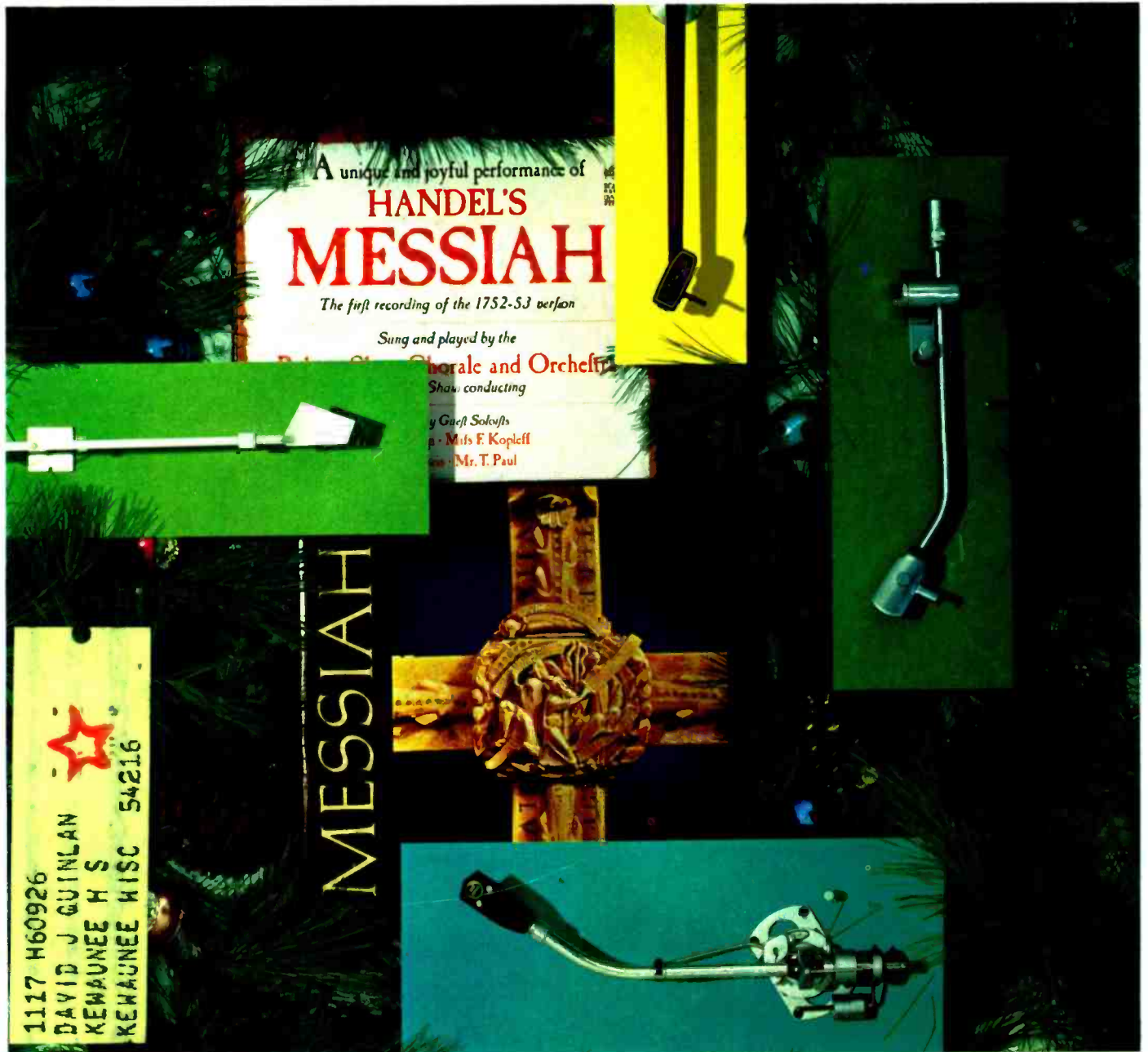


# HIGH FIDELITY ICD

DEC.  
1966

## STEREO TONE ARMS: THE LATEST AND LIGHTEST ■ TWO NEW RECORDINGS OF HANDEL'S MESSIAH ■ SHORT WAVE RADIO



# So we'll just tell you what's in it.

**O-Gard™** overload protection circuit.  
It transistors on massive heat sink.  
with **Four-Diode Coincidence Circuit.**  
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**5.** Four FM IF stages.  
**6.** Heavy flywheel tuning.  
t-end with Field Effect Transistors.



CIRCLE 40 ON READER-SERVICE CARD

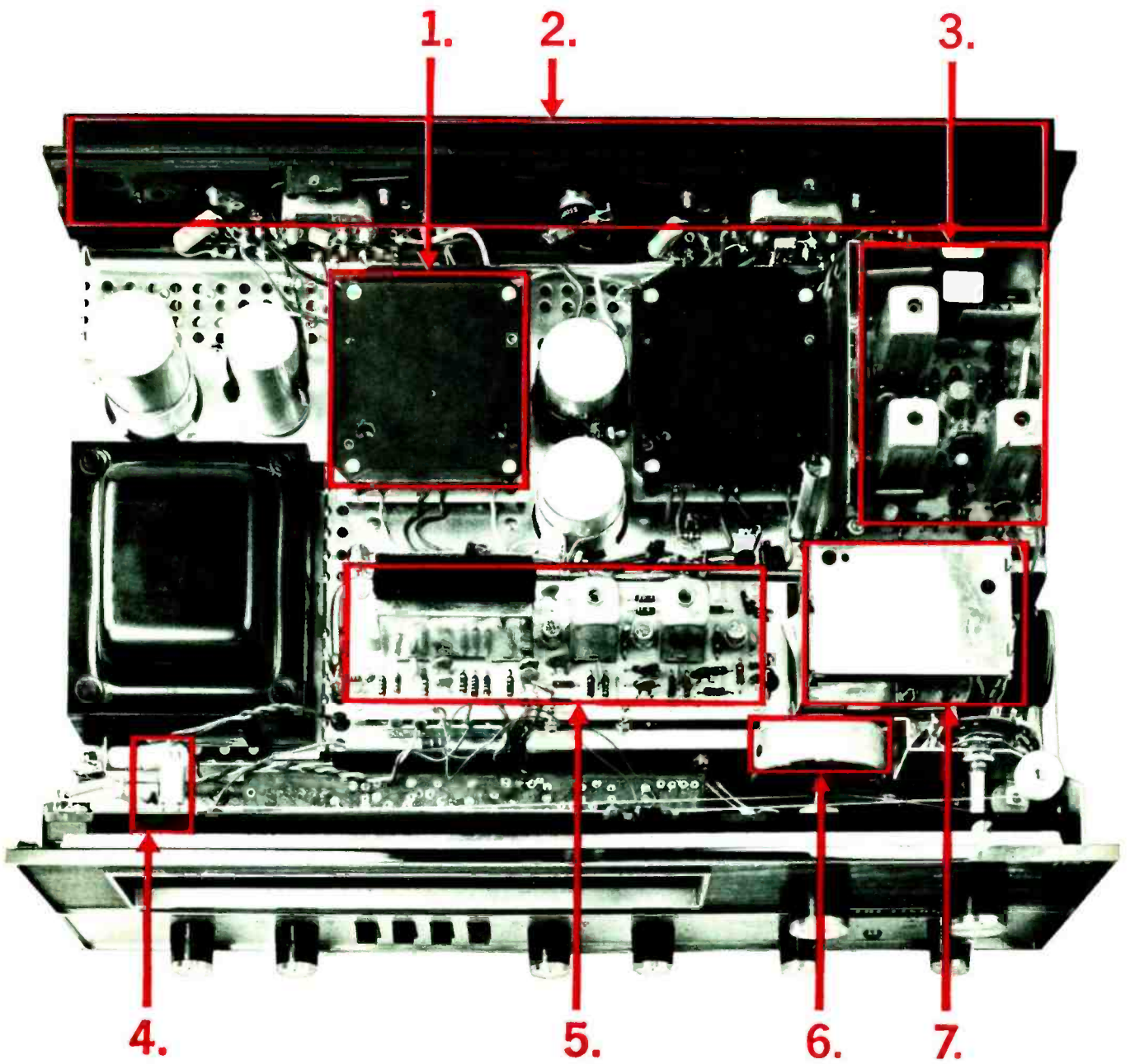
THE FISHER 700-T ALL-SOLID-STATE FM STEREO RECEIVER. 1.8 MICROVOLTS (IHF) SENSITIVITY, 120 WATTS (IHF) MUSIC POWER, 0.8% HARMONIC DISTORTION, \$499.50 (CABINET \$24.95).

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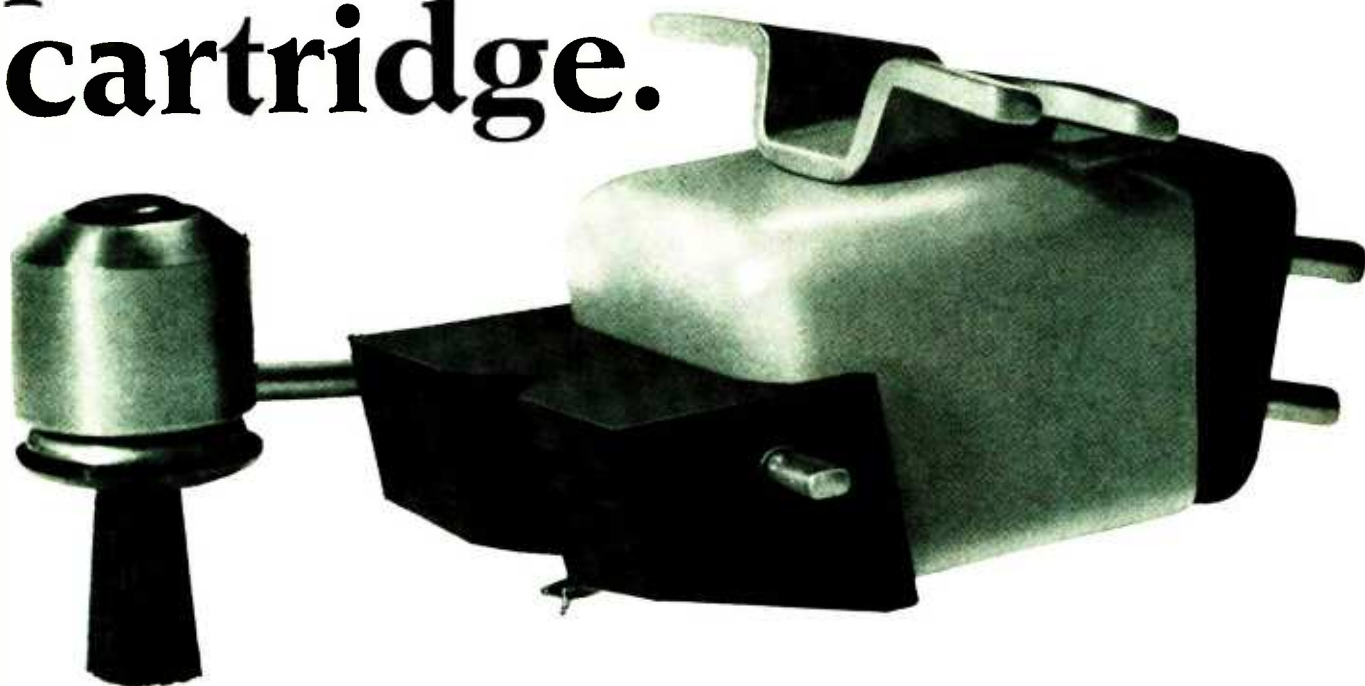


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stereo receiver  
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by Fisher,  
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claims.**





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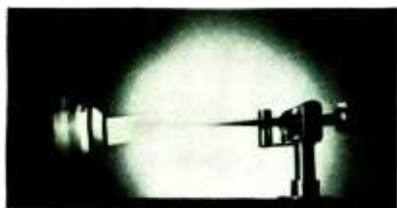
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**Pickering**

CIRCLE 65 ON READER-SERVICE CARD



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## HIGH FIDELITY

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with records...



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When you have decided to acquire the highest quality components for your sound equipment, you will do well to look for the distinctive ELPA Seal of Endorsement. This seal is your certification of excellence in high fidelity. It is granted only to that equipment which successfully meets the stringent standards of performance and design established by ELPA MARKETING INDUSTRIES, INC.

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It will confirm your judgment of superior quality.



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Insist on all Elpa Products at your hi-fi dealer or write for catalogs and name of nearest dealer to: Dept. G312

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### HIGH FIDELITY

STEREO RECORDS FROM THE GREAT FINEST  
HIGHEST FIDELITY NEW RECORDS  
BY THE GREAT FINEST FIDELITY



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HIGH FIDELITY MAGAZINE



# Before you send money to any record club, join the best one for 3 months, free!

Now, without paying a cent or obligating yourself in any way, you can join for three months the one record club that has every single advantage and none of the disadvantages of all the others—including those advertised in this and similar publications. (Your trial membership applies equally to phonograph records and 4-track recorded tapes.)

Here is what the Citadel Record Club offers to all its members:

**Discounts!** As a member, you are entitled to unusually large discounts on the records you want—sometimes as high as 55%! You can save as much as \$300 a year if you buy many records and get them all at Citadel discounts.

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**100% guarantee!** Your records and tapes from Citadel are guaranteed factory-fresh and free of defects of any kind. If a damaged or defective record or tape does get through our close inspection, we immediately replace it with a perfect copy.

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Please enroll me for three months, without charge, as a member of the Citadel Record Club. I understand that I am entitled to all membership privileges without any obligation to buy anything, ever.

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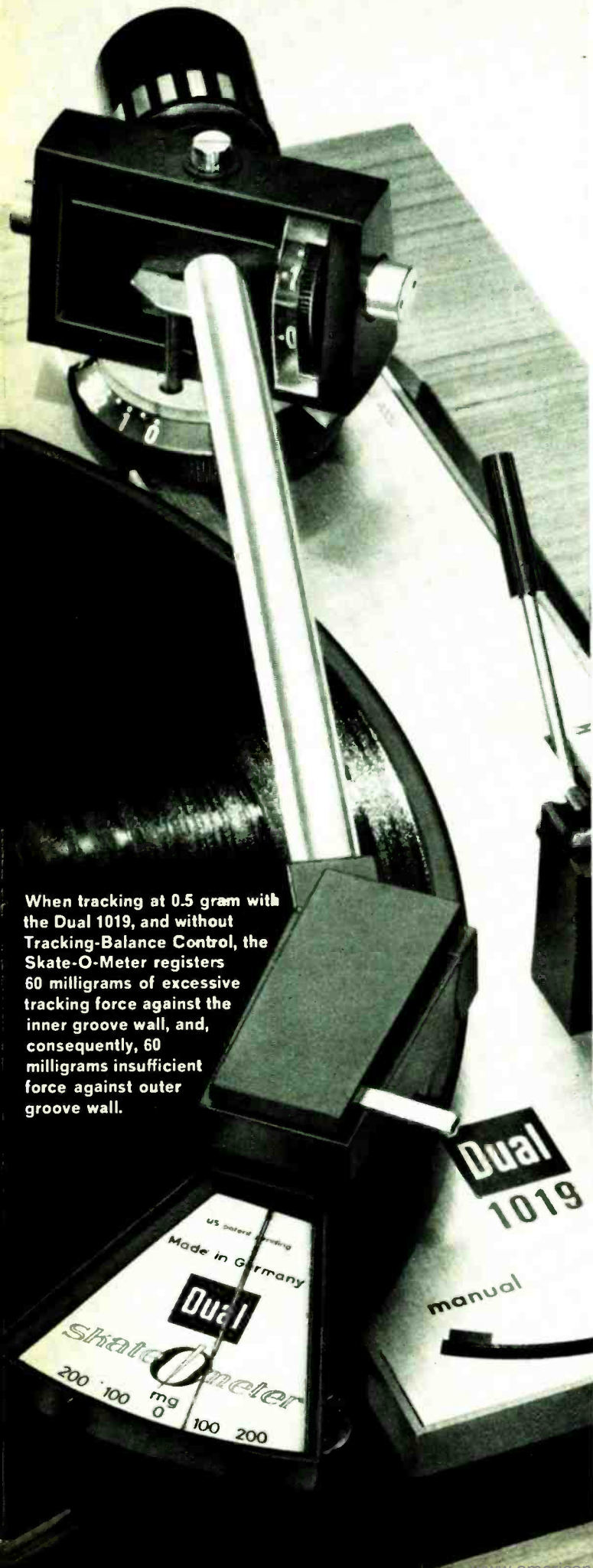
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H-126B

**CITADEL RECORD CLUB**

CIRCLE 15 ON READER-SERVICE CARD

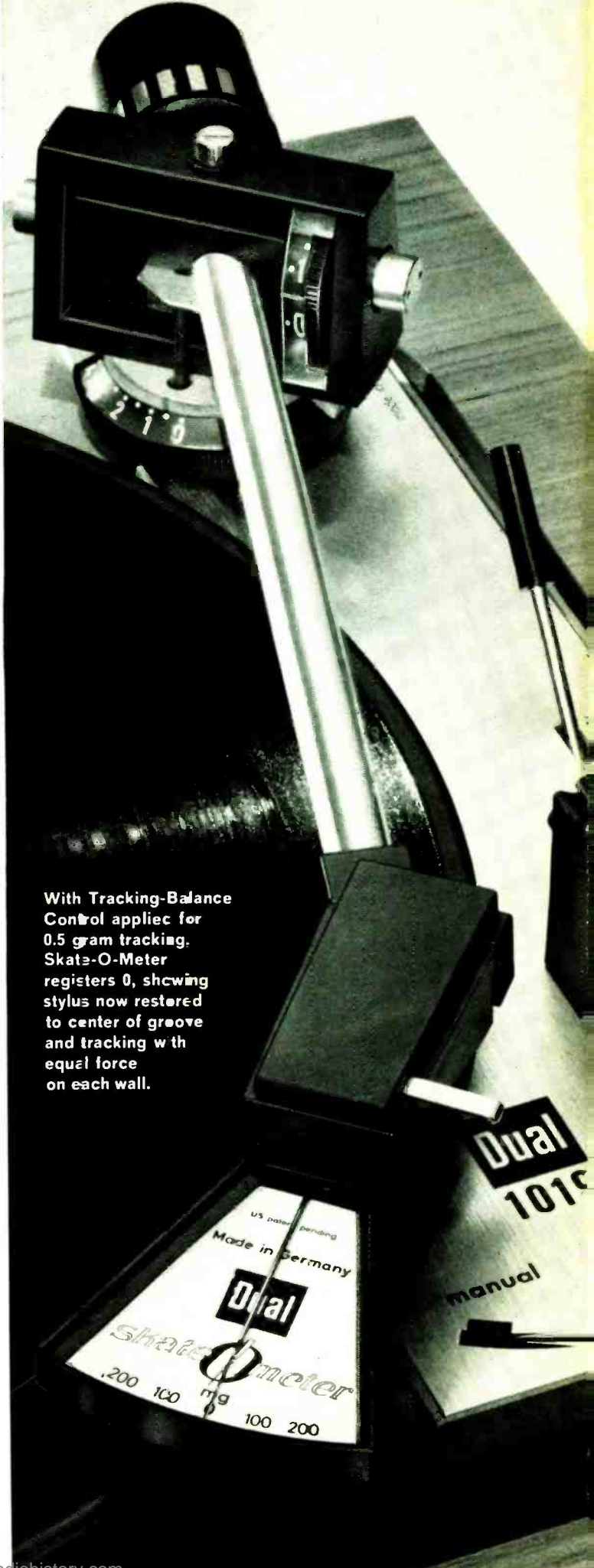


When tracking at 0.5 gram with the Dual 1019, and without Tracking-Balance Control, the Skate-O-Meter registers 60 milligrams of excessive tracking force against the inner groove wall, and, consequently, 60 milligrams insufficient force against outer groove wall.

Dual  
1019

manual

US patent pending  
Made in Germany  
Dual  
Skate-O-Meter  
200 100 mg 0 100 200



With Tracking-Balance Control applied for 0.5 gram tracking, Skate-O-Meter registers 0, showing stylus now restored to center of groove and tracking with equal force on each wall.

Dual  
1019

manual

US patent pending  
Made in Germany  
Dual  
Skate-O-Meter  
.200 100 mg 0 100 200

# Dual created the Skate-O-Meter to show exactly what happens to the stylus when tracking stereo records. It tells a lot about anti-skating.

## It tells even more about Dual.

Dual's Skate-O-Meter is a precision test instrument. We use it on every Dual 1019 to detect and correct any deviation of the stylus from perfect balance in the stereo groove.

The Dual 1019 was designed in every aspect for 0.5 gram tracking. This dictated that the bearings in the tonearm pivot had to be well nigh friction-free. (The friction is actually under 0.04 gram.) This added a new dimension to an old problem.

Whenever tonearm bearing friction is less than 12% of tracking force, any stylus mounted in an angled tonearm head tends to run toward the center of the record. This is caused by friction between stylus and rotating record, and deflects the stylus against the inner groove wall and away from the outer wall. And this is what skating is all about.

### How serious is skating?

Every audio expert agrees that skating is undesirable because it introduces distortions, among other problems. Yet some tend to minimize skating as a problem because the distortions aren't always audible on normal program material.

Thus, some feel that any attempt to eliminate skating is carrying precision too far. But to Dual, it seems clear that the sole responsibility of the turntable manufacturer is to provide the best possible tracking conditions for the stylus. In this case, to eliminate the undesirable effects of skating by restoring the balance of the stylus in the groove. This is

exactly what the Tracking-Balance Control of the 1019 accomplishes.

### How Tracking-Balance Control works

A precisely calibrated counterforce to skating is applied around the pivot of the tonearm . . . parallel to the skating force, but in exactly the opposite direction. Since skating force varies with stylus radius as well as tracking force, Tracking-Balance is applied in a continuously variable range from 0 grams up.

Tracking-Balance Control is applied by turning continuously variable direct-reading dial that is calibrated to match tracking force dial.



Yet, all you have to do to bring all of these interrelated forces under control is to dial a precalibrated number. This simple, foolproof and utterly precise solution to a complex problem is, perhaps, Dual's most impressive achievement of all.

### Why the Skate-O-Meter?

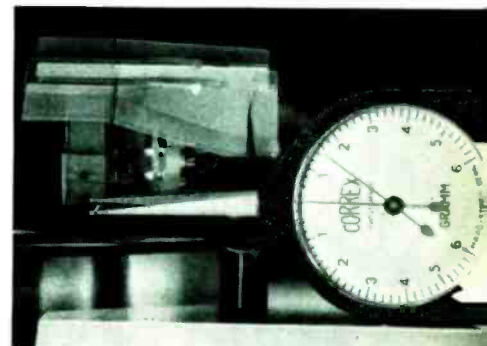
Until Dual invented the Skate-O-Meter as a production tool for quality control, no existing test instrument could meet the precision of the 1019 tonearm on its own terms. Such as making sure that its bearing friction was indeed under 0.04 gram, that it would skate when tracking as low as 0.5 gram, and that Tracking-Balance Control is absolutely accurate.

The Skate-O-Meter tests all this—and more—on any stereo record, with the sides of the stylus tracing the walls of the groove. (A grooveless record, though a simple demonstration device, obviously cannot present these actual playback conditions.)

### Was all this worth the trouble?

Every independent test report on the 1019 has confirmed that Tracking-Balance Control works exactly as claimed: it eliminates all distortions resulting from skating because it eliminates skating. And since eliminating distortion

is what high fidelity is all about, Dual doesn't mind being regarded as striving for more perfection than necessary.



### Cue-Control also tells you a lot about Dual

When you flick the Cue-Control lever, the tonearm floats down so slowly (3/16" per second) that you might lose patience. But the stylus and your record appreciate that gentle touch. As shown above, with tracking force set for 1½ grams, the force exerted upon contact doesn't exceed 1½ grams by a split hair.

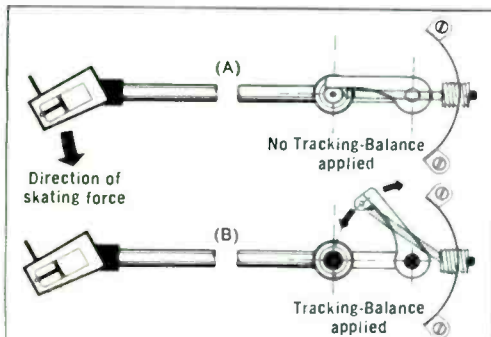
### So does the rotating single play spindle

By rotating with the record, just as with manual-only turntables, this unique spindle eliminates the potential slip or bind that occurs with stationary spindles. Another precision feature found on no automatic but a Dual.



### And so does variable Pitch-Control

Perfect pitch with any speed record is yours to enjoy with the 1019. And the strobe disc supplied assures that the record itself—not just the motor—is rotating at the exact speed you want. Here too, Dual precision makes the difference in performance.



How Tracking-Balance Control is applied within the tonearm system of the Dual 1019. (A) No Tracking-Balance Control applied. (B) Tracking-Balance Control applied by special nonfatiguing spring when actuated by direct-dial ring. As tonearm moves toward center of record during play, changing angle of spring changes its pull so that Tracking-Balance Control remains constant through entire area of tonearm travel.

Dual 1019 Auto/Professional Turntable  
\$129.50

CIRCLE 27 ON READER-SERVICE CARD



united  
audio Dual

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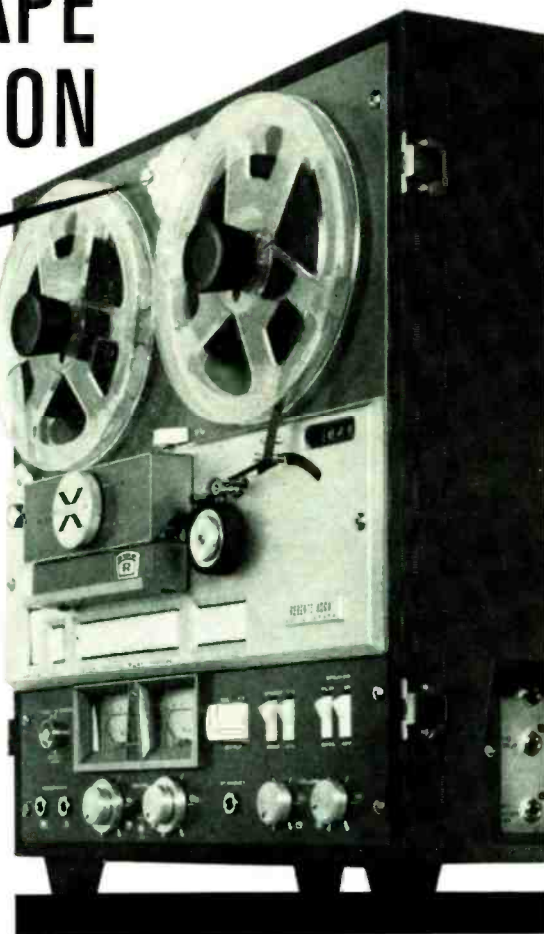
# NEW ROBERTS 400X OFFERS 'COMPUTERIZED' STEREO TAPE AUTOMATION



Plus 18 other remarkable features including 68-watt solid state electronics and 22,000 cps Cross Field Head\*



1. 22,000 cps Cross Field (\*exclusive Roberts' design which uses separate head for bias, located so bias magnetic field will not affect the signal recorded on the tape, thus permitting excellent frequency response at all tape speeds — even down to 3¾ ips).
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15. Records or plays sound-with-sound
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18. Adapters available for 10½" reels



The extraordinary new Roberts 400X stereo tape recorder offers you completely "computerized" and automated retrieval and playback of taped program material. Simply set an easy-to-operate, built-in "computer" to perform whatever basic function you require: (1) Automatic repeat play, (2) automatic select play, or (3) automatic reverse play. Further flexibility is provided by the 400X "computer" to give you a choice of two types of automatic reverse play operation: (A) Pre-timed adjustable index system, or (B) precise tape foil sensor method.

Ask your dealer to demonstrate the 400X, but don't expect him to know *all* the ways you can "program" this instrument — the 400X automation system is so flexible you'll discover some new automatic operation tricks yourself. **\$799.95**



the Pro Line

## ROBERTS

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RHEEM, AN INTERNATIONAL COMPANY WITH OVER 75 PLANTS AROUND THE WORLD

CIRCLE 72 ON READER-SERVICE CARD



### Turnabout Turned About?

SIR:

In your September 1966 issue, on page 89, H.G. wrote a glowing review of a Turnabout recording (TV 34068 S) of Brahms's *Hungarian Dances* with Walter and Beatrice Klien (4 hands-piano).

I am inclined to agree with Mr. Goldsmith's description of the performance as "splendidly impassioned" and of the sound as "solid and lifelike." But why did he not also mention that the stereo was reversed? Whether the performance was on one piano or on two, as your reviewer suspects, the accompaniment or bass notes should still originate on the left side, and the melody (higher notes) on the right side of the instrument—and thus from the right-hand speaker. On this disc that is reversed.

Is Vox trying to live up to the Turnabout name?

If I am wrong, I would appreciate an explanation for this apparent reversal. Since my test record assures me that my equipment is functioning properly, I think that the record must be at fault.

Joseph M. Mishure  
Forest Hills, N.Y.

*Mr. Goldsmith replies: It all depends on which side of the fence you're on. Now, I am sure that all pianists (yes, even the British ones, used to driving their special kind of automobiles) would feel at least slightly uncomfortable playing an instrument which had the bass notes on the right side of the keyboard. On the other hand, perhaps the producers of the disc in question felt special empathy for the doting admirer leaning against an open piano lid, wistfully gazing into the eyes of the performer. Or perhaps the goal was to mirror exactly the live sound and, as you know, most mirrors. . . .*

*If Mr. Mishure is still perplexed, perhaps he should try reversing his channels or exchanging his copy for a mono pressing.*

### Add to an Ad

SIR:

The ADC 404 compact speaker which appeared in our Audio Dynamics Corp. ad in the November issue was incorrectly priced at \$49.50 due to a printing error. The correct price is \$56.

Elliot Edrick  
Audio Dynamics Corp.  
New Milford, Conn.

Continued on page 10

HIGH FIDELITY MAGAZINE



COURTESY AEOLIAN-SKINNER ORGAN COMPANY

The AR-2<sup>x</sup> loudspeakers marked by arrows—there are 16 in all—are part of a synthetic reverberation system installed by the Aeolian-Skinner Organ Company in St. John's Episcopal Church, Washington, D. C. This system corrects building acoustics that are too "dead" for music.

Listeners are not even aware of the speakers (which simulate normal hall reflections), since the sound of the organ and chorus is completely natural. AR speakers were chosen by Aeolian-Skinner because of their full range, undistorted bass, absence of false coloration, and reliability.



**AR<sup>INC.</sup> SPEAKERS ARE USED PROFESSIONALLY WHERE LIVE MUSIC IS THE IMMEDIATE REFERENCE—BUT THEY WERE DESIGNED FOR THE HOME.**

AR-3

Folk singer Phil Ochs, sitting on the stage of Boston's Jordan Hall, checks Elektra's master tape for a concert album he has recorded there. The tape will become Elektra record EKS-7310, (mono EKL-310) "Phil Ochs in Concert."

The artist and recording staff must listen for technical as well as musical quality, and therefore require loudspeakers that provide the most natural sound possible—no bass where there shouldn't be any, no "speaker sound." AR-3's are used.

AR speakers are \$51 to \$225. A catalog of AR products—speakers and turntables—will be sent free on request.



COURTESY ELEKTRA RECORDS

ACOUSTIC RESEARCH, INC., 24 THORNDIKE STREET, CAMBRIDGE, MASSACHUSETTS 02141  
CIRCLE 2 ON READER-SERVICE CARD

Continued from page 8

**What Price Candor?**

SIR:

In his review (September 1966) of Heliodor's recording of Purcell's *Abdelazar* Suite, B.J. opens his comments with the complaint: "Nowhere on the jacket of this record is the telltale legend, 'Electronically Enhanced for Stereo Reproduction' to be found. The admission is made only on the label."

Our respect for B.J.'s ears notwithstanding, we must reply that the legend does not appear on the jacket because the "completely un-stereo stereo" is stereo. (The notation on the label is an error that is being corrected.) In fact, the performances were recorded and are reproduced in true stereo.

Since the introduction of the Heliodor series in February of this year, the producers have been unmistakably candid about "electronic enhancement," as the briefest glance at the front cover of any Heliodor record so produced will show. And we have been grateful for the acknowledgment of this candor that has appeared in national press and periodicals, including *HIGH FIDELITY* (May 1966, p. 106). We have not abandoned that policy.

Richard de Costa

M-G-M Records, Classical Division  
New York, N.Y.

*Mr. Jacobson replies: The stereo effect of this record appeared to me to consist in a fairly rudimentary left/right separation of high and low frequencies that could easily have been achieved by re-channeling. Quite apart from the mistaken inclusion of the "electronically enhanced" legend on the label, I based my comment on the extremely unpleasant "fuzz" which masks the sound of the stereo version and which is absent from the far more natural-sounding mono. So, I apologize to Heliodor's jacket department, but not to its engineers.*

Continued on page 12

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## The "living end" . . . for pro quality home recordings

### Sonotone full fidelity microphones

Wondering why your home recorded tapes sound dead, lack professional quality? Stop guessing.

That accommodation mike given with your tape recorder just isn't in the same league with your recorder's pick-up capabilities.

For results you'll be proud of, plug a full fidelity Sonotone microphone into your tape recorder. The improvement will delight you!

Sonotone microphones capture all the richness and vibrancy of "living" sound . . . consequently, you take full advantage of your tape recorder's output capabilities.

For fine dynamic, as well as ceramic, microphones . . . ask for a Sonotone mike. At your hi-fi dealer. Or write to



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CIRCLE 76 ON READER-SERVICE CARD



## WHY PAY \$78 FOR THE AR TURNTABLE WHEN YOU CAN GET A QUALITY AUTOMATIC FOR \$99.50?

**1.** The above price comparison doesn't reflect actual cost. The \$78 price of the AR turntable includes an oiled walnut base, transparent dust cover, and center piece for 45-rpm records. These necessary parts of a record player must be purchased separately for the "\$99.50" automatics, increasing their total cost to at least \$114.75 and as much as \$125.20.

**2.** Assuming that you are prepared to spend from \$36.75 to \$47.20 more for a changer, you should know exactly what you are paying for. **96% of records must be turned over by hand whether you use a changer or a manual turntable** — outside of the old 78's, only 4% of recorded selections take up more than one disc.\*

**3.** The AR turntable is guaranteed, as a condition of sale, to meet NAB broadcast turntable specifications for rumble, wow, flutter, and speed accuracy. There is no possibility of the player slowing down, and the music going slightly flat, as a load of records builds up on the platter. The AR turntable has been selected by professional equipment reviewers\*\* above all other turntables in the field, including those costing twice as much. Selection was on the basis of outstanding performance, including insensitivity to mechanical shock and acoustic feedback.

*\*If you are stacking records for background music, of course, you can load a changer with unrelated singles.*

*\*\*Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable. (Three of the four, incidentally, chose AR-3 speakers.)*

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



CIRCLE 3 ON READER-SERVICE CARD

# Who would you put in the box?



"Dizzy"?"



Beethoven?



Uncle Louie singing  
"Danny Boy"?"



## Build a world of your own on Scotch<sup>®</sup> Magnetic Tape

Whatever your listening preference . . . "Scotch" Brand "Dynarange" Tape helps you create a new world of sound. Delivers true, clear, faithful reproduction across the entire sound range. Makes all music come clearer . . . cuts background noise . . . gives you fidelity you didn't know your recorder had.

Best of all, "Dynarange" is so sensitive it gives you the same full fidelity at a slow  $3\frac{3}{4}$  speed that you ordinarily expect only at  $7\frac{1}{2}$  ips. Lets you record twice the music per foot! The result? You use less tape . . . save 25% or more in costs! Lifetime silicone lubrication protects against head wear. Ask your dealer for a demonstration. **Magnetic Products Division**



"SCOTCH" AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF THE 3M COMPANY

## LETTERS

*Continued from page 10*

### Musica Ficta

SIR:

Your Viennese correspondent in the October "Notes from Our Correspondents" column made several misstatements which I would like to correct:

- 1) The sessions for the recording of Handel's *Hercules* were held in the Mozartsaal, not in the Grossersaal.
- 2) I do not plan to put this work on at Carnegie Hall this season, but possibly in 1967. Last November, The Handel Society of New York presented two other Handel operas, *Xerxes* and *Rodelinda*.
- 3) Although RCA Victor will issue the discs, the project was organized and produced by the undersigned as the first recording for The Handel Society of New York.

James Grayson, Executive Director  
The Handel Society of New York, Inc.  
New York, N. Y.

### São Paulo Speaks

SIR:

The Board of Directors of the São Paulo Philharmonic Orchestra would like to express its deep appreciation for the article entitled "São Paulo—City in a Hurry" appearing in *HIGH FIDELITY/Musical America* Edition, August 1966. The article gives an excellent account of our goals in promoting the Philharmonic's development as well as of some of the problems we have encountered in the process.

Aldo Travaglia, President  
Orquestra Filarmonica de  
São Paulo  
São Paulo, Brazil

### Further Call for Kirsten

SIR:

Perhaps the most celebrated name among operatic singers is that of the great American soprano Dorothy Kirsten. For over twenty years Miss Kirsten has polished her art to a many faceted-luster. Her singing has provoked critical acclaim throughout both the United States and Europe, and within the past year many critics have commented that time has only matured her musicianship.

Unfortunately, record companies are not preserving for this and future generations the great artistry of this singer. As Miss Kirsten is now at the very summit of her distinguished career, is it not time for them to record her, in operatic highlights, selected arias, full-length operatic roles? For starters, I would suggest *Fanciulla*, *Louise*, *Love of Three Kings*, *Troilus and Cressida*, *Les Dialogues des Carmélites*, and *Pique Dame* (all operas in Miss Kirsten's repertory but operas not widely recorded).

Although the excellent singers from Europe should be widely recorded, side-stepping one of the finest singers America has ever produced is unreasonable.

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# NOTES

FROM OUR CORRESPONDENTS



## BRITTEN'S MIDSUMMER'S NIGHT MAKES ITS STEREO DEBUT

LONDON

Within hours of getting back from the *Elektra* recording in Vienna, John Culshaw and his Decca London recording team were hard at work on another major opera project—this time Benjamin Britten's Shakespearean opera, *A Midsummer Night's Dream*, with the composer conducting.

The sessions were held at Walthamstow Assembly Hall, Britten's favorite recording studio for major projects, and special care was taken to get the acoustic right for the unusual requirements of this opera. The work was originally designed for performance at the Aldeburgh Festival in the tiny auditorium of Jubilee Hall, but it was later transferred with complete success to the grand vastnesses of Covent Garden. What is being aimed at in the recording is something between the ambience of these two locales, intimate enough to capture the full flavor of love scenes and the broad humor of the "rude mechanicals" but big enough to convey a magic open-air atmosphere in the fairy scenes and grand pageants.

The very first session proved to be the most difficult of all—no less than the comic play scene given by the mechanicals before Duke Theseus' court at the end of the opera. From the recording point of view the distinctive problem here was the amount of movement in the production. A broad division between the rustics on the one side and the court spectators on the other was to be expected, but at one point—coinciding with a passage of deliberate musical blurring in the score—the whole cast seemed to be moving around the stage in figure eights, every single character with a separate solo part. This elaborate movement had all been worked out in the greatest detail with the composer himself. Culshaw visited Britten at Aldeburgh a number of times over the summer to discuss the production, and during the rehearsals just before the sessions (when Culshaw was in Vienna) his production

*Continued on page 19*

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## NOTES FROM OUR CORRESPONDENTS

Continued from page 16

assistant. John Mordler, supervised the rehearsal of movement. Singers in Decca operas get used to being nudged at the elbow by Mordler, pushing them into the right square.

Such production methods might be a hindrance rather than a help in comic scenes, but to judge by the delighted reactions of the London Symphony the hilarity of the scene has been caught well. In the opera house, at least, Britten's parodies of Donizetti and Verdi add enormously to the humor in this play scene of Pyramus and Thisbe. Flute the bellows mender as Thisbe (sung on the recording by Kenneth Macdonald) enters to a curling Donizettian flute motif. Bottom the Weaver (sung, as in the stage productions, by Owen Brannigan) apostrophizes Night in blackest Verdian style ("O Night with hue so black! O Night which ever art when day is not!"). Or bringing the parody nearer our own time, you have the whining imitation of twelve-tone opera when Snout the Tinker (Robert Tear) explains that he is playing the Wall and holds up his fingers to provide the "chink."

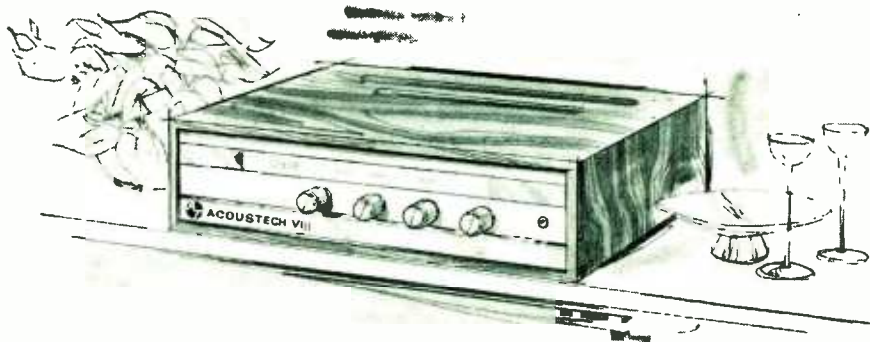
Peter Pears's part in the original production was Flute, but in the recording he sings the straight tenor role of Lysander. The roles of the other three lovers are taken by Thomas Hemsley, Josephine Veasey, and Heather Harper, while Theseus is played by John Shirley-Quirk and Hippolyta by Helen Watts, all of them singers who have been associated with the Aldeburgh Festival. For Oberon, Britten has reverted to a male alto, and as in the original production he has chosen Alfred Deller. Titania is sung by Elizabeth Harwood.

**The Analyst as Addict.** It is not often that an amateur conductor hires an orchestra and studio to make his own record, but Dr. Angus Bowes, Director of the Institute of Neurology and Psychological Medicine in Grand Forks, North Dakota, recently did just that. His orchestra, 64-strong, was in everything but name the Royal Philharmonic. The works recorded were the ballet music from Verdi's *Vespre Siciliani* and from Rossini's *William Tell*. Dr. Bowes remembered his father, a talented amateur musician from Newcastle-upon-Tyne, playing both works on the piano. (Though they are both listed in the current English record catalogue, Dr. Bowes was unaware of this fact and wanted to fill an apparent gap.)

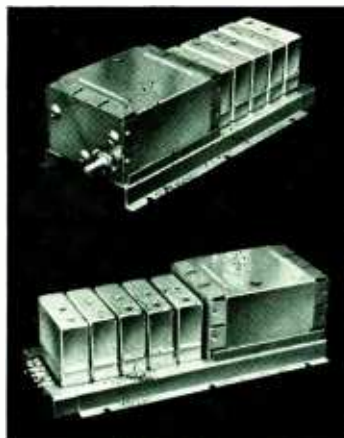
The big disappointment I encountered at the session was that Dr. Bowes himself did not actually do the conducting. "I wouldn't have the effrontery to conduct a bus let alone the Royal Philharmonic Orchestra," he replied grandly to my first and obvious question—and for the benefit of non-British readers I had better explain that British buses

Continued on page 22

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## NOTES FROM OUR CORRESPONDENTS

Continued from page 19

have a second man, a "conductor," as well as the driver. The main work of conducting the orchestra in fact fell to Geoffrey Brand, a popular-music producer in the BBC and part-time conductor.

Both works were polished off well before the end of the afternoon session, and then Dr. Bowes had a fling as maestro. Though this episode will not be perpetuated—no tape was thread in the machine—it will no doubt enable Dr. Bowes to write another of his off-beat medical papers. Author of "The Psychopathology of the Hi-Fi Addict" and of "A Psychiatrist Looks at Hi-Fi," he might now have some similarly down-to-earth observations to make on the psychopathology of directing an orchestra.

**Discal Jottings.** RCA's London sessions have included André Previn and the LSO in Walton's Symphony No. 1 and the now well-tryed combination of Erick Friedman and Seiji Ozawa with the same orchestra in the Beethoven Violin Concerto. Philips too has just recorded this work, with Arthur Grumiaux as soloist with the New Philharmonia under Alceo Galliera. . . . Galliera was also the conductor, this time with the LSO, in some EMI sessions for an operatic recital by Elisabeth Schwarzkopf. The main item is expected to be Titiana's Letter Scene from *Eugen Onegin*. Negotiations are also under way for Schwarzkopf to follow up her recent disc of Richard Strauss songs with another disc devoted to that composer. . . . In September at Abbey Road EMI recorded the *Academia Monteverdiana* under Denis Stevens in works by the Gabrieli family. With the walls of the studio studded with "ambiophonic" loudspeakers, the engineers tried to get something of the spaciousness of St. Mark's, Venice while keeping the echo within bounds. The scores had been reedited by Stevens, with the help of Jeremy Noble, and most of the items will be fresh to the catalogue. EDWARD GREENFIELD

NEW YORK

By Bernstein,  
Mahler's Ten—  
Minus One

"That's it! Remember the A & P Gypsies?" Leonard Bernstein turned to me as he swayed lightly to the *zigeuner* strains of Mahler's First Symphony, third movement. "No, I suppose you're too young." Then he turned to recording director John McClure: "I think we have it now, John—we've put a hell of a lot more fun into the music this time."

The conductor was lending a critical ear to a playback tape at a recording session with the New York Philharmonic. Although the Mahler First is an exceptionally tricky score, the session was proceeding with only minor disturbances. Intonation problems were in fact the

only major stumbling blocks: getting the opening bars of the Symphony in tune proved difficult (here all the string instruments, save for a couple of double basses, are playing harmonics) and in the third movement disagreement arose over the solo timpani: was it sharp or flat? "Jacobson—don't just sit there and accept out of tune timpani playing and then blast us in your review," called McClure to HIGH FIDELITY's Mahler authority Bernard Jacobson, who was sitting innocently in a corner of the control room following a score. The timpani controversy became more heated as the Philharmonic's assistant conductors joined in with their opinions until Bernstein's voice came over the speaker system: "McClure—you're costing us \$1,000 an hour. What's going on in there?"

"Well, it's this damn crossword puzzle. . . ."

"That's very witty." Meanwhile the timpanist had solved his own problem by retuning his instrument.

The rest of the session progressed without undue trouble: so smoothly that a final benediction was pronounced over the completed tapes an hour ahead of schedule. "Sensational . . . groovy," complimented McClure when the last frenzied measure of the first movement had faded away. "We've got an hour left: let's do the Beethoven *King Stephen Overture*."

**Choreographic Interlude.** After a short break work began on the *Overture*. Halfway through the initial statement of the jiggling little flute theme, the orchestra dissolved into wild laughter at some choreographic shenanigans on the podium. When the merriment had subsided sufficiently for taping to resume, a weary voice issued from the control booth: "Delibes, *King Stephen Overture*, Take Two."

"That's the first funny thing you've said in two years," Bernstein congratulated.

"So laugh already," the voice answered dryly. No further shenanigans—and the fluffy little Beethoven opus was taped in one take. The orchestra left and Bernstein and McClure closeted themselves to pass approval on a tape of Mahler's Eighth, recorded in England last spring with Mr. Bernstein and the London Symphony Orchestra. With the First Symphony now finished, No. 8 awaiting momentary release, No. 9 taped last winter (but as yet unreleased), and No. 6 to be recorded next spring, Bernstein will shortly become the first conductor to inscribe a complete cycle of the Mahler nine for the phonograph. Conspicuously absent from the canon is the posthumous Tenth Symphony. Mr. Bernstein has looked over both the Cooke and Wheeler versions and decided that neither one convinces him. "If he ever conducts the Tenth," McClure told me later, "it will probably be his own realization of the score. I don't think anyone has a more thorough practical knowledge of Mahler's orchestral style." P.G.D.



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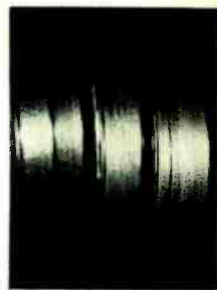
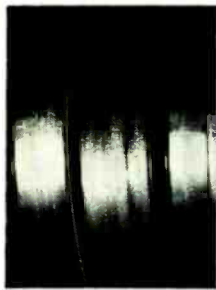
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**"War Pipe and Plaid."** Massed Pipes & Drums and Military Bands of the Black Watch of Scotland and the Black Watch of Canada. London International Ⓛ TW 91407, \$3.79; SW 99047, \$4.79.

Like the memorable Canadian Black Watch stereo disc reviewed here in February 1965, this one was recorded while the regiment was on a tour of NATO duty in Europe. But in this case the London engineers have capitalized on the simultaneous presence of the original Scottish Black Watch to obtain what are claimed to be the first recordings of the combined regiments' musicians. As in the earlier program, fiercely shrilling pipe-and-drum medleys of Scottish tunes are alternated with more conventional military-band selections. Especially interesting among the former is Pipe-Major Gilmour's *Tribute to John F. Kennedy*, which is joined with the traditional pipe tune *Mist-Covered Mountains* (a favorite of the late President when the Canadian Black Watch gave a concert on the lawn of the White House early in November 1963). Among the latter I like best the catchily swinging *Sarafand* by Willcocks and Grundman's arrangements of the Kennedy-Fraser *Eriskay Love Lilt* and *Road to the Isles*.

Throughout the program the sheer variety of sonic qualities is remarkable: from the sharp-edged brilliance of the introductory *Bliss Fanfare for Heroes* and the almost excruciatingly penetrating wail of *ff* bagpipes to the darkly rich brass and reed sonorities sometimes flecked with gleaming glockenspiel accents. The engineering is formidably realistic, even to its evocation of an almost reverberationless, yet never really dry out-of-doors ambience.

**"The Light Music of Shostakovich."**

André Kostelanetz and His Orchestra. Columbia Ⓛ ML 6276, \$4.79; MS 6827, \$5.79. Ⓛ MQ 800, \$7.95.

Scout's oath: it isn't just to atone for my perhaps overhard line towards many recent Kostelanetz recordings that I have nothing but cheers for this one! It wins my warmest praise both for its inspired programmatic idea and for the vivacity of its performances. I am less enthusiastic about the recording, ultrapowerful, vivid, and stereoisitic as it is in the disc edition. I haven't yet had a chance to hear the tape version, but on the basis of past experience I confidently expect it to have somewhat less-edged highs and a better over-all spectrum balance.

