

# HIGH FIDELITY

OCTOBER 1969 60¢

## FEATURED RECORDINGS

Karajan's Siegfried  
20 Seraphim  
"Great Recordings"  
Bach on  
Japanese Instruments

## Georg Solti: His Parallel Careers How to Get Service on Japanese Components Bought Overseas

New  
Products  
for  
the  
New  
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# HIGH FIDELITY

VOL. 19 NO. 10 OCTOBER 1969

## music and musicians

HOW CAN I BECOME A WRITER FOR HIGH FIDELITY?  
Leonard Marcus

4 *A letter from the Editor*

BEHIND THE SCENES: LONDON AND LENOX, MASS.  
Edward Greenfield, Jack Hiemenz

26 *Bergonzi replaces Corelli, Horne replaces Minton . . . BSO replaces RCA with DGG*

SPEAKING OF RECORDS

34 *Readers tell what they would like recorded*

THE PARALLEL CAREERS OF GEORG SOLT  
George Movshon

66 *Chicago's new maestro speaks his mind*

THE LIFE AND TIMES OF BLIND ORANGE ADAMS  
Gene Lees

126 *A hoax confessed*

## audio and video

TOO HOT TO HANDLE

44 *HF answers your more incisive questions*

NEWS AND VIEWS

48 *Four-channel stereo . . . Switched-on Tureck*

NEW PRODUCTS FOR THE NEW DECADE  
Robert Long

54 *A survey of the latest components*

THE SCRUTABLE ORIENT  
Robert Angus

63 *How to get service on Japanese gear bought overseas*

EQUIPMENT REPORTS

73 *Bell & Howell 2295 tape recorder  
Fairfax C-150 and FX-100 speakers  
Kenwood TK-140X receiver*

## recordings

FEATURE REVIEWS

79 *Siegfried: Karajan's Ring now at three-quarter mark  
Seraphim's 20-disc "Great Recordings"*

CLASSICAL REVIEWS

86 *Japanese Bach . . . Kirchner's "electric" 3rd String Quartet*

IN BRIEF

120 *Capsule wrap-ups of new releases*

REPEAT PERFORMANCE  
Peter G. Davis

122 *Excerpts from London's Ring . . . Operatic Mario Lanza*

POP REVIEWS

128 *Synanon Choir's "rock-jazz cantata" . . . Nilsson's "Harry"*

JAZZ REVIEWS

134 *Jimmy Smith: a marvel . . . Rusty Detric and his men*

THE TAPE DECK  
R. D. Darrell

140 *Ride, sing, and dance with the classics on tape*

## etc.

LETTERS TO THE EDITOR

6 *Nielsen over Sibelius . . . Hair and Lees*

PRODUCT INFORMATION

35  
143 *An "at home" shopping service*

ADVERTISING INDEX

142

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## How Can I Become a Writer for HIGH FIDELITY?

DEAR READER:

Or should I say "Dear Writer?" For if my mail is any indication, most of you are at least hopeful authors. Ever since I promised, some months ago, to consider the above question, I have been deluged by its repetition. So, for those of you who have not yet sent me your letter, here are some representative excerpts from my replies to your predecessors, in the hope that one or more of them might fit your needs.

**TO THE HIGH SCHOOL GIRL IN JERSEY CITY:** Have your English teacher explain the rules of grammar to you and learn to spell.

**TO THE GENTLEMAN IN WALLA WALLA:** Buy a typewriter. If you have any future immortal prose scribbled on the back of an envelope, just make sure you're Abraham Lincoln.

**TO THE AUDIO EXPERT IN NEW HAVEN:** You seem to know what you are talking about, but not what you are trying to say—nor to whom you are saying it. Remember that most of our readers are not electronics technicians, but laymen who want to know how to get the best out of their home music systems, and who want to keep abreast of the latest developments in high fidelity. Then learn to construct clear English sentences, arrange them into logical paragraphs, and finally arrange the paragraphs so that they make illuminating points for the intelligent amateur (in its literal sense, lover) of good, faithful sound reproduction. If you can do these seemingly simple things, you will undoubtedly have no trouble at all in joining the relatively small group of audio writers who, treasured by audio editors, receive commissions from "consumer" magazines like ours.

**TO THE MUSIC TEACHER IN NEW YORK:** Double space; leave wide margins.

**TO THE GRADUATE STUDENT IN ANN ARBOR:** Study. Learn. Think. You write wittily, but you didn't teach me anything in your "trial review" that I couldn't have gotten from a textbook. Write reviews for your school paper or for a local publication. Then get in touch with me again in a year.

**TO THE MUSICIAN IN BERKELEY:** Use verbs other than *is*, *are*, and *was*.

**TO THE GENTLEMAN IN PHILADELPHIA:** You are correct. We generally do limit our reviewers' "field of expertise," if for no other reason than that we don't believe there is anybody who knows every recording in every category (not even Harris Goldsmith, even though we haven't stumped him yet). If you really do know more about the music and recordings of Richard Strauss than anyone else, please send me a batch of your published record reviews.

**TO THE ENGINEER IN SAN ANTONIO:** Thank you very much, but we're quite satisfied with CBS Laboratories.

\* \* \* \* \*

Next month we place the spotlight on FM with **THE STATE OF FM TODAY** and with the latest in our series on testing, **HOW TO JUDGE STEREO FM TUNERS**—which means, of course, the tuner sections of stereo receivers as well. November will also see the publication of an article originally planned and promised for this month: former Decca/London record producer and now BBC executive John Culshaw will discuss the possibilities of adding video to audio recordings in the home, **WHERE DO WE GO FROM HEAR?** And in our "Speaking of Records" column, cellist János Starker will discuss the favorite recordings in his collection.

*Leonard Marcus*

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## Letters

### Apologies to Handel-Haydn

Bernard Jacobson ["The 'In' Composers," July 1969] resorts to a strange kind of inverted logic when he attributes the popularity of Sibelius (whom he considers to be a "lesser composer" than Nielsen) to the apparently fortuitous circumstance "of having a conductor to champion your work." That Sibelius' music has been championed by not merely a conductor is evidenced by Jacobson's citing of three men—Koussevitzky, Beecham, and Bernstein—as responsible for keeping Sibelius before a public that would otherwise, if one reads between Jacobson's lines, be eager to forget his music.

Jacobson goes on to report only a "flickeringly alive" interest in Sibelius in the U.S., overlooking the frequency of performances and recordings by such conductors as Stokowski, Szell, and Ormandy. He notes a "decline" in Sibelius' popularity in England since Beecham's death, ignoring the fact that nearly all British conductors of note since Beecham—including Sargent, Boult, and Barbirolli—have been ardent Sibelians. I suppose that Jacobson also believes that on the continent nobody listens when Von Karajan conducts Sibelius.

Meanwhile, back to poor Nielsen, "having a thin time of it outside his native Denmark." Jacobson indicates that Nielsen's music was ignored all these years because "there were no Danish conductors of sufficient international standing to carry his message abroad, and no Beechams or Koussevitzkys came forward from other nations to further his reputation." Yet Sibelius didn't have to rely on "favorite son" performances by patriotic Finnish conductors; Sibelius' music has been an enduring source of pleasure for conductors and audiences outside of Finland.

May I suggest to Mr. Jacobson why no Beechams or Koussevitzkys, no Stokowskis, Szells, Ormandys, Boult's, Barbirollis, or Von Karajans "came forward" all these years to further Nielsen's reputation. Can it perhaps be that conductors and audiences had not yet begun to exhaust the masterworks of first and second rank composers (including Sibelius), and have only recently gotten around to exploring the third rate, the fourth rate, and Nielsen?

Michael P. Schulman,  
Brooklyn, N.Y.

Although I enjoyed Bernard Jacobson's entertaining article on the "In" composers, I was distressed at the kind of critical standard that permitted a reference to "the celebrated cheesemonger's shop" which in the early 1830s had "only recently yielded up the *St. Matthew Passion*." This cheesemonger's shop is celebrated only because of Pierre La Mure's highly fictionalized novel about Mendelssohn. Here instead is a brief excerpt

from Tovey's article on Mendelssohn in the *Encyclopedia Britannica* in which he describes Mendelssohn's first acquaintance with the work and how this eventually led to its revival: "At the age of twelve he had read Bach's *St. Matthew Passion* in the autograph in the royal library, and was so excited by it that his mother had a copy made for him as a birthday present."

Even more distressing is the description of Mendelssohn as a "timeserver." It would take a volume to refute this libel—and I should like to urge Mr. Jacobson to take the time to read any sound volume on Mendelssohn, such as Eric Werner's recent biography.

Ernest Lubin  
New York N.Y.

Although I have no wish to become embroiled in a musicological controversy over the recording of Bach's B minor Mass by the *Concentus Musicus*, the subject of opposing arguments by Clifford F. Gilmore and Paul Henry Lang in the July 1969 issue, I must protest the patently unfair and inaccurate reference to the Handel and Haydn Society which appeared in the concluding paragraph of Mr. Lang's critique: "If the Bethlehem Bach Choir and the Boston Handel and Haydn Society give us inflated Bach, Harnoncourt goes to the other extreme and offers deflated Bach."

Not many years ago, Mr. Lang joined battle in what began as a local controversy precipitated by the *Boston Globe* music critic, Michael Steinberg, when the latter took the Handel and Haydn Society to severe task for its performances of Handel's *Messiah*. In a letter published in the *Globe* at the height of the controversy, Mr. Lang praised Mr. Steinberg for doing in Boston what was "not only highly overdue but to the advantage even of the Handel and Haydn Society."

He was right! The Handel and Haydn Society had been perpetuating outmoded nineteenth-century choral traditions and was out of touch; but now it is Paul Henry Lang who is behind the times. He is obviously unaware of the fact that the Great Boston *Messiah* Controversy, in which he took an active part, helped to stimulate a critical reappraisal within the Handel and Haydn Society which led to the appointment of Thomas Dunn as music director and to a virtual revolution in the Society's artistic orientation, repertory, and performance practices.

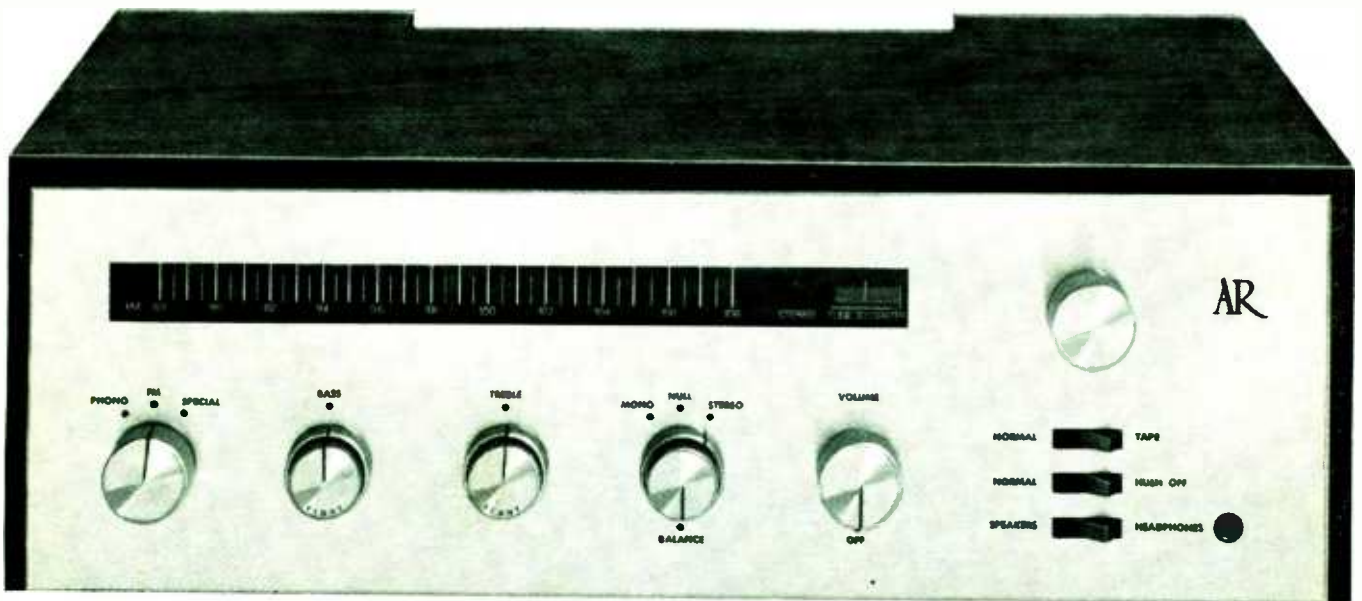
One can only hope that Mr. Lang will look with fresh insight at the exciting changes which have taken place in the ancient (founded in 1815) Handel and Haydn Society and rid himself of old prejudices about at least one old choral

Continued on page 10

HIGH FIDELITY MAGAZINE



## Acoustic Research announces its receiver.



\$420 suggested retail price  
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The design of the AR receiver employs every technical means available to provide FM reception and recorded music reproduction which we cannot improve in a way that listeners would hear. Receivers with less capability are plentiful; those beyond it would sound the same but cost more.

