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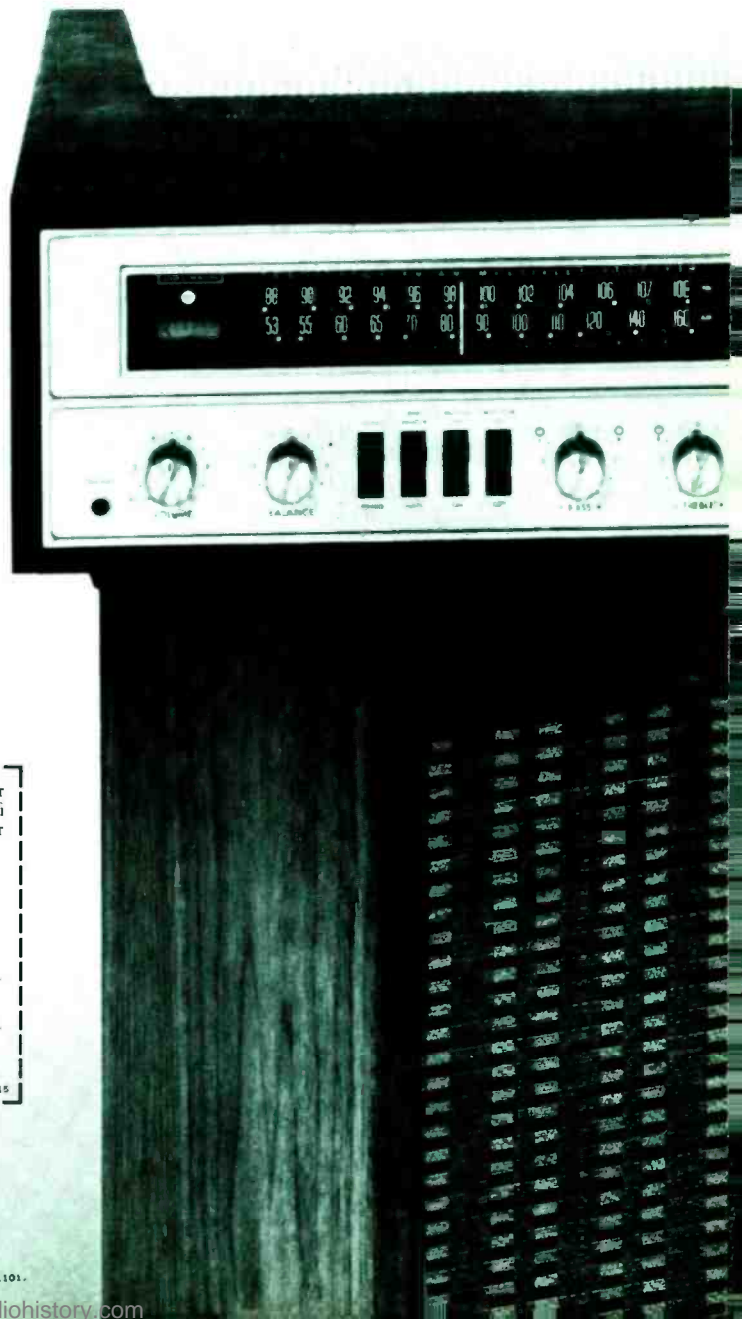
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Director of Advertising Sales

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Publisher

### ADVERTISING

**Main Office:** Claire N. Eddings, The Publishing House, Great Barrington, Mass. 01230. Telephone: 413-528-1300

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HIGH FIDELITY MAGAZINE



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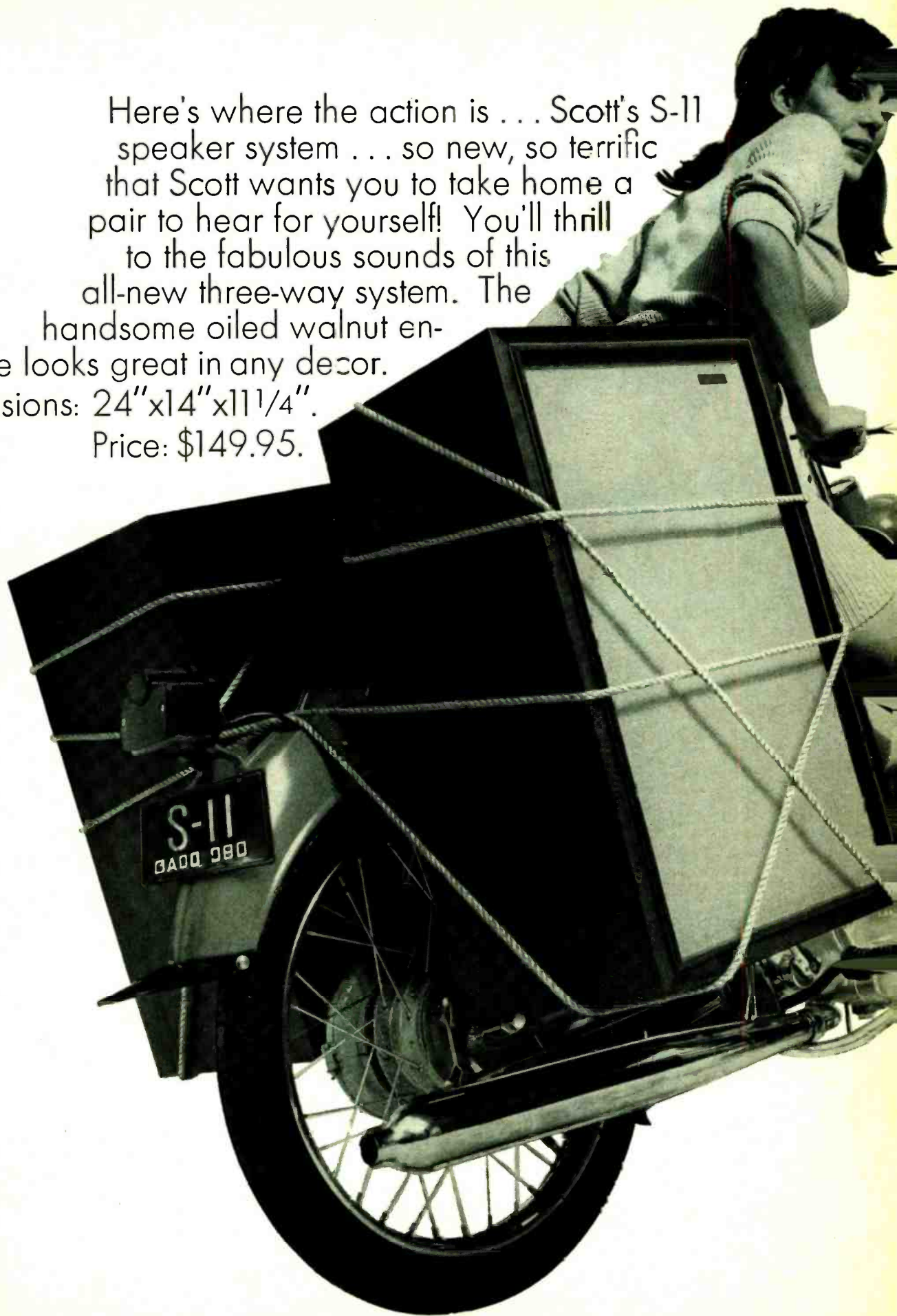
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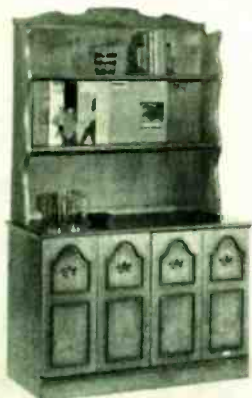
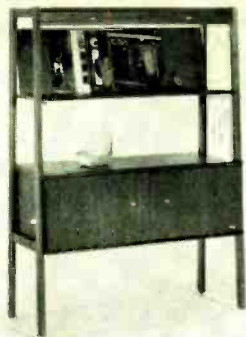
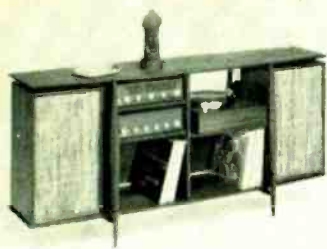
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**CITADEL RECORD CLUB**

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**An Organist Speaks Out**

SIR: "Mutilated" is a vicious word. As used by Deutsche Grammophon in the booklet accompanying the recent Archive release of the Handel organ concertos and quoted in HIGH FIDELITY'S review [February 1967], it is also an insulting word. DGG states that the organ upon which I recorded these works—an instrument built to Handel's specifications at Great Packington, England—was "mutilated" by being tuned up to modern pitch, thereby losing its authentic tone color.

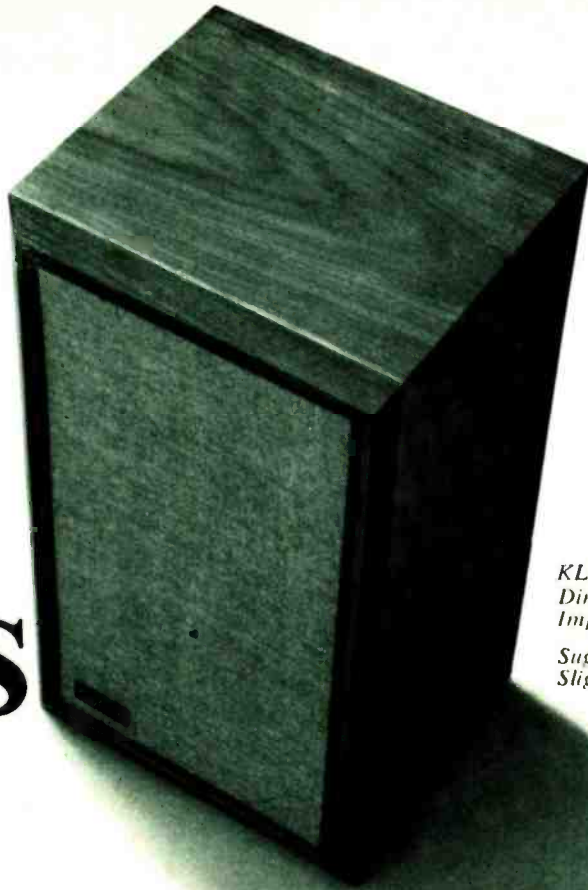
Let me elaborate on the actual facts as stated in the first volume of the Columbia recording of the organ concertos. The Great Packington organ was built around 1750 and has been in the possession of the Aylesford family for two centuries. Though the instrument has not been unused, the dust of years had settled on it. Pitch was somewhat flat, but *not* a semitone—only *part* of a semitone—below our standard of today. Pipes were "cone tuned," and the use of the tuning tool had split and battered many pipe tops, and squashed many pipe feet, preventing proper air passage. In short, the situation was characteristic of many old instruments. A standard restoration process is to trim up the pipe top and add a tight metal sleeve, which extends to the right length and serves as a tuning slide. Noel P. Mander, a leading London organ builder and an authority on old instruments, did this work. In the process, he temporarily raised the pitch a fraction of a semitone to meet the "A" of the London Philharmonic Orchestra, Sir Adrian Boult conducting. The very slight degree of pitch change is indicated by the fact that Mr. Mander found that many pipes needed no particular attention and could be tuned up exactly as they were.

Did we "mutilate" the organ as DGG says? Of course not. The instrument sounded infinitely better after its thorough cleaning, with better air flow and pitch stability. Has the instrument lost its authentic "tone color," as DGG says? Again, nonsense. So small a pitch change results in no loss of character: the Handel organ no more loses its Handelian authenticity than a Stradivarius violin ceases to be a Stradivarius when a soloist tunes to the 444 high pitch of the Boston Symphony Orchestra.

"Authentic" pitch for Handel was the pitch of whatever instrument he happened to be playing at the time. Organs known to have been played by Handel

*Continued on page 10*

# This



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**LETTERS**

*Continued from page 8*

vary from a whole tone (two semitones) flat to a semitone *above* our standard pitch. The Great Packington organ was built when Handel was sixty-five, so it hardly sets the pattern for his whole life.

Did Deutsche Grammophon visit Great Packington? Did they consult with the owner of the instrument, the Earl of Aylesford? Did they discuss the matter with Noel P. Mander, the restorer? There is no indication that they did any of these things.

The Great Packington organ has no direct bearing on the current DGG Handel concerto recordings. There was no reason why DGG should mention the instrument at all. However, from the fact that they did, does one discern a light case of sour grapes? Can it be that the reason they failed to use these authentic tones was because a) the Great Packington organ isn't in Germany, or b) they didn't find it first?

In conclusion, may I point out that the current Deutsche Grammophon album of *Messiah*, a work frequently coupled by Handel in performance (and therefore in pitch) with the organ concertos, is recorded at today's standard pitch and, in fact, rather on the sharp side of A-440. No mention is made with these records of the possibility of altered tone color or lack of authenticity due to the use of modern pitch.

*E. Power Biggs*  
Cambridge, Mass.

**The Art of Can Belto**

SIR:

In his article "Franco Corelli In and Out of Costume" [February 1967] Conrad L. Osborne suggests that the English are incensed by Mr. Corelli because our leading tenors have "smothered techniques."

I doubt if it is true that the English actually are incensed by Mr. Corelli, but I can explain why some critics have objected to this tenor's singing. If only Mr. Corelli could restrain his superb voice and discipline himself to a performance that was not only vocally thrilling but musically satisfying as well, then he could be justly compared to Melchior and Bjoerling. For the present, his lack of artistry makes me and many others prefer Carlo Bergonzi and Jon Vickers among present "Italian" tenors.

If Mr. Osborne counters that this is a matter of opinion and individual taste, I might agree with him. I merely deny that English criticism of Mr. Osborne's hero is chauvinistic.

*Andrew Walker*  
Northwestern University  
School of Law  
Chicago, Ill.

**The Toscanini Recordings**

SIR:

Your editorial "The Toscanini Legacy" [March 1967] was as much a service to all of us who value and revere Toscanini as Mr. George Marek's recollection of La

Scala's reopening ["Appointment in Milan"] was a delight. The disappearance of so many of Toscanini's greatest performances from the catalogue (such as the Gluck *Orfeo*, Act II) and the continued inaccessibility of so many others one would want to hear (the Haydn Symphony No. 98, not to mention many New York Philharmonic and European performances) are very great deprivations.

While I appreciate the fact that through RCA we were allowed to hear Toscanini for seventeen years, I am weary of being grateful for the crumbs that now must content us. His performances are precisely what you call them—a legacy; and the corporation which holds it is morally obliged to execute it fully.

Thank you again for this active remembering of Toscanini.

*William H. Ralston*  
Associate Editor  
The Sewanee Review  
Sewanee, Tenn.

**Marantz Measurements**

SIR:

In addition to the corrections published last month on the Marantz Models 7T preamp and 15 basic amplifier, we would like to call your attention to test data we have obtained on these units, using our own specially built instruments, whose residual distortion is to our knowledge lower than that of any test equipment commercially available.

On the Model 7T preamp, we obtained an IM distortion figure of under 0.1% for 10 volts RMS output referenced to a 28.2-volt peak-to-peak composite IM test signal as monitored on an oscilloscope. We checked its RIAA equalization as within ¼ dB. Signal-to-noise ratio in the phono inputs is 74 dB, relative to a 5 mV input signal; S/N in the high-level inputs is 80 dB, relative to a 100 mV input.

On the Model 15 basic amp, we measured harmonic distortion at under 0.03% at 60 watts RMS output per channel from 20 Hz to 20 kHz. IM distortion is typically 0.06% maximum at or below rated output for any load of 4 to 16 ohms. Our rated damping factor for the Model 15 is 150 throughout the audio range.

Your published test data did not come up to ours on all counts, which we attribute to the normal limits of even the best available standard test equipment. However, your reviewer does have excellent ears and he was unstinting in his praise of the sound of these units.

*Saul B. Marantz*, President  
Marantz Co., Inc.  
New York, N. Y.

*Editor's comment: As Mr. Marantz's letter states, our reliable ears were able to evaluate the superb performance of these units, which only demonstrates anew the axiom that listening tests are as essential as measurements in judging audio equipment. We are, in any event, happy to be able to bring to light the excellent measurements detailed above.*

*Continued on page 14*

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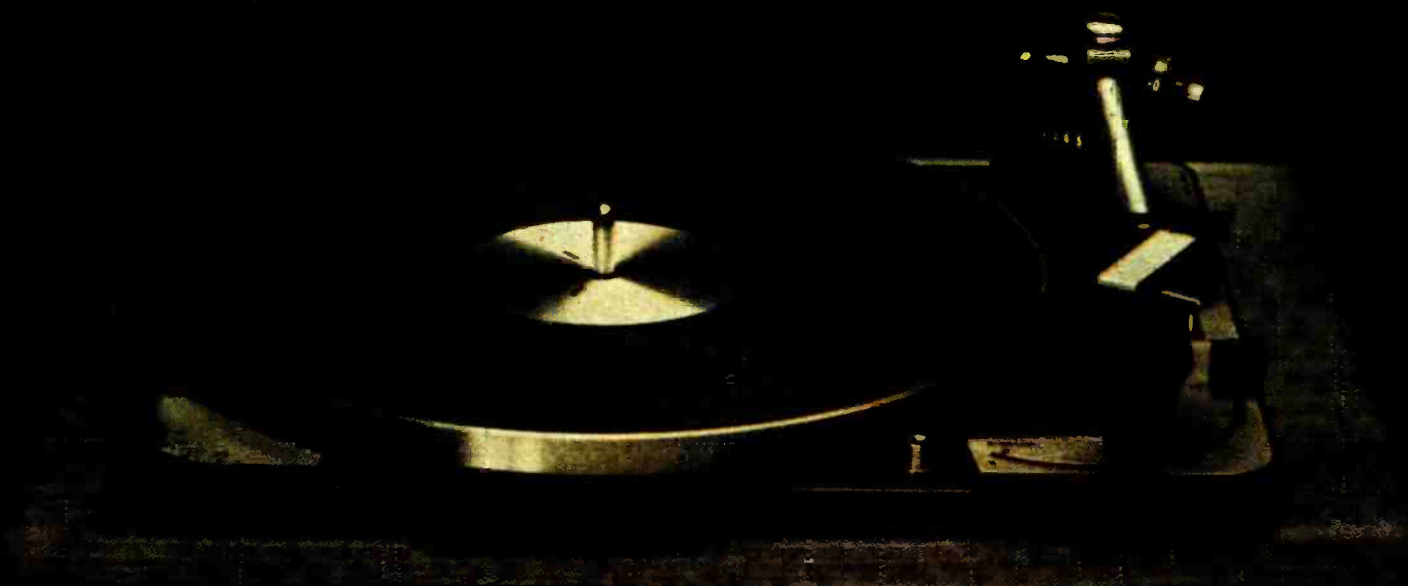
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Ours.

So we decided that if we wanted to see a perfect imitation of a Dual at a lower price, we'd have to do it ourselves.

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That's how the new 1015 came into being. The only automatic under \$90 that can be realistically compared to the top-priced Duals.

Same low-mass tonearm design with dynamic balance. Same low-friction bearings. Same 1/2-gram tracking. Same dead-accurate anti-skating control to assure equal force on both groove walls. Same auto/manual cueing system for gentle stylus placement on any part of the record. Same Dual precision throughout.

Then why does the 1015 cost less?

We are using a new platter, a new kind of counterweight, and a slightly different motor. And we have omitted the fine-speed adjustment and the rotating spindle, luxury features that nobody else has anyway. You can't have the ultimate Dual for only \$89.50.



But you can have a strikingly similar one. Our engineers did it intentionally.



LETTERS

Continued from page 10

Arrangers, Past and Present

SIR:  
My appreciation to Gene Lees on the fine Robert Farnon article [March 1967]. For many years I thought I alone was a fan of this great orchestrator!

I hope that Mr. Lees's article along with letters such as this will move London, Philips, and M-G-M (a label that Mr. Lees neglected to mention) to reissue all of Mr. Farnon's works. My badly worn copies need to be replaced.

William G. Petosa  
San Francisco, Calif.

SIR:  
I must take exception to Gene Lees's article on Robert Farnon. Mr. Lees lists thirteen present-day arrangers, several of whom are virtually unknown, and then makes a statement that "we just didn't have men like this in 1940."

Well let's see: in 1940 even a skimpy list would include Paul Weston, Benny Carter, Axel Stordahl, Deane Kincaid, Matty Matlock, Victor Young, Fletcher Henderson, Jimmy Mundy, Vic Schoen, Bobby Haggart, Jerry Gray, Don Redman, Neal Hefti, Cy Oliver, and Glenn Miller.

I suggest that in 1940 Gene Lees was either under ten, unaware, or deaf.

Gordon Jenkins  
Malibu, Calif.

The Best of Gounod

SIR:  
In his review of London's new *Faust* recording, George Movshon referred to Charles François Gounod as "the eleventh-best (at a guess) French composer of his day."

The Society for the Prevention of Cruelty to Gounod would be most interested in knowing, for their files of esoteric arcana, who might be the ten French composers (at a guess) of the day who are better than Charles Gounod.

Patrick J. Smith  
President and Founder,  
Society for the Prevention of Cruelty to Gounod

Mr. Movshon replies: A rough lot, the Gounod mafia. They come at you when you least expect it, like *Thrush Central*. Well, it should be a breeze just to reach out, quietly and confidently, for the names of ten French composers of opera who were alive in 1859 (the year of *Faust*) and who were better composers than the sweet-toothed idol.

Try Berlioz, Bizet, Offenbach, and Saint-Saëns for a start. That's four. Add Lalo, on the strength of one great brooding, craggy opera, *Le Roi d'Ys*. Then three oldies, but all alive in 1859: Daniel François Auber, Ambroise Thomas, Giacomo Meyerbeer. That makes eight.

Don't let the SPCG mob see it, but things are tensing up a bit. Delibes? Maybe. Adam? Not quite. Halévy? I doubt it. Chabrier? Hardly. Massenet? Very gifted, to be sure, but as yet a stripling of seventeen. Victor Massé? Certainly not. Charpentier, Debussy, Ravel? Unborn.

So there you are. I can break under pressure and ask the Editor to withdraw the statement and substitute another for it, declaring Gounod to be "the ninth-best (at a guess) French composer of the day." Or else I can confess that the number eleven was reached by impulse rather than research. I should have remembered one of my father's wise precepts: always suspect a statement containing the figures seven or eleven; those are the numbers a liar thinks of first.

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January 16, 1967

Acoustic Research, Inc.  
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Cambridge, Mass. 02141

Gentlemen:

I feel compelled to write a short note concerning the AR products I recently purchased.

I have been searching (by buying and trading) for the perfect Stereo system for years. The components I've owned would fill this page. Finally, last year, I decided on a no-compromise system. The picture is enclosed. (I would appreciate the return of this picture if at all possible.) equipment through-out, turntable, recorder, and speakers. Cost: \$2,708. But it just wasn't right! I own several recordings of the Cincinnati symphony and have attended often. The music in my home was not the music in Music Hall!

I have often read your ads on the Shure-Dyna-AR system, and just as often not believed them. Upon an offer from a friend to purchase my system I began looking for another. I found one, and a good one. I purchased two AR-3's; the AR turntable; the Dyna PAS-3, FM tuner, and Stereo 70; and a Shure V-15 Type 2. Cost: \$875. Sound: Perfect!!

The sound is fabulous! True, and perfect. At times I can even hear my friend in the second violin seat of the Cincinnati Symphony Orchestra, and this is while I am sitting in my easy-chair with a beer!

How you arrive at this quality for this price I will never understand. I am, however, very thankful that you did!

Very truly yours,

*Dennis V. O'Leary*

Dennis V. O'Leary  
Vice-President

DOL/jh



The thing that intrigued us most about this letter from Mr. O'Leary (whom we have never met) was his use of a "live vs. recorded" comparison—the Cincinnati Orchestra in concert and on records—to evaluate high fidelity components.

We asked and received Mr. O'Leary's permission to reproduce his letter, and here it is, secretary's typos and all. Only the first group of brand names has been deleted.

ACOUSTIC RESEARCH, INC., 24 THORNDIKE STREET, CAMBRIDGE, MASSACHUSETTS 02141  
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# NOTES

FROM OUR CORRESPONDENTS



*The great occasion: Mr. Moore, Schwarzkopf, De los Angeles, Fischer-Dieskau.*

## An Evening With Gerald Moore - And Friends

LONDON

If anyone in the history of the phonograph has made more records than Gerald Moore, it's someone unknown to me. Unobtrusively at first—in early acoustic days Moore's name was often missing from the label—and then more conspicuously, he has

become the recording accompanist *par excellence*. That role, happily, he should continue to fill for some time, but on February 20 this year he bade farewell to the English concert platform, in what also amounted to his most spectacular recording session yet. (His final appearance as an accompanist before a live audience took place in March in New York with Dietrich Fischer-Dieskau.)

The event took place at the Royal Festival Hall, with EMI's engineers on hand and a breath-taking trio of Lieder singers—Elisabeth Schwarzkopf, Victoria de los Angeles, and Dietrich Fischer-Dieskau. In solos, duets, and trios they sang their tribute to Moore's accompaniment. Or rather, they were accompanying him. The inspiration was Walter Legge's. Some years ago when Moore asked for an increase in the size of type for his name on programs, Legge banteringly called him "the last of the prima donnas." Moore in turn switched the joke, when, on deciding to give up concert work, he suggested that such a figure might deserve a farewell worthy of a Tetrizzini. It was that which inspired Legge to bring the incomparable trio together, a farewell such as Moore could hardly have dreamed of.

Legge took two years to work out the niceties of the program, delving into all sorts of rare material by such nineteenth-century composers as Cornelius. In the end the balancing of the rare elements had the exact proportions of an Italian garden. At the outer extremities were trios by Mozart and Haydn, and strategically within that were set the three Lieder groups, each the model of its kind—Fischer-Dieskau in Schubert, De los Angeles in Brahms,

*Continued on page 19*

# AR Extends Turntable Guarantee From 1 to 3 Years

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Consolidated Press

**AR TURNTABLE GETS ITS FINAL TESTS:** Operator checks each AR turntable as it comes off the production line. Turntables must conform to professional NAB Standards for rumble, wow, flutter, speed accuracy, and speed regulation in order to pass.

## Increase Applies Retroactively to Present Owners

CAMBRIDGE, MASS. Dec. 1. Roy Allison, plant manager of Acoustic Research, has announced that on the basis of favorable field experience the AR turntable guarantee, formerly for a one-year period, has been extended to three years. The extended guarantee applies retroactively to all AR turntables bought less than three years ago.

### Covers All Repair Costs

The new guarantee, like the old one, covers all repair costs plus U.S. freight charges to and from the factory and a new carton when necessary. AR turn-

tables are guaranteed to meet NAB specifications for professional broadcast equipment on rumble, wow, flutter, and speed accuracy.

### Move Criticized

Critics of AR's latest move have called it an empty gesture, since, they claim, AR products never fail. Mr. Allison denied the charge, saying that while the return rate of AR turntables is indeed outstandingly low for a device of this nature, it is not zero. He cited AR records to show that of turntables manufactured during 1965, 4.9% have needed repair or adjustment under the guarantee.

### Speaker Guarantee Extended to 5 Years in 1961

In 1961 the AR speaker guarantee, which has the same features as the turntable guarantee,

was also extended retroactively to its present five years. Mr. Allison pointed out that here, too, the increase of protection was meaningful, since the return rate of most AR speaker models over the 5-year life of the guarantee is almost one per cent.

The price of the 2-speed AR turntable—\$78 including an oiled walnut base and transparent dust cover—remains the same.

This isn't a real newspaper clipping, but the extended guarantee is entirely real.

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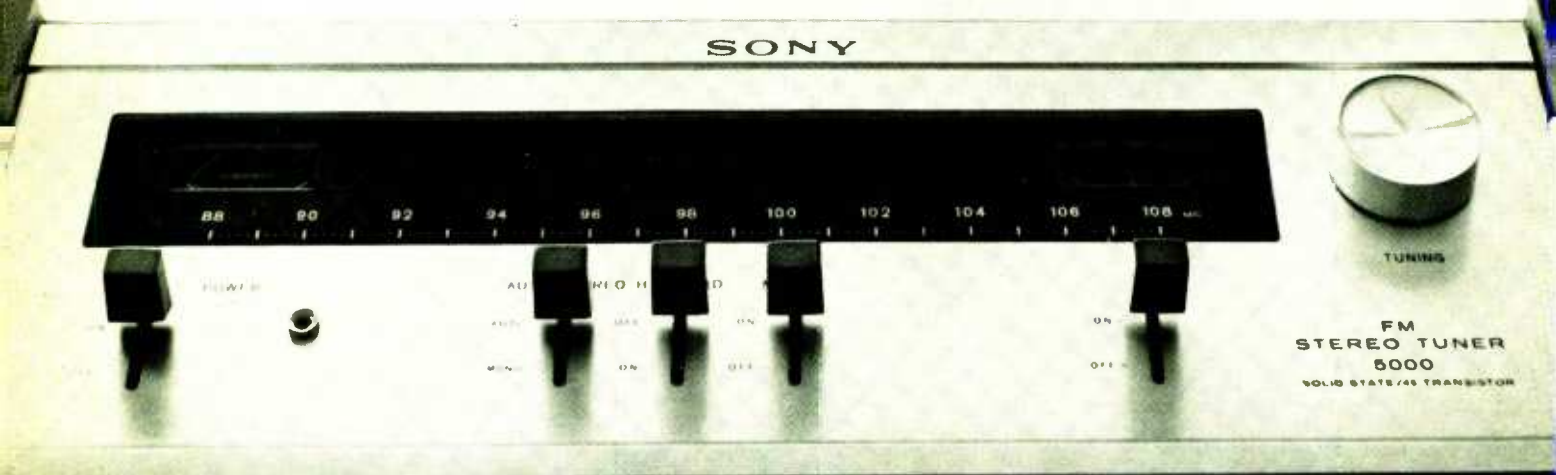
There's so much to recommend the ST-5000W, 45 transistors and 30 diodes are employed—Sony transistors. Double-tuning IF transformers at all 8 stages of the IF sec-

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## NOTES FROM OUR CORRESPONDENTS

Continued from page 16

Schwarzkopf in Wolf. The duets, in the three possible combinations of two ladies and one gentleman, brought to the concert the special flavor of musicians (as in Queen Victoria's time) enjoying themselves around the family piano. Schwarzkopf and Fischer-Dieskau did some beautiful Schumann duets (transposed down to suit a baritone); De los Angeles and Schwarzkopf did a group of enchanting, carefree duets by Mendelssohn (the last, *Suleika und Haem*, actually by his sister, Fanny); and the two ladies did duets by Rossini.

There was no question that the most riotously successful moment of the whole evening (and with any luck of the finished records too) was Rossini's *Duetto buffo di due Gatti* (Comic Duet for Two Cats), sung in all solemnity to the one word "Miaow" by De los Angeles on one hand and Schwarzkopf on the other. There is even a feline, cabaletta; and if it is not ungentlemanly to say so, the characterization surpassed one's expectations of even these great characterizers.

**A Good Time by All.** EMI has taped comparatively few live concerts in recent years, and recording in the Royal Festival Hall presented obvious problems. Recording manager Suvu Raj Grubb (for long Walter Legge's assistant in Philharmonia days) had the microphones placed close in front of the stage, which had the incidental advantage of cutting out most of the obtrusive coughs and splutters, which can sound as loud as a French horn in such a carefully prepared acoustic.

The rehearsal beforehand was almost as fascinating as the actual concert. Moore arrived first, happily reported that his sleeping tablet had given him an excellent night (still nervous every time, he says, after fifty years), and went off to the Steinway to get Mozart's accompaniment to "*O soave sia il vento*" as smooth as fingers can make it on a keyboard. Schwarzkopf appeared, and proceeded to warm up (while striding about) with arpeggios and roudades sung, or rather crooned, to a unique sort of "wo-wo-wo" syllable. Most impressive. Fischer-Dieskau came in, looking very boyish in sports jacket and flannels. In his rehearsals he was more boyish still, turning round to Moore impishly in *Der Einsame*, aggressively crossing his arms or wagging his finger during the vigorous journeying of *Der Abschied*. In Spanish style Victoria de los Angeles was late, but drew blissful smiles from everyone when, as unaffectedly as the Queen Mother, she beamed her way in just in time for rehearsing the trios. Then after the cat duet had been done twice, Moore capped his performance with the only possible comment: an enthusiastic woofing from the neighbor dog. A great pity that he didn't include it in the live concert.

At the time of writing it is still not

Continued on page 20

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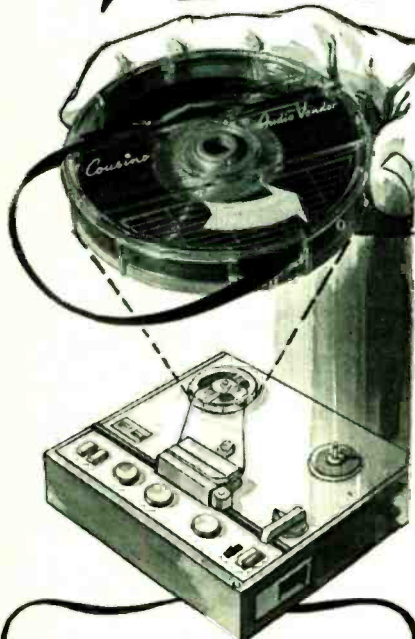
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## NOTES FROM OUR CORRESPONDENTS

Continued from page 19

decided just how much of the concert can be issued on record. It was a taxing occasion for all three singers, not to mention Gerald Moore himself, but very few listeners would be likely to worry about the inevitable little fluffs and flaws. There were no encores despite repeated demands (in any case the printed program itself was very long), but at the very end Moore made a graceful speech, and then for the last time in public went to the piano—alone. As final farewell he played a piece which British music lovers hear every week as signature tune to a BBC radio program, "Music Magazine"—his own arrangement of Schubert's *An die Musik*. For once he needed no singer.

**Ashkenazy—Late Report.** Decca/London's recent projects have included a recording of Elizabethan madrigals (still underrepresented in the catalogues) with Peter Pears and a vocal group called the Wilbye Consort. As for more standard repertory, the company has just recorded Vladimir Ashkenazy (fast becoming a best-seller in whatever he does) in the Brahms Second Piano Concerto. Ashkenazy first recorded this work for EMI with the Berlin State Opera Orchestra and Leopold Ludwig in 1959, when he was still in his twenties, but he has long been dissatisfied with that version as a representation of his powers. The new set has the London Symphony Orchestra with Zubin Mehta making his first appearance in a British studio.

Although the LSO's general practice, in contrast to that of the Philharmonia, is to record a work after a live performance, on this occasion it was the other way around. Two days were allocated to the recording sessions, followed immediately by a Festival Hall performance. Ashkenazy seems to be growing more relaxed in the recording studio. His face is quite a study both when he is playing and (perhaps even more so) when he is listening to a tutti, head thrown back, eyebrows expressively raised. He does tend to fuss about taking his spectacles off and on, and his playing in the studio has, if anything, even more visual flourishes than it has in the concert hall, but no performer is a more amiable co-worker.

**Introducing Gordon Crosse.** A footnote, as in my last dispatch, about the recording of music by younger British composers. In March I noted in these pages the British Council's sponsoring of Nicholas Maw's First String Quartet. Now the Gulbenkian Foundation is subsidizing EMI's taping of Gordon Crosse's *Concerto da Camera*. Crosse is best known for two works written specially for children: *Meet My Folks!*, a set of variations picturing (with the help of narration) a Charles Addams-like family; and *Ahmet the Woodseller*, a school play with music. These pieces (both are available on discs) are direct and simple, but most

of Crosse's music is much more severe. Like Walton, he is Lancashire-born and Oxford-trained, but he reacts strongly against Walton and others in favor of what he thinks of as the twentieth-century lineage of simplicity—Debussy, Messiaen, Varèse, and (maybe) Boulez, all of whom founded their complexities on simple forms. Crosse likes to avoid transitions (Stravinsky's *Wind Symphonies* a model here), and the *Concerto da Camera* is toughly serial without being twelve-tone (serialism a useful mode of thought, Crosse says).

For the recording (to be coupled with works by Harrison Birtwistle and Hugh Wood) Edward Downes was taking time off from his duties as Solti's assistant at Covent Garden to direct the Melos Ensemble. Manoug Parikian was the violin soloist, and with Downes drawing expressiveness from often craggy writing, the takes were completed long before the end of the scheduled session. Crosse was present with sharp-eared suggestions. As Christopher Bishop, the recording manager, said, it is such a help having the composer present: "No worry about the notes!"

EDWARD GREENFIELD

PARIS

From the Studios  
Of CBS in France

Recording problems come in almost as many varieties as there are recordings—but when CBS producer Georges Kadar, no stranger to studio gremlins, began taping a recital program with Claude Garden, harmonica, and Mariel Nordmann, harp, he admitted to finding a situation wholly unique.

What it amounted to was that when the harpist took her boots off, her harp went out of tune. Miss Nordmann, a talented and extremely vivacious young performer, likes to play in her bare feet in order to have more critical control of the pedals. She also likes to play with warm feet and asked, quite reasonably, that the Salle Adyar's heating should be turned up. Inevitably, as the temperature rose, the harp became flatter and flatter. Mr. Garden's harmonica, on the other hand, became slightly sharper as it warmed up. The result was that takes often had to be broken off to permit the lady to tune her instrument.

The heating system produced additional problems. In the grand tradition of French plumbing it had strong percussive proclivities and was inclined to supply an entirely inappropriate and uneven eight-stroke roll in the middle of Debussy's *Rêverie*. This piece had provided its own musical problems in that

Continued on page 22

HIGH FIDELITY MAGAZINE

# 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.

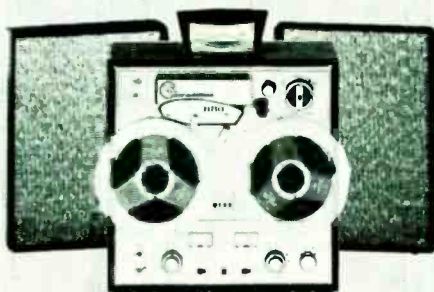
\*Remote pause control and walnut base optional accessories.

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  
5600 Aldrich Ave. S. Minneapolis, Minnesota, 55420

CIRCLE 71 ON READER-SERVICE CARD



# if you're the tape type... Look for the ELPA Endorsement!



When you see the Elpa Seal of Endorsement on a product you can be assured that it is of highest quality and has successfully met Elpa's stringent design and performance standards. REVOX Tape Recorders, EDITall editing and splicing method, and BEYER Microphones all carry the Elpa seal and can be purchased with complete confidence. Write for the Elpa catalog. Dept. 8G5 . . . ELPA MARKETING INDUSTRIES, INC., New Hyde Park, New York 11040.

REVOX / EDITall / BEYER



CIRCLE 26 ON READER-SERVICE CARD



## RUXTON PEDESTAL COMBO

WALNUT ENCLOSURE FOR THE COMPONENTS YOU SELECT

RUXTON 2420 NO. ROSEMEAD BLVD SO. EL MONTE CALIF

CIRCLE 55 ON READER-SERVICE CARD

## NOTES FROM OUR CORRESPONDENTS

Continued from page 20

Garden was having trouble getting an even interpretation of the triplet in the third bar: needless to say, when he got it right, the take was ruined by what might be called thermostatic interference; and when he got it wrong, there was not a sound from the heating. On what proved the final take, all of us in the studio sat with bated breath waiting for the heating obbligato. It came—but happily late on cue, when the piece (triplet perfectly negotiated) was safely on tape.

**New Hope for the Harmonica.** Garden, the leading harmonica player in France, was making his first recording for CBS. Although he has specialized on the instrument for ten years, he has only recently become prominent as a classical performer. The harmonica, despite its moderately long lineage (it was invented about 140 years ago) is still considered a poor relation of the instrument family, and Garden is naturally anxious to enhance its status. "More works now are being written especially for harmonica," he says. "I shall be recording the Suite written for Larry Adler by Darius Milhaud, for example. But on the whole I prefer to adapt more familiar works because I think I reach a wider public in this way."

In addition to Debussy's *Rêverie*, written originally for violin and piano, the CBS disc will include *Gymnopédie* by Erik Satie, *Rapsodie ibérienne* by Joaquín Nin, Fauré's *La Sicilienne* (with Garden playing the flute part), Falla's *Danse espagnole*, and Bartók's *Allegro Barbaro*. On some of the pieces Garden was accompanied by the harp, on others by the piano, played by Katrine Silie. In every instance the existing flute or violin parts were used rather than special arrangements. This presented problems peculiar to the harmonica, demanding that Garden exploit his breath control to the full. In the Satie piece, for instance, he had to sustain three tied semi-breves at a slow tempo while breathing in—after several takes he said he felt as though he'd just run a mile! The set will be released (in the U. S. as well as Europe) in the fall; in my opinion it admirably represents the haunting quality of the featured instrument.

**Dept. of Exotica.** In French the expression *chasseur de son* (literally, sound hunter) indicates a high fidelity enthusiast, but in the case of Maurice Bitter the term has an additional significance. A free-lance journalist and broadcaster, Bitter has traveled hundreds of thousands of miles in search of little-known folk songs, tribal chants, and ritual ceremonies. His tape recorder has supplied material for more than thirty albums, including a recording made at the trial of Adolf Eichmann in 1962.

Bitter's latest trip to Tahiti and Haiti has just provided the basis for a fasci-

Continued on page 24

# try the new Koss pro-4A stereophones on this page

right here



... They plug right in. . .

Slip the plug into the headphone jack on your amplifier or receiver. It's right there on the front panel. You never noticed it? Now lay on a good record or tape. Breathtaking? We knew it. Highs . . . Right! Clean and crisp. Ever hear a cymbal like that, or a flute? Yeah, lots of people tell us that. Bass . . . well, they're made to order for bass. BOOM, BOOM, BOOM, After all, there's perfect channel separation and not a sound wasted. Expensive? Man, this is the new, improved PRO-4A! \$50.00. How cheap do you expect to get something like that? Almost every hi fi dealer has 'em.

**specifications:** Ultra-sensitive sound reproducers mounted in new, acoustically improved, high-impact ear cups. Fluid-filled, washable ear cushions contours closely to head. 8-ft. coiled cord. 15-30,000 hz (cps). Impedance: 8 ohms.



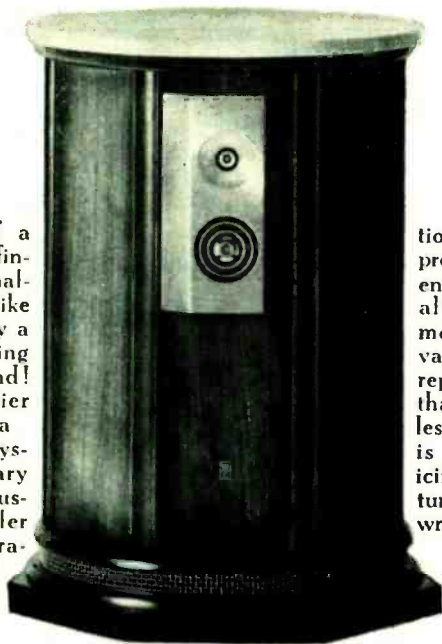
Model PRO-4A \$50.00

## koss electronics, inc.

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Koss-Impetus 2 Via Berna Lugano, Switzerland  
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# This is our idea of a well rounded speaker.

Forget the frills of a hand-rubbed walnut finish, statuesque originality and language like that! When you buy a speaker, you're buying performance. Sound! The Royal Grenadier 9000 is our idea of a true-to-life speaker system. Its revolutionary die-cast divergent acoustic lens assures fuller frequency and separa-



CIRCLE 28 ON READER-SERVICE CARD

tion, plus broader sound propagation across the entire spectrum. All in all, it rounds out the most significant advances in stereophonic reproduction! The fact that we've added a flawless imported marble top is just so much more icing. For color literature and nearest dealer, write:

**EMPIRE**  
845 STEWART AVE., GARDEN CITY, N.Y.

## Ask this embarrassing question when you're shopping hi-fi:

**"Does this automatic have a hysteresis motor?"**

If you were a sound engineer selecting a professional turntable or tape transport for the studio, the hysteresis motor would be one of the first features you'd look for. Reason? Speed accuracy.

The hysteresis motor is a synchronous motor. Its speed is locked in by the alternating frequency of the power source. Voltage may surge, or it may drop as you turn on appliances. The hysteresis motor doesn't care. It just keeps going round and round steadily, smoothly, without missing a beat.

Shouldn't you be entitled to this kind of performance when you're shelling out good money for a fine turntable? We think so.

The only automatic with hysteresis motor, and lots of other quality features, is the Miracord 50H.

See it at your hi-fi dealer, \$149.50 less cartridge and base. For details write: Benjamin Electronic Sound Corp. Farmingdale, N.Y. 11736



**The Miracord 50H**  
CIRCLE 7 ON READER-SERVICE CARD

## NOTES FROM OUR CORRESPONDENTS

*Continued from page 22*

nating two-disc program called "Musicorama *Autour du Monde*" ("Musicorama Around the World"). Among its highlights are recordings of Haitian voodoo rites rarely witnessed (or heard) by white men and music from one of the best bands in the South Sea Islands—a band whose members are residents of the leper colony of Orofara. Released here by Disc'AZ, the album will be issued in the United States on the United Artists label.

MIKE HENNESSEY

NEW YORK

### The West Meets Hanne-Lore Kuhse

More than most Iron Curtain countries, East Germany tends to frown darkly when its musicians request a governmental blessing upon opera and concert appearances in the West. In the case of Hanne-Lore Kuhse, a leading soprano with opera companies in East Berlin and Leipzig, the political red tape delaying her American debut took over a year and a half to clear away. Those who had heard her East German recordings spoke of a beautiful voice and exceptional versatility, and by the time she arrived here last January for her debut as *Isolde* with the Philadelphia Grand Opera, much curiosity had been aroused. RCA Victor was interested too. A week after the Philadelphia performance Miss Kuhse was in RCA's Webster Hall taping a program of *Lieder*, and it was there that I encountered her—briefly.

Just as I was about to approach Miss Kuhse, I felt a restraining hand—that of Friedelind Wagner, the composer's maverick granddaughter. "No in-person interviews with Miss Kuhse, please," she whispered urgently; "the slightest misquote and we'll never be able to get her out of East Germany again." I retreated hastily and sat down next to Miss Wagner herself, who, as I was shortly to discover, had been personally responsible for Miss Kuhse's current American appearances. The soprano disappeared into the control booth, where earlier takes were being replayed; and as familiar Schubert, Wolf, and Brahms songs filtered into the hall, Miss Wagner recounted a few high points in Miss Kuhse's career.

"I first heard Hanne-Lore in East Berlin," Miss Wagner recalled. "It was 1958—just before the wall limited our contacts with the East. She sang the *Voice of the Mother* in Felsenstein's production of *The Tales of Hoffmann* at the Komische Oper—a very small part of course and sung off stage, but that voice haunted my memory for three years. I didn't actually see her until 1961 when I was in Leipzig and heard her *Isolde*. Then I

*Continued on page 26*

CIRCLE 64 ON READER-SERVICE CARD →

When engineers get together,  
the conversation turns to pickups.



PHOTOGRAPHED BY FRANZ EDSON AT THE CAPITOL TOWER, HOLLYWOOD

It's an irresistible topic.

Especially since Stanton came out with the 581 Calibration Standard.

That's an engineer's pickup, if there ever was one.

Beautiful curve—within 1 db from 20 to 10,000 Hz, 2 db from 10,000 to 20,000 Hz

—and it's certified in writing with each cartridge. Fantastically small and compliant moving system to trace the wildest twists in the groove. Light weight (only 5 grams!)

to take advantage of low-mass tone arms. And, of course, the "Longhair" brush to clean the groove ahead of the stylus. No wonder engineers use the Stanton 581 as a stereo reference standard. And to impress other engineers with their pickupmanship. (Available with 0.5-mil or elliptical diameter; price \$49.50.

For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y.)



NOTES FROM  
OUR CORRESPONDENTS

Continued from page 24

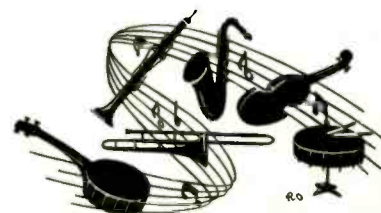
knew something had to be done to bring this artist wider recognition."

**A Repertoire from Bach to Berg.** And wider recognition is definitely on the way. This summer Miss Kuhse will be at Tanglewood to sing Leonore in a concert performance of Beethoven's rarely heard *Leonore*—the 1805 version of *Fidelio*—and later in August she will give a Lieder recital at the Bayreuth Festival. Her last year's Bayreuth recital, which included rarities by C. P. E. Bach and Siegfried Wagner, has just been released by Friedelind Wagner (the two-disc set may be obtained by sending \$12 to the Bayreuth Master Classes, 31 West 57th St., New York, N. Y. 10019). Next season the soprano's plans include a New York concert appearance in Busoni's *Turandot* with the Little Orchestra Society.

"She is really an amazing musician," Friedelind Wagner continued. "During one season in Leipzig she sang Fricka, Brünnhilde, and the Queen of the Night because the director preferred her to any of his available mezzos, Wagnerian sopranos, and coloraturas. And once she sang Marie in *Wozzeck* for a radio broadcast after seeing the score for the first time at 10 a.m. on the day of the performance."