Kostelanetz apparently is the first program maker to guess that if Shosta-

kovich wrote symphonic dance hits like those in the *Age of Gold* ballet back in 1930, he might well have written other, no less spirited examples since. And so he has, much of it, like the present excerpts from the 1959 musical comedy, *Moscow, Chermushki*, and the mid-Fifties film score, *The Gadfly*, sure to be fresh to most American ears. Indeed, only the popular *Age of Gold* Polka and perhaps the excerpts from the two orchestral Ballet Suites are likely to be familiar in this country. And if none of the pieces pretends to aesthetic profundity, they share rhythmic snappiness, catchy tunefulness, and spicy orchestrations.

**"Film Spectacular,"** Vol. 3. London Festival Orchestra and Chorus, Stanley Black, cond. London Ⓛ SP 44078, \$5.79 (stereo only). Ⓛ LPL 74078, \$7.95.

**"Verdi Spectacular."** Kingsway Symphony Orchestra, Camarata, cond. London Ⓛ SPC 21012, \$5.79 (stereo only). Ⓛ LPL 75012, \$7.95.

Black should have rested on the laurels deservedly won by his original symphonic film-hit program of 1963 and its sequel of the following year. Here only the big, bold, and bright Phase-4 technology still commands respect. The two major programmatic items (*James Bond* and *Sound of Music* medleys) are plasticized Rock and overripe Corn respectively; nor are the shorter items much better, since, as a rule, just when one's attention is arrested by some distinctive scoring timbre, along comes an inane little chorus.

Phase-4 potentials are far better exploited by the some eighty Kingsway players, perhaps inspired by Camarata's enormous relish in his own straightforward transcriptions of familiar arias and ensembles (mostly from *Traviata*, *Trovatore*, and *Rigoletto*, but with one excerpt each from *Un Ballo in maschera*, *I Vespri siciliani*, and *Nabucco*). Except for a very few sluggish moments and an occasional lapse into a too lush expressiveness, these are easily the most theatrically thrilling examples of "opera without words" that I've heard in recent years. (The simultaneously announced tape editions have been delayed in reaching me, but to judge by earlier experience I'd guess that while they won't quite match the ultra-high-frequency crispness of the disc versions, they will probably have somewhat warmer mid and low frequencies and be marked by a more natural spectrum balance.) **R. D. DARRELL**

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# THE WAGNER OPERAS ON RECORDS

by Conrad L. Osborne



**M**ORE THAN MOST COMPOSERS, Wagner must live down not only the assertions of his detractors, but those of his supporters too. The Nazis arrogate unto themselves the *Ring*, the local church league makes off with *Parsifal*, *Tannhäuser*, and *Lohengrin*, and anti-Wagnerians pretend that they like *Meistersinger*. In *Meistersinger*, Wagner is supposed to have come off it and written about "real people" in warm, human terms—a rollicking situation comedy from the same team that usually brings you all that numbing public service programming on Sunday afternoons.

The only real difference in this respect between *Meistersinger* and Wagner's other operas is that the former is a comedy, and perhaps not quite so open to total misunderstanding as the *Ring* or *Parsifal*. Hans Sachs is the great protagonist of a great comedy; Wotan of a great tragic drama. Neither is more "real" or more "human" than the other. For all the everyday detail and historical reference of the setting, *Meistersinger* is as much a fairy tale as any of Wagner's tragic operas. Walther is the shining poet-prince; Beckmesser is the ludicrous villain, far more outlandish than, say, Alberich. The riot scene at the end of Act II is pure slapstick—for everyday believability, I'll take the gods crossing the rainbow bridge every time.

The thing that astounds us with each hearing of *Meistersinger* is the thing that astounds us with Wagner's other mature operas—the extent to which it creates its own world. The *Meistersinger* color is unmistakable in every bar of that opera (except, I'll concede, during Sachs's reference to the sad tale of *Tristan und Isolde*); nor could we easily confuse the over-all atmosphere of any few pages of *Tristan* with any few of the *Ring* or of *Parsifal*. I know of no other instance in which a composer has succeeded in realizing each of his dramas so entirely on its own terms, each of his characters and scenes precisely for what they are. There is the evening of the *Fliedermonolog*, and that of the *Liebesnacht*; the streaming sunshine of Sachs's workshop, and that of "Heil dir, Sonne"; the dawn of Marke's arrival, and that of Siegfried's departure. They do not

seem as though they could be the work of the same man, yet none could be the work of anyone other than Wagner, the same man who created not only Sachs and Wotan, Kundry and Evchen, but, in only a few pages each, Hunding and Fritz Kothner.

In this country, *Meistersinger* is generally cut at least slightly, and perhaps with rather more justice than in the case of the other Wagner operas: surely there is more unessential material in David's recitation of the rules than in any of the *Ring* narratives, or even the episode of the four nobles in *Lohengrin*. Still, I do not understand anyone's wanting to be without so much as a measure of this score (I will deal with David below), and we are fortunate that among the bases for comparison of the recordings we need not consider the matter of excisions, for all are complete.

We have four distinguished Wagnerian conductors for the five complete recordings, and actually there is not a really poor reading, by and large, in the lot. Two of the five performances are "live"—the Odeon (90275/79, from the 1951 Bayreuth Festival) and the RCA Victor (LM 6708 or LSC 6708—the only edition in stereo—from the opening of the Munich State Theatre, 1963). It does seem to me that two readings have a definite edge on the others—those of Rudolf Kempe (his second try, on Angel 3572) and Hans Knappertsbusch (on London 4601). I do not mean by this that Kempe's first reading (Vox 15100) is negligible: it is, in fact, very good, but if we are to choose between the two, it will be in favor of the Angel, with its markedly better sound and evidence of greater care; Vox's sound deteriorates rather fiercely in the third act.

Kempe seems to me the only conductor to bring out the full value of the many subsidiary scenes—alcoves, you might say, in the score's structure—without losing the weight and shape of the whole. His is unequivocally the best first act on records, and that is symptomatic, for the first act is the least foolproof of the three, and there is a temptation just to get parts of it out of the way to get on to Act II and the *Fliedermonolog*. Wagner casts himself against type in the first act, by writing a series of little scenes which are nearly closed form, each clearly marked off from the next, and each with its own unique flavor. The more one blurs the edges, the more one makes a longish jumble of the act, with the comings and goings taking on an almost arbitrary air. Each scene announces itself with a new color, a newly marked rhythm; if all these are definitely distinguished and set forth, the act moves. Peculiarly, the more one tries to secure an "on-going," *durchkomponiert* effect, the more one approaches a standstill.

A few examples from Kempe's first act will suffice, starting with the first scene, which opens with a gorgeous rendition of the chorale, perfectly balanced against the cello, viola, and woodwind commentaries that picture Walther's ardor, and which maintains a bright, sunny feeling throughout. Such small but vital changes as the  $\frac{3}{4}$  entrance of the *Lehrbuben* (p. 61 of the Peters vocal score, or 155 of the Eulenberg orchestral edition; all further references will be to the Peters vocal edition) or the change of both rhythm and tempo at the bottom of p. 65 ("Was macht ihr denn da?") are perfectly brought out, so that we have our attention literally shifted back and forth between the Walther/David conversation and the subsidiary business with the apprentices, even though we do not see the action. Again, the beginning of Scene 3 (the entrance of the Mastersingers, p. 74) is beautifully set forth in the cello motif, and this dotted  $\frac{3}{4}$  rhythm, which forms the grounding for the whole scene, is faithfully kept until it opens into the crescendo at the key change on p. 83, where Kothner uses the same theme to call the meeting to order ("Zu einer Freitung," etc.).

Kempe has always displayed a lyric bent, and it shows through here in the atmosphere of his *Midsummer's Eve*, and the singing quality of his workshop scene: he cares about colors, and is able to present an operatic score in specifically operatic terms, relating to scenes and acts rather than to bars and movements—a quality which is very high on my list of conductors' essential attributes. Occasionally, I feel that the chatter, more quick-moving scenes could do with more sharpness of rhythm—the second-act finale has been more incisively and raucously done, and the Sachs/Beckmesser scene in Act III too (especially Beckmesser's jubilations, beginning with "Ein Lied von euch," p. 387, which could have a waltz swing to it). But these are small complaints when set against the beauties of the reading, to which we can add Angel's excellent monophonic sound, the fine playing of the Berlin Philharmonic Orchestra, and the magnificent choral work (the St. Hedwig's Cathedral Choir is added to the choruses of the Municipal and State operas of Berlin).

Knappertsbusch is more concerned with an over-all shape—he risks losing a bit earlier on in order to build to the third act, which receives an unforgettable performance. The third act, in fact, shows an almost peculiar improvement in nearly all areas over what has gone before—the singers seem to warm into it too. (I wonder in what sequence the work was recorded.) We get first a

Continued on page 28

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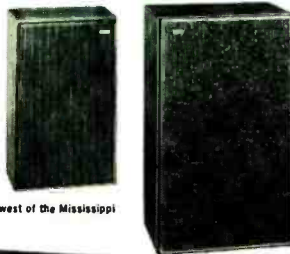
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## WAGNER DISCOGRAPHY

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magnificently rich and warm statement of the Act III prelude, with an effect of tremendous weight and profundity at the *ff* return of the opening theme (p. 323, fifth stave), and gorgeously sweet, soaring strings in the passage beginning at the *Etwas zögernd* marking (p. 322, fifth stave), in the variations on Sachs's *Schusterlied*. The whole of the Sachs/Walther scene is beautifully rendered by conductor and orchestra, especially Sachs's wonderful "*Mein Freund, in holder Jugendzeit*" (p. 348 ff., actually one of the longest pieces of sustained lyrical writing in the score) and the pages that immediately follow. There is a well-balanced quintet, some finely built transition music in the change to the *Festwiese*, where we get some great orchestral playing, both singly and in ensemble (listen to the splendid trumpet work at the top of p. 442), and a "*Wach auf!*" chorale of unforgettable impact. It is characteristic of Knappertsbusch that his final scenes make sense of what has gone before, and this *Meistersinger* is no exception—the shape and purpose of the last act emerge with great strength. So logical and inevitable-seeming is the progression that Walther's refusal of the golden chain (the old Beethoven trick of interrupting the coda with some fresh, foreign material before making a true end) comes as a shock, and Sachs's "*Verachtet mir die Meister nicht*" and the final chorus make all the more effect.

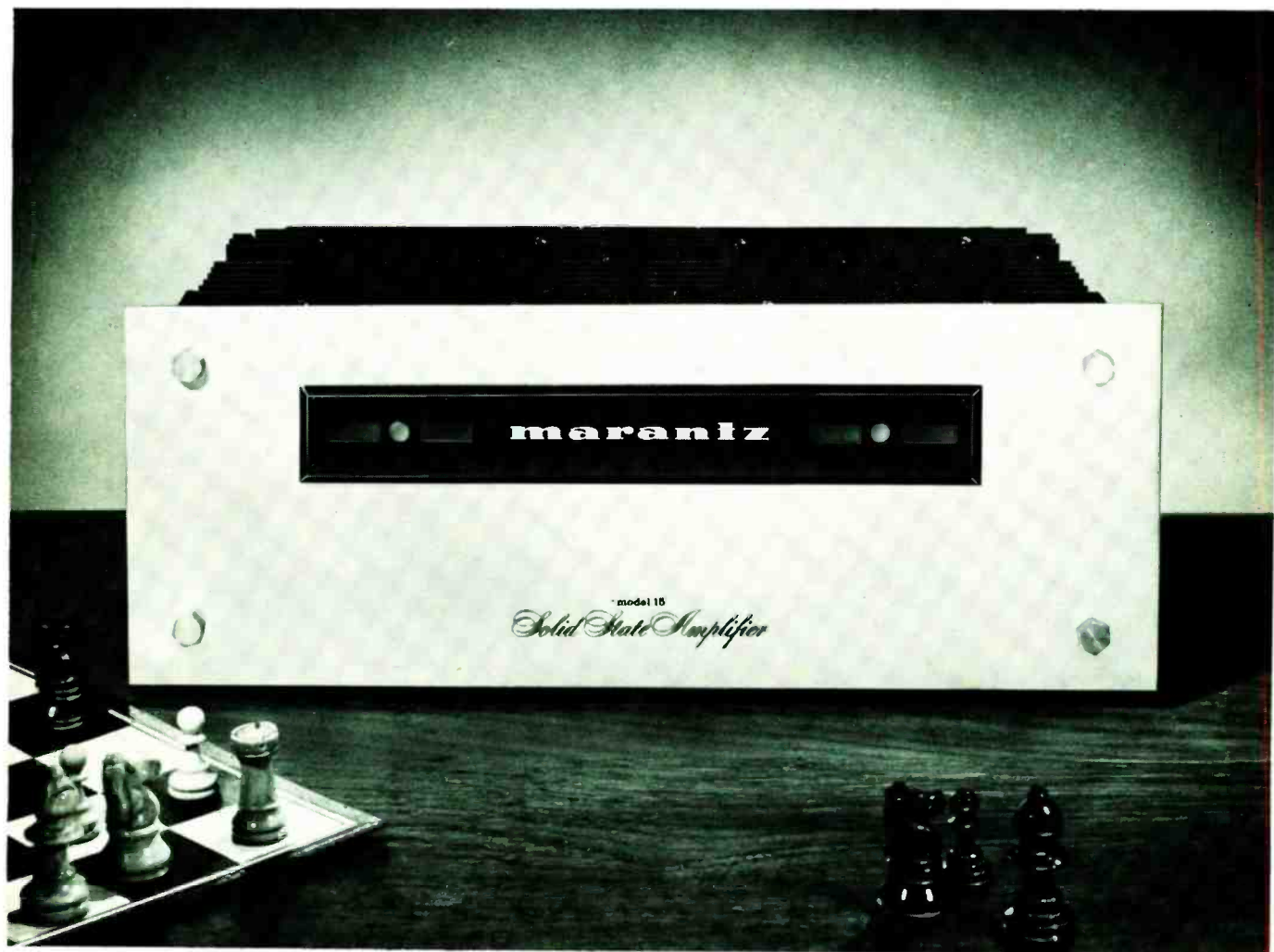
Not that the first two acts of Knappertsbusch's interpretation are in any important sense below par. They are, in fact, distinguished by some beautiful moments, such as the tender, nostalgic scene between Pogner and Eva at the opening of Act II. There could, though, be more fun in some of these scenes. The Scene 2 apprentices, for instance, simply sing very nicely, ignoring Wagner's very specific instructions to yodel on the high notes (the direction is "*mit überschlagendem Falsett*," and it lends the tone of adolescent mocking that Wagner is after), and the mastersingers' squabbling after Walther has sung "*Fanget an!*" comes to real life only when Karl Dönch, the Beckmesser, is singing. Perhaps the overture is representative of Knappertsbusch's way with the score: the opening and the entrance of the march theme (p. 7) are extremely stately and rich, and the full-dress return of the march (at the "*sehr gewichtig*" marking on p. 18) deliciously pompous; on the other hand, the violins at the "*sehr feurig*" on p. 16 do not take off with quite the impetuosity and carelessness that one would like to hear.

By comparison, the reading of Joseph Keilberth (RCA Victor) has little to offer. It is musicianly, and is in no way offensive or incompetent—the Munich orchestra, in fact, sounds like a fine one. But it does not build or point in any special way; it simply runs its

Continued on page 32



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## WAGNER DISCOGRAPHY

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course. Keilberth is not aided by the sound, which by current stereo standards is tinny and thin, or by the fact that his cast is not strong enough at several important points to take the center of attention off the reading itself.

I do not personally care for Herbert von Karajan's reading (Odeon), though it benefits immensely (as the Victor Munich performance does not, for some reason) from the live ambience—particularly in the last scene, when the assembling of the crowd and the arrival of the guilds has an excitement unmatched on the other recordings, climaxed by a fine Shea Stadium cheer from the entire Bayreuth chorus when Sachs arrives on the scene. It is here that Karajan does his best work too, building the scene firmly to a wonderful statement of the chorale. The finale of Act II is also

exciting and well controlled, but elsewhere the conductor seems to sail disdainfully past nearly all the moments of introspection, nostalgia, sentiment. The overture is downright poor, and for me, balances are out of whack when the moment that stands out in the first act is the recitation of the rules of the Tabulatur, which has a fine, severe, high-baroque feeling. Too many sharp corners, some negotiated on two wheels, in terms of execution.

Before leaving the subject of *Meister-singer* conductors, I should mention Karl Böhm's 1939 recording of Act III, just reissued on two LPs in Germany. This set includes Hans Hermann Nissen (Sachs), Torsten Ralf (Walther), Eugen Fuchs (Beckmesser), and Margarethe Teschemacher (Eva), and should be shortly available here on the Odeon label.

Sachs has come off about as one would expect on records, when one considers how few singers there have been

since World War II of even minimal competence in the role. The part carries an almost crushing burden, for the singer's personality must assert itself and gradually assume dominance in the midst of a crowded canvas and without the built-in props of rank or even a clear protagonist's role; Sachs does not become the character until Act III, and is not placed on his pedestal until the final scene. Vocally, the sheer length of the part is intimidating; the workshop scene alone is longer than most complete roles (Giorgio Tozzi, who is scheduled to undertake his first Sachs this season, told me a few months ago that Sachs's actual singing in this scene alone comes to fifty minutes). Of course, anyone can crank himself up to bang out "*Verachtet mir die Meister nicht*" at the evening's end, but "*Each macht ihr's leicht*," with its demands on control and mezza-voce after two and a half long,

Continued on page 42

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THE NEW YORK HIGH FIDELITY  
SHOW "HAPPENS"

NEW YORK'S LATEST REVIVAL of that perennial hit, the High Fidelity Music Show, which closed after a brief run (Wednesday, September 28, through Sunday, October 1) despite playing to standing room only (and which we saw, in memory of a suspended New York critical tradition, at the Tuesday preview), once again demonstrated the validity of that ancient adage, there's no business but show business.

This year the show followed, unintentionally, the aesthetic precepts of avant-gardist Alan Kaprow, originator of the "happening"—a medium evocative of, but not to be confused with, its sister art form, the theatre of the absurd. In fact, the show was a veritable paradigm of the most advanced style of happening. It was not just one of those primitive ones in which audience participation consists entirely of sitting down in a small theatre and watching the shenanigans (although these traditional settings contributed to the HFMS too). Rather the show was an exciting experience, replete with the "milling about" characteristic of the better examples of the new genre, in which audience choice as to what each member momentarily decides to do affects the total event. And, as with all good happenings, a motif other than one originally planned dominated the scene.

The intended and announced motif was "home decor"; the *de facto* motifs—there were two—turned out to be, most pervasively, "dimness," a unifying theme to the show as a whole and, secondarily, "cross-sectioning," a counterpoint that attached itself almost exclusively to speaker exhibits. As for the ubiquity of dimness, monotony was avoided by both variety of function and interplay of contrasts. It seemed most appropriate to the quondam appearances of the more traditional sit-down, or even stand-up, theatres interspersed throughout four stories of the New York Trade Show Building. Garrard, for example, used dimness to expose the public to a sales-presentation movie; Scott—with its pink lights—to rivet its audience's attention to the graph at its theatre's focal point; Dual to engulf the luminescent monkey-puppet who provided the HFMS with one of its most entertaining shows. But E-V used a barely lit garden setting, in which several coins found their way into one of the fountains, while a tape of soft bird-call music wafted its Mantovanian essence throughout. Harman-Kardon successfully spiked its darkened entrance with white arrows pointing to its main room, also night-riden; and University automated its lighting effects. Music for the, uh, home never seemed so attractive.

Cross-sectioning appeared in two basic forms, the grilleless speaker system and the cleaved cone. Most speaker makers exhibited their wares by pyramiding pairs (for stereo) of their several models, with the grilles removed from those on the right and with small salmon-colored bulbs atop each enclosure to indicate which were in use. To be frank, this setup by now snacks of cliché and, considering the aesthetic subtleties of the show, one suspects that it may have been used as a sop to the pop-art fans. Some exhibitors, however, added creative imagination by making the *left* speakers grilleless instead, and Fisher went so far as to use *green*



*Cutting ribbon at N.Y. show is Arlene Kieta of WNEW-FM, with assist from Gertrude Nelson and Walter Stanton of the IHF, and duo-piano recording team of Arthur Ferrante and Louis Teicher.*

indicator lights. Wharfedale added a variation of its own by glowing pastel lights through exposed speaker holes, which one passed on the way to its main pyramid exhibit. (Wharfedale also combined a pop-sop with multileveled aesthetic ambiguity by draping its theatre's electronic control board with a drab cloth, and in the dimness the console could be mistaken for an upright piano in 1933 decor.) Most exhibitors' cleaved cones looked more or less alike, but AR combined the form with its symbol of eternal sensuousness, taking a slice out of the constantly pulsating cone. Utah's version was surely the cross-section's "state of the art," combining both concepts: a chunk had been cut from a huge enclosure itself, the grille had been removed, and the whole rotated on a small revolving stage.

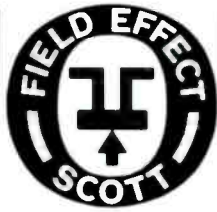
But Utah's was not the "infernal machine" that one has come to expect from today's happenings. Rather, this was supplied by Sherwood, which unveiled its forthcoming automatic turntable. Avaricious pairs of eyes were transfixed by a tilted mirror that reflected the underside change gadgetry. (As the tone arm reaches the end of a record a photoelectric cell commands the change cycle: tone arm up; tone arm out; bottom record down slightly for inspection; tone arm in to determine record diameter; platter stop; record down slowly, tenderly; tone arm down; platter turn; stylus: contact!)

As with that other recent New York happening, the opening of the new Met, the underrehearsal of stagehands provided some tense moments. A highlight of the show, for instance, proved to be AR's fascinating nickelodeon-vs.-recorded demonstration, but the 1910 no-man-band (pneumatically operated player piano-banjo-drums-cymbal-castanets-tambourine-triangle) lacked a synchronous motor: at early demonstrations the governing line voltage was not always reliable. A demonstrator of Pioneer's sturdy turntable at one point hit the apparatus too hard causing a severe transient and the stylus *did* skip.

Other memorable highlights that captured the avant-garde spirit of the thing were: Acoustech's bulletin board of filled-in warranty slips; Tandberg's tapestries tacked to its promotional curtains; McIntosh's live-vs.-oscilloscope demonstration that there is no such thing as a square

*Continued on page 37*

# SCOTT



## Scott 388 120-watt FET AM/FM stereo receiver outperforms finest separate tuners and amplifiers

The new 120-Watt solid-state 388 is specifically designed for the accomplished audiophile who demands the best . . . and then some. Every feature . . . every performance extra that you'd expect to find in the finest separate tuners and amplifiers is included in the 388 . . . along with many features that you won't find anywhere else. The 388's enormous power output, suitable for the most demanding applications, is complemented by Scott's

exclusive 3-Field Effect Transistor front end\*, which approaches the maximum theoretical limit of sensitivity for FM multiplex reception. The 388 offers virtually flawless reception of both local and distant AM, too . . . thanks to Scott Wide-Range design and wide/narrow switching for AM bandwidth. \* Patents pending

**388 specifications:** Music power (at 0.8% harmonic distortion), 120 Watts @ 4 Ohms load; Frequency response, 15-30,000 Hz  $\pm$ 1 dB; Power

bandwidth, 20-20,000 Hz; Cross modulation rejection, 90 dB; Usable sensitivity, 1.7  $\mu$ V; Selectivity, 40 dB; Tuner stereo separation, 40 dB; Capture ratio, 2.5 dB; Signal/noise ratio, 65 dB. Price, \$529.95.

Scott . . . where innovation is a tradition

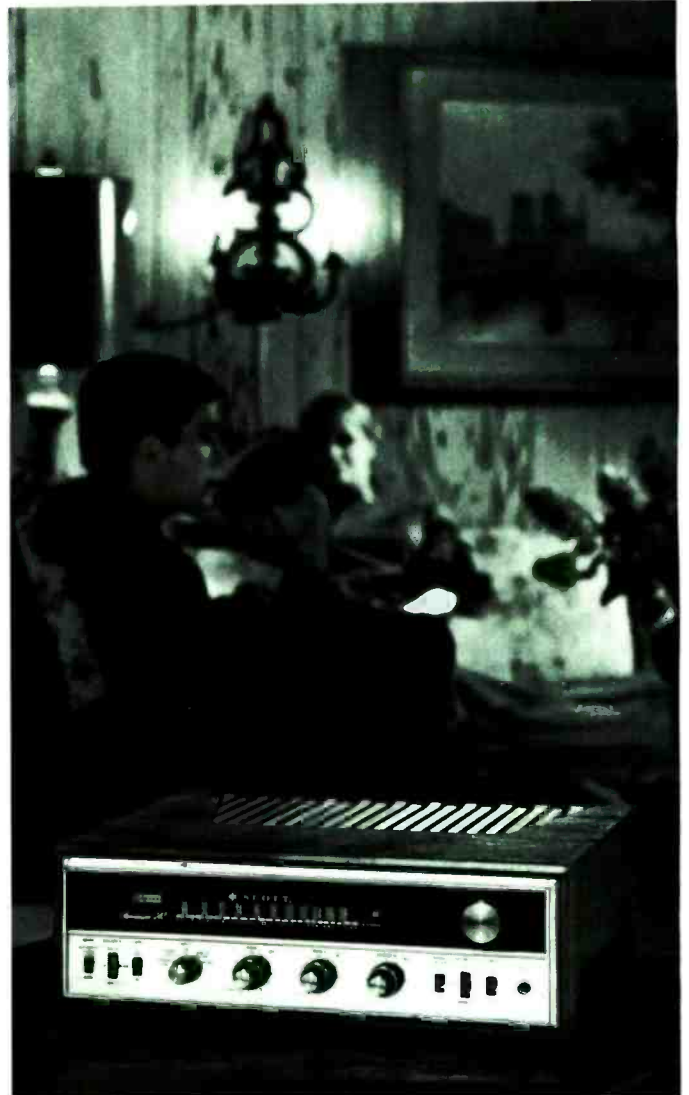
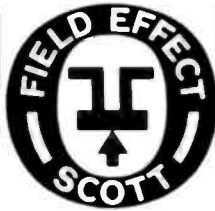


H. H. Scott, Inc., Dept. 226-12, 111 Powdermill Road, Maynard, Mass. 01754. Export: Scott International, Maynard, Mass.

Prices slightly higher west of Rockies. Subject to change without notice. We reserve the right to make changes and improvements without notice.

**There's a Scott FET receiver for every budget . . . turn the page** ➔

# SCOTT



## Scott FET performance now available in two new low-priced stereo receivers

Now, even Scott's lowest-priced receivers offer you features you won't find anywhere else, regardless of price! All Scott receivers have Field Effect Transistor circuitry, enabling you to hear more stations more clearly . . . all have direct coupled all-silicon output and all-silicon IF circuitry . . . all are unconditionally stable, even with speakers disconnected . . . all are built to Scott's peerless standard of quality and reliability, and differ only in amount of power and extra features.

**Scott 382 FET AM/FM Stereo Receiver.** Here's AM reception so good it has to be heard to be believed. Scott's new 65-Watt

382 has the exclusive Scott FET AM and FM front end\*. New Scott Signal Sentinel (Automatic Gain Control) increases tuner sensitivity for weak, distant stations, and increases resistance to cross modulation when signals get stronger. Best of all, the price is less than FM-only competitive units without FET circuitry.

**Scott 342 65-Watt FET FM Stereo Receiver.** AUDIO magazine says that Scott's new 342 provides ". . . a level of performance that far exceeds the relatively modest price asked." And you'll agree, when you see and hear this complete Scott stereo receiver, with new FET circuitry . . . at under \$300! The 342 incorporates all

popular Scott receiver features, including Scott's patented time-switching multiplex circuit\* which instantly and silently switches the tuner to stereo operation when stereo is being broadcast.

**382 and 342 specifications:** Music power @ 4 Ohms load, 65 Watts; Frequency response, 18-25,000 Hz  $\pm 1$  db; Usable sensitivity, 2.2  $\mu$ V; Cross modulation rejection, 80 dB; Selectivity, 40 dB; Tuner stereo separation, 40 dB; Price: 382, \$359.95; 342, \$299.95. \* Patents pending

Scott . . . where innovation is a tradition



H. H. Scott, Inc., Dept. 226-12, 111 Powdermill Road, Maynard, Mass. 01754  
Export: Scott International, Maynard, Mass.

Prices slightly higher west of Rockies. Subject to change without notice. We reserve the right to make changes and improvements without notice.

For your free copy of Scott's 16-page full-color illustrated 1967 Guide to Custom Stereo, Circle Reader Service Number 100



wave in music (nothing by electronic composer Milton Babbitt was performed); Sony's double-barreled VTR which let you see yourself on one TV monitor, while on another you would see the image delayed five seconds; Scott's connecting rooms, which gave one the sense of random accident upon emerging to find that an entire segment of other people's exhibits had gotten lost; BSR's absolutely gorgeous model, who claimed to be from Estonia.

### As For the Equipment . . . .

If visitors to the New York High Fidelity Music Show were wooed with artful displays, they also had a chance to see (and sort of hear) most of what's new and coming in home audio. Much of this has been covered in these pages (see "The New Equipment," October 1966, and the "Equipment in the News" departments of the past few issues). Still there were a few surprises that had been kept behind the wings until the curtain went up.

One such was Bogen's three-piece compact stereo system, the first that incorporates an eight-track cartridge player along with tuner, amplifier, and disc player. Another was a most comprehensive line of speaker systems from Jensen, ranging in size from sub-compact to super-huge and in cost from about \$50 to \$800. IMF showed its latest imports from Britain: the Audio & Design no-wires tone arm, a speaker system comprising the Kelly ribbon tweeter and a Kelly-designed woofer, and a smaller system using the Jordan-Watts pancake-type driver. IMF's room also had the Bose speakers (imported from Natick, Massachusetts), while the Bose people themselves gave their own demonstration at the Hotel New Yorker across the street. Also at the New Yorker we found Oscar Kraut demonstrating an improved model of the KSC omnidirectional speaker system, Sansui showed a full line of electronic gear, and a spokesman told us that distribution centers on both East and West Coasts are about to be opened. Sherwood's new automatic two-speed turntable-arm attracted much attention, as did Shure's V-15, Type II cartridge. Several models of the Lear Jet 8-track automatic tape and the Philips cassette systems were on display.

Elpa was demonstrating the new Ortofon cartridge (higher compliance than the old model) and the new Watts Preener (improved wick) for cleaning discs. We again saw the Aztec speakers, which we first encountered at the L.A. show last spring, and noted that the line now includes circular cabinet models and new bookshelf systems. We also saw for the first time a brand-new compact speaker introduced by Rectilinear of Brooklyn, New York.

Pioneer was on hand with a full line of electronics, speakers, and its Model PL-41 turntable, a two-speed model with arm, base, and hinged dust cover. Some of Pioneer's speaker systems will be offered in kit form. Wollensak's newest version of the automatic stack-and-play type cartridge system was shown, while Kenwood displayed some brand-new electronic chassis. Most everyone agreed that the major change (to solid-state) had been made by the industry; the current crop of products shows less innovation than refinement of design and, of course, the continuance *con brio* of the trend to compact styling.

In the wake of our October editorial, raising the question of whether the Trade Show Building was the best place to hold a high fidelity music show, we took to the air on Thursday night, September 29 (WABC-FM), to discuss this matter with a panel of industry leaders. As we go to press we have not heard much reaction to our own performance, but at the IHF meeting that took place the very next morning we took considerable satisfaction at hearing many of the Institute members voice pretty much our own sentiments.

## And Some Previews:

### SHOWS TO COME—HERE AND ABROAD

The new, strikingly modern Palazzo dell'Arte al Parco in Milan, Italy, will be the setting for this city's first International Show of Music, scheduled to run from the 7th to the 18th of this month. Exhibits will include displays of musical instruments, music reproducing equipment, and related products. In addition there will be what a spokesman calls "a retrospective exhibition of music and of instruments," plus several meetings, debates, and assemblies with international representatives, and a series of prizes, competitions, conferences, and live performances. The roster of patrons includes the United States Trade Center.

Closer to home, we've just learned that the group headed by Teresa S. Rogers—responsible for the successful Philadelphia high fidelity show earlier this year (see "News and Views," May 1966)—will put on another show at the Sheraton Park Hotel in Washington, D.C., the weekend of February 10, 11, and 12, 1967. This will not be the first Washington show, although it is expected to be its biggest. The IHF has called previous shows in this city "models for the industry," noting that "per capita, Washington is said to be the world's leading high fidelity market."

### NEW RCA TAPE RECORDERS

#### BOW IN AT THE STERN

RCA introduced its new line of tape recorders to dealers and press during a recent two-and-one-half-hour cruise aboard a rented yacht on New York's Hudson River. Guests were reminded that RCA has been "dabbling" in tape recorders since 1952. Now RCA has fourteen models, from the "price leader" at \$39.50 to the "top of the line" at \$250. And that's where it is going to stay. RCA has no plans for anything more de luxe than \$250.

The product list includes reel-to-reel models, continuous-loop cartridge players, and RCA's old reel-to-reel cartridge system, this last because—for all the publicity the automobile and recording industry giants have been turning out in favor of the new automobile tape players—RCA is still hedging its bet with the wise calculation that the reel-to-reel cartridge is both more reliable and has a greater flexibility of uses than the one-hub or endless loop variety. "We won't say whether our system is better than the Philips," the sales manager said in response to a question. "They are both basically the same; the Philips is just smaller."

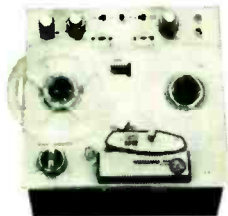
As to RCA's entry into video tape, that will have to await a design that can be black-and-white and color compatible, and adaptable to a \$500 model.



## ADDENDA TO TAPE RECORDER GUIDE

Because of deadline requirements, Viking was omitted from the "Tape Recorder Guide" published in last month's HIGH FIDELITY. We are happy to correct this omission with the following addenda, which should be included under the "AC-Operated Recorders" section of the Guide.

**VIKING 423** Tape speeds— $1\frac{7}{8}$ ,  $3\frac{3}{4}$ , and  $7\frac{1}{2}$  ips. Heads—two. Motors—three. Record—4-track mono and 4-track stereo. Playback—4-track mono and 4-track stereo. Frequency response—50-15,000 Hz. Indicators—two meters. Other features—Deck with recording and playback preamp; Price with walnut base—\$269; without walnut base, \$249.



**Model 88**  
Stereo Compact

**VIKING 880** Tape speeds— $3\frac{3}{4}$  and  $7\frac{1}{2}$  ips. Heads—three. Motors—two. Record—2- and 4-track mono and 4-track stereo. Playback—2- and 4-track mono and 4-track stereo. Frequency response—30-18,000 Hz. Indicators—two meters. Weight—44 lbs. Other features—self contained carrying case; one low level and one high level input per channel; monitor output; external speaker outputs; one preamp output per channel; sound-on-sound; and two speakers built into carrying case covers. Price—\$439.95. Also available as deck (88 stereo compact) with record and playback preamps only, \$339.95.

**VIKING 807** Tape speeds— $3\frac{3}{4}$  and  $7\frac{1}{2}$  ips. Heads—one (playback). Motors—two. Playback—2- and 4-track mono and stereo. Frequency response—30-18,000 Hz. Indicators—none. Weight—15½ lbs. Other features—tape transport in walnut base; no preamps; plugs into tape-head inputs of external amplifier or receiver; mag phono inputs may be used with tone control adjustment. Price—\$124.95.

**VIKING 96** Tape speeds— $1\frac{7}{8}$ ,  $3\frac{3}{4}$ ,  $7\frac{1}{2}$ , and 15 ips (depending on drive shaft and pulley). Heads—three. Motors—three. Record—full, 2- and 4-track mono and 2- and 4-track stereo (depending on head configuration chosen). Playback—full, 2- and 4-track mono and 2- and 4-track stereo (depending on head configuration). Frequency response—30-16,000 Hz. Indicators—two on preamp. Weight—50 lbs. Other features—tape transport only designed for use with Viking RP110 or RP120 preamps. Price—from \$585.45.

**VIKING 230** Tape speeds—single speed,  $1\frac{7}{8}$ ,  $3\frac{3}{4}$ ,  $7\frac{1}{2}$ , or 15 ips; optional two-speed for  $1\frac{7}{8}$  and  $3\frac{3}{4}$ , or  $3\frac{3}{4}$  and  $7\frac{1}{2}$ , or  $7\frac{1}{2}$  and 15 ips available. Heads—three to five available. Motors—three. Record and playback—various configurations available from quarter to full-track in mono and stereo. Frequency response—30-16,000 Hz. Indicators—on preamp. Weight—transport, 22 lbs; preamp, 16 lbs. Other features—transport with option of preamps, various head and speed arrangements, plug-in modules for changing input functions, line outputs, photo-cell run-out and cycling, remote control, many others. Price—transport, from \$346.75; mono preamp, \$299; stereo preamp, \$399.

**VIKING RETRO-MATIC 220** Tape speeds— $7\frac{1}{2}$  and  $3\frac{3}{4}$  ips. Heads—four. Motors—three. Record—4-track stereo and mono. Playback—same. Frequency response—20-25,000 Hz. Indicators—two meters. Other features—two-directional (automatic reverse) playback; built-in 12-watt power amp connects directly to external speakers; also outputs for music system connections and stereo headphones; A-B monitoring; push-button operation. Price—\$860.

## EQUIPMENT *in the* NEWS



**LAFAYETTE'S**  
TOP RECORDER

The RK-860 is billed as Lafayette's finest stereo tape recorder. It runs at three speeds ( $7\frac{1}{2}$ ,  $3\frac{3}{4}$ , and  $1\frac{7}{8}$  ips), and features stereo and mono record and playback, sound-on-sound, sound-with-sound, and direct disc-to-tape dubbing through its own magnetic phono inputs. The RK-860 comes with a built-in playback stereo amplifier, and two oval speakers. It can also play through external speakers, external amplifiers, and headphones. Frequency response at  $7\frac{1}{2}$  ips is specified as  $\pm 3$  dB, 30 to 22,000 Hz. Price is \$219.95.

CIRCLE 145 ON READER-SERVICE CARD



**VIDEO**  
TAPE SPLICER

A sign of rising interest in video tape is one of the first accessories for using it—a new Robins splicer. The device comes in two sizes: Model TS-500 is for ½-inch tape; Model TS-1000 for 1-inch wide tape. Like its audio tape predecessors, the new model trims the side of the splice to give it the "Gibson Girl" waist that keeps adhesive from contacting critical parts of the recorder.

CIRCLE 146 ON READER-SERVICE CARD

### NEW STORAGE SYSTEM BY TOUJAY



Latest equipment storage idea from Toujay Designs of New York is the unit known as the Pedestal. Available in finished oak or walnut, the cabinet may be ordered with one or two slide-out trays plus shelf space. When the system is not being used, a vertical tambour door slides down to hide everything. Alternately, the cabinet may be rotated on its swivel base to resemble a decorative stand for a lamp or statuary. The Pedestal, priced at \$289, is 40 inches high, 18½ inches wide, and 18½ inches deep.

CIRCLE 147 ON READER-SERVICE CARD

# Soundsibility!

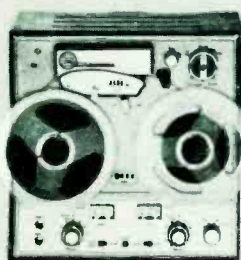


Soundsibility — superb sound with sensible features — it's a tradition with Viking tape recorders. In keeping with this tradition Viking introduces the new Model 423 — designed to bring you excellence in performance, true stereo fidelity and the utmost in practical operating convenience.

A three-speed unit with solid state stereo electronics, Model 423 also has three motors for highest reliability. Other features include hyperbolic heads, illuminated recording meters and directional control levers. A remote pause control\* fits every Model 423 and lets you interrupt and resume recording or playback conveniently from your easy chair. So sensible even the model number is meaningful — 4 tracks, 2 heads, 3 speeds. Uniquely, with all these features, it's less than \$250.00.

\*Remote pause control and walnut base optional accessories.

You'll also find soundsibility in other Viking models which set a standard of excellence for tape recorders.



## 88 Stereo Compact

The "final touch" for stereo music systems. Features tape monitor with three heads, sound-on-sound recording, exceptional fidelity even at slow speed for less than \$340.00.



## 880 Stereo Portable

Same features as Model 88 plus detachable speakers, power amplifier with stereo headphone output in portable case. Carry along for "on the spot" recording or connect to music system for less than \$440.00.



## 807 "Tape Turntable"

Connects to music system for playback only of all standard monaural or stereo tapes. Features two popular speeds. Use it also to duplicate tapes with another tape recorder. Walnut base included for less than \$125.00.



**Viking** OF MINNEAPOLIS

DIVISION OF THE TELEX CORPORATION

9600 Aldrich Ave. S. Minneapolis, Minnesota, 55420

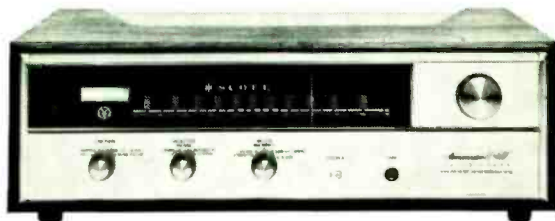
# EQUIPMENT *in the* NEWS



## CAVALIER IS SMALL GRENADIER

Empire's latest sound-in-the-round speaker system is the Cavalier, offered as a smaller, lower-priced version of its Grenadier system. Priced at \$159.95, the Cavalier Model 4000M includes a low-frequency section radiating through slits in the circular enclosure, and a midrange and high-frequency assembly behind an acoustical lens on the surface.

CIRCLE 148 ON READER-SERVICE CARD



## TUNER KIT FROM SCOTT

An all solid-state FM stereo tuner in kit form has been announced by H. H. Scott. Dubbed the LT-112B, it is described by the company as an FET (field-effect transistor) "broadcast monitor" set, and is said to take only one afternoon to build. All critical circuitry is pre-wired, pre-tested, and pre-aligned at the factory. Parts to be assembled come in envelopes keyed to steps in the construction book. All wires are pre-cut and pre-stripped. The set uses one meter for self-alignment, signal-strength, and center channel tuning. Price is \$189.95.

CIRCLE 149 ON READER-SERVICE CARD

## BSR OFFERS NEW TURNTABLE

BSR (USA) Limited, the American arm of BSR Limited of Great Britain, has released the McDonald 500 automatic turntable. Priced under \$55, the 500 is a four-speed model (16, 33, 45, and 78 rpm) with a low-mass arm said to be so well balanced that it permits the turntable to be played upside down. Features include



a built-in stylus-force dial, arm lock, automatic shut-off and repeat, and automatic or manual cueing with a built-in lever-operated device.

CIRCLE 150 ON READER-SERVICE CARD

## H-K INTRODUCES NOCTURNE LINE

High styling and lower prices characterize Harman-Kardon's new Nocturne line of solid-state stereo receivers. The sets are designed with ebony panels that have golden trim and controls. The tuning dial, meter, and stereo indicator—which light up when the receiver is turned on—seem to disappear behind the panel when the set is turned off. The sets all employ metal oxide silicon field effect transistors (MOSFET) in their front ends, and what H-K calls "extra wideband" circuit design. Three models comprise the new series. The Two Hundred is an FM receiver rated for 50 watts IHF power and costs \$239.50. The Two Ten adds AM and costs \$269.50. The Seven Twenty is an FM receiver rated for 80 watts power; price is \$369.50.

CIRCLE 151 ON READER-SERVICE CARD

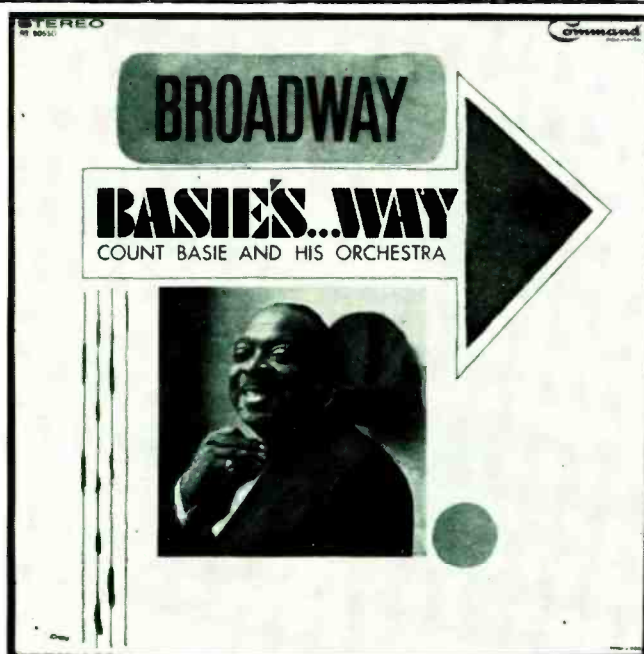


## PROFESSIONAL TAPE RECORDER

Offered by Premier Electronic Laboratories as a "full professional recorder of broadcast quality" is the new series 70 Tapesonic machine, available in four models. The 70-TRSQ is for quarter-track (four-track) stereo and costs \$615. The 70-TRSH handles half-track (two-track) stereo and costs the same. The 70-TRH is a half-track mono unit for \$480, while the 70-TRF is a full-track mono recorder costing \$542. All models run at 15, 7½, and 3¾ ips and employ three separate heads without pressure pads, an A-B switch for each channel, three motors, two mixing inputs for each channel, bias checks, and large VU meters. Reels up to the 10½-inch (NAB) size can be handled. Electronics in the Tapesonic recorders are all-silicon solid-state.

CIRCLE 152 ON READER-SERVICE CARD

there's been a lot of Basie  
**BUT**  
 you've never heard Basie  
 until Command and  
 Count Basie got together



*the greatest hit songs  
 from the biggest  
 Broadway Shows of  
 the 1950's and 1960's*

**SELECTIONS:**

- HELLO YOUNG LOVERS • A LOT OF LIVIN' TO DO
- JUST IN TIME • MAME • ON A CLEAR DAY
- (you can see forever) • IT'S ALL RIGHT WITH ME •
- ON THE STREET WHERE YOU LIVE • HERE'S THAT
- RAINY DAY • FROM THIS MOMENT ON
- BAUBLES, BANGLES AND BEADS • PEOPLE
- EVERYTHING'S COMING UP ROSES

**ALBUM #905**

All the musical excitement that has made Count Basie's band the swayingest band in the world for the past 30 years has finally been recorded with the true, unblemished reality that only Command's brilliant, pioneering engineering techniques have been able to achieve.

Now you can really hear the fantastic sonority of the superb Basie saxophone section . . .

. . . you can really feel the powerful, hair-raising bite of the brilliant Basie brass . . .

. . . you can really ride on the irresistible beat of the incredible Basie rhythm section . . .

. . . and you can appreciate all the persuasive subtlety of Count Basie's distinctive piano artistry in a way that has never been possible before.

Never has the Basie band been recorded with such luminescent clarity, such complete realism.

Now . . . at last

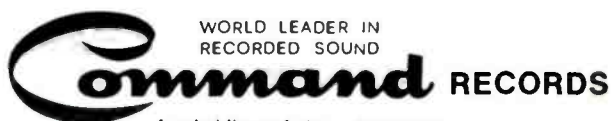
**BASIE & COMMAND**

**BIGGER . . . BRIGHTER . . . EVEN BASIER  
 THAN ANYTHING YOU'VE EVER HEARD BEFORE.**

**AVAILABLE IN STEREO AND MONAURAL RECORDS AND 4 TRACK TAPE**

**FREE! THE ALL NEW COMMAND BROCHURE**

Command Records proudly presents the brilliant new Command illustrated color brochure with the complete listing of all Command Popular and Classical Record Albums and Tapes. Here, truly is the complete source on the most perfect recordings ever produced. You will want to refer to it again and again. **WRITE FOR IT TODAY!**



WORLD LEADER IN  
 RECORDED SOUND

A subsidiary of abc — RECORDS

1330 Ave. of the Americas, New York, N. Y. 10019

CIRCLE 21 ON READER-SERVICE CARD

Continued from page 32



## True Concert Hall Reproduction

Clark Headsets are not for everyone. Only a discriminating listener and buyer will appreciate their quality. Natural reproduction is a result of flat response that comes through so smoothly with such subtle detail that it catches you almost unawares. Acclaimed the finest for listening pleasure.



**David Clark COMPANY**  
INCORPORATED  
360 Franklin St., Worcester, Mass. 01604

West Coast Office: 1696 Centinela, Suite 2,  
Inglewood, Cal. 90302

CIRCLE 17 ON READER-SERVICE CARD

## TK-60 • AM/FM • 60 WATT SOLID STATE STEREO SILICON POWER • \$239.95



4 gang tuning condenser front-end for high sensitivity, image rejection and cross modulation ratio.

5 I.F. stages with exclusive automatic Gain Control Amplifier and wide band ratio detector for excellent selectivity and noise suppression.

Transformerless silicon power transistor amplifier with heavy heat sink for high Damping Factor and superior wide power bandwidth.

Exclusive blow-out proof automatic circuit breaker protects power transistor.

the sound  
approach  
to quality



# KENWOOD

3700 So. Broadway Pl., Los Angeles, Calif. 90007 • 69-41 Calamus Avenue, Woodside, New York  
CIRCLE 48 ON READER-SERVICE CARD

difficult acts, is cruel and inhuman punishment. Small wonder that most contemporary Sachs'es save themselves with a kind of half-musical *parlando* for most of the first two acts.

Among the recorded Sachs'es, I must mention Friedrich Schorr first, not out of any historical snobbery but out of simple deference to superior quality. At this remove, it seems almost criminal that his entire Sachs was not preserved on records; still, we do have not only the two great monologues, but the scene with Eva, the *Schusterlied*, sizable stretches of the workshop scene (the entire scene with Walther, except for the first two stanzas of the *Preislied* with Sachs's comments: the christening of the song, and the Quintet), and both the "*Euch macht ihr's leicht*" and "*Verachtet mir die Meister nicht*."

All this material is gathered on Angel COLH 137, and it represents all of Schorr's recorded Sachs except the Act III scene with Eva (Rethberg), which has not appeared on LP. Two things separate Schorr's Sachs from all others: 1) the consistent beauty, warmth, and smoothness of the voice, marred only by a limitation at the upper end which makes the top Fs sometimes hooty and hollow-sounding, and 2) the extremely poetic, sensitive feeling showing through every phrase he sings—never sentimentalized or overladen with "acting" indications, but simple and human. These two attributes are never separate from one another, of course—they interact. Genuine musical, expressive impulse tends to free the voice, and in turn a free mastery of technique releases (even uncovers) expressive possibilities which would otherwise have remained bound. Schorr's voice is warm and brown in color, but light in its handling characteristics—he can treat the "*Grüss Gott, mein Junker!*" scene as if it were pages of Mozart recitative; give the opening of the *Wahnmonolog* a truly introspective feeling captured by no other Sachs on records; build continuously to a real climax at "*Lenzes Gebot, die süsse Not*" in the *Fliedermonolog* as if the voice and orchestra parts were continuations of each other; and bring out all the nostalgia and longing of "*Gar gross und schön*" in the scene with Eva by his ability to give and take with his voice in the middle C and D area. One could go on with the citing of detail; the point is that COLH 137 is the essential *Meistersinger* disc—more basic, I think, to some real understanding of the opera than any of the complete recordings.