The preamplifier/power amplifier portion of our receiver circuit was completed first, and offered separately two years ago as the AR amplifier. **High Fidelity** magazine said that the AR amplifier was "an unqualified success, a truly excellent and unimpeachable amplifier, the more outstanding for its comparatively low price . . . The IM characteristics must be counted as the best we've ever seen." **Stereo Review** referred to its power as "staggering" and thought its price was "its most remarkable feature."

The rest of the AR receiver—an FM tuner circuit—has now been completed, and combined with a slightly improved version of our amplifier. A complete circuit description and complete performance curves are available free upon request.



### Acoustic Research Inc.

24 Thorndike Street, Cambridge, Massachusetts 02141

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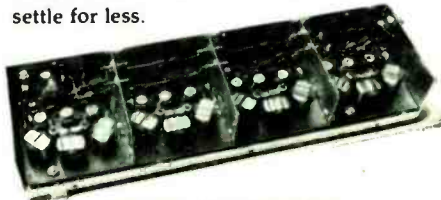
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The chief design engineer of a major competitor once said that no one even tries to compete with Marantz' redundant-design philosophy. Redundant designs are used in spacecraft and all advanced technology where it's vital to have foolproof reliability and performance.

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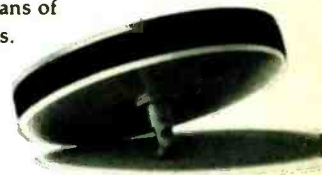
The "scope" also shows correct stereo phasing: that is, if the broadcasting transmitter or your other equipment is out of phase. And it lets you set up optimum stereo performance and reception to create a solid "wall" of sound.

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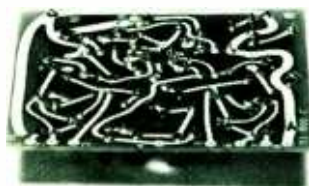
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In spite of what the ads say, you can't really "bring the concert hall into your home." For one thing, your listening room is too small. Its acoustics are different. And a true concert-hall sound level (in decibels) at home would deafen you.

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**marantz.**

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CIRCLE 48 ON READER-SERVICE CARD

## LETTERS

Continued from page 6

society. If he does, he will find much of interest, but he most certainly will not find "inflated Bach"—not even inflated Handel.

George E. Geyer  
President, Handel and  
Haydn Society  
Boston, Mass.

*Dr. Lang replies: Dr. Geyer has a legitimate complaint; I stand corrected and apologize for the slip. For a slip it was rather than a deliberate slight. The venerable Handel and Haydn Society represented the quaintest Victorian musical traditions for so long that its name became synonymous with stylistic anachronism. Listening to the meager forces of Harnoncourt's performance of the B minor Mass, I instinctively recalled the glorious phalanx of singers filling every square foot on the stage in Boston or New York (Oratorio Society) or Salt Lake City (Tabernacle Choir). But the name of Thomas Dunn is alone sufficient to indicate a reformed artistic policy in Boston, and if the other two choral societies have in the meantime also mended their ways, I shall be delighted to eat some more crow.*

### Hair and Mr. Lees

I read Gene Lees's "Hair In Europe" [July 1969] with as much patience as I

could summon for such a silly article. I am overwhelmed by the amount of negative press comment directed towards this worthy theatrical achievement by the same men who fail to comment on much of the pure musical dribble abounding on Broadway. Methinks that these people find it easier to get into print by jumping on the put-down-Hair-bandwagon—running scared but coming on strong. In fact, that may just be what *Hair* is all about.

Jerome N. Margolis  
Millbrook, N.Y.

I think Mr. Lees misses the point of *Hair*. He views the show only on a superficial level: arguments in favor of smoking pot, free sex, and nudity. No wonder he found the show trite! It has little to do directly with any of these issues. The show's message is for something far more encompassing—"freaking out." *Hair* demonstrates how ludicrous our society is and, if I understand the authors, man's only hope for peace with himself is to separate himself from society.

I object to the style of Mr. Lees's review. Personally, I do not care what John Lennon, Leonard Bernstein, and Gene Lees's superior friends think of *Hair*. Nor do I care what percentage of Mr. Lees's friends smoke pot, and I am insulted by his condescending tone. I do not know how Mr. Lees came to the conclusion that the music is dull. There is real beauty in several songs (*Easy to be Hard* and *Frank Mills*), unchallenged musical skill in certain others (such as *Walking in Space*), and some that are undeniably

effective (*The Flesh Failures*). I feel sorry for Mr. Lees and his calloused musician friends. As a musician of seventeen I have seen the show twice and heard the album dozens of times (the original cast recording is the only nonclassical album I own) and I find that the music, script, and plot exert a profound effect. Perhaps if Mr. Lees tried to be a little more honest with himself and a little less intent on displaying his sophistication, he might be a slightly more compassionate and understanding individual.

Stanley H. Birnbaum  
Rockville Center, N.Y.

Mr. Lees's "little old ladies from Iowa" who "go home and tch-tch about the naughtiness in *Hair*," certainly live a sheltered existence, but then, so does Mr. Lees. Although half the adults Mr. Lees knows "smoke grass, and have for years," they must be noticeably naïve if they believe, as Mr. Lees does, that the "adult" world is not "uptight about the issue"—unless, of course, their "adult" world excluded the 90 percent of a recent Time-Louis Harris Poll who associate drugs with "moral corruption and decay," or the 85 percent who "believe smoking marijuana leads to use of stronger drugs." That's pretty "uptight" and is particularly appalling to those of us away from cities peopled with Mr. Lees's "adults," or those of us facing prosecution for the issue "that has long since been won."

With this in mind, I regretfully must object to Mr. Lee's *Hair-is-passé* sophis-

Continued on page 12

# WILL I HEAR THE DIFFERENCE?

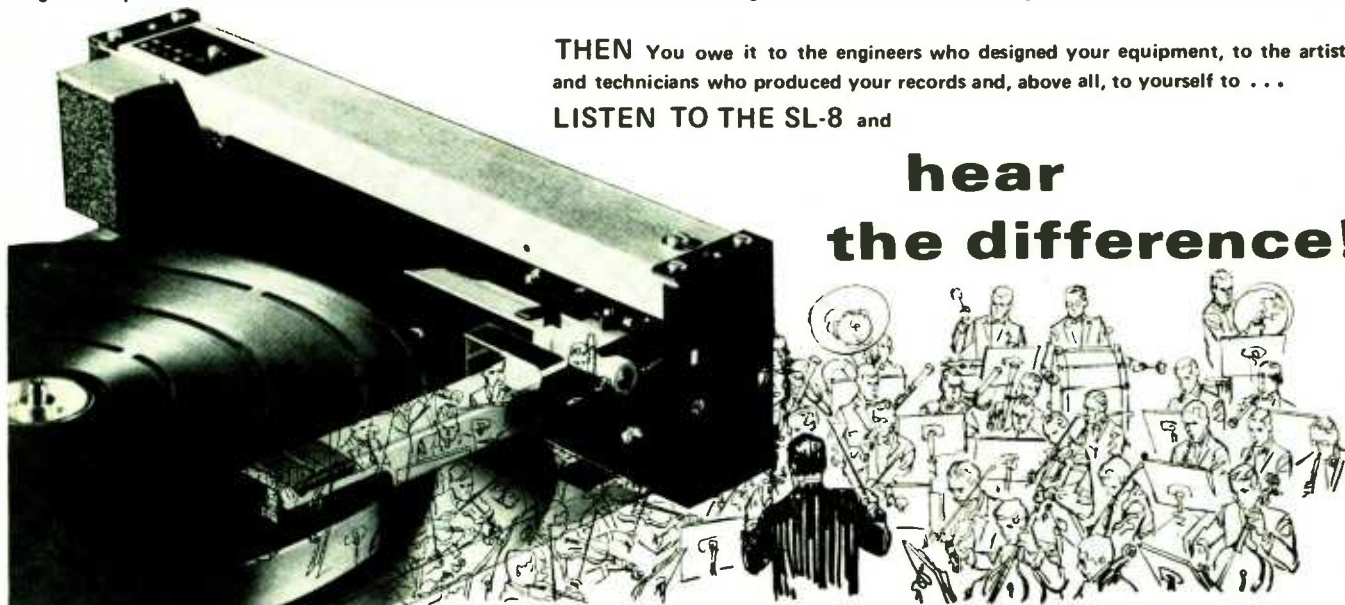
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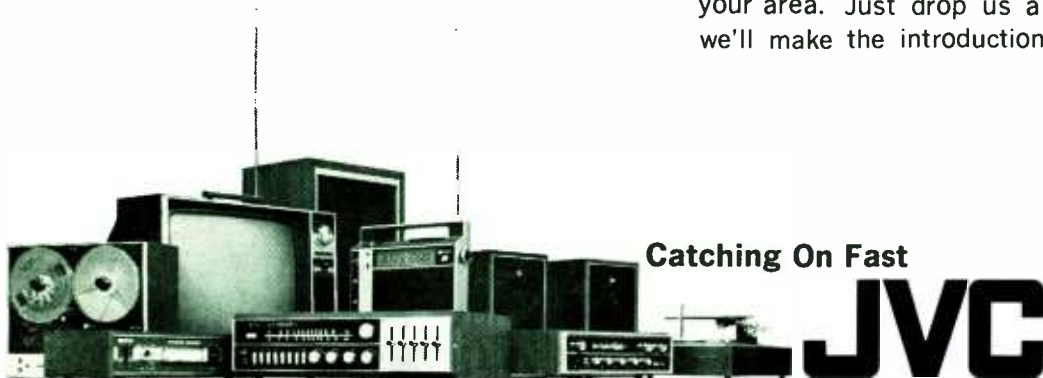
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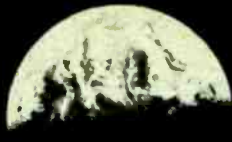


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LETTERS

Continued from page 10

tication in an otherwise fine review, and suggest that "corny," "ordinary," and musically monotonous *Hair* should be played repeatedly to the high percentage of politically powerful "little old ladies," if only because the message is socially redeeming.

Connie Borgschulte  
Miami, Fla.

I am sure you will not miss just one subscriber, but you will be one subscriber less when my subscription runs out. I've just read Gene Lees' article "Hair in Europe" [July 1969]. I don't want any of that sort of stuff coming into my home.

Richard B. Balmforth  
Boothbay Harbor, Me.

Colin Davis' Record Debut

I am a little surprised not to have seen any letters in your magazine regarding Harris Goldsmith's review in the February 1969 issue of Colin Davis' Victrola disc of Mozart Symphonies Nos. 29 and 39. While I wholly concur with his appraisal of this superb disc, I think your readers would find it an even more interesting proposition if its background were known—this disc does not, as Mr. Goldsmith implies, postdate Davis' LSO recording of No. 39. Recorded in the summer of 1959 by the World Record Club, this was Davis' first commercial recording, a fact well publicized at the time this side of the Atlantic!

Other recordings made by Davis for WRC at about the same time include Mozart's Symphony No. 34 and Oboe Concerto and a concert of music by Brahms (the *St. Anthony* Variations), Beethoven (*Fidelio* Overture), Mendelssohn (*Hebrides* Overture), and Wagner (*Siegfried Idyll*), all with the Sinfonia of London. Other interesting orchestral recordings in the WRC catalogue include Sir Arthur Bliss's *Checkmate* Ballet Suite (conducted by the composer), Grieg's *Peer Gynt* (Items 1 to 12!) with Alexander Gibson and the RPO, and a recording by Bliss of Holst's *Planets* Suite, variously advertised as being with RPO and LSO but never issued.

G.M. Edwards  
Sydney, England

Vox Vivaldi

In Shirley Fleming's review of Vivaldi's *L'Estro armonico*, Op. 3, she refers to "the old Vienna State Opera Chamber Orchestra version on Vox. . . ."

Vox did offer the first complete recording of the *L'Estro armonico* in 1950, with R. Barchet and the Stuttgart Pro Musica. However, the Vienna State Opera Chamber Orchestra recording is of much later vintage and was done by Vanguard. *George H. de Mendelssohn-Bartholdi* President, Vox Productions  
New York, N.Y.

Continued on page 16



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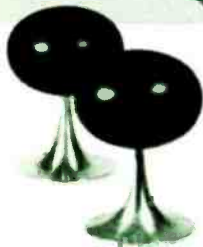
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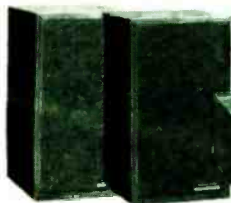
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## LETTERS

Continued from page 12

### Pianists of the Past

Mr. Edward Blickstein has written a most interesting article on Vladimir de Pachmann ["More Than a Clown," July 1969]. However, he failed to mention that the pianist made a series of piano rolls for the Duo-Art and Welte-Mignon reproducing pianos. De Pachmann's piano rolls may not be the best representation of his playing, but any serious student of the pianist should make a point of hearing them.

William Knorp  
Sausalito, Calif.