At this point Miss Kuhse emerged from the control booth with her accompanist, Taijiro Jimori, a young pianist/conductor from Japan and an alumnus of the Bayreuth Master Classes. A large, pleasant-looking woman in her late thirties, Miss Kuhse seemed completely at ease as she kicked off her shoes and positioned herself on a little Turkish rug before the microphone, ready to launch into Wolf's *Auch kleine Dinge*. The first phrase was marred by a patch of bothersome catarrh. "Ach so was!" she reprimanded herself and paced about a bit, refusing all offers of water. Soon the song was completed to everyone's satisfaction. Two other Wolf songs were taped, and inside of an hour and a half Miss Kuhse's first American-made recording was in the can.

Not quite through for the evening, the soprano then announced that she was off to a local Greenwich Village record shop to pick up some pirated discs of a live performance of Beethoven's *Leonore*, as performed at the 1960 Bregenz Festival. I was about to ask Miss Kuhse her thoughts on the relative merits of *Leonore* versus *Fidelio*, but Friedelind Wagner raised an admonishing eyebrow. To become acquainted with the real Hanne-Lore Kuhse, we shall apparently have to wait for the next cultural thaw. P.G.D.



HOW  
CAN YOU TELL  
A GOOD TAPE RECORDER  
WHEN YOU HEAR  
ONE?



A lot of Magnecord owners tell us they had to buy and use as many as four different tape instruments before they knew a good recorder/reproducer when they heard one. But we've got an easier and much less expensive way for you to learn what it takes to satisfy a tape recorder owner. Our new brochure waiting for you free at your Magnecord dealer's, tells you exactly what to look and listen for in a high fidelity tape instrument. Just follow the simple suggestions when you shop, and you'll be discerning the fine points of difference between tape recorder/reproducers like an expert in no time! . . . And you know what? The minute you do learn what it takes to tell a good tape recorder, we'll bet you take home a Magnecord!



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# Introducing Fisher's first all-solid-state master control amplifier for less than \$200.

## The new Fisher TX-100.



A few years ago, Fisher introduced the X-100 40-watt stereo control amplifier, a tube amplifier designed to satisfy the needs of people seeking component high fidelity at a low price.

Shortly after its introduction, the X-100 became the largest selling control amplifier in the world!

Now, Fisher introduces the

TX-100, a stereo amplifier intended to fill this same need but with the added advantages of all-transistor design.

Several of these advantages are: more usable power (65 watts\* music power); lower distortion (0.8% IM, 0.5% harmonic); and the elimination of component damage caused by heat.

The TX-100 also incorporates several other features found on more expensive Fisher amplifiers, such as Direct Tape Monitor, four-position program selector, front-panel headphone jack, loudness contour switch and main/remote speaker switch.

At its unusually modest price of \$189.50 (cabinet \$24.95), we feel the new TX-100 represents a better value than any amplifier we have ever made.

(For more information, plus a free copy of the 80-page Fisher reference guide to hi-fi and stereo, use coupon on magazine's front cover flap). \*At 4 ohms.

## The Fisher

FISHER RADIO CORP., INC., 11-35 45TH ROAD, LONG ISLAND CITY, N.Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N.Y. 11101.

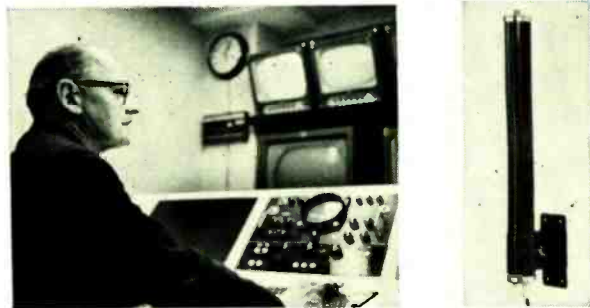
**CIRCLE 35 ON READER-SERVICE CARD**

## UP-UP-AND A POSSIBLE WAY (to better FM Stereo Reception)

AIRPLANES COMING into New York should soon be able to receive specially broadcast news summaries through a method that may also result in significant benefits to home stereo owners. This new service, called Newsrad, is taped on an endless loop cartridge as a three-to-four-minute program and is broadcast continuously on radio station WOR's 67-kHz subcarrier. The tape is changed every hour or whenever important news occurs. An inaudible starter signal precedes the newscast. When a plane comes to within fifty miles of the transmitter, a crew member pushes a button on a special receiver installed in the plane and thus triggers a circuit to receive the inaudible signal. This signal activates the receiver, and the Newsrad program then can be heard over the plane's public address system from the beginning of the taped broadcast.

Now hear this! The radio transmission is picked up by a small antenna *inside* the plane! How does that strike you—a small indoor antenna that is effective even in a moving, metal airplane?

We paid a visit to the antenna's designer, William Halstead, whom some of you may remember as one of the pioneers of multiplex broadcasting some seventeen years ago. Mr. Halstead had a prototype of the antenna in his office. Located on the fourth floor of a New York skyscraper, the office looks out on an airwell, completely surrounded by huge buildings. Also in Mr. Halstead's office was a portable receiver that could pick up the WOR subcarrier (as well as another subcarrier from station WPIX, which carries Muzak in New York City). The antenna, resembling a foot-long fluorescent bulb mounted vertically on a small base, was a narrow-band model, peaked at WOR's frequency. To demonstrate its efficiency, Mr. Halstead first connected the receiver to a whip antenna. The cross-talk, in his poor reception area, at times knocked out the signal completely. He then attached his tube antenna—and, sure enough, all of the considerable multipath distortion disappeared. We later



*Inventor Halstead and his new antenna.*

took the receiver *cum* antenna into the building's elevator, and even in that "impossible" location we detected hardly any cross-talk. What's more, when the antenna was held horizontally, there was no loss in clarity. Mr. Halstead informed us that with this particular antenna, horizontal transmission—and, after all, not all stations transmit both vertically and horizontally yet—is actually picked up 1½ dB better in a vertical than in a horizontal position.

In Omaha, where the McMartin Company is producing a slightly larger version of the antenna, company officials have claimed that even the narrow-band type can receive local FM stations as effectively as a six-element Yagi antenna. Leonard Hedlund, a McMartin executive, also told us that after these models "get off the ground"—we suppose both figuratively and literally—the firm plans to manufacture a wide-band version, which should be more suitable for FM stereo reception in the home. For residents of multipath-plagued areas where rooftop antennas are inconvenient, the wide-band model—if it works as well as the narrow-band one—may yet prove the answer to a tenant's prayer for clear FM stereo.

### HI FI SHOW IN WASHINGTON, D.C.—CAPITAL!

THE SAME WEEKEND celebrating Lincoln's birthday, Washington, D.C. saw another revival, its ninth High Fidelity Music Show. Like last year's at Philadelphia, this one was in charge of an organization headed by Teresa Rogers, a lady from Virginia who, it is by now generally conceded, runs the best hi-fi shows in the land. Pre-show publicity had been carefully planned: the influential *Washington Post* ran an 18-page show section in its Sunday edition a week earlier, and the town's radio stations got into the act also, five of them actually participating as exhibitors.

Attendance hit 20,000 which, considering the area population and the duration of the show (three days), clearly sets a new record for these events. In fact, one day the sale of admission tickets had to be stopped for an interval to let the crowds on the inside thin out. The

setting was the Sheraton Park Hotel: the rooms were not enormous but nearly all were on the same floor. We preferred tramping a mile or so of corridors to stair-climbing or squeezing in and out of elevators. As at past shows, the people manning the exhibits looked wilted after a few hours on duty, although no one told us he was unhappy or that he felt that *this* show was not serving a useful purpose. This upbeat attitude was doubtless encouraged not only by the sheer number of visitors but by their obvious desire to learn about, and acquire, equipment. We dare not ponder the significance, but we noticed more mink coats at this hi-fi show than we saw when we last attended the Met!

While much of the equipment on display, and even the demonstrations techniques, were not "first time" to audio veterans, it all was fun and certainly must have appealed to hosts of newcomers. So it was we enjoyed auditioning KLH's new console in which the sound

*continued on page 32*

# Surround Yourself with SONY Sound!



THE SOLID-STATE 530

## ...with XL-4 Quadradiial Sound

Imagine yourself at the podium, surrounded by a full symphony orchestra. Hearing everything. Missing nothing. Imagine that, and you will have begun to appreciate the exhilarating experience of the totally enveloping presence of Sony XL-4 Quadradiial Sound. And only a speaker system this magnificent could complement a recording and playback instrument as superb as the Sony solid-state model 530 stereo tape system. Sensitive to virtually the entire audible range, the 530 captures exactly what it hears from 40 to 15,000 cps, and dramatically reproduces it with 20 watts of pure music power. Certainly a performance

to please the audiophile. Yet the 530 achieves its remarkable performance with a simplicity that will delight the entire family. From Retractable Pinch Roller for almost automatic threading to Automatic Sentinel shut-off, Sony designed the 530 to make professional-quality tape recording and playback a marvelously uncomplicated pleasure. The 530's features include 4-track stereo or mono modes, three speeds, separate bass and treble controls, pause control and two famous F-96 dynamic mikes. Truly, the 530 is a complete stereo entertainment system for the home, any home. It's yours to enjoy for under \$399.50.



For descriptive literature on the 530 or the rest of the best from Sony, write Superscope, Inc., Sun Valley, California, Dept. H-11

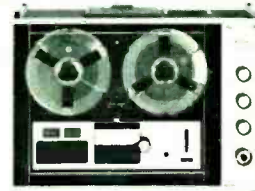
SONY MAKES THE WORLD'S MOST COMPLETE LINE OF TAPE RECORDERS, INCLUDING THIS SOLID-STATE STEREO TRIO



MODEL 250-A PERFECT PLAYMATE STEREO TAPE DECK RECORDER. UNDER \$149.50



MODEL 660 ESP-REVERSE SOLID-STATE STEREO TAPE SYSTEM. UNDER \$575.



MODEL 260 RADIAL SOUND STEREO TAPE SYSTEM. UNDER \$249.50

CIRCLE 62 ON READER-SERVICE CARD



**We could rave about the many features  
and superb performance of this  
BSR McDonald 500 automatic turntable.**



CIRCLE 10 ON READER-SERVICE CARD

# But don't take our word for it ...read what the experts say!

## Electronic's World says—

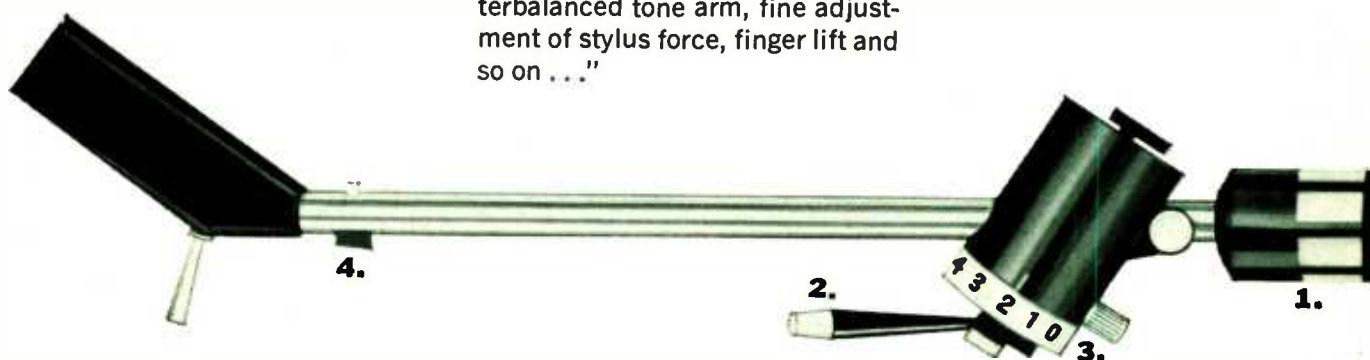
"...the BSR McDonald 500 automatic turntable is priced with the least expensive record changers... has many of the features heretofore found only in the more expensive players... the changer was mechanically smooth and quiet in operation, easy to handle, and lived up to all the claims made for it. It is a very good value...rivaling other more expensive instruments in performance and features."

## Audio Magazine says—

"The BSR McDonald 500... has all the desirable features and some which we believe to be unique... Up to now a high quality turntable was an expensive item, but the McDonald 500 comes with a consumer price tag which puts it in reach of the most budget-conscious audio buff. Most lower priced record changers were useable only as record changers and were not equipped with the niceties which the high fidelity enthusiast has come to expect such as counterbalanced tone arm, fine adjustment of stylus force, finger lift and so on..."

## Hi-Fi/Stereo Review says—

"...Now, the large British record-player manufacturer BSR has introduced into this country their McDonald 500 automatic turntable. It is heralded as offering the features and performance of the \$75-class turntables for less. And, we are happy to note, it does just that... Not only is it difficult under most circumstances to distinguish sonically from much more costly players, but it incorporates some of their most useful design features... it is a very good buy."



Here are just a few of the expensive quality features of the BSR McDonald 500 to which the experts refer: **1.** Resiliently mounted, coarse and fine vernier adjustable counterweight. **2.** Cueing and pause control lets you select the exact band on the record. Pause at any point, and lower arm into same groove.

**3.** Micrometer stylus pressure adjustment permits 1/3 gram settings from 0 to 6 grams. **4.** Automatic lock secures pickup arm when machine is in "off" position. Jam-proof design eliminates readjustments. Before you buy an automatic turntable you must see the BSR McDonald 500. Write for free literature. **CIRCLE 10 ON READER-SERVICE CARD**



Precision crafted in Great Britain  
BSR (USA) Ltd., Blauvelt, N.Y. 10913



Mink mingles with mods at Washington show.

Continued from page 28

emerges from doors that open at the sides; lingered for a while in one of Heath's rooms to listen to a live performance of its largest organ kit; heard—and watched—Fisher's speaker exhibit in which the different drivers in a four-way system would light up to show how each responded to the music; monitored the action on three video tape recorders: the Sony, the G.E., and the Concord (in use in the WGMS room). We also caught part of the slide-or-film showings put on by several exhibitors, including British Industries, BSR Ltd., Pickering, and United Audio. We looked in at Scott's circuit chips, and then just down the hall dipped into a bowl of potato chips set out by station WJMD. We chatted about ADC's newest cartridge, the Model 10/E-MD, said to be a refined version of the 10/E with a greater range of tracking forces. Lafayette and EICO were on hand with new low-cost lines; Marantz, Acoustech, and CM Labs represented the upper-priced equipment; the majority of other companies showed what might be called the great middle-price-range products. Obviously, the market for, and the supply of, all types of equipment continues *con brio*. Throughout, solid-state and stereo reigned supreme—although Dynaco proudly showed its tubed tuner and Sony/Superscope bowed to mono interest with one of its rooms devoted to mono recorders.

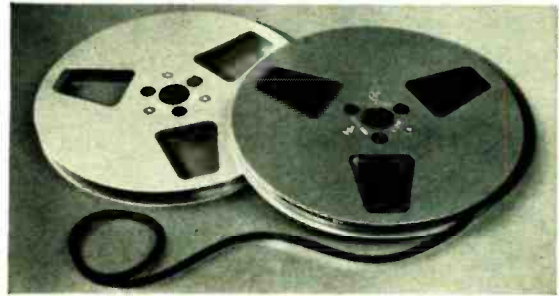
### H-K PLANS NEW CITATION LINE

A NEW SERIES of solid-state components, including kits, soon will be launched by Harman-Kardon under the Citation label. Although the name is not new, company spokesman Lee Kuby states that its revival signifies "completely new, upper end products of all-out design and high performance, in response to numerous requests for such equipment." The first new Citation will be a basic amplifier rated at 50 watts RMS power per channel, both channels driven simultaneously. This will be followed by a preamp-control unit said to be "the simplest yet designed, but the highest-performing we know of." Later there will be a "radically different" FM stereo tuner. H-K also has been experimenting with a novel speaker system employing an array of top-mounted drivers for omnidirectional spread of midrange and highs.

### WEATHERS DESIGNS NOVEL SYSTEM

PAUL WEATHERS, one of the inventive geniuses of audio, is back in the news with his Triphonic stereo system using a mixed-bass speaker for both channels, with frequencies above 100 Hz going to separate left and right speakers. The approach resembles that of earlier mixed-bass systems, but the Triphonic is unique in that its three speakers are driven by three discreet amplifying channels built with a crossover network into an FM stereo receiver. Electronics are solid-state and modular in construction. The tuner has a direct-drive tuning control and a station dial calibrated to have even spacing between channel markings. Priced at \$485, the Triphonic will be manufactured and marketed by Compass Communications of Newark, N.J.

## EQUIPMENT *in the* NEWS



### ALUMINUM TAPE REELS

Meister Mfg. Co. of South Gate, California has introduced what looks like a miniaturized version of a professional tape reel. Made of lightweight aluminum, the reels come in gold or silver colors and are seven inches in diameter to fit standard home recorders. Center hubs are sturdy, yet only two inches in diameter so that the reel may be loaded with up to 3,600 feet of tape. The hubs have three take-up points for slot-threading of tape, and the body is well finished and warp-free. Retail price is \$2.98 per reel.

CIRCLE 144 ON READER-SERVICE CARD

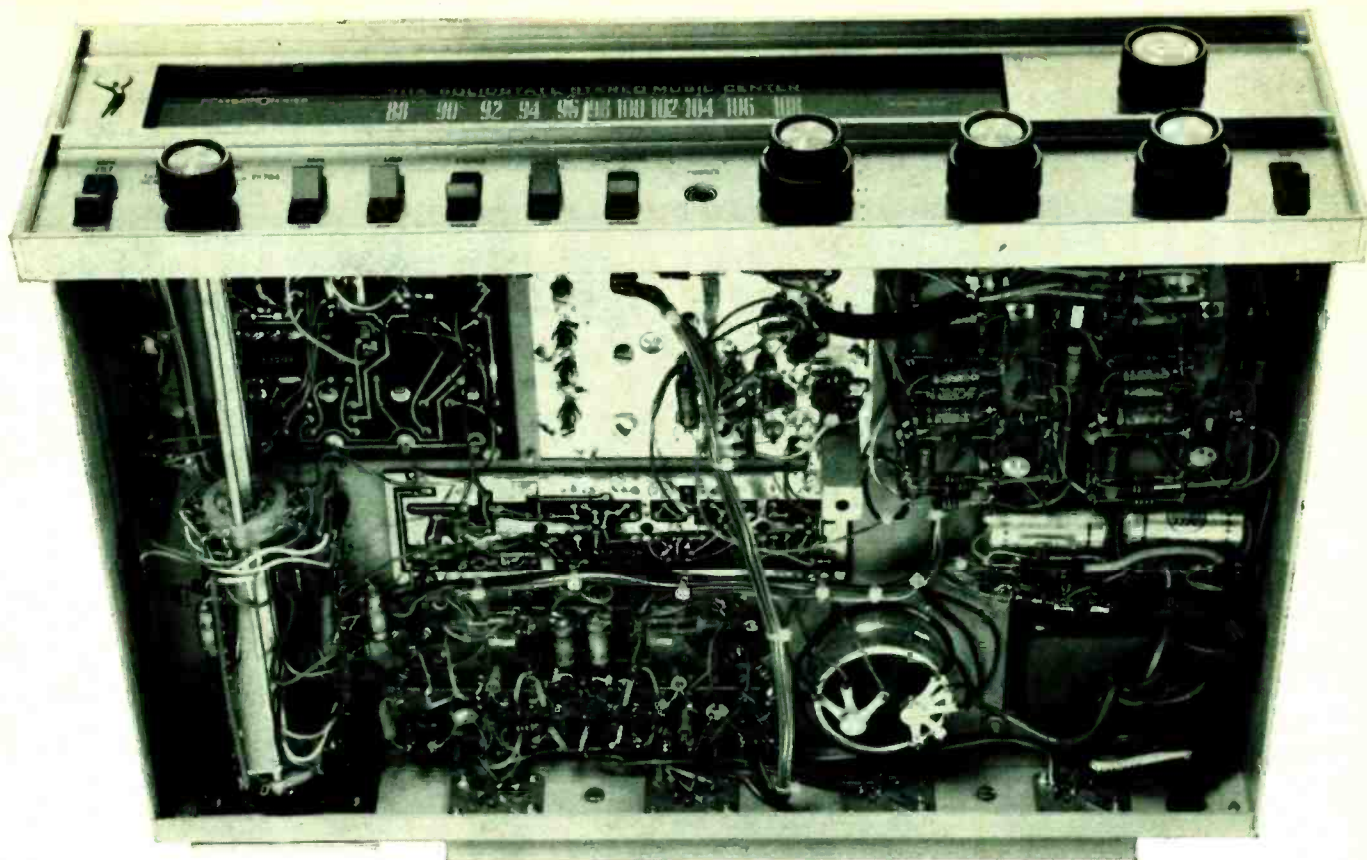


### KITS FOR GUITARS AND AMPLIFIER

Heath has announced three models of Harmony electric guitars in do-it-yourself form. All wood parts are pre-assembled, finished, and polished; the kit builder mounts the trim, pickups, and controls in predrilled holes, and installs the string. Each guitar comes with carrying case, cushioned red leather neck strap, instruction booklet, tuning record, connecting cord, and pick. Each guitar has a vibrato tailpiece and individual string adjustments for emphasis and balance. Top model, shown here, is the TG-46 which normally retails at \$219.95. Others include the TG-36, \$119.95 and the TG-26, \$99.95. The guitar amplifier is solid-state and rated for 60 watts peak power. One of its channels handles accompaniment; the other, variable tremolo and reverb. Each channel has two inputs, and the sound comes out of a pair of 12-inch speakers. The amplifier, which runs on 120 volts or 240 volts AC, consists mostly of a circuit board containing 13 transistors and 6 diodes. Model number is TA-16; cost, \$129.95.

CIRCLE 145 ON READER-SERVICE CARD

continued on page 34



## LAST CHANCE TO SEE THE GUTS

(The Altec 711A FM Stereo Receiver is so reliable you'll never have to see it like this again)

Take a close look while you have a chance. That's what all-silicon-transistor circuitry looks like. No audio transformers to cause distortion. No heat-producing vacuum tubes. No heat-sensitive germanium transistors.

Our 711A was the first stereo receiver in the world to use silicon transistors exclusively. That way, you can enjoy years of listening, not tinkering. Silicon transistors are the most ruggedly reliable solid-state devices known to date. (If you need to be convinced, just remember that the military specifies them because they can take up to 100% more heat than germanium.)

Frankly, it's just a matter of time before all components use 100% silicon-transistor circuitry. We were first because we already knew how. (We've been building solid-state audio amplifiers for professional, commercial, and military users for nearly ten years.)

This unique Altec experience has other advantages. It not only made the 711A possible, but possible at the practical price of \$399.50. (You don't wind up paying the cost of educating our engineers.) You do get the kind of over-all quality, reliability and performance that only tangible, state-of-the-art experience can bring. You also get some

remarkable specs: 100 watts of power at .5% thd (only .25% thd at 70 watts); frequency response of  $\pm 1$  db, 15-30,000 Hz; and a sensitive FM stereo tuner with a four-gang tuning condenser that provides the best possible ratio of sensitivity to selectivity to reduce cross-modulation through 80 db image rejection, 100 db IF rejection.

But that's only part of our story. To get all of it, visit your Altec dealer. While you're at it, ask him for the new 1967 Altec catalog.



A Division of *LSV* Ling Altec, Inc., Anaheim, California

CIRCLE 4 ON READER-SERVICE CARD

## EQUIPMENT IN THE NEWS

Continued from page 32



### WIRELESS REMOTE SWITCH

Euphonic, the firm that introduced a semiconductor phono pickup two years ago, has come up with a wireless remote control switch that can turn off and on electrical devices from a distance. It consists of two small units—one a transmitter (Telewand), the other a receiver (Teleswitch). You plug the Teleswitch into an AC outlet, connect your appliance (lamp, TV set, audio system, and so on) to the Teleswitch, and then control it by pressing a button on the Telewand—which is tiny enough to fit in your pocket or hand, has no wires, and works at distances up to 40 feet and even when it is not aimed directly at the Teleswitch. The set is dubbed the TSW-2 and costs \$22.95. Another model, TSW-3, same price, comes with wires and clips for hookup to TV set speakers and is designed specifically to serve as a "commercial killer."

CIRCLE 146 ON READER-SERVICE CARD



### NEW AMPEX SERIES

Described by Ampex as an "advanced generation" of its PR-10 series of tape recorders, the new AG-500 series includes compact, professional-grade models using solid-state circuitry. The recorders have a new drive motor designed for long running time between lubrications, and an open style motor flywheel for cool operation. The top plate of the deck has been reengineered to eliminate flexing problems and assure stability in mobile use. Samsonite cases for the AG-500 line have sliding doors that permit easy access to connecting jacks. AG-500 models come in mono and in stereo, including a quarter-track version. All models have built-in mixing. Prices range from \$1,202 to \$1,524.

CIRCLE 147 ON READER-SERVICE CARD



### ALTEC BOWS IN SPECIAL SPEAKERS

Two new loudspeakers, designed for guitar amplifiers or "for any musical instrument which is coupled to an electronically amplified sound system," have been announced by Altec Lansing. A twelve-inch model, the 417A, is priced at \$68, while a 15-inch unit, the 418A, costs \$80. Either will handle 100 watts of music power. Diaphragms are rugged and feature a lightweight aluminum dome. Efficiency is said to be unusually high.

CIRCLE 148 ON READER-SERVICE CARD

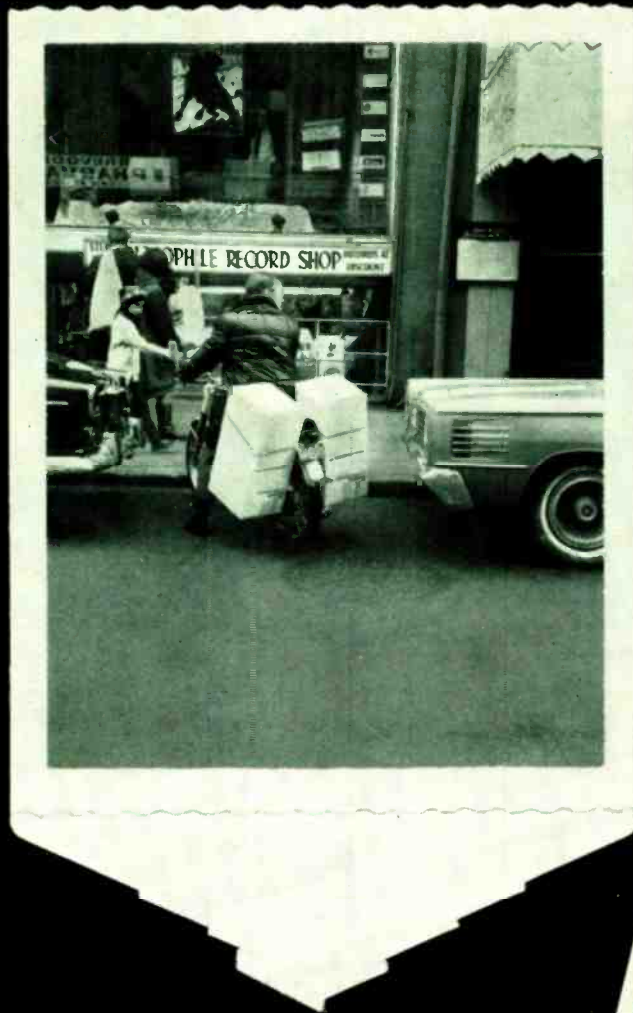


### REVISED BEYER HEADPHONES

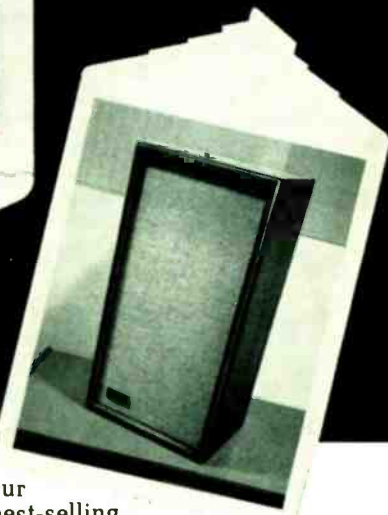
Gotham Audio is readying a new version of the Beyer DT-48 stereo headphones, offered for professional and advanced hobbyist use. The new sets are said to be more comfortable to wear than older DT-48s, better looking, and easier to connect to all types of equipment. Performance specifications remain the same, with response rated as 16 to 18,000 Hz. The standard model has an impedance in each phone of 5 ohms; a special model, of 25 ohms impedance, may be ordered for use specifically with the Nagra recorder. Different cable and plug configurations are available, as well as accessories, such as matching transformers (for use on 600-ohm line outputs) and a switch that permits interconnection of two power amplifier outputs, two speakers, and one or two sets of headphones. The DT-48, with ear cushion, cable and stereo phone plug, costs \$85.

CIRCLE 149 ON READER-SERVICE CARD

# Testimonial



Suggested Retail Price: \$69.95  
Slightly higher in the West



The young man in the Polaroid photograph is heading home from the Electronic Workshop in New York City with a pair of KLH\* Model Seventeen speaker systems.

In the not quite two years it has been available, the KLH Model Seventeen has received more than its share of critical approval. Julian Hirsch has said that "It delivers a full, open sound, with outstanding clarity and definition . . ." and that "its sound matches or surpasses most other speakers we have heard which sell for twice its price." High Fidelity praised "a remarkable transparency and a

full, well-balanced output that can be enjoyed for hours without contributing to listener fatigue."

But the kind of testimonial we value most was supplied by the young man on the motorbike, who wanted his two Seventeens home now.

People not only have been in a hurry to get the Seventeen home, but they have gotten the kind of enjoyment from it that makes them listen more and buy more records. And tell their friends about their enjoyment.

More than any other kind of advertising, word of mouth has helped make the Model Seventeen

our best-selling loudspeaker. Deservedly so. The Seventeen offers more important performance characteristics at a lower price than any speaker we know of.

If you haven't heard the Seventeen, ask a friend about it. And go hear it at the nearest KLH dealer.

We think you won't leave it in the showroom very long.

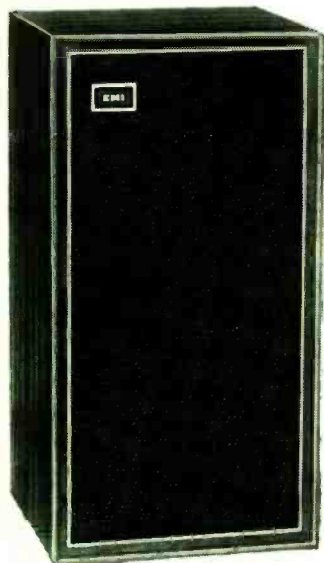
For a list of KLH dealers, and more information on the Seventeen, please write to KLH, 30 Cross Street, Cambridge, Massachusetts 02139.



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Model 62/ \$79.95  
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Third, the tweeter has a critically curved diaphragm designed with extreme attention to both weight and material. The frequency response remains smooth all the way up to 20,000 cps and the polar response characteristic is vastly superior to that of a conventional tweeter.

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## **EMI / SCOPE**

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Also available in Canada.

CIRCLE 27 ON READER-SERVICE CARD

## REPEAT PERFORMANCE

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

Now that Everest is recirculating the Cetra catalogue at the modest price of \$2.50 per disc, one of the earliest and most extensive opera collections on LP is once more within easy reach. To be sure, most of these thirty-six sets—and presumably further albums will appear in due course—are outclassed in vocal glamour and musical polish by the more expensive competition. Still, the Cetra line does have at least three points in its favor: 1) performances with a welcome spirit of spontaneity, enthusiasm, and *verismo* abandon; 2) many interesting singers recorded in the early stages of their careers; and 3) a number of works otherwise unrepresented in Schwann.

The majority of these operas were recorded in nonstop sessions for Italian Radio broadcast during the early Fifties—hence the lively immediacy and occasionally hysterical flavor characteristic of many of these sets. As for casts there is much to admire: tenor Ferruccio Tagliavini is featured prominently in eleven operas; Maria Callas appears in two of her earliest recordings (*La Gioconda* and *La Traviata*); we have a very young Franco Corelli in *Aida* and a radiant-voiced Renata Tebaldi in *Andrea Chénier*; in addition there are such fine artists as Giuseppe Taddei, Fedora Barbieri, Gianni Raimondi, Cesare Siepi, Giulietta Simionato, Cesare Valletti, and Carlo Bergonzi, all in freshest vocal estate. As for off-beat repertoire, look to Cetra for the only recorded versions of *La Figlia del regimento*, *William Tell*, *Il Matrimonio segreto*, *L'Amico Fritz*, *La Battaglia di Legnano*, and *L'Arlesiana*. For the price, then, there is clearly a good deal to be said for the Cetra operas.

Even so the prospective buyer should proceed with caution. In several instances either Cetra has supplied Everest with defective tapes or the remastering has been hopelessly bungled. I was disturbed to hear the quavery, distorted reproduction from the *Mefistofele* set, and was appalled to hear even worse results from the *William Tell*, which gives the impression of something recorded on defective tape by an inexpensive transistor job at 1½ ips. There can be no excuse for this sonic malfeasance because the sound on the old Cetra/Soria pressing of *Tell* is perfectly presentable. The *Don Giovanni* and *Aida* come off better, but the *Tosca* again suffers from inferior processing. (The latter suffers also from inferior editing. Everest has confused Cetra's first *Tosca* recording with its second: Guerrini, Poggi, and Silveri are listed in the libretto; Frazzoni, Tagliavini, and Guelfi on the box. The latter cast performs on these discs.)

Librettos in Italian and English are supplied with each opera. They are most-

ly photo copies of late Victorian specimens (e.g., "Wretched apostate! Doth she then requite thy madness?"), but I suppose this is better than nothing. For the time being the records are available in mono only. Everest, however, is busy "designing new equipment" so that the operas may eventually be released in phony stereo. Since the *William Tell* discs have already set recorded sound back half a century, I await this new development with some skepticism.

**BEETHOVEN:** *Symphony No. 7, in A, Op. 92*. Philharmonia Orchestra, Guido Cantelli, cond. Seraphim © 60038, \$2.49; S 60038, \$2.49 [from Angel 35620, 1958].

Cantelli reissues are always welcome. Some of the late conductor's as yet unreleased performances would be even more to the point (Debussy's *La Mer* or Brahms's Third, for instance), but why carp when faced with the beautifully poised and elegant reading we have here. The stereo version reveals that Cantelli preferred a left-right division of his violins—a procedure that nicely highlights the sinuous interplay of lines in the bittersweet Allegretto movement and the many antiphonal effects elsewhere in the Symphony. Although the sound may be a trifle muffled by present-day standards, this shouldn't deter anyone from picking up one of the finest Beethoven Sevenths on disc.

**FAURE:** *Ballade for Piano and Orchestra, Op. 19*. **RAVEL:** *Concerto for Piano and Orchestra, in G*. Marguerite Long, piano; Orchestre de la Société des Concerts du Conservatoire de Paris, André Cluytens, cond. (in the Fauré), Georges Tzipine, cond. (in the Ravel). Pathé © FCX 30354, \$4.79 (mono only) [from Angel 35013, 1953].

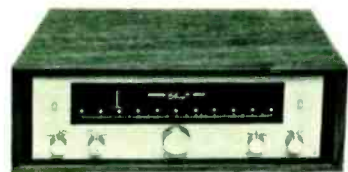
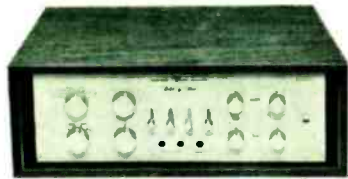
The late Marguerite Long recorded both these works on 78s before the last war but here we have her later LP versions, taped fourteen years ago when she was very nearly eighty. While one may find more zing in Bernstein's jazzy playing of the Ravel, the slightly more austere, classical approach of Mme. Long (who often played the concerto under the composer's baton) speaks with no less communicative sparkle. The gentle, songful Fauré is most pleasing, and one stands constantly amazed at the pianist's still assured technical command. Accompaniments are skillfully wrought in both cases and the sound still satisfies: balance between piano and orchestra is ideal and very little instrumental detail slips by unnoticed.

Continued on page 38

HIGH FIDELITY MAGAZINE



Marantz components are too good for most people.



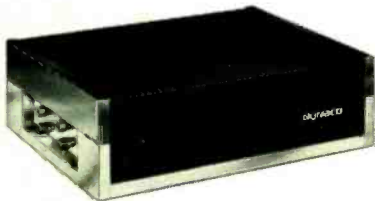
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## REPEAT PERFORMANCE *Continued from page 36*

**MOZART:** *Quartets for Strings: No. 20, in D, K. 499; No. 21, in D, K. 575; No. 22, in B flat, K. 589; No. 23, in F, K. 590.* Roth String Quartet. World Series © PHC 2-008, \$5.00 (two compatible discs) [from Mercury MG 10133/34, early 1950s].

Mozart's last four string Quartets show surprisingly few listings in Schwann and the present budget reissue has little competition within its price range. The performances are right too: to judge from these four sound, sensitive, and satisfying collaborations, the Roth Quartet (Feri Roth and Jenő Antal, violins; Nicholas Harsanyi, viola; Janos Starker, cello) must have been a first-rate chamber group. Only leader Roth's slightly acidulous tone (aggravated somewhat by the rather constricted upper frequency range of the recording) detracts from the overall excellence. Starker plays the unusually elaborate cello parts in Quartets 21, 22, and 23 in a beautifully lyrical fashion without minimizing or overstating their importance in the ensemble design. The sound will do, stereo reprocessing in this case neither a gain nor a loss.

**MOZART:** *Symphonies: No. 38, in D, K. 504 ("Prague"); No. 41, in C, K. 551 ("Jupiter").* Royal Philharmonic Orchestra, Sir Thomas Beecham, cond. Odyssey © 32 16 0023 (\$2.49 (mono only)) [from Columbia ML 4313, 1950].

I've had a block against this particular recording of the *Jupiter* ever since Music 251 days in college when it was constantly being trotted out as an example of Mozart's sure-fire, five-part, invertible counterpoint. Beecham's performance sounded stuffy and overfed then, and in my opinion the years haven't lessened its pomposity much. The second movement has some melting string playing as phrases arch and fall with that special Beecham charm, but the rest is pure John Bull.

The *Prague* comes off with less rhetoric, although I still can't warm to this kind of Mozart, well executed though it may be. On my pressing there was some severe "wow" in the *Jupiter* and strange rustlings in the *Prague*. Even those who find Sir Thomas their cup of tea in these two works might find it worthwhile to test before buying.

**SCHUMANN:** *Dichterliebe, Op. 48.*

**BEETHOVEN:** *An die ferne Geliebte, Op. 98.* Ernst Häfliger, tenor; Erik Werba, piano. Heliodor © H 25048, \$2.49; HS 25048, \$2.49 [from Deutsche Grammophon LPM 18843/SLPM 138843, 1963].

Ernst Häfliger favors exceptionally slow tempos for this *Dichterliebe*. It works too, for the tenor's voice sounds so beautiful and the dramatic shadings so finely conceived and controlled that the mood of dreamy, sensuous languor never once threatens to degenerate into spineless romantic jelly. Häfliger's warm singing of Beethoven's more robust

cycle is a beauty as well, and Werba's accompaniments contribute to a very lovely record. The sound from Heliodor (via DGG) is excellent, but for some absurd reason texts are printed in German only.

**STRAUSS, RICHARD:** *Tod und Verklärung, Op. 24; Salomes Tanz; Tanzsuite nach Couperin.* Philharmonia Orchestra. Artur Rodzinski, cond. Seraphim © 60030, \$2.49; S 60030, \$2.49 [from Capitol G/SG 7147, 1959].

Another brilliant Rodzinski reissue. I know of no other *Death and Transfiguration* to match this one both for biting rhythmic clarity and healthy heart-on-sleeve lyricism. For once the oft repeated trombone syncopations come right on the button—and the final appearance of this effect, just before the closing section, is hair-raising. On the heels of this coup Rodzinski brings the first and second violins in on their unison melody with a sustained tensile strength that is transfiguration with a vengeance.

The Dance Suite is something else again. Not one of the composer's better stylistic experiments, it has neither the airy charm of the Strauss/Lully *Bourgeois Gentilhomme* Suite nor the light touch of the Couperin-styled dances in *Capriccio*. However, the work is unrepresented in the catalogue and the performance here surely makes the most of it—in fact it would have been more to the point had the disc included the Suite in its entirety (the *Courante* and *Allemande* movements are omitted) instead of coupling excerpts with another virtuoso performance of *Salome's Dance*. The sound shows its age only during orchestral tuttis, which tend to splatter; otherwise the over-all acoustic is dry, but clear and well defined.

**BENIAMINO GIGLI:** "Sacred Songs."

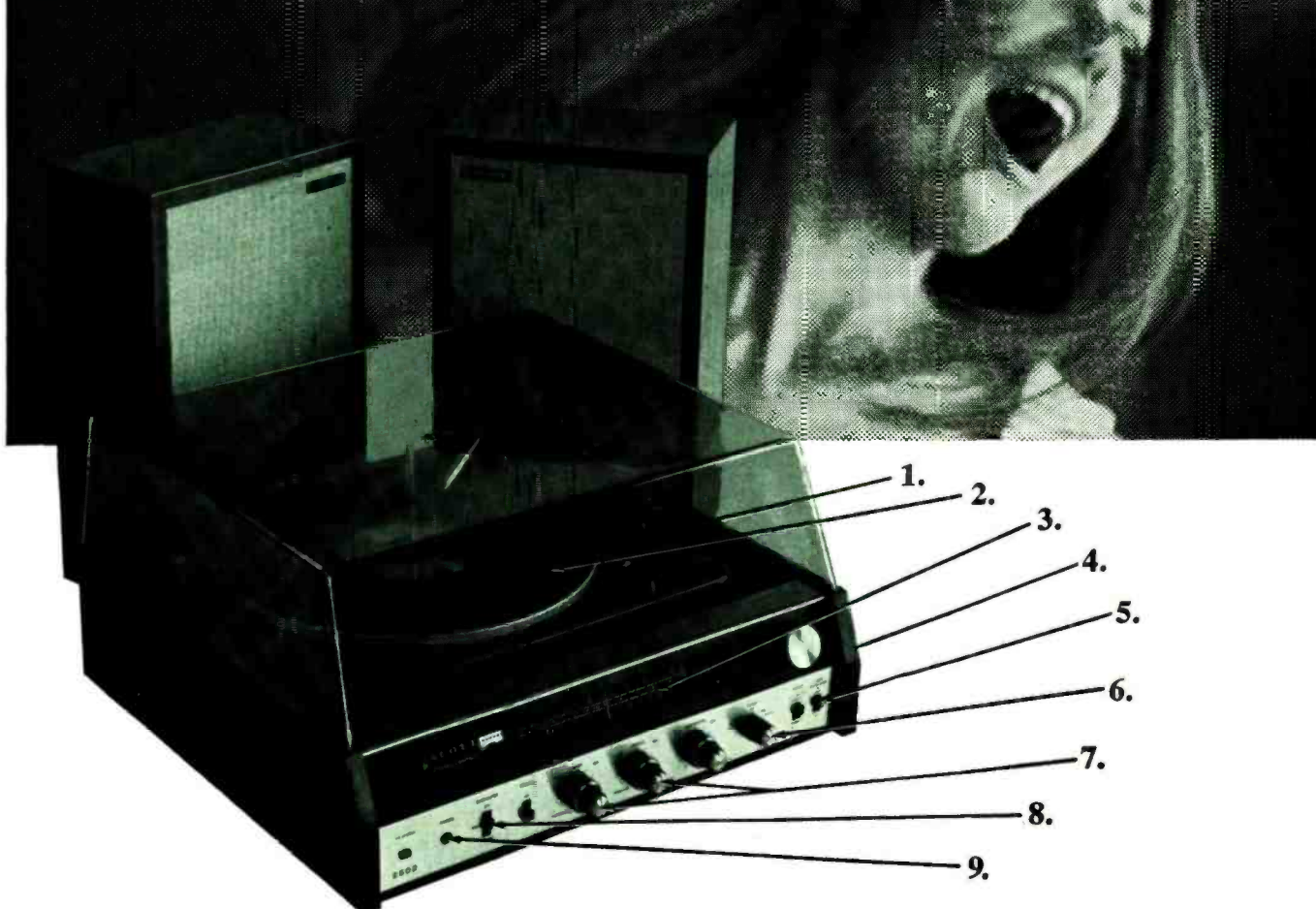
Beniamino Gigli, tenor; chorus and orchestra. Seraphim © 60036, \$2.49 (mono only) [from various RCA Victor originals, 1932-1947].

There's something endearing about a record that still has the nerve to bill a program containing the *Berceuse* from *Jocelyn*, Brahms's *Lullaby*, and Handel's "Ombra mai fu" as "Sacred Songs." Oh well, we do have such bona fide expressions of faith as Franck's *Panis Angelicus*, Bizet's *Agnus Dei*, and every Ave Maria that you'd expect in such a collection, all done up with shuddering organs and celestial choirs. Through it all Gigli sounds superb—these were truly vintage years for him. In addition to the pieces mentioned above, there is a robust *Adeste Fidelis*, a rather interesting item by Stradella (*Pietà, Signore*), and the *Ingemisco* from Verdi's Requiem. The last-named comes from the complete Angel COLH set, sniffles, sobs, gulps intact. A must for Gigli fans and anticlericals.

PETER G. DAVIS

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## Expo 67—A Musical Cornucopia

AS THE MONTH of May begins in Canada, with the ice only recently vanished from the St. Lawrence and a cold breath from the Atlantic still in the air, Montreal inaugurates what promises to be one of the most remarkable world's fairs in history. Expo 67 encompasses many things, including exhibitions by some seventy nations, housed in pavilions as spectacular as any ever built. But for the music lover, our northern neighbor's six-month-long exhibition will hold a special significance: the first appearance anywhere on this continent of several fabled European opera companies.

We speak, of course, of the Hamburg, the Bolshoi, the Vienna State, La Scala, and the Royal Opera of Stockholm. Record collectors are of course not unacquainted with these famous assemblages: La Scala is abundantly represented on Angel and Deutsche Grammophon, the Vienna on London, and the Bolshoi on Russian-made discs. Columbia introduced us to Stockholm's Royal Opera with its recording of Karl-Birger Blomdahl's *Aniara*, as well as giving us the only Bolshoi performance, of *Boris Godunov*, on a Western label. (Of the opera companies to appear at the fair, the Hamburg alone has never been represented in the record catalogue.) Yet even—and, in a sense, perhaps most particularly—the dedicated phonophile should find the musical events at Expo a unique adventure.

We paid an advance visit to Montreal not long ago to do a little sleuthing, and to put one or two delicate but essential questions. For example, who chose the groups to appear? We were informed by Artistic Director Gordon Hilker that decisions on this score were made by the parent countries involved: Expo itself approached only governments, not organizations. The single stipulation was a broad one—that each country send performing groups which were “representative.” (Even this request had its complications: one Eastern nation proposed a pigeon orchestra, each member of which carries a whistle attached to its leg which sounds at varying pitches as the bird takes flight; the participation of this group was discouraged when one of the sponsoring officials informed Expo that the avian orchestra had been found upon occasion to fly out of

earshot of the audience.) The “representative” proviso also accounts for the fact that the United States will send to Expo Richard Rodgers' Music Theater of Lincoln Center and the New York City Ballet, in addition to several orchestras and one chamber ensemble (the Istomin/Stern/Rose trio). The Metropolitan Opera is conspicuously absent, the theory being, we were told, that its personnel is not indigenously American—which is true enough, when you come right down to it.

Another question we asked at Montreal concerned the matter of repertoire. Were any adjustments necessary, particularly among the opera companies, where duplication would have been awkward and undesirable? Here too, according to Mr. Hilker, the request had been made for “typical” productions, and this seems to have had the effect of keeping the companies out of each other's way. The Bolshoi will present only Russian works; La Scala will concentrate on Verdi with detours to Bellini and possibly Puccini; the Royal Opera of Stockholm will include its *Aniara*; the Vienna will focus on Richard Strauss and Mozart, with *Wozzeck* for a change of pace; Hamburg will include *Lulu*, which it virtually introduced to the world, along with Hindemith (*Mathis der Maler*) and Weber. The company will reserve its most recent triumph, Gunther Schuller's *The Visitation*, for its appearance at Lincoln Center following the Fair.

The magnitude of Expo 67 fairly takes the breath away. This is the kind of booking achievement that would have been unthinkable before the age of jet travel, yet it becomes more feasible every day. Opera companies have traveled before, of course; the Bolshoi and La Scala traded stages in 1964 and the Met went to Paris last summer, to mention only recent sorties. But never has there been such a grand migration across the seas (or through the skies), and never have the summer and fall months been put to such concentrated artistic use. (Lincoln Center, let us note, is holding its own summer festival this year, having proved to its own satisfaction that there is an eager hot-weather audience even among the skyscrapers.) It could be that Montreal is establishing a precedent. Let's dare to hope so.

BY EVERETT HELM

A Hapsburg scion,  
Nikolaus Harnoncourt,  
drives the  
Concentus Musicus  
to performances that  
are authentic in sound  
as well as style.



Alice Harnoncourt and husband, "Count Niki."