A word must also be inserted with respect to the exceptionally tender, poetic performances of the two big monologues by Hans Hotter on Decca DL 9514, unfortunately deleted but well worth a search for these items alone. I gather that these recordings (with Robert Heger conducting) were accomplished in the late 1940s; in any case, Hotter's

Continued on page 46

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## WAGNER DISCOGRAPHY

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voice shows none of the spread and shaky qualities that have characterized it more recently. It sounds big and beautiful, steady and warm, and embraces some gorgeous mezza-voce work, as at "*dass ich was sagen soll*" or "*und war doch kein Fehler drin*" in the *Fliedermonolog*. The interpretations are rich and sensitive throughout: a shame that his entire Sachs could not have been recorded around this time.

The situation on the complete recordings is not so happy. Sachs is "*Schuhmacher und Poet*," but in most of these cases the versifying must be of the newspaper editorial page variety, and I don't think we could expect terribly dainty artistry when it comes to the shoes either. All things considered, the Sachs of Paul Schoeffler (London) is the most satisfactory. The thing it is somewhat short on is sheer vocal beauty and strength—this artist was into his fifties when the London recording was made in 1953, and his voice was no longer quite the solid, potent baritone of the Beecham *Elektra* recorded six or seven years earlier. He has moments of weakness in the first act, even running out of breath once or twice, and the *Fliedermonolog* is a compromise, as if he were saving himself for later on. The scene with Eva is an improvement, however, nicely felt without being sentimentalized, and in Act III he sounds like a different singer—the *Wahmonolog* shows him in a much firmer, fresher state, and from here to the end of the opera, he sings out with much greater freedom and confidence, so that in the end one is left with a very positive feeling. His understanding of the part and the situations is always in evidence: all the little conversational passages are expertly rendered (e.g., his "*Kümmert dich das?*" etc., to David in Act II, p. 197, or his comments on the second verse of Walther's *Lied*, pp. 358-59). We come away with the impression of a sympathetic and intelligent artist who, if he has not been able to give all the vocal warmth and fullness wanted, has nonetheless proportioned his efforts with sensitivity and understanding.

For sheer vocal capability, the first effort of Ferdinand Frantz (Vox) must rate highest. People look at me askance nowadays when I insist that I heard this artist sing a splendid Kurwenal at the Met during the 1949-50 season, but the Vox recording, made during the earliest days of LP, documents the quite exceptional quality and solidity of this voice at its best. The *Schusterlied* is really splendid, and "*Verachtet mir die Meister nicht*" is also impressive. In fact, everything is well enough sung, with large, steady tone capped by impressive top Es and Fs; the trouble is that it is so unimaginative and so musically square. We are impressed by the consistent competence of the singing but seldom moved, seldom given any real feeling about who Sachs is or why we should empathize with him. Frantz improves marginally in this respect on the Angel

set, dealing in a more lifelike manner with the first-act exchanges with the other masters, for instance. But here, listening to his singing is no longer unalloyed pleasure—the sturdiness remains, but much of the beauty and ease has disappeared, and the tone inclines towards thickness and heaviness.

Otto Edelmann's Sachs, 1951 vintage (Odeon), is in the same boat—well sung, vastly better vocally than it was to be even a few years later, but hardly scratching the surface of the part's possibilities, particularly with respect to the more poetic, tender sections of the score. The voice sounds light and bright, the top notes come easily, and a genuine singing quality imbues his work most of the time, though at some crucial points (the opening of the *Fliedermonolog*, for instance) he falls into that curiously inexpressive *parlando* that disfigures the work of so many German basses and baritones. But a generalized sort of beefy virtue is about the only quality we can pin down in this Sachs, and the only time Edelmann shakes himself into some real involvement is when he bangs out "*Die heilige Deutsche Kunst*," which emerges as a particularly rank piece of Veteran's Day oratory. It is good, though, to hear his voice in such fine shape.

Least attractive of all is the effort of Otto Wiener (RCA Victor). Even if the general timbre of his high baritone were approximately right for the role, which it isn't, it would be hard to accept such pinched, quavery singing and unmusical phrasing. And on records, the interpretation comes out with an unpleasant, sneering quality: the Act II scene with Eva, for example, sounds like almost malicious baiting, though that can hardly have been the artist's intention. An example of the strait jacket into which poor vocal method can put an artist—certainly he is not as insensitive or unmusical as his singing makes him sound.

The Walthers are easily disposed of, for in fact there is only a single competent performance on records—that of Jess Thomas in the RCA Victor set. Even his work is less than ideal, for the voice sometimes inclines to dryness and heaviness, and to a thick, baritonish sound in the middle. The *Preislied* needs to be based on a firmer legato and also given more pointed guidance than he affords it—it fails to build to its ecstatic last verse. Nevertheless, his voice *does* take in the compass and other essential requirements of the role: it has a good ring on top and some give-and-take, and his singing is always musically careful and sensible.

Among the others, Rudolf Schock (Angel) manages a few pleasant conversational effects and some nice sound when singing softly and lyrically, but his tone becomes constricted and precarious when he tries for climactic effects, and the role's best moments are thus ruined. Hans Hopf (Odeon) obtains the obverse effect, banging out some good top A's but showing almost no ability to fashion a line or to handle any of the role's more graceful aspects. It's a

matter of where one's pain threshold lies that determines preferences for the sour, squeezed tone of Günther Treptow (London) or the pitchless, bleated one of Bernd Aldenhoff (Vox), but we can certainly do without both. Trial songs, indeed.

For some idea of how the role might ideally sound, we must turn to Melchior's singing of the "*Abendlich glühend*" on the Schorr record, or even more particularly to his part of the quintet, with its beautifully controlled mezza-voce entrances and remarkably beautiful, easy turns over the top B flat. His *Preislied* has not, I believe, been put on LP: it is in any case a trifle heavy and monochromatic, but also smooth, liquid-toned, and ringing at the climaxes—quite markedly superior to anything we do have, among which there is no clear indication of the free-spirited, naturally gifted, slightly arrogant personality that is Walther's.

The Eva situation, fortunately, is substantially better. Even in the case of Tiana Lemnitz (Vox), whose voice was by this time too pallid and worn to take flight at such points as "*O Sachs, mein Freund!*," we have an artist of charm and understanding, able to do lovely things with the opening scene and the other lighter, more conversational moments; it is obviously the work of a fine singer somewhat past her best, not that of a second-rate singer to start with.

Her younger colleagues (Elisabeth Grümmer for Angel, Hilde Gueden for London, Elisabeth Schwarzkopf for Odeon, and Claire Watson for RCA Victor) are all lovely singers with something individual to contribute to the part. I think that on balance I might choose Grümmer, whose voice sounds fresh, pure, and full, and whose characterization is delightfully girlish without being coy. Her vocal command is well illustrated by her treatment of the musically identical turns over the top A flat on p. 35, where she is describing the Dürer David she believes Walther resembles—the first ("*der Schleuder zur Hand*") sung *forte* and with an enthusiastic impetus, the second ("*von lichten Locken umstrahlt*") sung *mezzo-forte* and with a lyrical, loving quality. For me, she is the only Eva on records really to capture the impatience and irony of the opening of the Eva/Sachs scene in Act II ("*Ja! Weiss es die Stadt*," etc., pp. 205 ff.) or the full sense of Eva's girlish spite at the end of the scene ("*Ja! anders wo*," etc., pp. 219-20). She leads the Quintet exquisitely.

Between Schwarzkopf and Gueden it is a difficult choice: despite my almost unreserved devotion to Gueden, I think I might take Schwarzkopf (Odeon) in this case. Certainly the full-bodied lyric sound of the 1951 Schwarzkopf is about as beautiful as can be imagined, and her playing is pointed but straightforward and unmannered. I do wish *she* would let out a bit more at a place like "*O Sachs, mein Freund!*" but she makes up for it at the climax of the Quintet.

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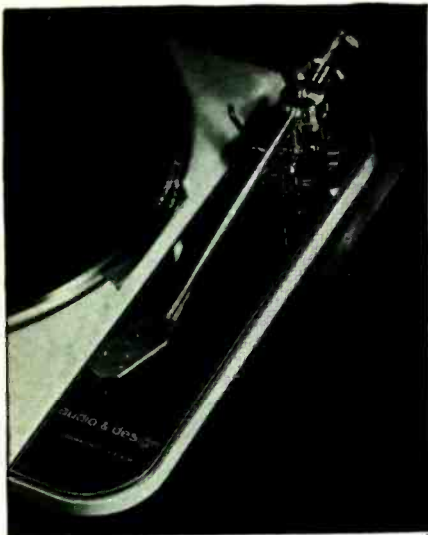
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## WAGNER DISCOGRAPHY

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Gueden displays her customary pure, focused tone and an engaging girlish charm on the London recording, reaching a very high level in the Act II scene with Sachs, and in the little by-play with Magdalene immediately following—a delightfully pouty rendering of "*Ich sei zu Bett, im Kämmerlein*," for example. I think, though, that the voice is a bit *too* light for the part (I should like to hear her in it now, more than a decade after the recording); in particular, a bit more body in the lower part of the voice would be welcome, and the slow waver in the tone with which she launches "*Selig wie die Sonne*" would not be missed.

There remains Watson (Victor), also more than acceptable and often very lovely indeed, particularly in the more conversational or purely lyric passages. Her Eva is kept below the top of the class by a tendency towards a pallid, white tone on top, especially when she is called upon to let it out ("*O Sachs, mein Freund*" again). There is also not quite the charm of a Grümmer, Schwarzkopf, or Gueden, or rather the charm is not so specifically directed. But we are not badly off when we can rate other Evas above this one among the recorded interpretations.

I must refer again to the Schorr collation on Angel, for Elisabeth Schumann's opening phrases in the Quintet rank among those rare moments of magical perfection on records.

The Beckmessers are also rather a good lot, far more so than the Walthers or Sachsés (a discouraging commentary on contemporary vocalism, but there you are). We can disregard the minimally competent work of Heinrich Pflanzl on the Vox recording, and note that Benno Kusche's second attempt at the role (RCA Victor) is less well sung and more broadly characterized than his first (Angel). His Angel performance is possibly the best of all the recorded Beckmessers. He starts with the advantage of a genuinely attractive, pliable instrument and is thus able to make the essential point about Beckmesser—which is surely not that he is an actual idiot or an artistic incompetent (the town clerk of an important city, after all, and a mastersinger) but that he is merely a rigid man of narrow, set views, unable to adapt himself to situations in which he is not comfortable (contrast his confident, even sharp-witted comments at the first-act meeting of the Guild with the hopeless insecurity and unimaginativeness with which he meets the more adventurous crises of Acts II and III). He is, I would say, a man whose sense of humor, and consequently his perspective, deserts him when the subject is not the problems of Walther von Stolzing but the problems of Sixtus Beckmesser. It has always seemed to me that Sachs's intemperately harsh judgment of him in the workshop scene ("*So ganz boshaft doch Keinen ich fand*") is a gross exaggeration,

and probably a holdover from the ill-tempered Sachs of Wagner's first draft; the difference between the two men is one of flexibility vs. rigidity, creative expansion vs. stultifying rule-observing—it is not one of good vs. evil or even of right-and-modern vs. wrong-and-old.

Consequently, there is no need for Beckmesser to sing all that badly—a suggestion of dryness, of sourness, of smugness and literalness; but, as in the case of Ochs or Alberich, there is too much music for him to allow ugly shouting masquerading as "character." In fact, I would like it if Kusche applied even more beauty and solidity of tone to his Beckmesser, as he does to his Alberich. As it is, he is excellent—we have the feeling that had Sachs not intervened, his Act II serenade would have been rather well sung, however unimaginatively written. And certainly he does not neglect the characterization: his warnings and phony assurances to Walther as he assumes his maker's post ("*Herr Ritter, wisst*," etc., pp. 130-31) are brilliantly and specifically inflected.

Karl Dönch (London) has given us his funny, pointed Beckmesser for some years now at the Metropolitan, and while he has of late broadened it too much for my taste, the recording finds him at his best. He is the most amusing of all the Beckmessers in the role's more apoplectic moments, such as the break-up of his songs in the second and third acts and the climax of his protestations over Walther's Act I trial: I especially like the increasingly guttural, spluttery quality that invades his voice as Sachs marks the faults in Act II (pp. 273 ff.). The voice itself is a thin one, which might be classified as anything from light bass to tenor; he does convey, though, a sense that Beckmesser is putting his very best effort into the song.

Erich Kunz, on the Odeon set, also presents an attractive sound and a sharp, inimitable characterization, particularly fine in the conversational passages, such as his opening colloquy with Pogner, which he does with great naturalness. Despite my own preference for Kusche, largely because of the timbre and quality of his voice, I can understand the selection of either Dönch or Kunz—the distinctions among them are mostly matters of taste.

The role of Veit Pogner calls for a sort of voice that seems hard to come by these days—the true *basso cantante*. This term is often used interchangeably with "bass-baritone," but that isn't what it means; it means a voice of true bass coloration which is used in a "singing" way—a legato way, in other words, as distinguished from the purely declamatory approach of some Germanic singers. That this implies *some* lightness of tone is undeniable, but a black voice handled in a smooth, mellifluous way (like those of Kipnis or Weber in their best years) is closer to being *basso cantante* than brighter voices handled in a declamatory way—like that of Kurt Böhme, for instance. Though the best Pogners of recent

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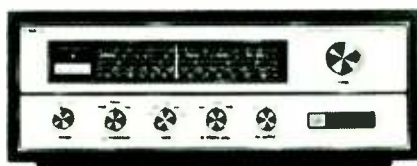
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## WAGNER DISCOGRAPHY

Continued from page 48

seasons (at least at the Metropolitan) have been bass-baritones—Tozzi used to be very fine in the part, for example—it still seems to me that the ideal Pogner voice is quite a black one, darker than the bass-baritone sound we identify with Sachs. But it must also be smooth and beautiful, capable of the warmth and calm affection called for in the scene with Eva, and of the firm lyric line and solid top Es and Fs of his Act I *Ansprach*.

Though there are several first-class artists among the recorded Pogners, I don't think we can honestly say that any of them really fits this bill of particulars. Perhaps Gottlob Frick (Angel) comes closest. For his voice has a steady darkness and authority in it, and the top notes are there when he sets himself for them. He makes an enormously impressive entrance, but as his "*Das schöne Fest*" proceeds, it becomes evident that his voice is too ponderously produced to cope easily with the tessitura; the final high F is good ("*Eva, mein einzig Kind*"), but the sustained E just preceding it is an embarrassing bellow, and the general picture is too crude and rough for my taste—Pogner should never roar or push.

Kurt Böhme (Vox) is also on the coarse side—he tends to sing a note at a time rather than a real line, and to hit at everything from below—but he sounds a very different singer from the Böhme of more recent recordings or of his Metropolitan days. The tone has freshness and bite, and at least some lyric qualities. He encompasses the range and phrases the scene with Eva well; I imagine that in his young days he must have been a most satisfying singer.

Frederick Dalberg (Odeon), an old Covent Garden hand, has all the attributes of good musicianship and style; his idea of the music is always warm and lyrical, and indeed the opening of his address is quite beautiful. The actual sound he makes is not especially impressive, though, and the climaxes sound muffled and effortful. Otto Edelmann (London), in excellent vocal form, sings through the part in a predictable way—perfectly competent, but light-timbred and rather shapeless. Hans Hotter (RCA Victor) is distressingly bad—no amount of intelligence or artistry can compensate for the ruinous condition of the voice.

The role of the apprentice David demands exceptional care in the casting; it is normally sloughed off on some *Spieltenor* who can't sing it, or on a pudgy, fortyish lyric tenor who has never made the front rank. I have never seen it really well done, and of course companies are not going to waste their leading lyric tenor on a glorified comprimario role. Yet a leading lyric tenor is what is required, for the writing is of exceptional difficulty; his long Act I explanation of the rules is a virtual Zerbinetta's scene for tenor, and the acting problem is a considerable one. For a virtuoso singing-actor, however, the opportunity is a great one—the David/Walther scene

could, in the right hands, be one of the evening's highlights, for the writing is of tremendous variety and color.

There is one David on record who makes one aware of the role's possibilities—Anton Dermota, of the London set. What a pleasure to hear a full, lovely sound in the music, with genuine mezza-voce on the *piano* high A flats and A's rather than falsetto faking, and genuine ring in the *fortes* rather than some sort of precarious indicating! And further, to hear all the many *acciaccaturas* and other embellishments in place, to hear the distinction between triplet sixteenths and groups of a dotted eighth and two thirty-seconds clearly marked (as at the bottom of p. 52), to hear each of the phrases describing the various "*Meister Tön und Weisen*" carefully individualized, to hear a staccato that is a staccato, a trill that is a trill, an illustration of coloratura that is coloratura, and a B natural that is a B natural. A brilliant job, one of the finest pieces of individual work on all these recordings, and a presentation so markedly superior to all the competition as to make it an all-or-nothing proposition.

There are two other roles of some importance: Magdalene and Fritz Kothner. Unfortunately, both have been ill-treated on records. Marga Höffgen (Angel) is easily the best of the Magdalenes, having an attractive mezzo voice and the interpretative instinct to bring her little scenes to life; she is especially good in the exchanges with Eva in Act II just after Eva's outburst at Sachs ("*Hilf Gott!*" etc., pp. 221 ff.). None of the others hits even an acceptable standard, and the role's one real vocal chance (the sustained top A over the gathering tumult of the riot scene, bottom of p. 289) goes unrealized even by Höffgen: the only time I've ever heard it taken full advantage of, in fact, was when Regina Resnik assumed the part at the Met eight years ago—that A soared out like Welitsch's top line in the *Aida* Triumphal Scene, and the effect was electrifying.

The Kothner situation is even more depressing. The baker is an affectionately drawn old fuddy-duddy, hidebound and a bit irascible of course, but a respected master who (here's the point) does *well* by the rules—the recitation of the Tabulatur should be firmly and honestly sung; the writing itself makes the gently parodistic effect intended. But here we're faced with the stiff hooting of Gustav Neidlinger (Angel) or the off-pitch barking of Josef Metternich (RCA Victor) or the pinched hacking of Alfred Poell (London); and from there the direction isn't up. An ironic commentary on the state of German vocalism, that among five prestigiously cast complete recordings we cannot find, even among "name" singers, a baritone who can vocalize respectably through the five minutes' worth of formula runs in the role of Fritz Kothner. Fischer-Dieskau, who sang the role at Bayreuth some years back, must have been near-perfect—one wishes he had recorded it. Five times.

Mr. Osborne's discussion of recordings of *Parsifal* will appear in a forthcoming issue.

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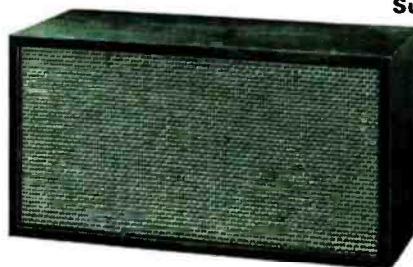
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When one considers the modern tone arms which Garrard has evolved for its automatics—it becomes clear that such an arm is not an arm—it is a system by itself—a group of components of advanced design whose purposes are to transport a modern cartridge, track it perfectly, and protect it as well. The matter of protection for the stylus and the increasingly delicate record grooves, has become more important as tracking forces have become lighter. For today, it is no simple matter for the user to set a tone arm down on a record by hand, or to pick it up off the record manually. Sooner or later, there is damage to the record or stylus. Furthermore, a large number of records have multiple selections on one side of the disc. Finding these bands ("Cueing" the stylus into them) is also a frequent cause of damage to nearby grooves. Cueing devices have existed for some years on professional equipment used in broadcasting studios—but it remained for Garrard to be the first to apply the principle to automatics.

When they did—with the integral cueing control on the Lab 80, it was again with a highly advanced, yet simple mechanism.

# GARRARD'S CUEING...

You will find it in the 60 Mk II and in the new 50 Mk II which is priced not at \$130.00 or \$150.00, but at \$54.50.

One reason why the cueing device is very appealing is the pause feature. Should the record player be operating when the phone rings—for example—the music may be interrupted, simply by touching the cueing control—it may

then be resumed at the very same groove when the interruption is over. Thus, a feature which was originally developed for professional applications in radio stations—has found its widest use in the home—safeguarding records and styli, and making the record player a greater pleasure to use than ever before.

The Lab 80 cueing control is a squeeze device, cleverly located in the tone arm rest, where it is easily reached regardless of where the record player is installed. It is hydraulically operated. A touch of the finger on the manual tab starts the record player, activates the cueing device... smoothly raising the tone arm a safe half inch over the record. Then, move the tone arm over any groove desired and press the cueing control. The arm gently lowers to the groove. It is that simple, and that useful... now the most wanted feature on any record playing equipment. But follow the rest of the story for a typical example of Garrard's developmental leadership in the field.

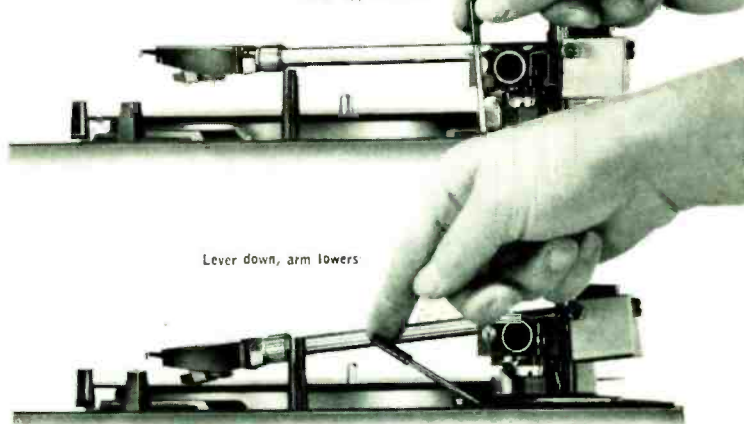
Naturally, the cueing feature, per se, was soon imitated on other automatic turntables... all of them higher in price than the Lab 80. Then, recognizing this interest, Garrard developed a lever type cueing control similar in use to those which appear in the highest priced competitive automatics.

60 Mk II Cueing Control



50 Mk II Cueing Control

Lever up, arm lifts



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For a complimentary copy of a colorful Comparator Guide describing all five new Automatic Turntables, write Garrard, Dept. GX-26, Westbury, N.Y. 11590. Prices less base and cartridge.

**Garrard**<sup>®</sup>

JUST AFTER OUR special November issue devoted to Richard Wagner was off the press, we were much saddened to learn of the death of the composer's grandson Wieland, in Munich at the age of forty-nine. As director of the Bayreuth Wagner Festival, Wieland Wagner was internationally known for his work in revitalizing the production of the Wagner operas. HIGH FIDELITY was particularly in his debt not only for the article entitled "The Phantom of the Festspielhaus" but for his general cooperation in making the November issue possible.

## *New Directions for Old Departments*

IT IS NO secret that record companies throughout the world are sustained by popular music. The classics figure in the picture, but only as an incidental attraction. Although this has always been true, it is more true today than ever in the past. Since the war, sales of popular records have increased far faster than those of classical. The Bach boom is nothing compared with the Beatles boom. A good many theories have been put forward to explain this phenomenon, but probably the most convincing of them has to do with the relative vitality of popular music vis-à-vis the relative stagnation of classical music. Classical releases feed primarily upon the past whereas popular releases primarily reflect the present—and what is new inevitably moves forward with greater impetus than what is old.

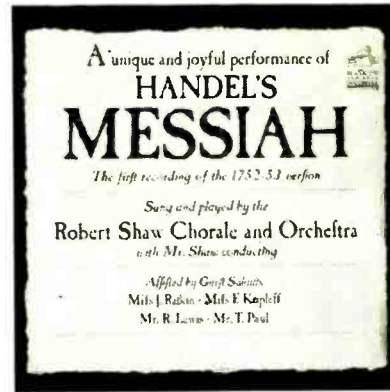
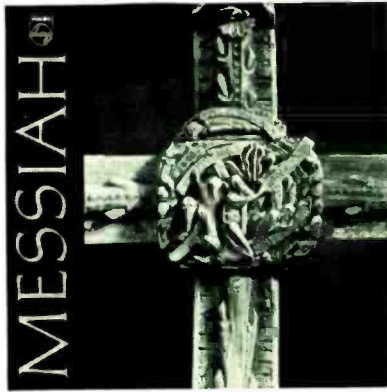
All this is by way of preamble to announcing an expansion of our coverage of popular records. Non-classical repertory today accounts for 92 per cent of dollar sales through retail outlets—a striking preponderance. We want to know what's going on . . . to learn just what the record industry is doing in its frantic scramble for the mass market dollar . . . to be told of the talented creators who deserve recognition and to be made aware of the untalented panderers who deserve condemnation.

To accomplish this kind of coverage, we have enlarged our roster of reviewers. Heading it is Gene Lees, who will contribute a monthly column on the popular music scene as well as supervise the over-all reviewing of those records that comprise "The Lighter Side." Mr. Lees has acquired considerable reputation as one of America's liveliest critics of popular music, and his outspoken commentaries are sure to provoke some sharp clashes of opinion (for a sample of the Lees touch, turn to his somewhat jaundiced discussion of current recording practices as exemplified in the uses, and abuses, of singer Mel Tormé—page 120). Our stalwart regulars John S. Wilson and O. B. Brummell remain on duty. Along with another newcomer, Morgan Ames (possessor of a pretty face

as well as of a euphonious name), these writers will bring to "The Lighter Side" the cumulative advantages of an inside knowledge of all aspects of popular entertainment, an ear keenly attuned to the newest trends, and a cool capacity for spelling out the differences between meritorious and meretricious.

ANOTHER major change marking this issue of HIGH FIDELITY is a shift in emphasis in our long-time feature "The Tape Deck." When this column was inaugurated, just over ten years ago, magnetic tape was the only source of stereophonic reproduction available to home listeners. It was our feeling at the time that the then-new sonic medium called for special encouragement, by way of formal reviews of the recorded tape repertory. Today, after a decade of development, there is no question but that tape has come of age, taking its place quite naturally as an accepted alternative to discs. This being so, we consider it pointless to maintain the outdated policy of reviewing tape releases as if they were unique and isolated musical productions. Our job is to evaluate a musical performance, irrespective of the medium in which it is presented. What we have to say about an interpretation and its basic sonic realization will be the same for the tape edition as for the disc edition. Thus, the rubric "Records in Review" now gives way to "The New Releases," which is intended to cover both disc and tape media. Vital statistics will include (whenever possible) data on the tape version as well as the disc version.

As for "The Tape Deck," it will continue under the curatorship of the invaluable R. D. Darrell to follow the latest developments in tape technology and to comment on those recorded tapes that seem of particular significance. All sorts of new departures are looming on the tape horizon, and we suspect that Mr. Darrell will have plenty to keep him busy without the necessity of discussing performances that have already been reviewed in their microgroove embodiments.



Two new recordings  
continue a long phonographic search for

# THE AUTHENTIC MESSIAH

BY BERNARD JACOBSON

“I SHALL SHOW YOU a collection I gave Handel, call'd Messiah, which I value highly and he has made a fine Entertainment of it, tho' not near so good as he might and ought to have done. I have with great difficulty made him correct some of the grossest faults in the composition, but he retain'd his Overture obstinately, in which there are some passages far unworthy of Handel, but much more unworthy of the Messiah.” So reads part of a letter written in 1745 by Charles Jennens, a wealthy literary amateur who, four years earlier, had compiled the text for this most celebrated of all oratorios (unless Jennens' secretary and private chaplain, one Pooley, did the work for him—we are not quite certain).

In view of the eminent place *Messiah* has held in our musical life for more than two hundred years, Jennens' feelings might seem as incomprehensible as they are sententiously expressed. Yet when we examine what successive generations of editors and performers have done to *Messiah*, we find that this attitude of dissatisfaction has been very widely, if often unconsciously, taken—for among those who have produced editions or conducted performances over the years, few have valued *Messiah* in anything like the form or style in which it was known to Handel. The organizers of the monster Handel Festivals in the last part of the eighteenth century and the whole of the nineteenth made the work into a jamboree, sometimes turning loose on it as many as 5,000 voices and an orchestra of several hundreds. Nineteenth-century England, in particular, treated *Messiah* with the joyless solemnity it reserved for religious rites. Solo singers forgot the art of embellishment, and conductors lost that of interpreting eighteenth-century notational conventions. Composers—even great ones like Mozart and distinguished ones like Hiller—wasted their gifts on the provision of “additional accompaniments” for Handel's perfectly satisfactory but soon submerged score; and editors expended vast quantities of labor on the production of unscholarly editions with “the pianoforte accompaniment [*sic*] entirely rewritten.”

In recent years the situation has changed appreciably. Several respectable editions have appeared: in 1939 came the Peters Edition of Arnold Schering and Kurt Soldan, who built on the pioneer work done by Friedrich Chrysander and Max Seiffert around the turn of the century; in 1958 Novello published an important new edition by Watkins Shaw; and in 1963 Brian Priestman revised the Schering-Soldan version for Eulenberg. The occasional “authentic performance” began to crop up, on both sides of the Atlantic—John Tobin in London and Thomas Dunn in New York have been responsible for several of these. And now, suddenly, two complete recordings have been released—with a third promised—which completely transform the phonographic representation of *Messiah*, bringing it in line with the new concern for authenticity.

But what, in the case of *Messiah*, is "authenticity"? It should be borne in mind, first of all, that in one important sense there can be no such thing as "the authentic *Messiah*." The most that could be achieved would be "an authentic *Messiah*." In the last eighteen years of his life, Handel subjected the work to constant revision and modification. Partly this was a matter of replacing a given number with a preferred version, in which case it is a possible if complicated task to establish his final intention. But partly the modifications were made to meet the demands (or the inadequacies) of soloists on specific occasions, and thus do not necessarily have any long-term validity. So, though we could, with fair certainty, reconstruct the form which the work took at its first performance in Dublin in 1742, or at any one of a number of subsequent performances directed by the composer himself, there can be no "ideal" version in the sense of one that represents Handel's own definitive wishes.

That particular problem is, in its very essence, insoluble. We need not be unhappy about it, since it is a problem caused by overabundance, not by paucity, of material. For the other problems, solutions are not only possible but reasonably easy. The basic necessity is an awareness of what kind of work *Messiah* really is, what Handel meant by it. And an important clue is contained in one word of that Jenens quotation at the beginning of this article—"Entertainment." Until we realize that entertainment was an important part of Handel's intention, we shall never get away from the portentous, churchified atmosphere in which Handelian oratorio cannot breathe. To Handel, oratorio was a form very close to opera. And observance of a central factor in eighteenth-century operatic style—the artistic supremacy of the solo singer—is essential to an authentic presentation of any Handel oratorio.

But at the same time, in *Messiah* more than any other Handel oratorio, entertainment is not all. As Handel once remarked when someone congratulated him on the success of a *Messiah* performance, "I should be sorry if I only entertained them, I wish to make them better." This, the only Handel oratorio dealing with a New Testament subject, is thus a work of dual nature, and a successful performance must fulfill both sides of its character, the sacred as well as the secular. It was partly because of their exclusive adherence to the secular side that Sir Thomas Beecham's *Messiah* performances failed. Beecham rightly rebelled against the sentimental religiosity of the nineteenth-century English attitude to *Messiah*, but at heart he was himself a nineteenth-century Englishman—only a very secular one.

Beecham argued for the use of expanded orchestral and choral forces on the basis of the growth in the size of concert halls since Handel's time. But in the context of a recording this argument is totally irrelevant. Whatever the merits of the case in relation to concert performance, there can be no doubt that the phonograph offers conductors the opportunity to approximate the actual sound of a Handel performance by working with the same number of

performers that he was accustomed to use. In doing so, Colin Davis and Robert Shaw break new ground with their current Philips and RCA releases. Davis uses a chorus of forty and an orchestra which, counting harpsichord and organ, totals the same number; Shaw's forces are even smaller—a chorus of thirty-one and an orchestra of thirty-five. In neither case is there the slightest feeling that the big choral movements are underweighted. On the contrary, the solemn moments make a far greater effect than usual, because they are contrasted with an unaccustomed degree of *brio* in the florid passages.

The two new recordings are also epoch-making in another and more obvious way. They are the first to take anything like consistent account of the need for embellishment in the performance of baroque music. It is in this respect that they will make the most startling impression on the listener accustomed to the sparingly ornamented style of existing recordings. There will no doubt be those who feel that lavish ornamentation is unsuitable, but it was through ornamentation that the baroque singer demonstrated his artistry, and in the present case the use of *appoggiatura* and *cadenza* is one of the most important of the operatic elements essential to stylish performance. Surviving documents show an extensive use of vocal decoration in eighteenth-century performances of *Messiah*; and the following prescriptions are a typical example of contemporary thought on this matter—they are taken from Pier Francesco Tosi's *Observations on the Florid Song*, whose English translation by John Ernest Galliard first appeared in London in the very year of *Messiah*'s first performance: "Among things worthy of consideration, the first to be taken notice of is the manner in which all airs divided into three parts are to be sung. In the first part they require nothing but the simplest ornaments, of a good taste and few, that the composition may remain simple, plain, and pure; in the second part they expect that to their purity some artful graces be added, by which the judicious may hear that the ability of the singer is greater; and in repeating the air, he that does not vary it for the better is no great master."

In *Messiah* there are only two *da capo* arias—"He was despised" and "The trumpet shall sound" (the latter, strictly speaking, is not *da capo* but *dal segno*, since the repeat omits the opening ritornello)—but it is evident from what we know of Handelian practice that Tosi's remarks apply, *mutatis mutandis*, to arias in other than *da capo* form; and related principles also hold in the case of recitatives. In arias ornamentation depended largely on taste, whereas in recitatives it was concerned less with showing off the singer's prowess than in following certain clearly defined conventions of notation whose observance makes the difference between grammatical and ungrammatical rendering of the music. It is because simpler rules govern the embellishment of recitatives than that of arias that I have chosen a recitative—"Comfort ye"—for the devilish chart reproduced in these pages. Across the top of the chart is a list—by no means an exhaustive one—of stylistic "points"

that can be either observed or ignored in the performance of this short number. Down the left-hand side are listed the conductors (with their respective tenor soloists) in the two new recordings and in the ten complete versions currently listed in the Schwann catalogue; also included is the Susskind/Brown set on the Musical Heritage Society label (selections from this recording appear in mono on a Somerset LP and in stereo on Stereo Fidelity). The checked and unchecked squares, and the "marks" listed on the right, are self-explanatory.

**A** GLANCE AT the chart will reveal that in matters of ornamentation the two new recordings emerge way ahead of the generality of their competitors. In fact, the chart belittles their over-all superiority in this respect rather than exaggerating it: if I had chosen practically any aria as the example, the difference between them and the older recordings would have been even more clear-cut. The only previous version to provide more than the most rudimentary ornamentation in any arias is Boult II—Sir Adrian's later recording on London—in which Joan Sutherland decorates her arias lavishly. Her enterprise, however, is vitiated by several factors: firstly, it makes a disturbing contrast with the contributions of the three other soloists, who do not decorate; secondly, many of her ornaments are stylistically unsuitable in themselves; and thirdly, her bad intonation and worse rhythm negate the intended demonstration of vocal accomplishment.

One warning may be appropriate about the interpretation of the chart: I am not for a moment suggesting that the only satisfactory performance of this accompanied recitative would be one that scored ten out of ten. To some extent, ornamentation must and should always remain a matter of taste and of the performer's discretion. The most that can be said, on the abundant evidence we possess about Handelian conventions of execution, is that a performer who scores six or more has earned the right to ignore a few ornamental possibilities if he so chooses, without being suspected of baroque musical illiteracy; with a score of less than, say, four, we must presume a deficiency of either knowledge, or taste, or both. These are harsh words to apply to so highly regarded a version as the older Scherchen recording, or to the work of a baroque interpreter with a reputation like Karl Richter's. But prolonged and detailed listening has convinced me that they are no overstatement.

In their use of authentically scaled performing forces, and in their observation of conventions concerning notation and embellishment, the two new recordings have the field to themselves (though the promised Angel recording by Charles Mackerras should be a strong competitor). Now, how do they compare with each other, and how good are they judged simply as performances?

Robert Shaw has used the Novello edition by Watkins Shaw (no relation) as the basis for his performance, whereas Colin Davis has been more ec-

lectic, mulling through several versions and taking what he wanted from each. This is perhaps a clue to one very perceptible difference between the performances—the greater feeling of spontaneity in Davis'. With Shaw, there is hardly an embellishment from beginning to end that one could take exception to; with Davis, there are many—but they are of minor importance in view of the feeling that the performance is being shaped, determined, invented almost, on the spot, with a glorious sense of adventure that transcends the nature of the phonographic process and turns listening into what seems like a direct experience of true creation.

This is particularly striking in the work of two of Davis' soloists: Heather Harper, whose meltingly beautiful "I know that my Redeemer liveth" has given me (in more than a dozen hearings) greater joy than any other single Handel performance I can recall; and John Shirley-Quirk, whose sheer musical inventiveness affords a delight and astonishment that do not diminish with repeated playings. The other two are less revelatory. But John Wakefield is always sensitive and interesting, and he always sounds like a man, unlike certain soft-centered *Messiah* tenors of the old school; and Helen Watts, though frankly unpleasant in the fireworks of "But who may abide," more than compensates with an exquisitely graced "He was despised." (Oddly enough, many of her embellishments, omitted in the Shaw/Kopleff version, appear in the Watkins Shaw edition which Shaw is nominally using.)

Of Shaw's soloists, the best is Richard Lewis, who shapes his music with skill and imagination, though the veiled quality of his top notes becomes a little tiresome. Florence Kopleff projects an extremely clean, firm line, but next to Lewis she is unimaginative, and she also takes breath too frequently. Thomas Paul seems content to rely on the resources of a good, rich bass voice—he is unwilling to join in the ornamentation game. Indeed, his performance of "The trumpet shall sound" is innocent of a single embellishment, and consequently sounds interminable. But the greatest disappointment is Judith Raskin, who is in woefully unsteady voice. Her often well-conceived decorations are ruined by a squally, screechy line; and her method of dealing with high notes is to let the dynamics rip and hope for the best, with results that are very hard on the ear.

Shaw's version certainly has its advantages. His observation of Handel's distinction between *con ripieno* and *senza ripieno* passages is more effective than Davis'; and he has done wisely in opting for the short version of the *Pifa*, or "Pastoral Symphony," and for the alto version of "Thou art gone up on high," both of which probably represent Handel's final intentions (though not in choosing the short version of "Why do the nations," which is more likely to have been only an expedient for an unproficient soloist). But Shaw's choice of tempos is less consistently satisfying than Davis'; he has miscalculated (or allowed RCA to do so) in passing from movement to movement without even a moment's breathing space; and he has failed to double-

dot the overture—which Davis is the first conductor to do since, believe it or not, Beecham.

Both choruses are excellent—the lyrical tone of Davis' tenors is especially notable—and both orchestras play splendidly, with fine string work and a well-balanced admixture of oboe and bassoon tone. William Lang's straight trumpet in the Davis performance makes a thrilling sound, and Davis' continuo players have a slight edge in imaginativeness over their very competent rivals.

Finally, recording quality. At this stage I cannot fairly comment on the technical characteristics of the RCA, since I have heard only a preliminary set of pressings. (I hope to deal with this at a later date, when the Mackerras recording comes up for consideration.) The Philips is technically flawless. It has an exemplary balance and tone and a spacious, airy acoustic that combine with the outstanding quality of the performance and the freshly re-

vealed beauty of the music to make it the most exciting and satisfying release it has ever been my privilege to review.


**HANDEL: Messiah**

Heather Harper, soprano; Helen Watts, contralto; John Wakefield, tenor; John Shirley-Quirk, bass; Leslie Pearson, harpsichord; Ralph Downes, organ; London Symphony Choir; London Symphony Orchestra, Colin Davis, cond.

PHILIPS ©PHM 3-592, \$14.37; PHS 3-992, \$17.37.

Judith Raskin, soprano; Florence Kopleff, contralto; Richard Lewis, tenor; Thomas Paul, bass; Robert Conant, harpsichord; Robert Arnold, organ; Robert Shaw Chorale and Orchestra. Robert Shaw, cond. RCA Victor © LM 6175, \$14.37; LSC 6175, \$17.37.

measure no.:	1	13	18-19	20	25	26	26	32	34	37	
<b>COMFORT YE</b>	added trill on fifth note of 1st violin part (and wherever this phrase recurs)	turn on "saith your God"	embellishments on "to Jerusalem"	appoggiatura on "cry unto her"	F# for A# on "is pardon'd"	D# added to C# on "is pardon'd"	decoration of same C# (mordent or trill)	appoggiatura on "wilderness"	appoggiatura on "Lord"	appoggiatura on "God"	score out of 10
Davis/Wakefield	●	●	●	●	●	●	●	●			8
Shaw/Lewis				●	●	●		●	●	●	6
Beecham/Vickers				●	●	●					3
Bernstein/Lloyd	●			●							2
Boult I/Maran	●			●	●	●	●	●			6
Boult II/McKellar	●			●	●	●					4
Klemperer/Gedda				●	●	●			●	●	5
Ormandy/Cunningham				●	●	●		●			4
Richter/Häfliger										●	1
Sargent/Lewis				●		●					2
Scherchen I/Herbert				●							1
Scherchen II/Simoneau				●							1
Suskind/Brown				●	●	●				●	4



# NEW SIGHTS ON STEREO ARMS

BY IRVING M. FRIED

**I**N A FIELD where you can part with as much as \$430 for a tone arm that then has to be installed on a separate turntable—or pay only about a tenth that amount for an arm and turntable combined, even the most seasoned audiophile may have cause to wonder. Everyone knows, in a general way, that all an arm does is carry a cartridge across a record. Why then the widely differing price tags, and the diversity of types implied?

To answer that question, let's backtrack a little. About nine years ago, when the first stereo discs hit the market, no tone arm really designed for playing them existed. Yet soon enough audio experts knew that a "stereo arm" had to mean more than a mono arm with two extra wires. No matter how well an arm functioned for mono records, for stereo

it had to cope with brand-new problems. Where the mono arm was designed to carry the cartridge "neutrally" (that is, permit it to trace the single-channel recorded groove with minimum distortion and record wear), the stereo arm had to do the job for a more delicately wrought cartridge that traced two channels of recorded sound and in what was effectively a "narrower" groove. Design engineers promptly went to work to develop the ideal stereo arm. They still may not have achieved it, but each new season reveals the results of their continuing efforts: new arms with special features, intended to facilitate optimum playback of stereo discs. The fact is that no two designers seem to agree on which features are most important and how (or whether) they should be integrated in one model.



## THE GOOD STRONG ARM

### Stable, Smooth, and Silent

One of the most fundamental aspects of arm design is its very mass. High mass means high inertia, or the arm's reluctance to move. When inertia is pronounced, it makes the arm lag behind the stylus during wide swings in the groove or when trying to track a warped record. As a result, the stylus is displaced from its center alignment, tracking angle error is increased, distortion can be added to the sound. Extreme inertia (or the build-up of the effects of even moderate inertia) can cause groove skipping, accelerated wear of both record and stylus, degraded sound, and premature failure of the stylus suspension. You'll then need a new cartridge (possibly new records too), but the trouble will begin all over again if the same arm is kept in use.

Mass (as well as a few other things) is related to the problem of an arm's resonance, and often solving the one problem helps with the other. The ideal arm would be completely nonresonant, inasmuch as any resonant tones can distort sound and some resonances can increase the rumble heard from the turntable. In fact an arm can be subject to inherent resonances caused by its very construction and material. To minimize this possibility, the arm's body or tube may be filled or plugged with damping material, sometimes wood, more often plastic. Some arms are formed like an oblong or an H section rather than as a cylinder; some arms are made entirely, or mostly, of wood while others combine wood and plastic with metal. Any of these design techniques can reduce both an arm's mass and its resonance. Another source of arm resonance is "torsional"—the movement of the arm on its pivot or bearings can generate frequencies that may in themselves be inaudible but which can reinforce other resonances. Reducing these effects is mostly a matter of using offset pivots, very low-friction bearings, and sometimes introducing some viscous damping of the pivots.

Particularly troublesome is an arm's bass resonance because it involves and interacts with both the cartridge and the turntable. Today's high-compliance cartridges are great for tracing stereo grooves, and high compliance itself is a must for clean bass response. But as compliance goes up, so does the danger of strong resonances from the stylus and an attendant rise in bass distortion. Thus, the "wrong" arm can make a good cartridge sound muddy, and obviously the "right" arm would be one offering the cartridge some damping of its own. For this reason, perhaps as much or more than for mere convenience, some manufacturers offer a "pickup system"—that is, an arm and cartridge that must be used together for best results (such as the Euphonics), although this design approach has become more popular abroad than in the United States. In any case, it is possible to introduce into

an arm critical damping which can be bestowed on whatever cartridge used in it. One way is to "de-couple" the physical mass at the rear of the arm; the widely used screw-on counterweight is a prime example. Viscous damping, which actually produces a slight liquid restraint on the arm's bearings and thus increases the friction, is another method—once popular, then discarded, and now apparently making a comeback in some precision arms.

With regard to the turntable, arm resonance may occur near the resonance of the motor, the platter, or the suspension system. If such resonance exists, rumble goes up noticeably; in extreme cases it can cause serious overloading of the amplifier and speakers—not to mention groove-skipping and general tracking instability. This, of course, is one major reason why so many arms are offered as integral parts of a turntable; obviously, if a manufacturer knows the rumble characteristics of his turntable, he can fit it with an arm that will minimize them. Whatever the design approach, most experts agree that the arm-cartridge resonance should fall between 10 and 20 Hz.

Another problem in designing a good arm is to reduce friction at the pivot end. Friction here places a drag on the stylus at the other end of the arm, and displaces it. Then, to overcome friction and still maintain groove contact, stylus force must be raised. Often, a cartridge that can trace properly at one gram in a friction-free arm may require two grams or more in another arm, just to stay in the groove!

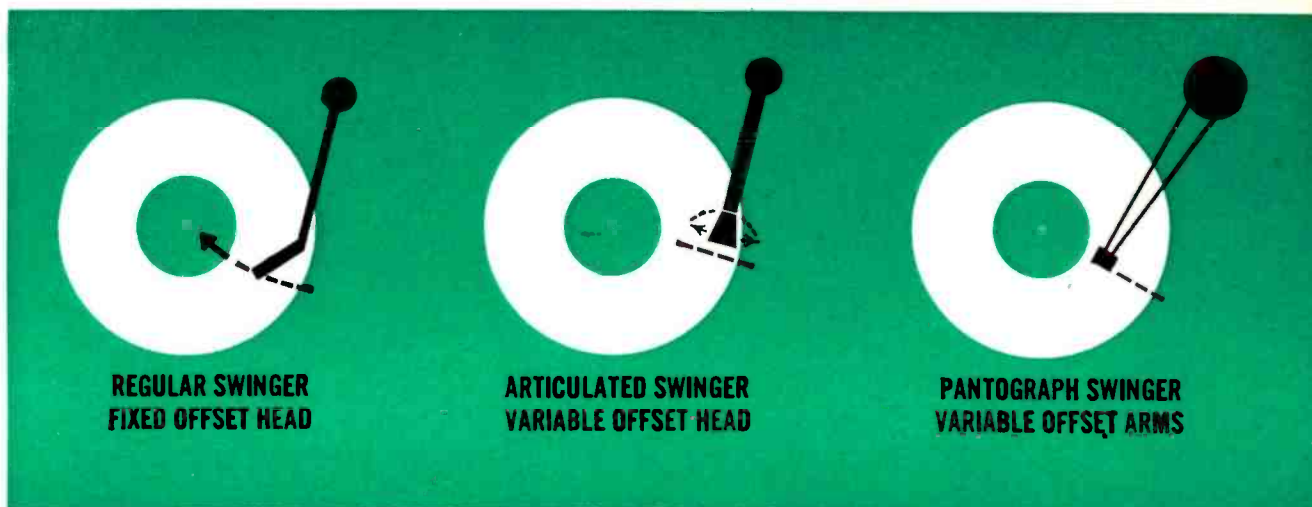
Although some designers assert that a little friction is a good thing, since it compensates for side thrust, and some suggest that a little helps to damp the arm, as I see it neither of these views is a strong enough reason not to design for the lowest possible friction. For this purpose, knife-edge or unipivot bearings should be used; sleeve bearings have more friction, and springs around bearings for stylus force add to friction.

Inasmuch as arm wires also increase friction, designers try to minimize it by adopting various methods of inserting or looping the wires to the arm. One manufacturer, Rangabe of England, decided to eliminate the problem by substituting for wires contacts immersed in mercury baths. Rangabe claims that his system produces a 3 to 1 reduction in friction over that of any wire system, less frictional variance over the disc, less variation with temperature and humidity, and a lower stylus force for the cartridge.

## THE QUESTION OF BIAS

### And Some Admittedly Biased Answers

Most arms in use today—those with a pivot and an offset head—have a tendency to swing towards the center of the record while playing (the friction of stylus in groove causes a force inwards). Consequently, there is less tracing force on the outer or



right-channel wall of the groove than on the inner wall. Designers disagree as to the difference and its importance, but generally make some provision for neutralizing side thrust through "bias adjustment" or "anti-skating" devices.

A notable exception is the AR arm; AR believes that the most anti-skating can do (assuming a "perfectly designed bias compensator") would be to reduce the stylus tracking force by 10 to 15 per cent. AR also allows that since skating force itself changes across a typical record, varying with the modulation of the groove, exact compensation is impossible. Finally, AR feels that the cost and complexity of producing a good anti-skating device simply isn't worth the difference to the buyer. A similar view is held by Ortofon, which feels that the forces involved (1/12th of the stylus tracking force according to their tests) are so small as to be of no consequence. What's more, Ortofon takes the stand that an anti-skating or bias adjustment can introduce more error than it is alleged to correct.

Most other companies apparently disagree, as witness the spate of bias adjustments on current models—separates as well as those integral with a turntable. For instance, the new Thorens TP14, offered for use with a separate manual turntable, includes a bias adjustment. So does the new Sony both in its 12- and 16-inch versions. Many arms that originally lacked bias compensation are now adding it one way or another. For one, there is the Stanton Unipoise—this arm itself has no bias adjustment, but a company spokesman points out that the "long hair" stylus brush recently introduced on its cartridge actually adds a specific amount of bias when used in the Unipoise arm. When the cartridge is installed in arms that already have a bias adjustment, the user is advised to reduce the recommended bias setting by 1/2 or 3/4 gram to allow for the compensation contributed by the brush. I hear too that the newest version of the Castagna arm will have a bias compensator. While Empire feels that the need for bias adjust is not very critical, the company is supplying the possibly desirable "couple or few tenths of a gram compensation" by what is, literally,

a novel twist: the leads emerging from the arm are dressed in a calculated spiral that applies some degree of anti-skating force to the arm as it moves across the record.