In reading Harris Goldsmith's article on the late Arthur Loesser ["A Great Pianist's Noncareer," July 1969] I was astonished by his reference to the "now defunct Educo label." Loesser did in fact make recordings for the Educo label, which is alive and well and living in California (P.O. Box 3006, Ventura, Calif. 93003, to be exact). Your readers may be interested to know that Mr. Loesser's performances of Bach's second and sixth *French Suites* and Beethoven's Sonata Op. 2, No. 3 are available on Educo 3041 at the cost of \$4.95. The pianist's recorded master lessons on these works are also to be found on Educo 5001 and 5002.

Apart from this lapse, Mr. Goldsmith is to be congratulated for his illuminating article on a great twentieth-century pianist.

Jan Blankenship  
Columbia, Mo.

Harris Goldsmith in his Planté "Piano Recital" review [July 1969], by quoting the record booklet's "*bien!*" as Planté's exclamation at the conclusion of Chopin's Etude, missed some good humor.

Planté, after clumping accurately through the C major Etude, misses a slew of notes going up the last line. To my ears, he utters what any red-blooded Frenchman would utter, a resounding "*merde!*" which can be translated—but you probably won't.

Dean M. Elder  
Dix Hills, N.Y.

Cassell's New French Dictionary translates it as: "(indec.) Excrement (of man and animals)."

### McCormack's Rhythm

In his excellent review of the recent RCA Victrola John McCormack reissue [May 1969], David Hamilton makes a point about the famous tenor's inexactitude in rhythmic detail by flattening out the dotted rhythms. However, Mr. Hamilton may be interested to know that this was a deliberate effect practiced by many of the great singers of that era—Battistini and Patti for instance. There are some remarkable examples of it in the latter's recording of "*Voi che sapete.*" The sub-

Continued on page 22



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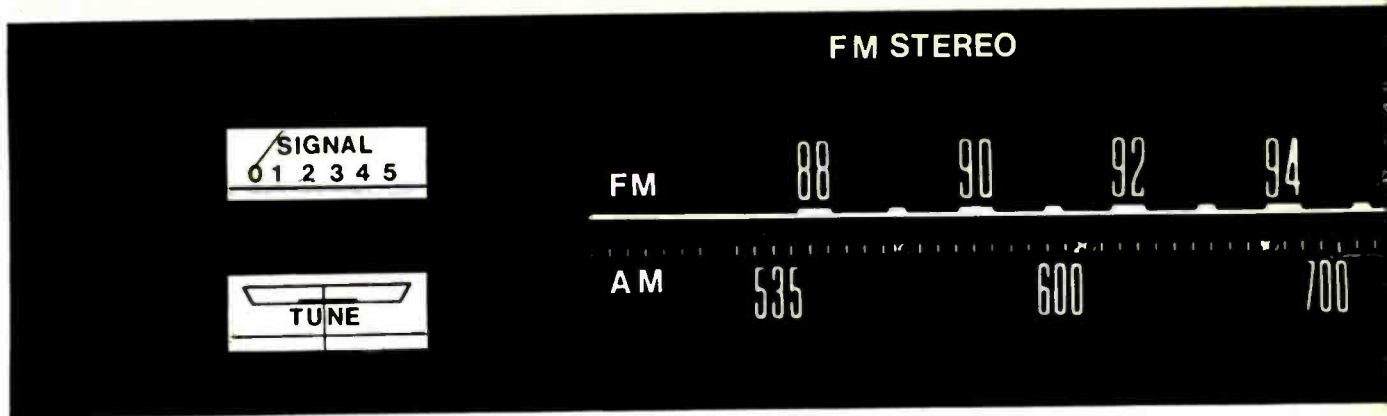
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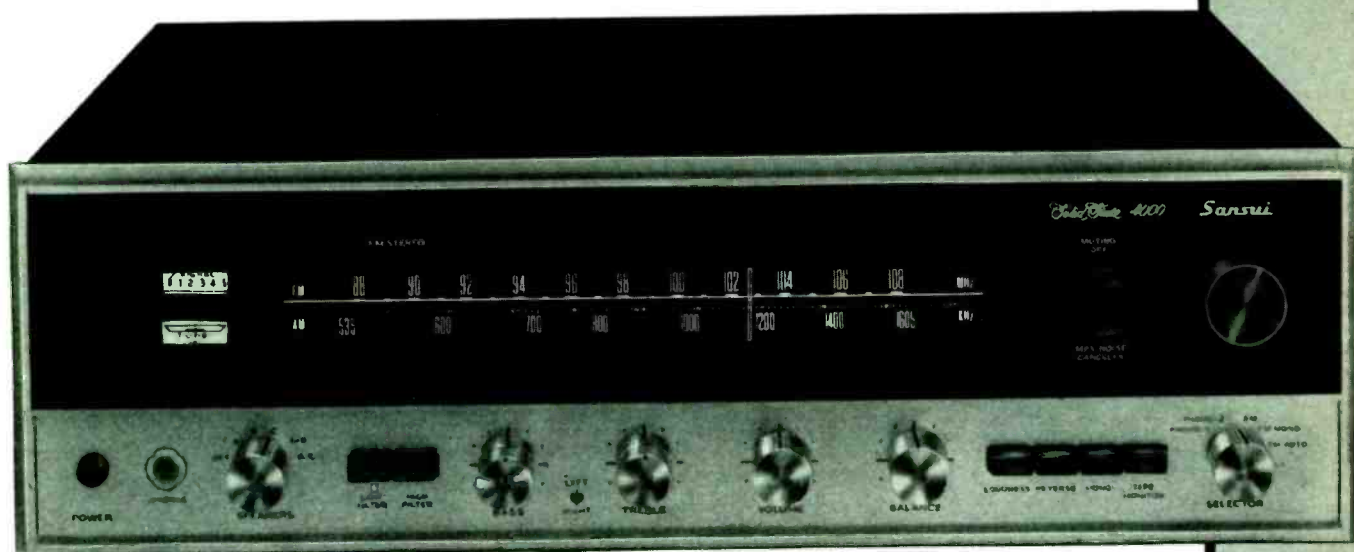
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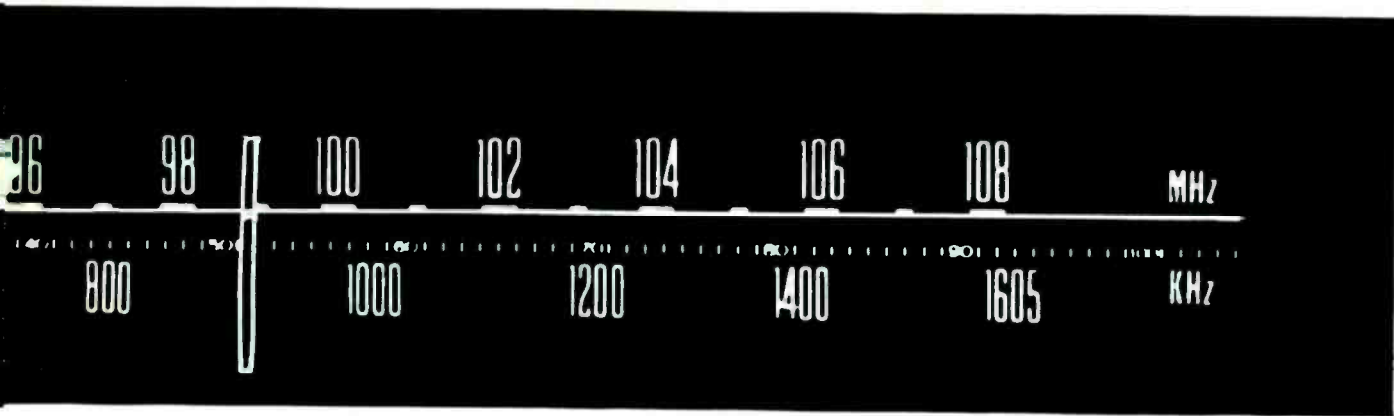


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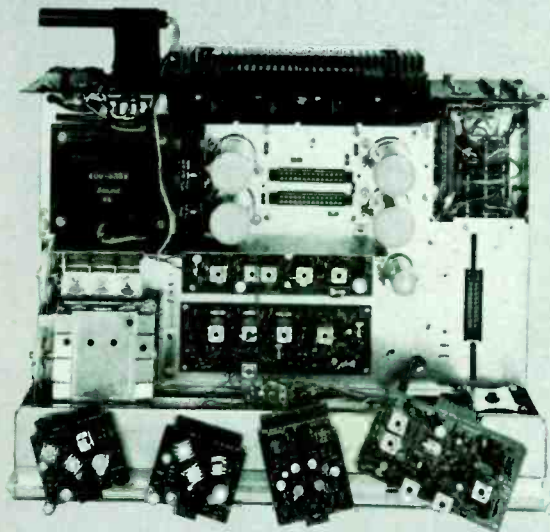
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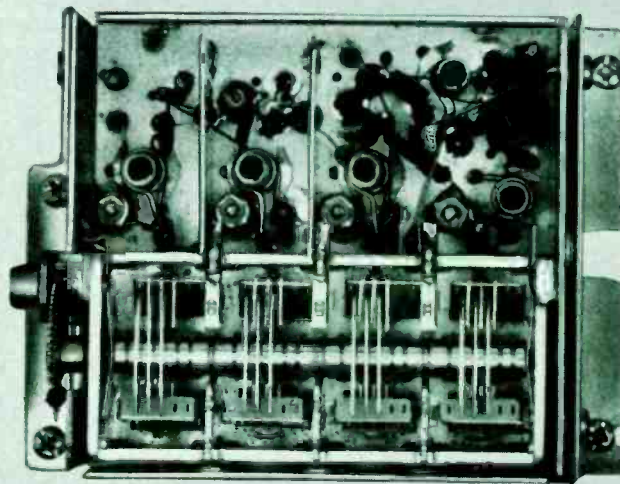
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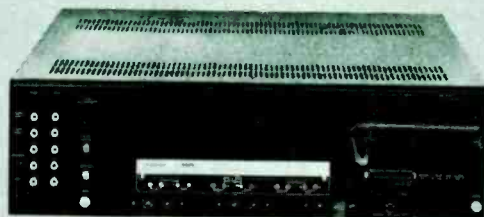
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**LETTERS**

*Continued from page 16*

ject is gone into very thoroughly by the nineteenth-century singing teacher Manuel Garcia II, in the second volume of his famous treatise *The Art of Song*. Evidently such practices were as traditional in the interpretation of the bel canto repertory as appoggiaturas, also dealt with at length by Garcia.

*Michael Scott*  
Artistic Director,  
London Opera Society  
London, England

**Poor Man's Music**

That "Poor Man's Glossary of Audio

Terms" [July 1969] is a cry that is irresistible to a pun-loving musician like me. Here in answer is a "PMG of Musical Terms." Megahertz, indeed!

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- Descant—Crawls into your typewriter.
- Diatonic—Metrecal.
- Doloroso—The last one of summer.
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In "Speaking of Records" [Aug. 1969], William Zakariassen tells us that composer Humphrey Searle was eaten by a lion. If poor Mr. Searle met his fate early in the morning, I assume he must be considered Lion's Breakfast Searle.

*Elizabeth Bessaraboff*  
New York, N.Y.

**Paganini and "Harold"**

Harris Goldsmith's review of Berlioz' *Harold in Italy* [Aug. 1969] does not tell the whole story and could leave the wrong impression in the minds of readers.

Paganini was unhappy with the first sketches of what he hoped would be a concerto for viola. Therefore his remarks and Berlioz' reply were understandable. However, when Paganini heard the work as Berlioz finally conceived it, "he knelt before Berlioz, whom he now regarded as the true successor of Beethoven." Paganini also sent a gift of 20,000 francs to Berlioz. Although there is some question about the donor (Paganini was quite stingy and the gift could have come from a philanthropist who was aware of Berlioz' financial problems), Paganini was at least a willing go-between. By omitting this piece of the story, readers may be led to believe that Berlioz and Paganini parted enemies. We should give Paganini credit for suggesting the work. In fact, an important part for solo viola, representing the dreamer Harold, did remain of the original idea suggested by Paganini.

If Paganini must be mentioned in connection with *Harold in Italy* (and he must), it would be best to tell the whole story.

*Saul Kruger*  
Silver Springs, Md.