**T**HE CONCENTUS MUSICUS OF VIENNA is an intransigent little band of talented musicians dedicated to the proposition that old music must be made to sound the way it did at its world premiere. Its driving force is founder-director Nikolaus Harnoncourt—a man with an *idée fixe*.

Harnoncourt is a highly articulate musician, quite capable of verbalizing his artistic credo: "There are two possible ways of presenting old music. Either you translate it into present-day terms, arrange it for modern taste, and play it on modern instruments—or you try to perform it exactly as the composer intended it to sound. We of the Concentus Musicus have chosen the second course." And having chosen, Harnoncourt and his colleagues pursue their objective with a relentlessness that admits of no compromise and a zeal that is practically without parallel. The exact, "objective" interpretation of the notes is only a starter. "Authentic performance is a much broader and more complex matter," Harnoncourt insists. "It must take into account the composer's sound ideal, his conception of acoustics, the involved interrelationships among such factors as proper choice of instruments, tempo, dynamics, acoustics of the hall—and perhaps the general spirit of the times as well."

To talk with Harnoncourt is a delight as well as an education. If I had not already known that he is a Hapsburg (on his mother's side), I might have guessed it, for the family resemblance is striking. This is about the only clue, however, to Harnoncourt's aristocratic lineage—except, perhaps, for his impeccable taste. He makes no use of his title of Count, inherited from his father, although some of his friends call him "Count Niki" as a kind of familiar joke. In ordinary conversation he seems a rather elegant Bohemian intellectual. When the subject is music, however, one realizes very quick-



The players with originals, or exact copies, of ancient trombones, cornetti, pifferi, recorders, and a dulcian.

# NEW PERFORMANCES ON OLD INSTRUMENTS

ly that Harnoncourt is a very special case indeed.

In the renaissance of old music that has been going on for the past thirty years or so, Harnoncourt is the right man at the right time. He is a practical musician with a broad training. He is a scholar and a musicologist, but no pedant. He has an inquiring mind that will not be satisfied with pat or superficial answers. He has an amazingly sensitive ear for matters of balance, color, and timbre; and he has the judgment to translate theory into practice. Above all, Harnoncourt has an uncanny natural affinity with the music of the past, and for the way it ought to sound. For him, old music is not really old; it is much closer to his way of thinking and feeling than is the work of Tchaikovsky or Brahms.

This discovery Harnoncourt made of himself back in his student days at the Vienna Academy of Music, where he and some friends used to get together to play chamber music, especially baroque repertoire. "I had always had a great interest in sound," he says now, "and I began to compare modern instruments with old ones." He also began to assemble his own formidable personal collection of ancient instruments. In 1952, he joined the Vienna Symphony Orchestra as a cellist (he is still a member) and began systematically to convert his colleagues to his concept of old music and to build the ensemble that became the *Concentus Musicus*.

**F**OR OVER FIVE YEARS the ensemble made no public appearances but experimented and studied both the instruments and many theoretical treatises giving hints of earlier performance practices. One major problem was (and is) that there are very few teachers of old instruments—and still fewer who have really come to grips with all the problems involved.



*A seventeenth-century dulcian from a Nürnberg museum.*

At right, first violinists Walter Pfeiffer and Alice Harnoncourt (who has not touched a modern instrument for a decade). Below, Harnoncourt records Monteverdi's *Vespers*, with Jürgen Jürgens leading the choir and Gustav Leonhardt at the virginal. Below right, author Helm gets a demonstration of the baroque trombone.

Photographs by Kurt Theiner



Harnoncourt and his cohorts did so, perforce, on their own, for where today could one find a master of, let us say, the baryton—that completely obsolete offshoot of the viola d'amore, for which Haydn wrote some 175 pieces? Harnoncourt had an exact copy made of Haydn's own baryton and learned to play it himself; the results in terms of sound and timbre can be heard on the Concentus Musicus' recent record "Music in the Vienna of Maria Theresia" (Telefunken AWT 9475-A or SAWT 9475-A). The uncanny shimmering sonorities, resulting from the vibrations of the sympathetic strings, could not have been even remotely approximated by any other instrument—least of all by a modern one. In the same work, incidentally, we hear the sound of a natural horn playing the incredibly high note A—and playing it sweetly and softly. This would be unthinkable on the modern French horn with valves.

Harnoncourt emphatically disputes the idea that instruments have been "improved" in the course of the centuries. For those of us who were taught that the Böhm flute was "better" than its predecessors and that the addition of valves to the natural trumpet and horn was a great step forward, this point of

view comes at first as a surprise. Harnoncourt insists that instruments have only changed to suit the needs of changing musical expression, and that for every gain there has been a corresponding loss. As a corollary, the "Bach" trumpet is as wrong for the music of Debussy as the modern trumpet is for Bach's. "I am absolutely convinced," Harnoncourt reiterates, "that art creates precisely those means of expression which it requires at any given moment in history. It necessarily follows that the instruments of every period were ideal for the performance of the music of that period. All hypotheses about formerly inadequate instruments and players' insufficient technical skill, poor intonation, and the like are rubbish."

Finding the right instruments for any given piece of music, therefore, is a cardinal principle in Harnoncourt's *modus operandi*. Whenever possible, he uses originals, either from his own collection or from museums. Where no original is available for performance, he uses exact copies. Even these, he says, do not produce quite the right sound, but they can come close to it. He is not at all happy with most imitations, even when they are supposedly exact

*Gustav Leonhardt's instrument in photo at right is a copy of an Italian virginal dating from the beginning of the seventeenth century. Below, during the Vespers sessions, consultations were frequent: behind producer Wolf Erichson (seated) are Harnoncourt, Leonhardt, and Jürgens (back to camera).*



copies of existing old instruments. While they may impress the public by their visual resemblances to the instruments in old pictures, they often produce anything but authentic sounds, Harnoncourt asserts. As a prime example, he mentioned the string instruments, which look today much as they did 250 years ago. But practically all old violins, violas, and cellos were drastically rebuilt in the nineteenth century to give them greater volume, greater brilliance, and the "round" tone demanded by the music of the romantic period and after. Many old string instruments were literally destroyed by the increased tension of the strings. Those that have survived sound entirely different from what they originally did—ard, according to Harnoncourt, three times as loud. The modern bow, moreover, produces an entirely different tone.

Only hearing the difference in sound between a modernized string instrument and one that has been restored to its original condition enables one to believe it. I had the pleasure of hearing it when I sat in on the sessions in which the *Concentus Musicus* and the Hamburg Monteverdi Choir recorded for Telefunken Monteverdi's *Vespro della Beata Vergine*

in its entirety. (Release is planned for this month, on SAWT 9501/02.) The string nucleus consisted of four violins, tenor Fiedel, gamba, bass Fiedel, and violone. The winds: two pifferi (predecessors of the oboe), four Renaissance (not baroque) recorders, three Zinken (in Italian, cornetti: curved, double-reed instruments, *not* cornets), Dulzian (keyless pre-bassoon), and three trombones. To complete the orchestra there were lute, virginal, positive organ, and harpsichord.

I have, literally, never heard such a sound: it seemed to me gloriously right for this pure but sensuous music—and certainly could not have been attained with modern instruments. The strings were at once transparent, light, and rich; the extraordinary number of overtones produced more than compensated for their lessened volume. And when the wind and keyboard instruments joined in (not all at once, but as required), the effect was shimmering and "heady" to a degree. And the luminous, full texture of the *Gloria Patri*, which "swam" just a little but allowed every vocal and instrumental detail to be heard clearly, was not an iota less "monumental" than if a huge chorus and orchestra had



been at work. The total effect reminded me of a Tintoretto canvas in which every detail is integrated into a colorful, radiant whole.

Although problems of style, tempo, instrumentation, and so forth had been worked out with great thoroughness in advance, even during the recording sessions frequent consultations were necessary. Differences of opinion were resolved in discussions among the principals—Harnoncourt, director Jürgen Jürgens of the Hamburg Monteverdi Choir, and harpsichordist Gustav Leonhardt, the leader of the Amsterdam Leonhardt Consort and a frequent guest with the Concentus Musicus. Valuable technical and acoustical advice came from Telefunken's sound engineer Wolf Erichson, producer of that remarkable series of historical recordings "*Das alte Werk*" and of the more recent series "*Musik und ihre Zeit*." Erichson of course insisted on technical perfection in the sound, but never at the expense of musicality in the performance. He threw out a number of excellent takes because they lacked spirit.

Erichson has made a number of recordings with the Concentus Musicus (including the Bach *St. John Passion*, Telefunken KH 19 or SKH 19). He operates on the principle of placing the microphones (of which there were nine for the Monteverdi), setting the controls at the start, and leaving them alone thereafter, preferring to move players and singers about rather than to adjust equipment. To my ears, at least, the playbacks of the Vespers indicated that his system works. Ten days were devoted to the sessions, held in a vintage-1900 dance hall located in the very center of Vienna with its streetcars and heavy traffic. The hall is so enclosed in a complex of other buildings, however, that not once did outside noises penetrate. It had been chosen for its excellent acoustics, naturally—not too live but with just enough reverberation: both Erichson and Harnoncourt are dead set against recording old music in a studio.

Jürgens, a dynamic, style-conscious conductor, told me something about the sources used. The basis was Malipiero's complete edition of Monteverdi, which, when compared with contemporary parts, yielded 140 mistakes; forty more were found in the old parts themselves. In the Vespers, Monteverdi was more exact in his performance indications (particularly in specifying the instruments) than in most of his scores, so that the "orchestration" presented fewer problems than usual. In deciding dubious cases, Praetorius' 1615 treatise *Syntagma musicum* was found to be of great help.

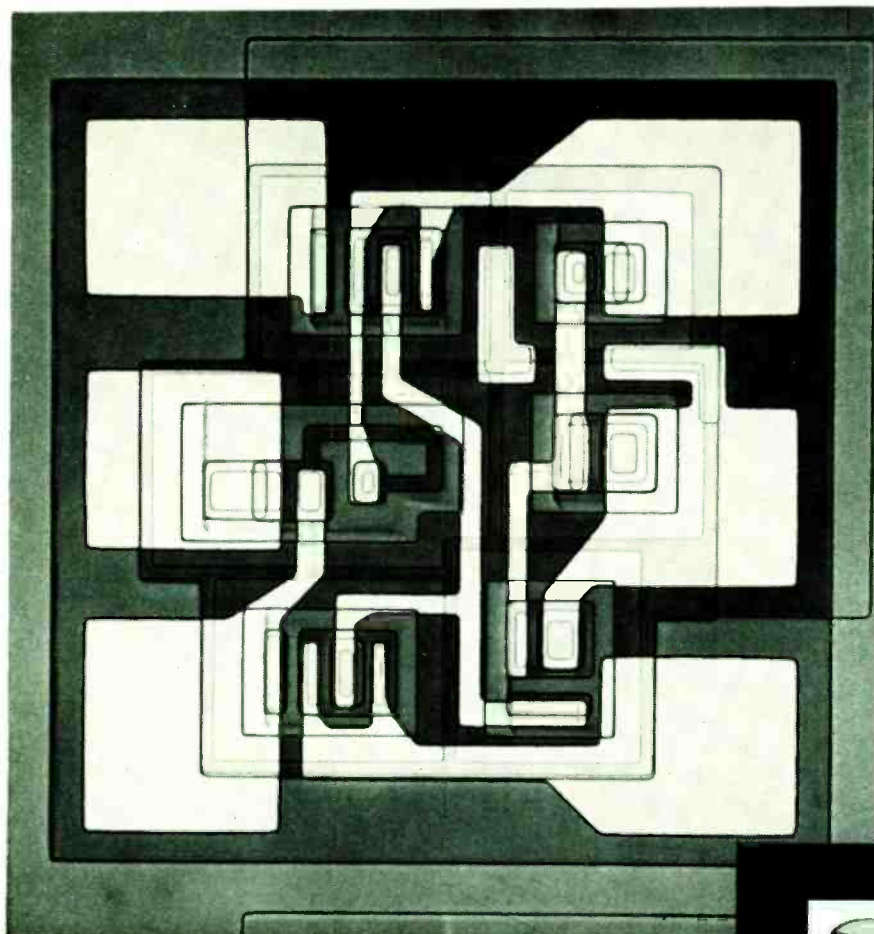
**I** WONDERED AT some of the quick tempos and went back to question Harnoncourt for enlightenment. He turned out to be convinced that old music was played much faster than is generally thought today. As he explained it to me, the *integer valor*, mentioned by many early theorists, indicated a basic unit of time—roughly, that of a man's pace when walking—and some old theorists gave even more exact instructions regarding tempo, relating it to

the human pulse or to the frequency of harmonic change. In short, he seemed to feel that the matter had been spelled out and that it behooves present-day musicians to do their homework. "This is no field for 'star' conductors," he said. "In the Vespers, for instance, there is a basic unit of movement that applies to all meters and to all sections of the work; to ignore this and simply follow one's instinct would be to risk disaster."

I also asked Harnoncourt whether changing over from a modern instrument to its baroque counterpart was not hard on the performer, and he assured me that it is very difficult indeed. Nearly all the players in the Concentus Musicus, most of whom are members of the Vienna Symphony, face this problem. One of the trombonists said that every time he has to play F trombone he practices a good month beforehand to make the transition. (This same trombonist also demonstrated his instrument for me by playing a cantabile melody *pppp*, followed by a blast of the *Flying Dutchman* motive that shook the rafters.) There is one member of the Concentus Musicus completely free of this anxiety, however—a onetime Thibaud pupil who was well on her way to a virtuoso career when she met and married Nikolaus Harnoncourt: Alice Harnoncourt has not touched a modern violin for ten years.

Since it first appeared in public in 1957 the Concentus Musicus has built up a repertory of some forty programs that go back to the beginnings of polyphony, but its director is always looking for new material. He prefers to concentrate in each concert program on music of a relatively limited period—at most a single century. "And one must choose the music carefully; not every work is good just because it's old," he adds. A great deal of the Concentus Musicus' repertoire originates in microfilms which Harnoncourt orders from libraries and himself prepares for performance. Among the projects of this kind especially dear to his heart is the further exploration and performance of music by Heinrich von Biber, the seventeenth-century virtuoso violinist and composer whom the Concentus Musicus has begun to record (see several Amadeo and Bach Guild discs) and for whom Harnoncourt predicts a brilliant future among the rapidly growing ranks of old music fans.

After one of the Vespers sessions, I remarked to Harnoncourt that he had played Monteverdi with all the fire and passion that one might normally associate with Schumann or Wagner. I asked him, tongue in cheek, whether that is any way to perform old music. He answered unequivocally that, in his opinion, it is the *only* way. A historically exact performance as such is not enough, he said; it is only a means to the end of making the music more vital, more convincing, and more readily understood. "I have no use for the 'objective' school of performance," he went on. "Human nature has not changed in the course of centuries; people have always felt love and anger, rapture and loathing—and their music has conveyed these emotions. Old works are not museum pieces."



By ROBERT ANGUS

Although an integrated circuit looks like this under a microscope, it is only .040 inches square. Like a transistor, a chip is housed in a case many times its size.



# INTEGRATED CIRCUITS ARE HERE

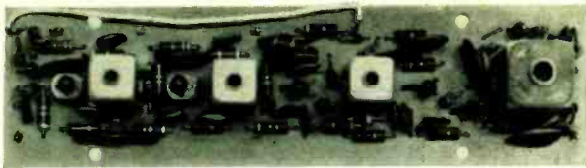
In two differently problematical reception areas, a receiver with ICs was compared with an identical model using conventional circuitry.

The results were startling.

**T**HE YEAR IS 1977. The most talked about item at the high fidelity shows is a 100-watt AM/FM stereo receiver that can hang on a wall like a picture. Weighing just under four pounds, the unit measures 16 inches in width, 4 inches in height, and just over one inch in depth, including the knobs. "It was all done with ICs," says the designer. Sound fantastic? Some audio manufacturers don't think so. . . .

The thing that makes all this a practical possibility is an almost microscopic chip of silicon properly known as the integrated circuit. ICs have been used for several years in computers and space electronics, but until last year they were unheard of in products for the home. Then RCA announced that eighteen of its color TV sets and two of its black and white portables would feature integrated circuits. General Electric and Philco both produced radios using ICs, and Sony came up with matchbox-size AM radio built around a single silicon chip.

Late last fall, H. H. Scott brought ICs to the

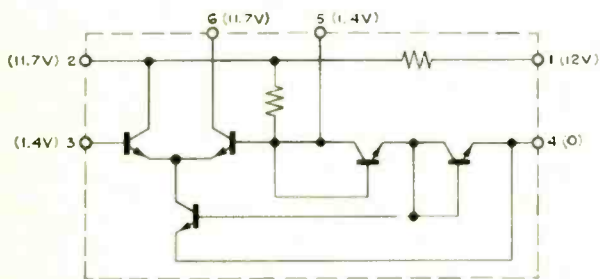


*IF strip in Scott receiver before and after integrated circuits. Simplified strip actually boasts more parts.*

high fidelity field by announcing that it was using them in the IF (intermediate frequency) strip of its 344B stereo receivers; a few weeks later, Fisher Radio took the wraps off its Model 105 compact unit, which also uses ICs in the IF strip of its stereo receivers; and by this spring Heath was shipping its first IC kit, a 150-watt AM/FM stereo receiver.

Simply defined, an integrated circuit is a small chip of silicon, about the size of this square ■, into which has been etched a complete miniature electronic circuit. The ICs used by RCA include as many as 26 transistors, resistors, and diodes in a capsule no larger than a conventional transistor (and that large only for ease of handling), while H. H. Scott's similar-sized ICs contain five transistors and two resistors. They differ in appearance from conventional transistors only in the number of connectors, or spiderlike legs. The conventional transistor has three, while the IC may have twice that number or more.

An IC is manufactured through a process of microphotography and microetching. One engineer, explaining the process, says: "In essence, what you do is ask an engineer to draw the circuit you want. Then draftsmen prepare a three-dimensional drawing of the circuit—a top layer which is either positive or negative according to the demands of the circuit, a middle layer opposite in polarity to the top, and a bottom layer similar in polarity to the top. These drawings are reduced photographically to the size of the final chip, then they're sandwiched together



*Circuit diagram for a typical integrated circuit or chip. Five transistors plus two resistors are contained within over-all physical space formerly taken by a transistor.*

and encapsulated. The process comes in two parts—the first deposits the ingredients for the transistors in the positions where they're wanted, thus creating a number of cheap silicon transistors at the same time; the second, comparable to a printed circuit pattern, creates the interconnections or wiring between components."

The economics of the process are something like those of publishing. The first copy of a magazine off the press may represent a very heavy investment, but since thousands of subsequent copies can be printed from the same form they can be sold at a minimal price. The first of a new type of IC may cost \$500,000 or more—but subsequent chips are fairly cheap. Even so, in order to make ICs economically attractive to manufacturers of television sets and stereo receivers, a manufacturer of ICs must know that he can sell millions.

**A**T THE MOMENT, ICs are made by such firms as Radio Corporation of America, and by Fairchild Camera & Instrument Corporation and Texas Instruments Corporation and their subsidiaries and licensees. No manufacturer of high fidelity equipment exclusively is large enough to have his own specially designed circuit produced for him. Instead, he must go to IC suppliers and purchase the chips designed for someone else or for general applications.

This raises several questions in the minds of audio engineers. If all high fidelity manufacturers must select ICs from the same catalogues, won't all audio circuits eventually be the same, no matter whose name is on the the component? Won't large-quantity audio manufacturers—Fisher, Scott, and Harman-Kardon, for example—have the advantage over the smaller-output producers, such as McIntosh and Marantz? Won't ICs preclude the design of new types of circuits? And finally, since the "catalogue" ICs now available to component manufacturers were not designed specifically for high fidelity use, don't they represent a sacrifice in audio quality in the circuit?

Not at all, claim IC defenders. The IC is merely a building block, they say, much the same as the vacuum tube and the transistor were. Engineers select quality ICs from a catalogue (much as they once did with mass-produced tubes and still do with transistors) and incorporate them into their over-all design. H. H. Scott, for example, uses four ICs in its IF strips. There's nothing to keep another manufacturer from using three, or eight, or twenty. And about the danger of getting "locked in" to general-purpose ICs, one engineer says, "There's nothing to keep a Paul Weathers or a Williamson or a Major Armstrong of the future from going back to transistors, or even to tubes if he thinks he's really got something revolutionary."

One thing that might give this hypothetical designer pause, however, is the question of servicing. It is a fact that the IC unit requires less servicing effort than does a full-size transistor circuit. If something goes wrong, you simply throw the IC away and

put in a new one; if a conventionally wired circuit (using tubes or transistors) goes bad, you have to search for the defect and correct it. Full-sized circuits have leads which can come unsoldered or break. Encapsulated ICs never have broken leads, and the parts can't move about.

Daniel von Recklinghausen, H. H. Scott's chief engineer, likes to emphasize that if ICs do nothing else, they virtually eliminate the leads and connections within the circuit, improving the capture ratio and selectivity of any tuner and doing away with spurious signals (auto ignition, unwanted AM stations, electric razors and motors) which are picked up by those leads. Scott claims, in fact, that ICs have improved sensitivity in its Model 344B by 1 dB and increased capture ratio from 2.5 dB to 1.8 dB.

A recent experience of my own would seem to support Scott's claims. I set up two Scott 344Bs—one built the old way, the other with ICs—in a particularly difficult reception area in New York City. Although only three miles from the Empire State Building, where many of the area's FM signals emanate, the site was blocked by skyscrapers and subject to signal fade, multipath distortion, ghosts, and other problems. The two receivers were set up side by side. The antenna used was the folded dipole supplied by Scott, which was shifted back and forth between the receivers.

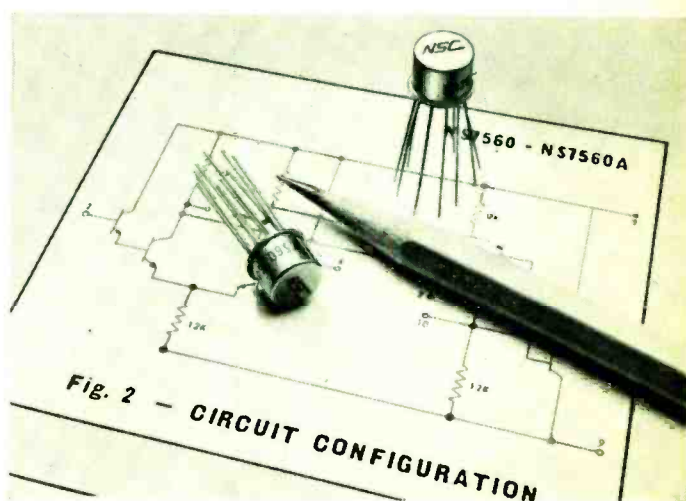
The original 344B pulled in a total of thirty-four stations, including WFIL-TV from Philadelphia, eighty-four miles away. Generally speaking, each station was spread out on the dial, making tuning fairly easy but causing interference at some points between the right edge of one station's signal and the left edge of another's. The IC version of the 344B added five stations to the number logged on the earlier unit, and provided generally better sound (i.e., stronger signal). While some of these stations were subject to fading, it was no worse than that on some of the weaker stations logged by the first set. Both units picked up static from auto ignition (50 feet away), but the IC receiver gave a far better account of itself. It narrowed each station roughly to its correct spot on the dial, thus making room for weaker stations to creep in between the stronger ones. A particular problem for both receivers were the frequencies of 94.3 and 97.5 mc. On the former, WJLK in Ashbury Park, New Jersey and WGSM in Babylon, L. I., New York did battle, while on the latter the struggle was between WTOA in Trenton, New Jersey and WALK in Patchogue, L. I., New York. The New Jersey stations won in both cases—but the decision was more clear-cut with the IC receiver. The earlier-model 344B allowed the Long Island stations their moments before fading back to New Jersey. In all, it seemed clear that the IC receiver did have better sensitivity, capture ratio, and impulse-noise rejection.

[To double-check the author's findings, HIGH FIDELITY's editors used the same two sets in a fringe-reception area in the Massachusetts Berkshires. In our experiments both receivers proved to be of above-

average sensitivity, but the IC model clearly was superior. The non-IC 344B pulled in fifteen mono stations which we classed as "poor to fair," sixteen mono stations which we called "good to excellent," and one stereo station that was "good." Many of these stations are well outside the "normal reach" of FM broadcasts, some being 100 miles or more distant. The IC model pulled in thirteen "poor to fair" stations, twenty-one "good to excellent" stations, and two stereo stations, both very good. Not only did the IC set log more stations over-all, it yielded a higher ratio of good-to-poor signals and grabbed a stereo signal missed by the other model.]

**O**F COURSE THERE ARE those who doubt the benefits of ICs in high fidelity components. The size and weight of an electronic unit are largely determined by the power transformer; and, as one producer puts it, "This means no radical change in the appearance of receivers in any future I can see." An executive of another major firm feels that "even if we can make a smaller amplifier or receiver, the public wouldn't buy it. When people spend upward of \$200 they want an amplifier that has some weight and mass to it. There are several examples already of companies that could and did make small amplifiers and tuners and then couldn't sell them." The same argument goes for weight. "Of course, ICs weigh less than separate transistors and diodes. But the saving is a matter of ounces, and one heavy knob could offset it."

Other leading figures in the audio fraternity who remain unconverted to ICs include a spokesman for Bogen, who regards them as an advertising gimmick. Furthermore, he points out, his firm's products are intended for the audiophile on a budget, and "if we did use ICs, the increase in cost would push us into a higher price range than we want to



Each of these tiny units is an amplifier, equivalent of the transistors and other circuit parts shown in the diagram. Introduced by National Semiconductor Corporation, these chips could be used as basic building blocks for a variety of consumer electronic gear, including—says NSC—stereo high fidelity amplifiers.

be." Saul Marantz and McIntosh's Dick Bucci can't see the advantages either, at least at the present time. Both feel the IC is coming, but that much work has to be done to determine what it has to offer the manufacturer or the consumer of high-quality, small-quantity products. "The transistor was an evolutionary product," Bucci says. "ICs are revolutionary—they're simply smaller transistors. Until we can give the public some very real advantages by using them, I can't see it." Marantz feels that the IC is to the transistor circuit what the console phonograph is to the component system. "ICs are not as flexible. There are a lot of things you can't do with them."

Sherwood general manager Edward Miller feels that "when a component buyer buys your tuner or amplifier, he's expressing confidence in your circuitry and engineering. At the moment, when he buys an IC unit he's buying somebody else's circuit and engineering. It's possible that we'll lose the individuality of our circuits with ICs." And at Harman-Kardon, officials explained that "H-K has been applying several types of integrated circuits in high fidelity equipment on an experimental basis since mid-1965. The results of this research and development effort have been very encouraging. But we feel strongly that any IC in Harman-Kardon equipment must improve performance substantially and not just fill a 'promotional' role before being offered to the public."

Right now, ICs would seem to have their biggest application in color TV, where they serve the dual purpose of reducing manufacturing costs and improving color reception by reducing interference from spurious signals. (Sets aren't likely to get much smaller or lighter, though, because over-all size is determined by the size of the picture tube, and the weight by the chassis and transformers.) ICs also could reduce the cost of mass-produced tape recorders (again size is determined by the reels used by the machine, and weight by the motor(s)). Several manufacturers and engineers here and abroad are said to be looking closely at ICs for use in recorders. RCA, whose battery-operated portable recorders are being made in Japan, feels that the IC's biggest application to the recorder field lies in this area. "With microtape," a spokesman says, "it would be possible to make a really miniature recorder—or in the case of really large production runs, to save money in the manufacture of conventional battery recorders."

Among manufacturers of audio components, Fisher and Scott are in chips because both believe that they can yield better performance. Heath Company also concedes that it proposes to save money with ICs but, more to the point for kit builders, they simplify construction. ("The only trouble," product manager Bill Hanna feels, "is that ICs may sufficiently reduce labor costs for manufacturers so that the difference in price between an IC kit and a finished unit may shrink to nothing.") And whatever their personal reservations, few manufacturers doubt that ICs are coming. Even Marantz admits, "Eventually everybody will be using them."

Indeed, the time may be closer than anyone had anticipated. Things move so fast in the microminiaturization field that no sooner had objections to ICs been raised than E. I. DuPont de Nemours & Co. had an answer—the thick film microcircuit. If the initial cost for an IC is \$500,000, DuPont estimates that for thick film it is \$50,000, which means that they become practical in much smaller quantities. Besides, the newer process can be adapted readily to print all kinds of circuits. Like ICs, DuPont's process consists of silk-screening electronic circuit elements—resistors, conductors, capacitors, transistors, and even complete ICs—onto layers of nonconductive material. The IC uses silicon; thick film uses a ceramic compound, which is baked as soon as all the printing processes have been completed. Actually, there is no "film" in the ordinary sense of the word. Both are three-dimensional processes which begin with an electronic circuit diagram. The DuPont process results in a finished circuit board which is larger than the average IC—anywhere from twice the size to twenty times the size—but instead of containing the equivalent of a handful of transistors, it may contain an entire computer or audio circuit.

If the DuPont building block is even bigger and more complex than the IC, how does it help the smaller manufacturer? First, it's still much smaller than conventional transistors and, says DuPont, it retains all of the other advantages of ICs. By enabling the small manufacturer to keep his circuit designs to himself until his product is on the market, and by enabling him to design his own building blocks instead of buying them ready-made, the DuPont technique is said to permit the smaller manufacturer to maintain his individuality. Because changes can be made readily, it would theoretically be possible for a small manufacturer to run IF strips on Monday, amplifier circuits on Tuesdays, then back to IF strips on Wednesday, and so on.

So far, no component high fidelity manufacturer has jumped on the thick film band wagon—it's still too early to evaluate it, most feel. But DuPont predicts that 1968 automobile radios—from Philco, Motorola, and others—will be the first consumer goods to use the new technology. Thick film already is being used in computers, missile navigational systems, pilot rescue transceivers, and other specialized equipment that needs miniaturization and dependability. If car radios, why not car cartridge players? "No reason at all," says a DuPont spokesman, "and I'd be surprised if you don't see Ford or General Motors cars coming off the lines with thick film cartridge players in them soon." From there, he believes, it's a logical step to tape recorders and eventually to all high fidelity products.

The IC unit offered for sale this year doesn't look much different from its conventional transistor brother (in fact the only visual difference in Scott's units is the color of the stereo indicator light). But there's something going on inside that's worth keeping an eye—or an ear—on.

**N**OT LONG AGO, while I was visiting Prague, I went into a second-hand music shop to buy some opera scores. I noticed that in the handsomely printed piano score of Dvořák's *Rusalka* the original text was accompanied by translations in German and English; in the equally well-printed score of Smetana's *Libuse* the words were in Czech only. When I questioned the manager of the shop about this, he answered—as if repeating an obvious truth—“Smetana is our national composer; Dvořák is international.”

This distinction will come as a surprise to Western music lovers. Smetana is, indeed, a national composer (that handy loose category into which we drop Grieg, Nielsen, Sibelius, Dargomijsky, and anybody else we can't bother to investigate); but, according to all our musical clichés, so is Dvořák. Didn't he write those *Slavonic Dances*? And a “Dumky” Trio? And don't musicologists now say that the *New World Symphony* is based not on American Indian or Negro tunes but on old Bohemian folk songs?

But my Prague acquaintance was not simply airing a local prejudice. Dvořák was a loyal Czech, as many incidents in his career prove, but he was a less aggressive one than his compatriot predecessor, a quieter man altogether; and by his time the pioneer work of Smetana in giving the country a national repertory was already taking effect. During Dvořák's lifetime he achieved an international fame, and since his death his music goes on being played all over the world.

Or rather, what goes on being played are the *New World Symphony*, and the Cello Concerto, and the *Slavonic Dances*. But there is a lot more to

# DON'T FENCE DVORAK IN

*An affectionate look at some of the Czech master's less familiar works*

BY WILLIAM WEAVER





Bettmann Archives

*Dvořák's birthplace at Nelahozeves, near Prague.*

Dvořák than this. For the past several years I have been reading about him and listening long hours to his music, and my discussion here is intended to suggest his range and richness. I have chosen seven lesser-known pieces, a baker's half-dozen, each characteristic of some aspect of his work and each indispensable, in my opinion, to a comprehensive appreciation of the composer.

*Symphony No. 1, in C minor ("The Bells of Zlonice")*

I confess that I have included this work partly because of its subtitle. Any one of the early symphonies would do as well (since all are unknown to most music lovers), but the town of Zlonice has an important significance in Dvořák's biography. It was there he went, aged thirteen, to be apprenticed, like his father before him, to a butcher—and it was there that he developed instead into a promising young musician. Three years later, through the financial help of his Zlonice uncle, Antonín Zdeněk, he was able to enroll at the Prague Organ School.

The first symphony, written in the winter of 1865, is naturally an uneven work, but it has a sumptuous second movement (Adagio) and a number of other lovely features; it is suffused with the young man's nostalgia for the country and his childhood. It indicates some of Dvořák's characteristic virtues, such as tunefulness and musical invention; it illustrates too some of the defects, especially of his early compositions: occasional lack of formal sense, a tendency to ramble.

Perhaps *The Bells of Zlonice* will lead the listener to try other, equally unfamiliar Dvořák symphonies: the more mature No. 2, in B flat, with its reflective opening movement, its finale that is a mixture of drama and dance (a mixture that recurs often, with thrilling effects at times, in Dvořák's music); No. 3, in E flat, with its Wagnerian tinges but with the unmistakable Dvořákian lilt and melodiousness (it is my personal favorite among the early symphonies); or any of the later ones. All the Dvořák symphonies have been well recorded by Supraphon and are avail-

able in the United States on the Artia label. Numbers 7 and 8 have had several good Western recordings as well, and of No. 9 (*New World*) there are some twenty recorded versions listed in the Schwann catalogue. And before long we will have London's complete cycle of the nine symphonies with Istvan Kertesz conducting the London Symphony Orchestra.

For the benefit of some readers I note here that the symphonies named above are identified by their revised numbering. Since Dvořák's first four symphonies were not published during his lifetime (No. 1 was rediscovered only in 1923), the *New World*, for example, was for many decades known as Dvořák's Fifth.

*Cypresses (1865)*

For the early part of his life Dvořák was grindingly poor and, like struggling musicians everywhere, undertook to give piano lessons to pay his expenses. One of his pupils was a young actress, only sixteen, named Josefina Cermaková. Again following tradition, teacher fell in love with pupil. And for his young beloved, the twenty-three-year-old composer wrote his first cycle of songs, *Cypresses*. But Josefina turned him down, and the songs were put away in a drawer. Still the composer didn't forget them. In 1881 he rewrote four of the pieces (published the following year as *Four Songs*, Op. 2); eight years later he published another revised group as *Love Songs*, Op. 83. The preceding year he had taken twelve of the songs and scored them for string quartet; these arrangements were published posthu-



Bettmann Archives

*The composer with his wife, nee Anna Cermaková.*

mously with the title of the original song cycle. The quartet version has been taped by Supraphon (unavailable here) and also by the Kohon Quartet in Vox's projected recording of Dvořák's complete chamber music (VBX 51 or SVBX 551). These little pieces are excellent examples of the composer's lyrical gift, his sensitivity to poetry, which often inspired him—as in the later symphonic poems—not to set the words but to express them instrumentally; they are tender and delicate without being either wispy or sentimental.

The love story had a satisfactory ending. Eight years after Josefina's refusal, Dvořák married her younger sister Anna, who was also his pupil and a gifted contralto. The marriage was supremely happy, and at about this time began Dvořák's period of mounting success as composer and breadwinner.

#### *Stabat Mater*, Op. 58

In the summer of 1877, the Dvořáks suffered the loss of both their little daughter, aged eleven months, and their three-and-a-half-year-old son. Only a year previously another child had died, two days after birth. At that time Dvořák had sketched out a *Stabat Mater*, then laid it aside. Now, again bereaved, he took up the sketch and completed the score about two months later.

The first extended example of Dvořák's writing for chorus, orchestra, and soloists, the *Stabat Mater* brought the composer to international attention. In Vienna he already had admirers, headed by Brahms and Hanslick, who had been members of a jury awarding him a State Prize. In 1883 his *Stabat Mater* was performed at St. James Hall in London and became the foundation of his popularity in Great Britain. A year later he was invited to London himself, to conduct a repeat performance of the work; and there he found a second publisher, Novello's (Simrock in Germany was already bringing out some of his music with success), and a whole circle of new admirers. He was also commissioned to write a piece for the 1885 Birmingham Festival (he produced the oratorio *The Specter's Bride*, which was hailed by English critics as a masterpiece). There are three recordings of the *Stabat Mater* currently available: Deutsche Grammophon (LPM 18818/19 or SLPM 138818/19), Artia (182/183), and Vox (VUX 2026 or SVUX 52026).

#### *Legends*, Op. 59

As their title explicitly indicates, Dvořák's extremely popular *Slavonic Dances* are not just Czech; there are Yugoslav, Ukrainian, and Polish musical patterns recognizable in them. They are "racial," if one may use the odious word in this innocent sense, rather than "national." The *Legends*, written in 1881, are perhaps more specifically Czech, though they have no program. A series of musical miniatures (the longest lasts just under six minutes), they are formally more condensed than most of Dvořák's works and as orchestrally rich as the best. Some are



Bettmann Archives

In 1893, the whole family was assembled in New York.

dances, one is a march, others are like concentrated tone poems. They are dedicated to Hanslick, who said "all are lovely"; and Brahms, in a letter to Simrock, wrote: "Please give my kind regards to Dvořák and tell him what pleasure his *Legends* continues to give me. It is a charming work and one cannot but envy the man his fresh, gay, and fertile invention." The only complete recording is on an imported Supraphon disc (311).

#### *Quartet for Strings, in A flat*, Op. 105

Dvořák's visits to England became a regular affair (on one of them he was given an *honoris causa* Doctorate at Cambridge); at the invitation of Tchaikovsky, who knew and liked both Dvořák and his music, he traveled to Russia in 1890; he frequently visited Vienna and other cities in Germany and Austria. Then, in the spring of 1891, he was invited to New York, to head the National Conservatory of Music there, and to give concerts of his music. The offer was financially attractive and, after some hesitation, Dvořák accepted it for a two-year term (though he was eventually persuaded to stay on for a third year). He left Prague on September 10, 1892, with his wife and his two oldest children.

The American years were productive—the most famous result being, of course, the *New World Symphony*—and the composer's curiosity about Indian and Negro folk music briefly affected his style. Just before leaving America forever, in April 1895, he began the first movement of his last completed string quartet, the A flat major. He finished it in Prague at the end of that year.

Dvořák's chamber music was long neglected. Fuller Maitland, in the Dvořák article in the Second Edition of *Grove's Dictionary*, published four years



after the composer's death, barely mentions this considerable body of work, and then in slighting terms. Fortunately, in recent years musicians and audiences have been rediscovering this extensive, varied production; the Vox series of recordings—which, one hopes, will soon be completed—is a happy sign of the times. And the A flat quartet (in VBX 50 or SVBX 550; by the Guarneri Quartet on RCA Victor LM 2887 or LSC 2887; and by the Barylli Quartet on Westminster XWN 9025) offers a supreme example of Dvořák's mastery in this field.

Smaller chamber works are also delightful, like the sprightly *Sonatina* in G major, Op. 100, written in America for his son Antonín and his daughter Otilie to play (it is recorded on Supraphon SUA 10023 by Otilie's grandson, the violinist Josef Suk), or like the *Maličkosti* (Bagatelles) for two violins, cello, and harmonium, composed for private performance at the home of a friend who happened to have a harmonium. Like so many Czechs, Dvořák was an enthusiastic chamber music player, both among friends and, on occasion, in public.

#### *The Wood Dove, Op. 110*

Dvořák had two hobbies: trains and pigeons. In Prague he used to go every day to the station to look at the locomotives; in New York, where—to his distress—only passengers were allowed on the platform, he would take the "E1" to 155th Street and sit on a slope to watch the Chicago or Boston express flash past. As far as I know, this passion for trains remained unexpressed in his music; but his devotion to pigeons—to nature, in general—is expressed on various occasions, notably in his symphonic poem *The Wood Dove* (Artia 200 or 7200). No account of Dvořák's life would be complete without mention of his little country house at Vysoká, bought in 1884 on the strength of his English success. There he raised pigeons, rambled through the woods, and composed.

*The Wood Dove* belongs to a cycle of five symphonic poems, four of them based on the romantic ballads of K. J. Erben, the poet of *The Specter's Bride* (the fifth, *Heroic Song*, has no program). These tales, with their grim and supernatural elements, obviously had a strong appeal to the composer's imagination, and the compositions that resulted, taken together, form one of his most remarkable achievements. After the *New World* he wrote no more symphonies, so these poems—all but the last written in a single sustained burst of inspiration in the year 1896—represent his symphonic testament, the culmination and distillation of his art as an orchestrator.

*The Wood Dove* is the story of a woman who murders her husband, marries, suffers a crisis of conscience at hearing a wild dove in the woods, and finally drowns herself out of remorse. It is an "outdoor" piece, composed around a few deceptively simple themes, handled with constant rhythmic and instrumental variety: a symphonic drama against an explicit, natural setting. I might add that I know,

from my first experience of the piece, that one can enjoy it as pure music, knowing nothing of the program. The drama is in the music itself.

#### *Rusalka, Op. 114*

Early in his career Dvořák had been strongly impressed by Wagner. Later, with great effort, he managed to shake off this seductive influence, but he continued to yearn for success as an opera composer. Success would have been easier—and more profitable—if he had been willing to compose his works to German texts, guaranteeing them faster acceptance outside Prague. This he refused to do.

In all, Dvořák wrote ten operas, but only one, *Rusalka*—finished in 1900 and performed in Prague the following year—has achieved any international reputation. (At least two others, the "semiseria" *Jakobin* and the comic *The Devil and Kate*, are firmly in the repertory in Czechoslovakia; an earlier work, *Dimitrij*, was revived in Prague a few years ago and is now given fairly frequently in Czech opera houses.) *Rusalka* is Dvořák's operatic masterpiece. In this fairy-tale opera, the water-nymph heroine has a moving humanity that many a supposedly flesh-and-blood operatic character might envy. The Supraphon recording (released here on Artia 89D or S89D) was reviewed at length in *HIGH FIDELITY* (September 1965) by Conrad L. Osborne, whose positive judgment finds me in complete agreement. Having recently seen two different productions of the work, I would venture only to say that the *longueurs* of which Mr. Osborne complained tend to disappear in live performances (unless the spectator is insensitive to Dvořák's charm, in which case no amount of cutting would help).

Jaroslav Kvapil, librettist of *Rusalka*, wrote in his reminiscences: "Early on the Monday following the premiere of *Rusalka*, Dvořák came to see us in the theatre office. He was in a very good humor. When he saw me he immediately said: 'Now quick, quick—a new libretto!'" Kvapil had nothing ready, and eventually—more than a year later—Dvořák set to work on *Armida*, a libretto based vaguely on Tasso's *Gerusalemme liberata* by Jaroslav Vrchlický, who had translated the whole poem into Czech.

The first performance took place on March 25, 1904, and was a failure. Its fiasco was a mortal blow to the composer. A short time later he fell ill, and on May 1 of that year he died suddenly. *Armida* is rarely performed in Czechoslovakia and has apparently been produced only once elsewhere, in Bremen in 1961 (where the title role was sung by a little-known soprano named Montserrat Caballé). We should be given an opportunity to hear it, as to hear *Jakobin* and *The Devil and Kate*. Certainly, *Rusalka* deserves to be much more widely known.

This choice of seven works, I repeat, is for the man who does not know well—and thus cannot love—the music of Dvořák. The confirmed Dvořákian would no doubt make a different selection; I myself could suggest alternatives for all these pieces. The trove is rich; you have only to choose.



**A EUROPEAN MARKETING PLOY HAS BEGUN TO INVAD E AMERICA,  
BUT ARE THESE NEW "COMPATIBLE RECORDS" LEGITIMATE?**

by Norman Eisenberg

**H**AVING SUCCEEDED in developing a stereo disc as a form distinctly different from a monophonic disc, the record industry is now faced with a backlash of "stereo/mono compatibility." Emanating largely from Europe, the trend has reached our shores with releases that purport to be playable on either stereo or mono equipment—the former providing full stereo, the latter affording clean mono and without damaging the record. "Stereo—*auch mono abspielbar*" or "Stereo—*peut être joué en mono*" proclaims the liner. Ironically, the makers of these records have apparently chosen to ignore an old German proverb about the difficulty of one backside straddling two chairs at once and a similar French saying that "One falls to the ground in trying to sit on two stools."

In any case the attractions of a single product that can fill two different sets of requirements are undeniable. With a compatible disc, the record companies would need produce and market only one version instead of two, and economies could be realized all along the line, from the cutting and stamping to the labeling and packaging. Record dealers especially would welcome any move that simplified their inventories and saved precious space in their crowded shops.

Whether such a record really *can* be made, or *should* be made, from the standpoint of both the serious listener and of today's most advanced stereo recording techniques is, however, a matter that has aroused fairly active debate. The British, to judge from statements by London Records' Arthur Haddy and EMI's Dr. G. F. Dutton, reject compatibility politely but firmly. American sentiment, as accurately as we can gauge it, may be summed up as "Egh!" (which translates to "Why bother?" or "Who needs it?" or "Why make life easy for the dealers; we all have problems.").

The crux of contention is that while a mono/stereo disc is feasible, it is necessarily a compromise, affording less than the best in sound provided by either a deliberate and all-out mono disc or by its stereo counterpart (each cut from its own master). To understand this issue more fully, let's look into the record groove. The chief difference between a mono and stereo record is that the mono groove is modulated only laterally while the stereo groove is modulated laterally and vertically, the up-and-down cut representing the degree of left-to-right separation. A mono pickup need have no appreciable vertical compliance; it responds only to the lateral wiggles to reproduce what's on the record. A stereo pickup must have vertical compliance—and, as records are made, this up-and-down response is most important in reproducing the bass. Thus, a mono pickup, when attempting to trace a "full-cut" stereo groove—that is, a groove with considerable vertical modulation (heavy bass on one channel, or very wide left-to-right separation, or both)—can easily be pushed up and out of the groove. This can be prevented by using excessive stylus tracking force, but such pressure damages the groove, causing distortion and accelerated record wear. (Incidentally, a quick guide to compliance is the amount of "needle talk" or audible response directly at the stylus. The less needle talk, the higher the compliance. Mono pickups and inferior stereo models invariably can be heard faintly right at point of contact with the record.)

The Compatible Camp attempts to solve the playback problem by holding down the amount of vertical modulation—that is, the degree of left-to-right directionality, especially in deep bass passages. This approach ties in nicely with the so-called "MS" method of stereo microphoning long in favor on the Continent. "MS" stands for "middleside"—a

term that derives from the typical pickup patterns of the mikes employed. This setup senses left and right groupings, but with a strong emphasis on the center-mix signal. The ambience of the place—the “room effects” or reverberation—is suffused subtly with the sound itself to further tone down any “extreme” stereo effects. An appreciable amount of the sound to be recorded is about evenly split between the two channels, and if due attention is paid to phase relationships—which, we are assured, it is—the two channels can be combined to produce an acceptable mono version.

The deepest bass, in such a setup, is handled in one of two ways. If the heavy bass choirs (string bass, tuba, and perhaps the heavy end of the percussion battery) are seated predominantly to one side of the orchestra, their sonic output becomes mixed with the hall’s reverberant sound (mentioned earlier) so that a great deal of its directionality is suffused with the over-all ambience. As a result, much of this sound appears as a mono signal that will not make great demands of a pickup’s vertical response. If the heavy bass happens to be centered at the rear (as it sometimes is in the seating plan of European ensembles), so much the easier for the compatible approach: the most demanding sonic passages are then “naturally” split between left and right sides and can be recorded “as is.” The result, in either case, is bass virtually in mono—that is, on stereo playback, it will be just about centered between the two speakers.

At its best, this recording technique can make for a thoroughly enjoyable sound—warm bass, full midrange, and clean “well-rounded” highs. According to the opposition, however, it is not suited for full-impact sound, for the “sonic spectacular,” for the most dramatic kind of stereo spread that a no-compromise recording setup can yield. Be that as it may, it is essentially the technique that many European recording outfits have been using all along. The decision to call the results “compatible” came more recently, when German record companies reportedly found that out of some 4.5 million pickups in use only 400,000 were so “strictly mono” that they could not track even the MS type of stereo disc. According to DGG, “from 1960 on, manufacturers in Germany produced only mono pickups with sufficient vertical compliance and a stylus tip radius of 0.75-mil or less.” These pickups, they claim, can handle their type of stereo disc without damaging it. As a result, production of strictly mono discs has come to a virtual halt. Most records now made on the Continent are designated stereo/mono. Obviously some commercial hindsight must be at play here too: we’ve seen the “compatible” label on albums recently exported for sale in the U.S.A. but made as far back as 1958, when their liners warned in four languages against playing them on mono equipment.