My own belief, based on tests I have conducted and others that I have witnessed, is that a well-designed and correctly adjusted bias compensator of some sort does help towards making the arm a "neutral carrier," and does improve performance, especially when the best of today's cartridges are used. I would say that the figure for reduced stylus force with side-thrust compensation is something like 25%—which becomes a significant figure. Or, if we choose to maintain the same tracing force, we have a 25% margin for increased tracing quality and lower distortion. It would seem, then, that anti-skating devices improve cartridge performance and permit the use of cartridges (such as ellipticals) that might otherwise not be feasible.

Anti-skating also keeps the stylus in alignment—a matter discussed above. Tests have shown that side-thrust compensation improves the measured output, channel balance, and stereo separation—of any cartridge, more so of a high compliance model, and most decidedly with an elliptical stylus (which must be in strict alignment to avoid record damage and severe phase distortion).

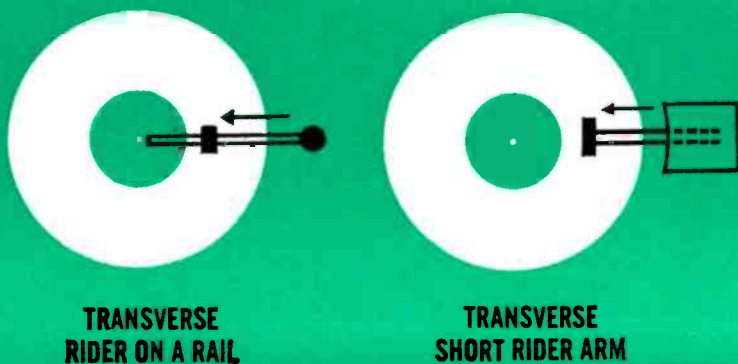
Finally, anti-skating reduces the sensation of "channel wander." Since the stylus is centered and free from biasing, small variations in groove concentricity do not cause the stereo signals to wander as much as they might. The improvement in "stereo solidity" with a good arm and bias adjust is, to my ears, a very real thing.

Techniques for side-thrust compensation vary from the thread-and-weight system (found in the SME and ADC/Pritchard arms) through various spring adjustments (such as those used in the Dual, Garrard, and Miracord arms) to the magnetic bias systems just now appearing in England. The magnetic systems boast reduced friction in the compensator itself in an attempt to lend more solidity to the stereo image during playback.

An arm offered for use with any cartridge should,

## BASIC ARM TYPES DEVELOPED IN PAST FIFTEEN YEARS

(1) The conventional swinging arm with fixed offset head. Pivoted at one end, this arm carries the cartridge across the disc with a minimum of lateral tracking angle error or departure from true radius. A variation on this arm is (2) the articulated-head swinging arm; the pickup in the movable shell theoretically adjusts itself constantly to true tangency as it travels across the disc. More complicated is the pantograph-type arm (3) in which two independent sub-arms constantly adjust for true tangency. The transverse type of arm does not pivot at one end but rather permits the cartridge to move out in an actual radius—either by riding on a rail that extends out over the record (4) or by being affixed to the end of a short light arm (5) which itself is moved out across the disc radius.



in my opinion, have adjustments and clear markings for aligning the cartridge longitudinally in the shell, for setting the correct stylus overhang distance, for adjusting the vertical "rake" angle, and for rotating the cartridge to get the correct azimuth—that is, the vertical set of the stylus when viewed head on. Again, these factors—which can reduce tracking and tracing errors for any pickup—become especially important for the elliptical stylus, which is more critical of positioning and alignment.

With today's high-compliance, low stylus mass cartridges—sensitive but fragile—a smooth lowering or cuing device is an essential feature of the arm. The human hand is not steady enough for these miniature mechanisms without eventually causing stylus or groove damage. Additional hallmarks of a well-designed arm are stability in the groove and immunity to shock. Some arms have lateral balance adjustments for this purpose and some use spring force adjustment. Viscous damping also helps, in making the arm less "jumpy" and less sensitive to shock excitation.

Finally, unless it is designed specifically for one make of cartridge, the arm should be able to accommodate cartridges of varying sizes and mass

without losing its balance and stability. Some arms cannot accommodate either the very light (two grams) or the very heavy (eighteen grams) cartridges currently on the market. Some arms can, but only at the expense of stability in the groove. A good arm should be able to vary the mass being balanced and place it in equilibrium.

There are some arms which meet all the above conditions. Most arms frankly do not. The judgment of the purchaser will have to be involved in how far he wants to go, for those arms which do everything are by definition costly—and beautiful.

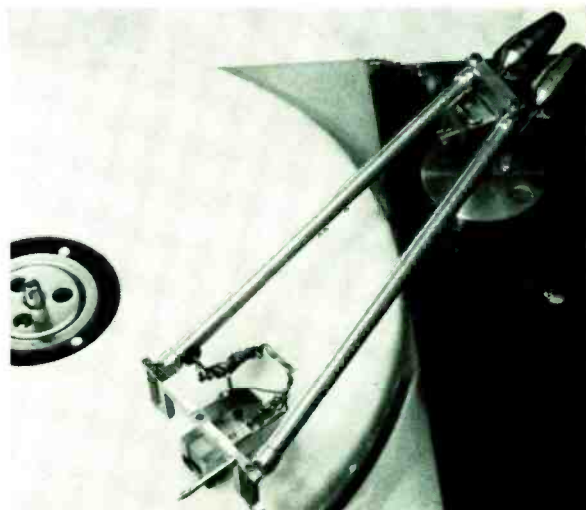
### THE NEWEST ARMS

#### Riders and Swingers

Short of using a sky-hook, there are only two ways to get a tone arm to carry the cartridge across the record. One is to permit the arm to ride on, over, or under some sort of support—straight out or transversely; the other is to pivot it at one end and let it swing inward. Transverse arms have never



From both sides of the Atlantic come new ideas in tone arms. Above, the British-made Audio & Design arm in which metal contacts in a mercury bath replace conventional wires. Right, from California, the Van Eps dual-lever or pantograph-type of arm.



proved as popular as swinging arms—but their supporters claim that these arms, which guide the cartridge across the disc, permit the stylus to play back the record as it is cut. Though this statement is only partly true—the record cutter drives against the record, traveling radially in order to cut into the surface, while the playback pickup merely has to trace that cut and is itself driven by it—a properly operating transverse arm does eliminate both tracking angle error and side thrust. The difficulty in the past has been to get a transverse arm that does in fact keep the cartridge parallel to the record grooves and keeps friction as low as the best offset arms. Another problem inherent in such an arm is that of “warp-wow,” a short pivot-stylus length above the record surface producing more of a pitch problem on record warps.

The transverse arm is exemplified in the U.S.A. today in the Marantz SLT-12, a complete ensemble of integrated turntable, arm, and cartridge. Evaluated as an integrated system (see *HIGH FIDELITY Equipment Report*, October 1966), the SLT-12 is indeed a superb instrument for playing records. Marantz reports a possible forthcoming change that will permit the arm to handle other makes of cartridges—at least some very high-quality models. At that time it will be possible to evaluate the arm further as a more “universal” model.

From Britain comes word of the very complex Rangabe Trutrack arm in which the cartridge floats on a pontoon in an oil bath across the record. Several servo mechanisms react to maintain near zero stresses on the stylus and to keep it operating at absolute tangency. The designer feels that this arm will come into its own for handling “cartridges of the future—capable of tracing at two tenths of a gram.” Hand-made and in limited supply, the arm can be bought in England for about \$200.

Midway between transverse and swinging arms are the “true tangency” arms—these have a pedestal from which two beams or rods are linked to the cartridge head, and so arranged that the head maintains virtually zero tangency error with the record groove—provided the arm is very carefully set up. Since these arms must employ multiple pivots and linkages, friction is a problem. Two that are said to work well are the Worden and the Van Eps. The Worden is a British design available in the U.S.A.; it can trace stereo records at one gram stylus force. The more recent American-made Van Eps “dual compensating” arm uses a dual lever system. Its designer, Robert Van Eps, claims absolute tangency, elimination of all resonance, and minimizing of the phase shift distortion caused by conventional arms. Van Eps hand-makes arms to order and offers them in sizes from a “12-inch swing to an 8-inch swing.” Prices range from \$200 to \$430—and the shorter the arm the higher the cost because, as Van Eps explains, they get harder to make. This design, which is patented, has been enjoying a small vogue on the West Coast.

Swinging arms, which account for perhaps 99%

of the types in use today, are pivoted at one end so that the cartridge at the other end travels across the record in a slight arc. The tracking error thus resulting (*vis-à-vis* the original radial path made by the record cutter) is minimized by off-setting the pickup head or shell.

The first perfectionist-type universal swinger was the British-made SME (distributed in the U.S.A. by Shure). This arm, offered for use with manual arm-less turntables, has undergone progressive changes, the most recent change being a new decoupled-mass system for bass damping as required for the best modern cartridges. Another contender in this class is the U.S.A.-made Scope Castagna. It has magnetic bearings which literally suspend the arm in mid-air, to minimize friction and acoustic shock. To date, the Castagna has lacked a side-thrust compensator, although I hear that this will be added to a new version (which also, interestingly, is expected to have a lower mass).

Another recent British design of interest is the Transcriptors arm, soon to be sold in the U.S.A. for about \$45. It features very low mass and bearing friction, the latter a viscous-damped unipivot. When due attention is paid to dressing the lead wires, thus eliminating some friction, this arm is claimed to work with virtually no drag at all. The ERA is a French design, with a “fictitious” pivot for vertical motion (through interleaving springs) and a viscous-damped pivot for lateral motion; an integral part of a two-speed (33- and 45-rpm) turntable, it sells in France for about \$100.

Just introduced in the U.S.A. at \$150 is a new arm by Audio & Design of Britain. Mass has been greatly reduced by eliminating the head shell and fittings; the entire arm lifts from the pedestal for cartridge installation or change. And instead of wires and their friction or drag, the signal is taken via a system of mercury contacts. To swing the arm, a very low-friction unipivot set in a miniature ball race is used. The arm’s bias compensator is magnetic, designed to eliminate any possible frictions from conventional side thrust compensators.

Such refinements notwithstanding, the most popular arms today are those supplied as integral parts of record players (either automatic or manual). Many of these arms would have met perfectionist standards of a year or so ago. By and large, their limitations are those of practical compromise; it must be remembered that with these arms rake angle and warp-wow problems can and do exist, as well as somewhat greater possibility of friction than with the more expensive separate arms. As a class, however, *all* tone arms keep getting better—to keep pace with the improved cartridges they must carry across our records. A cartridge used in any of today’s typical high fidelity arms will sound better than in an older arm. The stereo image is more stable, the musical transients are cleaner, the bass is more solid, dynamic range is wider, the midrange and highs have less “fuzz.” Such an arm is very much in—the stereo groove, that is.

## Germany's Wonder Composer

# HANS WERNER HENZE



**A**S A YOUNG SOLDIER of eighteen stationed in Prague near the end of the war, Hans Werner Henze was spat on by a Czech woman to whom he had offered his seat in a tram. Less than a year later, he returned to Germany to find his country in a state of moral and physical disintegration that has no parallel in modern times. Though he did not then know it, he was to become the leading composer of a postwar generation that would have to live with the sins of their fathers, and not merely with the terrible acts they had committed on other peoples but with the irreparable damage they had inflicted on themselves.

German energy, like German hatred of nonconformism, is motored by an almost pathological fear of disorder. *Ordnung muss sein*, and like beavers the Germans in 1945 set to work to clean up the

mess. Out of the acres of devastation, stinking of charred flesh, there arose sleek modern opera houses and concert halls, replete with foyers full of well-upholstered matrons pushing their way to the cake counter before embarking on the traditional, one-direction-only promenade. Publishers, periodicals, orchestras, official hierarchies, were all soon reconstituted, and in next to no time the wheels of Germany's great music-making industry were efficiently turning once more.

But the Nazis had, of course, done more than merely destroy the outer, physical manifestation of German musical life. They had done something far more terrible: they had snapped its creative main-spring. In twelve years they had turned the country that had for over a century and a half been the hub of Western music into a creative desert. Schoen-



*Elegy for Young Lovers, Fischer-Dieskau at left.*

berg was living out his last impoverished years in California. Webern, gentle, guiltless Webern, had been shot by an American soldier, panic-stricken in the darkness of a strange Alpine village. Hindemith was in exile at Yale; Berg had died of a blood poisoning that ten years later a couple of shots of penicillin would have cured; Weill had succumbed to Broadway.

All that remained were two aged representatives of late romanticism; Pfitzner, a sick and embittered old man, and Strauss, who in the *Metamorphosen*, written in the last days of the war, had mourned the destruction of the Germany of his prime and then removed himself to the calmer air of Switzerland. Insofar as there was a younger generation, it was represented by the genuine, if slim, talent of Carl Orff and the rather spurious figure of Werner Egk. The Nazis had spent lavishly on the arts. But all the splendors of Bayreuth under the Führer's personal patronage and a glittering series of premieres of Strauss's late operas had not been able to disguise the fact that, long before 1945, German music had come to a full stop.

**I**T WAS IN THESE CONDITIONS that in 1946 Henze went to Heidelberg to study with Wolfgang Fortner. To Fortner, Henze owes his thorough technical schooling. But the only outside influences that his teacher could offer in those months after the war, when occupied Germany still remained largely isolated from the outside world, were those of Hindemith and neoclassical Stravinsky. The latter Henze gobbled up greedily. But his essentially romantic temperament (the autumnal melancholy of Trakl, an Austrian expressionist poet, had at that time a special charm for him) yearned for richer soil. Schoenberg's music was still largely unknown in Germany, for the bulk of his school had been scattered over the four corners of the earth. But in 1947 Henze took his first hesitant steps in dodecaphonic technique. He has related how this gave him (as it probably still does) both a new-found feeling of freedom and yet a certain fear of its intellectual severity. In 1948 he temporarily resolved these

doubts and went to study with René Leibowitz in Paris. Thus by the age of twenty-two he had already encountered the two main musical influences on his style: Schoenbergian counterpoint and Stravinskyan neoclassicism.

On his return to Germany, Henze threw himself into the world of ballet and for a while worked in theatres in Constance and Wiesbaden. On the face of it, this was a curious leap for a freshly baked Schoenbergian. But in fact it was altogether characteristic of Henze that, while other composers of his generation (one thinks of such men as Boulez, Nono, and Stockhausen) were busy drawing all sorts of radical conclusions from the dodecaphonic inheritance, he should have embraced the least intellectual and most directly sensuous of the theatrical arts. The distance between the world of Schoenbergian dodecaphonism and the world of ballet marks the frontiers of the immense musical territory Henze had set out to colonize.

During the late Forties and early Fifties, the very years when the post-Webernian school was working out the rigorous dogmas of total serialism, Henze wrote no less than ten ballet scores, and indeed the spirit of ballet penetrates most of his early music, the Symphony No. 3 (1949) no less than his first opera, *Boulevard Solitude*. Written at the age of only twenty-four, this retelling of Prévost's *Manon Lescaut* in terms of present-day Paris inevitably suffers from a certain youthful eclecticism. But it also reveals Henze's phenomenal ability to bend all sorts of music to his purpose as well as to communicate a strong sense of atmosphere and drama. By a cruel irony he achieved in this immature score a sense of dramatic timing that has eluded him in most of his later operas.

But Henze did not remain for long in Germany. As the Economic Miracle got underway, there came into existence a new complacent society, intent on covering the past under a heavy blanket of material prosperity. Henze himself is certainly no puritan in his style of living, but he could not bury the past. Born in Westphalia and the son of a schoolmaster, he had grown up under the Third Reich and had seen Nazism at close quarters. His loathing of what he experienced is undying.

But even more than the new rich, Henze hated the cultural elite that had arisen out of the ashes of the Third Reich. As though to demonstrate a total break with the immediate past, and at the same time to reassert its place in Europe, the German musical intelligentsia threw itself with éclat into a new wave of *Modernismus*. Had not Germany led the field before 1933? Very well, she would do so again, and, bolstered by her unique resources for music making, she had by the early Fifties reasserted her position as the lynch-pin of the avant-garde. The money and the musicians were there, the will to use them was there, the avant-garde critics and publicists were there, the composers. . . .

But before leaders of this avant-garde had realized what had happened, their brightest star had

opted out and left for Italy. For German intellectuals "das Land wo die Zitronen blühen" has traditionally exercised an intense and fruitful fascination. For Henze, Italy was more than a refuge from everything he most disliked in his own country; it was the long sought anima to his German soul. His love affair with the country of his choice has been long passionate and lasting. Sometimes his love has taken almost touchingly naïve forms, and an Italian's unkind description of his *Five Neapolitan Songs* as "tourist post cards" contains a tiny element of truth. But for Henze, Italy has brought liberation and to this extent he is a characteristic expression of the Europeanized young Germans of today who have sought escape from an uncomfortable national heritage in wider loyalties.

Above all, Italy meant melody in general and opera in particular, and Henze had hardly settled in Ischia when he embarked on what he at that time liked to refer to as "my Italian opera." Of course *König Hirsch* (*Il Re Cervo* or *King Stag*) is no such thing. It does admittedly contain many of the outer forms of Italian opera; it has arias, cabalettas, duets, *canzoni*, and ensembles in abundance. But Henze was far more deeply immersed in and committed to the whole symphonic tradition of German music than he then realized. Some of the finest things in the score, such as the finale of the second act (which was later detached and emerged as his Fourth Symphony), are essentially symphonic in conception, while his attempt to find his way to the heart of Italian melody without aping its outer manners is rarely wholly successful. Equally, nothing could be less Italian than the metaphysical mystifications of Heinz von Cramer's text after Gozzi. Indeed, the very notion of an Italian opera that in its original form was almost as long as *Die Meistersinger* is not without its comic side. But with all its faults *König Hirsch* is a cornucopian score. Ideas are poured forth in spendthrift profusion. Not since young Strauss had any composer achieved quite this degree of riotous invention. It was a tremendous achievement for a man of only twenty-nine and it marks both the end of Henze's youth and the beginning of his maturity.

Such a torrent of invention was possible only on a wide stylistic basis. Indeed the significance of *König Hirsch* lies less in its much talked of Italianate elements than in the fact that in it there emerged for the first time a composer who was the heir of both Schoenberg and Stravinsky, who drew nourishment from two schools previously regarded as irreconcilable. It is this synthesis that has enabled Henze to operate on such a wide front; and to it all other influences—whether ballet, jazz, or Italian opera—are subordinate, although they of course play an important part in individual works. Inevitably, the cry of "eclecticism" went up, and nowhere more vehemently than in Germany, where the serialist avant-garde was by this time firmly in the saddle.

Blissfully unaware that its leading exponent, Pierre Boulez, was quietly preparing to leave the

ship and that his desertion would be only the first of many, avant-garde German critics and composers were busy pouring contempt on all who had not signed on the dotted line. (Today, of course, a comparable team of critics, publicists, and bureaucrats serve the aleatoric movement with similar dogmatic fidelity.) Henze was widely dismissed as "positionslos" and "schwankend," and his admittedly somewhat culinary three-act ballet *Ondine*, written for Frederick Ashton and the Royal Ballet, was considered a final betrayal of the progressive cause. Henze, for his part, tartly reminded his critics that music was written not by groups but by individuals. But there can be no doubt that he felt his isolation keenly. Alienated from the avant-garde, he had not yet quite established himself as an independent figure of significance.

Nonetheless he stuck to his guns, and his next big work was an opera based on Kleist's great play *Der Prinz von Homburg*. This subject, which had been suggested to him by Luchino Visconti, was Henze's first approach to a specifically German theme. Kleist's drama turns on the inner conflicts of a hero who is both a poetic dreamer and a Prussian general, and thus embodies both sides of an age-old conflict in the German breast. Unfortunately, Henze and his librettist, Ingeborg Bachmann, were so anxious to play down anything that savored of German nationalism that they reduced the Prince to a mere ninny and in doing so castrated the play of its inner tensions. This error is reflected in a score that is "beautiful" (in particular, its textures have a translucent sensuality characteristic of much of Henze's later music) yet theatrically rather spineless.

Fortunately, in his next stage work Henze found what had previously eluded him—a libretto with dramatic point and intellectual substance. As a direct result, *Elegy for Young Lovers*, a chamber opera on a text by W. H. Auden and Chester Kallman, is the most successful of his operas up to this stage of his career (1961). Here he was given no chance to indulge his dangerous gift for mood and atmosphere, but for the first time in his operatic career was obliged to come to grips with real characters



*The Bassarids* (Salzburg, 1966): the finest score to date.

and the dramatic conflicts that grow out of them. The opera is not without its faults. In particular the first act lacks pace and *buffo* spirit. But it is fascinating to observe how the demands of the text brought his melodic idiom into sharper focus than he had hitherto achieved. There were gains in other directions. Henze had long been a master of orchestration, but here he excelled himself, and in its rich range of color and texture as well as in its relaxed contrapuntal ingenuity the opera stands as the culmination of a long line of chamber works dating from the late Fifties and early Sixties.

*Elegy for Young Lovers* established Henze as a composer of world-wide repute. It was performed at the Schwetzingen, Glyndebourne, and Munich festivals. It was seen in Berlin, Rome, and New York. For the first time since the prime of Richard Strauss, Germany had a productive and viable opera composer. Demands for new works poured in from all corners of the musical world. Leonard Bernstein commissioned a new symphony (No. 5) for New York, the London Philharmonic Society commissioned the big cantata *Novae de Infinito Landes*, which is perhaps his most striking concert piece to date. Berlin commissioned an opera (*Der junge Lord*), and so did Salzburg. Nureyev asked for a ballet score for Vienna, Edinburgh a piece for Irmgard Seefried and her husband Wolfgang Schneiderhan (*Arioso*). And all the while there was a steady stream of minor works, such as the intimate and lyrical *Being Beauteous*, a setting of Rimbaud for soprano and four cellos. Henze also started to be in demand as a conductor of his own music and, enraged by the presumption of present-day producers, also began to produce (and even design) his operas.

**S**UCCESS IS OFTEN less damaging than the unsuccessful like to suppose, and Henze has probably gained from the confidence it has brought him. At all events, he is less preoccupied with his feud with the avant-garde. But in other ways success has put him into a dangerously exposed position. The lack of any comparable figure in his generation means that the demands on his creative energies are unrelenting. Any festival, opera house, or orchestra wanting a first performance that will attract the general public (as well as critics and others professionally concerned with contemporary music) almost inevitably turns to him with enticing terms. Henze has always been a fast worker, and when one considers the productivity of Mozart and Schubert, not to mention Rossini and Donizetti, one may be tempted to dismiss doubts raised by his huge output as just another reflection of the musical puritanism so characteristic of our times.

Still, an impression persists that he writes too hastily and that this results in marked unevenness of quality. In addition to minor works, the last two years alone have yielded two large-scale operas, and between them these well illustrate the strengths and weaknesses of his recent music. *Der junge Lord*

(1965), Henze's first comic opera, has been a more immediate success than any of his other stage works. Nonetheless, it seems to be his shallowest and least precise operatic score to date.

Ingeborg Bachmann's libretto is intended as another swipe at the German bourgeoisie. The target is, God knows, large enough, but neither Henze nor his librettist has taken aim with sufficient precision, nor has either been scrupulous enough in the choice of an instrument of chastisement. As is so often the case where a composer has rested content with attitudes rather than pursuing his subject matter to its emotional and intellectual conclusions, the failure is directly reflected in the music. The score of *Der junge Lord* is skillful, fluent, and (up to a point) apt. But, like *Der Prinz von Homburg*, it cuts no dramatic ice, it reveals little insight into character that goes beyond parody, and, though it has its farcical moments, it is for a comic opera singularly lacking in comic spirit. Indeed, it appears that, with belated perception, Henze has now himself declared the work not to be comic at all.

Fortunately, *The Bassarids*, which was given its premiere in Salzburg last August, shows the reverse side of Henze's qualities. Auden and Kallman have their quirks as librettists and their text is often gratuitously obscure in language and allusion. But, unlike the libretto of *Der junge Lord*, it does represent a real *Auseinandersetzung* with its subject matter. They have taken *The Bacchae* of Euripides, rethought it in modern terms, and recast it in operatic form. The result is by far the most powerful and demanding libretto that Henze has as yet tackled, and, forced by its quality to come to grips with the subject matter instead of skating over it as in *Der junge Lord*, he has responded with the finest score he has yet written.

The opera is conceived as a vast four-movement symphony played without interval for two and a half hours. It has its blank spots and its failures. For instance, the first movement is slow to fulfill its task of projecting the basic conflict between Dionysus and Pentheus, the rationalist king of Thebes. A comic intermezzo founders on Henze's inability to forge a real *buffo* style. But the score as a whole develops an emotional power and a dramatic impact far outstripping anything in the earlier operas. One of the sources of this new-found range is that, at the insistence of his librettists, Henze has in *The Bassarids* finally made his peace with Wagner, with the result that he here has at his command the resources of motivic technique.

Like *Der Prinz von Homburg* and *Der junge Lord*, *The Bassarids* has direct relevance to Henze's experience of the Third Reich, for it is about a society that literally goes off its head. But he has at last come to terms with his full musical heritage, with Wagner and Strauss as well as Schoenberg and Berg, and the result is his most strongly sustained and deeply felt opera. In the face of it, those who have chosen to regard Henze as nothing but a skillful eclectic will have to think again.





# The Long and Short of Short Wave

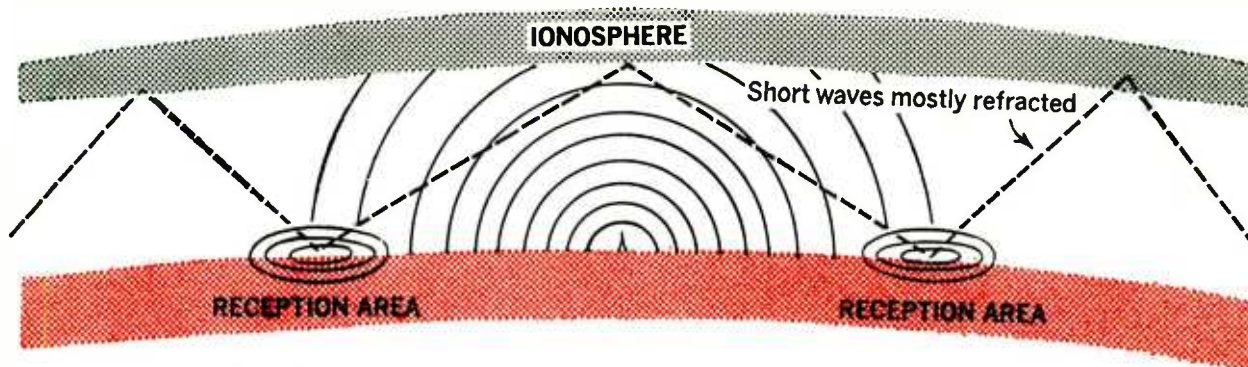
by Roland Gelatt

**T**HE SHORT WAVE BAND is beginning to appear on high fidelity tuners—and that's a pretty weird thing, because nothing could be further from the sound of high fidelity than a short wave broadcast. Even a strong signal received under optimum conditions is subject to fading, distortion, interference, and other ills calculated to turn music into mayhem. But don't let that discourage you from investigating the new all-wave tuners. A different set of standards applies to the short wave spectrum. What you're apt to encounter here is so fascinatingly different from anything on domestic AM or FM that you'll willingly settle for lower sonic quality. After thirty years of exposure to the short wave band, I'm still a captive listener.

Before settling down to write this article, I spent an hour or so roaming over the short wave dial—just to put myself in the proper mood. From Paris I heard Charles Aznavour in a program of his latest songs. Radio Nederland was relaying an orchestral concert from the Concertgebouw (Bernard

Haitink conducting Bach). Over the BBC frequencies came the voice of Alistair Cooke reading his weekly "Letter from America." Radio Italiana was transmitting the closing prices from the Milan stock exchange (it can't all be four-star entertainment). Moscow was broadcasting a Rachmaninoff recital sung by Galina Vishnevskaya. And the Swiss stations were beaming the wail of Arabic music to the Middle East. This random sampling took place on a weekday afternoon—at a time when the local AM and FM disc jockeys were running the gamut from the Rolling Stones to Rodgers and Hammerstein.

Before investigating short wave fare in more detail, let's see how these long-distance transmissions work. To begin with, bear in mind that short waves are short only in relation to wavelengths in the standard broadcast band. Compared with the tiny wavelengths of the FM band, short waves would have to be called long waves. The wavelengths currently used for international broadcasting start at 49 meters and go down to 13 meters. They are thus



*Short wave signals "travel" over great distances because they are refracted by the ionosphere.*

situated about midway in the electromagnetic spectrum between the standard broadcast band (500 to 200 meters) and the FM band (plus or minus 3 meters). Put in terms of frequencies rather than wavelengths, the broadcast band goes from 0.5 to 1.6 MHz, the short wave band from 6.0 to 21.7 MHz, and the FM band from 88 to 108 MHz.

Unlike radio waves in the broadcast and FM bands, those in the short wave spectrum can hop over great distances. This is because short waves are reflected back to earth by the electrified part of the upper atmosphere—a region called the ionosphere, about 100 miles up in the sky. The reflecting properties of the ionosphere depend upon the density of its free electrons, and that density in turn depends upon the sun. The time of day, the season of the year, and the sunspot cycle all affect the ionosphere's electron density. As it varies, so do the wavelengths at which optimum long-distance reception is possible. The greater the density, the shorter the wavelength. This is all even more vastly complicated than it sounds, but the basic principle is simple enough: the short wave signal is angled up to the ionosphere and then bounces back to earth instead of going through it into outer space.

Unfortunately, the ionosphere isn't entirely dependable. It is subject to storms and disturbances that occasionally play hob with short wave propagation. But by using super-powered transmitters and highly directional beams, short wave broadcasters can usually cope with the ionosphere's variable moods. At least nine times out of ten, London or Moscow can be tuned in as easily and clearly as your local station. And when they sound too faint and fluttery for pleasurable listening, there are still plenty of other stations to be heard. Ionospheric disturbances that degrade east-west reception sometimes seem to make for improvement in north-south reception. If you can't get London or Paris, you may very well get Barbados or Brazzaville instead. That's one of the joys of short wave listening. You're never quite sure what to expect.

Most short wave broadcasts are specifically programmed for listeners abroad, and they fall into two over-all categories: those aimed at nationals of the transmitting country (people who are either living or traveling overseas) and those aimed at nationals of the receiving country. The major short wave

services address both categories of listeners. Radio Nederland, for example, broadcasts in Dutch periodically throughout the day in a series of transmissions beamed to New Zealand, Australia, Southeast Asia, the Middle East, Africa, South America, the West Indies, and North America; no Dutchman with a short wave radio need ever feel entirely cut off from the home country. Along with these Dutch transmissions, Radio Nederland also broadcasts in English, Afrikaans, Arabic, Indonesian, and Spanish to the various parts of the world where those languages are prevalent. Similar home-language and foreign-language programs emanate from the BBC, the Voice of America, Radio Moscow, Deutsche Welle, the Swiss Broadcasting Corporation, and you-name-it. Today's crowded short wave bands have understandably been described as a modern tower of Babel.

For Stateside listeners the most consistently enjoyable fare comes from London. The BBC World Service broadcasts almost around the clock on several different wavelengths; and although it comes in strongest during the late afternoon and evening, when transmissions are beamed directly to North America, you can usually pick up the World Service at any time. News broadcasts are scheduled fifteen times a day on the hour, and they're excellent—not only for their measured reporting of international events but also for their coverage of British and Commonwealth affairs. In addition to straight news broadcasts, the World Service has several "magazines of the air"—Radio Newsreel, The World Today, Science and Industry, London Forum—all well produced and informative. Musical fare takes the form of orchestral concerts and solo recitals (usually derived from the BBC's home services) and of commentary by various London critics. You can hear HIGH FIDELITY's Edward Greenfield discuss the latest British record releases in a weekly potpourri show called Outlook.

As you'd expect, Deutsche Welle devotes a considerable portion of program time to classical music, particularly in its German-language transmissions. Last summer I heard parts of the opening-night performance at Bayreuth over Germany's short wave service. Italy, alas, has a fairly sparse short wave schedule (two and a half hours daily to North America, in the Italian language) and the programming leans more heavily on popular *canzone* than

on opera. There's an occasional selection of arias from records or Radio Italiana tapes, but nothing to equal the prewar days, when a live opera pickup went out over the short waves every evening (afternoon in America) during the season. Radio Nederland schedules a weekly Concertgebouw concert in its Dutch-language service, generally taped in Amsterdam the previous week, and from the SBC there's a weekly concert by one of the leading Swiss orchestras. If you dig *fado*, there's plenty of the mournful stuff from Radio Portugal, which broadcasts in Portuguese most of the day to the country's overseas territories and fishing fleets; and if gypsy music is to your liking, the stations to look for are Radio Budapest and Radio Bucharest.

A few short wave transmissions allow the overseas listener to eavesdrop directly on a country's domestic programs, and for me these provide the most engrossing fare of all. Here you'll encounter nothing tailored for export. What you hear over your loudspeaker is the real McCoy—a short wave pickup of a program being broadcast simultaneously to home listeners thousands of miles away. For instance, Radio Moscow short waves its "second network" program (known as "Mayak"), which comes in strong on the East coast of North America from mid-morning until late afternoon. "Mayak" is a light program with news on the hour and commentary or interviews on the half-hour, interspersed with music. It takes a good Russian linguist to pick out more than the obvious proper names in the announcements (to say nothing of the news broadcasts), but that's enough to let you know that it's Vishnevskaya singing Rachmaninoff. Don't expect long concerts from "Mayak." This is definitely a snippet program, but as such it offers some first-rate stuff (a lot of French and Italian opera performed, in Russian of course, by some superb singers) along with the Russian "top twenty" pop songs and zippy whistle-while-you-work fiddling. Altogether "Mayak" makes for much pleasanter listening than Radio Moscow's English-language programs, which are rather maladroit propaganda efforts.

Other opportunities for eavesdropping on domestic programs are offered by the ORTF in Paris, which relays on short wave a few hours of France-Inter—another news-and-music affair, good for desultory listening and brushing up your French; by Norsk Rikskringkasting, which rebroadcasts an hour and a half of the home service for the benefit of nostalgic Norwegians abroad; and by the Swiss Broadcasting Corporation, whose 250-kilowatt transmitters at Schwarzenburg relay portions of the home programs in German, French, and Italian. It would be nice if there were more of this sort of thing on the short waves—relays of the BBC Third Programme, for instance, or France-Musique or Rete Tre—but what there is at least gives you the feeling of looking in at another country without leaving your living room.

I've stressed the European broadcasters because for me they provide the most interesting short wave listening, but they don't begin to exhaust the pos-

sibilities. Australia and China (Peking variety) have extensive short wave schedules; plenty of Latin American cha-cha and rumbas emanate from transmitters south of the border; and there are some English-language evangelical stations in such unlikely places as Ecuador and Bonaire (in the Netherlands Antilles). Although radio amateurs can also be tuned in, those that use single-sideband transmission are impossible to understand without special receiving equipment. To tell the truth, it's no great loss. I've always found "ham" talk to be of a stultifying dullness. (Barry Goldwater is a radio "ham.") Far more interesting are the ship-to-shore communications. Telephone circuits between this country and ocean liners at sea are "scrambled" beyond recognition, but there's no sonic tampering with the short wave communications between the marine telephone transmitters and those on freighters or small pleasure craft in nearby waters. With two receivers you can pick up both ends of a ship-to-shore telephone conversation. Sometimes this makes for some rather wry listening, as when a husband who is out fishing calls his wife to say he won't be home for dinner.

An invaluable guide to all the ramifications of international broadcasting is the *World Radio TV Handbook*, published once a year in Denmark. Despite the Danish imprint, this is an English-language directory, and its 300-plus pages are crammed with schedules, wavelengths, and other pertinent data on radio and television stations throughout the world. The 1967 edition, to be off the press January 1, can be ordered for \$4.95 from Gilfer Associates, P. O. Box 239, Park Ridge, N. J. 07656. Along with the Guide Michelin and the Schwann catalogue, it's great for aimless browsing.

**F**INALLY, A WORD about equipment. As mentioned at the outset, the short wave band is now showing up on a few component tuners and receivers. The advantages of having short wave incorporated in a piece of well-engineered and well-styled componentry are so obvious that other manufacturers will undoubtedly follow the pioneering lead of Fisher, Mercury, and Tandberg if all-wave gear catches on. In addition to this component equipment, there are some excellent all-wave "portables" put out by such firms as National Panasonic, Norelco, and Zenith—all of them transistorized multi-band units that can be easily hooked in to a high fidelity system. And of course there is the heavy-duty communications gear manufactured by such outfits as Drake, Hallcrafters, Hammarlund, and National.

Any of these receivers will perform best in a non-steel structure and in a rural or suburban location well isolated from man-made electrical disturbances. Apartment dwellers in cities will require an outside roof antenna for reliable reception under less than perfect conditions. But a strong short wave signal will plow its way through almost any obstacle. And even if the fidelity is low, there's high delight at having the world at your fingertips.

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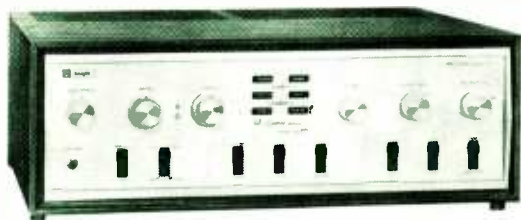
# EQUIPMENT REPORTS



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

## KNIGHT MODEL KG-895 AMPLIFIER KIT

**THE EQUIPMENT:** Knight KG-895, a stereo control amplifier in kit form. Dimensions: 16 $\frac{3}{4}$  by 15 by 5 inches. Optional walnut case, \$19.95. Price: \$149.95. Manufacturer: Allied Radio Corp., 100 N. Western Ave., Chicago, Ill. 60680.



**COMMENT:** Because solid-state control or integrated amplifiers in kit-form are still few in number, and because this particular model is offered by Allied as a top unit in its Knight-Kit line, and because it has indeed no factory-built counterpart—the KG-895 is of direct interest to audio do-it-yourselfers.

As a kit, the KG-895 is an enjoyable project, one that we would judge to be fair game for just about anyone interested. The instructions are very clear and the work moves smoothly. We do advise the kit-builder to keep the many parts sorted very carefully (muffin tins from the kitchen work very well), at least during the early stages of construction when it is fairly easy to misplace things. The minimal bagging and labeling of parts in the kit are not much help here. A feature that we did find helpful are the pre-cut hook-up wires, color-coded as to length. This saves a lot of measuring, snipping, and stripping. Total construction time for an engineer experienced in circuit wiring was twenty-five hours. A non-technical builder might need up to forty hours.

The test results obtained by CBS Labs indicate that the KG-895 shapes up as an amplifier in what might be called the "light heavyweight class" (70 or so watts of stereo power), and one with more than the usual number of controls and facilities. The most striking of these is the program selector which is divided between an ordinary looking knob and a rather unusual display of six colored indicators in the center of the front panel. These light up to show the program selected: phono, tuner, tape head, tape amp, aux 1, or aux 2. The amplifier's tone controls are dual-concentric clutch-type knobs that permit bass and treble adjustments on each channel simultaneously

or separately, as you choose. The volume control, here marked "level," may be used for flat gain or with any of three degrees of compensation added, depending on the position of a stepped loudness contour control next to it. Yet another knob serves as a channel balance control.

The amplifier has a low-impedance stereo headphone jack, a speaker off/on switch, another switch to choose between two sets (main or remote) of stereo speaker systems, and yet more switches for stereo/mono mode; channel reverse; high and low filters; tape monitor; and, of course, power off/on.

Stereo input jacks at the rear correspond to the six sources indicated on the front. There also is a stereo pair for tape monitor input, and another pair for tape take-off to feed into a recorder (the signals here are rated for 0.5 volt and are not affected by any of the control settings on the KG-895). A rather de luxe feature on the input panel are individual level-set adjustments for the magnetic phono, tuner, and two auxiliary inputs; combined with what's on the front panel, this array makes the KG-895 one of the most versatile control amplifiers around—and at one of the lowest prices. Barrier strips, rated for 4, 8, or 16 ohms, are used for speaker hookup, and two sets of stereo speakers may be connected here and controlled from the front panel. The rear has two AC convenience outlets, the line cord, and a line fuse. In addition, the output circuits are protected by self-resetting thermal circuit-breakers. No overheating, incidentally, was encountered during our tests. The chassis itself is sturdy and well laid out.

The KG-895 has ample power reserves for handling any home speaker system, although its low damping factor and relatively high IM would not recommend it as the best driving-mate for low-efficiency speakers, especially those of 4-ohms impedance. The amplifier will work best with higher efficiency speaker systems of higher impedance (8 to 16 ohms). With any speakers, the most critical listener may want to adjust some areas of the amplifier's response. For instance, the bass boost offered by the three positions of the loudness control sounds agreeable enough (it actually conforms fairly well to the Fletcher-Munson curves), but the treble portion of all three compensations is boosted excessively (over 10 dB at 6,000 Hz)—and sounds like it, giving an undue brilliance to the highs. A serious listener, we'd guess, will leave this control in "flat" position so that the level control functions without compensation.

Another area of imprecise response is in the RIAA equalization for disc playback (4 dB too high at 10 kHz). Again, this can make for over-prominence in the highs—perhaps good for a cartridge or speaker

## REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

system that has a falling off at the high end, but a bit overpowering for many listening setups. Backing off on the amplifier's treble control may help. Although this control is "unbalanced" (it offers much more boost than cut) it can be used to tame the high-end response. Just how much, or when, to use it will have to be decided by the listener and depends on specific program material, the speakers used, and the acoustics of the room.

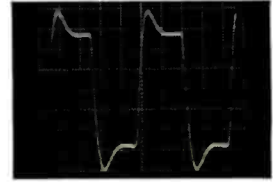
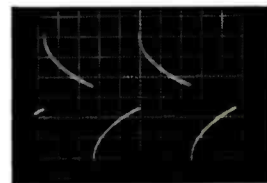
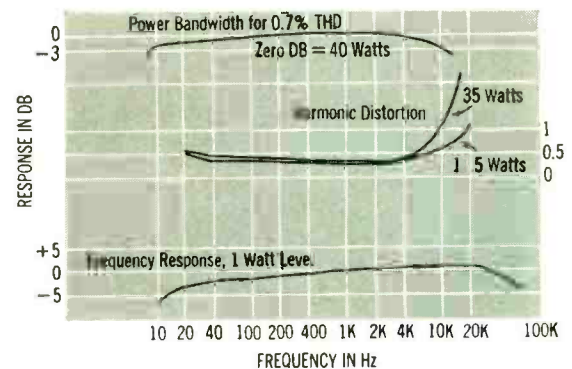
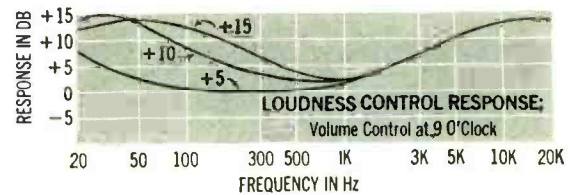
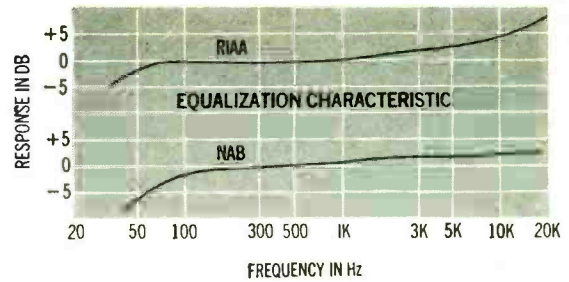
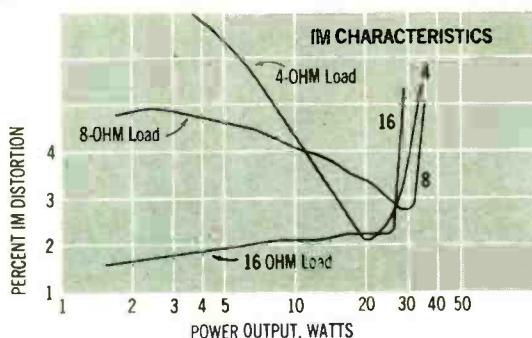
The strong points of the KG-895 are its features and versatility. It also seems fairly stable and quite reliable. To get the best sound it can deliver, we'd say: don't use the loudness compensation; do use medium-to-high efficiency speakers; and remember that the set does have a treble control.

CIRCLE 140 ON READER-SERVICE CARD

## Knight KG-895 Amplifier

### Lab Test Data

Performance characteristic	Measurement
Power output (at 1 kHz into 8-ohm load)	
1 ch at clipping	34.3 watts at 0.53% THD
1 ch for 0.7% THD	36.1 watts
r ch at clipping	36.5 watts at 0.54% THD
r ch for 0.7% THD	39.1 watts
both channels simultaneously	
1 ch at clipping	29.3 watts at 0.41% THD
r ch at clipping	32.7 watts at 0.45% THD
Power bandwidth for constant 0.7% THD	8.5 Hz to 11 kHz
Harmonic distortion	
35 watts output	under 1.05% to 10 kHz; 2% at 16 kHz
17.5 watts output	under 0.56% to 10 kHz; 1.12% at 20 kHz
IM distortion	
4-ohm load	less than 5%, 8 to 33 watts
8-ohm load	less than 4%, 11 to 34 watts
16-ohm load	less than 2.5%, 1 to 27 watts
Frequency response, 1-watt level	+0.75, -3 dB, 19 Hz to 62 kHz
RIAA equalization	±5 dB, 34 Hz to 12 kHz
NAB equalization	±3 dB, 74 Hz to 17 kHz
Damping factor	4
Input characteristics	Sensitivity S/N ratio
phono	1.5 mV 42 dB
tape head	1.1 mV 32 dB
auxiliary	198 mV 61.5 dB



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

## KLH TWENTY MODULAR MUSIC SYSTEM

**THE EQUIPMENT:** KLH Twenty, a three-piece music system comprising integrated stereo tuner and control amplifier, four-speed record changer with cartridge in one cabinet, and two speaker systems. Dimensions: control center, 18¼ by 14 by 4 inches; each speaker system, 23⅛ by 11¾ by 9 inches. Price: \$399.95. Manufacturer: KLH Research and Development Corp., 30 Cross St., Cambridge, Mass. 02139.

**COMMENT:** KLH made news some years ago with its Model Eight receiver, one of the first high-quality compacts in which tuner, amplifier, and speakers were cleverly integrated to produce a high-performing mono FM set. Its size and format notwithstanding, the Model Eight was much more than an FM "radio" (as the term is commonly thought of to designate table-model sets); indeed, except for its limited power output and its ultimate reach at the very top and bottom ends of the audio band, the Model Eight was fairly similar to a modestly priced separate com-

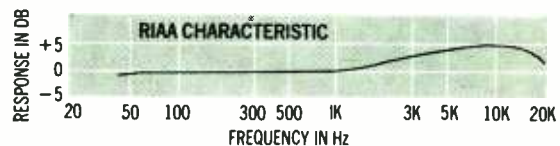
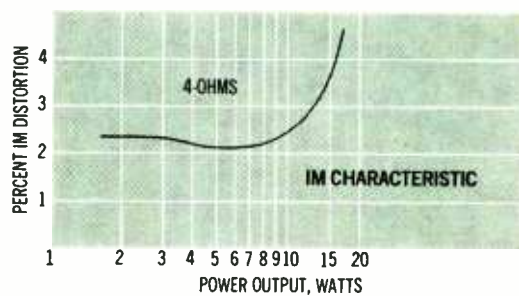
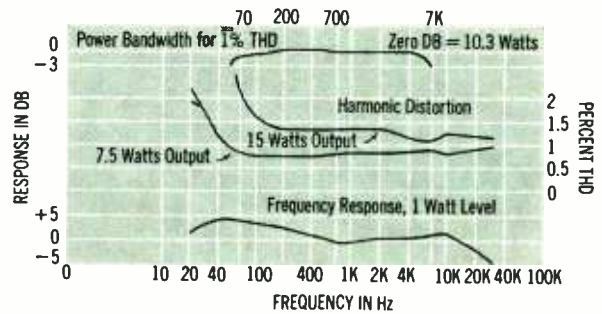
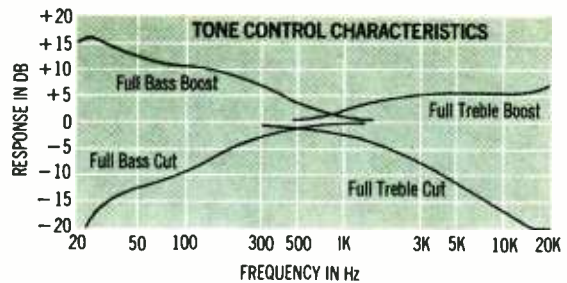


ponent rig. It was almost as clean sounding and a good deal more compact.

Next in this design trend came the Model Eleven "suitcase stereo" phonograph, which offered the kind of performance and convenience for stereo discs that the Model Eight had achieved for mono FM reception. The Eleven helped set the pace for a new kind of stereo modular system which soon graduated from luggage cases to walnut cabinets: one box for the turntable and amplifier (sometimes with a tuner) and two matching boxes for the speaker systems. The Twenty is KLH's top model in this series. The Twenty-Plus is essentially the same system supplied with three graceful pedestals that hold the cabinets and hide the wiring. Colored grille cloths are available for the speaker modules and the system lends itself to all sorts of decorative schemes. The Twenty Plus, which has been cited by the magazine *Industrial Design*, is priced at \$525.

Most of the components and much of the internal circuitry that make up the Twenty system are fairly familiar to audio buffs. The changer is a Garrard AT-6, modified to KLH specifications to include a fine-tolerance motor pulley for reduced rumble and a unique low-mass tone arm for improved tracking with the Pickering V-15/AT/2 cartridge that comes installed in it. The tuner section is about the same as the KLH-Eighteen (reported on in *HIGH FIDELITY* in July 1965), but has slightly better channel separation for stereo reception (CBS Labs measured better than 35 dB at mid-frequencies as compared to the 30 to 35 dB we clocked on the Eighteen last year).

The speaker systems supplied as part of the Twenty are similar to the KLH Seventeens we covered in a report in August 1965, but with a shorter voice-coil winding to reduce the impedance to 4 ohms in order to take more power from the amplifier. The amplifier itself has no counterpart among any separate component; it has been designed expressly for this system and its response characteristics deliberately contoured to suit the 4-ohm input of the speakers and to compensate for their own response characteristics. This accounts for the unusual looking curves shown here and for the 4-ohm legend at the top of the lab test data chart instead of the usual 8-ohm designation. In a sense, the amplifier measurements cannot have the same significance as ordinary amplifier data, inasmuch as this amplifier is designed for use only with these speakers. KLH itself offers very little in the way of formal specifications on its modular systems, and we agree that with this kind of system, listening tests assume a greater importance vis-a-vis the "numbers" than when evaluating conventional separate components.