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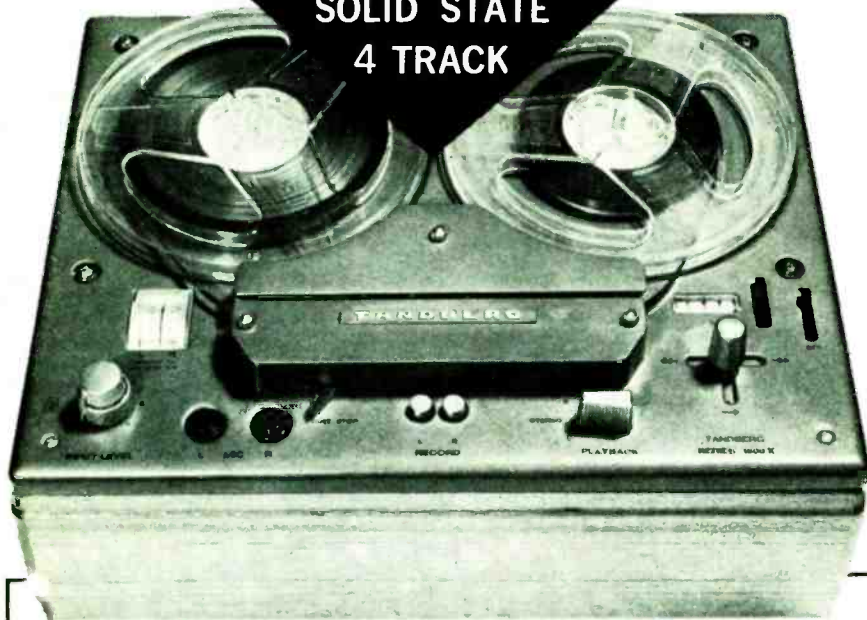
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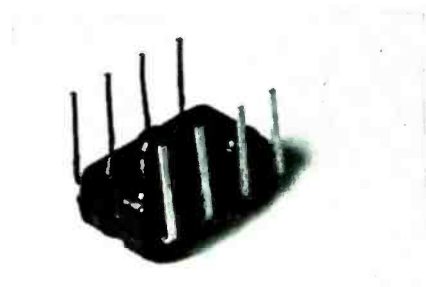
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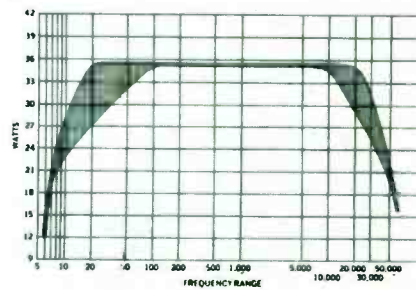
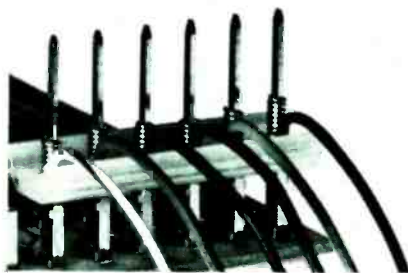
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# behind the scenes



Carlo Bergonzi

Reports from  
the International  
Recording Centers

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## LONDON

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### Projects Operatic

Exit Franco Corelli from EMI's *Forza del destino* barely a week before sessions were due to begin at Watford Town Hall: enter promptly—to the rapture of EMI's executives who had been planning the project for years—Carlo Bergonzi. When Corelli's defection was discovered, it looked as though the recording would have to be postponed, and even with Bergonzi signed and ready to sing, there were anxious moments while new session schedules were worked out. Luckily, *Forza* contains long periods when the principals do not all appear together, which made the problems a little easier.

Martina Arroyo—only recently discovered by Londoners—sings the Leonora, and besides Bergonzi the rest of the cast includes Piero Cappuccilli, Bianca-Maria Casoni, Geraint Evans, and Ruggero Raimondi. Lamberto Gardelli conducts the Royal Philharmonic with the Ambrosian Opera Chorus.

Decca/London's latest opera project, recorded over the same period, was Gluck's *Orfeo* with Georg Solti conducting a performance based on the new Covent Garden production but with a different cast. The Covent Garden Orchestra and Chorus were at Kingsway Hall for the sessions, but in place of Yvonne Minton in the title role—Covent Garden's *Orfeo*—Decca/London had chosen Marilyn Horne, supported by Pilar Lorengar and Helen Donath.

I attended the final session, which came at the very end of two weeks of intensive work. As I entered Kingsway, the orchestra was playing the soothing strains of the *Dance of the Blessed Spirits* with the Covent Garden flutist floating serenely in Elysian bliss. Not so Elysian a moment later when, after the playback, Ray Minshull, Decca/London's principal recording manager, called us all back to reality with a sharp reminder. "We have to finish in fifty-seven minutes—the whole opera!"

And finish they did, reserving for the very last that passage which for me is the supreme moment in any performance

of Gluck's opera; the words "*Euridice n'è piu*" in the recitative which accompanies the aria "*Chiamo il mio ben.*" During the aria, Minshull at the elbow of engineer Gordon Parry, warned his colleagues of the approaching bars marked "echo" in the score, for the control panel had a special combination lined up to capture this effect. It should sound very beautiful in the finished record. Unfortunately, one of the softest passages was spoiled by low-flying aircraft. "Mr. Von Karajan in his private plane," suggested Minshull with pretended bitterness.

After that only a few retakes were left. The most spectacular was a coloratura passage from the middle of the florid aria "*Addio, addio,*" a later interpolation by the composer. Marilyn Horne launched into this hair-raising flurry of notes with complete assurance, but after a few moments Minshull stopped her. He and his engineers had noted that her voice seemed to show a discrepancy of tone color from the sound recorded the day before. They tried to explain the quality they wanted—"an open sound," suggested Minshull. With precisely the same assurance as before, Miss Horne produced exactly what was required. The result was so spectacular that the Covent Garden players applauded warmly. "See you in *Norma!*" she said chattily as she thanked them and departed.

**Musical Marriage.** Marilyn Horne was again hard at work for Decca/London in Kingsway Hall only a few days later when, with her husband Henry Lewis and the Royal Philharmonic, she recorded Mahler's *Kindertotenlieder* and Wagner's *Wesendoncklieder*. She strongly resisted my suggestion that this is rare repertory for her: even now she performs more on the concert stage than in the opera house. Only two days before the first session she had sung the Mahler with the same accompanists at the Royal Festival Hall. Also at that concert Henry Lewis had conducted Beethoven's *Pastoral* Symphony, and this too was being recorded at Kingsway in the same week—but with a different crew of engineers. Tony

*Continued on page 30*



Marilyn Horne

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**BEHIND THE SCENES**

*Continued from page 26*

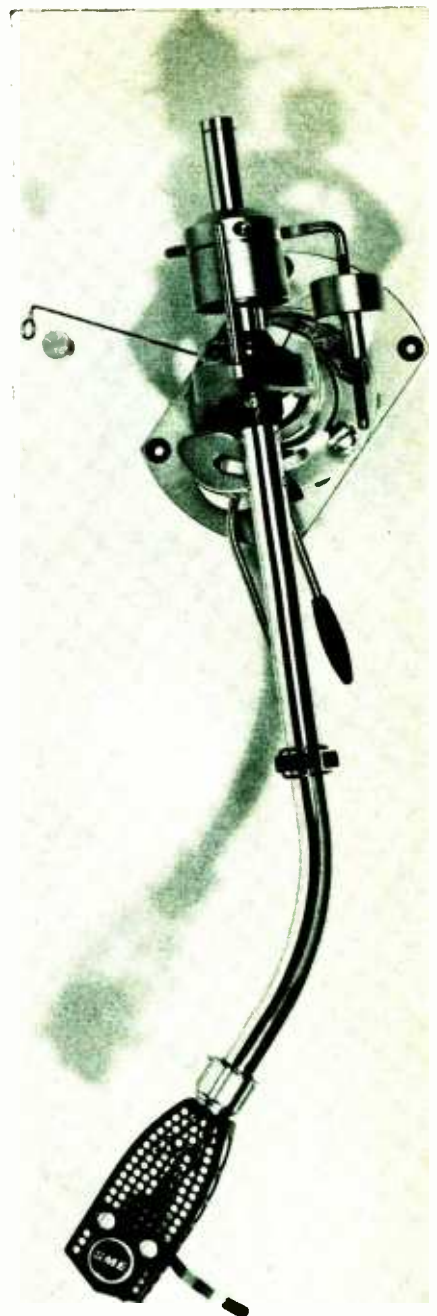
D'Amato and his Phase-4 men were giving Beethoven their special treatment. No exposition repeat in the first movement, Lewis explained; the return to the opening strikes him as awkward. When he made the record the day after the concert he was feeling peeved about one particularly trite comment from a critic. "Why shouldn't a Negro from California give a slow, relaxed reading of the *Pastoral*?" he asked.

**Return of the Virtuoso.** Yehudi Menuhin has just completed what must be his most challenging recording assignment in years: William Walton's Violin Concerto, the fiendishly difficult work that was written in 1939 with Heifetz' pyrotechnical genius in mind. Just a year ago Menuhin recorded the Walton Viola Concerto with the composer conducting the New Philharmonia, and the Violin Concerto will be coupled with that gentler work. Menuhin allowed himself a full year to prepare the later work, for he has never performed it in public, and he himself was acutely aware that everyone would naturally compare his virtuoso prowess with Heifetz'.

This time Sir William was in charge of the London Symphony, and with his astonishingly economical conducting style led the players crisply through his jagged rhythms. For the final session, which I attended, Menuhin was in peak condition, firmly in the center of the note for Walton's dreamily romantic melodies and apparently undaunted by the passages of double- and triple-stopped scraping. When so much has been said about Menuhin's fall from form as a virtuoso, it was good to see him showing off with such enthusiasm. And during this concluding session (inevitably involving some "patching up" on what had been done before), the proportion of fireworks was high. Menuhin knew exactly which sections he wanted to do again, and work began on the Concerto's final measure.

"Follow me," suggested Sir William gently to Menuhin when the end of one solo passage brought problems of co-ordination. "I'll behave," promised the soloist laughing. Though it was Menuhin who made most of the suggestions, Sir William did point to the trio of the Scherzo with a hint: "You might let up a little." Yehudi readily agreed: "But don't tell them," he said, pointing at the orchestra: "they're already holding back." The EMI recording manager, Kinloch Anderson, then had to object to one take on the grounds that Menuhin had sniffed. "A sniff or a sigh?" queried the great violinist with genuine concern, then shrugged his shoulders when it was voted a sniff. "Oh, it's the best thing to do in times of crisis," he concluded.

Sir William had one comment on the Concerto itself in reply to Kinloch Anderson, who confessed that he had a special nostalgic attachment to the work: during the war he had played the early Heifetz records repeatedly, tensely waiting for the



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fighting to begin. "That's what it's all about," commented the composer.

EDWARD GREENFIELD

## LENOX, MASSACHUSETTS

### DGG and Boston

As if the Philadelphia Orchestra's change-over from Columbia to RCA had not been sufficiently startling, we now learn of another big-league exodus in the making. The Boston Symphony and the Boston Pops Orchestras, noted for their long-standing and prolific affiliation with RCA, have announced their plans to record exclusively for the Deutsche Grammophon Gesellschaft label at the conclusion of their present contract with RCA in August 1970.

DGG is no sluggard in recording outside its home country. Witness the recordings made in Poland, or in the Eastern European countries, or, most recently, at the Fonogram studios in Madrid (reported in HF Aug. 1969, "Behind the Scenes"). But their hands-across-the-sea collaboration with the BSO and the Pops gives them what they previously lacked—a tie-in with a major American ensemble. The recordings are to be made in Boston's Symphony Hall, as they were for RCA; but the engineers will be DGG's German team.

The ending of the BSO-RCA union doubtlessly resulted from a number of factors. It is no secret, for instance, that sales of BSO recordings have in recent years been poor in comparison to other major orchestras. Meanwhile, RCA is going all-out in promoting its new Philadelphia Orchestra series.

In view of all this, and with the BSO-RCA contract drawing to a close, one might anticipate a slowdown in recording activity for the Bostonians during the next ten months. It will be a well-deserved rest for the country's most notoriously overworked orchestra.

Nothing definite has been announced regarding what projects the orchestra will undertake when it switches to DGG, but the likelihood seems good of cross-fertilization between it and DGG's roster of star conductors, which includes Kubelik, Maazel, Böhm, and Karajan. One DGG representative contacted was Jerry Schoenbaum, President of Polydor, Inc. (DGG's American affiliate). Mr. Schoenbaum did not mention any specific projects for the Bostonians, but he did express hope that certain gaps in the DGG catalog might be filled—one possibility being music by American composers. He also expressed hope that the Pops albums might widen DGG's network of distribution.

One hopes he is right on both counts. One also hopes that DGG will look over some of the BSO's more interesting past ventures with a view towards possible recording—such ventures as the original versions of *Fidelio* and *Ariadne auf Naxos*. Or Schumann's *Scenes from Goethe's Faust*—a performance which included Beverly Sills and Hermann Prey and has become one of the prizes on the noncommercial market. JACK HIEMENZ

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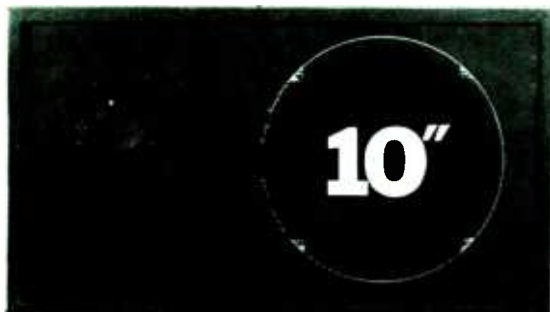
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CIRCLE 14 ON READER-SERVICE CARD

# speaking of records

Commenting on Royal S. Brown's Shostakovich discography three months earlier, reader Charles Mitchell, in our July "Letters" column, drew attention to the fact that both the Shostakovich Eighth and Borodin First symphonies were sorely in need of adequate recorded performances. He suggested that our reviewers compile lists of works that require immediate phonographic attention and we added a postscript asking our readers for their ideas.

Judging by the voluminous response from all over the country, this call struck a sympathetic chord: obviously, a lively demand exists for out-of-the-way fare among many classical collectors. This month's "Speaking of Records" offers a selection from our readers' suggestions—record companies, please take note.