Critics of the compatible disc question the principle of deliberately refraining from the all-out approach to stereo recording. Why not, they ask, employ every technique that can make reproduced

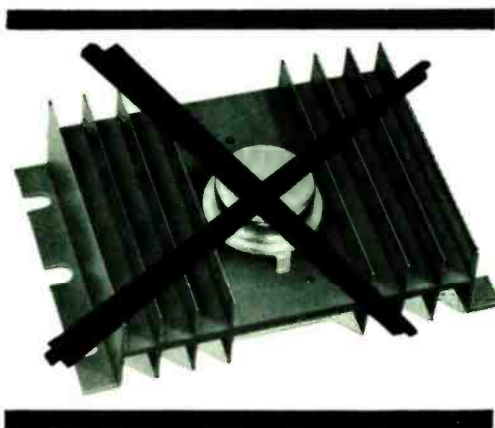
sound more satisfying or more exciting, even if playback demands good equipment? Why limit the potential of the recording art to match the capability of a gray-flatlands sort of pickup when there are available so many superb pickups that can yield the full sonic color possible with advanced stereo recording methods? It also has been allowed that a compatible record necessarily is cut at a somewhat lower sound level than either a no-compromise stereo or pure mono disc, which implies that everything in the record-playback chain is running that much closer to the margin of the signal-to-noise factor. As for playback equipment, neither the British nor the Americans share the German conviction that 90 per cent of the phonographs in use can play stereo records, even compatibles, without damaging them.

**T**HE ANSWER the anti-compatible camp hopes to evolve, the kind of “compatibility” it favors, would be one based on an upgrading of pickups generally, so that even mono phonographs would be supplied with a stereo pickup (albeit wired for mono playback) which could trace a full-cut no-compromise stereo disc without damaging it. Then, perhaps slowly over a period of time, the mono disc would disappear and all discs would be stereo—but the all-out kind, with full separation and with all of the presently used and yet-to-be-developed techniques for enhancing playback in the home. These would include, of course, the use of several mikes (up to twenty or more) and of elaborate mixing consoles that can recreate “state-of-the-art” effects of breadth and depth, of movement—the kind of recording that puts you, so to speak, in the best seat at the opera.

Meanwhile, compatible discs from several companies are on the market, and a few general comments may be in order. The stereo effect of these records is on the whole more subtle than that of typical releases from the big British or American companies. It is more a matter of suggesting air and space than of fully documenting left-to-right spread of the ensemble. One excellent way to judge left-right-and-center signal “weight” is to listen via headphones, switching the amplifier from mono to stereo. While on compatible recordings the sounds of instruments whose outputs are predominantly in the midrange (for instance, trumpets and violins) take on a stereo spread, the bass choirs (and on pops, most of the rhythm section) remain dead-center. The difference between mono and stereo is even less apparent when one listens over loudspeakers.

This is not to say that the sound of these records is poor; over-all it is full and clean. To our ears, however, these records are not the last word in stereo. You have only to listen to something like RCA Victor’s *Lohengrin* (LSC 6710), or the Columbia release of Ormandy’s *Berlioz Requiem* (M2S 730), or the London release of Boito’s *Mefistofele* (OSA 1307) to realize what no-compromise, non-compatible stereo can sound like. We’d hate to give up all *that* just to save space for record dealers.

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And when we built a solid-state stereo receiver that's actually cool-running (we mean *really* cool, even after hours of operation at high volume), there was no need to design massive heat sinks into the chassis, or to punch a single ventilation hole in the enclosure.

Let's face it. Heat sinks are put there to dissipate damaging *heat*—something that still unfortunately exists in many so-called cool-running solid-state units. When you see big heat sinks, you're bound to find big heat.

The inherently cool operation of Harman-Kardon Nocturne receivers is the result of ultra-conservative

design, which doesn't require driving the output transistors at fever pitch. In Nocturne,

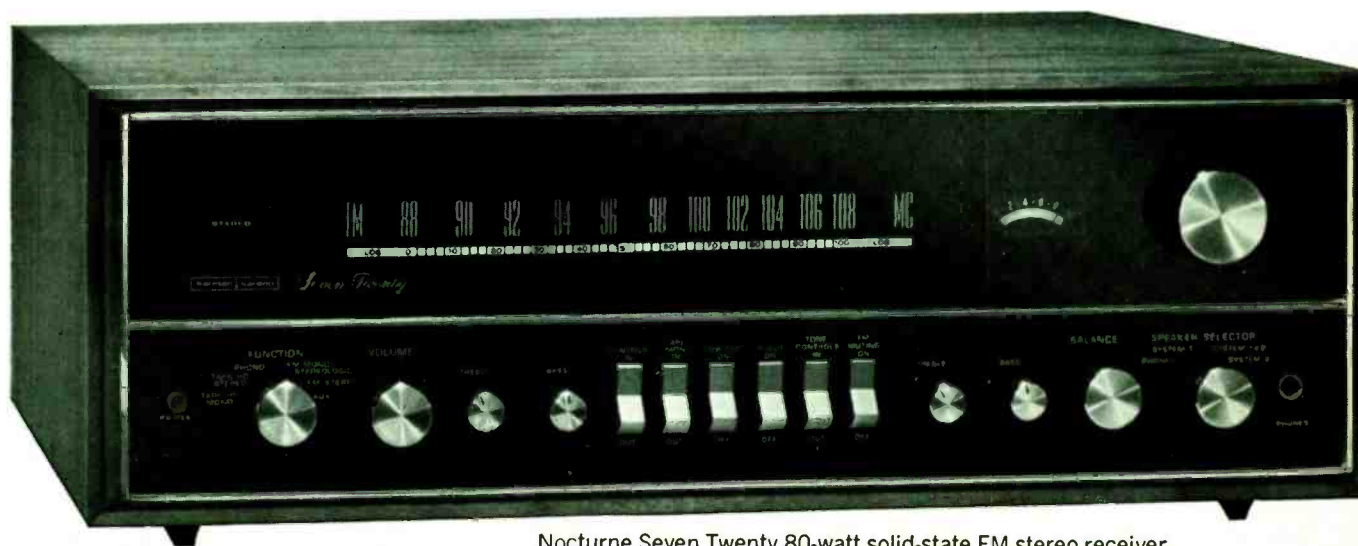
nothing's overworking, getting hot, causing degradation of performance. Why no "military-type" heat sinks? Nocturne runs too cool to need them.

So, without finned heat sinks to demand ventilation space, or fans mounted within the cabinet to keep air circulating, Nocturne receivers can be installed any which way—horizontally, vertically, sideways, even upside-down—and they just won't overheat! With operating temperatures always at a safe low level, electrolytics and other components don't dry out. Performance always remains as great as it was the day you first turned on your new Nocturne receiver.

*Harman-Kardon, Inc., Plainview, New York 11803.*

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**ORIGINATOR OF THE HIGH-FIDELITY RECEIVER**



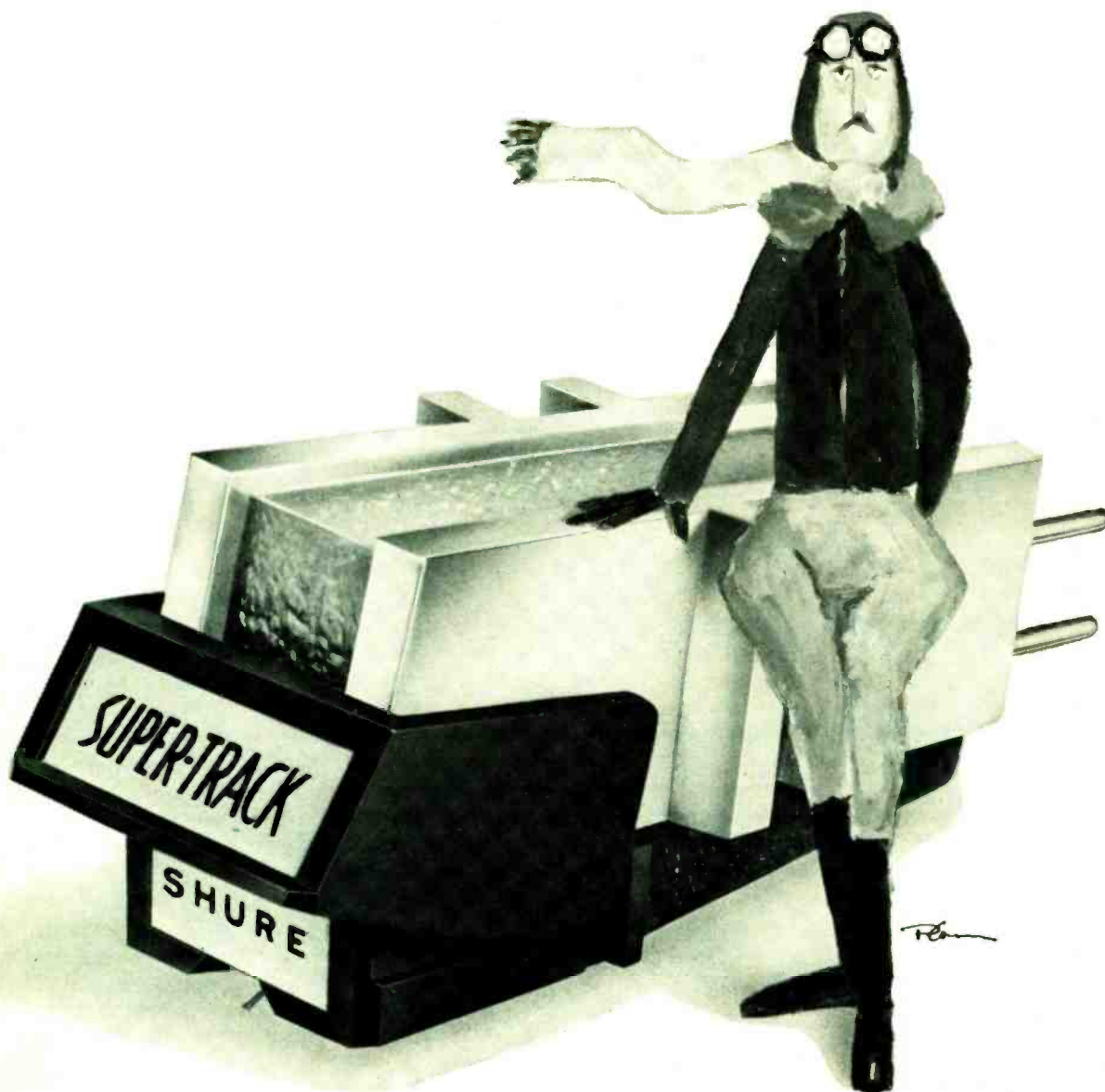
Nocturne Seven Twenty 80-watt solid-state FM stereo receiver.  
CIRCLE 36 ON READER-SERVICE CARD

## LEMANS IS CHILD'S PLAY COMPARED TO "FOUR CONCERTOS FOR HARPSICHORDS AND ORCHESTRA"

The Shure V-15 Type II phono cartridge must be *much* more trackable than a Lotus Ford. This seemingly silly simile has significance, however, when one fully appreciates the importance of *trackability* in providing crisp, clear, distortion-free sound from *all* of your recordings. The ascents and descents, jarring side swipes, abrupt turns of a Grand Prix course are widely known. (Other analogies we might have used are the slalom, the steeplechase, the bobsled). Not yet as well known has been the curious fact that the grooves reproducing high level recordings of orchestral bells, harpsichords, glockenspiels, drums, pianos—through which the cartridge must wend its melodic way—are even more tortuous, more punishing. Thus,

the much talked about "compliance" and "mass" of past evaluations are now merely parameters of design—whereas "trackability" is the true measure of performance.

For *your* entry into the era of high trackability, for an experience in listening you will find most astonishing, ask your Shure dealer to demonstrate the Shure V-15 Type II Super-Track\* at \$67.50, the Grand Prix elite among cartridges. It maintains contact between the stylus and record groove at tracking forces from  $\frac{3}{4}$  to  $1\frac{1}{2}$  grams, throughout and beyond the audible spectrum at the highest velocities encountered in quality recordings. Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204



\*T.M.

CIRCLE 58 ON READER-SERVICE CARD

HIGH FIDELITY

# EQUIPMENT REPORTS



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

## HEATHKIT GR-295 COLOR TV (kit)

**THE EQUIPMENT:** Heathkit GR-295, a 295-square-inch\* screen color television receiver in kit form. Price, chassis: \$479.95. Optional cabinets (assembled): GRA-295-1, contemporary, walnut, 34½" wide, 31" high, 19" deep, \$62.95; GRA-295-2, contemporary, walnut, 41" wide, 33½" high, 19¼" deep, \$94.50; GRA-295-3, early American, maple, 36" wide, 31" high, 19¼" deep, \$99.95. Manufacturer: Heath Co., Benton Harbor, Mich. 49022.

**COMMENT:** According to Dr. Herbert Marshall McLuhan (Director of the Center for Culture and Technology at the University of Toronto, and more familiarly known by the shortened "Marshall McLuhan" with which he signs his books, or more charismatically, as the man known for the statement "The medium is the message"), we watch television not so much because of program content, but rather because it lets us participate. The viewer is presented with a pattern of moving dots of light out of which he must make a message. The involvement in this process means the viewer is participating, with his senses, actively reconstituting a moving picture. Yet the viewer is physically detached from the TV set. This combination of involvement and detachment, says McLuhan, makes of television a "cool" medium.

Color TV is not, according to this thesis, merely TV with color added; it is itself a new medium. Still very cool, it nonetheless means a different kind of involvement: "Color is perceived with the center of the eye—the cones. The black and white is perceived by the periphery of the eye. Totally different human experiences. You can't have a bigger change in television than the switch to color."

We agree. After six weeks of living with a color set (which we built, at that, from the pieces supplied; how much more involved can you get?), we say that color TV is indeed a new medium. There is sheer cinematic magic in having full, natural color pictures of people, animals, rivers, machines—moving about in the concentrated focus of a television screen. Somehow the experience is even more exciting than technicolor movies, and certainly, going back to monochrome TV (black-and-white) is like returning to a pale, grey world by comparison. It hardly seems to matter what the people are doing or saying, the medium is very much the message. Lights reflecting off the round

\*A recent Federal ruling requires that the size of a television picture tube be stated in terms of actual picture area in square inches. The old, often vague, designations of "23 inch" or "25 inch" screen, which this set might have been termed, are out.



bells of a brass choir; the burnished glow of violins; the subtle differences in the flesh tones of men and women; the abstract patterns created by myriad-hued studio backdrops; the interplay of costumes in a dance-production number; you name it—the medium is the message, and the message, friends, is color.

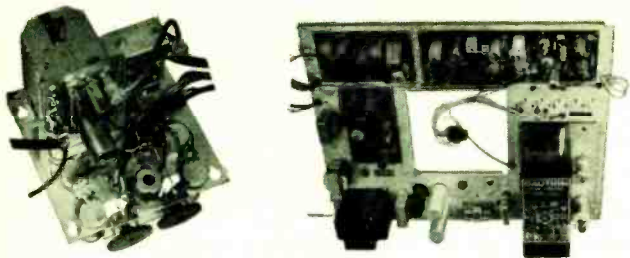
Two things we must note from this discovery: one, the television programmers and their advertising agencies (who also read, and listen to, McLuhan) are cannily exploiting the color medium to the hilt. The TV screen is no longer merely rendering multichrome versions of the action, it is presenting designs in which the total tableau is an exercise in color patterns. The color, or rather the movement of color, is itself the "action." (Even the patterns on a mis-adjusted screen are mildly fascinating, if not themselves the source material for much of op art!)

Second, you can best appreciate these effects only with a really good color set—one, that is, which lets you "participate" fully by offering a superior form of artifice: clearer or better moving dots of light for you to reconstitute—high fidelity in video, if you will.

Thus, the Heathkit GR-295, a do-it-yourself color television set which strikes us as being equal to the best factory-produced set on today's market. Our verdict, by the way, is seconded by others who own big-name color sets and who have stared in amazement (and envy) at the pictures received on our own home-built Heathkit. Reasons for this high performance? The circuit design, to begin with, uses many advanced or "sophisticated" electronic techniques; the parts are of high quality and no scrimping or short-cuts have been taken in the chassis. The engineers at Heath, in fact, have leaned over to the side of caution so to speak, just to provide a wide margin for the varying abilities of diverse kit-builders. The

## 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.



Kit builder's view of the VHF-UHF tuning bracket, left, and of the main chassis of the GR-295.

picture tube uses "rare earth" phosphors (introduced into color sets little more than a year ago) which make for a bright picture and more "colorful" colors. The entire picture tube, except of course for the front screen, is shielded and so it is not adversely affected by random electrical or magnetic impulses (nearby motors, electrical storms, and so on). What's more, the set has a built-in degausser which automatically demagnetizes the picture tube whenever the set is turned on. In older sets, the picture tube may be subject to a slow build-up of residual magnetism which deteriorates the color purity and which requires degaussing by a service technician. Finally, the GR-295 boasts a very up-to-date color convergence circuit which not only makes for sharply defined, lifelike color images but which permits the owner to initially adjust the set, and readjust it later if need be, without the use of instruments or test gear—and very possibly in less time than it takes a professional to adjust an older color set. Actually, when tuned to a station transmitting in color, the Heathkit set produces pictures that are as good as high-quality color film, or better. Sensitivity, in general, is high: we've been getting excellent reception from stations fifty to sixty miles away, and signals from channels not normally received in our locale. The quality of the picture, color aside, is first-rate: there is no fuzziness at the sides, vertical lines do not wave or bend, the picture does not roll or "tear"—even when there are strong electrical impulses, such as when our oil burner goes on, which caused momentary jarring in our older set.

The sound is distinctly better than what you hear from most TV sets. It is fed from an 8-ohm output into an oval speaker; alternately you can take it from

a cathode-follower output jack to pipe it through your own high fidelity system for improved results. The hookup is simple and the resultant sound quite impressive: there's obviously more decent audio in many telecasts than the average TV set lets you hear.

You'd think that using a set as advanced and as excellent as this would be complicated, but it really isn't. One big step toward simplifying operation is the "memory fine tuning" adjustment, which you can rotate for any channel without disturbing its previous adjustment made for another channel. The other main controls are neatly grouped on an attractive panel, while most of the service adjustments are on another bracket. If you install the set in one of the Heathkit cabinets (which come fully assembled and finished), the bracket is fitted behind the speaker on a swing-down panel. For custom installation (in your own cabinet or in a wall cut-out), the bracket may be mounted wherever convenient. The main chassis itself is hinged to one side of the picture tube shield, and may be easily swung out for servicing.

Building this set is no job for the beginner in kits, but should prove easy and gratifying for one who has tackled electronic kits before. You'll need the usual tools, an ohmmeter, plenty of working space, and lots of time. Working carefully, the entire job (counting the unpacking, setting up, checking, final adjustments and installation) took us 44 hours, about eight of which we shared with a friend who had to help lift and install the picture tube, fit the set into its cabinet, and assist in the final adjustments—one of us watching the screen while the other fiddled around with things at the rear. One of these "things" incidentally is a built-in dot generator, actually the equivalent of a professional service device that is used to put the set into operation. The owner's manual is a 180-page affair, carefully planned and amply illustrated—including full color sections showing how the screen should, and should not, look. For those interested, there's even a brief course in color-TV theory, although you don't really need to know it to successfully build this set. All told, only superlatives can describe how we feel about the GR-295, our discovery of the wonders of color video, and our pride in having built it ourselves, albeit with Heath showing the way.

Circle 140 on Reader-Service Card

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## BOGEN TR100X STEREO RECEIVER

**THE EQUIPMENT:** Bogen TR100X, an AM/FM stereo receiver. Dimensions: 16" wide, 4½" high, 11¾" deep. Price: \$249.95. Optional cabinets from \$14.95. Manufacturer: Lear Siegler, Inc., Bogen Communications Division, P.O. Box 500, Paramus, N.J.

**COMMENT:** Solid-state design can be credited with offering a lot in a little space, and this new Bogen is a case in point—the more attractive for its relatively low price. Easy to look at, easy to use, and easy to listen to, this set has been obviously designed for a no-fuss, budget installation. The usual accouterments are provided: an amply sized tuning dial with both AM and FM channels clearly marked, a stereo indicator that responds to the set's FM/stereo automatic switching, and a station signal strength meter. Controls include knobs for tuning; input signal selector (phono, aux/tape, FM automatic, AM); loudness; channel balance, treble and bass tone (these work on both channels simultaneously); and speaker selector (local, both, remote, and phones). A slide switch



selects stereo or mono, and another turns the set off or on. A front panel jack permits listening through low impedance stereo headphones. Headset and speakers cannot be heard at the same time.

The rear of the chassis has two sets of stereo input jacks (for magnetic phono and for auxiliary sources, such as the playback preamp of a tape deck) and one set of output jacks for feeding a tape recorder. A loopstick is built-in for AM reception although there is a terminal for connecting an external antenna. The antenna strip also contains terminals for both 300-ohm and 75-ohm FM antennas. Two independent pairs of stereo speakers may be connected; these are controlled by the front-panel speaker knob. The set has one AC convenience outlet, and the power line is fused. Much of Bogen's circuitry is on six modular circuit boards which are interconnected by push-on contacts, credited with lending the chassis a neat, uncluttered look, reducing the chance for soldering errors during factory assembly, a lower internal hum, and easier servicing. The top of the chassis is open—and unless the set is to be custom-fitted into a cabinet cut-out, we'd advise getting one of the accessory cases for housing it.

The FM section of the TR100X is not what we'd call a DX champion, although it should prove fine for normal local reception and even somewhat beyond. As the test data from CBS Labs show, FM response is linear and smooth; distortion is low. Stereo action—both of the circuitry and the associated indicator—is dependable. The indicator flickers for a weak stereo signal, but comes on full for a strong signal. It does not seem to be triggered by noise impulses. The AM section is a good one, with fairly high sensitivity and better-than-average sound.

Complementing this is a low-to-medium-powered

### Lab Test Data

#### Bogen TR100X

##### Performance characteristic

##### Measurement

##### Amplifier Section

Power output (at 1 kHz into 8-ohm load)	
1 ch at clipping	16.6 watts at 0.74% THD
1 ch for 1% THD	17.8 watts
r ch at clipping	16.5 watts at 0.60% THD
r ch for 1% THD	18 watts
both chs simultaneously	
1 ch at clipping	13 watts at 0.65% THD
r ch at clipping	13 watts at 0.46% THD

Power bandwidth for constant 1% THD	11 Hz to 20 kHz
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Harmonic distortion	
16 watts output	under 1.3%, 20 Hz to 20 kHz
8 watts output	under 1%, 20 Hz to 20 kHz

IM distortion	
4-ohm load	under 2% to 10.6 watts output
8-ohm load	under 1.5% to 20 watts output
16-ohm load	under 0.6% to 11.5 watts output

Frequency response	
1-watt level	+0.25, -3.5dB, 20 Hz to 40 kHz

RIAA equalization	± 1.5 dB, 20 Hz to 20 kHz
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Damping factor	13.8
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Input characteristics	Sensitivity	S/N ratio
Mag Phono	2.44 mV	49 dB
Aux	122 mV	57 dB

##### Tuner Section

IHF sensitivity	3.8 μV at 98 MHz; 4.4 μV at 90 MHz; 3.4 μV at 106 MHz
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Frequency response, mono	+1, -2dB, 30 Hz to 15 kHz
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THD, mono	0.7% at 400 Hz; 1.05% at 40 Hz; 0.55% at 1 kHz
-----------	--

IM distortion	0.97%
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Capture ratio	4.9 dB
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S/N ratio	63 dB
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THD, stereo, 1 ch	1.1% at 400 Hz; 1.6% at 40 Hz; 0.90% at 1 kHz
r ch	1.1% at 400 Hz; 1.5% at 40 Hz; 0.95% at 1 kHz

Frequency response, stereo, 1 ch	+0.5, -2dB, 35 Hz to 16 kHz
r ch	+0.5, -2dB, 34 Hz to 15 kHz

Channel separation, either channel	better than 25 dB at mid-frequencies better than 15 dB at 10 kHz
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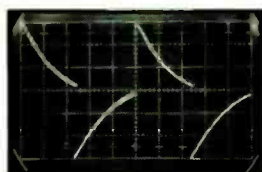
19-kHz pilot suppression	36 dB
38-kHz subcarrier suppression	45 dB



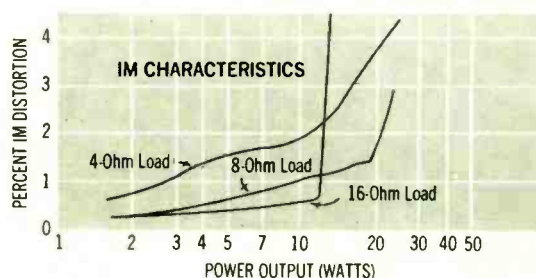
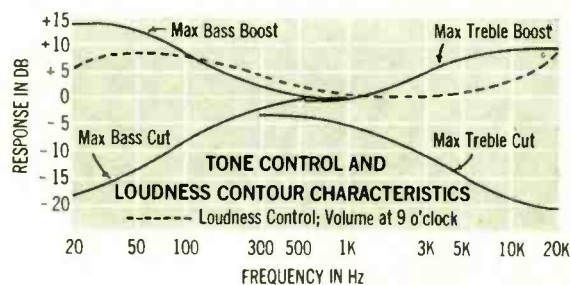
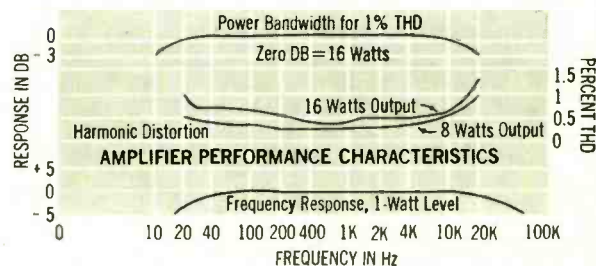
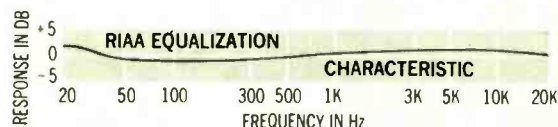
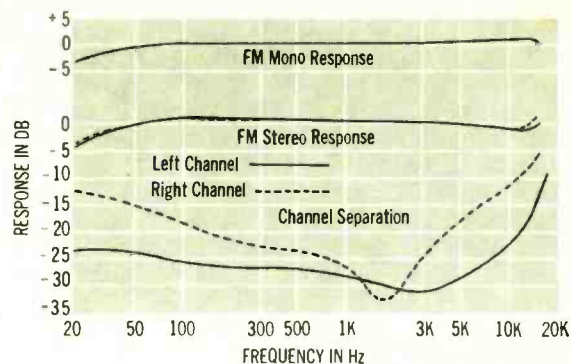
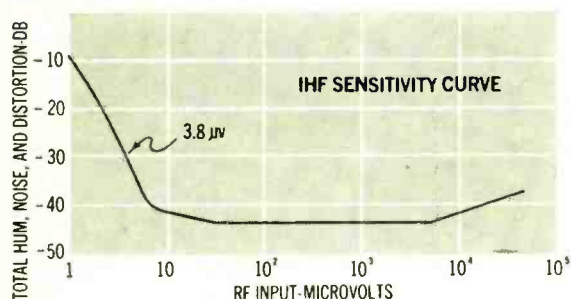
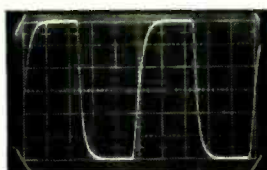
control amplifier with performance characteristics best suited for high-efficiency speakers of 8 to 16 ohms impedance. Input sensitivity is geared for today's magnetic phono pickups or for any high-level source such as the playback preamp of a tape deck. Disc equalization is very accurate, and the set will not run into distortion problems when called on to furnish 10 watts or less across the audio band. Low-frequency square-wave response shows the effect of the built-in subsonic filter; the high-frequency wave-form shows fairly good rise-time with no ringing, which indicates good transient put out response.

An all-silicon set, the TR100X employs driver transformers before the output transistors in the amplifier channels. The output circuits are protected by circuit design against accidental shorting of the speaker leads. The same set, less the AM section, is available as model TR100, \$234.95. Bogen also offers the TA100, essentially the amplifier section of the TR100X, for \$129.95. And for those who have an amplifier, there is the model TT100, the AM/FM-stereo tuner alone for \$149.95.

Circle 141 on Reader-Service Card



Square-wave response to 50 Hz. above. and to 10 kHz.



**REPORTS IN PROGRESS**

**Pioneer SX-1000TA Receiver**

**Jensen X-40 and X-45 Speakers**



## BSR McDONALD 500 AUTOMATIC TURNTABLE

**THE EQUIPMENT:** BSR McDonald 500, a four-speed (16, 33, 45, and 78 rpm) automatic turntable. Dimensions: chassis plate, 13 $\frac{1}{8}$  by 11 $\frac{1}{4}$  inches; depth required below, 3 inches; above, 4 inches. Price (less base and cartridge): \$49.95. Manufacturer: BSR Ltd., England; U.S.A. branch, Rt. 303, Blauvet, N.Y.

**COMMENT:** The name "McDonald" designates a new line of components being developed for the high fidelity market by BSR Ltd., a British firm that has been supplying equipment for years to the OEM market (that is, for use in products brought out by other manufacturers). The first of these new items is the model 500 automatic turntable—priced higher than the minimal automatics usually found in mass-produced sets, but lower than today's most refined automatics. Performance too is somewhere between these two extremes, though generally closer to the upper bracket units.

The 500 plays records singly or in stacks, depending on which spindle is used. For stacking, an over-arm swings to the left and rests on the top record of the pile. With the single-play spindle inserted, the record may be played automatically or manually, as you wish. And if you swing the over-arm to the right, the machine will repeat the one record until you shut it off. With the over-arm placed over the spindle, the machine will shut itself off at the end of the record. A cuing lever lets you raise or lower the arm at any time during any mode of operation. This mechanism is not damped and unless it is handled carefully it will permit the pickup to come down fairly rapidly, which in fact happens during automatic operation.

The platter itself (weighed at 1 $\frac{3}{4}$  pounds at CBS

Labs) is driven by a four pole induction motor. Operation is smooth and silent: total audible rumble, by the CBS-RRL method, was clocked at -51 dB. Speed was more accurate than for the usual automatic in this price class. Wow and flutter were of no audible significance at average values of 0.2% and 0.05% respectively.

The arm is a well-balanced, light-mass, metal tube fitted with a movable rear counterweight for balance, and with another adjustment for stylus force. The latter is set for increments of  $\frac{1}{3}$  gram and was found to be accurate. The shell of the arm is not the most convenient we've seen for installing a cartridge; it may be removed from the arm body by loosening a screw but once the cartridge is installed it takes some manual dexterity to replace the shell, inasmuch as the screw hole is on the underside of the body, and the arm itself cannot be raised beyond a 45-degree angle.

Arm friction was low, but not the lowest ever measured. However, the tracking ability of the arm—fitted with a typically good magnetic cartridge—was very good and did not depend on leveling of the ensemble; accurate tracking continues even when the player is tipped at angles well off true level.

The BSR 500 is compact, nicely styled, and smooth-running. It boasts many of the features found on costlier players and at least one unique to itself—an automatic lock which secures the arm at rest and obligingly releases it during play. About the only thing we would fault the 500 for is the too-rapid descent of the tone-arm. A little damping here would help, especially in automatic operation.

Circle 142 on Reader-Service Card

### BSR McDonald 500

#### Speed Accuracy (percentage fast or slow)

Speed	105 VAC	120 VAC	127 VAC
78	0.2% fast	0.0	0.2% slow
45	0.45% slow	0.6% slow	0.9% slow
33	0.4% slow	0.7% slow	0.9% slow
16	0.2% fast	0.4% slow	0.6% slow

## JANSZEN Z-900 SPEAKER SYSTEM

**THE EQUIPMENT:** JansZen Z-900, a full-range speaker system using electrostatic radiators and dynamic cone woofers. Supplied in integral enclosure. Dimensions: 27 $\frac{3}{4}$ " high; 31 $\frac{1}{4}$ " wide; 15 $\frac{1}{2}$ " deep. Price: \$399.95. Manufacturer: Neshaminy Electronic Corp., Furlong, Pa. 18976.

**COMMENT:** This, the largest speaker system yet offered by Neshaminy, houses four JansZen electrostatic units and two cone speakers in a handsome cabinet. Push-pull electrostatic elements, arrayed for sound dispersion, serve as midrange and high-frequency reproducers; the cone speakers are long-throw woofers which function generally as air-suspension units. The crossover network, also sealed within the cabinet, provides for a gradual and broad frequency division

in the 800-Hz to 2,000-Hz area. Input impedance is 8 ohms. The Z-900, like all electrostatics, requires connection to the AC line, as well as to the driving amplifier. Its enclosure—beautifully grained walnut fronted by a lattice-work grille—stands on a recessed black base.

Electrostatics traditionally have had partisans and skeptics debating primarily how the treble sounded. The pro-electrostatic group has pointed to the highs' "etched clarity"; the anti-electrostatic camp to what it calls their overbright, narrow projection. Judging from what we've been hearing from the Z-900, there is now scarcely any ground for continued disagreement. This new system sounds about as neutral as any other in its price class, and while it may have less appeal to the old-line electrostatic fanciers, we'd guess it will be of potential interest to a broader audience than its predecessors.

Response is fairly linear; no peaks or dips were



discerned and the transition between the cones and the electrostatic panels is smooth and undetectable. The bass line is firm and full down to about 40 Hz, where some doubling can be induced if the system is driven abnormally hard. There seems to be a roll-off from here to just above 30 Hz, where we lost the bass. At the high end, 13-kHz tones were audible slightly off axis, 14-kHz tones on axis, and response continued toward inaudibility. On-axis directivity effects were somewhat more pronounced than in conventional speakers, with an apparent narrowing of the dispersion pattern from 1-kHz upward. However, when listening off axis, this effect is considerably broadened and you are not aware of any beaming. The same is true of the speaker system's white-noise response, which is moderately smooth on axis, much smoother and more subdued when listening off axis.

The Z-900 provides a nice sense of "internal depth" even on mono program material, and a pair can be installed for a broad-stage stereo effect in a fairly large room. Over-all, the sound is clean, well balanced, and quite transparent: these speakers can reproduce the differences in the acoustic quality of various recordings, especially in revealing when a particular a & r man went after a "hard" or "soft" feeling in the highs. They are very obliging at properly seating the Budapest Quartet at one end of your living room, or the five flutes in the Boismortier concertos, or moving about the entire company of West Side Story. The Z-900 is a moderately efficient system and is recommended for use with a high quality amplifier rated for 20 watts rms per channel. And, yes, we had no trouble at all driving a pair with a solid-state amplifier.



Janszen 130 Tweeter

Enthusiasts who want to assemble their own systems can buy the JansZen tweeter separately, for use with a direct radiator woofer mounted in its own enclosure. The woofer's response should extend to 1,000 to 2,500 Hz. The JansZen can be added to it directly; it comes with built-in crossover network and power supply. The 130 is available in either 8- or 16-ohms impedance, and prices start at \$161 for a black rectangular model. The unit shown here is in oiled walnut and costs \$188. Performance is similar to that of the midrange and highs described for the Z-900.

Circle 143 on Reader-Service Card

## TEST REPORT GLOSSARY

- Bias:** 1. anti-skating; a force applied to counteract a tone arm's tendency to swing inward. 2. a small amount of voltage applied to a device to prepare it for correct performance.
- Capture ratio:** a tuner's ability, expressed in dB, to select the stronger of two conflicting signals. The lower the number, the better.
- Clipping:** the power level at which an amplifier's output distorts.
- Damping:** a unit's ability to control ringing.
- dB:** decibel; measure of the ratio between electrical quantities; generally the smallest difference in sound intensity that can be heard.
- Doubling:** a speaker's tendency to distort by producing harmonics of bass tones.
- Harmonic distortion:** spurious overtones introduced by equipment to a pure tone.
- Hz:** Hertz; new term for "cycles per second."
- IF:** intermediate frequency, into which the RF is converted by a tuner.
- IM (intermodulation) distortion:** spurious sum-and-difference tones caused by the beating of two tones.
- k:** kilo-; 1,000.
- m:** milli-; 1/1,000.
- M:** mega-; 1,000,000.
- Mu ( $\mu$ ):** micro: 1/1,000,000.
- Pilot and sub-carrier:** (19 kHz and 38 kHz); broadcast signals used in transmitting FM stereo; must be suppressed by receiver.
- Power bandwidth:** range of frequencies over which an amplifier can supply its rated power without exceeding its rated distortion (defined by the half-power, or -3 dB, points at the low and high frequencies).
- RF:** radio frequency; the carrier for a broadcast signal received by a tuner.
- Resonance:** a tendency for a device to emphasize particular tones.
- Ringing:** a tendency for a component to continue responding to a no-longer-present signal.
- RMS:** root mean square; the effective value of a signal that has been expressed graphically by a sine wave. In these reports it generally defines an amplifier's continuous, rather than momentary, power capability.
- Sensitivity:** a tuner's ability to receive weak signals. Our reports use the Institute of High Fidelity (IHF) standard. The smaller the number the better.
- Sine wave:** in effect, a pure tone of a single frequency, used in testing.
- S/N ratio:** signal-to-noise ratio.
- Square wave:** in effect, a complex tone, rich in harmonics, covering a wide band of frequencies, used in testing.
- THD:** total harmonic distortion, including hum.
- Tracking angle (vertical):** angle at which the stylus meets the record, as viewed from the side; 15° has become the normal angle for the cutting, and thus the playing, of records.
- Transient response:** ability to respond to percussive signals cleanly and instantly.
- VU:** volume unit; a form of dB measurement standardized for a specific type of meter.



Model TR-700—Solid State Multiplex Stereo.  
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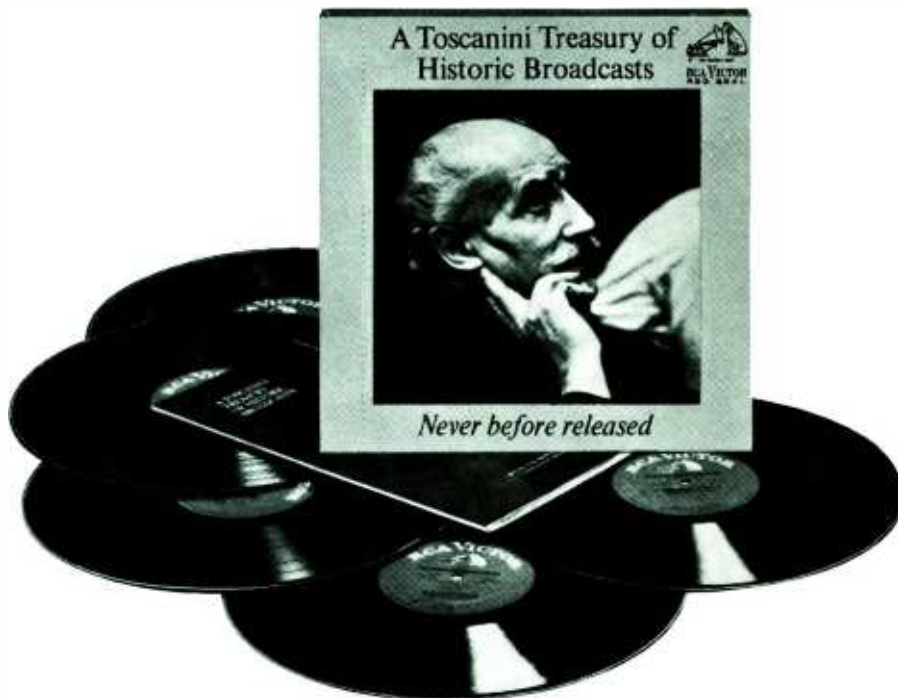
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\*Recorded in Dynagroove sound.

# THE NEW RELEASES

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HARRIS GOLDSMITH • PHILIP HART • BERNARD JACOBSON • STEVEN LOWE • JEREMY NOBLE • CONRAD L. OSBORNE



## KARAJAN'S WALKÜRE—AND A BRAVE NEW RING BEGINS

by Conrad L. Osborne

I WILL ADMIT that I approached Herbert von Karajan's recording of *Die Walküre*—the first installment in DGG's projected *Ring* cycle—with some undeniable apprehensions. It's been just six months since Decca/London completed its *Ring* cycle with its recording of *Walküre*. And while London's *Walküre* is not the strongest section of its *Ring*, it is nevertheless a worthy component of an undertaking that represents Georg Solti's best recorded work, the very finest in contemporary engineering techniques, and casting that is almost uniformly the strongest imaginable from today's roster of Wagnerian singers. Only three years before, we had RCA Victor's effort, the first in stereo, also with its points of interest. And now, I thought, here was Karajan, launching a new *Ring* series, and picking about for alternatives to London's casts in a market that just didn't seem to offer such alternatives (of the singers heard

on this set, the majority, including the Brünnhilde and the Wotan, had never sung their roles onstage at the time of the sessions, though of course they have done so since then at the Salzburg Easter Festival *grace à* Karajan).

I cannot remember ever being so happily wrong. While one can in fact make many reservations about the singers, what is clear is that Karajan has chosen them not from sheer desperation but from a conviction that they can sing a *Walküre* of the sort he wants to present. I happen to prefer Karajan's ideas about the score to Solti's; others will disagree. The fortunate thing is that the two conceptions are widely separated, thus giving collectors a choice not simply between well- or less well-executed performances but between *kinds* of performance.

Inasmuch as I compared the available complete *Walküre* performances and important excerpts at some length when the

London recording was released (HIGH FIDELITY, November 1966, p. 93), I will here forgo detailed comparisons and focus on the new edition itself. Outstanding among its qualities is sheer musical beauty—not in the orchestra alone, but in the singing as well. Whatever the faults of individual cast members, they all have attractive voices that produce a recognizable *singing* tone of some balance and ease. There are no whooping, weight-lifting females here (except, alas, among the supporting Valkyries), nor are there any wobbling, thick-toned males.

These days, the over-all sound of a performance, as conceived by a conductor and rendered by an orchestra, is inseparable from the sound of the record, as conceived by a producer and processed by engineers. (It has always been so, but technical control has now reached the point of giving producers

the option of reproducing almost exactly what they want.) One can only assume, in assessing the sound ideal a conductor is trying to put forth, that he is aware of, and approves of, the engineering practices of the firm he is recording for. Certainly we can assume that Solti approves of Decca/London's way of presenting his interpretation, and that Karajan has had a large say in the sort of sound procured by DGG—both the conductors and the *Ring* projects are too important to assume otherwise.

So, when one speaks of the sort of tone that imbues each of these interpretations, one is speaking of the sound elicited from the performers, as recorded under these circumstances. Solti recorded in the DGG fashion, or Karajan recorded by the Culshaw team, would doubtless make a different effect; but we must suppose that each conductor regards the engineering of his *Ring* as part and parcel of his own concept, an extension of the sound he is after. What I am coming around to saying is that the over-all effect secured by Karajan on DGG is far more my idea of *Walküre* than the effect secured by Solti on London. I say "my idea" because I consider this to a large extent a matter of personal taste, and I do not mean to suggest any failure on the part of Solti or London; it is just that I disagree with them to an extent, and find Karajan's production more persuasive.

From the outset of the Karajan reading, one is aware of a darker, richer ambience. The sound is a bit more of a whole—the strings do not slash and cut so much, the brass does not stab through the way it often does on the Solti set. Tempos tend to be on the slower side, but with some important exceptions: the instrumental interludes during the opening scene, for example, are lingered over rather less than usual, being pointed in each case towards the climactic bars, which are brought out very firmly—a big lean on the *sforzando* as Siegmund lowers the drinking horn from his lips (top of p. 13, Schirmer vocal score), for instance.

In almost any case where a comparison might be made, Karajan will forgo a Great Moment in favor of a larger entity. The impression I am left with by Solti is of a reading filled with Beautiful Moments, Dramatic Moments, etc. (I am not sneering—most of them really are beautiful and dramatic). But Karajan leaves the impression of a beautiful, dramatic reading; at many places, Solti makes the more immediate, obvious impression (especially early on), but in the end, it is Karajan's presentation that adds up. It is a whole in every respect, both the structure of the reading and the orchestral sound itself have extraordinary homogeneity. This is truly an interpretation, not an explication or a dissection.

I am almost afraid to cite examples for fear of blunting the point, which is that Karajan's reading leaves us with the feeling of a long, rich ground swell gradually rolling in on us, finally breaking over us in the stupendously beautiful and exciting third act. The Ride, with its fine rhythmic

cohesion and magnificent string execution, builds through to a really terrifying change at the approach of Wotan, and from here to the end of the opera Wagner seems to speak in one long sentence, so logical and forceful is the dramatic progression. This is rather what one imagines the great readings of forty years ago to have been like—amazingly rich and weighty—but modern in terms of its orchestral precision (the "wholeness" of the sound does not by any means imply muddiness or slackness of detail). Enough. The important fact is that a technically up-to-date version of *Walküre* exists which provides collectors with a viable choice, and which should satisfy precisely those Wagnerites who find the Solti approach not to their taste. Both should be heard (and not simply in short selected passages) before either is bought.

The casting is almost experimental, what with Régine Crespin making her first excursion into the heavy Wagner roles with her Brünnhilde. Gundula Janowitz turning from Mozart and Bach to Wagner, and Thomas Stewart, whom one thinks of more as a Wolfram than as a Wotan, taking his first long stride towards the conquest of this most challenging (not to say frightening) of roles. If I have one general reservation, it is that the recording seems to me to be at the wrong end of the tunnel. It will very much surprise me if several of these artists have not found more to do with their characterizations when they have performed their roles onstage a few times, at least in the Salzburg and Metropolitan performances of the forthcoming season. Of course, this can cut both ways; one has often looked forward eagerly to an artist's "growth" in a role, only to wish fervently that he would return to the relative simplicity of his first effort. And there is no telling how some of these voices will hold up under repeated efforts in their present parts. Still, it must be conceded that the authority of experience counts heavily in these roles, and there is sometimes a neutrality, a lack of dramatic specificity, that can sensibly be traced to simple incompleteness, which will hopefully be remedied in the fullness of time.

The two most important question marks are, of course, Crespin and Stewart, particularly since it is Karajan's stated intention to carry the same casting of Brünnhilde and Wotan throughout the DGG cycle. There is no doubt about the sheer size of the Crespin voice—it is huge, though its hugeness is not well captured on records. What is in question is its potential for dramatic singing, the artist's temperamental affinity for Brünnhilde, and the actual condition of the voice. She has had a rather uneven time of it of late. Last season, for example, I heard from her an interesting but enigmatic recital, a splendid Kundry, an electrifying *Giocconda* duet on the evening of the Gala Farewell, and a loud but very imperfectly controlled *Ballo* Amelia. In general, her soprano does not seem quite as well integrated as it did four or five years back; there is not enough on the

middle ground between a floated head voice and a full-throated *fortissimo*.

Some of this unevenness shows up in her Brünnhilde, generally in difficulties around the upper F and G, and occasionally in a slackness of phrasing, a lack of firmness in keeping the line going. Inevitably and unfortunately, these troubles show up at some of the most important and exposed points—she has not yet solved "*War es so schmälich*," for example, and is outclassed by both Flagstad and Nilsson with room to spare in this passage. But there are some very good things. The war cry, despite lack of a trill, is the genuine article, with excellent top Bs to cap it (she uses the traditional portamentos, incidentally, which are eschewed by Nilsson), and most of the *Todesverkündigung* is quite fine. I also like the feminine, rather vulnerable quality she has in much of her singing, and the tenderness of her Act II scene with Wotan. She is a somewhat softer, warmer Brünnhilde than Nilsson, and is particularly telling with quiet, insinuating inflections—the timid suggestion of her "*Deinen Befehl führte ich aus*" to Wotan (p. 267) or her introduction into the same conversation of the subject of the Wälsungs ("*Du zeugtest ein edles Geschlecht*," p. 281). What one sometimes misses is some touch of an elemental, heroic quality. It is an excellent start on the role, but I think we can reasonably expect better from her in the future.

Stewart shows all the assets of the intelligent, adept performer he seems to be. He has obviously studied Wotan thoroughly, absorbed a good deal of him, and is well on the way to projecting him. He preserves his vocal poise at all times, and does not attempt to sound like a heavy heroic baritone. The fact that he is not such a baritone is, of course, the most apparent drawback to his work. He sings all the notes, and with more ease and beauty than most, but the voice does not really "sit" at the bottom, or summon the weight in the upper-middle area (C-E) that comes to a true heroic baritone voice. He copes better with the top, though, than most heavier voices can.

Interpretatively, he seems to be working in a fruitful direction. The way he deals with the last pages of his long Act II monologue is typical: "*Das Ende! das Ende!*" is done with an excellent sense of timing and coloration, and he secures a fine effect by lightening his voice when he recalls the words of Erda's prophecy ("*Wenn der Liebe finsterner Feind*," etc.). The final outburst at "*So nimm meinen Segen*," though, does not have quite the weight required, and he robs the final "*zernage ihn gierig dein Neid!*" of its stature and sense of inner anguish with a guttural snarl. If we sometimes wish for a darker sound or for some of Hotter's dramatic shaping and color, we can at least be grateful that Stewart is easy to listen to throughout—a few trembly moments hardly detract from the warmth and attractiveness of his singing on the whole.

Gundula Janowitz is an atypical Sieglinde. Her soprano has the coolness and tendency towards monochrome often

characteristic of voices with a very narrow vibrato—the type of voice so often termed “pure.” To go with this is a certain temperamental “purity” as well; I have never heard so self-contained a Sieglinde, and a listener can certainly be forgiven the wish that she would sometimes cut loose with greater urgency and impulse. But the instrument is an exceptionally beautiful one of its kind, and she molds phrases with admirable care and musicality; it is at least interesting to hear normally full-blown lines emerging in a classically sculpted form, and it calls attention to certain values in the music that often go by the board.