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

Indeed, much of what we have to say about the sound of the Model Twenty would duplicate what we said about the Model Seventeen speakers last August. To summarize briefly: performance is smooth down to about 40 to 45 Hz; the midrange and highs are clean and very widely dispersed, with no real directive effects noticeable until the 8 to 10 kHz region. The highs continue quite strongly above 12 kHz with an apparent slope beginning at 14 kHz toward inaudibility. The sound—of music, of the voice—is always natural and well-balanced and you quickly forget that

a grand opera or a symphony or a jazz combo is coming at you from two small boxes. It all just seems to be in the room with you—and it is only by direct comparison with larger and costlier equipment that you can discern any limits on this system's response.

The changer is recommended for a tracking force of 3 grams, which is about the highest we feel should be used for stereo discs. Ours arrived set for a force heavier than that, which we quickly adjusted with the aid of the stylus force gauge supplied with the set. We've played a number of discs since and have encountered no tracing problems. The Pickering V-15, incidentally, is very similar to one we reported on in June 1965: we liked it then and we like it still. It has an easy, musical quality that can be enjoyed for hours on end without causing "listening fatigue."

The tuner, as all KLH FM products have proved to be in the past, is one of the most sensitive in the business, with negligible distortion and excellent stereo characteristics. In a strong signal area, the simple indoor dipole antenna supplied should be all it needs to log local stations; fitted with a more elaborate antenna, the set can do surprising things in very difficult reception locales. The amplifier portion shapes up as a clean, low-powered unit with very respectable performance in the 20 to 20,000 Hz band. It is no state-of-the-art powerhouse but, again, it does the job it is designed for—effortlessly driving those smooth sounding speakers.

Using the Twenty is about as easy as stereo can be and still be real stereo. The control panel, to the right of the changer, is neat and orderly. There is a program selector, separate treble and bass controls, a mono/stereo switch, the off/on power switch, a channel balance control, the volume control, the FM tuning knob and dial, and a station signal strength indicator and an FM/stereo indicator. Enough to make

enjoying records and broadcasts a painless and gratifying experience for the non-technical but quality-minded listener. And for those who may want to expand this basic system, the rear has auxiliary inputs (a stereo pair and a single mono jack), tape recording outputs, a stereo headphone jack, the regular speaker jacks, a switch to cut out the speakers for private headphone sessions, and the terminals for connecting a twin-lead (300-ohm) antenna.

CIRCLE 141 ON READER-SERVICE CARD

## FISHER MODEL

### TFM-1000 (FMR-2) STEREO TUNER

**THE EQUIPMENT:** Fisher TFM-1000, an FM (mono and stereo) tuner. Dimensions: dress panel, 16<sup>3</sup>/<sub>4</sub> by 5<sup>1</sup>/<sub>8</sub> inches; chassis depth, 12<sup>3</sup>/<sub>4</sub> inches including connectors, etc. Model FMR-2, same chassis with modified front panel designed for standard 19-inch-wide rack-mounting. Price: \$499.50. Manufacturer: Fisher Radio Corp., 11-35 45th Rd., Long Island City, N.Y. 11101.

**COMMENT:** The TFM-1000 represents Fisher's most advanced tuner design to date. It has features not found on most tuners and it offers the kind of superior performance that is aimed at professional users (in the FMR-2 rack-mount version) as well as FM buffs seeking the latest and best.

The upper portion of the set's front panel is familiar looking enough (station dial, logging scale, signal strength meter, stereo beacon, tuning knob), but the lower section introduces some unusual controls and suggests too the versatility of this set.

To begin with there are two stereo output jacks—one for tape take-off (high impedance), the other for driving headphones (low impedance). The tape jack on the front is connected in parallel with another stereo pair of pin jacks at the rear of the set, and either may be used to feed signals from the tuner to a tape recorder. Neither pair of tape jacks is affected by the set's volume or level controls. The headphones jack is controlled by a "phones level" knob at its right, and this control also handles the output available at a set of 600-ohm jacks at the rear of the chassis. These rear jacks are designed for special applications of interest to professionals, such as lines feeding into jack panels, or using the tuner with test and monitoring instruments.

For normal hookup to an amplifier, there are the main output pin-jacks at the rear, and these are controlled by the front-panel output level control—its own eight-position step-attenuator marked off in decibels. Next come three small indicator lamps. The first lamp, marked "overload suppressor," lights up when special circuits in the tuner automatically go into action to cut down on an abnormally strong signal that would otherwise overload the tuner. The second lamp comes on when the "clear signal" button beneath it is pressed. It glows bright for strong signals, and flickers for weak or fading signals. With this lamp as a guide, you can evaluate the quality of incoming signals and, if feasible, reposition your antenna for best reception. The third lamp is related to a three-position muting threshold switch at its right; the lamp comes on when that switch is moved to either of its two "on" positions (for minimum and maximum interstation muting). There is the power off/on switch and then a row of four push buttons for selecting mono, automatic stereo (the tuner

## KLH Twenty

### Lab Test Data

Performance characteristic	Measurement
Power output (at 1 kHz into 4-ohm load)	
l ch at clipping	15.6 watts at 1.51% THD
l ch for 1% THD	10.2 watts
r ch at clipping	15.1 watts at 1.54% THD
r ch for 1% THD	11.1 watts
both channels simultaneously	
l ch at clipping	12.2 watts at 1.31% THD
r ch at clipping	12 watts at 1.25% THD
Power bandwidth for constant 1% THD	50 Hz to 7 kHz
Harmonic distortion, 15 watts output	under 2%, 74 Hz to 20 kHz
7.5 watts output	under 1%, 50 Hz to 20 kHz
IM distortion 4-ohm load	under 2.5% up to 11 watts
Frequency response, 1-watt output	+4.5, -1 dB, 20 Hz to 20 kHz
RIAA equalization	+5, -1 dB, 40 Hz to 20 kHz
Damping factor	8
Input characteristics auxiliary	Sensitivity 260 mV S/N ratio 44 dB





switches itself from mono to stereo as per the signal received), stereo (only stereo programs are heard), and stereo filter.

So much for the front. At the rear, in addition to the jacks already mentioned, there are separate inputs for antenna lead-ins for both twin-lead (300-ohm) and coaxial cable (72-ohm), with a switch to choose either. There also is a five-terminal Hirschmann outlet tied in with the 600-ohm pin-jacks and controlled, together with them, by the front panel "phones level" control. Behind the fuse holder, inside the chassis, connections near the power transformer permit adjusting the tuner for operation on any of four AC voltage ranges (100-115, 115-135, 200-230, 230-250), which should permit using the tuner just about anywhere in the world. A "hot" (unswitched) AC outlet convenience plug is provided on the rear.

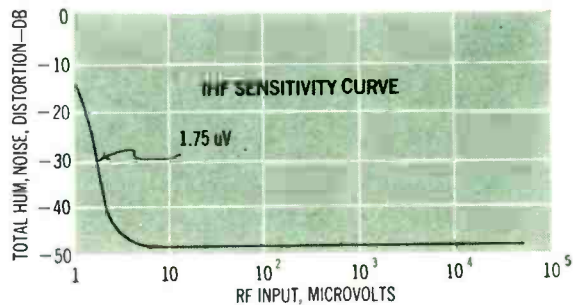
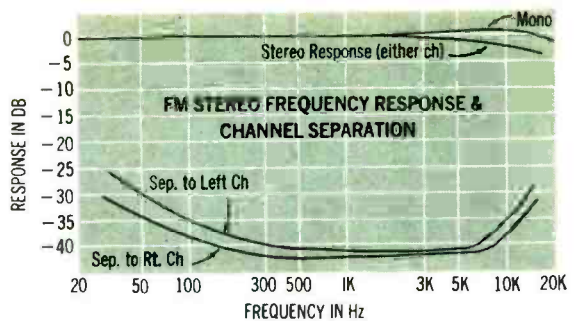
The tuner may be positioned vertically or horizontally in a custom-cutout type of installation, or simply placed on a shelf or table-top. An accessory case in walnut is available.

Completely solid-state, the tuner employs many new circuit techniques. For instance, the limiter and detector stages have no tuned circuits but, instead, use a delay-line circuit, said to make for very wide, linear, and drift-free bandwidth (greater than 10 MHz). In the multiplex section pains have been taken to prevent triggering of the mono/stereo switching circuits and indicator by noise and other false signals. There is much more in this set—which can be summarized as one of the few we've seen in which an effort to improve on past performance has been based not merely on design modification but also on design innovation.

The test results obtained at CBS Labs on the TFM-1000 are among the best we've ever seen. IHF sensitivity was an outstanding 1.75 microvolts and the steep slope of the curve (see the graph) indicates that the set needs very little more signal than that to attain full quieting (at close to 50 dB). The overload suppressor, incidentally, came on at an input signal of 1,000 microvolts. IM distortion was just about nil. Harmonic distortion on mono was very low, and showed hardly any increase when switching to stereo. FM audio response in mono was near-perfect; in stereo it rolled off slightly at the high end. Both channels were identical, and separation between them was better than 40 dB at mid-frequencies—superior to most tuners and certainly more than ample for handling stereo broadcasts.

The tuner is rated for a 2-volt output signal; in tests it furnished more than that with ease. Professional users might note, for instance, that up to 4 volts-RMS undistorted signal is available into a 600-ohm load. Maximum output is 7 volts. FM reception with the TFM-1000 is, as far as we can tell, unsurpassed—and performance—either in listening or in making off-the-air recordings—would seem to be as good as the quality of the broadcasts themselves will let it be. In fact, with tuners of this caliber, one can only hope for more and better FM signals at the broadcasting end that can match the capabilities that exist at the receiving end.

CIRCLE 142 ON READER-SERVICE CARD



### Fisher TFM-1000 Tuner

#### Lab Test Data

Performance characteristic	Measurement
IHF sensitivity	1.75 $\mu$ V at 98 MHz, 1.65 $\mu$ V at 90 MHz, 1.95 $\mu$ V at 106 MHz
Frequency response, mono	$\pm 1$ dB, 20 Hz to 20 kHz
THD, mono	0.33% at 400 Hz, 0.39% at 40 Hz, 0.29% at 1 kHz
IM distortion	0.09%
Capture ratio	0.8 dB
S/N ratio	69 dB
Frequency response l ch r ch	+0, -3 dB, 20 Hz to 15 kHz same
THD, stereo, l ch r ch	0.43% at 400 Hz, 0.48% at 40 Hz, 0.36% at 1 kHz 0.45% at 400 Hz, 0.5% at 40 Hz, 0.38% at 1 kHz
Channel separation, either channel	better than 40 dB at mid-frequencies; better than 30 dB up to 13 kHz
19-kHz pilot suppression	-41 dB
38-kHz subcarrier suppression	-49 dB

### REPORTS IN PROGRESS

Bose 2201 Speaker System

Viking 230 Tape Recorder

“...three mature orchestral works by  
**IRVING FINE**  
 made available in topflight performances  
 by the orchestra he loved best,  
 the Boston Symphony...”

—Aaron Copland



Irving Fine, who studied with Walter Piston and Nadia Boulanger and who was professor of music at Brandeis University, wrote works that were both dramatically dissonant and lyrical. Leinsdorf's genius for interpreting contemporary composers gives us this splendid new album of works by a man whose music has been gaining increasing admiration in recent years. Leinsdorf conducts two of these works, and Fine himself conducts his Symphony 1962 (his only recorded performance as a conductor) which was recorded "live" at Tanglewood. This work and his Toccata Concertante are heard for the first time on records.

**RCA VICTOR**   
 The most trusted name in sound  
 CIRCLE 69 ON READER-SERVICE CARD

# THE NEW RELEASES

reviewed by NATHAN BRODER • R. D. DARRELL • PETER G. DAVIS • SHIRLEY FLEMING • ALFRED FRANKENSTEIN

HARRIS GOLDSMITH • PHILIP HART • BERNARD JACOBSON • CONRAD L. OSBORNE



Conductor Bernstein, a generating force; Fischer-Dieskau, an honest Sir John.

## COLUMBIA'S FALSTAFF: IT GOES AT ONCE TO THE WINDSWEPT SUMMIT

by Conrad L. Osborne

THE PEOPLE over at Columbia Records haven't put much into the recording of opera recently—it has been a long time since I opened the package of a complete opera album to find a Columbia label giving me the eye. But now that they've gotten around to it, they've come up with a set that should become one of the operatic collector's keystones. There are imperfections and inconsistencies in it, but there is also a force that just sweeps them aside, and that force is obviously generated by Leonard Bernstein.

That Mr. Bernstein is a remarkable musician has been apparent for many years now. I think, though, that he is an even more remarkable theatrical personality. Theatre sticks out all over his his own music, "popular" and "serious," distinguished and undistinguished, specifically for the theatre or not. It is

the immediately recognizable characteristic of his conducting (visually and aurally) and of his public personality, whether he is bowing from the podium or addressing the millions out there in videoland. Sometimes the theatre gets in the way of the music, but in opera that is a blessed failing.

When he conducted *Falstaff* at the Metropolitan three seasons ago, he gave a brilliant reading. Here, with the aid of what is probably the finest opera orchestra in the world, he gives a great one. Among recorded interpretations of opera, it goes at once to the windswept summit occupied by certain individual accomplishments of Toscanini, of Furtwängler, Knappertsbusch, perhaps Giulini, Kleiber, and Ansermet—and practically no one else. I don't wish the New York Philharmonic any ill will, but Mr. Bernstein belongs about 100

yards southwest, as chief conductor of the Metropolitan Opera and perhaps its musical director as well—it might mean scandal, but it wouldn't mean boredom.

I began listening to this performance as I usually do the first time through—with the score dutifully opened before me, along with some paper and a dull pencil for illegible notes. I gave up a half-dozen pages later—Bernstein can't exactly be followed, even by a compulsive score watcher, and the performance was clearly too much fun to worry over. My notes run to about a half-dozen phrases, to wit: "B. really amazing here"; "best with this since Tosc."; "incr."; "!.."

Like all great performances, this one cannot be described because it cannot be accurately analyzed. If one says that the score emerges in astounding detail (which is true), one risks making it sound picky; if one praises the extraor-



Kunz, Panerai, Sciutti, Resnik, Ligabue, Rössl-Majdan, Oncina.

inary drive and impetus, hysteria can be inferred; reference can be made to the clarity of structure and sense of proportion, but not without the danger of making it sound like an "architectural" sort of reading. All these qualities are present, and one is simultaneously conscious of them all—yet they never interfere with the sheer exuberance of the performance, and they never go against the singers. There is amazing thrust and sharpness and unanimity, but there is also unsurpassed delicacy in the accompaniments—listen to the orchestra under Alice's "*Gaie comari di Windsor*," or at Falstaff's preening entrance after Ford's monologue. Because Bernstein is a man of the theatre, he recognizes the dramatic impulse that underlies the music—he is never making music for its own isolated sake. And it is this theatrical drive and sweep that carries the performance far beyond technical considerations, that makes it create itself as it progresses. There have been good *Falstaffs* on record before—Toscanini, Von Karajan, and Solti are not to be easily shaken off—and some of them have been more consistently cast. But for me, at least, Bernstein mops up the field.

I will also stick my neck out a bit and suggest that the fact that this studio performance is based on a series of live stage performances with the same orchestra, conductor, and cast (at the Vienna State Opera) is a factor in its success. I do not like to return so persistently to this theme, for I know how much money is spent on some of the glamorously cast studio recordings and how strongly some people in the industry feel that from-scratch-in-the-studio is the best way to record. That philosophy has produced some fine achievements. Nonetheless, I find that the recordings I turn to for my own pleasure most regularly are apt to be actual live recordings or studio recordings based on a theatre production. The studio recordings I like best are not necessarily the ones with the most spectacular sound or the most high-powered cast, but the ones that sound like performances—as if they were done in one take; as if the people had sung together many times before, had established a rapport and a relationship; and as if the producer had placed them first, ahead of the echo chamber or the sound of clinking glasses. This recording sounds that way. The engineering is very high-

powered and sometimes almost fierce (I have listened to acetate advance pressings, and my experience is that final processing usually tones this down a bit). Occasionally I feel it is overreverberant. But the thing does not sound pieced together—it begins at the beginning and plays right through. If they've done it with three thousand splices and forty-seven microphones, more power to them.

Among the singers, interest must naturally focus on Dietrich Fischer-Dieskau, taking on yet another role for which he would not, offhand, seem to be equipped (if he were to stick to his *Fach*, Ford would be his role). While he cannot of course do much about the over-all timbre of his voice, he can adapt it to the requirements of a role with almost uncanny skill, and he does so here. For my taste, he is successful in the Verdi roles in proportion to their opportunities for fairly extreme sorts of characterization—I was won over by his impassioned, varicolored Rigoletto, but not so much by his Rodrigo, since that music calls for so much in the way of straight, fat, warm, long-lined singing. Here he has plenty of opportunity to do what he can do well, and the role lies low enough so that he can darken his voice without running the risk of carrying "weight" up into regions where he cannot sustain it. Consequently, he secures a plump, almost bass-baritone sound which, over a microphone at least, does not sound "put on." His few excursions above the staff are less convincing, for here he must resort to his normal tenory timbre, and the picture he draws for us suddenly slips a mite askew. The white, raw high G he produces on the final note of "*L'Onore! ladri!*" is typical of the difficulty he has always had with high, open sounds. Happily, it is one of a very few such moments.

The characterization is a bit overburdened by effects of one sort and another, some of which don't emerge very convincingly (if you are going to growl out a guttural "*Escite!*", you'd better make it idiomatically Italian; and if Falstaff is to preen, he oughtn't to mince, ever). But more of the surprises are pleasant than unpleasant, and one can only admire the accomplishment of a typical Papageno in coming so close to an honest, persuasive Falstaff. In time, it may become a genuinely great piece of work.

The Alice is Ilva Ligabue, whose only other recordings have been of this same role (on RCA's complete set and London's excerpts). She makes an excellent impression; the voice has some size and caliber without being overly heavy in its handling, and the quality is quite lush. She sings with spirit and phrases well. Graziella Sciutti, though, is a long distance from her best form—the sound is still basically pretty, and of course she is a charming vocal personality, but most of her real singing here (aside, that is, from the little conversational exchanges) is constricted and fluttery. If this is typical of her current work, the future is not bright for those of us who have always regarded her as a rather special artist. Hilde Rössl-Majdan, the Meg Page, has a darker voice than we are presently used to in the part, and some listeners may not cotton to that. I like it, though—it provides some color contrast with what is otherwise a very soprano-ish ensemble—and her contribution is vocally and musically reliable, as usual. We might have wished that Regina Resnik's memorable *Mistress Quickly* had been recorded four or five years back, just for the sake of vocal freshness and evenness: but it is still full and funny, and since she has become *the* *Mistress Quickly* of the day, the recording will constitute a welcome memento for thousands of operagoers.

Granting that Rolando Panerai sometimes shows the strain at the top of his voice (a splendid instrument, which has somehow never been entirely equalized), I feel that he is nonetheless a marvelous Ford, with a dark, glowering sort of tone and ample temperament, which, however, never interferes with the music. A satisfying artist. Juan Oncina's Fenton, however, does not captivate me. The voice has a trifle more heft and ring than it used to, but he has evidently secured it by working more from the bottom, and he is presently slurring into almost every sustained note from below, with the result that the *romanza* is quite ugly. There is a first-rate pair of ruffians in Murray Dickie's Bardolfo and Erich Kunz's Pistola. Both have more voice than one is accustomed to in the part, and so they both *sing* the notes, wisely leaving the music to make its own points.

Not a dream cast, and really a weakish pair of young lovers. But the combined genius of Giuseppe Verdi and Leonard Bernstein has a way of making them all sound like something out of an armchair a & r man's fantasies.

#### VERDI: *Falstaff*

Ilva Ligabue (s), *Mistress Ford*; Graziella Sciutti (s), *Nannetta*; Hilde Rössl-Majdan (ms), *Mistress Page*; Regina Resnik (ms), *Dame Quickly*; Juan Oncina (t), *Fenton*; Murray Dickie (t), *Bardolph*; Gerhard Stolze (t), *Dr. Caius*; Dietrich Fischer-Dieskau (b), *Falstaff*; Rolando Panerai (b), *Ford*; Erich Kunz (bs), *Pistola*; Chorus of the Vienna State Opera; Vienna Philharmonic Orchestra, Leonard Bernstein, cond.  
COLUMBIA © M3L 350, \$14.37; M3S 750, \$17.37 (three discs).

## PRIDE OF THE BSO—ITS FIRST-DESK PLAYERS TAKE A CHAMBER BOW

by Shirley Fleming

A FIRST-DESK MAN in one of our leading orchestras—not the Boston Symphony—once said to me (and I shan't soon forget it): "If you think it's any fun sitting in a chair for twenty years with somebody waving a stick in your face, you're very much mistaken." With perhaps more bitterness than is par for the course but still with a fair portion of truth, he was giving vent to one of the oldest laments of the orchestral musician who may feel submerged beyond recall in the anonymity of teamwork and the necessity for conformity.

It is a classic complaint, but it is not incurable. Within the past few years more and more orchestral players have found relief from this ailment by forming ensembles on the side; members of the Philadelphia Orchestra were possibly the first to achieve a wide reputation (some of them have since branched off from the parent orchestra); the Pasquale brothers, also Philadelphians, recently formed a quartet of their own; and two seasons ago the Boston Symphony announced with a good deal of maternal pride that its first-chair players were going out into the field flying the home colors. The first recordings of this group are now at hand, and they leave no doubt that if chamber music is good for the players, it is just as good for the rest of us. And none of these musicians, obviously, has been in the slightest brow-beaten by "the stick."

The program has been judiciously selected in the interests both of solo opportunities and historical variety. The greatest reward for some listeners, as for me, may lie in the twentieth-century sector, which appears sparsely or not at all in the current catalogue; but the Mozart-Beethoven-Brahms choices have scarcely been overworked, and in three out of four pieces in this department the BSO players are a match—or more than a match—for the competition. Some shadow is cast upon the Mozart Oboe Quartet performance by that of the Berlin Philharmonic soloists (on DGG): the latter have the edge in refinement and precision, with the oboe slightly more articulate and with oboe and violin in closer agreement on how to play their mutual theme in that lilting, Scotch-snap finale. But there are no such internal mismatches in the Flute Quartet (K. 285)—in which, of course, the orchestra's first suffragette, Doriot Anthony Dwyer, has stage front and center until the last movement (what a pleasure it is to hear her shifts of color, her bright staccato notes displayed like pearls on a string). And the flute/violin interplays in this finale are nicely turned out.

Mrs. Dwyer has much to say too in the Beethoven Serenade—which, incidentally, follows closely on the heels of the Rampal version issued by Vox

(reviewed in these pages in August). The Boston performance adheres to Beethoven's original scoring for flute, violin, and viola (Op. 25); the Rampal made use of the transcription for flute and piano (Op. 41) done by a contemporary of Beethoven's with the master's approval. You may take your pick as far as instrumentation is concerned; I enjoy the sense of horizontal line in the Boston flute/strings edition, but some of the less important figuration (in the Minuet, for instance) sits much more comfortably on the piano; and too, the piano achieves a poignance during the theme and variations movement which for some reason the violin/viola team fails to convey. But we are mainly concerned with the spirit of the performances, and the Dwyer/Silverstein/Fine version, while in most movements much slower than Rampal's, is as cocky as you please, wickedly pointed in its moments of repartee, and as fast, facile, and flexible as need be when Beethoven's little game of table tennis hits its peaks. Rampal's faster tempos create a sort of tinsel glitter which is undeniably attractive, but you don't miss it once you give yourself up to the Bostonians' way of looking at things.

The Brahms Piano Quartet No. 3—and what a wonderful work it is—reveals certain of the Boston strengths particularly well. For one thing, there is an admirable blend of string sound; for another, Claude Frank's piano, for all the individuality of its role, forms a whole cloth with the rest of the ensemble—a bit more so, for example, than in the Demus/Barylli version on Westminster, which, both in its recorded sound and its interpretative manner, puts the keyboard to the fore. There are moments (in the Scherzo, to mention one) when the Boston players are less rhythmically articulate than the Westminster group, but this is more than compensated for by the

prevailing long-breathed sweep of the present performance and by the plateaus of broad grandeur—of which the opening of the Andante is a prime case in point (Jules Eskin's cello solo here, as cohesive and convincing as it is unfussy, is beautifully conceived and executed). The Bostonians cope well with Brahms's string-bursting climaxes, and their sense of forward propulsion enables them to drive on where others seem merely to jog.

Peter Ustinov, who wrote the notes for this three-disc set and also (on a bonus 10-inch record) engages in more or less pertinent conversation with Erich Leinsdorf and concertmaster Joseph Silverstein, is no W. W. Cobbett when it comes to chamber music, but he does make one comment which is easy to endorse: that Irving Fine's *Fantasia for String Trio* (1957) "is the most chamber music" of the four modern works included. This is no disparagement of the rest, but simply recognition of the fact that Fine combines his instruments in that peculiarly coöperative way which makes one aware both of the parts and the sum of the parts. Fine's intentions are the most serious of the four here; and though I know it is unfashionable these days to whisper of emotional content in a contemporary work, the transformations of spirit and feeling in this trio seem to be both telling and remarkably varied.

The opening movement is strong in its sinuous, independent melodic lines, all of them broad-rhythmed and deliberate; the electricity is turned on the Scherzo (the longest movement and the fulcrum of the piece), with sharp-edged, percussive, cryptic motives flying like bits of flint, and all kinds of sonorous effects drawn from the participants. The Lento finale turns inward from a moment of strain and questing to a long period of eloquent calm. Ustinov remarks that when Fine died in 1962, at the age of



*Proper Bostonians all: Walt, Gomberg, Stagliano, Dwyer, Cioffi.*

forty-eight, America lost a "discreet" talent. The adjective hardly seems big enough.

Copland's *Vitebsk*, a three-movements-in-one study on a Jewish theme for violin, cello, and piano, dates from 1929, and except for its boldly overt spirit gives not a hint of the composer of Americana to come. The two string players, in particular, put plenty of protein into the dark-hued Slavic song (they outclass by far the performance on CRI and are more intense, sharp-etched, and slightly less thoughtful than the Nieuw Amsterdam's recent version on Decca). In an unexpected middle section, when Copland suddenly takes things much less seriously, the music romps off on a whirlaway flight with the piano in the lead. All handled with finesse by Messrs. Silverstein, Eskin, and Frank.

Elliott Carter's two-movement Woodwind Quintet (1948) is sheer frosty winter sunlight in its first movement, *Darktown Strutters' Ball* in its second. And a more attractive combination would be hard to find. The eight-minute work (dedicated to Nadia Boulanger) opens

with an Allegretto which, for all its simple formal outline, is tight-knit as chain mail and at the same time marvelously transparent. It is crisp, angular, and clean—even hygienic, in a welcome sort of way, except when occasional pastoral statements soften the bright edges. The *giocoso* second movement is peppery and swinging, and the players do handsomely by it, maintaining a light touch, accurate aim, and an air-borne spirit.

Piston's *Divertimento for Nine Instruments* (1946) is in competitive company in this set, and to my ear it falls in the rear rank. It is rather orchestral in concept, much less complex in its inner workings than the compositions for fewer instruments, less original in its melodic forays, and altogether somewhat manufactured sounding. The final movement, however, has some appeal in its dry, bright, brittle, harlequinesque way. But this complaint is a minor and primarily personal one. The pleasures set forth here by the Boston Symphony's formidably accomplished first-chair players are not come by every day, and almost never in a collection of such range and variety.

Let us hope that they will take further vacations from "the stick" in this productive fashion.

RCA's Dynagroove recording is close-to, clearly focused, and good for counterpoint.

#### BOSTON SYMPHONY CHAMBER PLAYERS

Mozart: *Quartets: for Flute and Strings, in D, K. 285; for Oboe and Strings, in F, K. 370.* Brahms: *Quartet for Piano and Strings, in C minor, Op. 60.* Beethoven: *Serenade for Flute, Violin, and Viola, in D, Op. 25.* Fine: *Fantasia for String Trio* (1957). Copland: *Vitebsk—Study on a Jewish Theme* (1929). Carter: *Quintet for Woodwinds*, (1948). Piston: *Divertimento for Nine Instruments* (1946).

Boston Symphony Chamber Players.  
RCA Victor © LM 6167, \$14.37; LSC 6167, \$17.37 (three discs plus 10-in. bonus disc).



Josef Lhevinne: delicacy and naturalness.



Sergei Rachmaninoff: sensuous detachment.

## RECORDINGS FROM PIANO ROLLS: VALID HISTORY, REWARDING ARTISTRY

by Harris Goldsmith

CRITICS CALLED UPON to evaluate recordings made from piano rolls often view their assignment dubiously—and indeed when one considers some of the unfortunate releases in this rather special category, a degree of skepticism seems justified. Here, however, I will say at the outset that Argo's three-record panorama "The Golden Years of Piano Virtuosi" acquits itself nobly, proving not only historically valid but artistically enjoyable.

One reason for this set's vast superiority to other similar projects can be explained by the fact that these are

Ampico piano rolls, a system of mechanical reproduction which carried the ill-starred pianola to its peak form of development—and a system, I might add, which many of the epoch's finest artists took with the utmost seriousness. Secondly, much is doubtless owed to the British Broadcasting Corporation's painstaking care in restoring the playback apparatus to pristine condition. Apparently every precaution was taken to ensure utmost fidelity to the original performances.

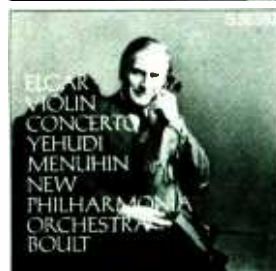
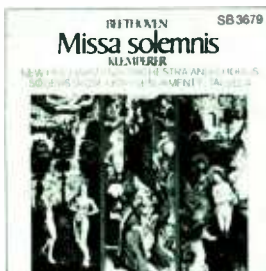
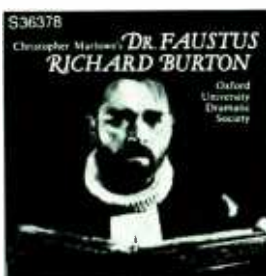
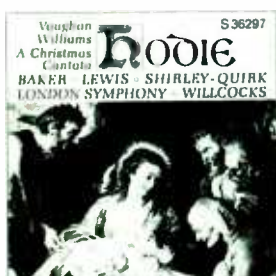
These discs awaken a bygone era with startling vividness. There are few of those telltale signs that one usually iden-

tifies as evidence of the mechanism of the player piano. Nuances here are varied and positive, phrases breathe but do not lurch, rhythms are generally true to the performer's rendering (if not to the musical notation—this is, after all, pianism of the Romantic School).

Of the illustrious artists represented, Rachmaninoff fares the least well. His was a highly problematical—in fact, downright enigmatic—keyboard personality. The re-creation of his work here is by no means bad: his gruff inflections and kaleidoscopic mixture of drypoint attack with sensuous detachment are

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patently recognizable. Yet something is vaguely amiss. One senses it in Tchaikovsky's little *Troika en Traineau*, where the fast parts seem to scamper with a trace of palsy and where the artist's uniquely stretched rubato declamations are exaggerated almost to the point of caricature. Nor does one feel the famed Rachmaninoff keenness for timing in the present account of Mendelssohn's *Spinning Song*—delightfully fleet though it is. Still, the point is that even Rachmaninoff's work in this collection sounds convincing enough to be feasible, and the chances are that if one were listening without the prior knowledge that these were piano rolls, the results could gracefully pass for authentic.

Certainly any doubts vanish when one turns over the record to hear Moriz Rosenthal. His account of Chopin's double-third etude (Op. 25, No. 6) leaps out of the speaker with its rainbow spectrum of color intact. One notes immediately the scintillant linearity of his sonority, and the aura of cultivated sophistication permeating his interpretative outlook. One of Rosenthal's artistic credos—which he passed on to Robert Goldsand and other distinguished pupils—was his care for melodic inflection. In a variant of the Casals method, Rosenthal sought to avoid two notes in a melodic sequence receiving equal emphasis (e.g., the line must either be moving upward in a crescendo or downward in a diminuendo)—on the whole, an intelligent point of view but one also conducive to excess. In a slow, arching work such as Sergei Bortkiewicz's D flat Etude, or in the Chopin-Liszt *Chant polonais No. 5 (My Joys)*, the ripely inflected phrases sound swollen rather than merely expressive. Even so, Rosenthal invariably avoids the temptation to accompany crescendos with strettos and diminuendos with rallentandos. His rhythmic sense was, in fact, rather exemplary. Blessed with a Herculean virtuosity, Rosenthal was capable of clearing all pyrotechnical hurdles without impeding the basic tempo. His delivery of Albéniz's *Oriental* fizzles with champagne-like ebullience, while his own *Carnaval de Vienne* rhapsody on themes borrowed from his friend Johann Strauss is absolutely hair-raising.

Josef Lhevinne was similarly favored by heroic technical skill, and his rendition of the Schultz-Evler transcription of the *Blue Danube Waltz* (played, incidentally, in a slightly longer version than on the pianist's gramophone documentation of the piece) gives us another sample of ripely inflected, grand-manner execution. A different artistic philosophy, however, is immediately noticeable. With Rosenthal, as with Godowsky and Rachmaninoff, one is aware of a composer's instinct at work, of the utter impudent delight in combining themes, inventing unlikely counterpoints, and spicing both the music itself and the performance with diabolical flashes of perverse display. Lhevinne, in contrast, apparently had no need to transmute another man's work into something uniquely his own.

Alas, Lhevinne was trapped between two polarities: for while he had an in-

stinctive distaste for vulgarity and self-display, he had neither the rigorous Germanic training nor the philosophical temperament to be a Schnabel or Petri. And so, for his entire career, Lhevinne specialized in making ripply, pearly sounds and applying them to his standard program of Chopin, Liszt, and the sundry *morceaux* and transcriptions at which his confreres all excelled him. If one listens to Lhevinne a piece at a time, his artistry is breath-taking in its delicacy and naturalness (I am particularly grateful to hear this *La Campanella*, which for once sounds like the little bell intended rather than a fire engine screaming down Main Street). After a while, though, the Lhevinne manner leaves an oddly characterless impression with its impeccable blandness. But in terms of smooth accomplishment, Lhevinne might well have led them all.

Leopold Godowsky (designated the champion by his colleagues-in-ivory) did his best playing in the studio, before admiring friends. When he took to the stage, it is said that he "froze," and a similar inhibition apparently overcame him at recording sessions. This piano roll of Liszt's *La Leggerezza* happily shows the true Godowsky, and I confess to being enthralled by its warmth and uncanny perfection. The way in which Godowsky floats filigree over an undulant bass line could well serve as a paradigm for other pianists. Richard Bühlig, an American-born Leschetizky disciple, also impresses with the haunting poetic eloquence he imparts to the Glinka-Balakirev *Lark*. He also knew the secret of rubato.

Many of the remaining entries are worth noting. Tina Lerner's account of Chopin's Etude, Op. 10, No. 4 revives fleeting doubts about the reliability of piano rolls: it seems unlikely that any performer could have ripped through the piece at so fierce a clip. Erwin Nyireghazy, a onetime celebrated child prodigy, shows his mettle impressively in a slightly abridged Liszt *Mazeppa*, as does Mieczyslaw Munz in the Liszt *Paganini Etude*, No. 2. Liszt's *Wilde Jagd* and Balakirev's *Islamey* (also slightly cut) are effectively accounted for by Jan Chiapusso and Julius Chaloff respectively. Mischa Levitzki, E. Robert Schmitz, Erno Dohnányi, and Benno Moiseiwitsch are all well remembered, and thus require no special pleading yet. The contributions of the last three named, however, add undeniable luster to their reputations.

All told, an impressive undertaking—and the fireworks displayed are guaranteed to make most of today's "superior" technicians feel a trifle hot under the collar!

#### "THE GOLDEN AGE OF PIANO VIRTUOSI"

Recordings from piano rolls by Josef Lhevinne (on DA 41), Moriz Rosenthal and Sergei Rachmaninoff (on DA 42), Leopold Godowsky and other artists named above (on DA 43).

ARGO © DA 41/43, \$5.79 each (three discs, mono only).

## Classical

BACH: *Brandenburg Concerto, No. 5*  
 †Haydn: *Concerto for Clavier and Orchestra, in D, H. XVIII:11*

Sylvia Marlowe, harpsichord; Isidore Cohen, violin; Samuel Baron, flute; Baroque Chamber Orchestra, Daniel Saidenberg, cond.

DECCA © DL 10130, \$4.79; DL 710130, \$5.79.

In many recordings of the Fifth *Brandenburg* the harpsichord is heard most of the time as a sort of vague rustling somewhere in the background. This plays havoc with Bach's texture, because the keyboard instrument here is not a mere basso continuo but a full-fledged soloist. Decca's engineers have solved the problem: the harpsichord is on a par with the solo flute and violin, and its right-hand part is never covered by other instruments. In the slow movement a slightly different problem of balance arises. In this conversation among the solo instruments, calmly and poetically rendered by the present performers, it is the left-hand harpsichord part that is inaudible while the cello comes forward; one wonders whether the cello, whose function, after all, was to support the harpsichord, not replace it, isn't too prominent. Surely Bach did not intend it to sound so much like a solo instrument as it does in this case. Otherwise the sound on both sides of the disc is first-rate. The performance of the Bach is on a fairly high level, and would be on a higher one if there were more contrast between *piano* and *forte* in the first movement and if the finale were not a bit heavy-footed and rhythmically rigid. Miss Marlowe tosses off the Haydn with éclat and faultless technique, ably supported by Saidenberg and his skillful players. N.B.

BACH: *Suites for Lute: No. 1, in E minor; No. 2, in C minor*

Julian Bream, guitar.

RCA VICTOR © LM 2896, \$4.79; LSC 2896, \$5.79.

Perhaps the highest compliment one can pay Julian Bream is to say that he puts his instrument at the service of the music—this, at any rate, is what keeps impressing itself upon one's mind in listening to the present disc. The variety of tone is never used for its own sake but to delineate a melodic line here, a sequence there—in short, to tell us what Bach is all about. Bream even adapts his tone to the over-all character of a movement—witness the full and stately resonance of the E minor Sarabande, almost organlike in its luminosity. The effortless flow of the fugue in the C minor Suite cannot help bringing to



mind, by contrast, the blood, sweat, and tears shed by most violinists in their travail over similar (though, in all fairness, more complex) movements in the solo Sonatas and Partitas. This is a disc which Bream's admirers will not want to miss. I am glad I didn't. S.F.

**BARBER:** *Concerto for Cello and Orchestra, Op. 22*

**Britten:** *Serenade for Tenor Solo, Horn, and Strings, Op. 31*

Raya Garbousova, cello (in the Barber); Charles Bressler, tenor, Ralph Froelich, horn (in the Britten); Musica Aeterna Orchestra, Frederic Waldman, cond.

DECCA © DL 10132, \$4.79; DL 710132, \$5.79.

The Cello Concerto is Barber of 1945, in his neoclassical-cum-Americana phase. By now the materials sound a little naïve—contemporary American music has gone in other directions in the last two decades—but the treatment is always sophisticated and well thought out. The polish of the music contrasts interestingly with the ruggedness of the performance by Raya Garbousova (who played the soloist's part at the work's Boston premiere twenty years ago). This and the self-effacement of Frederic Waldman's Musica Aeterna Orchestra make the solo a sometimes overly strong protagonist: there are places where a greater degree of equality between soloist and orchestra would have been welcome.

Benjamin Britten's Serenade is two years older than the Barber Concerto but in this recording sounds as fresh as ever. This may be partly due to Charles Bressler's joyously young and vigorous sound. Especially felicitous are the tenor's feeling of hushed excitement in the *Nocturne*, his ability to build in tension and volume in the *Dirge*, and his delicacy of execution in the *Hymn*. Peter Pears, of course, is closely identified with this music, and has recorded it three times, twice with the composer conducting. But he doesn't sing it any better than Bressler, and in some ways (clarity of pitch, luster of voice) not as well. Pears does, however, have the advantage of superlative horn players, one of them the great Dennis Brain. In the Musica Aeterna recording, Ralph Froelich does merely an adequate job; and in the opening and closing solos, his work is less than satis-

**Vital Statistics  
for the New Releases**

Label and price data for recordings reviewed here and throughout the magazine appears in the following form: company label, the symbol © (indicating disc recording), mono number, mono price, stereo number, stereo price; if a disc is available in one format only, it will be so designated. The symbol ⊕ precedes data relating to the tape version of a recording.

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**TCHAIKOVSKY:** *Symphonies 4, 5, 6 WM/WMS-1020*  
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**Violin Virtuosity:** Morini / Rodzinski — Brahms / Tchaikovsky: Concertos; etc. WM/WMS-1011



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factory. Still, Bressler's brilliant singing makes this recording one to consider.

The Musica Aeterna strings play nicely, though the recording is hampered in both pieces by some distortion on highs. MICHAEL BROZEN

### BRAHMS: *Chamber Music for Winds* (complete)

*Quintet for Clarinet and Strings, in B minor, Op. 115; Sonatas for Clarinet and Piano, Op. 120: No. 1, in F minor; No. 2, in E flat; Trio for Clarinet, Cello, and Piano, in A minor, Op. 114; Trio for Horn, Violin, and Piano, in E flat, Op. 40.*

Various artists.  
Vox © VBX 78, \$9.95; SVBX 578, \$9.95 (three discs).

### BRAHMS: *Quintet for Clarinet and Strings, in B minor, Op. 115* †Mozart: *Quartet for Flute and Strings, No. 4, in A, K. 298*

Heinrich Geuser, clarinet (in the Brahms); Aurèle Nicolet, flute (in the Mozart); Drolc Quartet.

MACE © M 9029, \$2.49; SM 9029, \$2.49.

In the Vox Box, one finds all of the music which Brahms wrote for the great clarinetist Richard Mühlfeld, together with the composer's much earlier, often elusively beautiful Horn Trio. The latter is satisfyingly performed here by Erich Penzel, French horn, Günter Ludwig, piano, and Dieter Vorholz, violin. Theirs is a Teutonic, rather severe variety of Brahms interpretation, but the rigor is never allowed to supplant pliancy or sentiment. If not so temperamental as the Serkin/Tree/Bloom version for Columbia nor quite so felicitous and subtle as the wonderful Szegedi/Horszowski/Barrows edition for Mercury (only recently deleted from the catalogue), this new recording combines the ripe eloquence, the exuberance, and the tradition of those versions with a finesse all its own. Indeed, I am quite prepared to call the Vox rendition the best currently available.

The Clarinet Trio is performed by David and Frank Glazer joined by cellist David Soyer. Here the emphasis is on lyricism rather than on drama. Tempos veer towards the leisurely, with rhythmic pulse softened to accommodate a romantic flexibility. The weaving clarinet part is admirably clarified in a close-to, detailed recorded sound which offers equitable room tone and judicious balance. Not the most pointed or dynamic interpretation perhaps, but very good

all the same. The Glazers sans Mr. Soyer are responsible for the Sonatas (issued last year as a single disc, DL 501210). Integrity and cultivated musicality are present here, but not much continuity or pulse. The too-close clarinet and the remote "accompanist's" balance for the rich-textured, often contrapuntal piano part are the biggest failings of this otherwise satisfactory entry.

Both versions of the great B minor Quintet are impressive. Jost Michaels/Endres Quartet (for Vox) is highly stylized, with the players building their edifice in euphonious pillars of sound. Every note and accent is in its proper place, and while the end result may strike some listeners as too static and unbending, the classical outlook has a certain abstract beauty as well as undeniable validity. The sound is very centered and firm, with just a trace of astringency in the higher E string reaches of the violins. Geuser/Drolc (for Mace) are more easygoing (despite some faster tempos in the final variation movement), rich in sentiment, completely mellifluous. Their approach is somewhat reminiscent of the Kell/Busch 78 set of hallowed memory. A suaver, less martial quality of sound reproduction, a generous bonus by way of the finely played Mozart flute quintet, and the presence of Brahms's very significant first movement exposition repeat omitted in the Vox performance give the Mace disc advantage over its estimable rival. Indeed, I know of no more acceptable version in the catalogue.

H.G.

### BRITTEN: *Concerto for Piano and Orchestra, No. 1, Op. 13*

†Martin: *Preludes for Piano* (5)

Marjorie Mitchell, piano; NDR Symphony Orchestra, William Strickland, cond.

DECCA © DL 10133, \$4.79; DL 710133, \$5.79.

Britten does not write easily in large forms, and the concerto for solo instrument and orchestra is not only a large form but an exceedingly tricky one. In recent years, he has produced a variant of it in the Symphony for Cello and Orchestra, but for all its portentousness of manner this piece is surprisingly reminiscent—strange to say—of Lalo's unpretentious *Symphonie espagnole*, than which it has rather less melodic distinction and much less formal clarity.

Twenty-five years earlier, in 1938, the 24-year-old composer wrote his first concerto, for piano, but even in those comparatively innocent days in his career, a tendency to inflate trivial material beyond its natural size was already discernible—a tendency to which, it should be said, Britten has rarely yielded in his vocal music. The Piano Concerto, to put the matter plainly, is undistinguished and far too long, and its thematic material is vulgar in a namby-pamby way miles removed from the glorious blood-and-guts vulgarity of Mahler. In 1945 Britten substituted a new Impromptu for the Recitative and Aria which originally formed the third of the four





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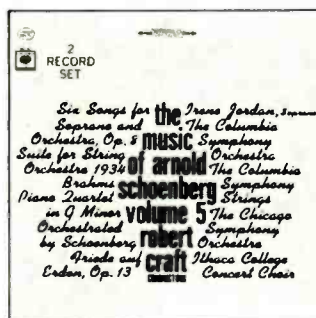
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movements. The Impromptu is a cut above the rest of the work both in seriousness of intent and in polish of execution, but not even here is there anything particularly interesting in the handling of solo-orchestral relations.

Frank Martin's five Preludes (the 2nd, 3rd, 5th, 7th, and 8th of a set of eight composed in 1948 and dedicated to Dinu Lipatti) put Britten's Concerto in the shade by their solidity of content. They are not among Martin's most exciting music, but they are expertly written and sensitively imagined, and they achieve their comparatively circumscribed expressive aims with satisfying precision.

Marjorie Mitchell attacks the Concerto with infectious vigor. She does justice to its rodomontade, and responds to its quieter moments with a delicacy of expression that also stands her in good stead in the Martin pieces. Strickland draws some exciting playing from his orchestra, and the stereo recording (I have not heard the mono) is lifelike and unusually well balanced. The only technical blemish is some obtrusive pedal noise in the Preludes; as far as the Concerto is concerned, artists and engineers have combined to produce a rather more handsome presentation than the work's merits entitle it to expect. B.J.

**BRITTEN:** *Serenade for Tenor Solo, Horn, and Strings, Op. 31*—See Barber: *Concerto for Cello and Orchestra, Op. 22*.

**BRUCKNER:** *Symphony No. 3, in D minor*

Cleveland Orchestra, George Szell, cond. COLUMBIA © ML 6297, \$4.79; MS 6897, \$5.79.

This performance is more likely to impress anti-Brucknerians than to satisfy the already converted. The feeling behind the doubters' doubt is usually a belief that Bruckner didn't know how to put a symphonic movement together, and that his massive structures are sabotaged by their subdivision into too many incompatible sections. If you hold such a view, Szell's reading is the nearest thing I can imagine to the ideal. He sails magisterially through the score glancing neither to port nor to starboard, and refuses to be diverted from his course by any of Bruckner's little stops and starts. In the process, aided by clean recording and good though not startling orchestral playing, he realizes much of the majesty of this neglected but absorbing work.

For me, however, the Szell approach doesn't really come off, and I suspect other Brucknerites may feel as I do. I like Bruckner's characteristic method of piling section on contrasting section to build a various but cogent whole, and I find Szell altogether too heartless in the more human passages, and too inflexible in his pacing of the Symphony. Symptomatic is the way he spoils the effect of the brass-and-all climax midway through the first movement by hurrying the whole note that begins each

phrase. Nor is he always careful enough about observing dynamic markings—the balance is no more than approximate in the Finale's famous combined polka and chorale, so that the dramatic ambivalence of the music is smudged. The slow movement succeeds best of the four, since Szell here relaxes enough to allow the lyricism time to stretch.

The question of versions for Symphony No. 3 is exceptionally tangled even for a Bruckner symphony. Personally I find the 1878 version used by Haitink in his Philips recording marginally better than the 1890 score followed by Szell, but this is a very subjective judgment. It may be influenced by the greater warmth and feeling for nuance that Haitink brings to the music, though on the other hand it must be said that his control is not as firm as Szell's.

Knappertsbusch's performance on London (mono only) is too sectional even for my taste; and though a performance by Adler is listed in the supplementary Schwann catalogue, I have searched for a copy without success. So the field is still open. A Jochum performance would be welcome. B.J.

**CHOPIN:** *Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11*

Dinu Lipatti, piano; orchestra, cond. SERAPHIM © 6007, \$2.50 (mono only).

This is unexpected bounty: a major ad-

dition to the scant legacy of one of music's lost generation (see "Brief Candles," HIGH FIDELITY, February 1966). The performance is apparently taken from private tapes of a radio broadcast, and thus only partially identified (presumably to avoid legal entanglements with the stringent European copyright laws). It is one of pristine distinction, indeed one of Lipatti's best recorded mementos. This artist had the uncanny ability to set a line in flexible motion, avoiding *affetuoso* nuance on the one hand and brittle aloofness on the other. The sound is quite surprisingly good for its 1948 vintage; it is, as a matter of fact, rather superior to that heard on the Grieg and Schumann concerto discs which Lipatti made under studio conditions. The orchestral playing is splendid, and the unnamed conductor is one who obviously knows his business. A disc not to be missed. H.G.

**CHOPIN:** *Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21*  
†Liszt: *Concerto for Piano and Orchestra, No. 1, in E flat*

Charles Rosen, piano; New Philharmonia Orchestra, John Pritchard, cond. EPIC © LC 3920, \$4.79; BC 1320, \$5.79.

These are immaculately tailored readings, cultivated and sophisticated. The Chopin, while not lacking in expressive rhythmic freedom, is a performance suggestive of the early romantic salon manner rather than the grand virtuoso approach of the later nineteenth century. Rosen plays with plenty of fleet brilliance but, in accord with his over-all conception, refrains from large floods of sonority. In lower dynamic gradations, his light, pure pianism sings eloquently, although it tends to become a bit piercing and brittle when a massive *fortissimo* is in order. Some of Rosen's tempos are on the rapid side—and in the whirling finale to the last movement they sound, in truth, just a bit faster than even his virtuoso fingers can comfortably negotiate.