## ... from New York

First of all, there are two other Russian works that I would welcome: the Kalinnikov First Symphony and Glinka's *Ruslan and Ludmilla*. Surely Melodiya could assemble the forces to record these two items in the U.S.S.R.

Secondly, two French works that I miss are the Dukas Symphony in C and the D'Indy Second Symphony, once a favorite of Pierre Monteux. Since we are unfortunately without the services of Messrs. Monteux, Munch, Ansermet, and Cluytens, I'd like to nominate Jean Fournet, whom I've always felt to be a tremendously underrated conductor.

Thirdly, in this day of duplicate Ring cycles, can we not have recordings of Vaughan Williams' *Hugh the Drover* and Delius' *A Village Romeo and Juliet*? I would gladly settle for a reissue of the Beecham performance of the latter.

Finally—and this is really a pet peeve of mine—why has there never been, either on 78, 33, tape, disc, cylinder, or what have you, a performance of Sibelius' *Kullervo*? Jussi Jalas, Sibelius' son-in-law, has given this work in concert; perhaps Westminster might be able to spare him from producing oom-pah-pah operatic accompaniments long enough to record this important work.

Edwin R. Kammin

## ... from Reading, Penna.

One piano work that should have been recorded years ago is Leopold Godowsky's Passacaglia, based on the opening theme from Schubert's *Unfinished*. Sure, the piece is difficult (I believe Horowitz once said it couldn't be played with less than twenty fingers); but it certainly could be played with ease by men like John Ogdon, who has tackled the Busoni Concerto, or Earl Wild, who recorded one of Godowsky's fiendish waltz paraphrases. It would be a refreshing change, at least, from onslaughts of such pre-baroque miracles as Concerto No. 5, 693 for Gong and Slide Rule by Giovanni Matzarelli, etc.

Jeffrey Eschleman

## ... from Northfield, Ill.

Vaughan Williams' *Benedicite* is a stunning work that should certainly be recorded. I would also suggest almost anything by the late Leo Sowerby. He was unquestionably America's greatest composer of organ music and deserves

far better treatment from record companies. Also, a selection of his marvelous chamber music would be a welcome addition to the recorded repertoire. Glière's *Ilya Murometz* may be an old warhorse, but it still makes effective listening and deserves a really good modern recording by an excellent orchestra with a sympathetic conductor.

Charles E. Dowd

## ... from Waipahu, Hawaii

May I respectfully submit the following—nothing odd-ball, but all major works by major composers (I think): Musorgsky's own version (1871) of *Boris Godunov*; Puccini's *Mass*; Elliott Carter's Quartet No. 2, with the correct seating of the players; Barber's *Prayers of Kierkegaard*; Casal's *El Pesebre*; Schubert's operas and operettas, a startling gap; anything at all by Felipe Pedrell; Shostakovich's Preludes and Fugues, Op. 87 (it's on almost every musician's piano, but still needs an integral recording); Britten's Suites for Solo Cello (Rostropovich, of course); Falla's *Atlántida*, as edited by Halfiter; Wagner's *Rienzi*; Indian music at full length, by Ali Akbar Khan (this has generally been available only in twenty-minute bits, which seriously distorts the music, and even the master's recent forty-minute recording is a compromise, splendid as it is).

Unrealistic? Sure. But if one asks, there's at least a chance of striking a chord somewhere. The shortness of this list is in part a tribute to the record companies for the many treasures which they have made available to us.

Peter Morse

## ... from San Francisco

How about a new recording of Paul Dukas' Symphony in C? It would need a far more imaginative conductor and a better orchestra than Georges Sébastian and the Cologne Radio Orchestra on the currently available, poorly recorded Urania disc. The Symphony is an uneven composition, to be sure, but it has an engaging fresh and youthful quality—especially when compared to a more popular work like Saint-Saëns' pale-dry *Organ* Symphony. Then, too, perhaps Raymond Lewenthal or John Ogdon could be persuaded to look into Dukas' E flat minor Piano Sonata or the Variations, Interlude, and Finale. Artur Schnabel should record Karol Szymanowski's *Symphonic*

*Concertante* for piano and orchestra or even some of the composer's solo piano music, which is highly rated by Abram Chasins in his book *Speaking of Pianists*.

Gregory Fein

## ... from Milwaukee

Here is a plea for some admittedly low fidelity orchestral recordings, but of great artistic and historic interest, that have never been transferred to LP. At low cost to the companies involved, we should be able to obtain such interred treasures as: Glazunov conducting his *The Seasons*; Elgar conducting his Cello Concerto (Beatrice Harrison was the cellist); Holst conducting *The Planets*; Rachmaninoff conducting the Philadelphia Orchestra in his Third Symphony; Beecham conducting the original Royal Philharmonic in Atterberg's neurotically eclectic Symphony in C; Vaughan Williams conducting his Symphony No. 4.

These all have acceptable sonics. So how about it, Columbia and Victor?

William E. Schultz, DDS, MPH

## ... from Evanston, Ill.

Here are a few works that I would like to plug for: Marc-Antoine Charpentier's *Judicium Salomonis*; Dunstable's *Missa Rex Saeculorum*; Alessandro Scarlatti's *Miridate Eupatore*; Frescobaldi's organ toccatas; Handel's *Radamisto*; Schumann's Scenes from *Faust*; Donizetti's *Maria Stuarda*; Meyerbeer's *L'Africaine*; Verdi's *I Vespri Siciliani* and *I Due Foscari*; Reger's Introduction, Passacaglia, and Fugue, Op. 127; Sowerby's *Organ* Symphony; and Delius' *A Mass of Life*.

P. L. Forstall

## ... from River Rouge, Mich.

I could probably compile a book of musical works that I would enjoy hearing on disc, such as Raff's Symphony No. 5; Hartmann's Symphony No. 7; Zemlinsky's *Lyrische Symphonies*; Reger's *Symphonisches Prolog*; Koechlin's *L'Abbaye* for Organ, Chorus, and Orchestra; D'Indy's Symphony No. 3; Respighi's *Sinfonia drammatica*; Malipiero's *Impressioni drammatiche*; Malipiero's *Impressioni dal Vero*; Liszt's *Saint Elizabeth* oratorio; Rubinstein's *Ocean* Symphony; Rubbra's Symphony No. 7; Bax's Symphony No. 5; and Spohr's Symphony No. 4.

Also the following operas would be nice to have on disc: Marschner's *Hans Heiling*; Pfitzner's *Palestrina*; Strauss's *Die Aegyptische Helena*; Ginastera's *Don Rodrigo*; Pizzetti's *Murder in the Cathedral*; Busoni's *Doktor Faust*; Dallapiccola's *Il Prigioniero*; Hindemith's *Sancta Susanna*; Shostakovich's *The Nose*; Falla's *Atlántida*; and Taylor's *Peter Ibbetson*.

Mark Cole

## ... from Providence

I have for several years kept a mental list based on performances I've heard (live or broadcast) of unrecorded or inadequately recorded works which have given me, and I presume others, much pleasure. Here they are. With the Boston Symphony I would like to see Strauss's *Ariadne auf Naxos* on disc—the original

Continued on page 40



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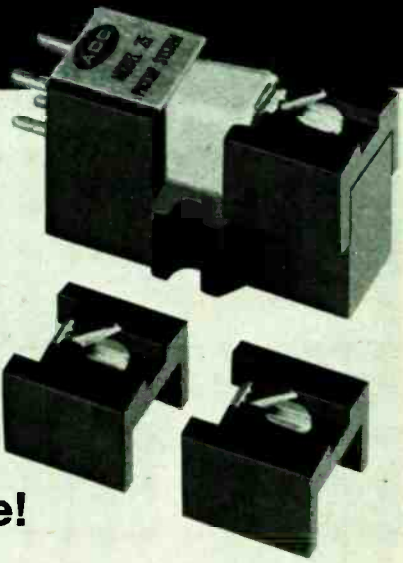
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CIRCLE 4 ON READER-SERVICE CARD

## speaking of records

Continued from page 34

version as performed last season with Beverly Sills—and Hindemith's *Der Schwanendreher* with the orchestra's first violinist, Burton Fine, as soloist. Leopold Stokowski and the American Symphony Orchestra would be a fine choice to redo Ruggles' *Sun Treader*, and we badly need the original jazz band version of Gershwin's *Rhapsody in Blue*, perhaps with the Washington National Symphony under Howard Mitchell. [Antal Dorati has replaced Mr. Mitchell as conductor of the National Symphony—Ed.]

As a chamber music enthusiast, I might add these works: the Borodin Quartet No. 1 (played by—who else?—the Borodin Quartet); the three String Quartets and Piano Trio of Tchaikovsky; the Ravel Duo for Violin and Cello; and the Mendelssohn String Quintets.

Eric P. Godfrey

### ... from San Diego

I would pay a hundred bucks for a Bernstein/Stern account of Carl Nielsen's Violin Concerto and E. Power Biggs playing the organ masterpieces. And please, Columbia Masterworks, don't leave the last half of the Nielsen symphonic discography incomplete! Many of us are waiting for Mr. Bernstein's version of the Fourth Symphony, *The Inextinguishable*. His recordings of the Third and the Fifth Symphonies, and the Flute and Clarinet Concertos are ample sonic justification for such a hope.

I'm also surprised that Bernstein never recorded the symphonies of Bruckner, especially the Seventh and the Ninth.

Anthony L. Price

### ... from Chicago

Despite many recordings, Shostakovich is among the most poorly represented composers in the catalogue as far as acceptable performances are concerned. Since the best recordings of his First, Eighth, Ninth, Tenth, and Twelfth Symphonies are either unavailable or nonexistent, I believe that these works should be seriously considered for immediate attention. We also lack recordings of some of Shostakovich's most important works from his early and late periods: the opera *The Nose*, the Piano Trio No. 1, the Second Cello Concerto, and for piano, the *Three Fantastic Dances*, Sonata No. 1, and *Aphorisms*. A recording, perhaps with Mstislav Rostropovich, of the composer's revision of the Schumann Cello Concerto might prove interesting.

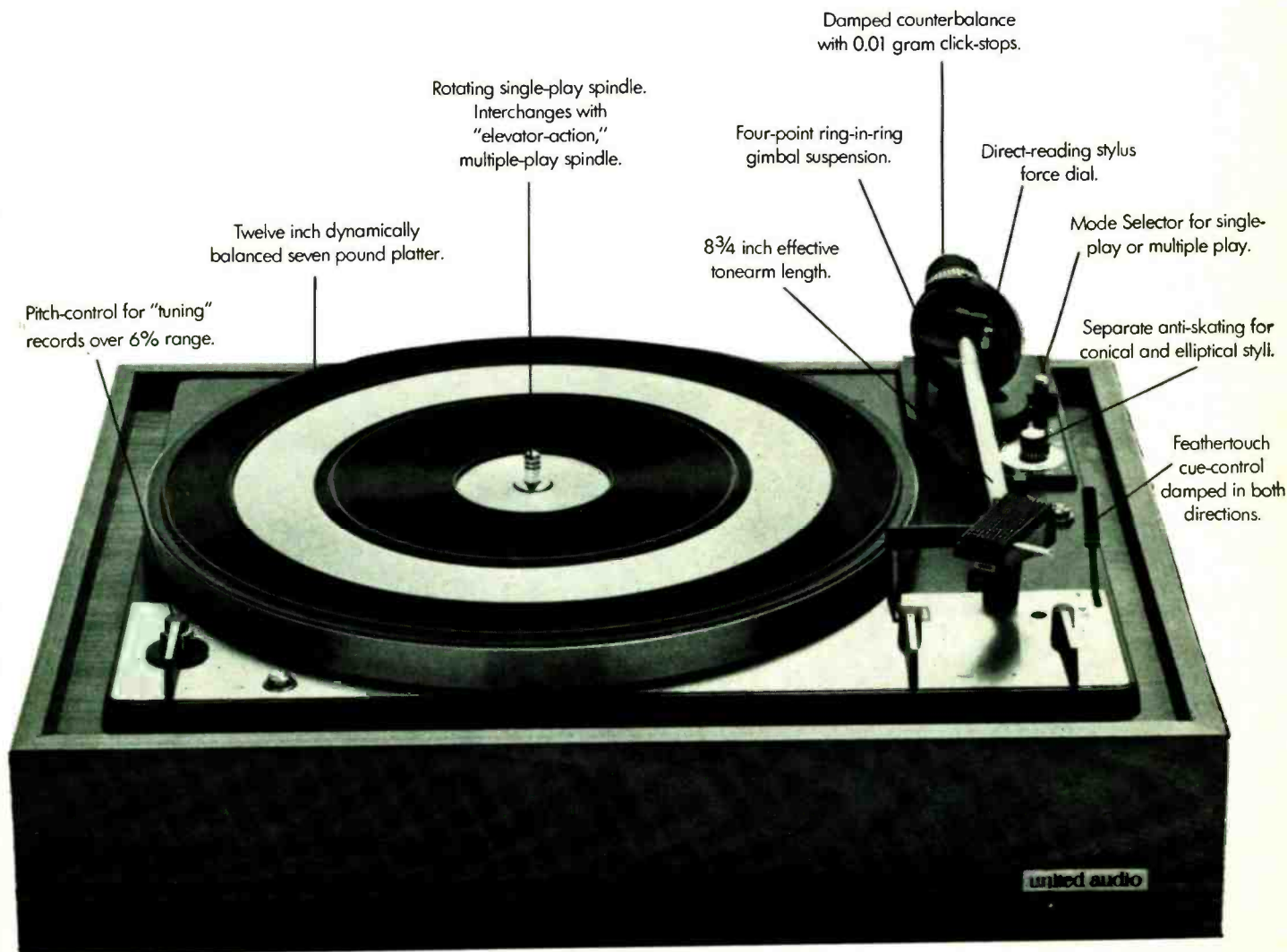
As for other composers, I feel that the following pieces need either new or first recordings: Nielsen's Second and Fourth Symphonies and his operas *Saul and David* and *Maskerade*; Britten's Violin Concerto and two Suites for Unaccompanied Cello; Havergal Brian's *Gothic Symphony*; Elgar's *The Apostles*; Ginastera's *Don Rodrigo*; Henze's two piano concertos; Martin's Magnificat for Soprano, Violin, and Orchestra; Orff's *Trionfo di Afrodite* and *Prometheus*; and new performances of Carl Ruggles' *Angels*, *Lilacs*, *Portals*, and *Evocations*.