A more familiar quantity is the Siegmund of Jon Vickers. He is without question preëminent in the role today, and is here recorded in a more natural perspective than he was accorded in the RCA Victor set. He does not, however, seem in quite his best vocal estate. The middle seems increasingly baritoneal, with

an open, chesty sound carried rather far up—sometimes to G, in fact. A bit like Crespin, he seems to find it uncomfortable to sing along at in-between dynamic levels, with the result that we get declamatory *fortes* contrasted with very heady *pianissimos*, which often disrupts the line and lets the intensity flag. His “*Wälse! Wälse!*” for example, is thrilling (better than before), but then the succeeding section, “*Was gleisst dort*” etc., almost drops out of sight. One cannot walk on eggs in this music. Vis-à-vis James King, however (to say nothing of Suthaus or Svanholm), he is unquestionably the choice—only Melchior puts him in the shade.

Josephine Veasey is a first-class Fricka. Again, I do not doubt that she will find more in the part as she grows into it. But the singing is smooth, firm, and focused, and her presentation of the character’s viewpoint has dignity and strength—intensity, but not hysteria. Martti Talvela would be hard to improve

on as Hunding. Regrettably, the *Walküren* are a feeble-sounding lot, hardly to be compared with the ensembles of either the London or the Victor recording. Let us hope this does not presage rough goings among the Rhine Daughters and Norns.

All in all, a very welcome release. An also-ran would merely have cluttered the field, but competition expands it. Listen long and carefully before you plunk down your money.

#### WAGNER: *Die Walküre*

Régine Crespin (s), Brünnhilde: Gundula Janowitz (s), Sieglinde: Josephine Veasey (ms), Fricka: Jon Vickers (t), Siegmund: Thomas Stewart (b), Wotan: Martti Talvela (bs), Hunding: Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DEUTSCHE GRAMMOPHON © I.P.M. 19229/33. \$28.95; S.L.P.M. 139229/33. \$28.95 (five discs).

## ENGLISH TONE POEMS: THE MINOR GRACES, AND SOME MAJOR ONES

by Bernard Jacobson

IF GERMAN MUSIC has tended, over the years, to be tragical and French music to be comical, then I suppose the aptest description for the music characteristic of my native England would be “pastoral,” though some ill-natured observers might perhaps add “historical,” using the word in a denigratory sense. It’s true that English music has tended, for several centuries, to lag anything from twenty to fifty years behind continental European practice, but to acknowledge this is hardly to make a value judgment: in the long run it is quality rather than priority that counts. Telemann was a much more forward-looking composer than Bach, yet even so devoted a Telemaniac as I would scarcely claim precedence for him.

Angel is now releasing an anthology conducted by Sir John Barbirolli under the album title “English Tone Poems” (though “English Tone Pictures,” as the English release is called, is more accurate). Most of the music included is indeed pastoral in character. The description even fits John Ireland’s *London Overture*, for one of the most typical features of nearly any Londoner is his obsession with the countryside. All of it might be dubbed historical in the snide sense already alluded to. But as I’ve already said, I do not regard old-fashionedness as in itself either a good or a bad thing—and here we have a record for review and some value judgments to be made.

None of the three men represented—Frederick Delius (1862–1934), Arnold

Bax (1883–1953), and John Ireland (1879–1962)—was a great composer. But it behooves us, after saying that they are not great, to go on and ask how good they were. The hardest thing to do in writing about the music of one’s own country is to preserve a sense of proportion. And here one of the nicest of Beecham’s quips comes to mind: why were all these English orchestras, he once asked in a speech, giving posts to third-



Barbirolli: no doubt of his affection.

rate conductors from abroad (pause for loud cheers from his audience)—“when we have so many second-rate ones of our own?” What obscures the issue in the very similar matter of composers is the tendency shown by some English critics, perfectly sound on foreign composers from Schütz to Schubert to Schoenberg, to write about some innocuous little orchestral piece by Delius or Bax or Ireland as if it were England’s answer to the *Choral Symphony*.

Let us be clear about one thing: England has had, and still has, first-raters. The list of them—ranging from Tallis, Byrd, and Dowland, through Tomkins and Purcell, to Elgar, Vaughan Williams, and now Michael Tippett—is a fair-sized and impressive one. By comparison with these men, Delius, Bax, and Ireland belong in a different league, or rather in three different leagues. For as far as I can preserve a sense of proportion, I would call Delius a composer of the second rank, Bax one of the third rank, and Ireland one of the fourth rank. But look at any country in the world—the United States is as good an instance as any—and you will find composers way on down to the ninth and tenth ranks, many of them getting a good number of performances. Provided we do not delude ourselves about what they have to offer, it is quite right that this should be so, for a musical diet of masterpieces alone would be extremely indigestible.

So, for all my strictures, I am glad to welcome this Angel disc. *The Walk to the Paradise Garden* from Delius’ opera



*A Village Romeo and Juliet* shows the composer at his best, the customary gorgeous orchestral tints strengthened for once by a purposeful sense of line: Barbirolli and the London Symphony give it a loving and iridescent, if occasionally slightly sluggish, performance. Although the other two Delius pieces, equally redolent of the composer's prevailing state of mental *andante*, have less character, they make good relaxed listening, and they are splendidly played.

Bax's *Tintagel*, a genuinely symphonic poem evoking the castle-capped Cornish cliffs where King Arthur is said to have held court, seems to me as fine a piece as this Celtic romantic (of pure English stock) ever achieved. It has a wonderful sense of space and of epic grandeur, and the gleaming interplay of brass and

strings, perfectly released on this record, conjures the jut of rock through sparkling breakers with vivid imaginative power. When Bax tries for something more mercurial, perhaps thinking of Merlin's wizardries, his harmonic imagination falls a trifle short (which is why I would place him in the third rather than the second rank), but this is a minor flaw and detracts little from the beauty of a monumental and well-organized work.

Ireland's *London Overture* is probably the best of its composer's half-dozen orchestral pieces. Based on a tune suggested by a bus conductor's call of "Dilly-Piccadilly!," it is a far less profound piece of observation than the Vaughan Williams *London Symphony*, but it bumbles along agreeably enough, and it has moments of lyrical beauty that

are well served in Barbirolli's affectionate performance. His tempo for the main *Allegro brioso* is slower than Ireland's metronome marking. But the resulting gain in easygoing charm makes up for any loss of busyness.

Apart from the slightly subdued effect of loud pizzicatos, the recorded sound is all that could be desired.

**DELIUS:** *The Walk to the Paradise Garden (Intermezzo from "A Village Romeo and Juliet")*; *Irmelin: Prelude: A Song of Summer*

†Bax: *Tintagel*

†Ireland: *A London Overture*

London Symphony Orchestra, Sir John Barbirolli, cond. ANGEL © 36415, \$4.79; S 36415, \$5.79.



Standing, right: Charles Bressler and Carole Bogard.

## MONTEVERDI'S POPPEA, FOR THE FIRST TIME NEAR PERFECTLY REALIZED

by Jeremy Noble

**M**ONTEVERDI'S LAST OPERA is winning increasing acceptance as his greatest, yet in some ways it was an odd work for a seventy-five-year-old to crown his career with. It is as if Wagner should have come in his old age not to *Parsifal* but to *Tristan*—for *Poppea* is as centrally concerned with sex as *Tristan*, as *Otello*, as *Don Giovanni*. Concerned, too, not with the concern of an elderly voyeur and/or sentimentalist, but with an absolute imaginative identification with the young protagonists of the drama, who pour out their desire and their jealousy in music of the utmost freshness and spontaneity.

The full title of the work—*The Coronation of Poppea*—may suggest baroque pomp, formal grandeur. If so, the suggestion is misleading. In fact there is far less formality about this work than in that masterpiece of Monteverdi's middle age, *Orfeo*. In *Orfeo* Monteverdi set out to entertain the Mantuan courtiers with

a judicious mingling of spectacle and pathos: elaborate choral dances and florid solos complement one another. In *Poppea*, on the contrary, the action is a continuum embracing all moods, all characters. The old nurse Arnalta, at least three parts comic, is just as fully realized as any of the young lovers, or as the old philosopher Seneca. In a sense Monteverdi was returning here to the world of the earliest, pre-*Orfeo* operas (to that of Peri's *Euridice*, for example) with their emphasis on the individual voice and the conversion of heightened speech into musical terms; but he was returning to it with a lifetime's musical experience behind him, as well as a lifetime's experience of human beings. Here is no undifferentiated expanse of recitative, but a musical texture that can respond to every dramatic situation with an appropriate style of expression—yet without once breaking the dramatic continuity. Looked at in one

way, *Poppea* is a sequence of solo madrigals, and certainly the whole tradition of erotic expression which Monteverdi had explored in his madrigal books—from the flippancy of the *Scherzi musicali* to the impassioned laments of all those faithful shepherds—lies behind this opera. But what is amazing then is not the intensity and variety of expression but the continuity that Monteverdi has imposed on them.

This recording, stemming from a performance at Berkeley last summer, is the first that enables us to appreciate this aspect of the work fully. In the first place it throws the emphasis firmly where it should be—on the individual human voice. The continuo accompaniment does just that, accompanies, in the shape of two alternative harpsichords and an occasional chitarrone, underpinned by cello or bassoon. This at once puts the performance in a different class, as far as authenticity of style and mood

is concerned, from the sumptuously scored Glyndebourne excerpts. In the second place the performance is virtually uncut, and here it scores over the old three-disc Vox set, which in some ways took a similar line of approach. But comparisons are rather pointless, since Alan Curtis, the University of California musicologist who directs this performance from one of the continuo harpsichords, has done a far more thoroughgoing job on the opera's musical and verbal text than any previous editor. Many readings have been restored from an early manuscript of the libretto, and from the Naples manuscript of the opera that was so unjustifiably dismissed by Malipiero as secondary. We shall have to wait for publication of Mr. Curtis' edition to decide on the merits of every detail, but it can safely be said that it comes closer to Monteverdi's own intentions than anything any of us is likely to have heard hitherto.

Not that Mr. Curtis carries purism to unpractical lengths. He does make a few small cuts; he feels free to choose ritornelli from either the Venice or the Naples versions; he also feels free to transpose two of the male soprano roles—Nero and Octavia's Page—down an octave for tenors. In this last respect I have to confess a hankering to hear them done by sopranos; that great final duet in particular, in which Nero and Poppea proclaim the triumph of their love, would sound still more sublime if its chains of thirds were not converted into sixths or tenths. But it must be said that the two tenors in question give such splendidly vital performances that I find myself reconciled to the transposition at least while I am listening to them.

This brings us to the cast. Curtis' approach to the score rightly throws the main responsibility on the individual voices, and by and large this challenge is very capably met. This is certainly true of Carole Bogard and Charles Bressler as the two central characters. Monteverdi makes no excessive demands on the range of the voices, but within his chosen limits nothing less than perfection will do: virtuosity is irrelevant, expression is all. Both Bogard and Bressler show themselves fully aware of the dual nature of their roles; he as tyrant, she as schemer, both as lovers. Their respectively rejected consorts are not quite so successfully projected, it must be said. Sharon Hayes gets off to a rather pallid start, but later characterizes her anger against Poppea effectively; the power to shape the great monologues is not yet hers. John Thomas, though sensitive, is miscast as Otho, not because he is a countertenor (this is quite an intelligent solution to the problem) but because he is the wrong kind of countertenor. Both his chest and his head voices are relatively high, so that in order to get any power on the lower notes of this role (round middle C, D, and E) he has to change gear. Oddly enough Grayston Burgess, in the Vox recording, faced precisely the same problem, but I suppose we must expect this until people learn to differentiate

countertenors with the same care that they would apply to sopranos or baritone.

Herbert Beattie's Seneca is more human, less grandly sententious than any other interpretation of the role I have heard. His is a really noble legato style, with a tone that blends nicely with the bassoon that is sometimes used to underpin his utterances. Louise Parker as Arnalta starts well (the contrast of the cautious old nurse and her giddy young charge in the first scene is very well caught), but faulty breath control lets her down later on, most noticeably in the famous lullaby. The Drusilla is fresh and appealing. The two apparently all-purpose tenors, James Fankhauser and Edward Jameson, who between them seem to take half the roles in the opera, are excellent. Their joint scene as guards outside Poppea's house in the first act is wonderfully vivid. Even the mythological prologue—so often and so mistakenly cut—is effective here. I can imagine more plausible Italian vowels, but when will Italian singers ever learn to perform their own classics with a quarter of the insight shown here?

The continuo disposition, with two slightly contrasting harpsichords on either side of the stage, seems to me admirably effective—though I have a slight regret for the organs (however inauthentic) that some editions have used to accompany the supernatural personages. The weaknesses of the performance, as it seems to me (and this is no doubt a matter of taste), result partly from the authentic practice of directing from the keyboard. At times the initial phrases of a new tempo are erratically paced, and generally there is a freedom of rhythm which sounds sloppy rather than voluptuous and at times obscures the subtlety of Monteverdi's *written* freedoms. If the performance as a whole betrays its origins in the groves of academe rather than the bustling agora of the opera house, it is in the relative lack of over-all shape to the scenes, which an experienced theatrical conductor might have contributed. But then again he might not, for how many opera conductors have the faintest acquaintance with this music or its intrinsic style? In a perfect world, no doubt, we should be able to harness the sheer professional experience of the great opera houses to what is, after all, one of the finest of all operas before *Figaro*. Meanwhile, however, while we await the millennium, let us be grateful for the combination of scholarship and sensibility lavished on this recording.

#### MONTEVERDI: *L'Incoronazione di Poppea*

Carole Bogard (s), Poppea; Judy Nelson (s), Drusilla; Sharon Hayes (ms), Octavia; Louise Parker (c), Arnalta; John Thomas (ct), Otho; Charles Bressler (t), Nero; James Fankhauser (t), First Guard, Page, Captain; Edward Jameson (t), Second Guard, Lucan; Herbert Beattie (bs), Seneca; et al.; instrumental ensemble. Alan Curtis, cond. CAMBRIDGE © CRM B901, \$19.16; CRS B1901, \$23.16 (four discs).

## Classical

### BACH: *Cantatas*

No. 82, *Ich habe genug*; No. 169, *Gott soll allein mein Herze haben*.

Janet Baker, mezzo; Ambrosian Singers (in No. 169); Bath Festival Orchestra, Yehudi Menuhin, cond. ANGEL © 36419, \$4.79; S 36419, \$5.79.

No. 159, *Sehet, wir gehen hinauf gen Jerusalem*; No. 170, *Vergnügte Ruh', beliebte Seelenlust*.

Janet Baker, mezzo; Robert Tear, tenor; John Shirley-Quirk, bass; St. Anthony Singers; Academy of St.-Martin's-in-the-Fields, Neville Marriner, cond. OISEAU-LYRE © OL 295, \$5.79; SOL 295, \$5.79.

No. 105, *Herr, gehe nicht ins Gericht*; No. 45, *Es ist dir gesagt*.

Agnes Giebel, soprano (in No. 105); Helen Watts, contralto; Ian Partridge, tenor; Tom Krause, bass; Choeurs de la Radio Suisse Romande et Pro Arte de Lausanne; Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON © 25996, \$4.79; OS 25996, \$5.79.

No. 10, *Meine Seel' erhebt den Herren*; No. 47, *Wer sich selbst erhöhet*.

Sally Le Sage, soprano; Shirley Mintz, contralto; Nigel Rogers, tenor; Neil Howlett, bass; London Bach Society; Members of English Chamber Orchestra, Paul Steinitz, cond. LYRICHORD © LL 175, \$4.98; LLST 7175, \$5.98.

The Oiseau-Lyre and Angel discs constitute a miniature Janet Baker festival of Bach. This English mezzo-soprano or contralto, as she is variously billed, seems eminently worth such a celebration. While her voice is not a very sensuous one, there is plenty of warmth in it. It is bright, silvery, firmly focused and yet so flexible that Miss Baker can spin off the most convoluted of instrumental lines with the steadiness and accuracy of a well-played clarinet.

Nos. 159 and 170 are both sad in spirit, and both have some very beautiful things in them. No. 159, for the Sunday before Lent, consists mainly of a fine dialogue between bass and alto, an aria in which the alto weaves garlands of tone beneath the chorale sometimes known as "O sacred Head," and a poignant bass aria with a curiously coiling line. Shirley-Quirk does some fine lyric singing here, and Miss Baker is in top form. She is equally impressive in No. 170, in which she is the only soloist. This work comprises three arias separated by recitatives. The first is a lovely invocation to death; the second creates an extraordinary effect with its unusual instrumentation: obbligato organ in a high register against violins and violas in unison, with no continuo. The organ is well played by Philip Ledger, the orchestra is satisfactory, and the sound on this Oiseau-Lyre disc is first-rate.

No. 82 has always been regarded as a cantata for bass, because that is how it is published in the Complete Works edition. Spitta, however, says that Bach wrote it originally for Anna Magdalena (a soprano), "then the master arranged it for a mezzo-soprano or alto voice, and finally for a bass." This is very likely the justification for the switch to an alto soloist here. I must confess that the present version sounds effective, and I enjoyed it thoroughly, with the reservations to be noted. Miss Baker's virtuosity in handling the twisting line of "*Ich freue mich*" is as impressive as the eloquence with which she sings "*Schlummert ein*." In this beautiful slumber song, by the way, it seems to me that Menuhin and his men play the prelude and interlude too energetically. There is also a good deal of dynamic nuance, especially in the opening aria; some of it is persuasive but some of it seems imposed from without, rather than inherent in the music. A frequent procedure is to make a crescendo on a rising line. It doesn't always work.

In No. 169 Miss Baker sings the folk-like sections of the Arioso with charm and spins lovely lines in the first aria. Some may feel that "*Stirb in mir*" is taken a little too fast for this type of Bachian siciliano, but at least it is not sentimentalized. The obbligato organ part in this work is skillfully played by Simon Preston. On the test pressing there was some distortion in the final chorale.

As far as I can discover, the only Bach that Ansermet has recorded is a couple of the orchestral suites. The London disc therefore has a special interest for admirers of the venerable Swiss conductor as well as for admirers of Bach. Except for a big retard at the end of the first movement of No. 45, Ansermet's approach is modern and orthodox. He seeks out the expressive elements of the music, but never to the extent of romanticizing. Thus without exaggerating he conveys the poignancy of the great opening chorus of No. 105 as well as the happiness of the first chorus of No. 45. The choirs (why were two needed?) perform ably, though the soprano tone grows sharp-edged above the staff. Miss Giebel does nicely with her aria in No. 105, a fascinating piece based on a four-note figure, with the trembling violins reflecting the sinner's thoughts and the whole thing given a special color by the omission of any low instruments. Miss Watts sings her fine aria in No. 45 steadily and with attractive tone, taking each of the long phrases in one breath. Krause does better with his forceful arioso in No. 45 than with his accompanied recitative in No. 105. The best all-round singing on this disc is done by Ian Partridge. Here is a tenor voice that can sing out in manly fashion, as in "*Kann ich nur Jesum mir zum Freunde machen*" (No. 105), or mold lyric lines, as in "*Weiss ich Gottes Rechte*" (No. 45). His top notes are round and emitted with no sign of discomfort. The sound on this disc is excellent.

Lyricord's two cantatas, it would seem, are new to the domestic catalogues. No. 10, based on the text of the Magnifi-



Janet Baker: a voice that is bright, silvery, yet abundant in warmth.

cat, also employs, in several of its movements, portions of one of the plain-song settings of that canticle. It is a fine work, with a splendid opening chorus, a couple of interesting arias, a beautiful, chromatically winding duet, and an expressive accompanied recitative. No. 47, for the seventeenth Sunday after Trinity, is noteworthy especially for its opening chorus, a big fugal piece put together with fantastic skill and incredible inventiveness.

Unfortunately, the performances in this set are little more than adequate. Steinitz favors bouncy tempos for the two opening movements, which inhibits their grandeur, and sometimes lags just a bit behind the singers. Miss Le Sage sings clearly and as a rule accurately, but the voice sounds thin and lacks allure. Rogers seems to be a typical English oratorio tenor, with the characteristic "white" voice. Howlett sings his lyric aria in No. 47 nicely, but lacks the heroic quality required for the bass aria in No. 10. I suppose these performances, which are well enough recorded, are better than nothing, but not by much. N.B.

#### BACH: *Sonatas for Violin and Harpsichord, S. 1014-19*

Wolfgang Schneiderhan, violin; Karl Richter, harpsichord. ARCHIVE © ARC 3281/82, \$11.58; ARC 73281/82, \$11.58 (two discs).

Josef Suk, violin; Zuzana Ruzičková, harpsichord. EPIC © SC 6060, \$9.59; BSC 160, \$11.59 (two discs).

The Czech recording released on Epic is a sad disappointment. In the romantic and classical repertoire Josef Suk is a violinist with few peers, but clearly he has little notion of baroque style. He plays these wonderful sonatas in a thoroughly inappropriate nineteenth-century style, with long romantic phrases, intense tone, plenty of vibrato, and frequent sorties into the higher positions. He conscientiously begins trills on the upper note, but the stress still falls consistently on the lower one. And he omits

most of the repeats. Zuzana Ruzičková's approach is slightly more stylish, but there is little she can do to help matters. In any case, the whole thing is ruled out by the absurdly inflated dynamics of the recording: even with my volume control set at two-thirds of its normal level the instruments sound too loud, and to reduce the level any further is to remove the last trace of presence.

What a delight it is to turn to Schneiderhan! His interpretation will not be to everyone's taste—some are sure to find it understated—but for me it is a rare pleasure to hear Bach played by a violinist who is not always concerned with impressive violinism. Schneiderhan is content to stay in the simpler positions, to phrase in the "cellular" manner needed by much of this music, and to produce a fine-drawn, almost abstract tone that blends perfectly with the harpsichord. And a few moments of, say, the third movement of the B minor Sonata should be enough to remove any suspicion that such an approach inhibits expression. All the grace and beauty of the music are there: they are simply allowed to speak to us naturally instead of thrusting themselves on our ears like importunate politicians.

Schneiderhan's style is not quite letter-perfect, but it is as good as that of any performance of these works I have heard, and the important thing is that the spirit is right. Karl Richter accompanies with more imagination and taste than some of his performances have led me to expect, and the recording is clear and unobtrusive. B.J.

#### BASSETT: *Variations for Orchestra* †Donovan: *Epos; Passacaglia on Vermont Folk Themes*

Radio Zurich Symphony Orchestra, Jonathan Sternberg, cond. (in the Bassett); Polish National Radio Orchestra, Jan Krenz, cond. (in the Donovan). COMPOSERS RECORDINGS CRI © 203, \$5.95; SD 203, \$5.95.

Leslie Bassett of the University of Michigan won the Pulitzer Prize for 1966 with his *Variations*, and it is easy to see why. In a statement printed on the jacket, Bassett says that he wrote the piece as a kind of virtuoso challenge to a great orchestra—the radio orchestra of Rome—which gave the premiere performance in 1963. The *Variations* are not based on a theme; their "given" is a series of colors or mood utterances, but the structure as a whole is really one of "more or less continuous statement, yet statement with developmental or reflective overtones." The ultimate effect is of an iridescent, shimmering orchestral texture, full of inventions and surprises and continuously fascinating from one end to the other.

The *Passacaglia on Vermont Folk Tunes* by Richard Donovan of Yale might better be called *Passacaglia Dusted Here and There With Ideas Slightly Suggesting Vermont Folk Tunes*. Donovan is beholden neither to Dvořák nor to Ives; this *Passacaglia* is a richly sonorous grand arch of sound in which hints of

country fiddling and such are present but incidentally and much transformed. His *Epos* is also a grandly eloquent symphonic piece in a single movement, big in conception, complex in structure, and magnificently worked out. The Donovan recordings are among the best CRI has to its credit. A.F.

**BEETHOVEN: Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37**

Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR © LM 2947, \$4.79; LSC 2947, \$5.79.

The Rubinstein-Leinsdorf collaboration for RCA already seems to be classified as a historic event, even before it is completed, but the results up to now have not been completely happy to my ears. The passing years have added a mellowness to Rubinstein's playing which is clearly reflected in his later recordings, but these later recordings are not quite the spiritual testaments one expects.

So, it was not without some prejudgments that I placed this disc on the turntable and began to listen. I listened, not once or twice but three times, completely spellbound. My God, it's gorgeous! From the first note to last, Rubinstein's playing is breath-taking.

The conception is classic rather than dramatic: it is the Beethoven closer in time to Mozart than to Brahms, as befits the nature of the piece. (One is reminded of Rubinstein's attachment, at this late point in his career, to the Mozart concertos.) Not that Rubinstein doesn't have and use all of the force of a Fleisher or a Brendel, but his power is always controlled, aimed, directed towards tonal values. Each phrase is sung beautifully, with exquisite tone comparable with that of perhaps only Hofmann among recorded pianists—beautiful in and of itself. Rubinstein's playing here is that of a great artist at the apex of his career. We are given a rendering with immense stylistic maturity, elegance, youthful vigor, and captivating originality, the like of which is not to be found anywhere else on records.

The Boston Symphony and Erich Leinsdorf perform their functions admirably, exhibiting a perfect communion with the performer and the composer.

GREGOR BENKO

**BEETHOVEN: Quartets for Strings (complete)**

*Op. 18: No. 1, in F; No. 2, in G; No. 3, in D; No. 4, in C minor; No. 5, in A; No. 6, in B flat—on IC/SIC 6005. Op. 59: No. 1, in F; No. 2, in E minor; No. 3, in C; Op. 74, in E Flat ("Harfen"); Op. 95, in F minor ("Serioso")—on IC/SIC 6006. Op. 127, in E flat; Op. 130, in B flat; Op. 131, in C sharp minor; Op. 132, in A minor; Op. 133, in B flat ("Grosse Fuge"); Op. 135, in F—on IC/SIC 6007.*

Hungarian String Quartet. SERAPHIM ©

IC 6005/06, \$7.50 each (three discs). ID 6007, \$10 (four discs): SIC 6005/06, SID 6007 (same prices and number of discs, respectively).

The first thing that should be pointed out is that these are completely new versions, and not merely inexpensive reprints of the Hungarian Quartet's integral Beethoven recording formerly available on Angel. Since that earlier traversal, Alexandre Moskovsky and Vilmos Palotai, the second violinist and cellist of the older set, have been replaced by Michael Kuttner and Gabor Magyar. (Denes Koromzay, the violist, and the illustrious leader, Zoltan Szekely, remain.) Gone too—and most fortunately—is the cavernous reverberation of the old sound. The remake has the four players still playing a goodly distance from the microphones in what sounds like a large auditorium, but the sonorities are always terse and sometimes crisply astringent.

Certainly, the interpretations are far more impressive than the earlier slickly superficial ones. Unlike many leading quartets, the present Hungarian ensemble does not try to refine away all fervor. In terms of vibrato, these players are scarcely the best-matched team in the world: indeed, it is occasionally a bit disconcerting to hear what can occur when a first violin with rapid gypsy-like vibrato combines his tone with a violist who uses virtually no vibrato at all and a cello whose vibrato is unusually slow. (Only the unobtrusive Mr. Kutt-

ner plays his instrument in a fashion that might be designated "normal.") Yet this peculiarity seems to produce all sorts of engaging colors and textures, along with some not inappropriate grit and asperity. The Hungarians all favor the *Zigeuner* device of attacking pitches from below by way of sliding. The effect is a bit old-fashioned, even schmaltzy—but I rather like it: other listeners are hereby forewarned.

The set containing Op. 18 is wholeheartedly recommended. Interpretations are lithe, graceful, and passionate by turns, and (except in the C minor Quartet which has an unusually sanguine menuetto and a finale on the restrained side) somewhat reminiscent of the Budapest Quartet's work. The Budapest is, in fact, a formidable monophonic rival here, but its stereo pressing has an unpleasant wiriness. Endres/Vox and Amadeus/DGG are outclassed in both forms.

Op. 59, Nos. 3, 74, and 132 are also outstanding, closely followed in quality by Op. 59, No. 1, Opp. 127, 130, 135, and the *Grosse Fuge*—which is measured where many other versions tend to push and is unbuttoned, conversely, where those others become leisurely. And incidentally, the distribution that places the *Fuge* on the same record as the Op. 130, yet includes that work's second finale strikes me as the ideal solution to an admittedly difficult problem: here we can thank the Hungarians' slightly faster than usual tempos in the Op. 130.

Perhaps the *Serioso* and the great Op. 131 are a mite disjointed and the Op. 59, No. 2 may be afflicted with too much nervous (as opposed to solid) energy, but in sum this is a release of major significance. Seldom has the phonophile been offered more quality at less cost. H.G.

**BEETHOVEN: Quintet for Piano and Winds, in E flat, Op. 16—See Mozart: Quintet for Piano and Winds, in E flat, K. 452.**

**BEETHOVEN: Sonatas for Piano**

*No. 8, in C minor, Op. 13 ("Pathétique"); No. 9, in E, Op. 14, No. 1; No. 10, in G, Op. 14, No. 2.* Glenn Gould, piano. COLUMBIA © ML 6345, \$4.79; MS 6945, \$5.79.

*No. 8, in C minor, Op. 13 ("Pathétique"); No. 14, in C sharp minor, Op. 27, No. 2 ("Moonlight").* Ivan Moravec, piano. CONNOISSEUR SOCIETY © CM 1566, \$4.79; CS 1566, \$5.79.

We have here first-rate pianism from two distinguished artists—and performances that could hardly be more dissimilar.

Moravec favors a certain measured poise and creates his effects through scrupulous polish, digital symmetry, and studied calculation. As he plays it, the *Pathétique* opens with a *Grave* of austere deliberation. The contrasting *Allegro* is taut and compact. The left hand tremolandos, usually nothing more than

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an energetic haze of sound, are accurately executed to fit precisely with the right-hand part (the resultant gain in vitality being considerable). Moravec plays the Adagio second movement quite slowly, leaning onto each melodic note with caressing accentuation. His finale is quite light-fingered, with graceful resignation, rather than jabbing ostinato, the prevailing mood. The *Moonlight* Sonata is rather cool and detached for its first two movements, but the pianist's understatement suddenly gives way in the finale to a burst of controlled fury. Once again, the demonic vitality of that movement is heightened by the tautness of Moravec's articulation and by little rhetorical hesitations for *sforzando* chords. The little A minor Bagatelle *Für Elise* is played with chaste purity.

Gould plunges straight into the *Pathétique* with no bow to the mystique most pianists find in the *Grave* introduction. In his hands, the allegro becomes kinetic, and the finale a *sec* narrative. Even his second movement is kept flowing along briskly. Gould's *agitato* quality is equally apparent in the two Op. 14 Sonatas. No. 1, in E major, as he plays it, is turbulent, hypertense, while the second, in G major, though slower in pacing, is vitally impassioned. Gould's dynamics can be arbitrary, but invariably he makes the arresting details he set forth sound convincing as well as Beethovenian.

The paradox of these two records is that while Moravec—with his insistence on meticulousness, his chaste fingerwork, and his essential disciplined reserve—uses all the methods of classical technique, his playing ends by sounding lush and "romantic." Gould, on the other hand—with his impatient omission of repeats (Moravec observes them), his declamative breaking of hands, his concern for inner voices, and impulsively extrovert rubato—exploits all the devices of the school of Romanticism and yet somehow manages to place these early Beethoven sonatas in the eighteenth-century context to which they belong.

Both collections are well reproduced, with the Moravec appropriately more deep-toned and polished and the Gould more plangently emotional in sonority. The latter's extraneous vocal effects bothered me not at all, but listeners should be forewarned. H.G.

### BEETHOVEN: Songs

*An die ferne Geliebte*; *Schilderung eines Mädchens*; *Als die Geliebte sich trennen wollte*; *Selnsucht*; *Ruf vom Berge*; *An die Geliebte*; *Adelaide*; *Andenken*; *Zärtliche Liebe*; *L'amante impaziente (arietta buffa)*; *L'amante impaziente (arietta assai seriosa)*; *Dimmi, ben mio*; *T'intendo, si mio cor*; *Beato quei che fido amor*; *La partenza*; *In questa tomba oscura*.

Dietrich Fischer-Dieskau, baritone; Jörg Demus, piano. DEUTSCHE GRAMMOPHON © LPM 39197, \$5.79; SLPM 139197, \$5.79.

This is one of the three discs comprising Fischer-Dieskau's dash through the Beethoven gauntlet—they have been issued as a package abroad, although DGG has

no plans to release the remaining two records in this country.

The present disc includes two important song groups: the *An die ferne Geliebte* and the *Italianische Liebeslieder* (the latter not in any sense a cycle, but merely a gathering together of Italian-language pieces written at various times). The *An die ferne Geliebte* is very successfully done, especially in its second and last sections ("*Wo die Berge so blau*" and "*Nimm sie hin denn*"), with a really magical effect on the repeated E naturals in the second verse of "*Wo die Berge*." The cycle is child's play for Fischer-Dieskau from the vocal standpoint, and one wishes only that he would simplify his concept at one or two points, to avoid the touch of cutesiness that invades "*Leichte Segler*" and the overemphatic, near-barked climaxes at the ends of Nos. 1 and 6 ("*Und ein liebend Herz erreicht*," etc.).

The Italian songs are less successful. Fischer-Dieskau seems to feel that overstated emotions and very broad inflections are part of the "Italian style"—one would say that this view of what constitutes expressiveness in an Italian song is almost contemptuous, except that one gives the artist credit for better taste than that. In any case, the readings are filled with misjudgments, with the result that they more than once border on parody—the simple dignity of "*In questa tomba oscura*," for instance, is torn to tatters, and the great song is ruined. It is bad enough when Italian singers mangle their own language and style, but when it's done by a non-native, the loss is ir retrievable. The songs themselves are lovely ones, but I'm afraid the only one that seems to me fulfilled here is the buffo setting of *L'amante impaziente*. That's supposed to be funny.

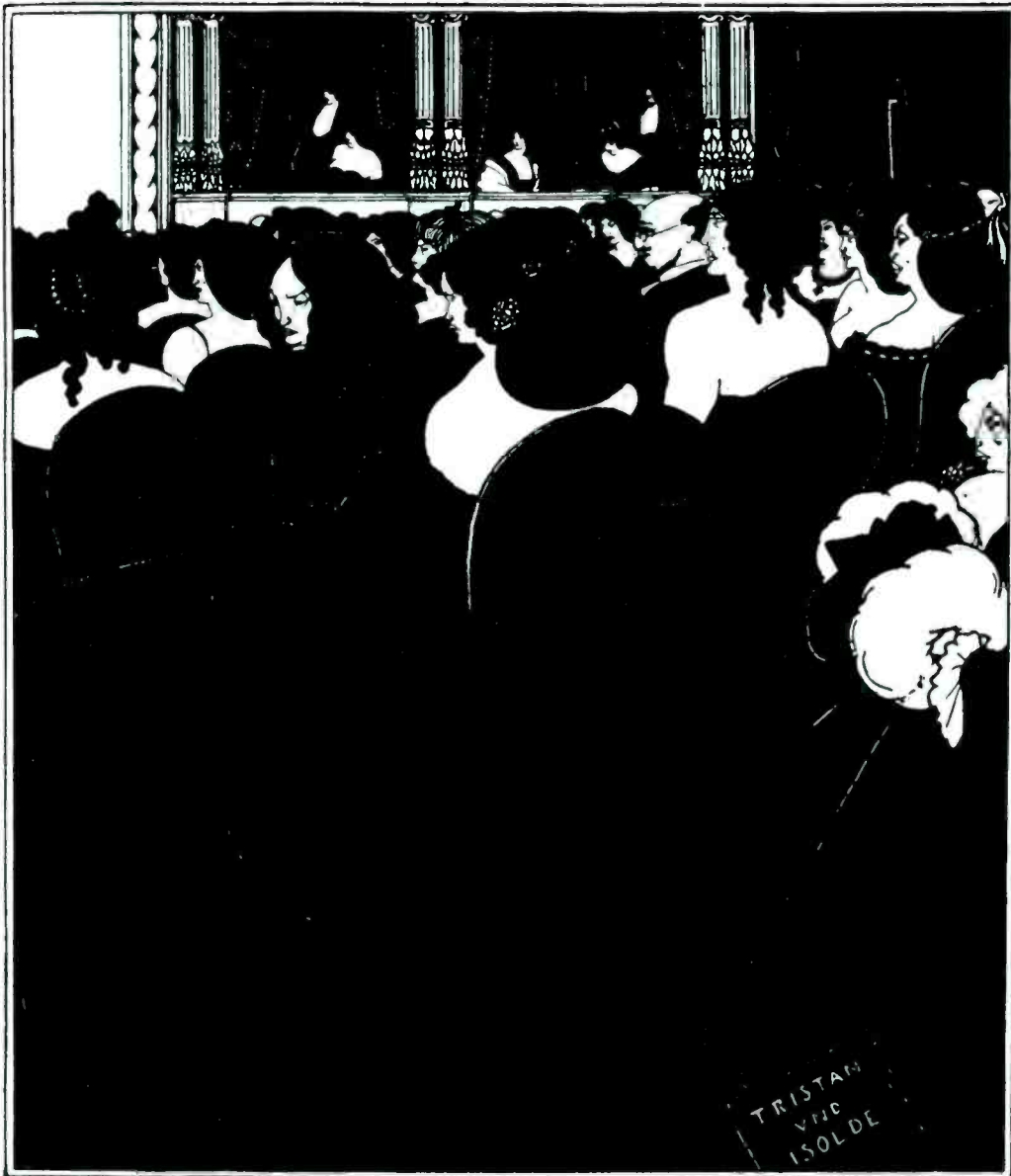
Among the single songs, there is a really expert shaping of *Adelaide*, a piece which can meander, and a beautiful *Andenken*. Demus' accompaniments have some fine moments, particularly when quiet, plashing effects are called for. The sound is excellent. C.L.O.

BELLINI: *La Sonnambula*: *Prendi, l'anel ti dono*; *Son geloso del zefiro*  
† Donizetti: *L'Elisir d'amore*: *Prendi, prendi, per me sei libero*. *Don Pasquale*: *Cercherò lontana terra*; *Tor-nami a dir*. *Lucia di Lammermoor*: *Ab! talor del tuo pensiero*

Mirella Freni, soprano; Nicolai Gedda, tenor; Orchestra of the Rome Opera House, Francesco Molinari-Pradelli, cond. (in the *Elisir*); New Philharmonia Orchestra, Edward Downes, cond. ANGEL © 36397, \$4.79; S 36397, \$5.79.

Although I have often enjoyed both Mirella Freni and Nicolai Gedda, and in fact enjoyed them together in last season's *Elisir* at the Met, I do not find this an attractive record.

I cannot figure out what Miss Freni is doing singing Lucia, and for that matter the *Sonnambula* role does not fit exactly like a glove either—to my ears, Miss Freni is a lyric soprano, with no trace of the lyric-coloratura set to her



The Wagnerites—Aubrey Beardsley. With special permission by Mr. Brian Reade (Victoria and Albert Museum, London) and Mr. Raymond Rohauer (Gallery of Modern Art, New York).

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# THE BEST SELLERS

a special survey prepared by  
BILLBOARD

This Month	Last Month	CLASSICAL
1	—	<b>GOUNOD: Faust</b> Joan Sutherland, Franco Corelli, Nicolai Ghiaurov, et al.; London Symphony, Richard Bonyngé, cond. (London)
2	5	<b>MAHLER: Symphony No. 8</b> Soloists, Chorus, London Symphony, Leonard Bernstein, cond. (Columbia)
3	—	<b>DONIZETTI: Lucrezia Borgia</b> Montserrat Caballé, Alfredo Kraus, et al.; RCA Italiana Chorus and Orchestra, Jonel Perlea, cond. (RCA Victor)
4	—	<b>MOZART: Don Giovanni</b> Mirella Freni, Christa Ludwig, Nicolai Ghiaurov, et al.; New Philharmonia, Otto Klemperer, cond. (Angel)
5	—	<b>SHOSTAKOVICH: Execution of Stepan Razin; Symphony No. 9</b> Moscow Philharmonic, Kyril Kondrashin, cond. (Melodiya/Angel)
6	4	<b>CHOPIN: Piano Recital</b> Van Cliburn, piano. (RCA Victor)
7	—	<b>WAGNER: Tristan und Isolde</b> Birgit Nilsson, Wolfgang Windgassen, et al.; Bayreuth Festival Orchestra, Karl Böhm, cond. (Deutsche Grammophon)
8	—	<b>BEETHOVEN: Symphony No. 5</b> New York Philharmonic, Leonard Bernstein, cond. (Columbia)
9	10	<b>PUCCINI: La Bohème</b> Victoria de los Angeles, Jussi Bjoerling, et al.; Chorus and Orchestra, Sir Thomas Beecham, cond. (Seraphim)
10	8	<b>TCHAIKOVSKY: Piano Concerto No. 1</b> Van Cliburn, piano; orchestra, Kyril Kondrashin, cond. (RCA Victor)

This Month	Last Month	THE LIGHTER SIDE
1	1	<b>The Monkees: More of the Monkees.</b> (Colgems)
2	—	<b>The Rolling Stones: Between the Buttons.</b> (London)
3	2	<b>The Monkees: The Monkees.</b> (Colgems)
4	4	<b>Dr. Zhivago: Soundtrack.</b> (M-G-M)
5	3	<b>Herb Alpert: S.R.O. (A &amp; M)</b>
6	—	<b>The Supremes: Holland-Dozier-Holland.</b> (Motown)
7	7	<b>The Sound of Music: Soundtrack.</b> (RCA Victor)
8	5	<b>The Temptations: Greatest Hits.</b> (Gordy)
9	6	<b>Frank Sinatra: That's Life.</b> (Reprise)
10	—	<b>Ed Ames: My Cup Runneth Over.</b> (RCA Victor)

voice. She does pleasant things with the *Sonnambula* material (the *Lucia* sounds like a good first reading), but her voice just doesn't have the kind of float or spin that allows for something special. The *Elisir* is substantially better, and the little aria that starts this scene is the best passage on the disc.

Gedda impresses me much as he did when he sang *Elvino* at the Met. That is, he gets around the music better than most contemporary tenors, especially when it comes to the top, but his handling of the music has little charm or warmth. There is no real grace, only efficiency. In addition, he seems in moderately insecure condition here, seldom going through the area of the break without some constricted tone or unevenness, and singing with a sound that is more sour than sweet. The *Pasquale* aria is really quite effortful and muscular-sounding, and the *Sonnambula* excerpts seem to me poor substitutes for the old Schipa versions.

In addition, the recording is of a noisy variety (the quality of the sound, I mean, not surfaces or background), and Downes is something of a wet blanket. By way of insult to injury, the disc also offers short change: thirty-six minutes is not exactly bounty on an LP. C.L.O.

## BERLIOZ: *Harold in Italy, Op. 16*

Rudolf Barshai, viola; Moscow Radio Symphony. David Oistrakh, cond. MELODIYA/ANGEL. © R 40001, \$4.79; SR 40001, \$5.79.

With the sole exception of the tonal incongruities of vibrato-laden winds and solo viola playing, this is a cohesive, sensibly paced performance of a sometimes elusive work. Violinist Oistrakh is attentive to detail and niceties of phrase and accent; and although he lacks the ability to mold tempo transitions with the consummate skill heard in the old RCA Victor version by Carlton Cooley and the NBC Orchestra under Toscanini, his recording is certainly the equal of the commendable Yehudi Menuhin/Colin Davis account—and far more lucid than the overwrought accounts by Primrose/Munch and Lincer/Bernstein. The Soviet engineering is superlative. H.G.

## BRAHMS: *Sonatas for Cello and Piano: No. 1, in E minor, Op. 38; No. 2, in F, Op. 99*

Pierre Fournier, cello; Rudolf Firkusny, piano. DEUTSCHE GRAMMOPHON © LPM 19119, \$5.79; SI-PM 139119, \$5.79.

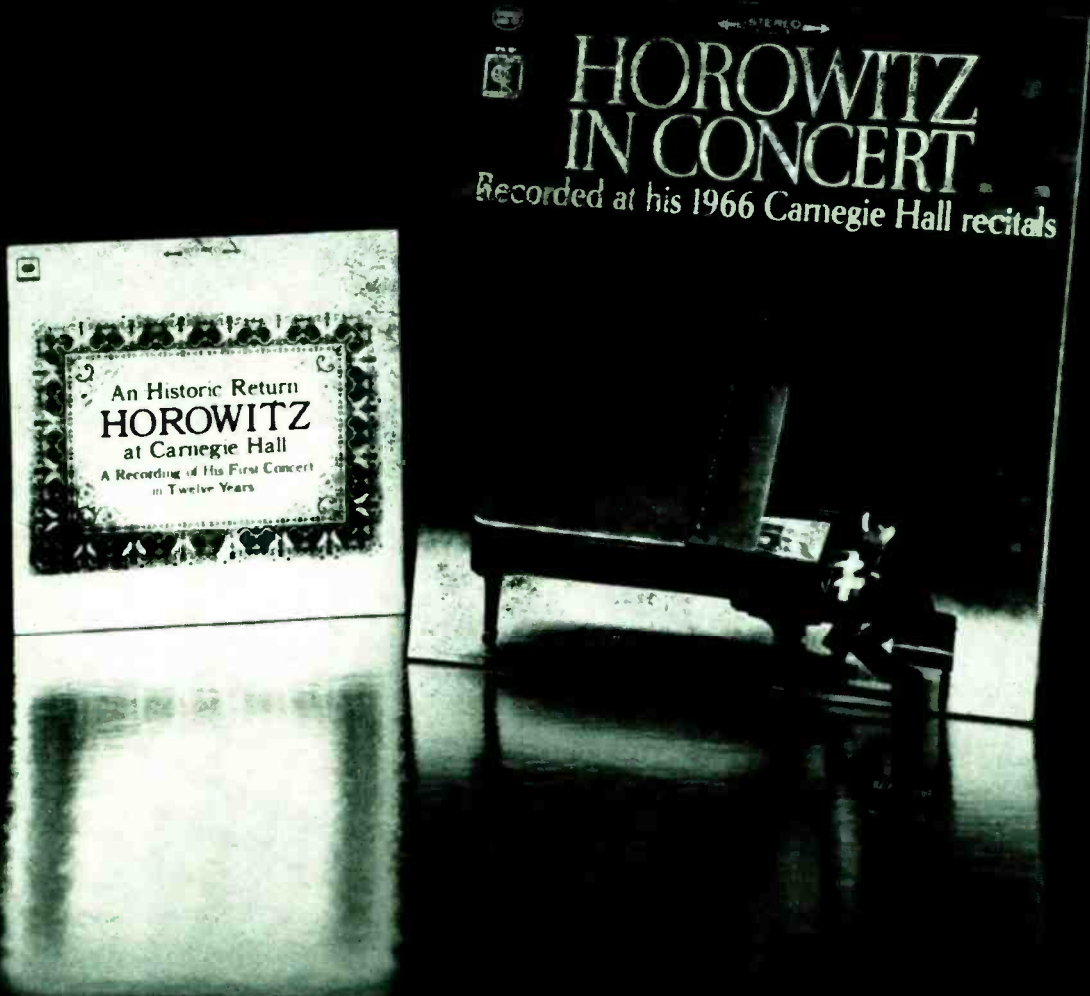
Fournier's older London LP of these Sonatas with Wilhelm Backhaus at the piano will be fondly remembered by some collectors. Just how perceptive a chamber musician Fournier is can be judged from the way he adjusts his perceptions and tonal characteristics to the musicians he is playing with. On the present disc, his sound is brightly oriented, with a lean incisiveness and a declamative upper register. This quality is in sharp contrast to the deep, almost

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black breadth of sound he favored on the earlier disc. Some of the difference may undoubtedly be attributed to variances in engineering—London's mellower, DGG's newer and brighter—but I think that much of it stems from the fact that Backhaus was a soberer, more granitic type of player than is the mercurial, elegant Firkusny. Either way, you have exemplary Brahms; and with due respect to the formidable competition in stereo—the lyrical, deliberate Navarra/Holeček (Crossroads) and the more volatile Starker/Sebok (Mercury)—I have little difficulty in opting for this superbly lean, radiantly secure, strongly balanced partnership as the best reading yet of this music. The forthcoming Piatigorsky/Rubinstein disc for RCA Victor will have to be very, very good indeed to top this. H.G.

**BRITTEN: Les Illuminations, Op. 18** †Dello Joio: *Meditations on Ecclesiastes*

Janice Harsanyi, soprano (in the Britten); Princeton Chamber Orchestra, Nicholas Harsanyi, cond. DECCA © DL 10138, \$4.79; DL 710138, \$5.79; Ⓣ ST 74-710138, \$7.95.

Britten's evocative setting of poems by Rimbaud for soprano or tenor and string orchestra, written in the United States when the composer was twenty-five, remains one of his most attractive works. Unfortunately for Decca, there is already a superb recording of it in the catalogue. It's true that the version by Peter Pears with the strings of the New Symphony Orchestra under Eugene Goossens is available only in mono (on London 5358), but it was an exceptionally good mono recording in its day and it remains perfectly acceptable. Well as it is recorded, the new performance does nothing to displace the old. Janice Harsanyi sings attractively, occasionally bringing off a difficult phrase with greater ease than Pears, but she sounds completely uninterested in the words—compare her lackadaisical enunciation of the "Chinois, Hottentots, bohémiens, niais, hyènes, Molochs" passage in *Parade* with Pears' electric intensity; and at moments like the high B flat on "danse" at the end of *Phrase* she offers nothing to match her rival's ravishing *pianissimo*. The accompaniment is good, and so is the recording, but the claims of Rimbaud will not be so easily ignored. (Texts and translations are provided.)