In the overside Liszt, on the other hand, many details are clarified simply by the choice of a steady, sober pacing. By avoiding precipitateness, Rosen allows room for clear articulation of orchestral details which ordinarily go by in a blur of sound. As in the Chopin, his Liszt is not a particularly big—or even an intensely lyrical—performance, but it offers an illuminating view of an often-abused composition.

Pritchard and the New Philharmonia play with tonal precision and exquisite sensitivity. Epic's engineers, moreover, have furnished really air-borne sonics: in my opinion the concert hall balance given to the solo instrument could well serve as a model for projects of this kind. H. G.

**DANZI:** *Sinfonia concertante for Flute, Oboe, Horn, Bassoon, and Orchestra, in E flat*—See Haydn: *Sinfonia concertante for Oboe, Bassoon, Violin, Cello, and Orchestra, in B flat, Op. 84*.

next month in

## HIGH FIDELITY

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**DVORAK: Concerto for Violin and Orchestra, in A minor, Op. 53; Romance, Op. 11**

Isaac Stern, violin; Philadelphia Orchestra, Eugene Ormandy, cond.

COLUMBIA © ML 6276, \$4.79; MS 6876, \$5.79.

The effulgent romanticism of the Dvořák Violin Concerto calls forth the very best of all concerned here and finds an especially ardent proponent in Isaac Stern.

The violinist has the temperament for this first cousin to the Brahms violin concerto. His varied tonal resources, as ample as any heard today, react with impeccable propriety to the moods and melodic line of the music, to a far greater degree than the musically impressive but basically monochromatic performance of Edith Peinemann on DGG. Milstein (Capitol) brings less personal warmth to the expressiveness of this concerto; and if Suk (on Artia 193/S193) can be credited with a native affinity for the idiom, his playing lacks the vibrant immediacy of Stern's.

While the Concerto typifies Dvořák's first mature mastery of his own style, the early Romance charms with a sort of Mendelssohnian derivation. With Stern well centered musically and sonically, Ormandy and his orchestra provide their customary alert and sensitive collaboration. P.H.

**FALLA: Concerto for Harpsichord and Five Instruments; Piano Works**

Jean-Charles Richard, harpsichord and piano; Valois Instrumental Ensemble, Charles Ravier, cond. (in the Concerto). NONESUCH © H 1135, \$2.50; H 71135, \$2.50.

Richard apparently recorded the concerto just before catching a train; his interpretation is as absent-minded as it is hurried. The rest of the disc is devoted to an elaborate, expensive demonstration of the fact that Falla's piano music doesn't amount to much. All of it is on this one record, and except for the somber *Pour le Tombeau de Paul Dukas* and the very short *Homenaje* in memory of Debussy (which is actually a guitar piece and sounds terrible on the piano), all of it is decidedly lower-case Falla. The works involved are the early *Serenata andaluza*; the Ravellesque *Pièces espagnoles*; and that vastly overblown balloon, the *Fantasia Bética*. A.F.

**FERGUSON: Sonata for Violin and Piano, No. 1**

†Khachaturian, Karen: *Sonata for Violin and Piano, Op. 1*

Jascha Heifetz, violin; Lillian Steuber, piano. RCA VICTOR © LM 2909, \$4.79; LSC 2909, \$5.79.

This appears to be the first American recording of any work by the English composer Howard Ferguson; at least

it is the only work of his in the current American lists. It begins in a pleasantly Franckian vein but soon bogs down in triviality and cliché. The Sonata by Karen Khachaturian on the other side avoids the blatant vulgarity of the music by his celebrated uncle, Aram, but this observation registers well below zero on the scale of praise. The piece moves along briskly in a Kabalevskyan style and should make a not too disagreeable filler between Drdla and Dinicu on recital programs. The performance in recital programs. Performances are the last word, and so is the recording. A.F.

**HANDEL: Messiah**

Soloists; London Symphony Choir; London Symphony Orchestra, Colin Davis, cond.

Soloists; Robert Shaw Chorale and Orchestra, Robert Shaw, cond.

For a discussion of these two new complete recordings, see "The Authentic Messiah," page 56.

**HANSON: Symphony No. 3, in A minor, Op. 33**

†MacDowell: *Suite No. 1, Op. 42*

Eastman-Rochester Orchestra, Howard Hanson, cond.

MERCURY © MG 50449, \$4.79; SR 90449, \$5.79.

This is the first recording of Hanson's Symphony No. 3 since the very old RCA/Koussevitzky/Boston disc disappeared several years ago. In stereo and with the composer conducting, it is a welcome return.

Expansive, obviously strongly felt music, the Symphony is warm despite its northern idiom (throughout one hears Sibelius in the background, especially in the third movement). The harmonic language is tonal/modal, which allows the composer to build convincing sequences and to reach impressive climaxes. The work is a cyclical four-movement romantic symphony dating from 1938 — perhaps a little late for this sort of thing, but Hanson's musical personality is forceful enough to make such considerations unimportant.

Another American romantic, MacDowell, is represented by what Mercury tells us is the first recording of the Suite No. 1—a surprising neglect of a colorful, skillfully composed work in no way inferior to the composer's more popular Suite No. 2. The titles of the movements tell us much about the music: "In a Haunted Forest," "Summer Idyll," "In October," "The Shepherdess' Song," and "Forest Spirits." It is pastoral MacDowell, and the healthy measure of sentimentality only adds to its charm.

The performances are excellent, as is the recorded sound. MICHAEL BROZEN

**HARSANYI: L'Histoire du petit tailleur**—See Poulenc: *L'Histoire de Babar, le petit éléphant* (orch. Francaix).

**HAYDN: Concerto for Clavier and Orchestra, in D, H. XVIII:11**—See Bach: *Brandenburg Concerto, No. 5*.

**HAYDN: Sinfonia concertante for Oboe, Bassoon, Violin, Cello, and Orchestra, in B flat, Op. 84**

†Danzi: *Sinfonia concertante for Flute, Oboe, Horn, Bassoon, and Orchestra, in E flat*

Jürg Schaeftlein, oboe; Leo Cermak, bassoon; Michael Schnitzler, violin; Wolfgang Herzer, cello; Camillo Wanausek, flute; Ernst Mühlbacher, horn; Vienna Radio Orchestra, Hermann Scherchen, cond.

WESTMINSTER © XWN 19100, \$4.79; WST 17100, \$4.79.

This was apparently Hermann Scherchen's last recording, but honesty must take precedence of sentiment. The performances, though good, are in no way outstanding. The Haydn goes along with fine vigor, and the violinist in particular turns some polished phrases; the Danzi on the other side is pleasantly done—there is some uncharacteristic roughness in flutist Wanausek's tone which I am inclined to ascribe to the recording.

But in the case of the Haydn I prefer Ristenpart's more easygoing, lyrical, and poetic treatment on Nonesuch, even though the recording there is disfigured by some close miking which picks up every click of Winschermann's oboe keys. And in the case of the Danzi I should much prefer no performance at all. Here is another pathetic imitation of a piece of music by one of the most incompetent composers I have ever come across. Danzi knows how to begin; but when he has completed four very agreeable measures he is at the end of his resources; so he simply begins again, and again, and again. On reflection, however, perhaps it's a good thing that we should hear music by such as Danzi now and then. It's a reminder that the secret of classical momentum was a secret possessed only by masters, and not the birthright of all musicians who happened to be born in the eighteenth century.

Nothing I have said should obscure the fact that, if you like your Haydn robust rather than sensitive, this record offers a very acceptable version of one of his most gracious works. The jacket bears a photograph of Scherchen apparently conducting in a field. B.J.

**HAYDN: Symphonies: No. 35, in B flat; No. 43, in E flat ("Mercury"); No. 80, in D minor**

Little Orchestra of London, Leslie Jones, cond.

NONESUCH © H 1131, \$2.50; H 71131, \$2.50.

In conscientious stylishness and the generally high level of performance this record demonstrates again that Haydn, unlike the Vivaldi of Stravinsky's *bon mot*, did not compose the same symphony 104 times over.

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Although all three of these works have been recorded previously, each here receives its first general stereo release and the set is to be much welcomed. Leslie Jones shows here a more sensitive phrasing and sensitivity of expression than in some of his earlier Haydn records. Compared with Max Goberman, for instance, he still sometimes rushes his tempo, but his orchestra plays with greater cohesion of tone than Goberman's Vienna groups, and superior precision. (And Goberman's record of No. 35, the only stereo duplication of these three symphonies, of course enjoyed only limited circulation.) The recording, emanating from Pye of England, is good, with compact but resonant ambience and appropriate stereo distribution. P.H.

**KHACHATURIAN, KAREN: Sonata for Violin and Piano, Op. 1—See Ferguson: Sonata for Violin and Piano, No. 1.**

**LISZT: Concerto for Piano and Orchestra, No. 1, in E flat—See Chopin: Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21.**

**MacDOWELL: Suite No. 1, Op. 42—See Hanson: Symphony No. 3, in A minor, Op. 33.**

**MAHLER: Symphony No. 1, in D**

Czech Philharmonic Orchestra, Karel Ančerl, cond.  
CROSSROADS © 22 16 0011, \$2.49; 22 16 0012, \$2.49.

This is the first Mahler First to be made available in stereo on a bargain label, and the technical quality of the recording is good. But coming from so fine an ensemble the performance is disappointing. Ančerl has no striking insights to offer about the music, and his cavalier attitude to dynamic markings robs the work of much of its drama. The opening pages of the slow movement, for instance, are allowed to become far too loud. (The liner note, by the way, is careless about the theme of this movement: it certainly is *Frère Jacques*, but it certainly is *Not Three Blind Mice*; and it is played, not by "the double basses," but by one solo muted double bass.)

Only if you must have the combination of stereo with bargain price can the disc be recommended. The best modern recording is Solti's on London. Probably the best performance ever recorded is Horenstein's searching interpretation on Vox; this is available only as part of a boxed set which also contains a superb performance of the Ninth Symphony and a good one of *Kindertotenlieder*. The recording on the Vox set is rough, but to my mind the gripping quality of Horenstein's reading outweighs sonic defects. If you want a single-disc bargain issue, however, the Kubelik is the one to take. It is a far more individual performance than Ančerl's, distinguished by truly heroic brass playing in

the Finale, and the mono recording is acceptable. B. J.

**MARTIN: Preludes for Piano (5)—See Britten: Concerto for Piano and Orchestra, No. 1, Op. 13.**

**MILHAUD: Symphony No. 3 (1946); Concerto for Two Pianos and Orchestra**

Ina Marika, piano, and Geneviève Joy, piano (in the Concerto); Elisabeth Brasseur Chorale (in the Symphony); Orchestre de la Société des Concerts du Conservatoire de Paris, Darius Milhaud, cond.  
WESTMINSTER © XWN 19101, \$4.79; WST 17101, \$4.79.

Most wartime music is not worth remembering after the passage of the occasion that brought it forth. Milhaud's Third Symphony is an exception to that rule. It was written in 1946, on a commission from Radiodiffusion Française, to celebrate the liberation of Paris, and this it does magnificently.

Its first movement is a rocky utterance of pride and confidence; its second, with antiphonies of orchestral sound and wordless chorus, is a proper requiem for the dead; its third is a typical Milhaud pastoral; its finale is a grandiose setting of the *Te Deum*. A people who can commemorate the defeat of Hitler like that will be able to survive De Gaulle.

The two-piano concerto, on the other side, has an exceptionally long and somber slow movement. Otherwise it is devoted to the kind of thing Milhaud often writes between bath and breakfast and which may be most succinctly described as Percy Grainger with additional false notes. A.F.

**MOZART: Concertos for Piano and Orchestra: No. 8, in C, K. 246; No. 9, in E flat, K. 271; No. 11, in F, K. 413; No. 17, in G, K. 453; No. 19, in F, K. 459; No. 22, in E flat, K. 482**

Lili Kraus, piano; Vienna Festival Orchestra, Stephen Simon, cond.  
EPIC © SC 6056, \$9.59; BSC 156, \$11.59 (three discs); Ⓣ E 3C 851, \$11.59.

In some respects this second volume in Lili Kraus's traversal of the complete Mozart Piano Concertos strikes me as an improvement over Vol. 1. In that set, it seemed to me, each concerto was marked by some aspect of performance or recording or both that detracted from some otherwise excellent playing. Here much the same is true, but to a lesser extent. Miss Kraus plays with a good deal of sensitivity and thorough control. Simon guides his men competently; he is especially skillful in dovetailing the different sections of the orchestra with the piano and with each other. Perhaps the most consistently satisfying of the performances is that of the lovely F major

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CIRCLE 24 ON READER-SERVICE CARD

Concerto, K. 459. The recording is so well balanced here that in the Andantino the passage in which the theme in the right hand of the piano is imitated at short intervals by bassoon, oboe, and left hand is a conversation of four equals. The only problem in this movement is the orchestra's interpretation of a crucial grace note as long, which changes the character of the passages in which it occurs (for the worse, I think). The fine first movement and the delightful finale, with its mock-serious fugal writing, are very well done.

The great Concerto in E flat, K. 482, also receives a high-quality performance. There is eloquence in the slow movement, if not the tragedy that some recorded artists find in it. A few important wind passages are covered in the first movement, and Miss Kraus plays a long and rather un-Mozartean cadenza there. That pure joy of a concerto, the G major, K. 453, has been performed with more verve in the fast movements, but the Andante receives a poetic reading from all hands. In the other works here not every last nuance is realized, but by and large the average of achievement by soloist, orchestra, and engineer is fairly high. N.B.

MOZART: *Concertos for Piano and Orchestra: No. 14, in E flat, K. 449; No. 19, in F, K. 459*

Hephzibah Menuhin, piano; Bath Festival Orchestra, Yehudi Menuhin, cond. ODEON © SME 91282, \$5.79 (stereo only).

In the first movement of K. 449 sister and brother seem to have slightly different ideas about the tempo. The orchestra favors a pace that is more like an allegretto than the allegro vivace Mozart calls for, and the soloist, when she is not accompanied, speeds things up a bit. Everywhere else there is perfect unanimity. The beautiful slow movement is beautifully done by both pianist and conductor. The piano used by Miss Menuhin has a bell-like tone that would be wonderful for Debussy, probably, but is not especially suitable for this music. It will be remembered that the "fortepiano" Mozart wrote for still retained some of the traits of the harpsichord, among them a certain rhythmic crispness. It is precisely this quality that Miss Menuhin's piano does not have, and its lack is particularly noticeable in the finale of K. 449. Here the orchestra begins the jaunty theme with just the right dry clarity, which Miss Menuhin would probably have retained when she entered if her instrument permitted her to.

Throughout K. 459 there is again complete rapport between solo and orchestra. Miss Menuhin plays with smoothness and finesse while her brother's contribution is nothing short of superb. In the Allegretto, Menuhin, like Simon in the Epic set, plays what should probably be a short appoggiatura long, but otherwise the performance seems to me thoroughly enjoyable. Excellent sound in both works. N.B.

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MOZART: *Mass No. 19, in D minor, K. 626 ("Requiem")*

Elly Ameling, soprano; Marilyn Horne, mezzo; Ugo Benelli, tenor; Tugomir Franc, bass; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Istvan Kertesz, cond.

LONDON © A 4157, \$4.79; OSA 1157, \$5.79; Ⓟ N 90120, \$8.95.

Beecham once said that, provided you started together and finished together, it didn't much matter to the public what happened in between. But even this elementary accomplishment has evaded Kertesz in his new recording of the Mozart Requiem. At the beginning of the Kyrie, the instrumental basses start an appreciable moment after the chorus basses; and when the same double fugue returns to different words at the "*Cum sanctis*" the confusion is even worse, for this time it takes chorus and orchestra a full measure to get in step. The Adagio cadence at the end of the Kyrie also begins and ends untidily.

These are not minor points. They give one a sense of insecurity which is borne out by many other passages. The Hostias too begins with a very poor attack, the tempo takes a sudden rush at bar 38 of the Benedictus, and the bass instruments are again late on their chord at bar 45 of the Agnus Dei. Most astonishing of all, at bar 18 of the "*Rex tremendae*" the first basset horn anticipates its soft entry by one beat, fades away, and then comes in again at the right place. Such things would hardly be tolerable on a bargain release, let alone a top-price disc.

Nor are there any positive qualities to compensate for these blunders. Even when unanimity is not flagrantly missed, the ensemble is never more than approximately accurate—it lacks the tingling sense of "oneness" that characterizes really good playing. The Recordare, in particular, suffers from a woefully flabby beat, but this is merely the most striking example among many. Within these limits, the orchestral playing is good, and the string tone particularly fine. The chorus sings with more vigor than finesse, and it is in any case an uneven body: the altos and basses are clear and strong, but the sopranos lack the power to dominate the ensemble when necessary, and the tenors try so hard to compete with the basses that they end by merely shouting. Furthermore, fast loud passages like the *Dies Irae* are biffed out with a succession of wearing sforzandos that are no substitute for solid, sustained tone.

Elly Ameling has a pure voice and good delivery. She is easily the best of the four soloists. Marilyn Horne sounds harsh, Benelli has "s" trouble (particularly disturbing in "*Sed signifer sanctus Michael*") which he could and should do something about, and Franc is inaudible in the ensembles.

With no great interpretative subtlety to recommend it, this must go down—for all the beautiful recorded sound—as yet another unsuccessful version of the Mozart Requiem, which in fact has had astonishingly bad luck on records. Richter's performance on Telefunken appears



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to have dropped out of the catalogue, but if you can find a copy it is probably the best; there are weaknesses, but also several deeply impressive moments. I have a soft spot too for the genial Krips recording on Richmond, but the sound is now pretty ancient and some people will object to the boy soloists. Jochum on Archive or Heliodor is too dimly recorded to be competitive, and the performance is not one of his best. Of the others, Leinsdorf is slick, Bader characterless, Karajan and Walter in their differing ways too soft-centered, Scherchen brutal, and Beecham unacceptable for stylistic reasons. It's time someone did the work properly—Giulini perhaps? or Klemperer? or Colin Davis? B.J.

## MOZART: *Le Nozze di Figaro*

Hilde Gueden (s). The Countess: Anneliese Rothenberger (s). Susanna: Edith Mathis (s). Cherubino: Rosemarie Rönisch (s). Barbarina: Annelies Burnmeister (ms). Marcellina: Peter Schreier (t). Basilio: Jürgen Förster (t). Don Curzio; Hermann Prey (b), The Count: Walter Berry (bs), Figaro: Fritz Ollendorff (bs). Bartolo: Siegfried Vogel (bs). Antonio: Chorus and Orchestra of the Dresden State Opera, Otmar Suitner, cond.  
**SERAPHIM © IC-6002. \$7.50; SIC-6002. \$7.50 (three discs).**

This recording is sung in German, which may prove a deterrent to some American buyers; indeed, while I do not much mind that the recitatives are extensively rewritten to accommodate the translation, I cannot say that I enjoy the barked quality of "Non più andrai" as "Nun vergiss leises Flehn," or the almost total loss of point and crispness suffered by "Venite, inginocchiatevi" when it becomes "Nur näher, knien Sie hin."

But the low price ought to help counter the disadvantage, and so should the quality of the performance, which is consistently high and has a character of its own. It is close to being a chamber performance—the orchestral body sounds like a reduced one, and the harpsichord invention sometimes wanders off into rather complex rococo filigree, which some will no doubt enjoy as "delightfully witty commentary" but which only strikes me as pretentious pseudoelegance (far preferable, though, to the childish doodlings we have heard from the Met's un-harpsichord in the recent past).

Even aside from this, everything has a warm, indoor ambience—the voices are not thick, and the temperaments are not lunkish. In Hilde Gueden we have as the Countess a former exemplary Susanna, whose voice still tends in the direction of lightness and coolness, rather than richness and warmth. But the Countess can certainly be presented that way—poised, reserved—and after an indifferent "Porgi amor" Gueden sings with her usual control and femininity. Anneliese Rothenberger's pretty light soprano makes for some lovely pages in her Susanna, including a "Deh, vieni non tardar" that is, except for a thinnish top A, altogether exquisite. Edith Mathis sings a

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good Cherubino—hers is a lightish lyric soprano, rather than a mezzo, and so does not make the best of the tessitura, but it is smooth, delightful singing nonetheless.

The men are equally fine. Walter Berry, as I have already indicated, sounds a bit bumpy from time to time—the recitative before “*Aprite un po' quegli occhi*,” for example, can have this character and thrust and yet sound beautiful, which this does not—but in some cases the language itself is to blame, and Berry's vocalism is consistently full and round, his characterization lively and not overdone. This Figaro is a large improvement over his former recording of the role (in Italian) on the Epic set. In Hermann Prey we have the only Count on records whose timbre and over-all style seem specifically suited to the role (except for Angel's Eberhard Wächter, who unfortunately squanders his advantage by chewing up everything in sight save the microphone). He does not solve all the problems of this treacherous role; the aria is too heady to have much authority, and though he seems equipped to sing the triplets and trills, he is no more successful with them than many another baritone. In general, though, the warmth and ease of his singing and the elegance of his style serve the role well.

The supporting cast is at a good above-average level: a presentable Bartolo, a so-so Marcellina, an excellent Basilio (the arias of the last-named characters, along with the depending recitative, are cut, as is customary), a very good An-

tonio, and a pleasant Barbarina. Otmar Suitner leads a clear, quick-paced performance that has sufficient flexibility to allow for an unmarked *allargando* here and there, some nicely pointed sforzandos, and some appoggiaturas. The sound is warm and clear, though not always as bright or as high-powered as some listeners may like.

The accompanying booklet contains the complete German text with a translation, and the packaging and processing is clean and presentable. An interesting, enjoyable set, well worth its price. C.L.O.

**MOZART: Quartet for Flute and Strings, No. 4, in A, K. 298—See Brahms: Quintet for Clarinet and Strings, in B minor, Op. 115.**

**MOZART: Quartets for Strings, No. 17, in B flat, K. 458; No. 19, in C, K. 465**

Munich String Quartet.  
MUSICAL HERITAGE SOCIETY © MHS 697, \$2.50; MHS 697, \$2.50.

The Munich String Quartet, which I have not hitherto encountered, turns out to be an ensemble of fully professional caliber. Individually the players deal easily with the technical demands of this music; collectively they blend together well, and adopt sensible tempos. What keeps them from the top rank of string

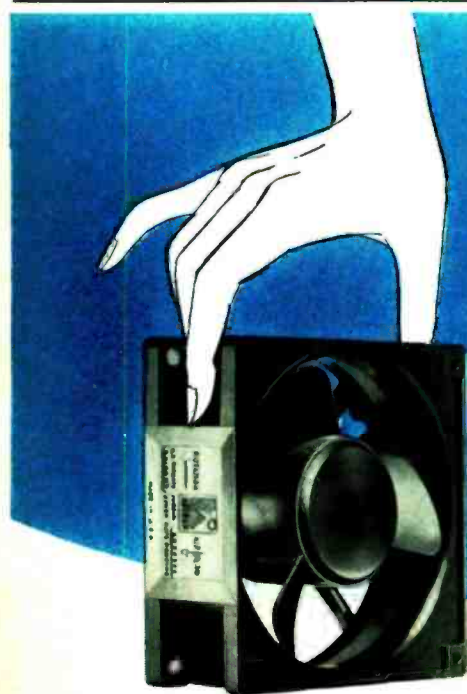
quartets, it seems to me, is a certain lack of tension, an absence of drama. The frequent accents in the music are only light stresses here, the whole approach is rather mild and nonassertive. I prefer more bite for the mature Mozart, more excitement. If you like your Mozart placid, you will find these performances free of error and nicely recorded. N.B.

**NIELSEN: Fynsk Forar; Twelve Songs**

Kirsten Hermansen, soprano; Bodil Gøbil, soprano; Ellen Winther, soprano; Niels Brinker, tenor; Kurt Wester, tenor; Ib Hansen, baritone; John Winther, piano (in the Songs); Chorus and Danish Radio Symphony Orchestra, Mogens Wöldike, cond.

MERCURY © MG 50450, \$4.79; SR 90450, \$5.79.

I found this a rather disappointing record. *Fynsk Forar*, “Springtime in Funen” (the island where Nielsen spent his childhood), is a cantata for soprano, tenor, and baritone soloists, chorus, and orchestra. It abounds in open-air charm and good humor, but the rhythms are unremittingly square and the melodies and harmonies not especially striking. The songs on the other side are equally pleasant and equally ordinary: the most rewarding of them, unexpectedly, is a *Ploughman's Song* which has a couple of arresting harmonic twists.



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With the exception of a woolly baritone, the performers do very well, and the recording is satisfactory. Expatriate Danes will no doubt be delighted. B.J.

**NOVAK:** *Quartet for Strings, in G, Op. 22*—See Suk: *Quartet for Strings, in B flat, Op. 11*.

**POULENC:** *L'Histoire de Babar, le petit éléphant* (orch. Français)  
†Harsányi: *L'Histoire du petit tailleur*

Peter Ustinov, narrator: Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.

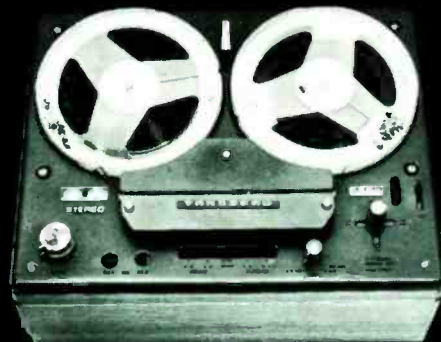
ANGEL © 36357, \$4.79; S 36357, \$5.79;  
Ⓣ ZS 36357, \$7.90.

I can imagine few more delightful Christmas presents for a child, of whatever age, than this version (the spoken parts in English) of Jean de Brunhoff's charming story about Babar, who was brought up among human beings and returned to the elephants to be chosen their king. Poulenc rarely delved in his music into the profounder reaches of human emotion, but he was supremely well equipped for rendering this story's prevailing light sentiment, and also the slight dottiness that sometimes peeps through, always veiled by a consciousness of complete normality. The tale abounds in situations that combine simple natural feeling almost surrealistically with urbanity and sophistication. When Babar first reaches the town, he is much struck by the clothes he sees, and fancies a fine suit for himself. But how to get it? Fortunately a very rich old lady, who is very fond of little elephants, sees him and at once understands what he wants. And two years later, when Babar sees his long-lost cousins Arthur and Céleste, he first kisses them and then goes off to buy clothes for them.

An obvious love of children shines through Poulenc's setting, and when he composed it in 1940 he dedicated it to nine "*petits cousins*" and two "*petits amis*." The style is the simplest possible. Only very rarely does the narrator have to speak during the course of the actual music. For the most part, he sets the scene in brief portions of narration, on which the music then comments with short descriptive pieces. Thus the work resolves itself into a genre suite with intervening narration, and does not lay itself open to the objections usually raised against the combination of music with the spoken word.

The music of *Babar* was originally written for piano, but it is performed here in a witty orchestral version by Jean Françaix. The playing is splendid, the recording succulent, and the stereo effect admirably spacious. Peter Ustinov is perfect as the narrator: he is clear, dramatic, sensitive, and never condescending. I don't know anything about Mr. Ustinov's domestic arrangements, but I sincerely hope he is someone's father—otherwise a superb gift is being partly wasted.

The second side contains Tibor Harsányi's 1933 setting, for seven instruments



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and percussion. of Grimm's story about the tailor who killed seven with one blow. The music is harmless enough, the performance again excellent. But the Poulenc is the thing—don't miss it. B.J.

**PRAETORIUS:** *Christmas Music; Terpsichore; Dances*  
**Schein:** *Banchetto Musicale; Suites: No. 1, in G; No. 2, in D minor*

Niedersächsischer Singkreis (Hanover), Willi Träder, cond. (in the *Christmas Music*); Ferdinand Conrad Instrumental Ensemble.  
 NONESUCH © H 1128, \$2.50; H 71128, \$2.50.

This unpretentious but lovely record

should not be allowed to slip past without a warm welcome. The Christmas pieces comprise five hymn settings from Michael Praetorius' *Musae Sioniae* of 1607: *Nun komm, der Heiden Heiland; Ein Kind geboren zu Bethlehem; Hosanna dem Sohne Davids; Psallite unigenito Christo; and Vom Himmel hoch*. The third and fourth of these are anonymous, and the other three are by Praetorius himself. All of them are delightfully fresh in expression, and musical in their varied treatment of the basic hymn tunes. The intonation of the singers is so good that the textures sound wonderfully clear and luminous, and the style of the performances is equally admirable. Instrumental support is given by a consort of pommers, krummhorn, dulcian, gambas, and recorders.

The instrumental pieces come from Praetorius' *Terpsichore*, published in 1612, and from Johann Hermann Schein's *Banchetto Musicale* of 1617. They are all very attractive, and the Schein pieces point forward to Bach and further in their grave and subtle beauty. The performances here too are impeccable, and the recording is colorful and spacious. B.J.

**RAVEL:** *Daphnis et Chloë; Suite No. 1; La Valse; Bolero; Miroirs: No. 4, Alborado del gracioso*

Czech Philharmonic Orchestra, Serge Baudo, cond.  
 CROSSROADS © 22 16 0030, \$2.50; 22 16 0040, \$2.50.

A large, economy-size Ravel program, even if part of the length is accounted for by the generally (and in the *Bolero*, especially) slow tempos. Qualitatively, however, I can praise only the choice of the relatively seldom played First suite (*Nocturne, Interlude, Danse guerrière*) from the *Daphnis et Chloë* Ballet, and its inclusion of the wordless choral parts by an unidentified vocal ensemble. In comparison with authentically idiomatic interpretations of this music, Baudo's readings sound like painstakingly literal translations from a foreign language. All the essentially Ravelian irony, grace, and subtlety are lost; and so is the galvanic excitement which even less sensitive virtuoso conductors can evoke in these particular works. Still another loss is that of aural charm in the Czech Philharmonic players' tonal qualities—although that may be partly the fault of the Supraphon engineers' too candidly close microphoning and a rather dry acoustical ambience. Nothing here is a true bargain to anyone who knows what Ravel's music can sound like at its best—say in the various Ansermet/London versions of these same selections. R.D.D.

**SABOLY:** *Christmas Carols (12)* (arr. Tomasi)—See Tomasi: *Divertissement pastoral*.

**SCHEIN:** *Banchetto Musicale; Suites: No. 1, in G; No. 2, in D minor*—See Praetorius: *Christmas Music; Terpsichore; Dances*.

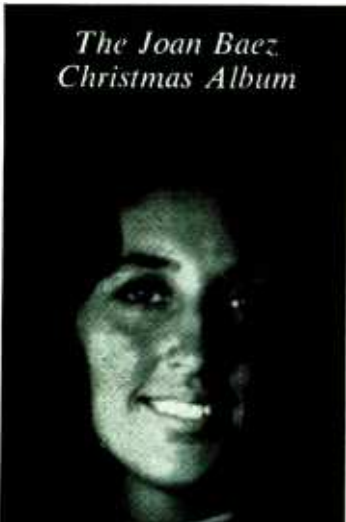
**SCHUBERT:** *Sonata for Piano, in G, D. 894 ("Fantasy"); Fantasy in C, D. 760 ("Wanderer")*

Anton Kuerti, piano.  
 MONITOR © MC 2109, \$1.98; MCS 2109, \$1.98.

The first disc (of four Beethoven Sonatas) recorded by 1957 Leventritt Award winner Anton Kuerti showed a high degree of expertise, considerable musical planning, and a certain stolidity. As this sequel disc and a recent New York recital conclusively prove, the latter

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quality was no more than the understandable constraint attendant on a recorded debut. In the present program, as in Town Hall, Kuerti's work is vibrantly alive, full of poetry and conviction. By cutting the first-movement exposition repeat and choosing faster tempos than did Peter Serkin in his recent distinguished RCA recording of the Sonata, Kuerti is able to get the entire work onto a single disc side. His more rigorously unified (though never metronomic) reading has sufficient warmth and breadth. It will probably cause less controversy than the younger Serkin's masterful, if unorthodox, conception.

The much recorded *Wanderer Fantasy* gets still another first-rate rendition to place beside those of Fleisher, Richter, and Graffman. Kuerti is no less astute about textual matters than his colleagues, and such details as the D natural in the *tremolando* ending the slow section are correctly executed. Kuerti's bracing panache stands him in especially good stead for this pyrotechnical composition: he is a first-class pianist, one of this country's best.

The sound is full-bodied and resonant, yet with no loss of important detail. H.G.

**SCHUBERT: *Trio for Violin, Cello, and Piano, No. 2, in E flat, Op. 100***

Trio di Trieste.

DEUTSCHE GRAMMOPHON © LPM 19106, \$5.79; SLPM 139106, \$5.79.

Despite the Trieste Trio's complete unanimity and superb polish, its performances in the past have often impressed me as sometimes too casual, sometimes studied to the point of contrivance. Here, however, the challenge of Schubert's magnificent work seems to have inspired the group into outdoing itself, and the result is truly marvelous. This is not an easy-going, *gemütlich* kind of Schubert playing, but rather a taut virtuoso account, characterized by hairspring rhythm, an awesome, almost steely, purity of string tone, and a relentless sense of forward motion. Every note and every accent is in its proper place. To find the interpretative equals of this performance one would have to go back to the two Serkin-Busch versions and the very different one by Schneider, Horszowski, and Casals. And DGG's reproduction is splendid in every way. H.G.

**SCHUBERT: *Works for Piano Trio: Trios for Piano and Strings: No. 1, in B flat, D. 898; No. 2, in E flat, D. 929; Notturmo in E flat, D. 897; Sonata in B flat, D. 28***

Beaux Arts Trio.

WORLD SERIES © PHC 2-003, \$5.00 (two compatible discs).

This is not quite the Beaux Arts Trio's "American recording debut," as the liner notes proclaim, for this group—which has been playing together at least since 1955—at one time made quite a few LPs for M-G-M's now defunct classical list.

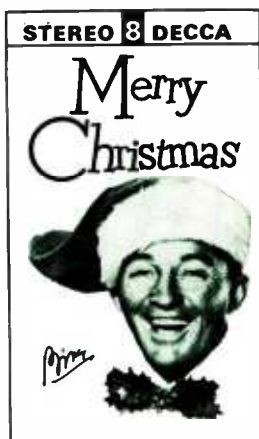
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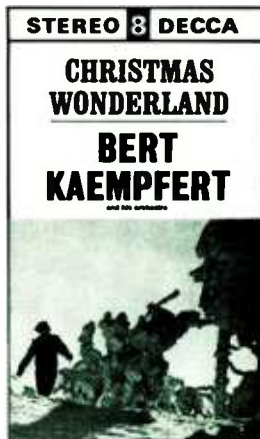
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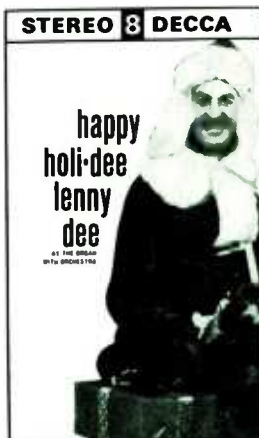
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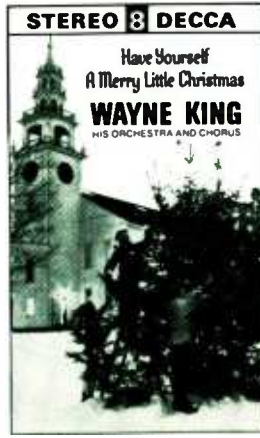
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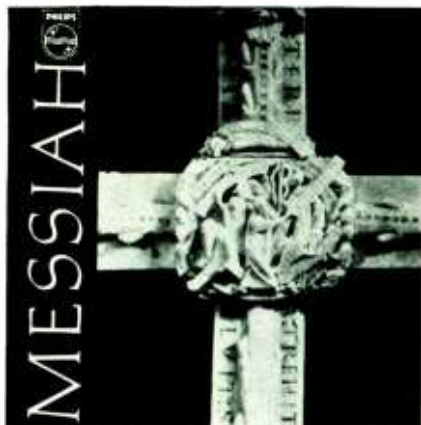
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It would, however, be correct to say that the present album marks their American *stereo* debut, for their integral set of the Beethoven trios, which has already appeared in Europe, has not yet made its bow in this country. (It is, I understand, due soon on the World Series label.)

In any case Daniel Guilet, violinist, Bernard Greenhouse, cellist, and Menahem Pressler, pianist, display here their customary preference for tightly knit rhythms and rapid, driving tempos. Their ensemble coordination is impeccable, and everything is intelligently worked out. At times, a quest for "charm" verges on insipid mannerism—an example of such being those excessively contrived *ritardandos-cum-luft-pausen* by Greenhouse in the first movement recapitulation of the B flat Trio (originally Casals' idea, but here distorted to the point of caricature). While Thibaud/Casals/Cortot (Angel COIH) and Stern Rose/Istomin (Columbia) remain supreme in this work (old "Op. 99"), and while the Beaux Arts performance of the great E flat Trio (formerly known as "Op. 100") yields place of honor to the recent Trieste edition (for DGG), the advantages of having all of this glorious music at budget cost, and in efficient, integrated interpretations, are certainly worth considering. H.G.

SCHUMANN: *Symphony No. 1, in B flat, Op. 38 ("Spring"); Manfred, Op. 115: Overture*

New Philharmonia Orchestra, Otto Klemperer, cond.  
ANGEL © 36353, \$4.79; S 36353, \$5.79.

Whereas the tragic expression and musical complexities of the *Manfred* Overture evoke the best of Klemperer, the *Spring* Symphony quite eludes him—which is unfortunate since the latter work comprises three quarters of the music on the disc. Here the very seriousness of Klemperer's approach stands in the way of communicating Schumann's light-hearted and naïve romanticism. A temperamental lack of affinity leads to musical and technical lapses, curiously inept phrasing, and lead-footed rhythms. Klemperer, like Szell, inclines towards dotting his i's and crossing his t's in this kind of music, but this time such editorial devices emerge as blots and smudges. In the Overture, however, Klemperer's extraordinary mastery of phrasing, rhythm, and texture produce a thrilling performance, one of the best I have ever heard, on or off records, of this great music.

Reflecting the conductor's ill-ease in the Symphony, the New Philharmonia produces a rather opaque sound there; in the *Manfred* its playing is of a much higher order. In both pieces I detect a falling off of woodwind quality, both as to tone and precision: the oboes in particular produce some awkwardly strained sounds.

The EMI recording sounds typically sonorous and rich, the way Klemperer

likes it, with a warm acoustic surrounding and well-defined stereo separation, especially effective in conveying Klemperer's old-fashioned placement of the second violins to his right so that the many exchanges between the strings in Schumann's scoring are heard vividly. P.H.

STRAVINSKY: *Jeu de cartes; Symphony in C*

London Symphony Orchestra, Colin Davis, cond.  
PHILIPS © PHM 500-113, \$4.79; PHS 900-113, \$5.79.

Aside from providing the only coupling of these two pieces, this disc has little to recommend it over other available performances, particularly Stravinsky's own. Colin Davis' readings lack much of Stravinsky's bite and, more important (though related), of his ability to fuse disjunct fragments into a formal entity.

It is not just a question of tempos—although Davis' are slower than Stravinsky's, at least in the Symphony, this can work very well, as Ansermet has shown. It is, rather, a question of conviction. Davis doesn't seem sure that these fragments can quite add up to a piece, and so he works them just a little too hard. As a result, the rhythmic propulsion—which *is* what gives these works their shape—is slighted. Another drawback is the less than first-rate playing of the London Symphony woodwinds. The oboe, which is crucial in the Symphony in C, has a thin and peevish sound. And the bassoon, which is crucial just about everywhere in Stravinsky's music, lacks the requisite ictus (this is particularly noticeable in the *marcato* solo passages in *Jeu*).

Too bad, because it *is* nice having these works on one record.

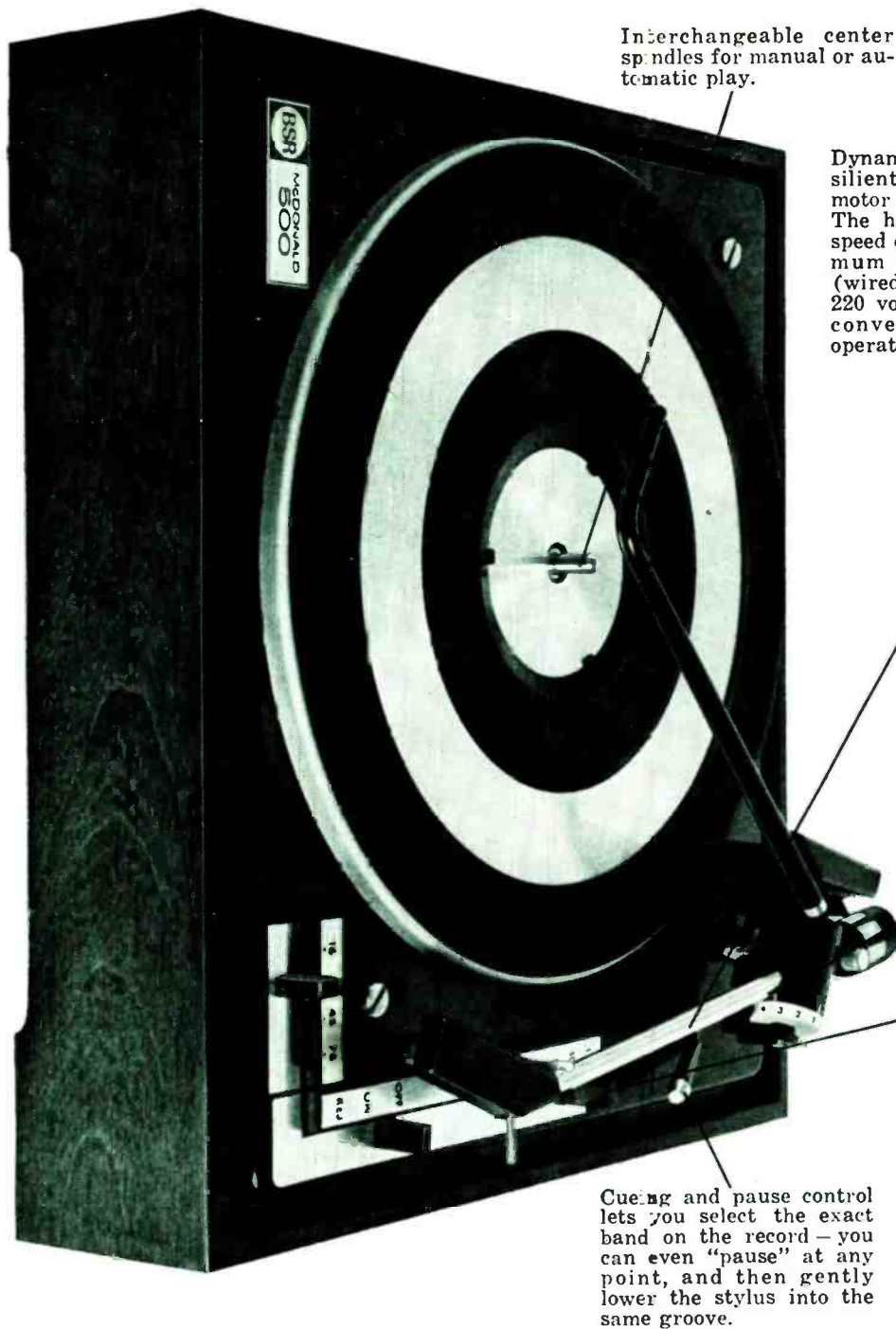
MICHAEL BROZLN

STRAVINSKY: *Les Noces; Pribaoutki; Bercenses du chat; Four Russian Songs; Four Russian Peasant Songs*

Various ensembles, Pierre Boulez, cond.  
NONE-SUCH © H 1133, \$2.50; H 71133, \$2.50.

All these works date from what one might call the Marc Chagall period in Stravinsky's output. All were written between 1914 and 1919; all are based on Russian folk texts, with special emphasis on the whimsical and fantastic; all employ highly exceptional and marvelously colorful instrumental ensembles in addition to voices.

*Les Noces*, for chorus, vocal soloists, four pianos, and battery, is, of course, one of Stravinsky's masterpieces and one of the key works in the whole story of twentieth-century music. It has often been recorded and is too well known to call for much comment. All that really need be said in this instance is that of all the conductors who have put *Les Noces* on discs, Boulez comes closest to



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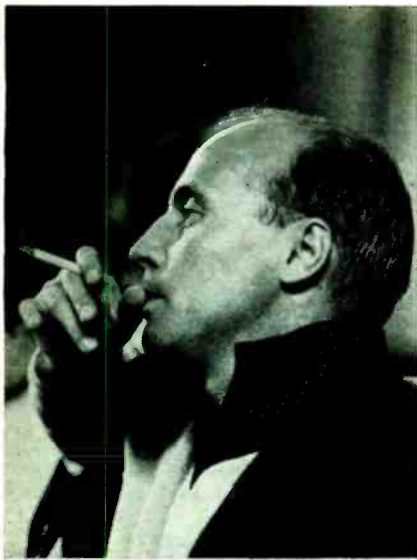
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# Hans Werner Henze

Now that you've read about him in this month's issue, hear the music that started the stir.

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the composer himself in the vitality, tautness, clarity and power of his interpretation.

*Les Noctes* fills one side. The other side is given over to four other works of the same era which have no competition on current American discs and some of which I doubt have previously appeared under American labels. All are cycles of three or four extremely short songs; in his jacket notes, Eric Salzman draws a parallel, with respect to brevity, to the intensely concentrated miniatures of Schoenberg and Webern. The Chagall-esque humor of all these songs is very un-Viennese, however; dogs play fiddles here, cows nuzzle lovers, and cats jump over the moon.

Specifically the four song cycles are *Pribaoutki* for soprano (Jacqueline Brumaire) and eight instruments; *Berceuses du chat* for mezzo (Denise Scharley) and three clarinets of various sizes; *Four Russian Songs* for soprano (Brumaire), flute, harp, and guitar; and *Four Russian Peasant Songs* for women's chorus and four horns. All are beautifully performed and recorded. Not one word of text is provided for anything, however; and since without the text one has only half of what the listener is intended to hear and understand, Nonesuch has here served Stravinsky, Boulez, and associates very shabbily indeed. A.F.

SUK: *Quartet for Strings, in B flat, Op. 11*

†Novak: *Quartet for Strings, in G, Op. 22*

Smetana Quartet (in the Suk); Novák Quartet (in the Novák).  
CROSSROADS Ⓢ 22 16 0047, \$2.50;  
22 16 0048, \$2.50.

Compared with the exciting mastery of Janáček, whose two quartets also appear on the Crossroads label, both Suk and Novák rank no higher than such competent but uncompromisingly derivative composers as Raff and Spohr. Just as the latter learned their lessons well from Hummel and Mendelssohn, the two twentieth-century Czech composers speak the language of Smetana and Dvořák, but have little of importance to say.

As for the present performances, the Novák group does not possess the tonal finesse and superb group musicianship revealed by the Smetana Quartet here as elsewhere. The sonics are good but not spectacular, with a rather tight spatial grouping in stereo sound. P.H.



## TARTINI: *Concertos for Violin and Strings: in E; in F; in G; in D*

André Gertler, violin; Zurich Chamber Orchestra, Edmond de Stoutz, cond.  
VANGUARD Ⓢ SRV 213, \$4.79; SRV 213SD, \$5.79.

Excellent performances of four representative Tartini concertos. Soloist André Gertler likes to play the crisp fast movements tight and dry, and while I can imagine them rendered more convivially, I will take his word for them here. He is too good to argue with. And he has, furthermore, warmth aplenty for Tartini's lovely slow movements. Stylistically, the Zurich Chamber Orchestra is beyond reproach; one couldn't do better. Stereo sound, pleasantly spread, lives up to the artistic standards of the disc. S.F.

## TCHAIKOVSKY: *Manfred, Op. 58*

London Symphony Orchestra, Igor Markevitch, cond.  
PHILIPS Ⓢ PHM 500-110, \$4.79; PHS 900-110, \$5.79; Ⓢ PT 900-110, \$7.95.

This symphonic poem—the *Manfred* "Symphony" as it is sometimes called (Toscanini went so far as to say that it was, in reality, an opera without voices)—has been somewhat eclipsed by Tchaikovsky's more popular creations. Nevertheless, in stature it ranks with the best of them. In its general somber outlook, it rather foreshadows the torrential emotionalism of the *Pathétique*, still some years away. Perhaps one of the reasons that *Manfred* has suffered relative neglect is its formidable length and difficulty. Even someone ordinarily as puristic as Maestro Toscanini thought nothing of altering some of the instrumentation and making a hefty cut in the work's finale. In this revised form, he recorded the composition in 1949. It is one of his finest (and most realistically reproduced) gifts to posterity, but has been unaccountably withdrawn from the catalogue.

Markevitch, on this new record, eschews cuts and adheres to Tchaikovsky's original notation. We have needed a good modern version of this score for quite some time, and Markevitch's almost fills the bill. Certainly as an orchestral technician he obtains a level of execution that rivals Toscanini's whip-lash precision for clarity and grace. Yet the *concertante*, "super chamber music" qualities, while undeniably important, do not constitute the whole of this impressive opus, and Markevitch, unlike Toscanini (or Kletzki—who recorded for Angel a fine album of an only slightly truncated version of the original text), seems rather reluctant to immerse himself wholeheartedly in the music's blazing drama. While his tempos are fast, the feeling is more of restlessness than of powerfully desperate tension. And when, at the work's end, Tchaikovsky specified a harmonium (which Toscanini, in the interests of audibility, changed to an organ point),

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Markevitch appears—or is made to appear—to be using nothing at all. Perhaps I am exaggerating the weaknesses of Markevitch's undeniably distinguished performance: if so, it is probably because of my disappointment at hearing this ordinarily fiery maestro throttling his better (or worse!) instincts to a point verging on pallor.

Excellent sound, with airy stereophony and sharply etched instrumental detail, though, as does the performance, it has an aura of constraint. H.G.

**TELEMANN:** *Concerto for Flute, Violin, Cello, Strings, and Continuo, in A; Overture for 2 Horns, 2 Oboes, Bassoon, Strings, and Continuo in D; Trio for Flute, Oboe, and Continuo, in E minor*

Jean-Pierre Rampal, flute; Robert Gendreau, violin; Jacques Neiz, cello; Georges Barboteu and Gilbert Coursier, horns; Pierre Pierlot and Jacques Chambon, oboes; Paul Hongne, bassoon; Laurence Boulay, harpsichord; Collegium Musicum of Paris, Roland Douatte, cond. NONESUCH Ⓣ H 1124, \$2.50; H 71124, \$2.50.

**TELEMANN:** *Concertos: for 3 Trumpets, Timpani, 2 Oboes, Strings, and Continuo, in D; for Trumpet, 2 Oboes, Strings, and Continuo, in D; Overture for 3 Oboes, Strings, and Continuo, in C*

Maurice André, Marcel Lagorce, and Jacques Mas, trumpets; Helmut Wanschermann, Erich Bolz, and Ludwig Trenz, oboes; Chamber Orchestra of the Sarre, Karl Ristenpart, cond. NONESUCH Ⓣ H 1132, \$2.50; H 71132, \$2.50.