Craig W. Pilant



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Before the 1219 came on the scene, the Dual 1019 was regarded as the finest automatic turntable ever made. In fact, most hi-fi professionals had long used a 1019 in their personal systems.

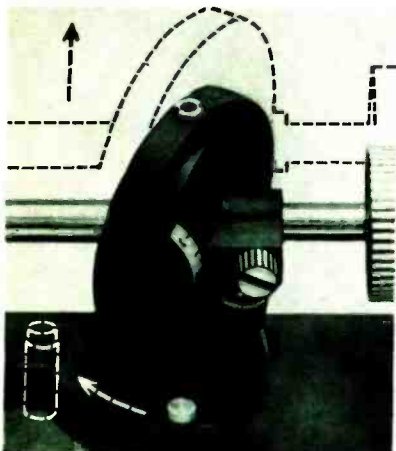
This left new goals for Dual engineers: to overcome, as far as possible, the few design compromises still inherent in automatic turntables.

The new Dual 1219 Professional Automatic Turntable was the result.

### The automatic arm that doesn't compromise on single records.

Ideally, every record should be played by a stylus tracking at the same angle as the stylus used to cut the master record (15° from vertical).

With a single-play turntable, that's no problem as the tonearm always tracks at the same angle. But with an automatic turntable, the angle of the tonearm and stylus vary with the height of the stack.



As a compromise, even the best automatic arms have been designed to track at 15° only at the middle of the stack and tilt downward on single records.

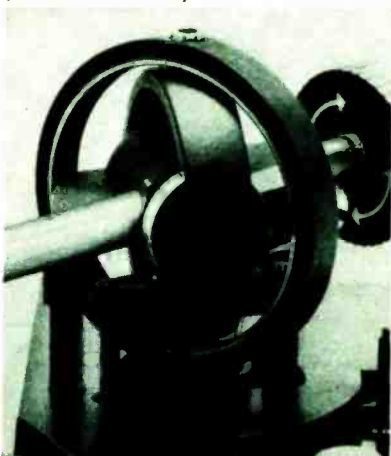
The 1219 eliminates this compromise. In the multiple-play mode, the tonearm tracks at 15° at the middle of the stack. Just like any other automatic tonearm.

But in single play, the tonearm is lowered by the Mode Selector to track precisely at the same 15°. Unlike any other automatic tonearm.

### Balanced and pivoted like a precision gyroscope.

Precision gyroscopes must stay balanced and pivot freely in all directions. So should tonearms. That's why the 1219 tonearm is suspended like a gyroscope: centered within a true, four-point gimbal.

The tonearm pivots vertically from an inner concentric ring. Which, in turn, pivots horizontally from a fixed outer



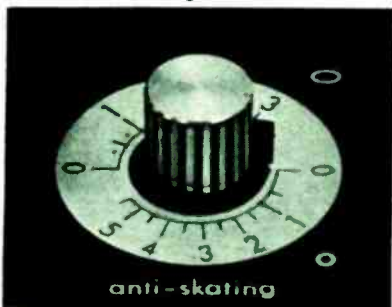
ring. No matter which way the arm pivots, it remains in perfect dynamic balance.

And it pivots freely, on four identical bearings whose friction is so low we had to design and build our own instruments to measure it. Friction is a mere 0.015 gram horizontally, only 0.007 gram vertically. Or less.

### Anti-skating: different scales for different styli.

Elliptical styli create more skating force than conical styli do.

It's a very slight difference. But measurable in a tonearm with the 1219's low bearing friction.



That's why the 1219's anti-skating system has a separately calibrated scale for each stylus type. The engineering problem was complex, but the solution isn't. You simply dial anti-skating to the same number you set for stylus force.

### Synchronous speed constancy, plus pitch control.

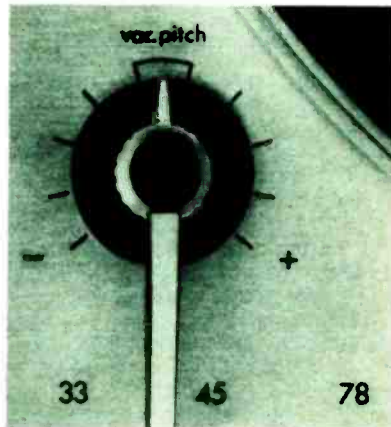
The 1219's motor has a continuous-pole element that brings the twelve inch, seven pound platter up to full speed in less than half a revolution.

It also has a synchronous element that locks the speed into the line fre-

quency and keeps it there, no matter how line voltage may vary.

Most turntable manufacturers would be glad to offer fast starts and dead-accurate speed and let it go at that.

But there are times when you might not want "accurate" speeds. You might want to match record pitch to a live instrument. Or alter the timing of a record to match that of a home movie. Or play on old, off-pitch record.



With the 1219's pitch control, you have a choice. Because all three speeds can be varied up to 6%, a semitone in pitch. (Sometimes a machine as perfect as the 1219 must adjust to the rest of the world.)

### More precision than you need?

There are still more refinements in the 1219. For example: it has the longest of all automatic tonearms, to achieve the lowest tracking error of all automatics: less than one and a half degrees. Its cue control is damped in both directions, so the tonearm moves with equal delicacy whether you're raising or lowering it.

You may well think the 1219 does indeed have more precision than you need. But records and cartridges are being improved all the time. So a turntable can never have too much precision, or too many refinements if it is to stay ahead of them.

The refinements in the 1219 are, however, costly to produce. At \$159.50, they may be unnecessary for some music lovers. So Dual offers two less expensive models, at \$79.50 and \$119.50. With fewer features, but no less precision or reliability.

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## too hot to handle

I own an amplifier, the specifications for which state a damping factor of 18. My speakers, Pioneer PAX-30Fs, are 12-inch coaxials in an exponential horn enclosure. The literature for them states that the driving amplifier should have a "relatively high damping factor" for optimum performance. My question: what am I missing by this apparent imbalance?—J. M. Stellhorn, San Diego, Calif.

In general any damping over 10 can be considered as "relatively high." The very high damping factors measured on some solid-state amplifiers result from the inherently low internal impedance of transistor circuits, but the improvement in speaker control that results from higher and higher damping factors seems to rise much less as damping factor is increased. Obviously the statement that your horn-loaded speaker needs a "relatively high damping factor" simply means 10 or more. It's the infinite baffle and air suspension systems, if any, that seem to respond better when driven by extremely high damping-factor amplifiers. We'd say, in sum, that your combination is okay.

I have a choice of two Fisher receivers, one rated at 100 watts IHF, the other at 75 watts IHF. However, the 75-watt Model 500C is rated at 32 watts rms per channel, while the 100-watt Model 250T is listed at only 30 watts rms per channel. Is this possible?—Edward Evans, Philadelphia, Penna.

Yes, it's possible. The rms ratings, which you quote correctly, are measured with both channels driven. IHF ratings are not; so there is no fixed relationship between rms and music power, particularly for equipment with power supplies as different as those in the tubed 500C and the solid-state 250T. The 100-watt rating for the 250T includes a  $\pm 1$ -dB tolerance. Actually, those differences are much too small to mean anything in terms of audible performance, though. Make your choice on the basis of features and price. As a discontinued model, the 500C may be a bargain, but it lacks many features—including the Tune-O-Matic pushbutton system and the AM section—of the 250T.

For five months I have been studying the articles and advertisements in your magazine so that I could develop ulcers. I have concluded that the smartest people never read anything about stereo equipment. They just go out

with X amount of dollars, have people set up systems, and buy the one in their price range that most pleases them. After reading your advertisements and 14 million brochures, I settled on a Sansui 5000 receiver and two Sansui SP-2000 speakers. This was in Hong Kong. I was on the verge of paying for the speakers when a rat fink came up and listened to them. He said they didn't compare to his AR-3as. I killed him. Question: Are there any speakers on the American market for \$260 a pair that compare to the Sansui SP-2000s? Question: Is there a tuner/amp on the American market for \$200 that compares to the Sansui 5000?—David Blackburn, APO New York.

We've not tested the 5000, and the SP-2000s are not even available in this country, so—while we've no doubt that the AR-3as can compete with just about anything in their price bracket—we can't give you the comparison you want. But we must admit you've got a point, David. In the hands of a reputable dealer, a great many purchasers can save themselves endless doubts and indecision by simply choosing among the systems recommended by the dealer. Done that way, the purchase of a system involves only three buying decisions: picking the dealer, deciding on the price bracket, and making the final selection.

I've seen the Tandberg 1600X listed as a half-track machine, but my dealer tells me it is quarter-track and showed me one to prove the point. What gives? And why would anyone want a half-track machine even if it were available?—Roger Farrell, Evanston, Ill.

The original announcement from Tandberg read, "The Model 1600X, 3 speed, half-track, all solid state stereo tape deck . . ." etc. Actually, however, the 1600X series includes two models: the 1641X, a quarter-track stereo deck; and the 1621X, its half-track counterpart. Demand in this country today is largely for quarter-track equipment, since half-track heads cannot reproduce four-track prerecorded tapes. So the quarter-track version is the one most likely to appear in dealers' shops here. But in Europe, where Tandbergs are made, half-track is still relatively popular. For one thing, Europeans have been buying half-track prerecorded tapes for years—particularly in England—and want to continue hearing them, a job at which quarter-track deck is theoretically less efficient than a half-track

deck. Also, there is the 3-dB better signal-to-noise ratio claimed for the half-track medium over the quarter-track medium. If you want to record your own live tapes and get every bit of quality possible with your equipment, and don't care about playing prerecorded tapes, you might prefer the half-track 1621X over the quarter-track 1641X.

When I received the May issue it was with pleasure that I read the "Equipment Reports" coverage of Heathkit's AD-27 compact. However, what speaker was used in the test? If not a Heathkit product, what Heathkit speaker would you recommend? As you probably know, if you order the AD-27 and two speakers from Heathkit you can take off 5%.—Stephen Longin, Kingston, N. Y.

We tested the AD-27 with several different speaker systems including both the Heath AS-38 and AS-48 which we reviewed in our June issue. The AD-27 will drive any speaker system of moderate to high efficiency, so you may as well take advantage of the discount.

I've been considering both the Kenwood TK-140X receiver and the Fisher 800T. At military prices, the TK-140X would cost me \$190, while the 800T would cost \$330. Is the 800T really worth almost twice as much as the TK-140X? Where one product costs so much more than another, would I be paying for a name or for a substantially higher quality of merchandise?—J. E. Baltzer, APO Seattle.

Since we haven't tested both receivers we can't really compare them. But you—like many others who write to us—seem to be suffering from the delusion that stereo equipment is an investment that can be compared to gilt-edged securities in terms of "real" value. A bond is worth exactly so many dollars at purchase and so many at maturity—it can be compared with other bonds in dollars-and-cents terms. There is no "maturity value" to a component; that is, you can't put a dollar value on its performance. You can't say, for example, that an audio product costing \$400 has to sound "twice as good" as one costing \$200. Often, the additional design effort required to achieve relatively "small" differences in over-all performance necessitates what appears to be a disproportionately large increase in cost. The difference in cost may also be due to a difference in features.

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# Rectilinear is announce the high-fidelity

The time was ripe, to say the least.

High-fidelity amplifiers (i.e., amplifiers whose output closely resembles their input) have been around for more than twenty years. High-fidelity FM tuners just about as long. Even high-fidelity pickup cartridges, capable of producing a reasonably accurate electrical replica of the groove, could be had as far back as the mid-1950's.

But, until Rectilinear did something about it, you still couldn't buy a high-fidelity loudspeaker after all these years. Not if you accept any definition of high fidelity as applied to other audio components. (How would you like, for example, a "high-fidelity" amplifier with the response and distortion characteristics of your favorite speaker system?)