The Pears recording is backed by an almost equally fine recording of the Britten Serenade, with Dennis Brain playing the horn. Decca's overside offers an enervating set of variations for string orchestra by Norman Dello Joio in which each variation is intended to illustrate a particular phrase from *Ecclesiastes*. The procedure might be a rewarding one if the theme had any character. As it is, apart from one or two pretty modal moments, the whole is as trivial musically as it is technically unadventurous. Performance and recording are excellent, and the mono-only version by the Oslo Philharmonic under

Alfredo Antonini on CRI must definitely be placed *dernier*. B.J.

**BRUCKNER: Symphony No. 4, in E flat ("Romantic"); Five Motets: Locus iste; Ave Maria; Tota pulchra es Maria; Virga Jesse; Ecce sacerdos**

Richard Holm, tenor. Hedwig Bilgram, organ, Ludwig Laberer, Josef Hahn, Alfons Hartenstein, trombones, Bavarian Radio Chorus (in the Motets); Berlin Philharmonic, Eugen Jochum, cond. DEUTSCHE GRAMMOPHON © LPM 19134/35, \$11.58; SLPM 139134/35, \$11.58 (two discs); Ⓣ DGK 9133, \$11.95.

**BRUCKNER: Symphony No. 4, in E flat ("Romantic")**

Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR © LM 2915, \$4.79; LSC 2915, \$5.79.

Sadly, in view of all the labor, expense, and artistry that have gone into making these two releases, it must be said that they have little effect on the current Bruckner Four situation. That situation is in itself a satisfactory one, since the Klemperer performance, on one beautifully recorded Angel disc, leaves little to be desired. Jochum's performance starts as though it were going to be a powerful contender, with lovely solo horn playing, firm dynamic and rhythmic control, and flawless engineering; but as the work proceeds, Jochum yields the palm to Klemperer in many matters of phrasing and balance and in over-all dramatic conception. Moreover, though this is ostensibly (like Klemperer's) a recording of the Original Version, Jochum has had the temerity not only to tamper with the timpani part at various places in the first movement but even to add cymbals to the climax of the slow movement. The five Motets presented on the fourth side are the first examples of Bruckner's smaller choral works to enter the American catalogue; they are quite well performed and recorded, and they are worth having, but they are not exciting enough to warrant a recommendation for the set as a whole.

There is little to take exception to in Leinsdorf's general view of the Symphony. The tempos are sensible, and they are served by playing that is often, and particularly in the slow movement, very beautiful. The opening of the work, however, betrays a certain lack of precision in dynamics, and the big chorale-like climax in the brasses at the peak of this movement is taken so softly as to be totally ineffective. Even if the performance were much better than it is, it would still be vitiated by a disastrous, though quite accountable, weakness in the recording: the trumpets are so backward that it is only if you know their parts or are following the score that you can even dimly hear them—and Bruckner climaxes without trumpet tone sound pretty ridiculous. I say an "accountable" weakness, because it is fairly obvious that the RCA engineers have been leaning over backwards to correct

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the excessive trumpet domination of the ensemble that has ruined some recent Boston Symphony recordings. Unfortunately, they have fallen flat on their backs; perhaps next time they will find the mean. B.J.

**CHOPIN:** *Scherzos (4); Nocturne in D flat, Op. 27, No. 2; Waltzes (14)*

Jeanne-Marie Darré, piano. VANGUARD © VRS 1162/63, \$4.79 each (two discs); VSD 71162/63, \$5.79 each (two discs).

Jeanne-Marie Darré here continues her highly regarded series of Chopin's piano music with complete recordings of the Waltzes and the monumental Scherzos.

To the Waltzes (on VRS 1163 or VSD 71163) Mme. Darré brings a refined Gallic clarity, a cool, unromanticized approach particularly appropriate to the salon elegance of the earlier pieces. She can be gravely introspective with the melancholy A minor, Op. 34, No. 2; whip off the *Minute* Waltz and the airy G flat major, Op. 70, with *élan*. These are highly successful and very easy-to-take readings, without in any way shading the historic Lipatti performances, still a primer of Chopin stylistic mastery. The Scherzos, however, are another matter. Mme. Darré's conceptions are dramatic, electric, and exciting. Her B minor, Op. 20, is startling, almost demonic at points. One sits up, suddenly, when she strikes a thunderous treble chord that literally screams, à la Hofmann, or when she builds a phrase to an exciting, tension-filled climax. The B flat minor Op. 31 disappoints a little: in spots it is musically awkward, and it lacks the questing, brooding touches that Rubinstein brings to this piece. In the neglected E major, No. 4 of the group, she does not make the most of the lovely cantabile, nor does she exhibit the aristocratic and wonderfully fluid passage work of the young Horowitz. But this criticism is in terms of the best we have had. Mme. Darré's version ranks with the top entries, clearly outclassing the rather tame competition of Vásáry on DGG, Novaes on Vox, and Slenczynska on Decca—the other integral recordings of note.

Added in as a bonus on VRS 1162 and VSD 71162 is a sensitive performance of the familiar D flat major Nocturne, Op. 27, No. 2.

The recording of both discs is splendid and the piano (it must be the new Baldwin SD-10) is full and ringing, with rich, sonorous tone throughout. Altogether, an outstanding pair, and the vanguard (pun definitely intended) of what we hope will be a continuing series of Chopin readings by this great lady.

GREGOR BENKO

**CHOPIN:** *Waltzes (complete)*

Adam Harasiewicz, piano. WORLD SERIES © PHC 9034, \$2.50 (compatible disc).

Harasiewicz offers what might be described as "middle path" Chopin interpretation. In other words, his reading is basically straightforward in its approach

to rhythmic rubato yet never quite so elegantly poised and free of rhetoric as the renditions of this music by Lipatti and Werner Haas. The 1955 first-prize winner of the Warsaw Competition, he enjoys the advantage of a sonorous, clear-toned instrument and full-bodied recorded sound, a bit *sec* and direct, but no less attractive for that. H.G.

**COUPERIN, FRANCOIS:** *Messe à l'usage des convents; Messe pour les paroisses*

†Le Bègue: *Magnificat*

Xavier Darasse, organ (in the Couperin); André Isoir, organ (in the Le Bègue). TURNABOUT © TV 4074, \$2.50; TV 74074S, \$2.50.

To judge by the jacket you might think this disc was a splendid bargain—both Couperin's organ masses and a Le Bègue Magnificat to boot. In fact it is not a bargain at all, since the Mass for the use of Convents is represented by only nine of its twenty-one sections, and the Mass for Parishes by only five. Even with the Le Bègue, neither side contains more than twenty minutes' music.

If the performances were exceptional this might not matter: there is not so much of the French baroque organ repertory available that we can afford to look askance at a good example. But neither of the organists represented on this disc seems to me in tune with the very individual blend of spirit and sentiment that these works demand. Darasse in particular plays the Couperin works in a manner that I can only describe as perfunctory. His rhythms, totally insensitive to harmonic function, give the impression of rigidity, in spite of the fact that he makes considerable use of *noies inégales* (inequality, what crimes are committed in thy name!). His tempos tend to be on the fast side, and his ritardandi abrupt and exaggerated—as, for example, at the change of time in the Offertory of the Convent Mass and again at the end of the same piece. The timbres of the organ of Notre Dame at St. Etienne have the authentic French brilliance, but the sound is recorded uncomfortably close—a console balance.

Much the same applies to the playing of André Isoir on the instrument at the cathedral of Auch. He too tends to take the music too fast for rhythmic and harmonic subtleties to tell in a church acoustic, though Le Bègue's music is not so full of them as the young François Couperin's. J.N.

**DALLAPICCOLA:** *Canti di Prigionia; Due Cori di Michelangelo Buonarroti il Giovane*

†Peragallo: *De profundis clamavi ad te*

†Petrassi: *Nonsense*

Pianos, harps, and percussion (in *Canti di Prigionia*): Monteverdi-Chor (Hamburg), Jürgen Jürgens, cond. TELEFUNKEN © LT 43095, \$5.79; SLT 43095, \$5.79.

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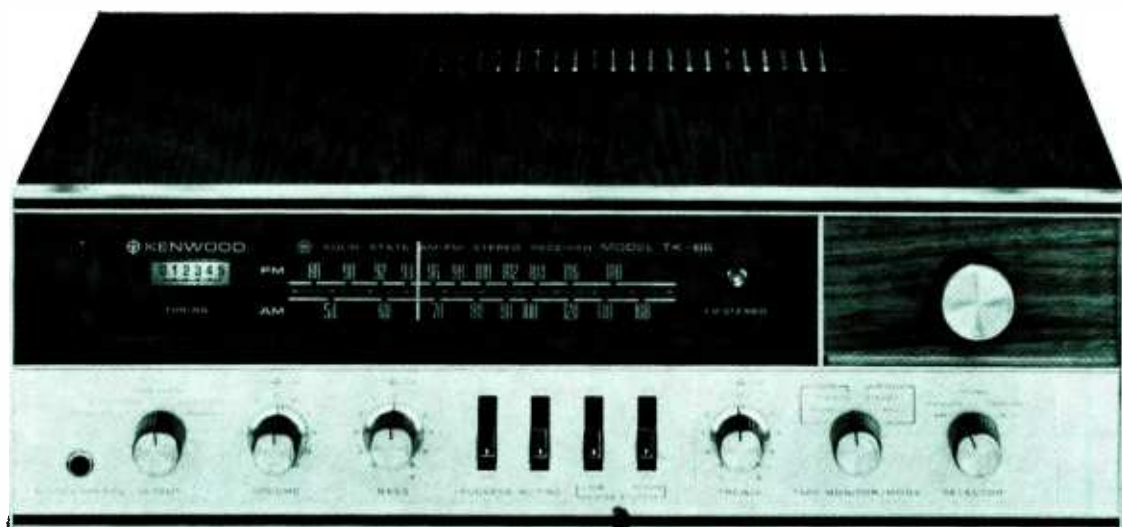
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teverdi Choir is like in the music of its eponymous composer, but it certainly sings this program of music by twentieth-century Italians with magnificent confidence and accuracy. The biggest piece, in every way, is Dallapiccola's *Canti di Prigionia*—settings of words by three very diverse prisoners: Mary Stuart, Boethius, and Savonarola. The theme of tyranny and personal freedom was a central preoccupation of Dallapiccola's during the Fascist years. From it sprang several of his most important and deeply felt works, including also the *Canti di liberazione* and the opera *Il Prigioniero*. The *Canti di prigionia*, composed between 1938 and 1941, made a great impression when they were first heard after the war, and although their lyrical adaptation of twelve-tone techniques no longer sounds very "modern," they are still impressive.

The other Dallapiccola piece on this record, two settings of ribald intermezzi by the nephew of the famous Michelangelo, is much earlier, composed in 1933. They are virtuoso choral pieces—challenging to sing (and the challenge is superbly met here) but rather overblown in effect. The works by Petrassi and Peragallo also demand a first-rate choir to do them justice. Petrassi's *Nonsense* is a cycle of settings of limericks by the Victorian master of that form, Edward Lear; I much prefer this light-hearted use of virtuoso choral technique to that of Mario Peragallo, whose setting of *De profundis* makes up in long-windedness what it lacks in intensity.

The choir is excellent, and excellently led. So too is the recording (made at a concert in May 1964), apart from an odd fluctuation in the volume of the right-hand channel. J.N.

**DELIUS: *The Walk to the Paradise Garden (Intermezzo from "A Village Romeo and Juliet")*; *Irmelin: Prelude; A Song of Summer***  
†Bax: *Tintagel*  
†Ireland: *A London Overture*

London Symphony Orchestra, Sir John Barbirolli, cond.

For a feature review of this recording, see page 69.

**DELLO JOIO: *Meditations on Ecclesiastes***—See Britten: *Les Illuminations*, Op. 18.

**DONIZETTI: *L'Elisir d'amore: Prendi, prendi, per me sei libero. Don Pasquale: Cercherò lontana terra; Tornami a dir. Lucia di Lammermoor: Ah! talor del tuo pensiero***—See Bellini: *La Sonnambula: Prendi, l'anel ti dono*.

**DONOVAN: *Passacaglia on Vermont Folk Tunes; Epos***—See Bassett: *Variations for Orchestra*.

**DVORAK: *Quintet for Strings, No. 3 in E flat, Op. 97; Cypresses (5)***

Josef Kodousek, viola (in the Quintet); Dvořák Quartet. CROSSROADS © 22 16 0081, \$2.49; 22 16 0082, \$2.49.

Despite the annotator's effort to describe this quintet in terms of Dvořák's American experience, the composer's Iroquois are complete Bohemians. No matter—its infectious rhythms and brightly expressive melodies are a delight, and the playing here stands out as one of the best chamber music performances to be heard on Crossroads' issue of Czech Supraphon.

Dvořák's *Cypresses* for string quartet are minor but ingratiating music, also admirably played on this disc. For those for whom only five excerpts will not suffice, there is a good recording of the complete set of twelve by the Kohon Quartet in the first volume of Vox's series of Dvořák's chamber music.

The sound is a bit dry; the stereo perspective is clear. P.H.

**GADE: *Symphony No. 1, in C minor, Op. 5 ("On Sjölund's Fair Plains")***

Royal Danish Orchestra, Johan Hye-Knudsen, cond. TURNABOUT © TV 4052, \$2.50; TV 34052S, \$2.50.

The dominant figure in the life of Niels W. Gade was Mendelssohn. Not only did Mendelssohn conduct the premiere of this symphony in 1843, but he was so impressed by the young Danish musician that he took him under his wing as an associate conductor of the Gewandhaus Orchestra in Leipzig.

Mendelssohn, I would offer, saw something of himself in Gade, not in anything so tenuous as psychological compatibility but simply in compositional similarity. Gade's C minor Symphony (the first of eight) is Mendelssohnian almost to the point of embarrassment. Much of the wind writing evokes the dancing flute parts of *A Midsummer Night's Dream*, and there are several instances of harmonic movement by thirds (I to III to VI), a stock Mendelssohnian device. What gives the work a distinctive flavor is its national derivation. Danish folk motifs abound, the principal theme of the first movement (which provides the symphony's title) is based on a national song, and Gade conceived the work in strongly programmatic terms.

It is cast in four movements but contains a brief melancholic introduction to the opening allegro. Internally, Gade followed Beethoven's precedent in the Ninth Symphony and made the scherzo the second movement. Save for the naïve *Sturm und Drang* episodes in the opening movement, it is a wholly amiable piece.

The performance is cordial to the lyric aspects of the symphony and perhaps a bit lackadaisical in the bold, percussive finale. Woodwind prominence gives the inner movements woody pastoral coloring. Sonically, warmth is achieved at the expense of tonal clarity, but this should not deter anyone interested. S.L.

**HAYDN: Symphonies: No. 100, in G ("Military"); No. 102, in B flat**

New Philharmonia Orchestra, Otto Klemperer, cond. ANGEL © 36364, \$4.79; S 36364, \$5.79.

Of all Haydn's symphonies, No. 102 in B flat major might be expected to draw the readiest response from Klemperer. He is a Beethovenish conductor, and the first movement of this masterly work, with its dynamic unisons and dramatic pauses, is one of the most Beethovenish things Haydn wrote. The performance is indeed magnificent. Klemperer's respect for the dynamic markings in the score often throws new light on the music: for instance, at the return to the recapitulation—one of the greatest moments in all eighteenth-century music—where he does not damp down the violins, as many conductors do, two bars before their *piano* marking, but allows the drum roll to come out, as it were, from underneath. The other movements are equally well done, with no lack of either grace or humor, though I should have preferred a slightly faster tempo for the Minuet.

There is only one other stereo version available, that by Wöldike, and the new one easily surpasses it. Klemperer's performance also seems to me preferable either to Scherchen's mono one or to the deleted Walter and Beecham recordings. In the *Military* Symphony there is more competition, but Klemperer would again be my recommendation. Orchestral playing and recording on both sides of the disc are admirable, and two advantages over rival versions are the inclusion of first-movement repeats and the placing of the second violins on the conductor's right. Measures 100-04 of the first movement of No. 102 furnish one example, among many, of the desirability of this layout. B.J.

**HERDER: Movements for Orchestra**  
—See Lees: *Concerto for Orchestra*.

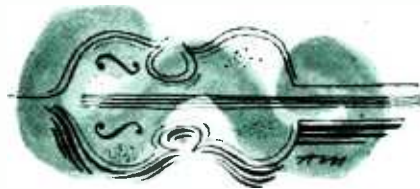
**HUMMEL: Quintet in E flat, Op. 87;**  
*Septet in D minor, Op. 74*

Melos Ensemble Members, OISEAU-LYRE  
(D) OL 290, \$5.79; SOL 290, \$5.79.

There are traces of Weber in this finely tailored, early romantic music, and more than a suggestion of Mendelssohn, who was apparently much influenced by the older master's urbane fluency. Of the two works on the present disc, the *Quin-*

tet (for piano, violin, viola, cello, and contrabass) makes a rather more significant mark for itself than does the very similar, but somehow less arresting *Septet* (for piano, flute, oboe, French horn, viola, cello, and contrabass). One of the *Quintet's* novelties is the fact that although the key signature would technically indicate either E flat major (or its relative C minor), the tonal actuality is almost always that of E flat *minor*. Then too there are more than a few unexpected harmonic turns which greatly heighten the expressive content. Those who have thought of Hummel as blandly conventional and derivative have some surprises in store for them.

The brilliant clarity of Lamar Crowson's fingerwork, the poise shown by his partners (Richard Adeney, flute; Peter Graeme, oboe; Neill Sanders, French horn; Emanuel Hurwitz, violin; Cecil Aronowitz, viola; Terence Weil, cello; Adrian Beers, contrabass), and the life-like, crystalline sonics assure the pleasure inherent in Hummel's music. H.G.



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**JOLIVET: *Concerto No. 2, for Trumpet, Brass, Piano, and Percussion; Concertino for Trumpet, Piano, and String Orchestra; Concerto for Cello and Orchestra***

Maurice André, trumpet; Annie d'Arco, piano; André Navarra, cello; Lamoureux Orchestra, André Jolivet, cond. WESTMINSTER © XWN 19118, \$4.79; WST 17118, \$4.79

The two trumpet concertos are very different in their instrumentation but very similar in effect: take a little jazz, a little Villa Lobos, a dash of Milhaud, a soupçon of Stravinsky, stir in the hottest trumpet playing that can be whipped up, and you have it made. As music these pieces signify nothing, but André's performance is something sensational.

The cello concerto is a better piece, especially in its long-drawn, rhapsodical, and intensely serious first movement, wherein the solo instrument is, for a considerable distance, accompanied by some highly inventive percussion effects. But the finale is, again, worthless. The performance of the cello concerto is excellent, as is the recorded sound throughout. A.F.

**KODALY: *Ballet Music; Symphony***

Orchestra of the Budapest Philharmonic Society, János Ferencsik, cond. QUALITON © LPX 1245, \$4.98; SLPX 1245, \$5.98.

The Ballet Music was originally a part of Kodály's opera *Háry János*, but was excerpted from the score and leads an independent life as a concert piece. The opera score has obviously not been harmed in the slightest.

Kodály's one and only symphony is another matter. Finished in 1961, it sums up his career in a single big work—magnificently tuneful, beholden to Hungarian folk song but not too deeply, traditional but altogether masterly in form, rich and glowing in orchestration. Kodály, in short, had one of the best musical minds of the 1880s.

The performances seem to be excellent, and the Hungarian recording is faultless. A.F.

**KODALY: *Sonata for Cello and Piano, Op. 4—See Rachmaninoff; Sonata for Piano and Cello, in C minor, Op. 19.***

**LE BEGUE: *Magnificat—See Couperin, François; Messe à l'usage des couvents; Messe pour les paroisses.***

**LEES: *Concerto for Orchestra***  
†Herder: *Movements for Orchestra*  
†Nono: *Uno Espressione*

Louisville Orchestra, Robert Whitney, cond. LOUISVILLE © LOU 665, \$7.95; LS 665, \$8.45.

Benjamin Lees's *Concerto for Orchestra*

is the best piece by that highly successful composer it has yet been my privilege to hear. As its title indicates, this is a virtuoso work for the orchestra, both individually and collectively—high spirited, very tuneful and brilliant, but also capable of a climax of exceptional intensity in its slow movement.

Ronald Herder's dance score, *Movements for Orchestra*, does not come over very well as concert music

*Uno Espressione*, a very short piece filling out the second side of the disc, constitutes virtually an introduction to American record collectors of one of Europe's leading composers. (The Schwann catalogue lists only one other, also very short, work of his—*Polyfonica, Monodia, Ritmica*, Time 58002/8002.) Luigi Nono, who married Schoenberg's daughter, Nuria, has long been considered one of the most interesting far-out people abroad. When I was in Germany in 1958 everybody was talking about him in somewhat the same way that people discuss John Cage nowadays here at home: he was the last word in daring or awfulness, depending on your prejudices. *Uno Espressione*, written in 1953, now seems neither very daring nor very awful, but it is very good—a somewhat Webernian, pointillistic piece, full of delicious sparks and tingles of sound, held together by long, sustained tones that produce a delightful *Klangfarbenmelodie*. The brevity of the *espressione* is one of its strongest points; Cage & Co. could take a tip from Nono about that.

Recordings are excellent, and the performances are in keeping. A.F.

**LISZT: *Années de Pèlerinage (complete)***

E lith Farnadi, piano. WESTMINSTER © WM 1023, \$9.98; WMS 1023, \$9.98 (three discs).

**LISZT: *Années de Pèlerinage: Book I: Suisse. Elegy No. 2; Dem Andenken Petöfis; La lugubre gondola No. 1; Nuages gris; R.W. Venezia; Schlaflos, Frage und Antwort; Unstern; Vier kleine Klavierstücke.***

Sergio Fiorentino, piano. DOVER © HCR 5257/58, \$2.50 each (two discs); HCRST 7009/10, \$2.50 each (two discs).

Westminster boldly proclaims its Farnadi album to be the first complete recording of Liszt's *Années de Pèlerinage*. Not so: two integral versions, by Aldo Ciccolini for Pathé and by Gunnar Johansen for Artists Direct, have been around for some time. Nevertheless, the set does have the advantage of being the first complete version available domestically without special mail order procedure and, of course, it makes this unusual music available at bargain rates. It is well worth the price asked. Westminster has furnished superbly robust piano sound, and Farnadi gives a good, musicianly rendering. Occasionally she fails to reveal the ultimate finesse or imagination—her *Vallée d'Obermann* is a shade lacking in melos, just as some of the later

pieces of *La Villa d'Este* are a bit matter-of-fact and cast rather too much in the traditional, extrovert Lisztian manner—but this artist is certainly an experienced and musical interpreter. You could do much worse than acquire her sane, straightforward account.

But, if price is no object, you can also do much better by obtaining the more imaginative Ciccolini set. And if "completeness" is not your prime concern, you would probably do best of all by investing in Sergio Fiorentino's Book I (on Dover HCR 5257 or HCRST 7009). Fiorentino is a more personal player than Farnadi, and although he favors a rather geometric severity and blunt attack, his calculated effects enhance rather than impede the flow of his work. His finger articulation has immaculate clarity despite the lavish use of the pedal for coloristic atmosphere. Here is Liszt from a true Romantic Virtuoso—by which I mean playing of the richly personal quality needed to give kaleidoscopic lift to certain harmonic irregularities and appropriate electric tension to bravura elements. Also present are simple eloquence, dash, and the stylistic perception that enables an artist to differentiate between the classical shimmer of early-to-middle period Liszt ("*Au bord d'une source*" from *Années de Pèlerinage*) and the amazingly impressionistic, richly spare pieces from that master's final years (*Nuages gris*). It would be difficult to imagine more lucid or sympathetic interpretations than Fiorentino's. They are, moreover, admirably reproduced, particularly the disc (5258/7010) containing the late works. H.G.

**MAHLER: *Symphony No. 2* ("*Resurrection*")**

Heather Harper, soprano; Helen Watts, contralto; London Symphony Chorus and Orchestra, Georg Solti, cond. LONDON © CMA 7217, \$9.58; CSA 2217, \$11.58.

A few reservations apart, this is as fine a Mahler Two as the catalogues have to offer. There is certainly no lack of strong competition. Bernstein's version is not a real contender: it was made several years ago, before the remarkable maturation that has recently transformed his conducting style, and it is full of gross exaggerations, such as a basic first-movement tempo that is less than two-thirds as fast as Mahler's metronome marking. The older Klemperer version on Vox may also be discounted: the mono-only recording is not good enough to cope with the textural demands of this massive symphony. In any case the Vox performance is surpassed by Klemperer's later one on Angel, and it is against this version and those of Walter and Scherchen that Solti's performance must be judged.

Solti's over-all pacing of the work is cogent and subtly organized. He responds sensitively and without exaggeration both to Mahler's copious markings and to the inherent demands of the music. The first movement has both inexorability and lyricism, and neither quality is allowed to crowd the other out. The

second movement has the authentic *Ländler* lilt, the fourth is expressively but not languishingly handled, and the many sections of the great Finale are convincingly interrelated. The third movement—the Scherzo based on the song about St. Anthony preaching to the fishes—is taken somewhat faster than is either usual or quite comfortable, but even here Solti makes excellent sense of his rather brisk view of the music.

The conductor's firm dynamic control, superbly musical playing from the London Symphony, and a richly colored and finely detailed recording—with marvelous offstage band effects—add further to the power of the performance. The chorus too is very good, though it is not quite

the equal of the Philharmonia Chorus in Klemperer's Angel recording.

And here I must list the few shortcomings of the new set. Partly because of a slight loss of control in the direction, and partly because the recording doesn't live up, at this juncture, to the standard it has set itself, the final pages of the Symphony are less overwhelming than they should be. The other defects are purely of performance. In the fourth movement, the *Urlicht* setting, Helen Watts sings beautifully, but Solti smudges over the changes of time signature, drawing out the 3/4 measures to the same length as the 4/4, so that one could beat a steady four throughout without losing contact. And in the second section of the

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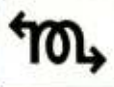
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second movement—the mysteriously pattering triplet passage—he makes an unnecessary accent on the entry of the double basses at figure 4; here no one is better than Scherchen, whose vigorous *pianissimo* is eerily effective.

Scherchen's performance, indeed, is a fascinating one. Some of his tempos are unconscionably slow, but even his exaggerations have a Furtwänglerish cogency about them, and his care for musical and dramatic detail is unsurpassed. This, however, is an interpretation to be returned to occasionally for special enlightenment. For a performance to live with, the choice lies among Klemperer, Walter, and Solti; and I am inclined to feel that Solti's spontaneous but never unthinking passion wins the day over the grandeur of Klemperer and the lyricism of Walter. B.J.

**MONTEVERDI: *L'Incoronazione di Poppea***

Carole Bogard, Charles Bressler, et al.; instrumental ensemble, Alan Curtis, cond.

For a feature review of this recording, see page 70.

**MOZART: *Concertos for Piano and Orchestra***

*No. 1, in F, K. 37; No. 2, in B flat, K. 39; No. 3, in D, K. 40; No. 4, in G, K. 41; No. 5, in D, K. 175; No. 6, in B flat, K. 238; No. 25, in C, K. 503.*

Lili Kraus, piano; Vienna Festival Orchestra, Stephen Simon, cond. EPIC © SC 6061, \$14.37; BSC 161, \$17.37 (three discs).

The third volume in Miss Kraus's projected complete edition of the Mozart piano concertos has one ingredient of special interest: the four works K. 37, 39, 40, and 41 do not seem to be otherwise available on discs, at least in this country. These are concertos that the eleven-year-old Mozart put together by arranging for harpsichord and orchestra individual movements from solo keyboard works mostly by minor masters of the time. The little orchestral preludes and interludes grow naturally out of the given material, and the orchestration is discreetly and smoothly done. It seems likely that the boy had some help from his father. In any case, these are mature, professional-sounding works. The material on which they are based is not as a rule prepossessing, but once in a while, as in the Andante of K. 39 (based on a piece by Johann Schobert), there is music of some substance.

These concertos are Nos. 1 to 4 in the old Breitkopf numbering. No. 5 (K. 175) and No. 6 (K. 238) are also here. The former, Mozart's first original clavier concerto (he most likely had the harpsichord in mind when he wrote it), is noteworthy for its rather brilliant first movement and the Andante, which is as songful as an aria in an opera buffa. In K. 238 it is the finale that sounds as though it came out of a comic opera.

All of these works are played very nicely indeed by Miss Kraus. No exaggeration mars her singing line, she is straightforward, always musical, never trying to put more into the music than there is in it. Her cadenzas in the early arrangements seem long, but they are otherwise in good taste. There are a few spots where piano and orchestra are not precisely together, and Simon has a tendency to make a big crescendo as he approaches the chord that signals the beginning of a cadenza, but otherwise he and his orchestra furnish excellent support.

Finally, and strangely in this company, the album also contains one of the late masterpieces, in C major, K. 503. Here too there is some fine playing by Miss Kraus, especially in the first movement. But small faults gnaw at it: Miss Kraus changes a figure slightly in the first movement and thereby spoils a whole passage (if she was convinced she was right, then she should have had the flute and oboe make the same change when they repeat the phrase); her cadenza for this movement stresses at one point a phrase right out of the *Marseillaise* (contrary to the statement in the notes, the cadenzas for this work are not by Mozart); and there is a page in the finale where Miss Kraus enters a little too quickly a couple of times, ignoring rests in her part. Aside from the oddly shallow sound of the timpani when they play softly in K. 503, the engineering here is entirely satisfactory. N. B.

**MOZART: *Overtures (9)***

Royal Philharmonic Orchestra, Colin Davis, cond. SERAPHIM © 60037, \$2.49; S 60037, \$2.49.

These overtures to Mozart's last eight operas, plus an early one (*La finta giardiniera*), provide a fascinating study in variety and contrast. There are overtures that use music from the operas they introduce and some that don't; there are those that are in one piece, so to speak, from beginning to end and those that divide into two or more sections; there are preludes to comic operas that start with slow introductions, and preludes to serious ones that are fast throughout. Those to *Die Entführung, Figaro, Così fan tutte, Don Giovanni, and Die Zauberflöte* are familiar enough, but it isn't often that one gets to hear the ones to *La finta giardiniera, Idomeneo, Der Schauspieldirektor, or La Clemenza di Tito* nowadays. It is one of the virtues of a disc like this that it demonstrates that the less frequently played overtures are almost on a par with the ones in the repertory. *The Impresario* is a charming bit of foolery. *Idomeneo* is strong on drama, and *Tito*, despite the extreme haste in which it must have been written, is worked out with surprising care.

Davis, who later made some fine recordings of Mozart, is rather uneven in this one, originally recorded in 1962. The less familiar works do not have the finesse of which he has shown himself capable. In their fast tutti sections there

is a brusqueness, and a tendency to constrict the music's breathing that often denotes insufficient rehearsal. (In *La finta giardiniera*, by the way, the Andantino grazioso is omitted.) In the standard works, however, all traces of nervousness disappear: the music breathes naturally and everything flows. *The Seraglio* bustles nicely, and its Andante is played with perfect control. *Figaro* goes at a sensible tempo, lively but not hurried. One can even hear the bassoons just after the beginning of the coda, for once. *Don Giovanni*, *Così*, and *The Magic Flute* receive first-rate performances. Aside from a whiff or two of *preëcho* in *The Magic Flute*, the sound is good. N.B.

**MOZART: Quintet for Piano and Winds, in E flat, K. 452**  
 †**Beethoven: Quintet for Piano and Winds, in E flat, Op. 16**

Vladimir Ashkenazy, piano; London Wind Soloists. LONDON Ⓢ CM 9494, \$4.79; CS 6494, \$5.79; Ⓣ LCL 80186, \$7.95.

At the outset here, I would like to congratulate Ashkenazy for his use of the authentic and recent Bärenreiter text of K. 452, which happily undoes the sins of nineteenth-century editors and gives us back what Mozart actually wrote. Ashkenazy is to be much commended too for the increasing stylishness of his ornamentation and for a growing assertiveness (which in no way impairs the natural singing limpidity always characteristic of this artist, however). The wide dynamic range, the biting clarity of fingerwork, and the attention to matters linear are not only arresting in themselves but completely to the music's advantage. London's wind soloists show similar sparkling abandon, and in every respect this is as far from the insipid "innocence" of old-school Mozart playing as possible. Bravo!

The Beethoven, though highly influenced by the Mozart, is a lesser masterpiece. Yet it is a charming, witty work—and a treacherous one for the unsuspecting pianist, who must negotiate some demoniacally difficult right-hand passage work without so much as a sturdy bass to cling to. (For example, those plunging octaves at the end of the tranquil-sounding second movement, which must be executed with feathery lightness and virtually no assistance from the sustaining pedal.) Ashkenazy perhaps fusses with a phrase here and there, but for the most part he plays this as remarkably as he does the Mozart. He and his British colleagues are particularly to be complimented for their scrupulous observation of differing note values in the *Grave* introduction to the first movement.

Even taking into account the several excellent modern versions of this coupling (Glazer/New York Wind Quartet for Concert-Disc and Gulda/Vienna for DGG come especially to mind), this newest entry seems to me the finest recorded presentation of this music since the monophonic Columbia disc by

Rudolf Serkin and the Philadelphia Wind Quintet Members.

London's nicely balanced stereo does full justice to the admirable playing. H.G.

**MOZART: Symphonie concertante for Violin, Viola, and Orchestra, in E flat, K. 364; Concerto for Violin and Orchestra, No. 2, in D, K. 211**

Arthur Grumiaux, violin; Arrigo Pelliccia, viola (in K. 364); London Symphony Orchestra. Colin Davis, cond. PHILIPS Ⓢ PHM 500130, \$4.98; PHS 900130, \$5.98.

A previous recording of Mozart violin

concertos—Nos. 3 and 5—by Grumiaux with the same orchestra and conductor left me an admirer of the soloist's ability as a fiddler but convinced of his serious misapprehension of the style of those works. The present disc shows a vast improvement in the latter respect. Where earlier he was tense, nervous, hard-driving, here he takes both compositions in his stride, singing beautifully, phrasing with nuance, putting his great skill entirely at the service of elegant and very musical performances. In the *Symphonie concertante* Pelliccia makes a fine collaborator. Although the two soloists are recorded on different tracks, there is complete unanimity between them. With its excellent orchestral work and first-rate



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sound, this version takes a place on a par with the best recordings of the work that I know—the Decca, DGG, and Westminster. In the same way the performance of K. 211 is good enough, it seems to me, to rank with Menuhin's on Angel. N.B.

**MOZART: Symphonies: No. 26, in E flat, K. 184; No. 31, in D, K. 297 ("Paris"); No. 34, in C, K. 338**

Berlin Philharmonic Orchestra, Karl Böhm, cond. DEUTSCHE GRAMMOPHON © LPM 19159, \$5.79; SLP 139159, \$5.79.

When Böhm conducts Mozart with a high-ranking orchestra one has the feeling that one can lean back and savor the performance, safe in the knowledge that no eccentricities will intrude, no personal conductor's quirks will deflect or refract the composer's communication with the listener. In technical matters Böhm has complete control over his men; they not only play with unanimity but produce many subtle gradations of dynamics, many nuances of articulation and phrasing. In the first movement of K. 338, a symphony written while Mozart was still in Salzburg, Böhm brings out every point of drama and contrast. The Andante is well sung, though it may strike some, as it does me, as a little too brisk, indeed just a mite hasty. A surprise follows: the Minuet in C, K. 409, which Einstein thought was added for a performance of the symphony during the early days in Vienna. He may have been right, but if so, it seems to me that Mozart's first idea was better than his second. There is nothing wrong with the Minuet, except that its Austrian character does not fit well between the Italianate Andante and the finale, which is almost a tarantella, and which is played here with appropriate dash.

No reservations at all occurred to me in connection with the performance of the *Paris* Symphony or K. 184. This last, a brief work written at the age of seventeen, in the dramatic gestures of its first movement, in the expressiveness of its Andante and the rich texture of the writing therein, is a worthy companion of the "little" G minor, composed a few months later. The sound is well defined and lifelike throughout. N.B.

**PROKOFIEV: Alexander Nevsky**

Larissa Avdeyeva, mezzo; RSFSR Russian Chorus; U.S.S.R. Symphony Orchestra, Yevgeny Svetlanov, cond. MELODIYA/ANGEL © 40010, \$4.79; S 40010, \$5.79; T ZS 40010, \$7.98.

One would be hard-pressed to name more durable soundtrack-as-concert-music than Prokofiev's dramatic cantata. It is not among its creator's most telling achievements, yet it has acquired a well-founded popularity in its scenic splendor. This new Russian recording offers strong competition to the Reiner/RCA Victor and Schippers/Columbia versions cur-

rently in the catalogue. Orchestral textures are marvelously clear, with strong emphasis on color contrasts between brass choirs and strings. The cumulative excitement of "The Battle on the Ice" (usually cut to shreds in the movie version) can inspire little else than awe. It is simply overwhelming.

The recording captures the enormity of the score with stunning breadth. Some listeners may feel that the balances favor the orchestra, but this will prove to be a matter of personal taste. S.L.

**RACHMANINOFF: Sonata for Piano and Cello, in C minor, Op. 19**

†Kodály: *Sonata for Cello and Piano, Op. 4*

Harvey Shapiro, cello; Earl Wild, piano. Nonesuch © H 1155, \$2.50; H 71155, \$2.50.

This release brings to the Schwann catalogue the first stereo edition of the Kodály and the only version of the Rachmaninoff. Both works are the efforts of young composers; neither had yet reached his twenty-ninth year.

The Rachmaninoff is a freely romantic work—bold big melodies, gigantic crashing chords on the piano, rhapsodic, and at times, sprawling. And note: the piece is for piano and cello, not the reverse. The cellist's part is certainly more than a simple obbligato, but the pianist gets the meatier stuff. Kodály's Sonata, dating from 1910, represents a transitional period in his long, productive life. Hungarian folk elements, which would play so dominant a part in his later writing, are here not yet fully developed. One finds, instead, an exploration of an expanded Impressionism with but a glimmer of the later years' Magyar frame of reference.

Wild's pianism is impeccable throughout, though the virtuosic nature of the Rachmaninoff yields more readily to his style of playing than does the more reserved Kodály. A certain reticence in Shapiro's contribution tends to stress further the pianistic orientation of the Russian work, but otherwise he is at one with the music and his partner.

The recording utilizes the new Dolby Noise-Reduction System, whereby extraneous audio noise (such as tape hiss) is said to be reduced ten to fifteen decibels below normal levels. Does it work? Well, to my ears it does. The sound is extremely clean, full, and free of unwanted intrusions. Surfaces on my copy, however, were a bit noisy. S.L.



HIGH FIDELITY MAGAZINE

REGER: *Sonatas for Unaccompanied Violin: in A minor, Op. 91, No. 1; in B flat, Op. 91, No. 3; in A minor, Op. 91, No. 7*

Hyman Bress, violin. DOVER © HCR 5267, \$2.00; HCRST 7016, \$2.00.

Though Max Reger enjoys a high reputation with a small group of German-oriented musicians, it is hard to comprehend a musical impulse which led to the composition of some twenty-five sonatas or suites for unaccompanied violin, particularly when we realize that Reger's motive was not, like Paganini's in his Caprices, primarily virtuosic display, but rather an apparent effort to revive the style set two centuries ago by the Sonatas and Partitas of Bach.

Replete with idiomatic thematic development and double-stopping, these sonatas are, I am sure, much harder to play than they sound here. The melodic style recalls that of Brahms and Bach heard through the ears of a musician rooted in the nineteenth century and committed to the theories of Hugo Riemann. I find the music unrewarding, but Hyman Bress has shown dedication and enterprise of a unique sort in learning it (his is the first recorded representation, I believe). Dover's engineering is realistic. P.H.

SCHUBERT: *Rosamunde, D. 797* (excerpts); *Die Zauberharfe, D. 644* (excerpts)

Lucia Popp, soprano; Chorus and Orchestra of Naples, Denis Vaughan, cond. RCA VICTOR © LM 2937, \$4.79; LSC 2937, \$5.79.

Question: What has two overtures and none? Answer: Schubert's *Rosamunde*, of course. When the incidental music to that lost libretto was first presented, Schubert wrote no overture specifically for it but instead used one composed earlier for his opera *Alfonso und Estrella*. Later, he reworked the second of his overtures in the Italian style into the *Zauberharfe* Overture, and somehow that revision got published along with the *Rosamunde* Music as Op. 26. It has been known as the overture to *Rosamunde* ever since.

The present disc, unlike most recorded selections of this music, juxtaposes the commonly heard (i.e. *Zauberharfe*) Overture and excerpts (the Ballet Music Nos. I and II, the popular B Flat Major Extract) along with the less often encountered *Romanze: Die Vollmond strahlt auf Bergeshöh* and four selections from the rarely heard *Zauberharfe* proper. The *Rosamunde*, of course, is essentially lyrical and lightweight fare. Surprisingly, although it dates from three years earlier than the *Rosamunde*, the *Zauberharfe* is rather more dramatic.

Conductor Vaughan is patently a classicist in the restrained Beecham/Schubertian manner, favoring a smallish orchestra body and sprightly wind/string balances. He imbues all of this music with an attractive scent of lavender; and while his ensemble is hardly more

than competent, Lucia Popp sings her portions pleasingly. If it is a straight *Rosamunde* you are after, the excellent Philips edition by Bernard Haitink and the Amsterdam Concertgebouw would seem the answer, but for slightly off-beat Schuberth the present crisply engineered disc should afford much pleasure. H.G.

SIBELIUS: *Symphonies: No. 5, in E flat, Op. 82; No. 7, in C, Op. 105*

Vienna Philharmonic Orchestra, Lorin Maazel, cond. LONDON © CM 9488, \$4.79; CS 6488, \$5.79; Ⓣ LCL 80185, \$7.95.

As their discographic collaboration with Maazel multiplies, the ordinarily genial Vienna Philharmonic begins to sound more and more like other ensembles do under that young American maestro. Indeed, I expect that some listeners might find the present performance of the Fifth Symphony altogether too compressed and tautly brilliant. The kinetic attack, the hustling aggressiveness of the brass execution, the eventful activity of one episode following another with scarcely any leeway does in fact make for a rather unreflexive, bustling interpretation. Yet even though some of the innate "northernness" and remoteness of the E flat tonality (as Sibelius utilizes it) are minimized if not sacrificed outright in Maazel's reading, I confess to being intrigued by the general "aliveness" of this headlong delivery. Proficient orchestral playing and bright sonics make a valid case for this conductor's views.

Some of the same sharpness and compactness are found in Maazel's treatment of the Seventh, though actually its tempos are no faster—are indeed a bit slower—than those considered "normal." Many might favor the slight lushness and hint of romanticism here, particularly as it is always kept within sensible limits. For my own part, I prefer the somewhat more granitic view espoused by Akeo Watanabe and the Japan Philharmonic in their excellent Epic version. That edition, however, is available only as part of a five-disc boxed album of all seven Sibelius Symphonies. H.G.

SPOHR: *Concertos for Violin and Orchestra: No. 8, in A minor, Op. 47; No. 9, in D minor, Op. 55*

Hyman Bress, violin; symphony orchestra, Richard Beck, cond. OISEAU-LYRE © OL 278, \$5.79; SOL 278, \$5.79.

Meteorically popular in his own lifetime (1784-1859) and until recently reduced to a disembodied reference in Gilbert and Sullivan, Louis Spohr was bound sooner or later to be pulled by LP out from among his giant contemporaries. As melodist, as violinist, as conductor, Spohr epitomized the expert—and a prolific one, with over two hundred works to his uneven credit plus the respected *Violinschule*. The two present instances, each in a cheerful minor, show him a sweet-toothed virtuoso pastry-cook

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with a flair for decorative and unusual icings. His cantilena melodies and catchy accompaniments anticipate nothing so much as the Bizet Symphony and a good deal of Bruch.

No. 8 is cast in a quasi-operatic form, running from a kind of *recitativo accompagnato* through a full-fledged aria and into a brisk rondo finale. The Ninth is more conventionally ordered. Richard Beck's pick-up orchestra has an infectiously thumping time with the pizzicato beat of the finale.

Hyman Bress has to work harder off and on than does Heifetz in the recent Victor issue of the Eighth, and his more distant tone is occasionally swallowed in tutti passages. Yet the balance is more realistic and the orchestra brighter in the present recording, and unless you insist on having Heifetz's particular suavity right in your ear, it is the preferable one. LOUIS CHAPIN

**STRAVINSKY: *L'Histoire du Soldat***  
(complete recordings in French and English)

Madeleine Milhaud, narrator; Jean Pierre Aumont, the Soldier; Martial Singher, the Devil; Chamber Ensemble, Leopold Stokowski, cond. VANGUARD © VRS 1165/66, \$4.79; VSD 71165/66, \$5.79 (two discs).

One of those hybrid Stravinsky works that don't fit into any of the standard categories of opera, ballet, or play-with-incidentals-music, *L'Histoire* in its complete form has never been a great success on discs—perhaps because critics tend to greet French-language recordings with remarks about "limited appeal," and English-language ones with animadversions on the translation. Vanguard has spiked those particular guns by offering both for the price of one (giving you the option of playing the French for yourself and giving the English to the kiddies—or playing the English for yourself and the French to impress your guests).

Let's begin with the musical performance, which is identical on the two discs. As far as execution of the notes goes (by some of New York's best free-lance players), it is quite accurate, even brilliant—but something important is lacking in the way of rhythmic impulse. Too often things chug along without much sense of direction, without the enlivening articulation that would give both the total texture and the individual parts a constantly renewing bounce and impetus. This is a matter of agogics rather than tempo; although tempos are sometimes on the slow side, the besetting sin here is blandness rather than sluggishness.

The recorded sound also shares some of this quality: it is eminently smooth and spacious, whereas the work seems to require a drier sound, with more bite in the instrumental timbres. In terms of dynamic range and absence of tape hiss, however, it seems to substantiate the claims made for the Dolby system, here used for the first time in an American recording [see HIGH FIDELITY "Notes from Our Correspondents," February

1967, p. 16]. The total effect is, alas, more Stokowskian than Stravinskian.

Although the buyer will get both versions willy-nilly, it is likely that he will be more interested in one than in the other, and it seems reasonable to consider them separately, since the competition is different. In fact, the English version has no competition at present: it offers a reasonably convincing reading of the Flanders-Black translation, with Mme. Milhaud narrating in a surprisingly Elsa Lanchesterish accent and the gentlemen offering something more in the Charles Boyer line. If this doesn't disturb you, you will be quite happy with this version. For the companion disc, the competition is formidable—a Markevitch recording of 1962 (Philips PHM 500046/PHS 900046), with Jean Cocteau, Peter Ustinov, and Jean-Marie Ferte as the speakers. This latter production "rescores" some of the text for greater auditory effectiveness, and these actors are far more successful than Vanguard's in projecting characterizations over the loudspeakers—especially Ustinov, whose truly protean voice assumes a new aspect to reflect each facet of the Devil's duplicity. Vanguard's Singher, a virtuoso singing actor, simply isn't in the same class as a speaking actor. Markevitch's musicians have all the rhythmic panache lacking in the Stokowski performance, even though they're not as polished and sometimes sound overdriven by the conductor's tempos. If it's the French version you really want, this is the one to go for. DAVID HAMILTON

**STRAVINSKY: *Pulcinella***

Marilyn Tyler, soprano; Carlo Franzini, tenor; Boris Carmeli, bass; Orchestre de la Suisse Romande, Ernest Ansermet, cond. LONDON © 5978, \$4.79; OS 25978, \$5.79.

*Pulcinella*, as everybody knows, is a *commedia dell'arte* ballet, with songs, based on fragments of Pergolesi. Suites from it exist in at least two authentic forms—for orchestra and for violin and piano—but, as is almost always the case with works of Stravinsky, the complete score is a thousand times more beautiful, more inventive, interesting and rewarding than any suite. So far as *Pulcinella* is concerned, there is a magnificent recording of the entire score conducted by the composer himself with much finer soloists than those employed here. As usual, Ansermet's interpretation of the music is far from inadequate, but it lacks the composer's snap and excitement. Ansermet's devoted recording of everything Stravinsky himself has recorded adds up to one of the most touching corners in the history of modern music, but to me it is also one of the most baffling. A.F.



**TCHAIKOVSKY: *Symphony No. 6, in B minor, Op. 74 ("Pathétique")***

Philharmonia Orchestra, Carlo Maria Giulini, cond. SERAPHIM © 60031, \$2.49; S 60031, \$2.49.

Now issued in this country for the first time, though recorded by EMI in the spring of 1961, this performance of the *Pathétique* ranks among the very best available at any price and is certainly the finest of the budget-price issues. Giulini's reading hews closely to the score, demonstrating, as Toscanini did, that Tchaikovsky and not a host of "interpretative" conductors knew best his expressive intentions. The first movement here not only reveals the orchestral texture and dramatic structure without conductorial glosses, but conveys their expressive nature. The third movement, as with Toscanini, is a scherzo, not a military orgy, both in texture and in the observance of a consistent tempo scheme throughout. The finale, like the more desolate passages of the first movement, touches real depths of desperation without becoming maudlin.