**TELEMANN:** *Concertos: for 3 Trumpets, Timpani, 2 Oboes, Strings, and Continuo, in D; for 2 Flutes, Oboe, Violin, Strings, and Continuo, in B flat; for Oboe d'amore, Strings, and Continuo, in A; for Flute, Oboe, Strings, and Continuo, in D minor*

Willi Bauer, Karl Benzinger, and Josef Wiendl, trumpets; Manfred Clement, oboe and oboe d'amore; Bernhardt Walter, Fritz Kirschner, and Kurt Redel, flutes; Detlev Kuhl, bassoon; Eduard Melkus, violin; Leonard Hokanson, harpsichord; Pro Arte Orchestra (Munich) Kurt Redel, cond. WORLD SERIES Ⓣ PHC 9035, \$2.50 (compatible disc).

Close your eyes momentarily, and when you open them again a new pile of Telemann concerto recordings is bound to have appeared. The first of the three records listed above can be dealt with briefly. The three works it offers (of which the first and third come, respectively, from the 1st and 2nd Productions of the *Musique de table*) are all attractive, but better versions of the Concerto and Trio are to be had in the Brünnen (Telefunken) and Wenzinger (Archive)

*Musique de table* sets. The Overture, written when Telemann was eighty-four, is apparently not otherwise available—though until someone goes to Darmstadt and makes a Telemann catalogue it would be rash to insist on such a statement: the single Overture in D entry in the current Schwann catalogue covers three distinct works. This Overture is certainly worth hearing, but the more familiar I become with Douatte's beefy approach to Telemann the less acceptable I find it, and excellent solo playing is not enough to compensate for un-stylish conducting.

Ristenpart on the other Nonesuch disc and Redel on the World Series set are in a different class from Douatte as stylists. Both these records deserve a high place in the Telemann discography. The two new versions of the brilliant Concerto for 3 Trumpets are as good as any I have heard. Ristenpart is crisper in rhythm and sonority, and his tempo for the slow movement moves along more convincingly, but the oboist in Redel's performance decorates this same slow movement most impressively and thus, I think, tips the scales in favor of the Munich version.

Nevertheless, the Nonesuch would be worth its price for the B-side Overture alone. This is one of the finest Telemann works I have ever heard. Of its eight movements, the Harlequinade is irresistibly gay, and the Rondeau—in its return to the main section after the second episode—has a characteristic touch of rhythmic subtlety that challenges with some of Mozart's finest strokes. The performance is splendid, though I wish Ristenpart had included the second repeats in the dance movements; and with good recording, and a pleasant solo Trumpet Concerto thrown in as a make-weight to the one for three trumpets, the disc represents exceptional value.

The first side of the Redel record is completed by an excellent performance of the Concerto for 2 Flutes, Oboe, and Violin. Side 2, however, brings a couple of problems. For one thing, the alleged Concerto for Flute and Oboe is not really a concerto at all, but simply a Trio Sonata for recorder and violin or equivalent instruments with continuo blown up to orchestral size. Secondly, though the Oboe d'amore Concerto is an exquisite work and for the most part very well played, I am baffled by the rhythm of the Finale's main theme. In the performance on Nonesuch H 1066/71066, the opening phrase clearly contrasts triplets with regular eighths; but in Redel's reading, it equally clearly consists of sixteenth and eighths. Later on, Redel's rhythm is not always clear, and some recurrences of the phrase could be scanned either way. I have been unable to find a score, and so cannot adjudicate the point. In any case, it should not militate too much against the success of a very good record. The sound quality is again excellent—less clear than the Nonesuch, but with a warmth that is equally acceptable. B.J.







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TOMASI: *Divertissement pastoral*  
†Saboly: *Christmas Carols (12)* (arr.  
Tomasi)

Boys' Choir of the R.T.F.; Instrumental Ensemble; Tambourine Players of the Massetto Maianenco; Jacques Jouineau, cond.

DEUTSCHE GRAMMOPHON © LPFM 19374, \$5.79; SLPEM 136374, \$5.79.

As W. R. Rodgers says in his chillingly open-eyed poem *White Christmas*: "Punctually at Christmas the soft plush/Of sentiment snows down . . ."

Before it has quite melted away, many people will have bought this record, titled "Christmas in Provence." And the friends they give it to will derive a good deal of pleasure from it—partly because it contains some pretty arrangements of old Provençal carols by Nicolas Saboly (1614-1675) and others, partly because performance and recording are good, partly because it's Christmas and they don't feel critical. But Henri Tomasi (b. 1901) is not a genius, and the seventeen old tunes he has incorporated in his *Divertissement pastoral* turn out to be about ten too many. Each side of the record has one or two moments of touching beauty, but each outstays its welcome. B.J.

VERDI: *Falstaff*

Ilva Ligabue, Regina Resnik, Dietrich Fischer-Dieskau, et al.; Vienna Philharmonic Orchestra, Leonard Bernstein, cond.

For a feature review of this recording, see page 79.

## Recitals & Miscellany

BOSTON SYMPHONY CHAMBER PLAYERS

Works by Mozart, Brahms, Beethoven, Fine, Copland, Carter, and Piston.

Boston Symphony Chamber Players.

For a feature review of this recording, see page 81.

EMMY DESTINN: *Vocal Recital*

Meyerbeer: *Les Huguenots*: *O ciel! où courez-vous?* Mozart: *Die Zauberflöte*: *Ach, ich fühl's*. Stange: *Die Bekehrte*. R. Strauss: *Salome*: *Jochanaan! ich bin verliebt*; *Dein Haar ist grässlich*. Verdi: *Aida*: *Ebben, qual nuovo fremito*; *Il Trovatore*: *Miserere*. Wagner: *Lohengrin*: *Einsam in trüben Tagen*; *Wenn ich im Kampfe*; *Du Aermste*; *Das süsse Lied*

*verhallt*; *Tannhäuser*: *Dich, teure Halle*. Czech Folk Songs: *Uz mou milou*; *Kde domov můj?*; *Dobrou noc*.

Emmy Destinn, soprano; Louise Kirkby-Lunn, contralto (in *Aida*); Karl Jörn, tenor (in *Huguenots*); Ernst Kraus, tenor (in *Lohengrin*); Giovanni Martinelli, tenor (in *Trovatore*); Dinh Gilly, baritone (in the folk songs) [from Victor and Gramophone originals, 1907-16]. CANTILENA © 6202, \$4.95 (mono only).

This generous selection of Destinn reissues is more than welcome; it includes some very good Destinn and some very scarce Destinn (and even a little wonderfully good and wonderfully scarce Destinn) and should, on the whole, satisfy both new and veteran collectors—especially since both the original recordings and the dubbings are, in most cases, unusually clean and forward.

Destinn was a big dramatic soprano of wide range and extreme flexibility, equally skilled in traditional and (for her time) modern music, an admirable musician, and, if a limited actress visually, skilled in conveying dramatic nuances through the voice—and all of these virtues you may find on this disc.

Possibly the most thrilling (and rarest) item is the great Act IV duet from *Les Huguenots*, in which Destinn is superbly partnered by Karl Jörn, sounding more virile and exciting than I've ever heard him elsewhere (and rising to a ringing full-voice C sharp!). In contrast, the light Stange song reveals Destinn's delicacy, with a charming lilting refrain and an exquisite trill which should be envied by almost all lighter sopranos. In the *Miserere*, Destinn is good, but outshone by Martinelli, fifty years ago at the height of his youthful lyricism. The *Salome* excerpts are remarkable (especially in 1907, when the opera was virtually unknown on records) for a penetrating psychological characterization which never interferes with beautiful soprano tone.

Most of the Wagner bands are able, but a little dull (as Wagner was apt to be before the orchestra could be even halfway recorded); and one is actively bad—an unbelievable arrangement of the Elsa-Ortrud duet for soprano solo, which makes you want to Sing Along with Emmy to fill in the missing part.

Of special interest are the Czech folk songs. The duet arrangements are anonymous—quite possibly by Destinn herself, who was a competent composer of songs in the Czech idiom. These duets are the only records ever released in America by the mellifluous Algerian baritone Dinh Gilly, teacher of John Brownlee and the late Dennis Noble: both he and Destinn were in beautiful voice in 1914, their teamwork is noteworthy, and the songs themselves are charming.

ANTHONY BOUCHER

PHILIPPE ENTREMONT: "*Fantasy Impromptu*"

Chopin: *Impromptu No. 4, in C sharp minor, Op. 66* ("*Fantaisie-Impromptu*").

HIGH FIDELITY MAGAZINE

Liszt: *Liebestraum*. Debussy: *Golliwog's Cakewalk*. Tchaikovsky: *Song Without Words, Op. 2, No. 3*. Daquin: *Le Coucou*. Debussy: *Clair de lune*. Prokofiev: *Love for Three Oranges: March*. Rachmaninoff: *Prelude in C sharp minor, Op. 3, No. 2*. Chopin: *Nocturne in E flat, Op. 9, No. 2*. Mendelssohn: *Scherzo in E minor, Op. 16, No. 2*. Albéniz: *Suite española: Sevilla*. Gershwin: *Prelude No. 2*.

Philippe Entremont, piano.  
COLUMBIA © ML 6286, \$4.79; MS 6886, \$5.79.

Entremont's notes for this disc of "Best-Loved Piano Pieces" emphasize the encore nature of the repertoire presented here and make a nice point about the role of encores in the interplay between audience and performer at the end of a concert. Unfortunately, in the cold and bare atmosphere of the recording studio—alone with his Steinway and the recording crew—this expert young pianist has been able to communicate none of the excitement generic to the concert stage.

Nor does Entremont's rather icily monotonous tonal palette help him. In and of themselves, his performances of the Chopin pieces have been bettered appreciably by others in more substantial Chopin collections. The *Golliwog's Cakewalk* makes me wish to hear him in more light Debussy, but little else on this record arouses my enthusiasm.  
P.H.

#### "THE GOLDEN AGE OF PIANO VIRTUOSI"

Recordings from piano rolls by Josef Lhevinne, Moriz Rosenthal, Sergei Rachmaninoff, Leopold Godowski, et al.

For a feature review of these recordings, see page 82.

#### LEONTYNE PRICE: *Operatic Arias*

Purcell: *Dido and Aeneas: When I Am Laid in Earth*. Mozart: *Le Nozze di Figaro: Dove sono*. Verdi: *La Traviata: Addio del passato*. *Otello: Salce, salce; Ave Maria*. Meyerbeer: *L'Africaine: Sur mes genoux, fils du soleil*. Massenet: *Manon: Adieu, notre petite table*. Cilea: *Adriana Lecouvreur: Io son l'umile ancella*. Charpentier: *Louise: Depuis le jour*. Barber: *Vanessa: Do Not Utter a Word*.

Leontyne Price, soprano: Corinna Voza, mezzo (in the *Otello*); RCA Italiana Opera Orchestra, Francesco Molinari-Pradelli, cond.  
RCA VICTOR © LM 2898, \$4.79; LSC 2898, \$5.79.

This is assuredly one of the most gussied-up recital discs to appear in many a year—boxed, with an elaborate presentation booklet containing texts and translations (welcome, of course) plus little profile and explanatory essays, occasionally self-revelatory ("She is the record producer's



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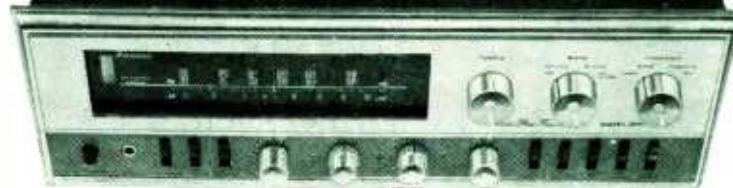
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dream come true. completely disinterested in the technical side of sound reproduction . . ." Uh-huh).

Miss Price is in good voice. The arias have been well chosen in the sense that they avoid the unattractive low area of her voice, and there is a quantity of floating, shining tone on the record, marred only by some occasional fluttering in the upper-middle part of the range. Interpretatively too, the singer applies herself with considerable intelligence and stylistic sense to a wide range of material, none of which, as it happens, she has ever sung on the stage. The only real failure is the *Figaro* aria, which sounds like a conscientious reading and which, despite perfectly solid vocalism, says little about the character or situation.

Particularly successful are the Verdi selections—the *Traviata* "Addio" is traced with a fine, lovely line, some beautiful high *pianissimos*, and some honest feeling; and the timbre of her full-bodied lyric soprano proves exactly right for Desdemona, the *Ave Maria* coming off especially well. The Purcell is also very beautiful.

There are things one can cavil at: both the Massenet and Meyerbeer pieces, though very well sung, could use more personality and a more specific flavor (but I am glad to see a good modern rendition of Selika's air, for the extreme delicacy of the lovely accompaniment makes the piece, and it is lost on the old 78 versions); the upward slurs on the final phrases of the Cilea are almost comically exaggerated (that is *not* how the Italians do it!); and one could ask for more expansion in the "Depuis le jour." But these are small, momentary things—nearly everything sounds good, and except for the *Figaro*, everything communicates at least the right basic feeling. Detached from its theatrical ambience, Vanessa's monologue can be heard as a rather good piece of craftsmanship, and though it is demanding, Miss Price does better with it than anyone else we've heard in the part.

The accompaniments and the sound are both highly satisfactory. C.L.O.

DOROTHY REMSEN: *Christmas-Music Program*

Dorothy Remsen, harp.  
AVANT © AV 1000, \$4.98 (stereo only):  
Ⓣ AV 1000, \$5.98.

This dual-medium release seems to be a twin debut, with both soloist and manufacturer (Avant Records, 6331 Quebec Drive, Hollywood, Calif. 90028) winning an immediate welcome. Miss Remsen, a former first harpist of the Minneapolis Symphony Orchestra who is now active on the West Coast, is a player of assured musicianship as well as technical skill; the Avant company has given her beautifully clean, warm, un gimmicked stereo recording. I'd prefer slightly less-close miking, but most harp connoisseurs will may differ with me—certainly an admirable clarity of detail is achieved here without anything's seeming over-

lifesize. The relatively low-priced tape edition is tonally almost an exact replica of the stereo disc, but it has a few more preëchoes and just a bit more—very smooth, to be sure—background noise. In either version, however, the well-controlled, unmanneredly expressive, kaleidoscopically colored playing is an aural delight.

Most of the selections are typical recitalist vehicles, including the two especially composed for the present soloist: David Raksin's *The Psalmist* and Clifford Vaughan's *Revery*. But the magic of seasonal associations enhances the strictly musical appeal of the variations and genre pieces by Grandjany, Salzedo, and Louise Charpentier. And at any time of year it would be a joy to hear the two most musically notable works here: Marcel Tournier's well-varied set of *Six Noël's* and the *Variations sur un vieux Noël* by the French composer Marcel Samuel-Rousseau (1882-1955), who has been hitherto unrepresented, to the best of my knowledge, on American records. R.D.D.

JAN TOMASOW: "The Baroque Violin Sonata"

Vivaldi: *Sonata in G minor*. Albinoni: *Sonata in A, Op. 6, No. 11*. T. A. Vitali: *Chaconne in G minor*. Tartini: *Sonatas, Op. 1: No. 4, in G; No. 10, in G minor* ("Didone Abbandonata"). Marcello: *Sonata in D, Op. 1, No. 1*.

Jan Tomasow, violin; Anton Heiller, harpsichord.

VANGUARD © SRV 197, \$4.79; SRV 197SD, \$5.79.

Here is a program which could hardly miss, and doesn't. With an all-star team of the most joyfully accomplished violinist/composers which the baroque era could boast, the only element needed is a performer who can give out as good as he gets. And Tomasow is such a one. Less sinuous and caressing in the slow lyrical movements than some, he sings and soars nevertheless, and in the fast movements is tremendously brilliant. This is masculine playing, all the way through.

The works themselves provide a great deal of variety: Vivaldi is grandly rhetorical and sparkling by turns; Albinoni more dancing and quite touchingly lyric. But the two gentlemen who mean Business with a capital B are Vitali and Tartini—the first with the well-known Chaconne (it can stand as Italy's answer to Bach though whose chaconne came first is probably not determined), and the second with the grandeur and fireworks of the *Didone Abbandonata* and a fugue in the G major which will strike home to any string player, vicarious or otherwise. Marcello, bless him, sounds quite naive sandwiched in among this company.

A single minor complaint is the fact that the harpsichord continuo, justifiably subdued in the majority of these works, should be heard more substantially in both the Tartini sonatas. Otherwise, a superb recital; cheers to all concerned. S.F.

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## REPEAT PERFORMANCE

### A SELECTIVE GUIDE TO THE MONTH'S REISSUES

**BACH:** *Cantata No. 51, Jauchzet Gott in allen Landen.* **MOZART:** *Exsultate, Jubilate, K. 165.* Elisabeth Schwarzkopf, soprano; Philharmonia Orchestra, Peter Gellhorn, cond. (in the Bach), Walter Susskind, cond. (in the Mozart). Seraphim © 60013, \$2.49 (mono only) [the Bach from Columbia ML 4792, the Mozart from Columbia ML 4649, both early 1950s].

Elisabeth Schwarzkopf has often been accused of practicing artifice and mannerism, but neither charge is applicable here. The soprano was at peak form when she recorded these two pieces some fifteen years ago: the voice is fresh and free, the interpretations unaffected and spontaneous. In the opening and closing arias of *Jauchzet Gott*, she lets fly with some truly spectacular coloratura work—every note is right on the button, scales rush by without a trace of aspirates, the tone remains pure and even from top to bottom. Mozart's *Exsultate* is no less fine. I have never been an enthusiastic admirer of Schwarzkopf, but there is certainly great singing to be had on this record. Don't let the mediocre sound (bad even for its day) keep you away from it.

**BACH:** *Magnificat, in D, S. 243.* **PURCELL:** *Music for the Funeral of Queen Mary.* Ilse Wolf (s), Helen Watts (c), Richard Lewis (t), Thomas Hemsley (b); Geraint Jones Singers and Orchestra, Geraint Jones, cond. Seraphim © 60001, \$2.49 (mono only) [from Angel 45027, 1958].

This English group does a really splendid job with Bach's jubilant *Magnificat*. The chorus appears to be a small one, but it makes a full-bodied, joyful noise while tossing off tricky runs with complete ease, assurance, and unanimity. Instrumental and vocal soloists perform their tasks stylishly and Jones has judged tempos and balances very nicely. Even better is Purcell's noble *Funeral Music*, intoned with tragic grandeur by a magnificent brass ensemble. The chorus is again superb in the two anthems. Clean, well-defined mono sound.

**BACH, JOHANN CHRISTIAN:** "*Symphonies and Concertos.*" Soloists; Vienna Symphony Orchestra, Paul Sacher, cond. World Series © PHC 9009, \$2.50 (compatible disc) [from Columbia ML 4869, early 1950s].

The present works by Johann Christian Bach, Johann Sebastian's youngest son, comprise two sinfonias (Op. 18. Nos. 1 and 4), the Cembalo Concerto in E flat, Op. 7, No. 5, and the Sinfonia concertante in A, for Violin, Cello, and Orchestra. For a composer who is usually unflatteringly referred to as "tran-

sitional" (he "smoothed the way for Haydn and Beethoven" as the liner notes put it), J. C. Bach wrote some very pleasurable music. Although the *Sinfonias*, three-movement compositions modeled after the fast-slow-fast Italian opera overtures of the early eighteenth century, never pretend to Mozartean profundity, their musical invention is consistently melodic and expertly handled.

The two concertos offer the most nourishment here, however—especially the elegant Cembalo Concerto (well performed by Gustav Leonhardt, albeit on a harpsichord with very noisy key action). Walther Schneiderhan (violin) and Nikolaus Hübner (cello) are the thoughtful soloists in the Double Concerto, and Paul Sacher reveals that he is very much at home with this music. In view of the early date of the recording, the sonic standard is remarkably good.

**HANDEL:** *Nine German Songs.* Edith Mathis, soprano; Ensemble of baroque instruments. Seraphim © 60015 \$2.49; S 60015, \$2.49 [from Odeon S 91262, 1963].

Although Edith Mathis has yet to appear in this country, I should imagine that we will be seeing this young Swiss soprano in the very near future. Not only does Miss Mathis couple an appealing lyric soprano with sound musical instincts, she is an engaging stage personality and extremely easy on the eyes.

She floats some lovely lines in these nine little *da capo* arias, which Handel wrote in 1729 to the gently moralizing texts of one Barthold Heinrich Brockes. The songs are attractive enough but should be sampled two or three at a time; even as well characterized as they are here, they tend to pall when taken in all at once. The ensemble (which includes recorder, transverse flute, oboe, bassoon, violin, viola da gamba, cello, theorbe, and harpsichord) plays neatly, and the warm, close-to sound has a nice stereo spread. Texts and translations are provided.

**MAHLER:** *Lieder eines fahrenden Gesellen; Kindertotenlieder.* Christa Ludwig, mezzo; Philharmonia Orchestra, Sir Adrian Boult, cond. (in the *Lieder eines fahrenden Gesellen*), André Vandernoot, cond. (in the *Kindertotenlieder*). Seraphim © 60026, \$2.49; S 60026, \$2.49 [from Angel 35776/S 35776, 1959].

Rather than reissuing the present performances, EMI would have done better to rerecord this music with Miss Ludwig

Continued on page 118

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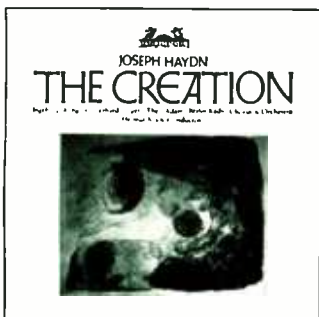
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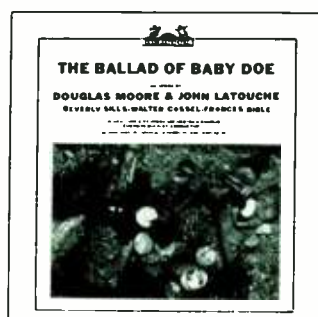
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## REPEAT PERFORMANCE

Continued from page 116

and stronger conductors. Vandernoot pulls "Oft denk' ich" out of all shape with his rubatos and anticipatory ritards; elsewhere, when he is not actually disobeying the composer's instructions, he is simply prosaic. Boult is better in the *Gesellen* songs, but he favors slow tempo and cannot always sustain them successfully. Miss Ludwig's sumptuous voice ribbons through Mahler's melancholy scenes of death and benighted love with unfailing beauty of sound, but interpretatively she is bland and not terribly imaginative (it isn't enough simply to adopt a weepy tone for the *Kinder-totenlieder*). This artist has progressed considerably during the past seven years and could now, with Klemperer perhaps, surely give the full measure of both cycles. The recorded sound is full, warm, and rich.

**MOZART: *Bastien und Bastienne***. Ilse Hollweg (s), Waldemar Kmentt (t), Walter Berry (bs); Vienna Symphony Orchestra, John Pritchard, cond. World Series Ⓣ PHC 9024, \$2.50 (compatible disc) [from Columbia ML 4835, early 1950s].

For a budget *Bastien* this could hardly be improved upon. The quality of singing is several notches higher than that of the Turnabout competition (which elects to use a soprano *Bastien*—a practice based on precedent but a horrid idea nonetheless), and Pritchard conducts with a sympathetic enthusiasm for minor Mozart. Judicious use of a harpsichord continuo adds a nice sparkle to the performance. The mono sound is fine, the rechanneling scarcely noticeable.

**RACHMANINOFF: *Symphony No. 2, in E minor***. Leningrad Philharmonic Orchestra, Kurt Sanderling, cond. Heliodor Ⓣ H 25029, \$2.50; HS 25029, \$2.50 [from Decca DL 9874, 1957].

This is a good enough performance but the sound, respectable for its day, simply does not do justice to the score. Since the Symphony's luscious tunes and sunset-drenched sonorities are its primary attractions, the best possible sonics would seem to be *de rigueur*. For a version in this price range my vote goes to Boult on RCA Victrola.

**SCHUMANN: *Concerto for Piano and Orchestra, in A minor, Op. 54; Etudes symphoniques, Op. 13***. Myra Hess, piano; Philharmonia Orchestra, Rudolph Schwartz, cond. Seraphim Ⓣ 60009, \$2.49 (mono only) [from RCA Victor LHMV 1062, 1954].

The generous musical personality of the late Dame Myra Hess shines out from this memorial reissue. Her Schumann interpretations are poetic without degenerating into sentiment, comfortable without being cozy, and finely detailed without losing sight of a total design. I miss that small touch of feverish unrest which lurks at the roots of Schumann's troubled muse, but this is

a minor grumble. The Concerto ripples along, sunny and smiling, and each Etude gets special loving treatment. Just to single out one of the many fine moments, sample the next-to-last variation: the warm, covered tone and melancholy lyricism which Dame Myra coaxes from her instrument is positively uncanny. The sound is a trifle muddy, but this is a record worth having nonetheless.

**STRAUSS, RICHARD: *Le bourgeois gentilhomme, Suite, Op. 60***. RAVEL: *Valses nobles et sentimentales; Alborada del gracioso; Pavane pour une Infante defunte*. Chicago Symphony Orchestra, Fritz Reiner, cond. RCA Victrola Ⓣ VIC 1199, \$2.50; VICS 1199, \$3.00 [the Strauss from RCA Victor LM 6047, 1956; the *Valses* and *Alborada* from LM/LSC 2222, 1959; the *Pavane* from LM/LSC 2183, 1959].

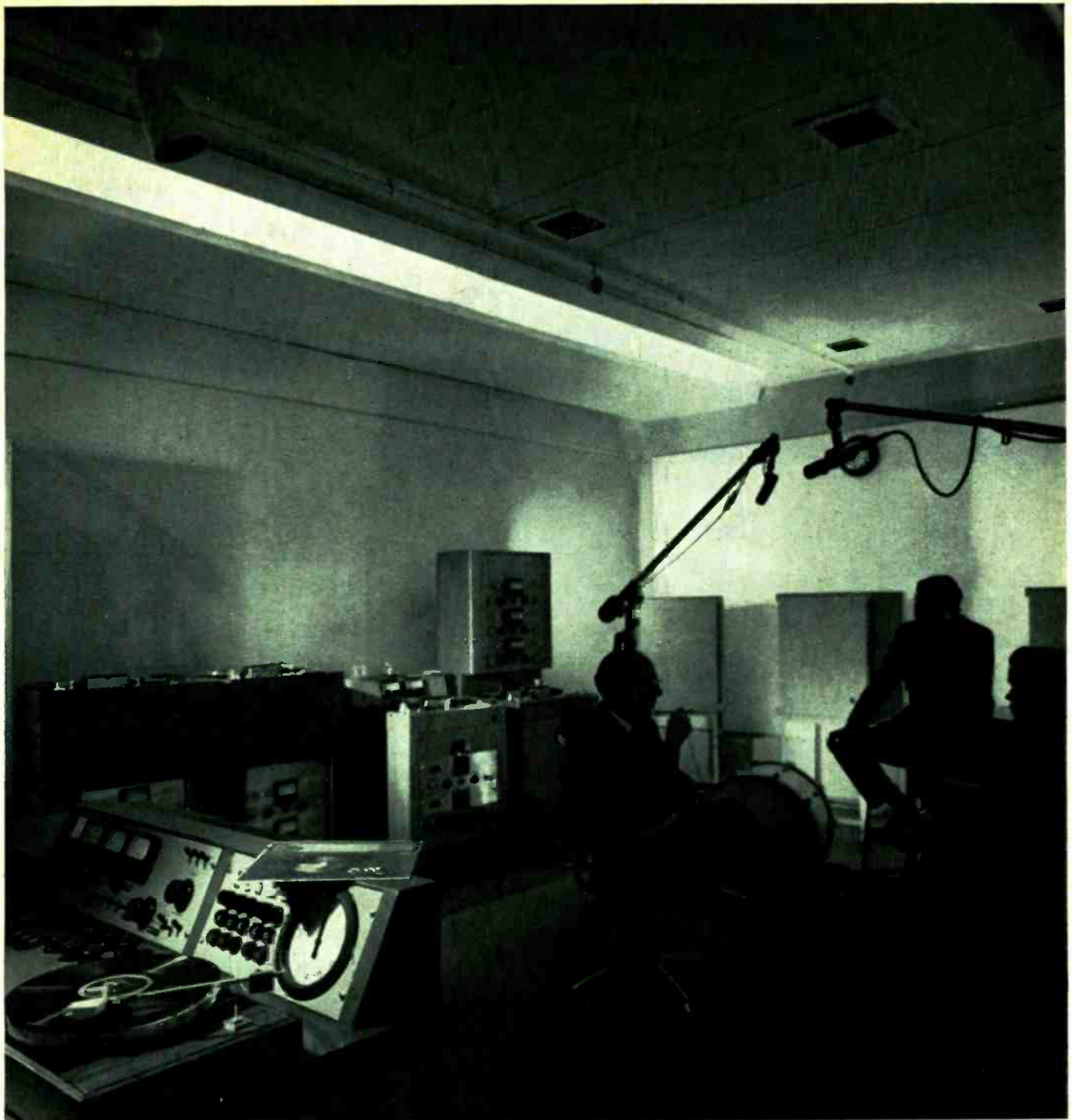
The ultracivilized, Lully-tinged music that Strauss salvaged from his *Bourgeois gentilhomme/Ariadne* experiment gets rather gruff treatment from Reiner, well-played and (considering the date) excellently recorded though it may be. Perhaps Seraphim will resuscitate Wolfgang Sawallisch's deleted Angel recording with the Philharmonia, a reading unsurpassed for its panache and easy charm. That disc also presented the entire Suite, whereas the Chicago performance cuts No. 5 (Minuet of Lully) and No. 6 (Courante). What we really need is a first-class version of the complete incidental music—vocal portions and all.

Reiner finds just the right intensity of hard glitter for the Ravel items, and the Chicagoans are again in top form. Although the sound stands up well enough, this music cries out for the most up-to-date recording techniques.

**STRAVINSKY: *The Firebird: Suite (1919)***. BIZET: *Jeux d'enfants, Op. 22: Orchestral Suite*. RAVEL: *Ma Mère l'Oye: Orchestral Suite*. Philharmonia Orchestra, Carlo Maria Giulini, cond. Seraphim Ⓣ 60022 \$2.49; S 60022, \$2.49 [from Angel 35550/S 35550, 1957].

Giulini has carefully avoided the frantic international circuit pursued by most busy conductors: his appearances on the podium, both in concert and in recording studios, are relatively infrequent these days and recently he renounced the conducting of opera altogether. The loss is ours. Giulini's work on this record is typical of his best: each jewel in Stravinsky's sparkling score is polished to a fare-thee-well and the French items on Side 2 are beautifully poised. A good deal more than a mere set of carefully thought out aristocratic poises, these readings are also informed by a sunny, Mediterranean warmth and bubbly sense of humor. Excellent playing by the Philharmonia, and the sound is first rate. PETER G. DAVIS





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## Melvin and the Little People

**I**F YOU LISTEN to Mel Tormé's new album on Columbia and then see him in a nightclub somewhere, you can gain a quick insight into what's wrong with the music business, particularly the recording end of it: from this tasteless L.P., it is almost impossible to get a fix on Tormé's talent.

Tormé is far and away our most skillful singer of popular music. If the word genius were applicable to so fragile an art form—and I don't think it is—then it would apply in Tormé's case. There is no other singer in the world that I've ever heard with so total a mastery of the materials of music.

Introducing him to the audience of Basin Street East in September, Woody Herman (whose band shared the bill with Tormé) said that he was the most musicianly singer in the business. This is true, as far as it goes, but unfortunately this kind of description of Tormé tends to suggest that he is a *musician's* singer, which is another matter. That he is, of course, but Tormé is also a singer for the people. This is something that no label for which he has recorded in the last decade has been able to understand.

There is a frightening tacit conviction abroad in the record business that good popular music doesn't sell. If you record it at all, you do it for the sake of your conscience: you make an occasional good album for the same reason so many people go to church on Sunday—to rinse off your soul so that you can go back to getting it profitably grimy next week. These conscience-and-Sunday albums really aren't expected to sell. There are, of course, a few errant producers who think they can and should sell, but they're hamstrung by the kind of yes-but-will-the-stockholders-make-money-quickly thinking that has turned major labels not into healthy

cultural forces but into forces of musical destruction. Tormé is caught in the crush.

For make no mistake, Mel is music—music through and through. Aside from being an astoundingly well-developed singer, he's a first-rate songwriter, as his *The Christmas Song* annually attests. He is also a very good arranger: he wrote all the arrangements for his act.

Yet I must repeat: Tormé is not a special in-group performer for those with sound musical training of their own. Tormé is a superb showman whose talk between the tunes is sidesplittingly funny. And time has robbed Mel of his old self-seriousness, leaving in its place a wonderful quality of self-mockery that makes him far more manly than he has ever been before. He has become a rubber-faced mugger (he was trained in vaudeville, and knows all the tricks) who can make a lyric funny with one foolish lift of an eyebrow. He is a master of crackpot vocal effects, and when he decides to do a song out of tune, alternately sharpening and flattening (his intonation is really uncanny), he can tear an audience up. Having reduced them to a state of pliancy—once you've made people laugh, you can do almost anything with them—he'll then sit down and do Johnny Mercer's sensitive lyric for *When the World Was Young* to a touching perfection. Up-tempo, he is as sure-footed as a mountain goat. And let's not let the voice itself pass without mention: time has deepened it greatly; it has a strength and resonance that the young Mel Tormé of *Blue Moon* days simply did not have.

This is a performer of extreme versatility, a singer who can go the route from hilarity to the edge of tragedy within the small framework of the song form. He should be making al-

bums that reflect this range, albums chosen with the judgment of material evident in Barbra Streisand's albums. But be it noted: Miss Streisand has enormous power, due to the size of her audience, an audience built substantially by her canny manager, Martin Erlichman. Her material is chosen largely outside Columbia, and Columbia has to let it go down that way: she could pull out of there tomorrow and make an independent production deal with any label in the business, for any price she might have the audacity to demand, and they well know it. Tormé doesn't have that economic muscle in Columbia, and so the system takes over, and we get an album called "Right Now!," produced by Allen Stanton and Larry Marks.

Given an artist of Tormé's genuine greatness, what have these gentlemen put together? What fittingly original and compelling album idea did they come up with?

An album of Top 40 tunes.

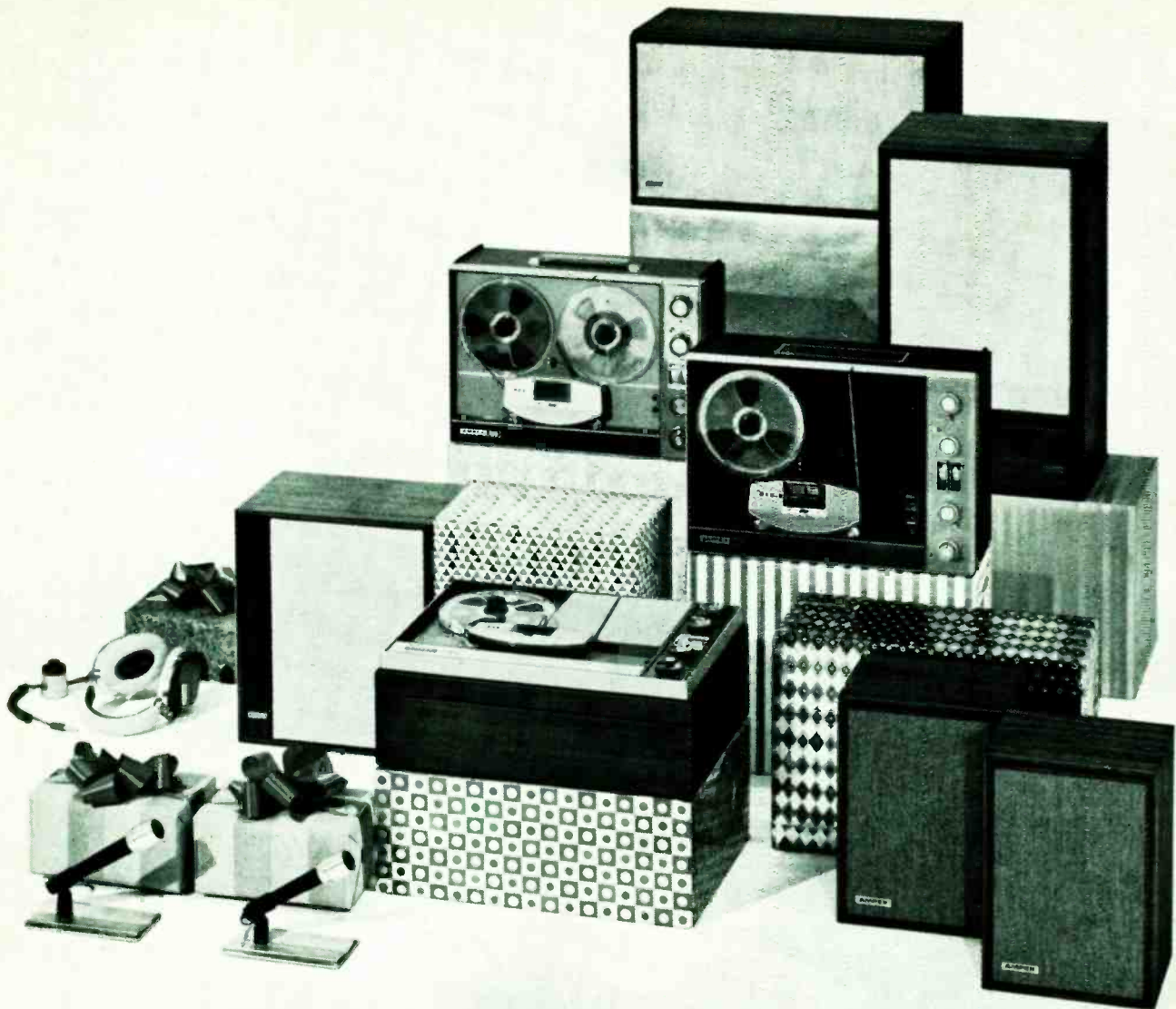
Do you *believe* that?

The new cliché in record production is at work here: when you have a quality artist of long and worthy reputation who isn't red hot in the sales division these days, have him or her do a collection of the current sludge. Thus we get Tormé, who wrote the *California Suite*, singing tripe like Burt Bacharach's *My Little Red Book*. It is hardly surprising, then, that he lacks conviction in the album. How much conviction could any intelligent singer work up over songs like *Secret Agent Man* and the inevitable *Strangers in the Night*? For Tormé, it is easy enough to toss in hints of the vocal tricks used by most of today's junk singers. But the whole project is beneath him. And most important, it doesn't work.

You have to be equipped with authentic stupidity to sing most rock-and-roll and folk-rock material the way it's supposed to be done. You have to be so short on brain that you are really able to believe the stuff is original and significant and powerful. Stupidity is an effect Tormé couldn't fake if he rehearsed it for six solid months. Even the slight satiric quality he brings to the album doesn't work: he isn't allowed to go far enough with it. The album producers don't want the kids to *know* he is putting them and their music on. So Tormé pulls his punch in the album, and the effect is curiously sullen. It just isn't Tormé, the Mel Tormé who performed so brilliantly throughout the month of September at New York's Basin Street East.

Two or three years ago, Cliff Robertson, the actor, made a remark worth remembering. He told an interviewer, "There's no shortage of talent in America. There's a shortage of people who can recognize talent."

And there's one hell of a shortage of people who know what to do with it, even when it's as widely recognized as Tormé's. This album is a proof of it.



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# THE LIGHTER SIDE

reviewed by MORGAN AMES • O. B. BRUMMELL • GENE LEES • JOHN S. WILSON

**HERSCHEL BERNARDI: Fiddler on the Roof.** Herschel Bernardi, vocals; orchestra, Peter Matz, arr. and cond. *Tradition; Anatevka; Fiddler on the Roof*; seven more. Columbia © OL 6610, \$4.79; OS 3010, \$5.79.

Considering how much acting goes into good singing, it's surprising that so many actors sing badly. Their egos being what they notoriously are, actors tend to be careless about the musical side of the job. An exception to this pattern is Herschel Bernardi, an actor of wide experience who first sang—publicly, at least—in the 1964 musical *Bajour*.

In November 1965, Bernardi replaced Zero Mostel in the overrated musical *Fiddler on the Roof*. Thousands of people have seen him in the role of Tevye in *Fiddler* but can't hear him on the original cast album. This disc is meant to fill a presumed need.

But what it accomplishes is to reveal Bernardi as a singer of real promise. Stocky he may be. The face of a character actor he may have. But the man is extremely musical. If somebody can smooth out his vibrato—it shouldn't be hard—he could conceivably make very interesting records. He sings in tune, he has good time, and his vocal quality is rich, strong, and appealing. And he projects lyrics with enormous vitality, whether they're comic or tender. An imaginative a & r man could do a lot with Bernardi.

Bernardi's reading of *Fiddler* songs includes two numbers that were cut out of the show—a title tune, oddly enough, being one of them. A narrative monologue connects the tunes and Peter Matz's arrangements are, as usual, top-drawer.

G.L.

**DAVID BLUE.** David Blue, vocals and guitar; rhythm accompaniment. *If Your Monkey Can't Get It; Arcade Love Machine; It Tastes Like Candy*; nine more. Elektra © EKL 4003, \$3.79; EKS 74003, \$4.79.

David Blue (formerly Cohen) styles himself after Bob Dylan (formerly Zimmerman). The gems in this disc are all Blue originals and they appear to be about how hard life is. Some of them almost begin; none of them end. They just stop. The one which deals with a street-walker who walks by "with a satisfied soul" is



Actor Bernardi—also a vital vocalist.

a monument to disorganized imagery: "Home fried western heels/digs deep for dollar bills/success comes from the windows dealing/till you come along." For a moment, *Grand Hotel* is almost a song but it too dissolves into ostentatious mud.

Blue is arrogant in his ignorance about the written word. A more sensitive man would blush to put his name on such miserable work. As for Blue as a performer, he is reported to have shown promise as a folk-blues singer before he decided to become Bob Dylan. Now his voice is fashionably hard and ugly, the melodies he writes are tuneless and formless, and he doesn't seem to be at all interested in dynamics.

Blue's motives for fashioning himself into such ugliness are unstated and, for me, unimaginable. M.A.

**JOHN CACAVAS: Velvet Is the Beat.** Nineteen-man orchestra, John Cacavas, cond. *Speak Low; Try To Remember; Bunny Lake Is Missing*; nine more. Gallery © UM 3201, \$4.95; S 6201, \$5.95 (available from Gallery Records, 609 Fifth Ave., New York, N. Y. 10017).

This sort of album—a big band playing quality standard—is usually tossed off with a yawn. This time it was done right.

Among the arrangers who made con-

tributions are Robert Farnon and Richard Hayman. Topnotch musicians were hired and a tasteful, if occasionally tired, group of songs was selected. The recording was done at one of the better studios in New York, using Phil Ramone, one of the better engineers. Finally, the liner notes are gloriously informative—there's a full listing of personnel. Rarely do record companies bother to tell you who did what.

Aside from the girl on the cover, the disc is not a particularly provocative one, nor does it appear that it was meant to be. It's merely well-done background music with a touch of humor, such as Hank Jones's two notes on the end of *Try to Remember*. But if you have good equipment and/or finicky tastes about music quality—even if you're talking over it—this is a good buy. M.A.

**RAY CHARLES: Ray's Moods.** Ray Charles; organ, piano, and vocals; the Raelets; orchestra. *What-Cha Doing in There; Chittlins with Candied Yams; A Born Loser*; nine more. ABC-Paramount © 550, \$3.79; S 550, \$4.79.

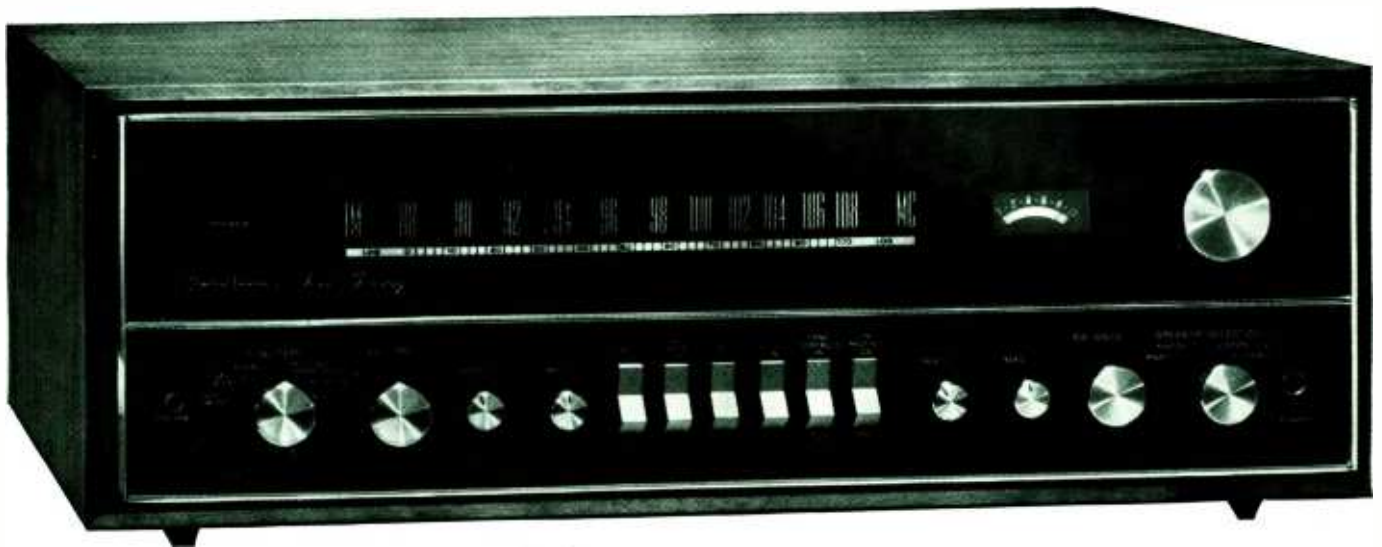
This is a cross section of the contemporary Charles, focusing on ballads, blues, and his country-and-western songs. But there's also a good splash of Ray's organ and piano on a slow, rocking instrumental blues and diverting treatments of *By the Light of the Silvery Moon*, which swings, and *Sentimental Journey*, which has overtones of a strangely subdued, brooding revival meeting. More variety here, in styles and accompaniments, than you usually get in a Charles collection. J.S.W.

**FLOYD CRAMER: Class of '66.** Floyd Cramer, piano; orchestra and chorus, Bill McElhiney, cond. *Message to Michael; Sweet Pea; Spanish Flea*; nine more. RCA Victor © LPM 3650, \$3.79; LSP 3650, \$4.79.

Nashville pianist Floyd Cramer has a two-finger style. One plays melody while the other harmonizes in fifth- or sixth-intervals struck with a kind of nervous twitch. It's not a bad style, but it's pretty limited.

In this album, Cramer plays current Top 40 hits, imitating the original arrangements. But most rock and roll hits are dependent upon the *sound* of the

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mizes cross-modulation and cross-talk, increases sensitivity, and assures improved match with the antenna under all conditions.

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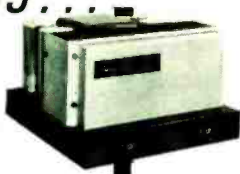
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group that does them. So while the Mamas and Papas' hit recording of *Monday, Monday* had a striking and exciting sound all its own, Cramer's version is pale and weak.

The arrangements are dull, but the string players sound better than usual for Nashville. In all, an unimaginative disc. M.A.

**DONOVAN: Sunshine Superman.** Donovan, vocals; unidentified accompaniment. *Season of the Witch; The Fat Angel; Legend of a Girl Child Linda;* seven more. Epic © LN 24217, \$3.79; BN 26217, \$4.79.

Singer Donovan has been called the British Bob Dylan. Unfair. Though the two share the same set of musical prejudices, Donovan has far more to work with. In contrast to Dylan, Donovan possesses a sweet-sounding voice, he sings in tune, and his sense of time is good.

To date, no rock writer has bothered to diet the flab off his imagery, and Donovan is no exception. His songs serve up good lines with bad, making little attempt to shape or direct either. But Donovan's musical settings are comparatively thoughtful and imaginative compared to Dylan's, which grow more tacky and childish (as in his new single *Just Like a Woman*).

Evidently, Donovan's opinion of Dylan is high (if the mods will excuse the literate use of a word they hoist like a flag). This fact makes his performance uneven: he's at his worst when imitating Dylan. Chances are that ego and experience will help him drop the crutch and be himself: when that happens, Donovan may have something worthwhile to say. M.A.

**GABRIELA.** Gabriela, vocals; orchestra. *Tu; Un Dia; Sabor a mi;* eight more. Capitol © T 10446, \$3.79; ST 10446, \$4.79.

The popular music of Mexico has long been notable for syrupy sentimentalism. Rarely is there any restraint, rarely are feelings expressed with anything less than sobbing excess. Mexico is a land where musical time seems to have stood still: the revolution that produced modern jazz in this country and later bossa nova in Brazil didn't touch Mexico. Its popular music has remained as melodramatically corny as its movies.

This album gives indication that in light music Mexico may at last be moving off dead center. The songs are modern, the orchestrations are well-written and intelligent. (The arranger isn't identified, but he should be.) Finally, the singing of the young lady identified only as Gabriela is warm and communicative. I have no idea who she is: the album cover identifies her only as "the new favorite of Mexico's jet set," whatever that may mean. But she sings well, a little like an Astrud Gilberto with intelligence.

But the songs are the most interesting thing. Written by a bunch of composers I've never heard of, they're the best to come out of Mexico in some time.

The orchestra that backs Señorita Gabriela is better than one would expect. Though the cover proudly proclaims that

the disc is "Recorded in Mexico City," that isn't much of a recommendation: Mexico City studio orchestras are notoriously sloppy. But this one is reasonably clean, and it contributes to an interesting album that suggests that things are stirring in Mexico's pop music world. G.L.

**JEFFERSON AIRPLANE: Jefferson Airplane Takes Off.** Marty Balin, Paul Kantner, Jorma Ludwik Kaukonen, Signe Toly Anderson, Alex Spence, and Jack Casady, vocals and rhythm accompaniment. *Let Me In; Bringing Me Down; Chauffeur Blues;* eight more. RCA Victor © LPM 3584, \$3.79; LSP 3584, \$4.79.

Jefferson Airplane is a rock group of some notoriety from San Francisco. The album cover photograph shows its six members bundled up in dark coats in front of an airplane—unsmiling, in keeping with the current vogue in mod photographs.