This isn't just academic hairsplitting or a question of semantics. Audiophiles are in universal agreement that there are only the subtlest audible differences among the finest amplifiers or phono cartridges, whereas no two loudspeakers of different design have ever sounded even remotely alike. Both may sound pleasing, or realistic, or musical, or better than last year's model; but in an A-B comparison their outputs invariably disagree about the input. Because, invariably, both outputs are at least partially wrong.

We believe that our new bookshelf speaker, the **Rectilinear X** (that's a ten, not an ex), is the first speaker system whose output is *right* about its input. We further believe that future speaker systems designed with the same basic

principles in mind will sound very much alike, just like the best amplifiers or pickups, no matter how different they may turn out to be in actual engineering execution.

The initial concept behind the **Rectilinear X** was to try to isolate what everybody else was doing wrong. Since speakers are undeniably getting better all the time, speaker designers must be doing something (or even a lot of things) right; but is there anything fundamental that everyone has overlooked?

We came to the conclusion that there is. *Envelope delay distortion*. This is a type of time delay distortion having to do with loudspeaker phase characteristics, which has been a rather neglected subject among members of the hi-fi Establishment.

Actually, the phase response of a loudspeaker is at least as important as its amplitude response, although the latter is nearly always accepted as the "frequency response" specification. The matter is a bit too technical to be pursued in detail in this ad, but we'll be pleased to give you additional information if you write to us. For the moment, let it suffice that envelope delay distortion causes an audible coloration of speaker sound.

In terms of practical speaker design, this line of thinking produced, first of all, a highly unorthodox approach to woofers. We realized that in just about all speaker systems the woofer was responsible for envelope delay distortion as well as IM distortion far up into the midrange.

The woofer of the **Rectilinear X** is an entirely new 10-inch unit with a *completely linear* excursion capability of  $\frac{1}{2}$  inch in either direction, meaning one

full inch of travel from peak to peak. There has never been anything like it. It can move more air than most 12-inch woofers, and of course far less sluggishly. Furthermore, it is crossed over to the midrange driver at the unprecedentedly low frequency of 100 Hz, with an attenuation slope of 12 dB per octave. As a result, it remains virtually motionless without a deep bass input and can't possibly mess up the midrange. But when there's a bass drum or a tuba or double basses in the program material, it produces music instead of mud.

Of course, a 100 Hz crossover with a 12 dB slope would be quite impractical with conventional crossover networks. The **Rectilinear X** network is designed around unconventional iron-core chokes, which will probably upset Establishment engineers, but then so did rear-engine automobiles . . .

The 5-inch midrange driver is equally remarkable. It covers more than six octaves, from 100 to 8000 Hz, in a separate subenclosure and is therefore virtually a full-range speaker system in its own right. This accounts for the completely seamless, homogeneous sound quality of the **Rectilinear X**. The cone structure is of a special paper not available in any other unit, permitting rigid piston behavior at the lower mid-frequencies and, at the same time, extraordinary transient detail higher up in the driver's working range.

At 8000 Hz, the midrange is crossed

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# pleased to world's first loudspeaker.

over to the 2½-inch tweeter. With only a little more than an octave assigned to this driver, its exceptionally light cone and voice coil operate only in their most comfortable range, without the slightest possibility of strain. (Speaker systems that demand too much work of a tiny tweeter are asking for trouble.)

The spacing of the three drivers in the **Rectilinear X** is an important part of the design and is by no means dictated by convenience or visual symmetry, as in many other bookshelf systems. The distance of the midrange speaker from the woofer is particularly critical for the best possible phase characteristics in the crossover region.

The final touch of sophistication is provided by the grill cloth. In other speaker systems the grill cloth is made acoustically transparent, allowing sound waves to pass through unaffected. In the **Rectilinear X** a specially prepared fabric presents a graduated acoustic impedance to the midrange speaker and the tweeter, for greatly improved sound dispersion at the higher frequencies. Stretched on a slightly raised frame open at the sides, the grill cloth actually functions as a superior form of acoustic lens, making the speaker nondirectional over an extremely wide angle. This, combined with a cabinet size of only 25" by 14" by 10¾" deep, opens up new possibilities in speaker placement.

We must emphasize that none of these unusual engineering details are in themselves revolutionary. Perhaps the most gratifying thing about the **Rectilinear X** is that it's still an eminently

sensible bookshelf speaker designed around three rugged, reliable drivers of the classic moving-coil principle, rather than a far-out experiment utilizing some exotic new driving system along the lines of, say, ionized air speakers. Our new standard of performance is the result of new insights into the existing technology, not of an unproven new invention.

What does the world's first high-fidelity loudspeaker sound like? It can't really be described in words and you must hear it for yourself. But the few people who have already heard it seem to agree on the following points:

The bass is startlingly clearer and more natural than one is prepared to

hear through any electronic medium.

The midrange is so completely neutral and devoid of coloration that all other speakers seem nasal by comparison. There isn't the slightest hint of boxiness or enclosure sound. In fact, the sound gives no indication of the size or even existence of the enclosure.

On complex program material like Wagnerian climaxes or hard rock, the same unstrained clarity is retained as, for example, on solo flute.

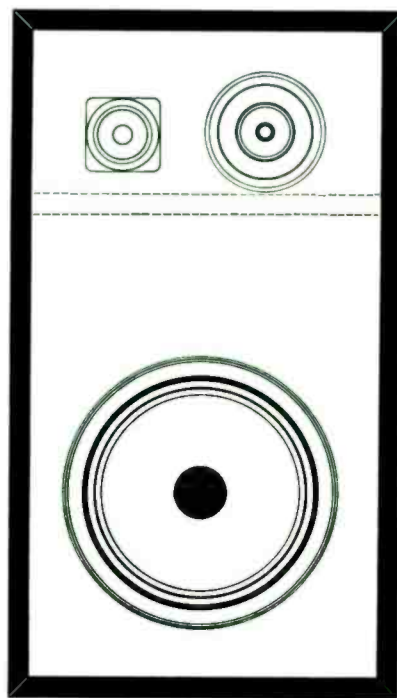
Above all, the **Rectilinear X** is supremely *listenable*. Even after several hours of listening at high volume levels, there isn't the slightest aural fatigue or irritation. None of that "I've had enough, let's turn it off" feeling.

We left the price of the **Rectilinear X** for the last. Since it sounds superior to speaker systems selling for up to \$2400, the price could have been whatever the traffic would bear. But based on our manufacturing costs plus the normal profit margin, we decided to set it at \$199.

You'll have to agree that for a high-fidelity speaker, that's not high.

(For additional information, see your audio dealer or write directly to Rectilinear Research Corporation, 30 Main Street, Brooklyn, N.Y. 11201.)

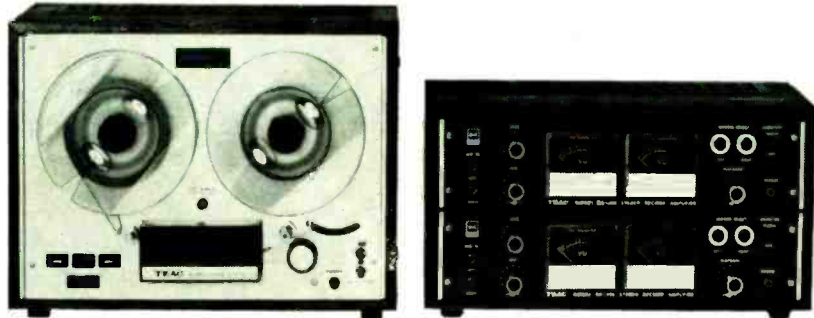
## Rectilinear X



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# news and views

## TWO WILL GET YOU FOUR



When we wrote our article on the advent of four-channel recordings—"Ping-Ping-Pong-Pong" in the September issue—we said that no manufacturer had announced equipment expressly for reproducing the double-stereo tapes, so to speak, in the home. Well, Teac has—and in two versions, both marketed under the model number A-4010SRA.

Both versions are decks equipped with four record preamps and four playback preamps. The in-line version, with all four playback gaps in a single head, will play Vanguard's Surround Stereo tapes—the first four-channel recordings to be announced—and will sell for \$799.50. The staggered-head variant replaces the erase head of the in-line version with a second playback head, so that each playback head carries two of the four channels. In the staggered-head configuration, the deck sells for \$639.50.

The advantage of the staggered-head system, according to Teac, is that it makes possible excellent performance—particularly in terms of channel separation—without the premium price required for a four-channel head of similar capabilities. While both versions will record, the lack of an erase head on the staggered-head model means that a bulk eraser is needed if re-recording is contemplated.

Incidentally, Vanguard's trade name for the four-channel system is Surround Stereo—not Surround Sound. We had been led to believe that the latter would appear on the tapes scheduled for issue in September and used that term in our September article. But Vanguard tells us that the original announcement was correct; so Surround Stereo it is.

As we write this, no companies have announced additional four-channel tapes or formats. We know that at least one configuration for cassettes is in the works and it's safe to say that the possibilities of eight-track—and perhaps four-track—cartridges also are being examined.

The list of companies that may eventually issue four-channel open-reel tapes could even include Teac, which recently made an interesting move in the direction of prerecorded materials. It has been recording its own stereo master tapes in Japan and early this month plans to begin issuing second-generation 7½-ips dubs—about as close to the original recording as you're likely to get for playback on home equipment. Initial offerings will be Bach's *Italian Concerto* performed by pianist Meiko Miyazawa, the Second Violin Sonata of Brahms with Masuko Ushioda, and a mixed bag of goodies—the *Light Cavalry* and the *Poet and Peasant* overtures of von Suppé, the Bacchanale from *Samson et Dalila* of Saint-Saëns, three of Brahms's *Hungarian Dances*, and Haydn's *Toy Symphony*—played by the Japan Philhar-

monic under Akeo Watanabe. As the tapes become available, we plan to report on Teac's success in upgrading the sound quality of materials available to recorder owners.

A Teac spokesman says the company is looking into ways of expanding its sources of recorded materials. If that investigation bears fruit and if prices don't turn out to be prohibitive, who knows: maybe we'll be able to buy second-generation four-channel dubs before long!

### PLAY THE ANNIVERSARY WALTZ, SAM (WHAT'S IT LISTED UNDER?)

The October issue of the *Schwann Long Playing Record Catalog* marks its twentieth anniversary in the business of publishing up-to-date data on the recordings available to American purchasers. So well established is *Schwann* that the little monthly may be taken for granted, we fear. Most independent record clubs give it to members as the "current catalogue of records available" and record shops keep it chained to the counter like a rare book in a university library. Wherever there are records, indeed, there is likely to be *Schwann*.

But it should not be taken for granted. A little study will convince you how much work is required to keep it exact and up-to-date, issue by issue. A little more will prove how it packs a maximum of information into a minimum of space.

Those of us who are old enough to hark back to the

*Continued on page 52*



*Though it is known today simply as Schwann, the first issue of the Long Playing Record Catalog did not carry the compiler's name anywhere on its cover.*



The new Bolero's exclusive fret-work grille is a beautiful cover-up for the finest bookshelf speaker system you can buy.

Inside there's a new low-resonance 10" woofer with an overgrown 10½ lb. magnetic structure and a 3" voice coil. It's designed for high power handling and improved transient response. The woofer is backed up by a 10" phase inverter to improve low frequency performance (you'll feel the power of a bass drum or organ pedal notes as well as hear them).

For frequencies above 2000 Hz,

a new compression-driven cast aluminum horn takes over. It's a combination that assures smooth, resonant-free response to beyond audibility. To compensate for room acoustics, there's a three-position shelving control on the back of the enclosure.

Talk about the enclosure. It features a design so distinctive it's really the first new look in bookshelf speakers to come along. Besides its classic grille-work, the Bolero is finished in choice walnut veneer, then hand-rubbed to a deep enduring lustre.

We make two other bookshelf

speakers, too. The Madera and the Corona. They're top-value, full range systems that sell for as low as \$85.50.

The Bolero, Madera and Corona add up to the newest full line of bookshelf speaker systems on the market today. See and hear them all at your Altec dealers. You'll discover the Bolero has a lot more going for it than just a pretty face.

For a free catalog describing our complete line of speaker systems, write Altec Lansing, 1515 South Manchester Avenue, Anaheim, California 92803.

**We wouldn't put on such a beautiful front  
if we didn't have the speakers to back it up.**



"VISIT ALTEC LANSING'S EXHIBIT AT THE LOS ANGELES HI FI SHOW, AMBASSADOR HOTEL, OCTOBER 1-5."  
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dear dead days of 78 rpm remember how difficult it was to get comprehensive information about records. There were a number of critical discographies on the market. All were extremely personal—and therefore selective—in content, and they were, moreover, out-of-date by the time they appeared in the bookshops.

The big breakthrough came with the publication of the first edition of the *The Gramophone Shop Encyclopedia of Recorded Music* in 1936. R. D. Darrell, now a contributing editor of *HIGH FIDELITY*, edited that premiere volume with an eye to scholarship, clarity, and precision that has been the envy of all who came after. Only the *Schwann Catalog* is able to match Mr. Darrell's standards today.

While the Gramophone Shop managed only three editions of its encyclopedia before closing its doors in the early Fifties, *Schwann* turns out twelve each year—plus the supplementary listings of imports, artists, documentaries, kiddie discs, and other special-interest categories.