Though not quite up to the best 1967 standards, the sound of the Philharmonia in this recording should meet any modern requirements. P.H.

**WAGNER: *Die Walküre***

Régine Crespin, Jon Vickers, Thomas Stewart, et al.; Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

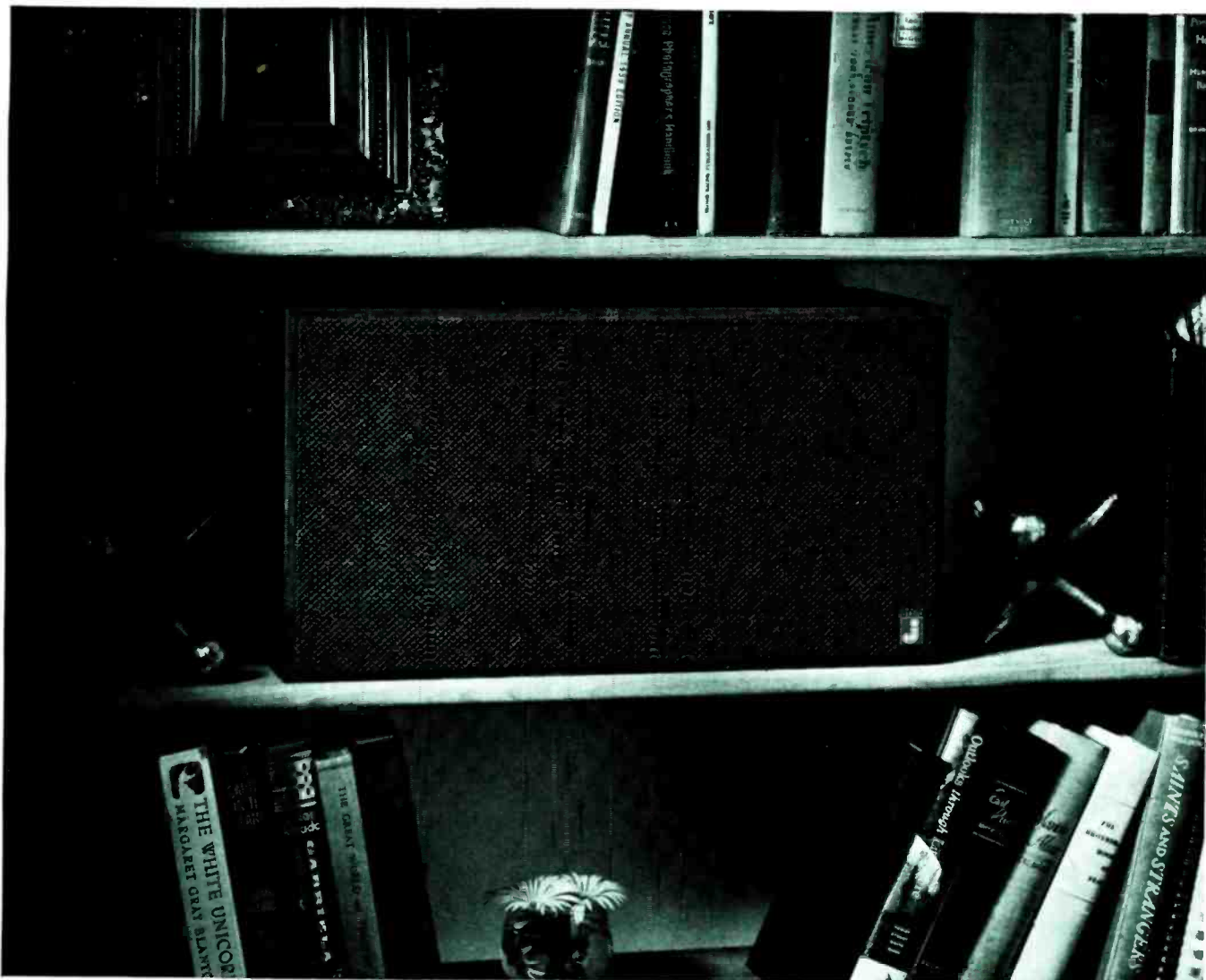
For a feature review of this recording, see page 67.

**WOLF: "Songs from the Romantic Poets"**

*Morgentau; Das Vöglein; Die Spinnerin; Wiegenlied (Im Sommer); Wiegenlied (Im Winter); Mausfallen-Sprüchlein; Tretet ein, hoher Krieger; Singt mein Schatz wie ein Fink; Du milchjunger Knabe; Wandl' ich in dem Morgentau; Das Kohlerweib ist trinken; Wie glänzt der helle Mond; Sonne der Schlummerlosen; Hochbeglückt in deiner Liebe; Als ich auf dem Euphrat schiffte; Nimmer will ich dich; Der Schäfer.*

Elisabeth Schwarzkopf, soprano; Gerald Moore, piano. ANGEL © 36308, \$4.79; S 36308, \$5.79.

Although this record does not probe the profundities of Wolf's output (something that Schwarzkopf and Moore have already done for us), it is nonetheless welcome. There are three main groupings on the disc: the "Six Songs for a Female Voice" (the first six listed above), drawn from several poets: the six *Alte Weisen* (the next half-dozen), taken from Keller; and three from Goethe's *Buch Suleika* (part of his *Westöstliches Divan*, from which Schumann also drew many settings). The single songs are the magnificent *Sonne der Schlummerlosen* (Byron), and *Der Schäfer*. The opening



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group comprises Wolf's earliest published songs. Even so, it includes the beauties of *Die Spinnerin*, with its graphic descriptive changes and elaborations of the last two verses; the gorgeous *Wiegenlied im Sommer*; and *Mausfallen-Sprüchlein*, which can be either charming or depressingly coy, depending on the performers.

The Keller songs include the well-known *Tretet ein, hoher Krieger*, and become distinguished with the final song, *Wie glänzt der helle Mond*, which is astonishing for its sustained mood of childlike, visionary anticipation. The *Stleika* songs are not outstanding as individual pieces, but make a sensible and effective group.

Elisabeth Schwarzkopf is in excellent form. It is obvious once or twice that the top A natural is about the limit of her practical range, but that is a small consideration in such a recital. The rest of the voice sounds as able and beautiful as ever. She is on her best interpretative behavior too, sustaining the serious songs with splendid concentration and animating the character songs without overdoing them. *Mausfallen-Sprüchlein* is particularly good—she sounds genuinely like a little boy. Moore is as expressive and inimitable as ever. C.L.O.

**ZACHAU: Cantatas: No. 8, *Lobe den Herrn, meine Seele*; No. 3, *Ich will mich mit dir verloben***

Friederike Sailer, Barbara Lange, sopranos; Claudia Hellmann, contralto; Georg Jelden, tenor; Jakob Stämpfli, bass; Heinrich Schütz Chorale of Heilbronn; Pforzheim Chamber Orchestra, Fritz Werner, cond. WESTMINSTER © XWN 19103, \$4.79; WST 17103, \$4.79.

Wilhelm Friedrich Zachau or Zachow (1663-1712) has, up to recently, been to most of us merely a name in the reference books; and he was there mainly because he was the only teacher Handel ever had. Paul Henry Lang, in his new book on Handel, has some highly laudatory things to say about Zachau as a composer. They are entirely borne out by these works.

Twelve cantatas by Zachau are known. Of the two presented here, No. 8 is by far the more elaborate. It consists of thirteen movements, but they are all short; these are not the highly developed constructions that arias and choruses were to become in the Bach cantatas. Some of them are far above baroque routine. One aria for bass ("*Herr ich bin zu geringe*") is a noble piece with a chordal accompaniment, and another ("*Mein Jesu habe Dank*") has a Handelian curve. To find good fugal writing here is not surprising, but a slow chorus as expressive as "*Die Opfer*" is not common in any age. In this work Zachau features two horns, which have some remarkably agile material to play, and—in one aria—a solo bassoon. Most of the solo singing is done by Stämpfli, who performs his first aria particularly well; Jelden, who handles his florid aria with considerable bravura; and Miss Hellmann, who is a bit shaky in No. 8 but

steadier in No. 3. This last consists of two attractive duets flanked by a fugal chorus. The solo players are excellent, the chorus and orchestra entirely acceptable. The sound in this Erato production is realistic, with good directionality in the stereo. N.B.

## Recitals & Miscellany

### DELLER CONSORT: *English Madrigals and Folk Songs*

Madrigals: Vautour: *Shepherds and Nymphs*. Morley: *My bonny lass she smileth*. Tomkins: *Weep no more, thou sorry boy*; *See, see, the shepherd's queen*. Cavendish: *Sly thief, if so you will believe*. Weelkes: *Hark, all ye lovely saints above*; *Say, dear, when will your frowning leave*. Farmer: *A little pretty bonny lass*. Folk Songs: *The sheep shearing*; *The jolly carter*; *The cuckoo*; *The turtle dove*; *O'twas on a Monday morning*; *Cold blows the wind*; *The sailor and young Nancy*; *O waly, waly*.

Deller Consort, Alfred Deller, cond. ODYSSEY © 32 16 0017, \$2.49; 32 16 0018, \$2.49.

There is not as much incongruity as one might expect between the madrigals on Side 1 and the folk songs on Side 2 of this charming disc. The folk songs are presented in rather sophisticated arrangements by early-twentieth-century English composers—Holst, Moeran, and others. What they have lost in earthiness is mostly compensated for by the sensitivity of the performances, which are by no means namby-pamby; and some of the settings, notably R. O. Morris' version of *The turtle dove*, are impressive artistic creations in their own right. About the madrigals there is no problem. This is a choice selection culled from one of the loveliest periods in Western music, and the Deller Consort are in good form. I have occasionally heard them sing better, but there is hardly another group that could sing this music as well.

The presentation is inadequate. The cover design is a cut above the standard set by most budget labels, but documentation is far from complete. The singers' names are not given, there is no hint of the sources of the madrigals (nor even of their composers' first names), and a liner note that includes a checklist of "some great Elizabethan writers and philosophers," while it may be helpful or even revelatory to those who have never heard of Shakespeare, is no substitute for the texts of the songs, many of which are hard to catch with the naked ear. B.J.

### ELECTRONIC MUSIC FROM THE UNIVERSITY OF ILLINOIS

Hiller: *Machine Music*. Gaburo: *Lemon Drops*; *For Harry*. Hamm: *Canto*. Brün: *Futility*. Martirano: *Underworld*.

HELIODOR © H 25047, \$2.49; HS 25047, \$2.49.

Most of the music in this set is not electronic in the classical sense. It does not explore a world of sound totally divorced from the sounds of the concert hall but, on the contrary, involves both conventional live performance in association with tape and the distorted but still clearly recognizable taping of voices and conventional instruments.

The first side begins with a longish piece called *Machine Music* by Lejaren Hiller, the father of the computer techniques for musical composition which many others are now employing. The jacket notes do not tell us if the machine of *Machine Music* is a computer (these notes, signed by one R. B. MacDonald, limit themselves to biographical information about the composers plus two sung texts and are in general a disgrace to a great university), but the machine could be. The work is for piano, percussion, and tape, the piano and percussion parts apparently played live. It suggests that Hiller, who came into music via the computer from training and experience as a chemist, is still essentially a scientific researcher. His piece is a fairly exhaustive report on the coloristic effects possible with the given ensemble. Many of the effects are quite good; but when you turn to the music of Kenneth Gaburo on the next band you realize at once the difference between a composer and a compiler.

Gaburo is really a composer. He has a musically creative hand; like Picasso, he does not seek, he finds. Both his pieces are for tape alone, and both emphasize the chiming, ringing, bell-like and harplike end of the spectrum; both are wonderfully complex, high-spirited, and short. *Lemon Drops* is in some ways a perfect name for the first piece; the Harry in question in the second piece is that great old master of chiming sounds whose last name is Partch. One might draw a parallel between the color music being produced, electronically and otherwise, by so many contemporary composers and the color field painting being produced by so many visual artists. For me, at least, the parallel between these works by Gaburo and the paintings of Larry Poons is very striking.

In Charles Hamm's *Canto* for soprano speaker, and instruments, the singer and the speaker twine around each other, intercept each other, and generally blur, not to say totally destroy, the verbal and ideational values of Ezra Pound's magnificent *Canto XLIX*; nevertheless the vacuum that is left after the whole performance is over has a flavor to it; you have been somewhere, even if you can't say why.

Herbert Brün's *Futility* employs the classic vocabulary of electronic music—the roars and grinds and colossal, bed-



rock sounds which go back to the old days of *musique concrète*—but they are handled with much imagination and clarity of statement; to continue the parallel with the visual arts. Brün's treatment of electronic sounds is rather like the simple, solid, weighty beams and spars of minimal sculptors like Ronald Bladen. The sounds in Brün's work are boxed off for the recitation, line for line, of a poem by the composer in which he seems to be saying that to say anything is to say nothing; his music belies his verbal philosophy.

Salvatore Martirano's *Underworld* involves a gabble of voices, an ironical tee-heeing, and distorted instrumental sounds. It is very long, very obvious, and very, very dull. A.F.

#### EMANUEL HURWITZ: "Music in London 1670-1770"

Boyce: *Symphonies: No. 1, in B flat; No. 4, in F.* J. C. Bach: *Symphony for Double Orchestra, Op. 18, No. 5, in E.* Purcell: *The Fairy Queen: Chaconne.* Arne: *Overture No. 4, in E.* Avison: *Concerto No. 13, in D.* Locke: *Music from "The Tempest."*

English Chamber Orchestra. Emanuel Hurwitz, cond. LONDON © STS 15013, \$2.49 (stereo only).

London was a goodly place for music in the century chosen here—a fact sometimes overlooked in view of the dazzle of activity at Frederick the Great's court and at other Continental musical hotbeds of the time. One is almost reluctant, under such circumstances, to give the plum here to the one foreign-born "Englishman" represented on the disc, but the fact is that J. C. Bach's bracing little double symphony is the prize of the lot: the way in which one group picks up the tag ends of the other's phrases is ingratiating, and the unashamed crescendo borrowed from the Mannheim boys would win a hardened heart. The work, of course, is made for stereo.

The native-born Englishmen don't cross any frontiers, but they go about their business with efficiency and good spirits, and there are enough highlights of a delicate kind (the joyous fugatto in Arne's second movement, for instance) to hold one with them. Only Mr. Locke set me to looking at the clock.

Performances are warm and sensitive, though two things were bothersome: the lumpy phrasing in Purcell's Chaconne,

and the short shrift given the harpsichord continuo, which barely makes its presence known. It needs to be heard. S.F.

#### NEWELL JENKINS: "Battle Music"

Biber: *Battalia.* Mozart: *Contretanz, K. 587 ("The Victory of the Hero Coburg").* Dandrieu: *Les Caractères de la guerre.* Neubauer: *Sinfonie, Op. 11 ("La Bataille").*

Angelicum Orchestra of Milan, Newell Jenkins, cond. NONESUCH © H 1146, \$2.50; H 71146, \$2.50.

This one's a party-stopper, so let us fire a volley or two in honor of Newell Jenkins (whose notes, incidentally, contribute much to the disc). You may hardly believe your ears at some of the goings-on: the august Heinrich Biber directing his solo double-bassist to place paper over the strings in order to imitate a snare drum, and shortly thereafter setting eight folk songs a-sounding together (Mr. Ives, are you listening?) to depict the roistering of soldiers. Biber dedicated this piece to Bacchus. The most thoroughly narrative of the works is Neubauer's twenty-five minute Sinfonie, which takes us from early morning (prebattal serenity), through reveille and a speech by the general to his troops—an extremely jaunty bit of oratory in the hands of a solo bassoon; then come the conflicting armies (left and right stereo channels, of course), a bloody enough battle, and finally the elegant victory ball. Need one say more? The battle, incidentally, was between Austrian-Russian forces and the Turks in September 1789.

It is all great fun, and represents a legitimate slice of music history: upon occasion battle music, let us not forget, occupied some composers of rather awesome talent. S.F.

#### STEPHEN KATES: *Cello Recital*

Boccherini: *Sonata for Cello, in C.* Tchaikovsky: *Nocturne, Op. 19, No. 4; Pezzo capriccioso, Op. 62.* Banshikov: *Four Fugitives.* Fauré: *Après un rêve.* Bach: *Adagio from Organ Toccata, in C* (arr. Siloti). Granados: *Oriente* (arr. Piati-gorsky). Foss: *Capriccio.*

Stephen Kates, cello; Samuel Sanders, piano. RCA VICTOR © LM 2940, \$4.79; LSC 2940, \$5.79.

Winner of a silver medal at the Third Tchaikovsky International Competition last year, Stephen Kates shows himself here a well-equipped technician, secure in the rudiments and refinements of bow and finger and in their coordination. Unfortunately, we learn little else about him from this record. RCA Victor has presented him in a repertory of such triviality and uniform banality that the young artist hardly has an opportunity to demonstrate whatever qualities of musical discernment and penetration he may possess. Samuel Sanders, who traveled to Moscow as accompanist for several of the American contestants, also makes

his recording debut here; he acquits himself with distinction. P. H.

#### DAVID OISTRAKH: *Violin recital*

Debussy: *Sonata for Violin and Piano, in G minor.* Prokofiev: *Five Mélodies, Op. 35.* Ravel: *Sonata for Violin and Piano, in G.* Ysaÿe: *Sonata for Unaccompanied Violin, in D minor, Op. 27, No. 3 ("Ballade").*

David Oistrakh, violin; Frida Bauer, piano. PHILIPS © PHM 500112, \$4.79; PHS 900112, \$5.79.

One of the joys of this record is that it is *not* just a violin recital—it is a solid and well-wrought example of selfless chamber playing. Oistrakh's phrasing, variations of tempo, and interpretations are closely mirrored by Miss Bauer's perceptive musicianship.

The Debussy Sonata is lovingly ethereal. Dynamics are toned down and subtly varied, and textures shimmer rather than shine. A comparison with Stern (Columbia) and Friedman (RCA Victor) is startling. Both opt for a more emphatic delivery, stressing the big line; and in comparison with Oistrakh they sound almost crude (especially Friedman, whose directness borders on the barbaric). Monitor's mono-only recording with David Nadien strikes a happy medium; it is more pointed than Oistrakh, more refined than either Stern or Friedman.

Oistrakh's Ravel, like his Debussy, is inward-looking, but he wisely opens up in the Blues movement with a freely sensual jazziness. Prokofiev's *Five Mélodies* are quaint, lyrical pieces, if no more than minor examples of the composer's craft, and the violinist disposes of them in a casual (perhaps overcasual) fashion. The sleeper here is Ysaÿe's unaccompanied Sonata. Beholden as much to Bach's Sonatas and Partitas as to the virtuoso pieces turned out by the Belgian's violinist/composer contemporaries, it is an attractive and tricky work. Oistrakh makes it sound easy, imbuing it with warmth and expressivity.

Philips' sonics are soft-edged and somewhat diffuse. Violin tone isn't badly affected, but the piano sounds a trifle muddy. S.L.

#### PHILADELPHIA BRASS ENSEMBLE: "The Glorious Sound of Brass"

Philadelphia Brass Ensemble. COLUMBIA © ML 6341, \$4.79; MS 6941, \$5.79.

The braggadocio of the title for this debut album of Philadelphian first-desk brass players is for once fully justified. Most listeners, certainly, will exult unqualifiedly over the luscious sonorities here as well as over bravura performances marked by a precision of attack and intonation that would shame the best of the old *Stadt-pfeifer* into turning in their Guild cards. Moreover, the musical selections rank among the most immediately engaging of those in any of the



baroque and/or renaissance brass programs recorded in recent years. What could be more delightfully bouncy than the present couple of dances by William Brade (b. 1560) and three Sonatas by Bach's favorite trumpeter, Gottfried Reiche? What could be more nobly ceremonial than the *Athalanta* Toccata by Aurelio Bonelli (b. about 1569) and the transcription of Lassus' motet *Providentiam Dominum*? And comparably lively and grave pieces are alternated in the well-varied Suites by the relatively well-known German composer Johann Pezel, and the less familiar Elizabethan, Anthony Holborne.

What complaint, then, can one have? Well, to any purist it is sheer barbarism to play music of the renaissance and baroque periods on anachronistic instruments which completely traduce the original, far leaner, whiter, and more astringent tonal qualities. The Philadelphia virtuosos might well take to heart the musical equivalent of an ancient injunction: "Render unto Wagner that which is Wagner's. . . ." R.D.D.

**JOSHUA RIFKIN: "Baroque Fanfares and Sonatas for Brass"**

Christina Clarke, soprano; Margaret Cable, contralto; London Brass Players, Joshua Rifkin, harpsichord and cond. NONESUCH © H 1145, \$2.50; H 71145, \$2.50.

Although Josh Rifkin, the new Renaissance Man, has had one (his composing) hand tied behind his back for this appearance, he has still managed to select an excitingly novel program, edit several of the selections which were available only in MS, realize the continuo parts on the harpsichord, conduct the vocal and instrumental ensemble, write the liner notes, and translate the German texts of two Sonatas on chorales by Hammerschmidt.

I even suspected that Rifkin might have had a hand in composing here too, when three of the composers listed proved to be remarkably obscure, but no, there actually *was* a Daniel Speer (1636-1707), a Johann Jakob Löwe von Eisenach (1629-1703), and a Tiburtio Massaini or Massaino (born sometime before 1550, died sometime after 1609). More remarkably still, they wrote music which, if anything, overshadows that of the better-known Johann Pezel (1639-94), who is represented here by two characteristically brilliant (hitherto unrecorded, I believe) *Bicinia* for two trumpets and continuo.

Alas, even so protean a genius as Rifkin can't escape some very human limitations. He can't overcome the nervous tension of his two vocal soloists; and while he does inspire his London brass ensemble to play probably better than it ever did before, the high trumpeters in particular can't match the best-known virtuosos in this repertory. The recording itself is good but not exceptionally so—preferable in stereo, though quite satisfactory in mono. Nevertheless, this release remains a fabulous demonstra-

tion of one-man-showmanship, and an adventure in novel programming. R.D.D.

**JOHN WILLIAMS: "More Virtuoso Music for Guitar"**

Mudarra: *Fantasia, Diferencias Sobre el Conde Claros*. Reusner: *Paduana (From Suite No. 4)*; Paduana. Praetorius: *Ballet, La Volta*. Bach: *Prelude, Fugue, and Allegro*. Giuliani: *Sonata for Guitar, Op. 15: First Movement*. Villa Lobos: *Preludes: No. 2, in E; No. 4, in E minor*. Torroba: *Aires de la Mancha*.

John Williams, guitar. COLUMBIA © ML 6339, \$4.79; MS 6939, \$5.79.

The finest compliment one can pay John Williams here is to say that this recital is up to his best. And his best (when is he less?) is something I marvel at afresh with each new release. The whole story is here: the almost hypnotic perfection with which he ticks off the precise choral formulas of Mudarra's crisp *Fantasia*; the utter absence of strain even while holding all the reins in the Bach fugue; the unusual rustic vigor with which he invests the *Prelude* preceding the fugue; the mastery of tonal variety, carried to its farthest point in the Villa Lobos *Prelude No. 4*, which Williams makes no bones of treating as a virtuosic display piece. But to come quickly to the point: buy the record. S.F.

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Francis Albert Sinatra and Antonio Carlos Jobim.

## THE PERFORMANCE AND THE PAIN

**H**E STANDS BY a microphone not far beyond the double-glass window that separates the studio from the control booth. He is tanned. He wears an impeccably tailored black suit and highly shined, well-cut black shoes. His gray tie is pulled loose at the neck, but that is his only departure from sartorial conservatism as he stands, hands in trouser pockets, wearing a look of almost pained concentration, and studies the words-and-music on a tilted drafting table in front of him.

As the orchestra goes through the first arrangement, then repeats parts of it to clean up the details, he seems superfluous to the proceedings. Until the orchestra is ready, a singer at a record date goes ignored, like the bridegroom in the last minutes before a wedding, and this man is no exception. His public relations office can keep the press off his neck (some of the time); his accountants and attorneys can set up record companies for him and dispose of them, buy and sell his airplanes; he can delegate his power as he sees fit. But this part of his job nobody can do for him. Frank Sinatra still has to do his own singing, and at this moment he looks as lonely as any other singer before the first take of the first tune of a record date.

The worried look breaks. He jokes with some of the musicians, lights a cigarette, reaches over to light one for Antonio Carlos Jobim, who is playing guitar in this album. Seven of the tunes are, in fact, by Jobim: three are standards. The album is to be called, with dry humor, "Francis Albert Sinatra/Antonio Carlos Jobim."

At last arranger Claus Ogerman, who has been flown to Los Angeles from New York to write and conduct the arrangements, is ready. The Bra-

zilian drummer Dom um Romão, who has been flown out from Chicago to get a better bossa nova feeling than American drummers are capable of, touches his cymbals. They start. The first song is *Once I Loved*. They go through it, Sinatra not really getting into it properly. He sings well, but not with his usual depth of understanding. After a while, he consults with Ogerman and says into the microphone to producer Sonny Burke in the booth, "Let's go on. Let's do *Quiet Nights*."

I tense up like a watchspring. I wrote this lyric, and no singer has ever sung it absolutely accurately, a problem that has bugged Jobim and me for five years. They start, and I barely breathe. As Jobim had said earlier, "This man is Mount Everest for a songwriter." If he gets it right, we can quit worrying.

He does, and I realize that what I've heard about Sinatra's respect for a songwriter's intentions is quite correct. They do it again to raise the level even further, and at last they're satisfied.

They go on to the next one. They do several takes, one of them almost perfect, except for the release. "I think you've got it on another take," Sinatra says. An intercut will take care of it. "Yes, there was a rough spot in the release," Burke says.

Sinatra laughs. "That was an old cigarette that came up. From about 1947."

As the date progresses, the atmosphere grows looser. By now the control booth is crowded. There is an executive or two from Reprise Records. Singer Keely Smith has dropped by to listen. Nancy Sinatra, much prettier and softer than she seems in photographs, comes in with several friends. She walks into the studio to

see her father. He hugs her and grins. He has a warm, rich smile.

They do another tune. After the first run-through, Sinatra says to Burke, "That's very short. I think we're going to have to pull it down a little for time, for length. It's too abrupt. Let's try one, huh?"

They do it slower. At the end of the take, Sinatra says, "We've got a couple little strangers in there. In the strings." He means wrong notes. They check, and he's right. Another thing I'd heard about him is true: this man can *hear*. Then he says, "In the opening—can't we get more feeling in the strings?" He makes the motions of playing violin: he wants the players to lean more into the phrasing. He's right about this too.

They finish a good take on the song, then go into Jobim's *The Girl from Ipanema*. Sinatra wants Jobim to sing duet with him. He does a chorus in English, then Jobim does one in Portuguese. Sinatra figures out a routine to trade phrases at the end. It's charming, it works beautifully.

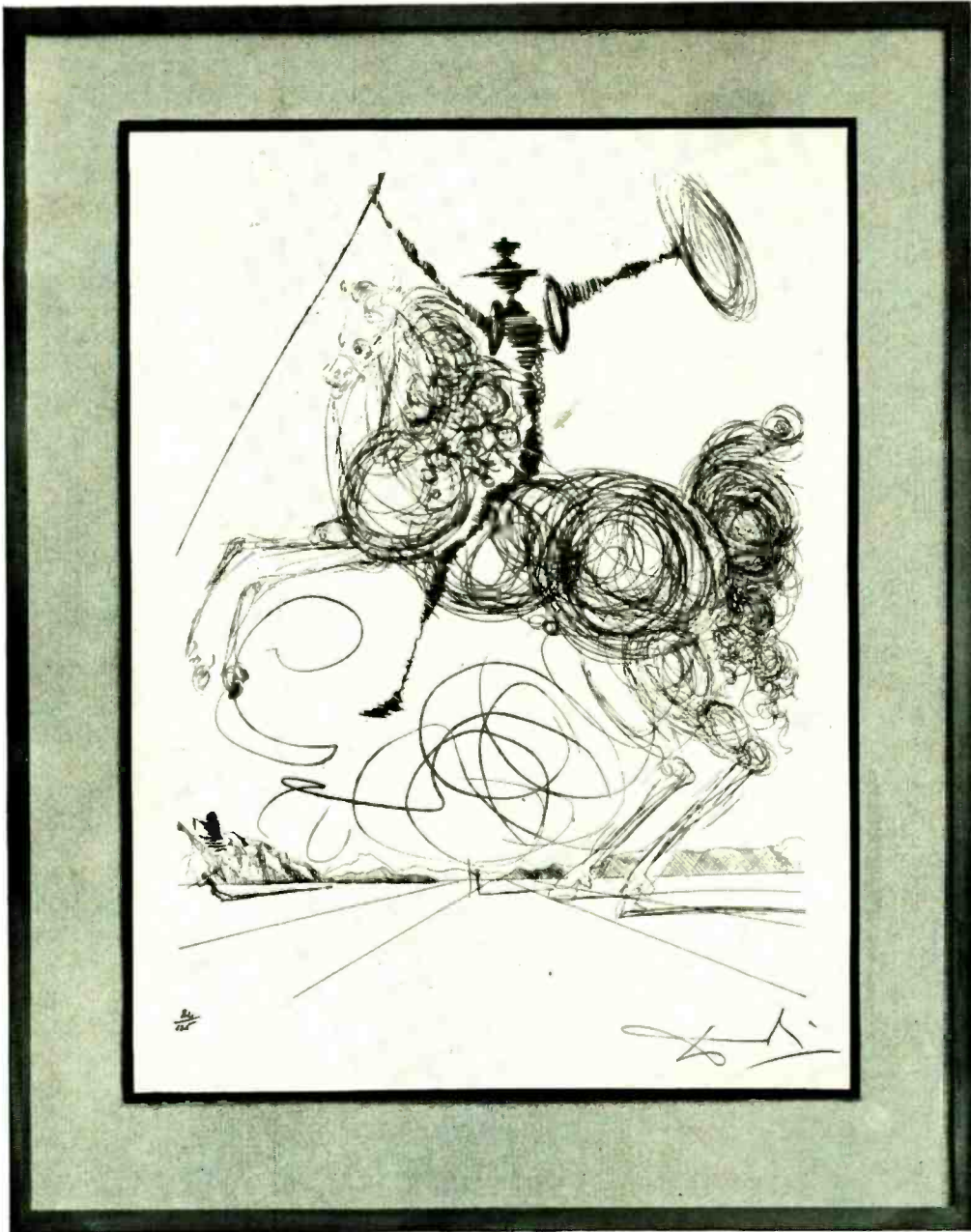
They stop for a minute. Ogerman walks down to the back of the studio to correct something in the strings. Sinatra calls for him: "Claus!" Then he says, affecting a German accent (Ogerman is from Munich), "*Achtung!* Claus, I need you."

And here we note a subtlety. All his jokes, all his small pleasantries, have drawn laughs from the control booth. But gradually I realize that it is more laughter than they deserve, and at this latest remark, everyone cracks up as if this were one of Fred Allen's most pungent witticisms. It's as if they *have* to, all these surrounding people. What's odd about it is that they're separated from him by a double window; he can't hear them, has no way of knowing who laughed hardest at his joke. But they do it anyway. By reflex, I guess.

This is the one hint of the staggering power that inheres in this contradictory man, whose tangled and obviously lonely life is a strange amalgam of elegance and ugliness, of profound failure and dizzying success, of adamant loyalties and equally adamant dislikes, of kindness and courtesies and rudeness.

Yet how can anyone judge him? What would I be like, what sort of things would I do, if I had that much power? What would you be like, with all external limitations removed from your behavior?

Two weeks later, I receive an acetate dub of the album from Reprise (F 1021/FS 1021). Some things are better than they seemed at the time, some not as good. One of the tracks, however, a Jobim song called *Jinji*, sends chills up my arms and back. Sinatra's reading of it is one of the most exquisite things ever to come out of American popular music. It is filled with longing. It aches. Somewhere within him, Frank Sinatra aches. Fine. That's the way it's always been: the audience's pleasure derives from the artist's pain. GENE LEES



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# THE LIGHTER SIDE

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

**RONNIE ALDRICH: Two Pianos in Hollywood.** Ronnie Aldrich, piano; orchestra. *Lara's Theme; Limelight; A Patch of Blue;* nine others. London © SP 44092, \$5.79 (stereo only); ① LTL 74092, \$7.95.

Ronnie Aldrich, at least as he is presented on records, is a very ordinary pianist in the Roger Williams mold. By overdubbing, he plays twin pianos. But mediocrity doubled doesn't add up to excellence. What commends this album *musically* are the quite good arrangements for large orchestra. The liner notes don't say who wrote them, though there's a hint in one paragraph that Aldrich did. If so, he's a very good arranger.

But music isn't the reason I'm reviewing the disc. This album, one of the London Phase 4 series, is *the* most beautifully recorded thing I've ever heard in popular music. What presence, what definition, what clarity, what transparency! Listen to this album, and just about everything else in your collection sounds as if it had been processed from old 78-rpm discs. What's annoying is the awareness the album gives you that this is what sound could be like, if the American record industry would get up off its big fat rusty-dusty and start doing some real sound engineering. G.L.

**ED AMES: My Cup Runneth Over.** Ed Ames, vocals; Perry Botkin, Jr., Ray Ellis, Jimmy Wisner, Stu Phillips, or Sid Bass, arr. and cond. *Melinda; Watch What Happens; Bon soir dame;* eight more. RCA Victor © LPM 3774, \$3.79; LSP 3774, \$4.79.

Ed Ames has one of the finest baritone voices in popular music. His style is simple and direct, thus infinitely durable. The technique behind his seeming ease is enormous. As an example, buy this eminently buyable album and listen once, from a mechanical standpoint, to the length of time he holds the word "love" at the close of *My Cup Runneth Over*. Try it once yourself, full voice. By the time your face turns red, you'll have an idea of the muscles that live behind a fine singer's apparent effortlessness. As with all tasteful professionals, Ames doesn't hold notes to show that he can, but to add to the mood he is creating.

This is a mixed album. Several times Ames has had to work with insipid, commercial arrangements, such as the one



Ed Ames: a fine baritone—enormous technique makes it sound easy.

which spoils singer-writer Bud Dashiell's sweet song, *Bon soir dame*. Fortunately, in many cases Ames and his arrangers were allowed to work outside the binds of commerciality. The result is lovely versions of *Don't Blame Me, True Love, Melinda*, and others. The best arrangements are those of Ray Ellis.

Ed Ames has turned what could have been a dull album into something fine and warm. M.A.

**SHIRLEY BASSEY: And We Were Lovers.** Shirley Bassey, vocals; Marty Paich or Ernie Freeman, arr. and cond. *Summer Wind; Big Spender; Walking Happy;* seven more. United Artists © UAL 3565, \$3.79; UAS 6565, \$4.79.

When Miss Bassey sings calmly—which is rarely—she's pleasant enough, though not unlike countless others. Unfortunately, her individuality comes through only when she's shrieking. So she shrieks, her quick, wide vibrato veering intolerably above pitch.

The one selection here in which Miss Bassey relaxes into pleasantness is Jacques Brel's *If You Go Away*, with thoughtful English lyrics by Rod McKuen. M.A.

**LANA CANTRELL: And Then There Was Lana.** Lana Cantrell, vocals; Marty Manning or Sid Feller, arr. and

cond. *A Man and a Woman; Let Yourself Go; I've Got a Penny;* eight more. RCA Victor © LPM 3755, \$3.79; LSP 3755, \$4.79.

I first saw singer Lana Cantrell at New York's Copacabana, a club infamous for its noisy disregard for performers. Twenty-two-year-old Miss Cantrell dealt with the audience's inattention by opening her show with a breathlessly quiet ballad, *I'm All Smiles*, compounding her risk by using only a Fender bass as accompaniment for the first sixteen measures. If such a moment fails, the performer is buried. If it works, the room is captured. This young Australian singer made it work stunningly.

Though Miss Cantrell has made numerous appearances on the Johnny Carson and Ed Sullivan television shows, this is her debut album in this country. She's an original. Her vibrant, woody voice sounds like no other. Both as a belter and a whisperer, she's effective.

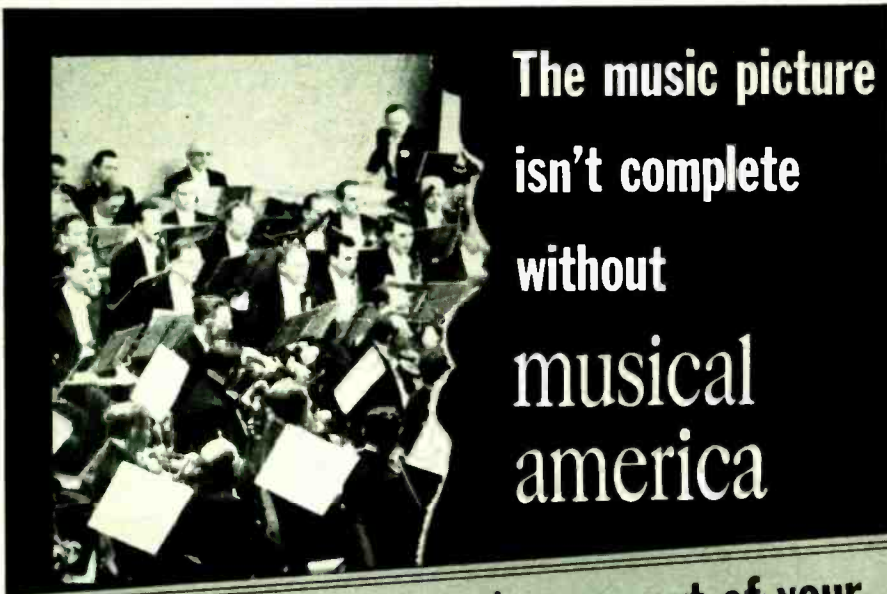
The young lady is not without flaws. When she overreaches for an emotional effect, she either sings sharp or resorts to mannerisms like a sob or an inverted trill—devices which should be used more sparingly. Her material doesn't always suit her. *Breakfast at Tiffany's*, for example, is a say-nothing song, and the lyric to *A Man and a Woman* is dreadful. Miss Cantrell shouldn't settle for such blah fare when a serious search will uncover material both commercial and interesting.

Despite its flaws, this is a fine debut album, with sparkling arrangements written by Marty Manning and Sid Feller. The attractive, statuesque Lana Cantrell is among the most exciting new talents in quality pop music. M.A.

**CESANA: The Velvet Touch.** Orchestra, Cesana, composer, arr. and cond. *Yesterday's Love; When Will It End?; Dawning Desire;* nine more. Audio Fidelity © AF 2167, \$3.79; AFSD 6167, \$4.79.

In looking for quiet, tasteful mood music, people often get stuck with the poorly produced and ill-played variety so readily available. There's little way of knowing if you've been gypped till you get the record home and play it.

Peace-seeking music lovers, take note: Otto Cesana makes thoroughly pretty music. He may never win a prize for



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The accent is on opera. There will be reports on two world premieres: Marvin David Levy's *Mourning Becomes Electra* at the Met, and Vittorio Giannini's posthumous *The Servant of Two Masters* at New York City Opera. And from Boston: the season with Sarah Caldwell's flourishing company. The artists, too, have something to say: Jeannette Scovotti talks of her role in Gunther Schuller's *The Visitation*, a part she re-creates when the Hamburg company visits New York this month; and, for a change of pace, Abbey Simon discusses "his generation" of pianists. There'll be talk of the new concert halls in London and new composers in Madrid, in addition to bulletins from *Our Men in Rome* and Salzburg.

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profundity, but he writes flowing melodies, orchestrates them gracefully, and sees to it that his orchestra (seventy-five players in this album) plays them well. What's more, the stereophonic sound is first-rate. M.A.

**IKE COLE: The Same Old You.** Ike Cole, vocals. *Somewhere My Love; The More I See You; Strangers in the Night*: nine more. United Artists © 3569, \$3.79; S 6569, \$4.79.

Nat Cole's brother shows a certain family resemblance in his manner of opening up and surrounding vowel sounds. Beyond that, occasional flickers of Nat's style float through Ike's singing but not enough to suggest that he is carrying on where his brother left off. Nor is there enough that is distinctive about Ike on this disc to indicate that he has a way of his own. Since the set is obviously keyed to his relationship to Nat, it may not be an adequate presentation of what Ike can do on his own. But by being neither full-blown Nat nor individual Ike, the disc winds up as nonentity. J.S.W.

**CY COLEMAN: If My Friends Could See Me Now.** Cy Coleman, vocals. *I've Got Your Number; Pass Me By; Sweet Talk*: eight more. Columbia © CL 2578, \$3.79; CS 9378, \$4.79.

For a man who earned his keep as a singer and pianist for a good many years before he blossomed out as a successful songwriter, Cy Coleman does surprisingly little justice to his own songs. To hear Coleman's matter-of-fact delivery of *Firefly*, *Real Live Girl*, or *When in Rome*, you'd hardly suspect that these can be charming, flowing songs with a built-in lift. One does not usually expect much of a composer as performer. In Coleman's case, however, it may be that he has been letting his performing talents languish while his composing talents flourished. J.S.W.

**SERGIO FRANCHI: From Sergio—With Love.** Sergio Franchi, vocals; Marty Gold, arr. and cond. *Mon credo; Shadow of Your Smile; Somewhere My Love*: nine more. RCA Victor © LPM 3654, \$3.79; LSP 3654, \$4.79.

America seems to be hung up on Italian singers. It makes sense: so many of them are good—Sinatra, Bennett, Damone. Thus, it was no surprise when Sergio Franchi, coming to the United States from Italy, wasted little time becoming successful. He's good too, in his Continental way.

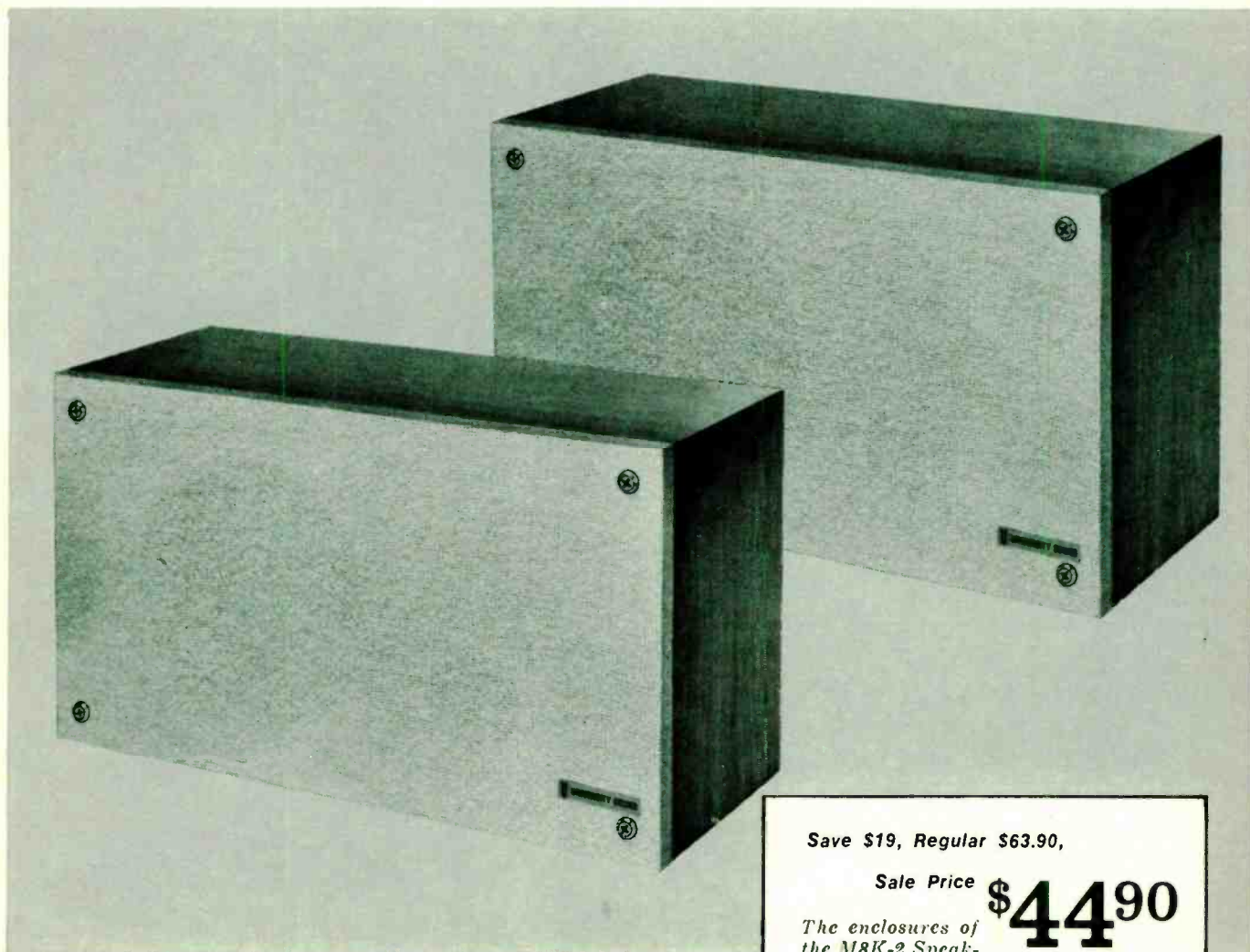
Originally trained for opera, Franchi's voice is big and well controlled. He usually ends songs an octave above the written note. Like most tenors, he tends to sing sharp but, unlike all too many



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tenors, Franchi fights the urge. There are fewer sharp notes now than in his earlier albums.

The Continental approach isn't exactly my kind of singing; but if it's yours, Sergio Franchi is very good at it. M.A.

**JANIS IAN.** Janis Ian, vocals; rhythm accompaniment, Artie Kaplan and Janis Ian, arr. *I'll Give You a Stone If You'll Throw It; Lover Be Kindly; Younger Generation Blues*; eight more. Verve Folkways © FT 3017, \$3.79; FTS 3017, \$4.79.

Ella Fitzgerald sang superbly at sixteen. Stan Getz was scaring jazz musicians at seventeen. Raymond Radiguet had written *The Devil in the Flesh* and died at nineteen. Mozart was dashing off concertos at fifteen. Young talent is nothing new, but there's always something special about it.

This is Janis Ian's first album. At fifteen, she sings and writes all her own material. The album is not altogether good, but its good aspects are worthy of close attention. Already Miss Ian is one of the few good female singers in her field—somewhere between folk and folk rock. Her voice is clear and sweet, her intonation pure, her time sense firm, and her execution authoritative. She sings better than Buffy St. Marie or Joan Baez, not yet so well as Judy Collins.

Miss Ian's songs show a quick intelligence and a graceful way with words. But too many of them show the pretentiousness prevalent in the folk-rock field which has suddenly taken notice of her. *New Christ Cardiac Hero*, for example, is more Dylan than Ian and is as stuffy as its title. To be sure, it has its interesting lines, but in saying them Miss Ian has thrown out her natural sense of structure and indulged in the sloppiness that folk-rockers are arrogant enough to call freedom. Hopefully, this is only an experimental phase, for the girl is too talented to settle for such a lame writing form.

Miss Ian's gift for being herself rather than someone else shows itself touchingly in *Hair of Spun Gold*, written when she was twelve. It concerns a girl who grew up too fast and now, looking at her own daughter, makes a wistful vow that the child will have a chance to grow more slowly and "wait for time to take its time." Today, Miss Ian, influenced on all sides by the illusion of sophistication projected by her contemporaries, has mixed feelings about this little song she wrote three years ago. It isn't sophisticated. It's only moving and as real as a tear. It's also her best song to date. Another good song is *Janey's Blues*, about a lost young girl ("Janey's just an accident/Fatal mistake on the day after Lent"). *Pro-Girl* is Miss Ian's romanticized but neatly written view of a prostitute.

Miss Ian, a small, poised girl with eyes built to reflect a bit more humor and less seriousness than they did when I met her, has a fine and fragile talent. If it is to fulfill itself in the folk-rock field, it must fight its way past musical influences which, though often gripping, are just as often hollow. At the same

time she must learn to deal with a massive industry whose business it is to chew up people like Janis Ian, profit on the juice, and spit out what's left when it's of no further use. Stay well. M.A.

**FRAN JEFFRIES: This Is Fran Jeffries.** Fran Jeffries, vocals; orchestra, Dick Grove or Bill Justis, arr. and cond. *You'd Better Love Me; No Moon at All; Lazy Afternoon*; nine more. Monument © MLP 8069, \$3.98; SLP 19069, \$4.98.

Fran Jeffries is one of those people who go along in moderate success, bubbling just under the surface of the big time and never quite breaking through. I don't really know why. She's traffic-stoppingly beautiful, and she sings very well indeed. Perhaps it's simply that she hasn't yet become identified with a specific style of material.

Her singing is influenced by that of Carmen MacRae, though not so much so that she can be considered an imitation. She frequently attacks words, with an interestingly hard tone, as Miss MacRae does, and she's picked up the older singer's trick of throwing high speed appoggiaturas into her work. But her sound is her own, and her approach to material is too.

This album is well sung, well arranged. The material is well selected, with the exception of the opening track, *Ain't Misbehavin'*, which is overdeveloped, overarranged, and oversung, presumably in a bid for air-play by those disc jockeys who admire Barbra Streisand. Other than that, the album is tasteful, sensitive, and eminently listenable.

The disc ends with a song I'd never heard before, a tune with a strong melody and a literate, intelligent lyric. It's called *He Kissed Me* by Boudleaux and Felice Bryant. Other singers should look into it. G.L.