Jefferson Airplane is (are?) not bad. A couple of them even seem fairly talented: one sings a robust solo on *It's No Secret* and at least one or two could learn to play guitar well. As in most rock groups, the drummer, an admitted raw-beginner, drags them all down. The material, made up mostly of originals, is ponderously hip. But the group evidences a degree of excitement in *Tobacco Road*—the most organized and musical track on the disc—indicating that perhaps there's a potential for growth and improvement here. Whether they wish to develop, or whether they consider themselves at the pinnacle of their merit now, is beyond my power to estimate. In his liner notes, Ralph Gleason states that his "standard for good music" is "when it sticks in your mind," as does the Airplane's *Come Up the Years*. What usually sticks easiest in my mind are loathsome and moronic bits such as "Hi, ho, hey, hey, chew your little troubles away." M.A.

**STEVE LAWRENCE: Sings Of Love And Sad Young Men.** Steve Lawrence, vocals; orchestra, Pat Williams, arr. and cond. *When Your Lover Has Gone; Ballad of the Sad Young Men; Good Times;* eight more. Columbia © CL 2540, \$3.79; CS 9340, \$4.79.

It's been noted in recent years that Steve Lawrence, once the most promising singer on the set, has lost his depth: he's put out one slick record after another. From the sound of this album, things are looking up. Though there are still lapses into a showbiz surface hipness, there are also many genuinely touching moments: *I'm a Fool to Want You* and *Tender Is the Night* are both beautifully done.

The success of the album owes much to the splendid arrangements of Pat Williams. The string writing on *The Thrill Is Gone* is especially lovely. In one song Williams does the impossible: using a big band, he manages to make something totally new and delightful out of the old workhorse, *Baby Won't You Please Come Home*. Williams should be doing much more work on quality pop albums like this.

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Steve Lawrence has always had one of  
the best voices in pop music. If this  
album is an indication of the direction  
he's pursuing, he may yet wind up one of  
our best singers. M.A.

**GORDON MacRAE: If She Walked  
Into My Life.** Gordon MacRae, vo-  
cals; orchestra, Marion Evans, Nor-  
man Leyden, or Van Alexander, arrs.  
and conds. *The Impossible Dream;*  
*Yesterday; Who Can I Turn To;* eight  
more. Capitol © T 2578, \$3.79; ST  
2578, \$4.79; T ZT 2578, \$7.98.

This is an album of Almosts. Gordon  
MacRae sang almost well. Marion Evans,  
one of the finest arrangers in the country,  
was allowed to write almost superbly on  
his four contributions. Several songs are  
almost first-rate (*Dear Heart, Young and  
Warm and Wonderful*).

The name of the game is compromise.  
Capitol gathered sufficient forces to make  
an album of unquestionable excellence,  
then held them back to make room for  
commerciality. The arrangements had to  
accommodate various forms of back-  
beat, an invariable quality-razer.

Gordon MacRae's voice grows warm-  
er with time; unfortunately, it also grows  
thicker. But his singing here, if uneven,  
is quite pleasant, especially his phrasing.  
He's curiously reminiscent of Al Jolson  
on *I Want To Be With You*.

There's little excuse for the depressing  
quality of this album. If a record isn't  
good, the least it can do is be distinctly  
bad. This one is neither, and after sev-  
eral listenings, it slips quietly, depress-  
ingly, onto the shelf of boredom. M.A.

**MATT MONRO: Matt Monro's Best.**  
Matt Monro, vocals; orchestra, Johnnie  
Spence, cond. *Beyond the Hill; Walk  
Away; Yesterday; For Mama; Softly  
As I Leave You,* seven more. Liberty  
© 3459, \$3.79; 7459, \$4.79.

**MATT MONRO: This Is the Life!**  
Matt Monro, vocals; orchestra, Sid Tel-  
ly, cond. *I'm Glad There Is You;*  
*Strangers in the Night; Sweet Lorraine;*  
*Honey on the Vine;* seven more. Cap-  
itol © 2540, \$3.79; ST 2540, \$4.79;  
YT 2540, \$5.98.

The subtle difference in treatment that  
can make a singer sound good or just  
adequate can be heard in these two discs.  
Monro is an attractive English singer  
with a moderate but pliable voice who  
shows a becoming respect for the sense  
of the lyrics he sings. On the Liberty,  
a collection of fairly recent performances,  
the arrangements often tend to be over-  
blown productions and Monro responds  
by straining beyond a comfortable range  
so that his voice constantly thins out. On  
the Capitol, his first disc for that label,  
Sid Feller's arrangements keep him at an  
easy, relaxed level, allowing him to make  
full use of the warm tones that give his  
singing distinction. In this sense, he is  
handled very much like Perry Como al-  
though his singing style is not at all in  
Como's Crosby-derived vein. Monro is  
more in the Sinatra line, a relationship  
that is more evident on the Liberty when  
he falls into trite Sinatra-southern ("ne-  
ah" and "he-ah") than on the Capitol  
where his relaxation is accompanied by  
a cleansing of mannerisms and accents.

Just taking it easy as consistently as  
he does on the Capitol does not provide  
Monro with all the keys to a good per-  
formance, however. There is still the  
matter of context—his *You're Gonna  
Hear From Me* sounds amiable and at-  
tractive but his lazy-along approach  
makes the determined, "challenge-the-  
world" lyrics seem ridiculous. J.S.W.

**MYSTIC MOODS ORCHESTRA: Night-  
time.** Orchestra, Don Ralke, arr. and  
cond. *Summertime; Shane; Days of  
Wine and Roses;* nine more. Philips ©  
PHM 200213, \$3.79; PHS 600213,  
\$4.79; C 600213, \$7.95.

A combination of rain and soft music is  
considered an effective aphrodisiac.  
Somewhere in San Francisco, where they  
like to let on that they know about such  
things, somebody dreamed up the idea  
of an album that supplied not only the  
music but rain sounds—to help out the  
guy with an excellent opportunity but no  
handy storm. The album sold well.

This disc is its successor, based on the  
premise that the sound of surf is an even  
more potent impassionater than rain.  
Brad Miller, who produced the album,  
has recorded surf sounds very well in-  
deed, and the blending job is excellent,  
no matter how silly the fundamental  
idea: the surf roar is given a transparent  
texture so that in places it sounds like a  
section of the orchestra.

But you have to be a hopeless sexual  
boob to go for this album or its prede-  
cessor. Anyone who makes love to music  
has no appreciation of either art. G.L.

**RICHARD TUCKER: What Now My  
Love.** Richard Tucker, vocals; orches-  
estra, Arthur Harris, arr.; Franz Al-  
lers, cond. *Sunrise, Sunset; What Kind  
of Fool Am I?; More;* nine more. Co-  
lumbia © ML 6295, \$3.79; MS 6895,  
\$4.79; MQ 860, \$7.95.

A lot of operatic singers have stepped  
with great assurance into the field of  
popular music, to give us weirdly W-  
agnerian versions of *I've Got You Under  
My Skin, St. Louis Blues,* and the rest.  
How about a program that includes Ro-  
berta Peters singing *Tumbling Tumble-  
weeds.* José Greco and his troupe doing  
square dances, and Tony Bennett singing  
Mozart?

Most opera singers sound monument-  
ally silly in programs of popular songs.  
Richard Tucker is an exception, and  
this is a successful pop album. The se-  
cret is largely in Mr. Tucker's thoughtful  
selection of material. He has chosen  
outgoing songs structured to accommo-  
date his big projection.

Unlike so many opera singers, Mr.  
Tucker has a genuine feeling for popular  
material, an apparent fondness for it.  
He does not oversing to prove his prow-  
ess. His readings are relaxed and warm,  
and the voice is superb. Arthur Harris'  
orchestrations are a bit austere, but skill-  
ful, and suited to Mr. Tucker's voice.

The only lapse of taste occurs in *The  
Rover,* a galloping art song better suited  
to a concert program than an album of  
popular music. Never mind. There's a  
bad track in almost every good album,  
and over-all, this is a distinguished pack-  
age. M.A.



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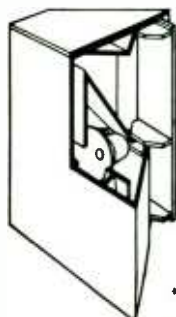
The Klipschorn® is offered in a wide range of fine hardwood, hand-rubbed finishes comparable to that found on the highest quality grand pianos. Satin lacquer and oiled finishes are also available.

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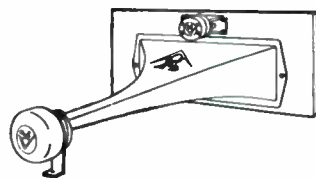


\*In Klipsch speakers all forms of distortion are minimized—especially AM and FM distortion which are many times as objectionable as simple harmonic distortion. Technical papers available on this subject.

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## JAZZ

**BENNY CARTER: Additions to Further Definitions.** Benny Carter, arr. *Fantastic That's You; Prohibido; Doozy; Titmouse*; five more. Impulse © 9116, \$3.79; S 9116, \$4.79.

Give Benny Carter four or five good saxophonists and he'll come back with section playing that is crisp, meaty, glittering, and with the suave sense of swing that glides through his own work as a soloist. Here the group is just saxophones and rhythm. His writing is a joy to hear.

Carter spreads his saxophones out to get a range of sound that often suggests the texture of a full band. At the same time, the effect is compact and clean. Carter has remained a remarkably consistent soloist on alto for more than three decades. His work and the rugged tenor of Teddy Edwards produce the most effective moments when the saxophonists are not working as a group.

Don Abney plays honest big-band piano, not just comping but getting right in there with a line of his own that heightens the ensembles instead of merely lumbering under them. Carter makes all the material sound good and there is a particularly nice, imaginative touch in his treatment of *If Dreams Come True*. It comes off as a sort of soft shoe dance for drummer Alvin Stoller. J.S.W.

**"CHICAGO, SOUTH SIDE."** Historical Recordings © Vol. 10, \$4.98 (mono only). Bergen Station, P.O. Box 4204, Jersey City, N. J. 07304.

Chicago groups led by J. C. Cobb, Roy Palmer, Jimmy Wade, Jimmy Bertrand, Harry Dial, and Jimmie Noone—recorded between 1928 and 1932 on Vocalion, Perfect, and Brunswick—make up this collection. Despite the presence of Louis Armstrong on a pair of Bertrand sides, the best work is done by the Cobb, Palmer, and Noone groups. Both the Cobb and Palmer bands (the latter recorded as the "Memphis Night Hawks") have a loose, bubbling attack inspired by Buddy Barton's piano, which maintains a rollicking mood all through these pieces. Darnell Howard's soaring clarinet gives an added lift to the three Palmer selections. Noone's group includes Earl Hines on piano (he contributes a beautiful, cascading, breaking solo to *I Need Lovin'*) and Art Jarrett, who was a vocalist with Ted Weems and later led his own band. Armstrong gives some depth to two thin pieces by Jimmy Bertrand's Washboard Wizards, but clarinetist Johnny Dodds, who is heard on both these pieces as well as a third Bertrand offering, does not distinguish himself. Pianist Alex Hill plays a solo that brightens an otherwise stiff performance by Jimmy Wade's Dixielanders, while Harry Dial's two entries are routine perform-

ances despite the presence of Omer Simeon. This is a very mixed collection which balances some excellent performances with several that will immediately return to obscurity. J.S.W.

**JOHN COLTRANE: Meditations.** John Coltrane and Pharoah Sanders, saxophones; McCoy Tyner, piano; Jimmy Garrison, bass; Elvin Jones and Rashied Ali, drums. Impulse © 9110, \$4.79; S 9110, \$5.79; ⓧ X 316, \$5.95.

What you get from this disc depends on the extent of your willingness to go along with Coltrane's current explorations in extended cacophony. Both sides are played without pause (18:06 for Side 1; 19:02, Side 2), although they carry several subtitles. The first side (*The Father and the Son and the Holy Ghost and Compassion*) is a blaring ensemble continuum, somewhat like the orchestral interludes Coltrane used on his recent "Ascension" (Impulse 95) but, unlike those interludes, leading nowhere. After about twelve minutes of this, Coltrane briefly pulls things together, leading to a long, rolling solo spun out on piano by McCoy Tyner.

The second side (*Consequence, Love, and Serenity*) is turned over to soloists—first a sound but long bit of bass playing by Jimmy Garrison, followed by Coltrane in a reflective mood. Then Pharoah Sanders goes into the stuck pig routine that seems to be his standard mode of expression. By the time Tyner's piano eventually moves in to overwhelm Sanders' frantic squealing like a great calming wave, whatever interest one might have had in this record has been pretty well dissipated.

Coltrane professes great admiration for Sanders: "the strength of his playing, the conviction with which he plays"; and he has "will and spirit." The remarkable thing about Sanders is that he can have all these qualities and yet produce sound without substance. Coltrane seems to be attracted by this disjunction because the noisy ensemble that covers most of the first side is equally lacking in substance. J.S.W.

**CHICO HAMILTON: The Further Adventures of El Chico.** Clark Terry, trumpet; Jimmy Cheatham, trombone; Danny Bank, Charlie Mariano, and Jerome Richardson, reeds; Gabor Szabo, guitar; Richard Davis or Ron Carter, bass; Hamilton, Victor Pantoja, and Willie Bobo, percussion. *Monday, Monday; Who Can I Turn To; The Shadow of Your Smile*; seven more. Impulse © 9114, \$4.79; S 9114, \$5.79; ⓧ X 317, \$5.95.

Although there is a leaning towards the currently fashionable Eastern wail in these pieces, the set is refreshingly free of formula thinking. Several interesting musicians move in and out of the spotlight, giving the pieces a constantly changing texture. Szabo's guitar, played with a hard twang that suggests a sitar, and Mariano's alto saxophone are the primary contributors of the Asiatic sound. Jerome Richardson, one of the most adept of New York's studio musicians, plays some gorgeously dark-text-

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tured solos on alto flute and, on *The Boy with the Long Hair*, joins with Danny Bank on piccolo to create a beautifully singing duet. Bank makes buoyant use of his piccolo on *Day Dream* while Clark Terry, both vocally and on flugelhorn, turns *Got My Mojo Working* into a high-spirited romp. Hamilton and his expanded rhythm section keep things churning behind the front-line men. J.S.W.

**JOHNNY HODGES AND REX STEWART:** *Things Ain't What They Used to Be*. RCA Victor © LPV 533. \$4.79 (mono only).

Reissues of 1940-41 recordings by two of the nonpareil Ellington small groups led by Hodges and Stewart. Hodges' selections include his pungent *That's the Blues Old Man*, the original recording of *Things Ain't*, and two classic Hodges pastels, *Passion Flower* and *Day Dream*. Stewart, with Ben Webster in his supporting cast, makes *Menelik (The Lion of Judah)* a magnificent *tour de force* of half-valve and no-valve techniques to contrast with the sunny crispness of his trumpet on *Linger Awhile*. His warm tributes to Cootie Williams (*Mobile Bay*) and Bubber Miley (*Poor Bubber*) are also here, along with *Subtle Slough* (the first version of what is now *Just Squeeze Me*). J.S.W.

**THAD JONES/MEL LEWIS:** *The Jazz Orchestra*. Solid State © SS 18003. \$4.79 (stereo only).

**Thad Jones/Pepper Adams Quintet:** "Mean What You Say." Milestone 1001. \$4.79; © 9001, \$5.79.

I've heard the eighteen-piece Lewis/Adams Jazz Orchestra on Monday nights at the Village Vanguard in New York where, jammed into this closet-sized club, it has played with a delightful loose, free and easy *bonhomie*. And I've heard the same band at the Newport Jazz Festival where, with all of God's space and an audience of thousands, it fumbled and stumbled through a badly organized program that left many listeners wondering what all the yelling at the Vanguard was about. The band's debut recording falls between these two extremes. But even this relatively satisfactory middle position is less than one expects. What is missing is the personality the band has shown in its Vanguard performances. Here they sound like little more than a very capable studio band. Moments of individuality are contributed by Jones's flugelhorn, Richard Davis' subtle bass, Bill Berry's bristling, muted trumpet, and Joe Farrell's tenor saxophone; but the ensembles have a Kentonian density and the arrangements by Jones, Bob Brookmeyer, and Tom McIntosh exude an anonymous, utilitarian quality.

The Jones/Adams Quintet is a distinctly different proposition. (This disc is the first release by Milestone, a new label involving Orrin Keepnews, one of the founders of Riverside Records.) With Mel Lewis on drums, Ron Carter on bass, and Duke Pearson at the piano, the group boasts a rhythm section that is

more consistently interesting than the two front-line horns—Jones (flugelhorn) and Pepper Adams (baritone saxophone). Jones, Carter, and Pearson have provided several interesting themes for the group to work on, themes which, by and large, are developed with charm and grace and a pleasant swinging quality. This last effect is generated by the three rhythm men—Lewis' relaxed drumming, Pearson's pussyfoot piano fills, and Carter's magnificent bass work which serves as a soft, persuasive, and endlessly expanding rhythmic cushion. Jones has several solos that are beautifully phrased and glowing in tone but Adams, aside from the positiveness of his stance, turns all his solos into flat, mechanical extrusions of routine, long lines. He is far better when he is playing with or behind Jones. The recording balance is unusually good, achieving both separation and a proper sense of instrumental relationships.

**YANK LAWSON:** *Ole Dixie*. Yank Lawson, trumpet; Cutty Cutshall, trombone; Pee Wee Russell, clarinet; Dave McKenna, piano; Bob Haggart, bass; Chico Hamilton, Ed Shaughnessy, Willie Bobo, Victor Pantoja, and Bobby Rosengarden, percussion; Bucky Pizzarelli or Tony Mottola, guitar. *Fidgety Feet*; *Daydream*; *What's New*; *Bossa Nova Noche*; seven more. ABC-Paramount © 567 \$3.79; S 567, \$4.79.

Olla podrida, gumbo, stew—call it what you will. When this mixture of musical odds and ends comes to a boil, it sends out exhilarating vapors.

The ingredients include Dixieland, Latin rhythms, ballads, blues, and a top pop hit from the Lovin' Spoonful. Put it all together and it may not spell *Mother* or *Dixie*, but it rocks with a wonderful rhythm on the Lovin' Spoonful's *Daydream* and exudes the deepest sense of blues on *Bang, Bang*. Three Dixieland chestnuts—*Fidgety Feet*, *Muskrat Ramble*, and *Wolverine Blues*—are run through the mill but they respond less effectively than the more contemporary material. Lawson, a magnificent trumpet player, is in fine form, playing with a full, broad tone that is sometimes overwhelming, while his



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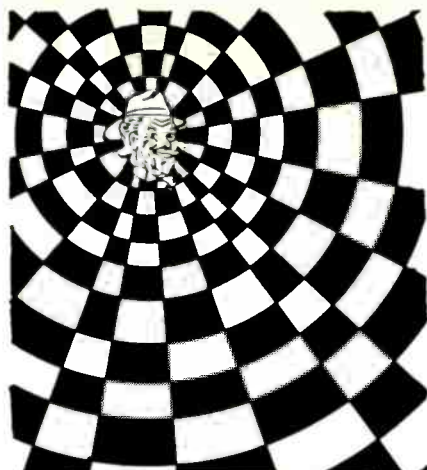
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drummers. J.S.W.

**ROD LEVITT: Forty Second Street.** Bill  
Berry, trumpet; Buzz Renn, George  
Marge and Gene Allen, reeds; Sy  
Johnson, piano; John Beal, bass;  
Ronnie Bedford, drums; Levitt, trom-  
bone and arr. *Shuffle Off to Buffalo;*  
*When Did You Leave Heaven; Please;*  
*The Gold Diggers' Song; Paramount*  
*Parade;* others. RCA Victor © LPM  
3615, \$3.79; LSP 3615, \$4.79.

One of the most ominous characters to  
turn up in jazz in the past couple of  
decades is The Serious Jazz Listener. I  
don't know if he really exists—he is  
written about and talked about, although  
I never knew anyone so pompous that  
he actually claimed to be one. But the  
mere conjuring up of such a person sug-  
gests an atmosphere that is basically  
inimical to jazz. It is probably no co-  
incidence that, at the time this figure  
appeared, the sense of fun once found in  
most jazz began to disappear.

These circumstances put Rod Levitt in  
the role of a messiah, although he'd  
probably laugh at the suggestion, just as  
he finds various degrees of laughter  
(chuckle, smile, occasionally a boffola)  
in his music. Levitt plays music that is  
full of joy.

There have been ample indications of  
this in his earlier discs but this time,  
concentrating on movie music of the  
1930s, he cuts loose. His arrangements  
are witty and imaginative, a far cry  
from the banal caricatures they might  
have been. He writes compact, beauti-  
fully formed charts for his octet which  
they play with great finesse—arrange-  
ments full of tightly woven ensembles,  
delightful hand-offs from one group or  
section to another, and attractive but  
non-flashy solos. Levitt's solos might  
be considered flashy in the sense that  
they are often broad and high-spirited;  
he also makes excellent use of a wah-  
wah plunger in the grand manner of  
Tricky Sam Nanton. But everything is  
a proper contributory element to the  
over-all atmosphere of each piece. With-  
in all this, there is a surprising amount  
of variety—Ellingtonian misterioso and  
slapstick, shuffle rhythms and boleros,  
easy, walking pulsations, and some  
higgery-jiggery that could illustrate a  
fast Chaplin walk. The Serious Jazz  
Listener won't like this at all—but it  
can raise the spirits of the rest of us.  
J.S.W.

**RAMSEY LEWIS: Swingin'.** Ramsey  
Lewis, piano; Eldee Young, bass; Red  
Holt, drums. *Carmen; The Wind;*  
*Limelite;* six more. Cadet © LP 771,  
\$3.79; LPS 771, \$4.79.

**RAMSEY LEWIS: Wade in the Water.**  
Ramsey Lewis, piano; Cleveland  
Eaton II, bass; Maurice White, drums;  
orchestra, Richard Evans, arr. and  
cond. *Wade in the Water; Ain't That*  
*Peculiar; Up Tight;* seven more. Cadet  
© LP 774, \$3.79; LPS 774, \$4.79.

These two albums give us a perspective  
on the curious upgrowth of Ramsey  
Lewis. "Swingin'," recorded in December

HIGH FIDELITY MAGAZINE

1956, is the first album Lewis ever made; the other, recorded in June 1966, is his newest. Most artists get bigger with time but, as is evident when one compares these two discs, Lewis, who wasn't very impressive to begin with, has become smaller. There were indications of searching in the first album, though they were naïve and obvious searchings. He would have a fling at counterpoint here and there, quote a little Rachmaninoff, botch up a little Bizet. As time has gone on, he has stripped away many earlier borrowings and we find that there's hardly anybody there at all. At least he had the virtue of a rather pretty tone in the early album; now he doesn't even have that—in pursuing the banalities that have brought him success, he has managed to make his tone hard, thin, and tinny.

His bag, of course, is gospel-blues, but there are any number of musicians who do it better. Les McCann, who is of the same gospel-blues persuasion, cuts Lewis to pieces. For McCann, limited technician though he is, has a wonderful quality of ebullience, a *joie de vivre* that Lewis lacks. He's much more inventive, has more musical ears, and, unlike Lewis, sets a powerful groove for a rhythm section. It isn't quite correct to say McCann has a better dynamic sense because that implies that Lewis has a lesser one—and the fact is that he has no dynamic sense at all. Everything burbles along at the same drone level.

A big band has been added to the Ramsey Lewis Trio in the new album. Even with all that brass to push him, he still doesn't swing. Richard Evans, who wrote the arrangements, has kept the scores simple, so that they stay out of Lewis' way. This was perhaps unnecessary. There isn't anything much for the band to get in the way of.

The great success of the Ramsey Lewis Trio is further indication of the contemporary public passion for trivia. G.L.

**GARY McFARLAND: Profiles.** Nineteen-man orchestra; Gary McFarland: vibes, arr., and cond. *Bygones and Boogie; Mountain Heir*: four more. Impulse © 9112. \$4.79; S 9112. \$5.79.

**GARY McFARLAND: Simpatico.** Gary McFarland, vibes; Gabor Szabo and Sam Brown, guitars; Richard Davis or Bob Cranshaw, bass; Joe Cocuzzo, Tommy Lopez, and Barry Rodgers, percussion. *Norwegian Wood; Cool Water; Nature Boy; The Word*: seven more. Impulse © 9122. \$4.79; S 9122, \$5.79.

For a concert at Philharmonic Hall in New York in February 1966 (parts of which make up "Profiles"). Gary McFarland undertook to write an entire evening of original material. This is stretching anybody's creative capacities to an extreme. McFarland came through in middling fashion—none of his writing was particularly memorable but neither was any of it disastrous. Wisely, under the circumstances, he left a good deal of space open for his sidemen. There is, however, one piece on which McFarland as composer-arranger and the or-



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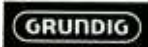
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chestra, as individuals and as an entity, all come together effectively—*Winter Colors*, initially a subdued, atmospheric piece which winds up with a rocking full band finale. Otherwise the sidemen carry more of the load than the composer and they do it somewhat erratically. Tenor saxophonist Zoot Sims throws in a strong solo on *Willie* but there is a good deal of mumbling through stock sets of figures on other pieces.

The best part of the concert and of the disc is the enthusiasm generated by the full band when it can cut loose on a riff. It is most unusual to find a bunch of studio musicians up on a concert stage, doggedly reading strange charts, suddenly sitting up and blowing with the freedom and enthusiasm that this group does. *Milo's Other Samba* gets the full benefit of this free-blowing attitude and, consequently, is easily the most satisfying piece in the set.

A very different side of McFarland is found on *Simpatico*. Here, in tandem with guitarist Gabor Szabo (an effective soloist on *Profiles*), McFarland sings, whistles, and keens through a set of low-keyed performances that suggest a bloodless fusion of bossa nova and rock and roll. The set has a disengaged, trancelike quality except when McFarland whistles. His whistling, which has body and vitality, cuts through the limp surroundings like a glistening ray of sunshine. J.S.W.

**SONNY ROLLINS: Alfie.** Sonny Rollins, tenor saxophone; orchestra, Oliver Nelson, arr. and cond. Impulse © A 9111, \$3.79; AS 9111, \$4.79.

The struggle of jazz for acceptance in motion picture underscoring was a long one, but it appears to be over: there are, if anything, too many jazz or jazz-tinted scores, some of them not very good.

On the whole, European film-makers have been more open-minded about jazz in underscoring, and so it is scarcely surprising that the best example of the uses of jazz in a motion picture in a long time is British in origin. *Alfie* is a scathing comedy about a self-indulgent seducer who in the end awakens to an awareness of his own loneliness. Sonny Rollins did the score. It is my understanding from mutual acquaintances that Rollins largely improvised it—watching the film on a screen, striding the studio with tenor saxophone in hand, telling the musicians what he wanted, then playing. The music was remarkably effective as dramatic underline: leaving the theatre, one found it hard to imagine the film without Rollins' big-toned tenor repeating the piquant main theme in various moods.

This album is music *from* the soundtrack, not directly *off* it. That is to say, it's been re-recorded, perhaps because a fuller and better recorded sound was needed. The Rollins score has been somewhat enlarged by Oliver Nelson, but the writing is faithful to the original. The flavor has been maintained, and that's the main thing. And some excellent soloists, including guitarist Kenny

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**Stereo Electronics.** Leonard Feldman shows how simple and inexpensive stereo has become. Whether you choose the completely separate approach (preamp, power amp, tuner) a partly integrated approach (preamp-power amp, tuner) or a fully integrated design (receiver) you are probably getting better value than ever before. Almost everything new is solid state which means compact and reliable yet capable of high quality performance. Also, a brief primer run through on the basic functions of preamp, power amp, tuner, some hallmarks of quality.

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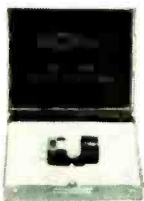
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Burrell and pianist Roger Kellaway, have been added.

Rollins is prone to periods of musical chaos. He clearly wasn't in one of them when he did the *Alfie* score, which—aside from being one of the more interesting film scores of the year—offers us some of the most cohesive Sonny Rollins of recent times. G.L.

**DOC SEVERINSEN SEXTET: Live! Live! Live!** Doc Severinsen, trumpet: Arnie Lawrence, alto saxophone, Phil Bodner and Stanley Webb, woodwinds: Tony Mottola, Al Casamenti, Bucky Pizzarelli, and Tommy Kay, guitars: Dick Hyman, piano: George Duvivier, bass: Lou McGarity, trombone: Bobby Rosengarden, drums: Dick Hyman, arr. *I'm Confessin'*; *Melancholy Baby*; *Michelle*: nine more. Command © 901, \$4.79; S 901, \$5.79; T X 901, \$5.75.

Last spring Doc Severinsen, who has been a top studio trumpeter in New York for more than a decade (notably in the *Tonight* show band), formed a sextet built around the combination of his horn and Arnie Lawrence's jumping alto saxophone. The group made an impressive debut at Basin Street East. This collection derives from that appearance, largely through the presence of Lawrence, although it is played by groups of various sizes (and it is not "live" in the sense of being recorded on location; this is a studio job).

Severinsen's flamboyant virtuosity and Lawrence's lean, punching attack are effective complements, and some of the treatments, particularly of so hackneyed a tune as *The Saints*, are imaginative. Severinsen and Lawrence trim the accumulated country club fungus off *The Saints* and make it leap. Even the derivative pieces have quality—Doc's Harry James intonation on *If He Walked Into My Life* is so beautifully enunciated that I doubt if James in his best days could have equaled it, while *Georgia on My Mind* is a provocative instrumental interpretation of Ray Charles' vocal version of the Hoagy Carmichael standard. However, this sort of borrowing, which Severinsen has been doing for years, leaves him in the same stylistic limbo that has kept him from establishing his own identity. The most promising pieces in this set are those on which he collaborates with Lawrence to give his virtuosity a definitely personal direction. J.S.W.



## FOLK

**LUIS BORDON: Light and Latin.** Luis Bordon, Paraguayan harp; other instrumentalists. *Formosa: Periquitinho; Cae, Cae*: nine more. © Epic LN 24208, \$3.79; BN 26208, \$4.79.

To know Paraguay is to loathe it. Amid the polychrome richness and excitement of Latin America, Paraguay's dreary little dictator has managed to build a society of peerless forgettability.

Folk music always bespeaks its land of origin, and Paraguayan folk music is no exception: like the country that spawned it, it's dull. The indigenous instrument is a nonchromatic harp with twisted strings that seem to go out of tune even more readily than those of the classical harp. Paraguayan harpists are everlastingly forming themselves into orchestras, in which a few guitarists are occasionally allowed, and they stand around with broad grins playing their rhythmically ordinary, harmonically primitive, melodically naïve music as if it were the damndest thing man had invented since the backscratcher.

Given that the American record industry has an almost mystical faith in the value of monotony, it was inevitable that one of its minions would stumble on the Paraguayan harp. One of them did, and this record is the result. Somebody is going to discover hidden meanings in it, all sorts of social significance. If Epic plays its hand right, it could be in on the ground floor of another genuinely unimportant fad. G.L.

**COLUMBIA LEGACY SERIES: The Irish Uprising 1916-1922.** Columbia © 32 B5 0001, \$10.95 (two discs, mono only, with book).

Who fought in the Easter Rising of 1916, that bloody fulcrum that wrenched Ireland from centuries of British dominion? The quixotically uniformed, foolishly armed rebels numbered a bare 1200 and a handful of scholars and bards and idealists marched at their head as they advanced down O'Connell Street to seize the Government Post Office in that dim and smoky Easter Week. Chief among them was the poet Patrick Pearse, fated to die before a British firing squad upon the seeming failure of the rising.

"Ah!" wrote Sean O'Casey, sometime Dubliner and eyewitness to the *Troubles*. "Patrick Pearse, you were a man, a poet, with a mind simple as a daisy, brilliant as a daffodil; and like these, you came before the swallow dared, and took the Irish minds of March with beauty." And another great poet, William Butler Yeats, saw the ashes of that doomed rebellion give birth to "a terrible beauty."

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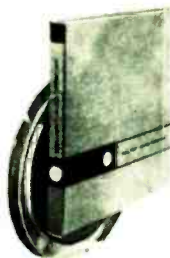
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sacrifice, Ireland went free. For once,  
the bumbling poets won it all.

I cannot pretend to be objective about  
the Easter Rising. All my sympathies lie  
with the rebels. So do those of the pro-  
ducers of this magnificent album, "The  
Irish Uprising." It is history splendidly  
recounted—in the ballads of Ireland opp-  
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Brothers and Tommy Maken, in the  
words of Eamon DeValera and Sean T.  
O'Kelly, in the poetry of Yeats and of  
Pearse, in Sinn Fein manifestos and  
independence proclamations. The accom-  
panying book, hardbound and copiously  
illustrated, adds another dimension to the  
two records. The duo may well rank as  
the most dramatic comment yet formu-  
lated on the only romantic revolution  
of this unromantic century. Since Colum-  
bia was obviously aiming at permanence,  
one can only deplore the flimsy, grossly  
inadequate packaging of the set. O.B.B.

**AMALIA RODRIGUES: Haunting Fire  
of the Fado.** Amália Rodrigues, vocals.  
Capitol © T 10441, \$3.79; ST 10441,  
\$4.79.

Fado, the Portuguese national song form,  
has never really gained popularity in  
North America—perhaps because of  
fado's unrelieved gloom, its almost neuro-  
tic melancholy. As one consequence  
we have failed to plumb the art of  
Amália Rodrigues, a *fadista* who also  
happens to be one of the great female  
singers of this era. This release provides  
a splendid entree to her world of Lusita-  
nian sorrow. Here is the smoldering  
voice, so like Edith Piaf's, limning the  
hot fado grief against soft, golden gui-  
tars.

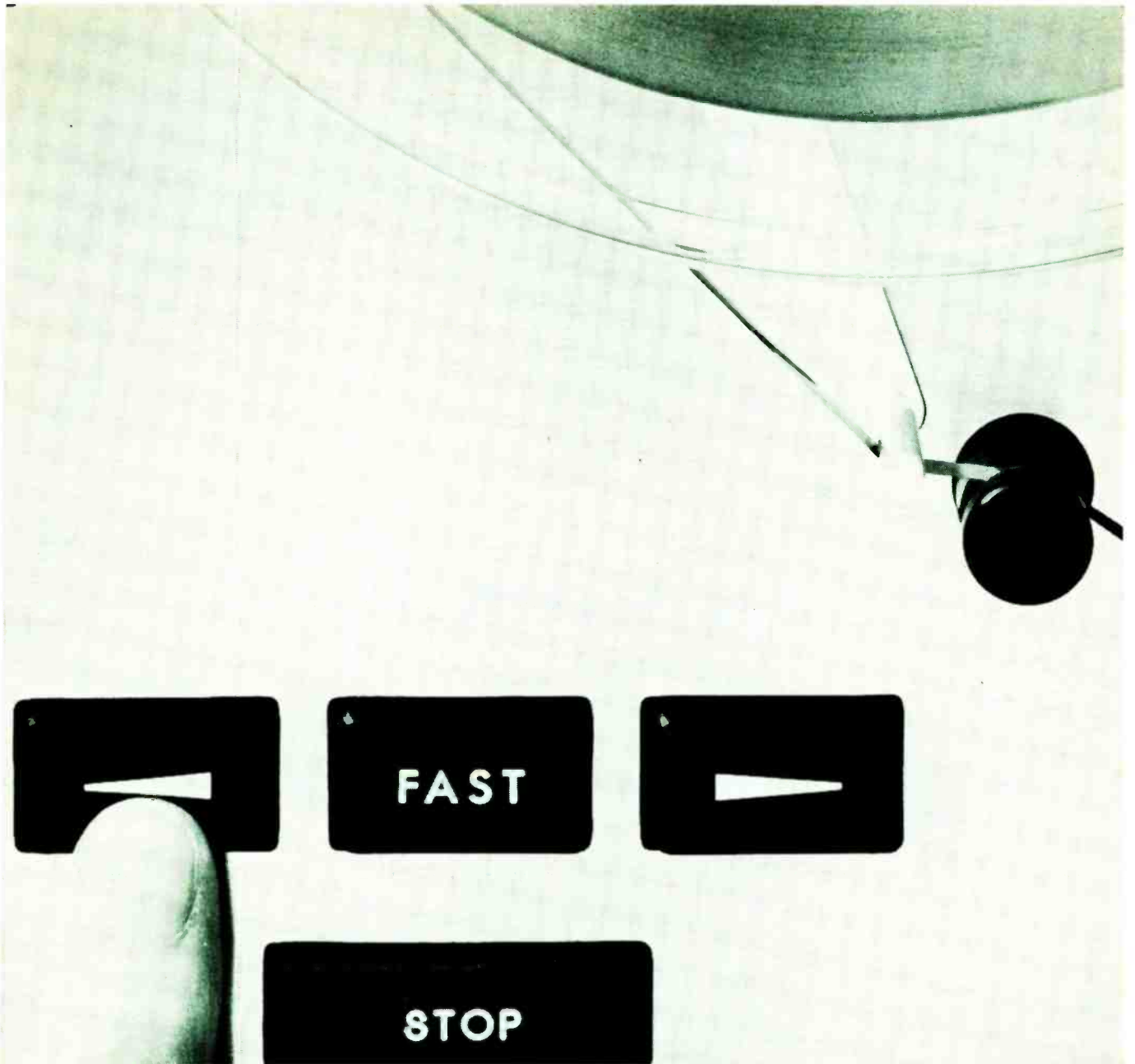
Capitol has provided Amália with the  
finest sonic showcase of her career and  
I would urge any interested party to  
purchase this record forthwith. I do wish,  
however, that Capitol had mustered  
better annotation. Sung Portuguese falls  
incomprehensibly upon the Anglo-Saxon  
ear; the sparse outlines of the songs  
along with a superficial appreciation of  
fado by Laurindo Almeida—or a lazy  
ghost—shed a lamentably feeble light on  
this dark, powerful projection of the  
Portuguese *esprit*. O.B.B.

**PETE SEEGER: Dangerous Songs.** Pete  
Seeger, vocals. Columbia © CL 2503,  
\$3.79; CS 9303, \$4.79.

A more than usually sparkling recital  
by the doyen of American folksingers.  
Seeger runs a startling gamut from nurs-  
ery rhymes to Shakespeare and features  
several witty, irreverent ballads. The  
most amusing and pointed of these is  
*The Pill*, dealing with you-know-what.  
Recommended. O.B.B.



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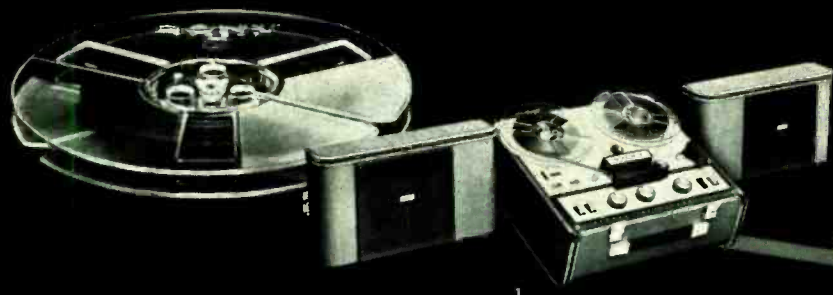
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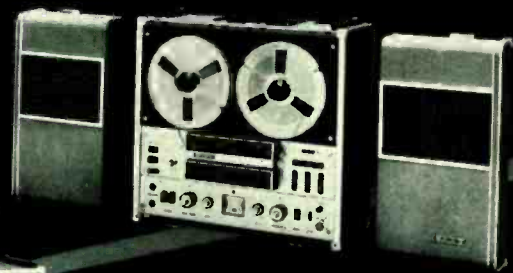
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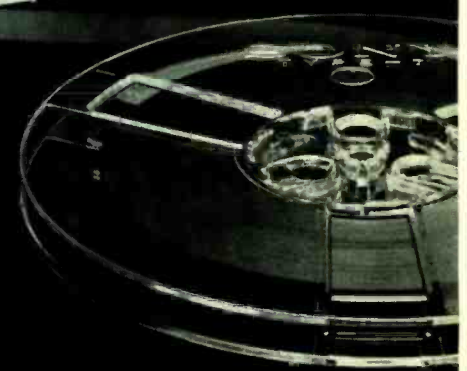


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BY R.D. DARRELL

# THE TAPE DECK

**The Year's Best (Remembered).** The 1966 tape releases have included so many fine works of varied musical and technical appeals that it would be nonsense to compile a best-of-the-year list without specifying best of what and for whom. The nominations made here are simply one man's meat—and they are based less on a totting up of specific sonic and executant merits than on a recording's often inexplicable power to haunt the mind and to demand frequent replays.

And so, while many of my choices are tapes that immediately aroused my heartiest enthusiasm, others are reels that have demonstrated a magic ability to transcend disadvantages I noted in early hearings. Among the first group I would name all four 1966 London programs by pianist Vladimir Ashkenazy (variously featuring Chopin's Ballades and Second Piano Concerto, Ravel's *Gaspard de la Nuit*, and Schumann and Mozart duos with Malcolm Frager) . . . conductor August Wenzinger's Archive tapings of the Op. 6 Handel Concerti grossi and Telemann *Water Music* . . . Bernstein's Nielsen Symphony No. 3 for Columbia . . . Kirkpatrick's Bach *Well-Tempered Clavier*, Book 1, for DGG . . . the Vanguard Schubert *Trout* Quintet with Peter Serkin as pianist . . . and the Weller Quartet's Haydn Op. 33 for London. In the second category I would include the complete Angel *Turandot* and DGG *Magic Flute* (even though I cannot claim that they are superior over-all to the earlier versions from RCA Victor and Angel respectively) and Angel's current release, in reprocessed stereo, of the late Dennis Brain's 1953 Mozart Horn Concertos (even though I freely concede the many virtues of Mason Jones's recent versions for Columbia). Finally, I must cite two other older recordings given a rebirth on tape this year: Vanguard's last six Haydn Symphonies conducted by Mogens Wöldike and the Vaughan Williams *London* Symphony under Barffrolli—genuine bargains at normal prices, best-buys at those of the Everyman Classics Series.

**Too Small for Its Britches?** The problem of product size is one which currently seems to have been preoccupying the Angel/Capitol policy makers lately—and they've been busy doing something about it. Since they apparently felt that standard open reels were pointlessly big for the relatively short 3¾-ips tapings of a single disc program, they've made a bold

return to the presumed-extinct 5-inch reel format. Contrariwise, they evidently feared that their 8-track endless-loop tape CARtridges (which, like those of other manufacturers, measure only 4 x 5½ x 1 inches overall) were so small as to raise serious storage, sales-display, and shop-lifting problems. The Angel/Capitol solution: simply bed-down the little CARtridge in a 7-inch square, inch-thick white plastic "surround" or "doughnut." The resulting package may look odd, but it's a more convenient shape and size for shelf storage. It provides much more space for descriptive "jacket" copy, and it's much less susceptible to petty theft—a consideration far more vital to retailers than nonlarcenous tape-buyers might imagine.

**Keep Your Fingers Crossed.** So far, at least, the recorded-tape world has not been split by a so-called speed war between 7.5- and 3¾-ips technologies—which is as it should be, since there is not now, nor ever need be, any real conflict (or even a cold war). Even the anguished early screams over a theoretically inevitable degradation of standards have almost entirely died down as audiophile purists have discovered that in actual practice—given proper 3¾-ips playback equipment—today's slow-speed tapes can do full justice even to sonic showpieces.

The latest and perhaps most electrifying example is Angel's 5-inch reel of Orff's supercharged *Carmina Burana* (YS 36333, 3¾ ips, 61 min., \$6.98). Rafael Frühbeck de Burgos' reading is more incisive than Ormandy's in the latter's long-favorite Columbia taping of 1961; I prefer the new version's chorus and vocal soloists (soprano Lucia



Popp in particular): and the new Philharmonia Orchestra gives even the Philadelphians a run for their money. But it's the breath-takingly wide dynamic range, warm spaciousness, and almost palpably solid weight and impact of the EMI engineering which so immeasurably enhance the effect of this music's implacable rhythmic ostinatos and thunderous percussive exclamation points. Only in the frequency spectrum's stratosphere do the most spectacular current 7.5-ips tapings (like the magnificent London Phase-4 *Young Person's Guide* under Dorati and *Gaité Parisienne* under Munch) soar higher—often, indeed, too high, for the difference to be audible except on laboratory-quality playback equipment and to the keenest ears.

## Handiness Is Next to Automation.

Though tape veterans refuse to admit that anyone might be daunted by the "difficulties" of reel-threading and reel-turnover-switching and are apt to sniff at the simplified handling characteristics of cartridges and cassettes, they may well find themselves seduced by the latest ingenious improvements in reel-playback equipments which eliminate reel-threading (simply drop the tape end in a slot) and provide automatic reverse-direction playback of Side-2 program materials. Like most old-timers, I disdained such refinements when I first encountered them, but in my current use of a Model 1165 Ampex tape recorder and player I've become so habituated to its conveniences that I'd actively resent having to do without them. As with such seemingly unnecessary inventions as electric toothbrushes, one has scarcely stopped laughing before he finds himself permanently hooked.

**Sanctum Sanctorum.** Even though recorded-tape producers have finally begun to venture into the temple of chamber music, one would not have expected a commercial firm to penetrate to the shrine of that forbidding modern master, Béla Bartók. To be sure, Bartók's immensely difficult six string quartets were taped as far back as 1960, but that was by the recklessly daring Fine Arts Quartet's then-independent Concertapes Company and hardly detracts from the honor due Deutsche Grammophon in giving reel release to the fine Hungarian Quartet's performances (DGG 8652, two reels: approx. 97 and 60 min., \$19.95). Probably no one who treasures the passionately eloquent Fine Arts set will wish to supersede it with the more lyrical but less biting and dramatic new one. But the DGG version has very notable attractions: it costs considerably less than the \$26.85 total for the three Concertapes reels; it is more sweetly and smoothly, if less boldly and realistically, recorded; and—best of all where fairly inexperienced listeners are concerned—the combination of the Hungarian players' almost romantic expressiveness with the sensuous warmth of the DGG sonics makes Bartók's severest dissonances relatively easy for even tender ears to take. And once taken, how incalculably rewarding this extraordinary music proves itself to be!

*This Christmas Shopping Guide is designed to make your Holiday gift buying easy . . . use it to make your gift selections. You will find something for each and every music listener on your Christmas list. Your favorite high fidelity or record shop is the best place for filling every Christmas stocking.*



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# CHRISTMAS SHOPPING GUIDE



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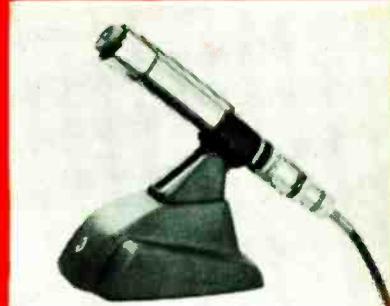




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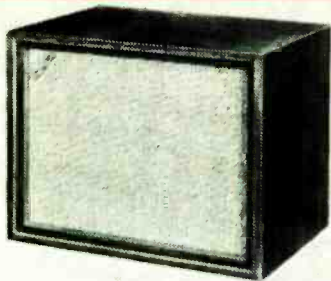
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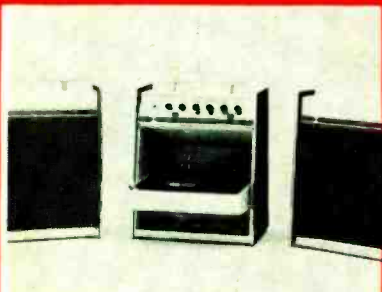
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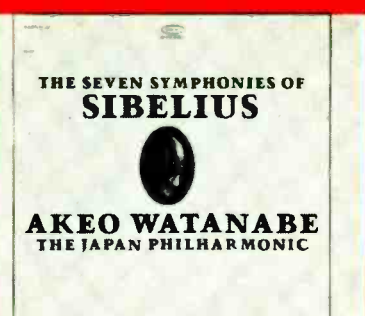
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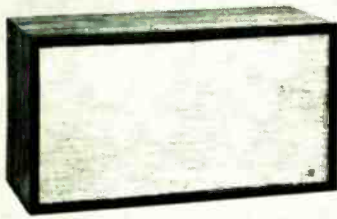
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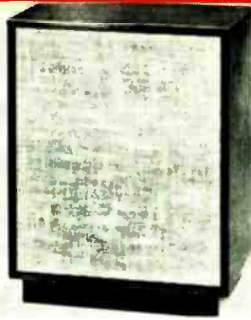
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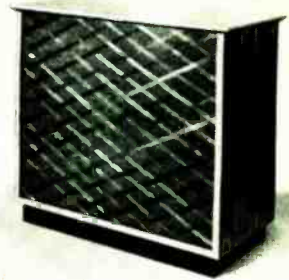
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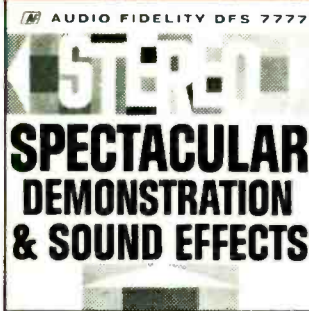
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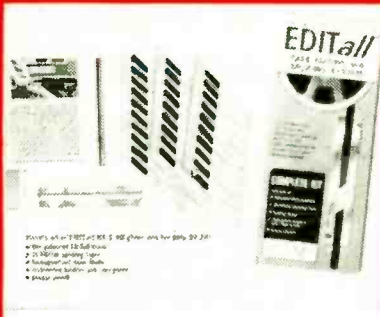
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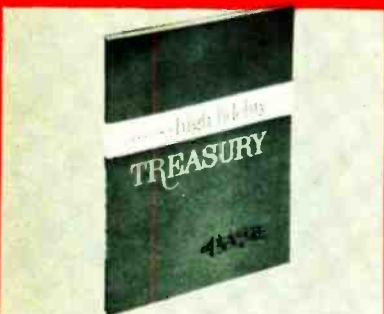
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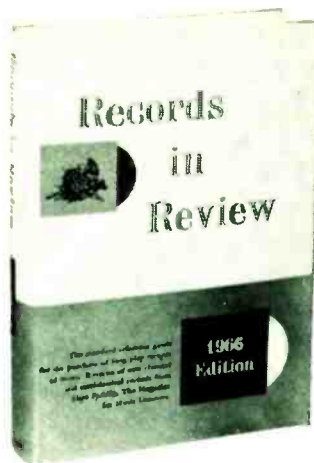
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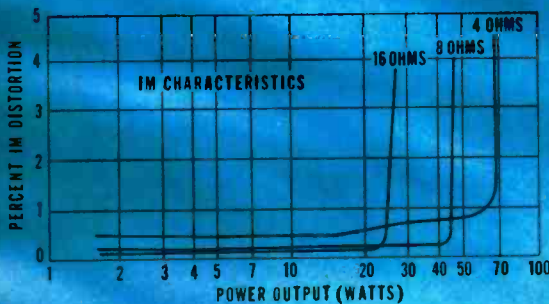
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