**LEFT BANKE: Walk Away Renee/Pretty Ballerina.** Mike Brown, Rick Brand, Tom Finn, George Cameron, and Steve Martin, vocals and accompaniment; string quartet. *Let Go of You Girl; Lazy Day; Barterers and Their Wives*; eight more. Smash © MGS 27088, \$3.98; SRS 67088, \$4.98. While the vast majority of rock groups hug themselves and continue on their weary little ways, a few groups begin with talent and improve into musicality. It is this island of talent in a foolish and noisy sea that sets most of the trends and makes most of the money.

Of the recent entries in the major league, the Left Banke is the most promising. Their singing and playing is smooth, their time is tight and varied, their arrangements out of the ordinary and well executed. Though the group's melodies are better than average, their watery, indistinct lyrics are the quintet's weak point.

Aided on this disc by a string quartet, the Left Banke is the first group to make truly interesting use of the Eastern drone principle which most groups tinker with and consider Significant. Representative selections are *Pretty Ballerina* and *Shadows Breaking Over My Head*.

For every Left Banke there are fifty or a hundred disgustingly poor groups. So remember their name. M.A.

**PAUL MAURIAT: More Mauriat.** Orchestra, Paul Mauriat, arr. and cond. *Sunny; Guantanamera; Lara's Theme;* seven more. Philips © PHM 200226, \$3.79; PHS 600226, \$4.79.

Paul Mauriat is a thoroughly schooled French arranger and composer who, eight or ten years ago, wrote some striking arrangements for singer Charles Aznavour. In recent years, he has been conductor of the orchestra at the noted Paris music hall l'Olympia. He has been discovered only gradually but at least he's been discovered. This is his third Philips album to be released in this country.

This set is a collection of current or recent Top-40 songs. Mauriat lifts the level of most of them, making surprisingly fresh use of the material. *Sunny*, for example, becomes quite lovely in Mauriat's hands.

Mauriat draws on elements of classical orchestra, jazz (there's a Miles Davis-derived trumpeter who keeps popping up throughout the album), and rock-and-roll, and puts them together in interesting combinations. A good album. G.L.

**KEN NORDINE: Colors.** Ken Nordine, narrations; Richard Campbell, musical dir.; selections written by Ken Nordine and Dick Campbell. *Maroon; Chartreuse; Puce; Green;* twenty more. Philips © PHM 200224, \$3.98; PHS 600224, \$4.98.

From time to time a remarkable man named Ken Nordine makes an album which puts the world into his own weird tilt. For the benefit of neo-hippies who will think that Mr. Nordine's work must be the result of a "trip," be advised that this man was dancing to his own music when young mods were as square as their diapers.

In his new album, Nordine's deep disc-jockey's voice and off-the-wall imagination explore the color spectrum, giving twenty-four shades new round personalities. A few examples: "Olive, poor thing. Sits and thinks that it's drab. Lavender is an old old old old lady. Burgundy is fat. Sorry to be so blunt, but that's burgundy. Fat, but also soft. Come, come, big burgundy, how much do you weigh? Purple, all dignity, all pomp, all put-on. Black is a family problem. There's something in crimson that should be stopped. No telling what crimson might do. Might blow us all up. Who knows? Know what the trouble in Crimson is? Doesn't know when to stop. Always wants more and more. I'll bet you that every war that's ever been fought was fought most of all because crimson was taught to want more and more. Crimson, you're sick."

In the odd but expert hands and expressive voice of Ken Nordine, all this and more becomes hilarious. The strange, perfectly apt musical backgrounds are provided by Dick Campbell.

Ken Nordine's talent evades description and ignores precedent. If yours is a mind that must categorize, you'll have trouble with him. But you'll have fun. M.A.

**NELSON RIDDLE: Music for Wives and Lovers.** Orchestra. Nelson Riddle, arr. and cond. *Born Free; A Man and a Woman; Yesterday;* nine more. Solid State © SS 17013, \$4.79; SS 18013, \$5.79; UAC 1813, \$7.95.

The Nelson Riddle sound is utterly distinctive in popular arranging. This is not to say that it's inimitable. Indeed, the sound is so continually imitated that recently I saw a musician leave his drink long enough to go to the jukebox, saying, "I want to see if it's Nelson doing that Nelson Riddle thing."

In this album, be assured that it's Nelson doing the Nelson Riddle thing. This is not an earth-shaking set. It's just a pleasant program of first-rate orchestrations and performances of pretty songs. Sorrowfully it includes my un-favorite song, *Strangers in the Night*.

The album is doubly a pleasure for people with good sound systems, for Solid State and debonair engineer Phil Ramone have once more produced an album of superb sound reproduction.

If I knew anyone who played dinner music with their dinner, I'd buy them this album. M.A.

**ROLLING STONES: Between the Buttons.** Rolling Stones, vocals and accompaniment. *All Sold Out; Yesterday's Papes; Who's Been Sleeping Here;* nine more. London © LL 3499, \$3.79; PS 499, \$4.79; LPX 70128, \$5.95.

The Rolling Stones are the only big-time rock group who make consistently poor music. All other leaders—Simon and Garfunkel, the Mamas and Papas, Lovin' Spoonful, the Beatles, and a few more—have their bad moments, but all have something exciting and distinctively their own. The old Rolling Stones just go on churning out the same mediocrity. Sure, they have a good beat. Who wouldn't, working at it as steadily as this group does? There's no talent in a good beat; the talent rests on what you do with it, and the Rolling Stones do precious little. It's all the same few chords and guitar licks, the same weak vocal blend and the same lyric clichés.

This group considers itself colorful. Musically, however, they're the duller and least adventurous crowd around. M.A.

**JULIUS LA ROSA: Hey Look Me Over.** Julius La Rosa, vocals; orchestra, Don Costa, arr. *Say Hello For Me; The Music That Makes Me Dance; What'll I Do?;* nine more. MGM © E 4437, \$3.79; SE 4437, \$4.79.

Julius La Rosa is a singer who leads too quiet a career. His albums are all too few for anyone who sings so well. And he's singing better now than ever before.

He's round and warm on *What'll I Do?* and *Here Am I in Love Again*, lilting on *Who Am I?*, sure and happy on *Hey Look Me Over* and *Somethin' Special*. La Rosa's tasteful choice of material (with a few soupy exceptions like *Cabaret*) is framed by the sensitive arrangements of Don Costa.

I have not yet spotted a money-making field with a discernible interest in fairness. Thus, it's past time that it be

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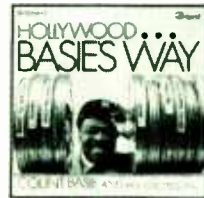
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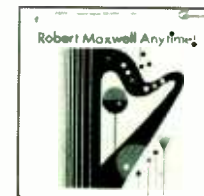


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pointed out, with feeling, that Julius La Rosa continues to be one of the most enjoyable singers in pop music. M.A.

**ANDY RUSSELL: More Amor!** Andy Russell, vocals; Mort Garson, Al De Lory, or Perry Botkin, Jr., arr. *Call Me; So Nice; Enamorado*; eight more. Capitol © T 2659, \$3.79 ST 2659, \$4.79.

Singer Andy Russell has been around. He first reached fame in this country in the Forties with hits like *Amor, Amor* and *What A Difference a Day Makes*. In the Fifties, Russell moved to Mexico (he is of Mexican descent) and quickly captured all of Latin America.

Now he's back in the United States and he sounds wonderful. All the benefits of maturity have come to Russell's singing: warmth, richness, unerring taste. Songs in this album are performed partly in English, partly in Russell's flawless Spanish. Notable are *The Shadow Of Your Smile* and a touching ballad called *Leaves of Love*. Mort Garson's arrangements are smooth and bright.

This is a reassuring new album from a singer who never stops being first-class, no matter where he lives. Welcome home. M.A.

**CLAUDE THORNHILL: Snowfall.** Orchestra, Claude Thornhill, Bill Borden, and Gil Evans, arr. *Love Tales; Where or When; Canadian Sunset*; eleven others. Evergreen © 6606, \$4.79 (mono only).

Bill Borden, who was one of Claude Thornhill's arrangers in the Forties, has brought together on this disc performances by the Thornhill band of that period and a small group the pianist was leading in 1963. Taken together, they form an accurate and depressing report on what happened to the band business.

The side devoted to the big band is colored by the rich tapestries of sound that Thornhill, Borden, and Gil Evans evolved. It includes Borden's gorgeous arrangement of *Sleepy Serenade* which set a pattern for many other Thornhill performances. The small group side reveals Thornhill with an ordinary combo playing ordinary material in ordinary fashion—a band of no distinction, suitable for Saturday night dates at the country club.

Borden, who produced the recording and wrote the liner notes, introduces an uncommon note of frankness to record annotation when he admits that the small band is "not really very good." The small group side can only be tolerated as a "documentary" but the big band side helps to perpetuate an unusual and original dance band conception. J.S.W.

**SOPHIE TUCKER: The Last of the Red Hot Mamas.** Sophie Tucker, vocals. *Aggravatin' Papa; You've Got To See Mama Ev'ry Night; Fifty Million Frenchmen Can't Be Wrong*; nine more. Columbia © CL 2604, \$3.79 (mono only).

For what's on the disc, this is a fine collection of recordings made by Sophie Tucker in the 1920s which, I presume, was her heyday—the period when her

singing style was fully developed, when her manner of presentation had reached that definitive stage which she continued for the rest of her career, and when her voice still had the flexibility to do what she wanted it to.

Even in those days, Miss Tucker was not exclusively a wind-up beller. The brusquely cadenced talk-songs that came to dominate her performances as she grew older were already in evidence. There are a few on this disc along with songs that have become standards (*After You've Gone, I Ain't Got Nobody, There'll Be Some Changes Made*, and, of course, *Some of These Days*) and such Tucker specialties as *Red Hot Mama, Hula Lou*, and *What'll You Do?*

In view of the care and discernment that went into the choice of material, the lack of any annotation on the recordings is appalling. A warm appreciation of Miss Tucker by John McAndrew covers the back of the sleeve but there is not one word about when the recordings were made or who accompanied Miss Tucker—not one word to indicate that Miss Tucker is teamed with Ted Lewis' band in one of the best recordings she ever made of *Some of These Days*; not one word to indicate that her accompaniment on several numbers is Miff Mole's Molers with Red Nichols, Jimmy Dorsey, and Eddie Lang (or that Eddie Lang takes a delightful guitar solo on *After You've Gone*). It is only by implication that one assumes the pianist who is her sole accompaniment on some pieces is Ted Shapiro. And who is in the band that swings out so warmly on *You've Got To See Mama Every Night?* Columbia has done so well in this area in its jazz reissues that it is disappointing to find it has completely overlooked such information on a pop reissue. J.S.W.

**VELVET UNDERGROUND AND NICO.** Lou Reed, John Cale, Sterling Morrison, Maureen Tucker, and Nico, vocals and accompaniment. *European Son; Run Run Run; Sunday Morning*; eight more. Verve © V 5008, \$4.79; VS 65008, \$5.79.

What do you say about a rock group that thrives on the fact that it is unpleasant? Gathered and produced by Andy Warhol, this group has no discernible talent for anything except taking themselves seriously. Their singing is trite and square, their playing merely ignorant.

The Velvet Underground's favorite subject is drugs. One might say the topic reaches its high point in a little thing humbly entitled *Heroin*, explaining to dullards that "when I put a spike into my vein" and "the blood . . . shoots up the dropper's neck" that "it makes me feel like I'm a man," not to mention, "like Jesus' son," and "then I'm better off than dead." Nelson Algren said it all with more talent twenty years ago.

Andy Warhol's bunch is on the gutter-fringe of rock music. Down on that level you needn't do much of anything so long as you do it pretentiously. They're vaguely disgusting, like a broken blister, but lack the talent to become big-league grotesques. M.A.

HIGH FIDELITY MAGAZINE

# JAZZ

## LARRY CONGER'S TWO RIVERS

**JAZZ BAND:** *Sailing Along.* Larry Conger, cornet; Charlie Bornemann, trombone; Tommy Wickes, clarinet; Ralph Goodwin, piano; Jim Spruill, banjo; Johnny Haynes, bass; Tony Torre, drums. *Snake Rag; Dallas Blues; Swanee Sue;* seven more. Solo © 102, \$5.00; S 102, \$5.00 (Available from Solo, Inc., Kirkwood Lane, Camden, S. C.).

The Two Rivers Jazz Band is one of the growing number of semi-pro groups which have become the main contemporary sources of traditional jazz. The Two Rivers Band, one of the best, is made up of men who work in and near Columbia, S. C. This is the group's second disc and it fulfills much of the promise that was apparent in the first one. It has developed a brash, swaggering attack spearheaded by Larry Conger's crackling cornet and the rambunctiousness of Charlie Bornemann's trombone. Ralph Goodwin plays an earthy backroom piano that fits in splendidly with the spirit of the band while Jim Spruill's banjo adds a ripping bite to the rhythm. The only real weaknesses of the group are the blandness of Tommy Wickes's clarinet (he is not helped by stereo separation which isolates him away out in left field) and Conger's desultory singing (a consistent failing in bands such as this). But this band has both the spirit and the proficiency to make most of what it plays come out sparkling and dancing. J.S.W.

**DEDICATED TO DOLPHY.** Joe Newman, trumpet; Bob Brookmeyer, trombone; Jerome Richardson, flute, saxophone, and clarinet; Hubert Laws, flute and tenor saxophone; Bill Smith, clarinet; Louis Eley, violin; Joe Tekula, cello; Joe Venuto, Phil Kraus, and Harold Farberman, vibes; Jim Hall, guitar; Gloria Agostini, harp; Richard Davis and George Duvivier, bass; Mel Lewis, drums. John Lewis: *Sumadija.* Harold Farberman: . . . *Then Silence.* Gunther Schuller: *Night Music; Densities I.* Bill Smith: *Elegy for Eric.* Cambridge © CRM 820, \$4.79; CRS 1820, \$5.79.

Third stream music, which agitated a lot of people ten years ago and then apparently trickled away as the jazz avant-garde moved into the spotlight, may not be dead after all. This group of five compositions, which fits the general outlines of the third stream by drawing on both "classical" and jazz sources, indicates that it is still breathing, although it is drawing most of its vigor from the jazz side of the stream.

Two of the five works presented here were written in 1962 (both by Gunther Schuller), the rest in 1964. Four of them were written either for or as tributes to, Eric Dolphy, the unusually talented and explorative jazz reed man who died in Paris in 1964. Schuller's two short pieces are primarily settings for bass clarinet and clarinet (played by Bill Smith), and have less association with the third stream than the other, more extensively developed pieces. John Lewis' *Sumadija* evolves over—of all things—an anvil riff. It is a loose, open work which allows for extended solos by Jerome Richardson on tenor saxophone, Joe Newman on trumpet, and Louis Eley on violin. Richardson plays with soaring vigor, and Newman's solo is clean and incisive—both as might be expected.

Eley is a delightful surprise—a violinist who plays easily and warmly in jazz terms. Lewis has written some interesting three-way string passages that have the benefit not only of the presence of Eley but of Joe Tekula on cello and the brilliant bassist, Richard Davis. Harold Farberman's . . . *Then Silence* is atonal, a fact that is most noticeable in Joe Newman's shattering introduction, less so as the work picks up rhythmic momentum. It is the most forcefully rhythmic work on the disc, prodded by Richardson's rampant saxophone, Mel Lewis' rumbling drums, and a bright passage by Joe Venuto on vibes. Despite this, it does not have the over-all swinging ease that comes out of Lewis' composition. Richardson's flute is a focal point through much of Bill Smith's *Elegy for Eric*, which is initially wistfully brooding but soon leaps to jumping joy with Richardson and Newman challenging each other forcefully.

The greater effectiveness of these three pieces than most of the earlier efforts at third stream composition stems largely from the fact that the composers, in these cases, have left the field fairly clear to allow some very good jazz musicians to go to work. The final results are almost totally jazz, much of it splendid jazz. J.S.W.

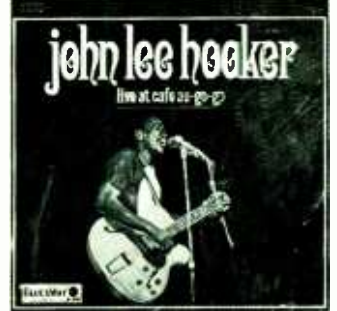
**JOHNNY DODDS: The Immortal.** Various groups. *Rampart Street Blues; Jackass Blues; Steal Away; Messin' Around (No. 2);* eight more. Milestone © 2002, \$4.79 (mono only).

Orrin Keepnews, who with Bill Grauer Jr. started Riverside Records about fifteen years ago with a jazz reissue program focused on the Gennett and Paramount recordings of the Twenties, is now digging into the same sources (in this case, Paramount) for a new label, Milestone. This collection shows Johnny Dodds in a variety of settings, all involving groups representative of Chicago South Side Jazz forty years ago—Lovie Austin's Blues Serenaders, Jimmy Blythe's Ragamuffins, the Dixieland Thumpers, the Paramount Pickers, in duet with pianist Tiny Parham, and backing the singing of Ida Cox and Blind Blake. The recording (the period is 1925-27) is muffled, thin, and frequently scratchy, but Dodds's ripe tone and the peremptory drive of his curt,

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clipped phrases shine through even when trumpets and pianos are more imagined than heard. Still there are some glorious duets between Dodds and trumpeter Tommy Ladnier. Freddie Keppard is also heard—and actually heard—briefly.

The five Lovie Austin pieces in the set provide an interesting historical footnote, for they illustrate the change from the old New Orleans ensemble style to the emphasis on solos that took place in Chicago in the mid-Twenties—three selections, recorded in 1925, are ensemble style (with Dodds and Ladnier as the heart of the ensemble) while the remaining two, made in 1926, are built around solos. J.S.W.

**THE DON ELLIS ORCHESTRA: 'Live' at Monterey.** 33 222 1 222; *Concerto for Trumpet; Passacaglia and Fugue; New Nine.* Pacific Jazz © 10112, \$4.79; S 20112, \$5.79.

Don Ellis' twenty-piece band, which was the high point of the Monterey Jazz Festival last fall, has been packing them in at Bonesville, a Los Angeles jazz club, every Monday night for almost a year. This one-night gig comprises the total existence of the band (except for special occasions such as Monterey) for it meets Mondays at 6 p.m. to rehearse new material and, at 8:30, goes on for its evening's performance—which often involves a little more public rehearsal. This is an established, working band which, despite a minimum of rehearsals and performance, has developed into the most promising big band to appear in years.

This disc is made up of four pieces recorded by the band at Monterey in 1966, pieces which offer a representative cross-section of the varied forms Ellis is using, as well as showing off both the vitality and strength of the band and some potentially ominous weaknesses.

The program includes a piece in 19/8 (33 222 1 222) a mixture of raga and blues (*New Nine*), a gay little shuffle dance in 5/4 that builds into a furious bit of trumpeting (*Concerto for Trumpet*), and the explicitly titled *Passacaglia and Fugue*. The charts are challenging but the band rips through them cleanly and with a tremendous sense of charged excitement. Sometimes it is overcharged, but this stems from the charts rather than the men. When things are in balance—as they are through most of 33 222 1 222 and *Concerto for Trumpet*—these are exhilarating performances.

However, the shadow of a Kentonian hullabaloo often hangs darkly in the background. When this cloud moves forward and envelops the performance, it results in the empty noisiness that predominates in *Passacaglia and Fugue* and *New Nine*. As in classic Kenton, everything builds towards furious climaxes, though Ellis' arrangements are apt to be more imaginative en route to that climax than Kenton's usually were.

Ellis' trumpet is featured in all the pieces. He is a capable but somewhat monotonous soloist, for he likes to work over nagging little figures that cry out to be opened up—and when he does open them he is apt to find echoes of Harry James or Ziggy Elman.

Despite some flaws, this is an unusual band—brilliant in performance, full of darting flashes of excitement and, given the right material (Side 1 is full of the right thing), capable of rocking any listener back on his heels. J.S.W.

**CLANCY HAYES: Live at Earthquake McGoon's.** Bob Neighbor, trumpet; Turk Murphy, trombone; Jack Crook, clarinet and bass saxophone; Pete Clute, piano; Frank Haggerty, banjo; Bill Carroll, tuba; Squire Girsback, string bass; Thad Vandon, drums; Clancy Hayes, banjo and vocals. *Tishomingo Blues; Coney Island Washboard; Whitewash Man;* sixteen others. ABC Paramount © 591, \$3.79; S 591, \$4.79.

Last fall Clancy Hayes sang his old-timey pop songs and plunked his banjo at Earthquake McGoon's in San Francisco while Turk Murphy's band was taking its intermission. This disc rolls them all up together, offering Hayes alone and with the band and giving Murphy's group some opportunities to take off on its own.

Hayes is an amiable and ingratiating performer and he is in a relaxed, easy-going mood on this occasion. A little of him goes a long way, however, and it is fortunate that Murphy's band is on hand to give the disc some substance. It's a solid, swaggering band in the rugged Murphy tradition with Jack Crook lifting it well above the normal standards of that tradition through his work on both clarinet and bass saxophone. He's no Adrian Rollini on the bass sax but he gets a good sound from it. J.S.W.

**CHARLEY MUSSELWHITE'S SOUTH SIDE BAND: Stand Back!** Charley Musselwhite, harmonica and vocals; Barry Goldberg, piano and organ; Harvey Mandel, guitar; Bob Anderson, bass; Freddy Below, Jr., drums. *No More Lonely Night; Christo Redeemptor; Sad Day;* eight more. Vanguard © VRS 9232, \$4.79; VSD 79232, \$5.79.

Musselwhite is an excellent harmonica player and a good singer who has been unusually successful absorbing the contemporary urbanized version of the Negro country blues. The fact that his musical background is acquired (he is white) is less evident in his harmonica playing than in his singing, where the appropriately gruff, tough style seems forced—and it proves to be a facade when he changes to what appears to be his natural voice for a more lyrical delivery of his own song, *Strange Land*. Musselwhite leads a gutty little group in which the raucous qualities of his harmonica and the twangy clamor and shimmer of Harvey Mandel's guitar are balanced by the calm, mellow spread of Barry Goldberg's organ. There is more than a touch of rock in their approach but it is generally used to set up massive support for Musselwhite's blues vocals. Since Musselwhite is only twenty-two, what he is doing now may well be just a starting point. But even at this stage, he is already a brilliant blues performer on harmonica. J.S.W.

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Ⓛ PHM 200225, \$3.98; PHS 600225, \$4.98; Ⓜ PTC 6225, \$7.95.

The Swingle Singers and the Modern Jazz Quartet have been tramping around in the same musical vineyard for so long that, although they entered by different gates, it was inevitable that they should stumble across each other. Necessity, that mother of invention, may have had a hand in joining them. The Swingles had dooby-dooed their way through various Bachs, Handel, Mozart, Beethoven, Couperin, and others baroque, romantic, and rococo. Where could they go next? Meanwhile the Modern Jazz Quartet's repertory of jazz fugues was becoming worn from repetition. How could these pieces be freshened? Zingo!—one solution to two problems: combine the Swingles and the MJQ in a program that mixes John Lewis' fugues and such Swingle property as Bach and Purcell. Each group has an enlivening effect on the other. Milt Jackson's vibes and Lewis' piano provide welcome additional colors to the Singers' customary sound, and the Singers, in turn, offer a different setting for the instrumentalists (what a curtain they form behind Jackson on Bach's *Air for G String!*).

But even in combination, the two groups cannot entirely avoid some tiresome stretches, periods when the nature of the material and what is being done to it are out of joint. J.S.W.

**THE YOUNG HOLT TRIO:** Wack Wack. Hysear Don Walker, piano; Eldee Young, bass; Red Holt, drums. *Song for My Father; Girl Talk; Monday, Monday;* seven more. Brunswick  
Ⓛ 54121, \$3.79; S 754121, \$4.79; Ⓜ ST 74-754121, \$7.95.

The break-up of the original Ramsey Lewis trio has led to the formation of the Young Holt Trio. The two co-leaders, who made up two-thirds of the Lewis trio, are carrying on with a very similar type of trio which, at the moment, has two distinct advantages over Lewis' trio: 1) it is not pinned down to the hit formula and style that Lewis now has to follow; and 2) in bassist Eldee Young it has a musical personality who cannot readily be duplicated. Young's bowing, plucking, and vocal exuberance add zest and color to these performances by the new trio. His bass is frequently used as a lead voice and always serves as a strong and swinging core. Hysear Don Walker, the trio's pianist, works in the Lewis pattern but, because he is not the dominant factor that Lewis is in his own group, the stylization is less noticeable. The group has imagination and puts its own stamp on almost everything it plays—the notable exception being *Strangers in the Night* which is so atypical that it must have been a concession to the accounting department's idea of popular taste. J.S.W.



# FOLK

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Veronica Dunne, soprano; Irish National Orchestra and Choir, Eimear O'Broin, cond. Capitol Ⓛ T 10444, \$3.79; ST 10444, \$4.79.

An album bright with promise that ends up sounding like an overblown Met Audition. Assembled in glittering ranks to honor Eire's freedom and those who won it are the Irish National Orchestra and Choir with—in three selections—the rich soprano of Veronica Dunne to the fore. And sorra, sorra the result! That bitter-sweet ballad of the Easter Rising, *The Foggy Dew*, blares out like a Verdi chorus; *Clare's Dragoons*, a fierce anthem to the Irish volunteers who fought with the French in the ceaseless eighteenth century wars against England, bounces like a Kerry jig. The orchestra occasionally redeems the enterprise on one or another dance tune, but as a whole the program drowns in the pomposity of the arrangements. O.B.B.

**IAN AND SYLVIA: So Much For Dreaming.** Ian and Sylvia, vocals and accompaniment. Vanguard Ⓛ VRS 9241, \$4.79; VSD 79241, \$5.79; Ⓜ VGX 9241, \$5.95 (3¾ ips).

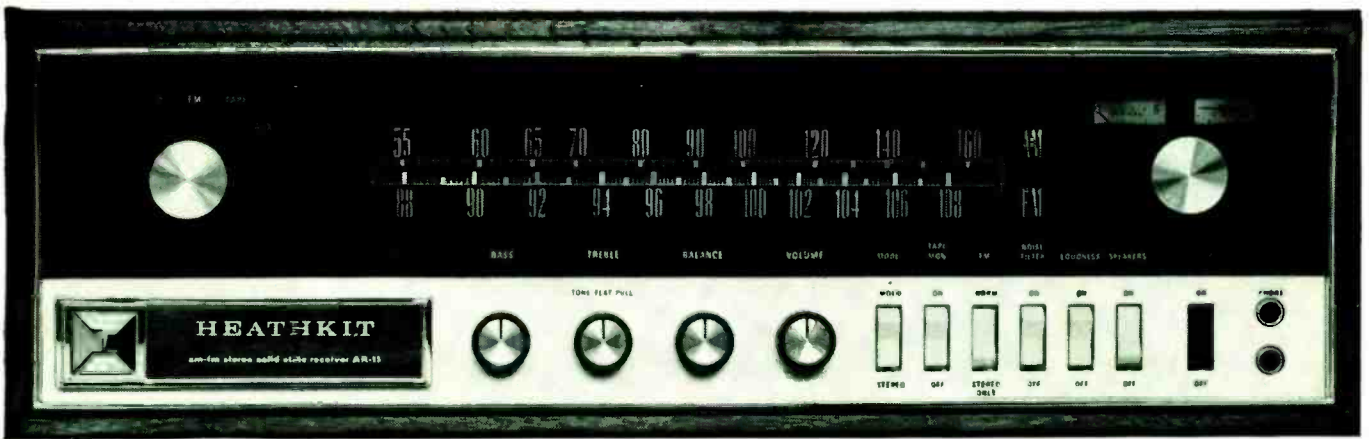
This nonpareil team from Canada moves from recording triumph to recording triumph. Most of the selections on this release are of their own composition and their gift for inventiveness and sure imagery remains undiminished. Perhaps these qualities are heard to best advantage in the mildly driving, pastoral ballad of lost love called *Wild Geese* and in the engaging—but derivative—*Summer Wages*. As is their wont, Ian and Sylvia include a Canadian song, this time Gilles Vigneault's *Si les bateaux*. Vigneault is a kind of laureate of the cultural renaissance that has transformed Quebec Province in recent years and his song-poems give sharp insight into the new sense of identity that permeates French Canada. Personally, I would like to hear Ian and Sylvia do—perhaps to a setting of their own—Vigneault's *Mon pays*, a classic evocation of Canada which begins "*Mon pays ce n'est pas un pays, c'est l'hiver*—My country is not a country, it is winter." Meanwhile, I can only recommend this release—as I have its five predecessors—without reservation. O.B.B.

**SONIA MALKINE: French Songs From the Provinces.** Sonia Malkine, vocals and accompaniment. Folkways Ⓛ FW 8743, \$5.79 (mono only).

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Mlle. Malkine has produced some wondrous treasures. Among the most appealing are the fifteenth century *Celle qui m'a demandé*; a soft-as-gossamer excerpt from the 700-year-old *Le Jeu de Robin et Marion* by the famous trouvère Adam de la Halle; *O, Magali*, a tender Provençal love song by Frédéric Mistral; a Breton war ballad, *Le Vin gaulois*, that has survived from the distant pagan past. I can compare this uncommonly attractive repertoire only with Cantaloube's settings for *Songs of the Auvergne*. This album possesses not a single unattractive band and Mlle. Malkine is never less than ravishing. Happily, Folkways includes complete texts and translations. Unequivocally recommended. O.B.B.

#### SONGS FROM THE OUT-PORTS OF NEWFOUNDLAND.

Recorded and edited by MacEdward Leach. Folkways © FE 4075, \$5.79 (mono only). MacEdward Leach taped this cross-section of Newfoundland ballads in 1950 and 1951, but even by the standards of those not-so-vintage years the sound is downright bad: dull, blurred, turgid. Nevertheless, the material is important. Newfoundland, like the other Maritime Provinces, bears a certain affinity to the New England states; indeed a goodly proportion of the population descends from United Empire Loyalists, Americans who supported the British during the Revolutionary War and, with defeat, displaced northwards. As a result, the ballads occupy a certain common ground with New England counterparts.

Here the hardy men and women of the Newfoundland Out-Ports (*real* folk, cats!) sing of the sea (*Rolling Home*), and death (*The Murder of Ann O'Brien*), and love (*The Lass of Glenshee*), and laughter (*Finnigan's Wake*). In view of these splendidly authentic performances collected *in situ*, one doubly regrets the sonic inadequacies. Interested parties, though, will hear only the gold that gleams through. O.B.B.

**VIVA LA TUNA.** Tuna de la Facultad de Derecho de Madrid, vocals and accompaniment. London International © 91373, \$3.79; S 99373, \$4.79.

As anybody knows who has ever done any *mesón*-crawling in the vicinity of Madrid's Plaza Mayor, troupes of wandering student singers called *tunas* come with the red wine and *tapas*. Clad in traditional black capes bedecked with multicolored ribbons and armed with guitars, they crowd from cafe to cafe to sing and pass the hat. Among the finest is that of the University of Madrid's Faculty of Law, and London frames them magnificently with full range stereo sound. The *tunas* are not pretentious; they sing purely to entertain and these songs—*Clavelitos*, *Fonseca*, *Corazón*—are drawn alike from the Spanish operettas called *zarzuelas*, pop staples, and folk ballads. All are opulently melodic and unabashedly sentimental: the Tuna de la Facultad de Derecho should cut ear, hoof, and tail for this effervescent presentation. O.B.B.

## THEATRE & FILM

**HERBIE HANCOCK: Blow-Up.** Music from the sound track of the motion picture. The Yardbirds; unidentified small instrumental group. MGM © 4447, \$3.79; S 4447, \$4.79; Ⓟ MGC 4447, \$7.95.

Sound tracks are beginning to swing in spots but I can't recall another that swings as consistently as this one. Herbie Hancock has written a set of themes that, in the hands of an unidentified but excellent combo, move in pure jazz terms. There are jumping, rocking sections, ballads that sing and blues passages that flow easily and warmly. An organist, a pianist, a saxophonist, a trumpeter, a guitarist, bassist, and drummer develop Hancock's themes with such brilliance that this becomes a jazz record primarily and, only coincidentally, a film score. In addition, it has more programmatic variety and interest, despite the inclusion of the inevitable film score snippets, than you will find on most jazz LPs—particularly those that come from the part of the jazz world in which Hancock moves. J.S.W.

**RODGERS AND HART: By Jupiter.** Original 1967 Cast album. Robert Kaye, Irene Byatt, Bob Dishy, and chorus, vocals; orchestra, Milton Setzer, cond. *By Jupiter: Nobody's Heart: Ev'rything I've Got: Wait Till You See Her*; ten more. RCA Victor © LOC 1137, \$4.79; LSO 1137, \$5.79.

Any revival of a Rodgers and Hart show tends to emphasize the generally sorry state of our musical theatre, and this one is no exception. Not only was Hart one of the finest lyricists this country has ever developed, but he had a felicitous effect on Rodgers. Rodgers wrote better melodies when he worked with Hart than he ever did in his later (and, economically, more successful) collaboration with Oscar Hammerstein. Oddly enough, Hammerstein wrote better with Jerome Kern than he did with Rodgers. Such was the chemistry of Rodgers and Hammerstein that almost everything they touched turned to saccharine. Perhaps Hart's underlying bitterness was the reason for the success of their work: it kept his lyrics from becoming cloying. And Hart's wayward habits kept Rodgers, according to widespread testimony, in a constant state of frustrated irritation. An irritated man is unlikely to become cloying.

One of their brightest shows was *By Jupiter*, produced on Broadway in 1942 and revived off Broadway this year in a production staged by Christopher Hewett. As usual, we find embedded in it songs that have become part of America's life—*Wait Till You See Her*, the lovely *Nobody's Heart*, in which Hart's sentimentalism and flippancy are so well fused, and that amusing statement of sheer bitchery, *Ev'rything I've Got*.

The best singer in the cast is Robert Kaye: the others sing well enough, according to show standards, which aren't high. The album is well recorded. G.L.

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BY R.D. DARRELL

# THE TAPE DECK

**Those Clever Cassettes.** Nothing I had read about that Dark Horse of the new tape formats, the cassette, had quite prepared me for its minuscule size, the ingenuity of its design, and its ease of handling. Now, thanks to the loan of a Model 450 Norelco cassette recorder/player (an AC-operated, wooden-encased, stereo version of the Philips cassette system first introduced in a battery-operated portable mono version as the Carry-Corder) and to a batch of Musicassettes (classical as well as popular) from the first Philips/Mercury releases. I've experienced a kind of revelation.

Like the endless-loop 8- and 4-track CARtridges, the cassette format is presumably aimed particularly at a public which has not previously gone in for tape. Unlike the endless-loop systems, the cassette can be used in making simple home recordings as well as playing back commercially recorded tapes. For their intended purposes, it is hard to see how the cassettes could be more cleverly or economically designed. They stop automatically at the end of a side; they can be inserted, removed, and turned over with one hand; they are capable of really fast-forward and reverse motion; the tape itself would seem to be practically wear and tear proof; a little scale index shows at a glance approximately how much of a reel-side has been played (and some players, like the Model 450, have a counter for more exact location-determination). They have a unique advantage too in that they can be played back on mono-only cassette machines, including battery-operated portables. Even the problems of labeling, annotating, and packaging have been brilliantly solved: a stiff paper folder printed with an album jacket illustration and list of contents on one side and brief notes on the other is wrapped around the tiny cartridge before its insertion in a handsome plastic box.

I played my cassettes not only through the relatively small satellite speakers of

the Norelco 450 but also through my own big system amplifiers and speakers. In the first case performance certainly matched that of comparably sized open-reel tape equipment—and surpassed most of them in quietness of operation. In the second test, using the tape deck portion of the 450 to feed my usual rig, I found that the Musicassettes sounded notably better than I had ever expected—indeed markedly better than 1 $\frac{1}{8}$ -ips open-reel tapes I have heard in the past. I even went so far as to subject the very slow-speed cassettes to direct playback comparison with the same recorded programs in earlier open-reel 3 $\frac{3}{4}$ - and 7.5-ips editions—and discovered that in moderate-level playback of light music by relatively small ensembles, at least, there is surprisingly little audible difference.

The main disadvantages of the cassette in its present stage of technological development are its relatively high (by open-reel standards) surface noise and a frequency and dynamic range narrower than the high fidelity connoisseur will probably want. Yet the surface noise is smooth and even—in fact, it may not bother some listeners (women in particular) as much as that of the lower-level but higher-frequency surface noise of 7.5 tapes—and in any case it is less annoying than the pops and crackles of some disc surfaces. As for the lack of stratospheric highs and floor-shaking lows, their absence is not particularly apparent until one turns to large-scale orchestral works.

To get to some specifics: Dorati's famous Tchaikovsky *1812 Overture*, with its cannon and bells recording, comes off inadequately (Mercury MCR-4-94002, 42 min., \$5.98, including also Deems Taylor's spoken commentary and the *Capriccio italiano*). On the other hand, one of Mercury's most brilliant recordings, the "Balalaika Favorites" by the Osipov State Russian Folk Orchestra (MCR-4-94003, 50 min., \$5.98), comes off unexpectedly well: it is only by making A/B checks against the 7.5-ips open-reel edition that one realizes the transients aren't as sharply crisp and that the *ffs* lack full weight and impact. And in such lighter materials as the Swingle Singers' "Bach's Greatest Hits" (Philips PCR-4-610002, 33 min.), the Mystic Moods Orchestra's "One Stormy Night" (PCR-4-610001, 34 min.), and the sound track from *Black Orpheus* (Fontana FCR-4-69002, 38 min.), \$5.98 each, the cassettes sound quite satisfactory.

For the audio purist, then, the cassette format has something lacking—but if its technological progress turns out to be as rapid as its producers confidently predict, he is likely to be forced to change that verdict before too long. Meanwhile, the considerable number of tape machine manufacturers who have

already joined North American Philips (Norelco) in making cassette recording/player models available . . . the coming expansion of the repertory from a nucleus of Philips/Mercury releases to encompass those of many other recording companies . . . the notable success this medium already is achieving in Europe . . . all this combines to guarantee that the cassette medium is one to be reckoned with right now.

**Bach for a Desert Isle.** Of all the strange delusions in the world of art over the centuries, the mummification of Bach's *Art of Fugue* as a purely intellectual exercise is surely the silliest. In proof of which one has only to listen to this marvelous work—and now, at last, there are two performances on tape: one arranged and conducted by the late Hermann Scherchen for Westminster via General Recorded Tape (307, 3 $\frac{3}{4}$ -ips, double-play, 108 min., \$9.95); the other the more recent Münchinger/Stuttgart Chamber Orchestra version for London via Ampex (LCK 80181, 7.5-ips, double-play, 92 min., \$11.95). Since Bach didn't specify what instruments should be used, the scoring is a matter of choice, but I, for one, prefer small ensembles, like those employed in both these versions. They differ considerably in their emphasis on woodwinds and strings for the various individual fugues and canons, but each is effective in distinctive ways, with Scherchen's more frequent use of piquant woodwind coloring enhancing the markedly pronounced romanticism of his interpretative approach. Bachian purists will probably be better pleased by Münchinger's more straightforward yet by no means uneloquent readings.

Both performances are beautifully recorded—Scherchen's appropriately somewhat more vividly with wider dynamic contrasts, Münchinger's more sweetly and luminously. Both are well-nigh idly processed too, and I should emphasize the fact that the slower speed of the Westminster taping is no disadvantage for chamber music like this. However, to my mind London's 7.5-ips reel justifies its slightly greater cost by its inclusion of a provocatively written and fascinatingly illustrated 32-page annotation booklet by Ray Minshull—and perhaps also by its inclusion of two fugues for two harpsichords omitted in the Scherchen set. (The longer length of Scherchen's version is the result of this conductor's generally more deliberate tempos.)

For the top winner in a "music for a desert island" contest, Bach's *Kunst der Fuge* would be my unequivocal choice. Here is music that really could be listened to in solitude over the years without the fascination of its wonderful subtleties and complexities ever diminishing.



Norelco's Model 450: records and plays.

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**Availability Still  
Limited, But Number  
Of Models Grows**

The roster of video tape recorders runs from A to W which, for a new product form, is impressive enough. Although not all of the models listed here are readily available as yet, each has at least been demonstrated; and given the encouragement of an expanding market and the working out of production problems, there's every reason to believe that these, and more, will be in evidence at dealers' before long.

Ampex, of course, has several VTRs for sale. The sets closest to a "consumer model" concept are those in its 6000 series: prices start at just above \$1,000 and range up to about \$1,700 for the Model 6175, which includes a camera and a 21-inch television set made by Motorola but modified by Ampex for VTR use and normal TV viewing. The 7000 series, priced from \$3,150, is superficially similar but has higher specifications for both picture and sound. For professional use (or for people with \$50,000 in hand) there are also Ampex broadcast VTRs. The VTRs in the 6000 and 7000 series use 1-inch tape on a 9 $\frac{3}{4}$ -inch reel that runs at a speed of 9.6 inches per second.

Concord has announced two VTRs. Its Model 500 is a complete system, including camera, at \$1,500. Another \$110 gets you the VTR-600, which has slightly better video response. Both use  $\frac{1}{2}$ -inch tape on a 7-inch reel running at 12 ips.

General Electric's entry is the Model VC 941, a video deck with a GE-made TV monitor. Cost, \$1,250; camera kit extra. The video deck is the same as that in the Sony 2000 Series (see below)—it uses  $\frac{1}{2}$ -inch tape on a 7-inch reel running at 7.5 ips—but the TV set is larger.

Pretty much in the professional class is Norelco's EL-3400, although anyone who wants to spend about \$3,500 and wait some time for delivery can cart one home. This VTR uses 1-inch tape on a 9-inch reel and operates at 9 ips. While no TV monitor is supplied, late model TV sets can be adapted (by a qualified technician) to work with it.

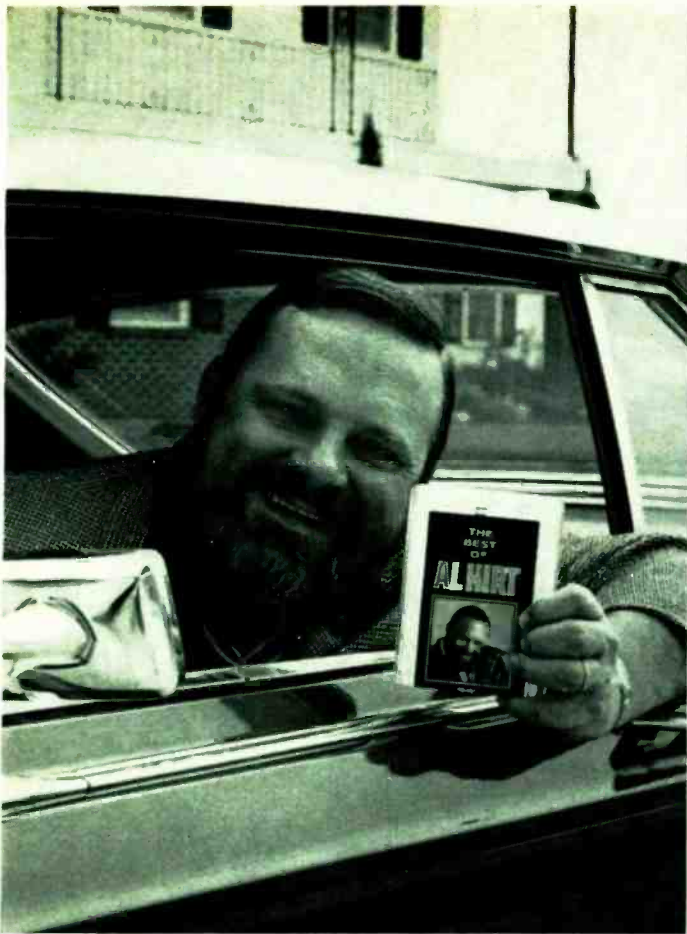
Panasonic's Model NV-7000, like the Concord, moves its 7-inch reel of  $\frac{1}{2}$ -inch tape at a speed of 12 ips. It also costs about the same as the Concord VTR-600 and includes camera and monitor set.

A Shibaden Model SV 700 recently entered the lists at just under \$1,300. This VTR uses  $\frac{1}{2}$ -inch tape on a 7-inch reel running at 7.5 ips. A TV monitor is included. There also is report of a \$10,000 Shibaden that specializes in slow-motion and color work.

Sony's 2000 series includes models that start at just under \$700 for a deck alone and go up to about \$1,400 for a complete system with camera and small TV monitor-receiver. All Sony models in this group use  $\frac{1}{2}$ -inch tape; reel size is 7 inches; tape speed is 7.5 ips.

Finally (at the time of this writing), there's the Wollensak VTR-150, priced at about \$1,500. This deck reportedly can be used with any TV set suitably modified. It runs at 7.5 ips, using  $\frac{1}{2}$ -inch tape on an 8-inch reel. A console version, Model VTR-15MC, has been announced at just under \$3,000; this includes a TV monitor, camera, and other accessories.

Many of the above companies plan to release color VTRs soon (more of which in a later column). And we can expect to hear about new brands still under development, such as the Fairchild, the Paco, the Westinghouse, the Sonic Vee, and a VTR being readied at Illinois Institute of Technology. From Japan, look for entries from Victor, Akai, Oki, Toshiba, and Sanyo. Better dust off your director's chair.



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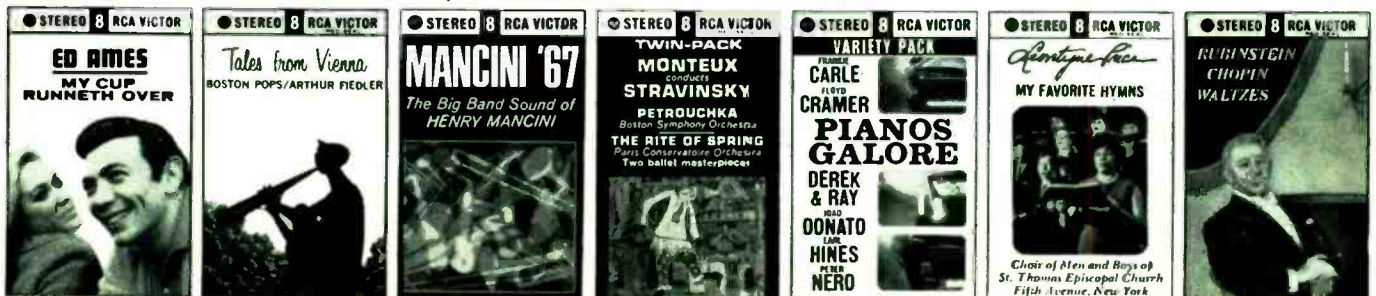
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COMPARE THESE NEW SHERWOOD S-7800-FET FEATURES AND SPECS! ALL-SILICON RELIABILITY. INSTAMATIC OUTPUT OVERLOAD PROTECTION CIRCUITRY. NOISE-THRESHOLD-GATED AUTOMATIC FM STEREO/MONO SWITCHING. FM STEREO LIGHT. ZERO-CENTER TUNING METER. FRONT-PANEL FM INTERCHANNEL HUSH ADJUSTMENT. MONO/STEREO SWITCH AND STEREO HEADPHONE JACK. ROCKER-ACTION SWITCHES FOR TAPE MONITOR. NOISE-FILTER. MAIN AND REMOTE SPEAKERS DISCONNECT. MUSIC POWER 140 WATTS (4 OHMS) @ 0.6% HARM DISTORTION. IM DISTORTION 0.1% @ 10 WATTS OR LESS. POWER BANDWIDTH 12-35,000 CPS. PHONO SENS. 1.8 MV. HUM AND NOISE (PHONO) -70 DB. FM SENS. (IHF) 1.8  $\mu$ V FOR 30 DB QUIETING. FM SIGNAL-TO-NOISE: 70 DB. FM CAPTURE RATIO: 2.4 DB. FM CROSS-MODULATION REJECTION -95DB. DRIFT  $\pm$  .01%. AM SENS. 2.0  $\mu$ V. AM BANDWIDTH 7.5 KC. 45 SILICON TRANSISTORS PLUS 16 SILICON DIODES AND RECTIFIERS. SIZE: 16 1/2 X 14 IN. DP.

# Does Sherwood use F. E. T.'s?



Did you think because Sherwood makes such beautiful receivers we would neglect Field-Effect-Transistor circuitry? The new Sherwood ALL-SILICON Model S-7800-FET FM/AM 140-Watt Receiver shown above has been specially designed for urban strong-signal locations.\* This ALL-SILICON receiver offers unexcelled FM reception in areas where powerful local stations can interfere with the reception of distant and weaker stations. The Model S-7800-FET also features two separate front-panel rocker switches for multiple speaker installations throughout your home. Write for complimentary copy of the new Multiple-Speaker Installation manual.

\*Specially-selected Field-Effect Transistors in RF and Mixer stages of S-7800-FET improves cross-modulation rejection almost 10 times (20 db)

S-7800-FET 140-watt FM-AM ALL-SILICON Receiver  
\$409.50 for custom mounting  
\$418.50 in walnut leatherette case  
\$437.50 in hand-rubbed walnut cabinet



*Sherwood*

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618. Write Dept. 511

CIRCLE 60 ON READER-SERVICE CARD

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