Bill Schwann, then a Boston record dealer, compiled his first issue in 1949 for his own use in the store. By the second issue, circulation had jumped to 45,000. These days it is around 100,000.

When the University of Louisville awarded Mr. Schwann an honorary Doctor of Music degree last June, it was largely in recognition of the unique and indispensable service that the *Schwann Catalog* offers to music—taken as an art or as an industry. We can only add: many happy returns, *Schwann Catalog!*

### BIGGER, BETTER LOS ANGELES SHOW?

The high fidelity industry, freed from the traditional burden of two major shows within a month by the cancellation of the New York High Fidelity Music Show this year, appears to be pouring its energies into the remaining show—in Los Angeles—with renewed vigor.

Live entertainment will be featured, according to the Institute of High Fidelity, which sponsors the show, and contests and prizes will add to the fun. One of the major prizes will be a trip for two to Caracas, Venezuela. In addition, there will be the usual seminars and the displays of some fifty exhibitors.

The show, this year being termed a "Music Festival" by the Institute, will be held October 1-5 at the Ambassador Hotel.

### SWITCHED-ON TURECK

Rosalyn Tureck, who has often been called "the high priestess of Bach," played an early version of the Moog Synthesizer for the International Bach Society's Advanced Study Group last July 17 in the Auditorium of



Lincoln Center's Library of the Performing Arts in New York. Miss Tureck is no newcomer to electronic music, having performed on the Theremin at the age of seventeen. In a session devoted to "Bach and the Electronic Media," the lady clavierist played one voice of Bach's F minor Sinfonia (three-part Invention) for which the other two voices had already been programmed. In other words, it was like "Music Minus-One" for a Moog player. The Moog Synthesizer is best known as the instrument on Columbia Masterwork's "Switched-on Bach."

### WHAT MAKES AN ENGINEER?

Recording engineers don't grow on trees; the process by which they come into being is even more mysterious. Ask a recording company executive where he gets his men and he'll probably answer, "From other recording companies." What does he look for in an engineer? "Experience." At that rate the recording establishment appears to be an edifice with no entrance.

Recently we discussed the subject with Albert B. Grundy, an independent consulting engineer and director of the Institute of Audio Research, Inc. The Institute was founded recently by Mr. Grundy and Irwin Diehl, chief engineer of Caedmon Records, to offer a program of courses and seminars designed to upgrade the knowledge and skills of men already working in the field. A preliminary course opened on September 9 at the Barbizon Plaza Hotel in New York—the site for many years of the Audio Engineering Society conventions. Intermediate and advanced courses will follow, and they will be supplemented by seminars on specific subjects like disc mastering and multiple-track recording.

As Mr. Grundy explains the situation, there are relatively few degrees in electrical engineering to be found among the men loosely termed engineers around the sound studios. Many, he believes, came to the profession by way of music, picking up electronic know-how here and there along the way until they drifted from the studio into the control room. Since a man becomes an engineer largely by virtue of having his employer call him that, there is little unanimity from studio to studio about his qualifications or responsibilities.

At one time, the chief engineer of a studio or a broadcast station trained his engineers from the ground up, giving them a set of rules to live by that would result in work consistent with the standards he had set for the operation. Rapid change and growing complexity in the equipment involved, Mr. Grundy believes, make that approach all but impossible today.

Mr. Grundy offered an observation that may interest you if you like to conjure with the notion of getting into the recording business yourself. One source of raw manpower for the industry, he said, is the large body of young men who simply love to fool around with a tape recorder. That statement is surprising in view of the deep prejudice that professionals in many fields feel against the hiring of amateurs. (An acquaintance of ours who owns a successful business selling professional recording equipment always specifies in recruitment ads that "no hi-fi nuts need apply," or words to that effect.) If the Institute's program is successful, it will open up a route by which amateurs can become professionals.

#### Correction

In the Buyer's Guide to Cassette Tape Equipment [July 1969], the Capitol model number RK-156 should have been KR-156. The Crown Radio line, which includes many products incorporating cassette facilities, was inadvertently omitted. Most recent Crown Radio cassette models include the SHC-44 home deck and the Musicruiser car/boat player.

# Pioneer has a magnificent obsession...with quality

Case in point. Pioneer speaker systems. Our engineers combine the latest knowledge of audio state of the art with the highest quality materials and components to produce the ultimate in loudspeaker performance. Pioneer's exhaustive program of quality control is constantly maintained since we produce every single component from cone paper and crossover networks to the latticework grilles on our own production lines. Each step along the way is typical of Pioneer's dedication to quality craftsmanship.

The same follows through in cabinet making. Our skilled designers and handcrafters make the enclosures as acoustically perfect as possible, to match the advanced design

of the speakers. This means hand selecting the finest walnut, seasoning it properly to remove humidity, trimming it precisely by computer control, assembling it under climate controlled conditions and facilities, laminating and molding the latticework grille. The staining process alone requires 10 steps and utilizes an exclusive oil created by Pioneer. Quality comes with painstaking experience. And Pioneer has over 30 years of it. The end result: speaker systems acoustically designed and constructed to provide the pinnacle of sound reproduction and the gracious elegance of contemporary design. That's why they're called the Outperformers.

Hear them today at your Pioneer dealer.



CS-63DX - 4-way 6-Speaker System with 15" woofer 28 $\frac{3}{8}$ " x 18 $\frac{7}{8}$ " x 13 $\frac{1}{8}$ ". \$259.00; CS-99 - 5-way 6-Speaker System with 15" woofer 16" x 25" x 11 $\frac{3}{8}$ ". \$215.00; CS-88 - 3-way 5-Speaker System 24 $\frac{3}{8}$ " x 14 $\frac{3}{8}$ " x 13". \$175.00; CS-66 - 3-way Bookshelf System 22" x 12 $\frac{3}{8}$ " x 11 $\frac{1}{8}$ ". \$109.00; CS-44 - 2-way Bookshelf System 19" x 11" x 9". \$67.50.



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## equipment in the news

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# New Products for the New Decade

by Robert Long

SOPHISTICATION IS AN OVERWORKED WORD in the lexicon of high fidelity. It has several meanings, none of them exact, and is used because we simply have no better word to express the values it encompasses. Most often, we use it to describe design and fabrication techniques that have become available with the new technology—as a substitute for the publicity agent's phrase "space-age circuitry" (integrated circuits, or ICs, now ubiquitous in high fidelity components, were developed primarily for astronautics). Almost as often, the word suggests an extra degree of polish in the mirror that high fidelity holds up to natural sound. Antiskating is a good example of this type of sophistication. It also can refer to complexity of design that will yield simplicity of operation—automatic reversing in tape recorders, for example. And with increasing regularity the word has come to suggest a certain elegance in both concept and appearance of stereo equipment.

At any rate, as visitors to the Los Angeles high fidelity show at the Ambassador Hotel Oct. 1-5 are sure to notice (the 1969 New York show having been canceled, by the way), sophistication is the one word that can sum up what has been happening recently—and what can be expected to happen during the next decade in both high fidelity components and, to a large extent, in consumer electronics generally. There seems to be a growing unwillingness on the part of buyers to settle for a product that is only moderately good. Phono cartridge manufacturers tell us, for example, that—to their surprise as much as anyone's—their top models have turned out to be their biggest sellers. In medium-priced stereo equipment, noticeably more attention is being paid to the finer points of quality stereo than you could have expected a few years ago.

Twenty years ago equipment producers paid little attention to the appearance of their products. Ten years ago components looked somewhat more presentable, but were still hardly glamorous-looking. Five years ago manufacturers began worrying that components looked too "technical" to appeal to many buyers—particularly women. A push for simplicity led to hiding controls for the most esoteric functions (C/M Labs' CC-50S integrated amplifier, Heath's AR-15 receiver, and most recently Ferrograph's Series Seven recorders are among the components that have sequestered knobs or switches) and to dropping some of the least used, like phase reverse and stereo reverse functions. And designers began to search for front-panel arrangements that were more logical and self-explanatory.

But then an odd thing happened. The "component look" began to catch the imagination of the general public at the same time that the component trade was trying to give its products a "mass" appeal. The "modular" systems went out of their way to ape components; and more recently, the "compact stereo system" format has been taken up by both component-makers and producers of home and portable phonographs.

The result—and one to which recent trade shows attest in wearying detail—has been a flood of three-piece "stereos" that, while they resemble a compact component system superficially, could hardly be expected to compete on a specification-by-specification basis. Components mean prestige—and everyone seems to want prestige.

Components themselves, while usually retaining the logic and some of the simplicity (blackout tuner dials, for example) of their immediate predecessors, are once again becoming more "technical" in appear-

ance. The dual tuning meter, for instance, looked way-out when Sony and Heath adopted it as a refined aid to capturing the best possible off-the-air signal. It now appears on tuners and receivers from several other manufacturers, including Sherwood, Marantz, and Pioneer. An innovation to enhance the "technical" or "engineering" image is a bank of slide faders, resembling those on modern recording-studio consoles, to replace knobs on receivers. Bogen, JVC Nivico, Panasonic, and Standard Radio are among the manufacturers now using sliders, and it seems a growing trend. The advent of diode FM tuning also has helped to refine front panels by making features like Fisher's Autoscan station-seeker and Tune-omatic pushbutton pretuner possible.

Pushbutton tuning appears on the Electro-Voice 1482 receiver, for instance. Automatic scan tuning appears on the Panasonic SA-4000 and Bogen DB-240, and both these sets can be operated from a remote-control tuning unit.

Inside the electronics there have been changes too. ICs, of course, turn up everywhere these days. Among the advantages claimed for them are increased reliability, some upgrading of performance, and simplified (and less expensive) fabrication. Another aerospace technique (designed to make manufacturing and servicing simpler) is the plug-in circuit board, now used by Electro-Voice and Scott in their receivers. But this upgrading of electronics has been most noticeable in the refinements introduced into tuner circuitry in the last few years. New types of IF filters, for example, result in greater selectivity and are even credited with decreasing distortion. The latest Scotts and Bogens are among the most recent receivers to use these filters.

## Receivers, Et Cetera

Receivers, of course, still dominate high fidelity electronics; and most of the new models this year fill out existing receiver lines in one way or another. In addition to the Scott features already cited, the Model 386 receiver (\$349.95) uses "Full Complementary Output" circuitry to achieve a full 42-watt (rms) rating per channel at both 4 ohms and 8 ohms in the amplifier section. Bogen's new receivers use ceramic and mechanical filters for improved selectivity in both FM and AM tuner circuitry, but the company is drawing particular attention to the "Crescendo Control" on the Model BR360. Turned in one direction, the added control acts as a variable compressor to reduce the dynamic range of background music. Turned in the other, it acts as an expander—counteracting the compression to be expected in recordings and broadcasts, according to Bogen. Pioneer has added several models, both receivers and separate components, while also introducing other categories of equipment, to be discussed in due course. JVC Nivico has added two receivers to its line, each with the "SEA" (Sound Effect Amplifier) response-contour control first demonstrated last year.

Sherwood has five new receivers, all with the com-



Among new Marantz AM/FM receivers is the Model 26, at top, which costs \$199—the lowest price of any in the line. The Model 22, below it in photo, costs \$425.



Teac AS-200 integrated amplifier, specifically designed for use with tape recorders, has inputs for two decks. Additional controls are hidden behind the bottom panel.



Scott 386 receiver has signal-strength meter, substitutes Perfectune indicator light for center-channel meter. Speakers plug into the rear panel, solve phasing problems.



An off-beat new component is the Pioneer SR-202 reverb amp, which combines original and reverb signals in several ways and includes defeat to remove it from circuit.



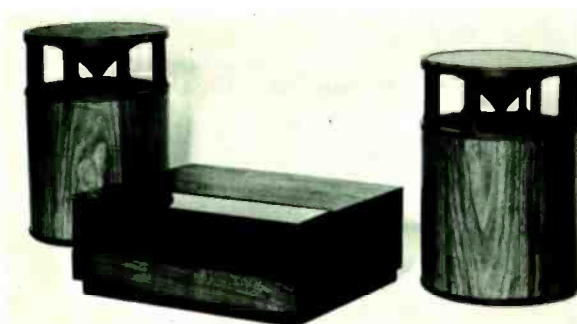
*Dynaco's SCA-80 integrated amp combines power-amp circuitry similar to Stereo 80 basic with preamp facilities comparable to those of the separate PAS-4A preamp.*



*First compact from Electro-Voice features motion feedback from speakers to amplifier, indirect sound radiation, control for tailoring response contour to listening room.*



*Fisher 135, one of the company's new compacts, includes a pair of XP-60B speaker systems. Unit can be set to turn itself off automatically at the end of the last record.*



*Harman-Kardon's Slimlines fit relatively narrow shelves, feature omnidirectional speakers. This is SL1012 AM/FM model; others feature turntable or cassette tape.*

pany's new styling. The most elaborate model (the SEC-200) is listed at 85 watts rms per channel into 4-ohm loads; it sells for \$650. The heftiest price tag on any of the new receivers, however, is the \$990 that Panasonic asks for its special-order SA-4000. Conversely, Marantz, a company traditionally associated with high-end merchandise, made news this year by announcing a new line of receivers with prices down to under \$200, for the Model 26 (FM/AM, 14 watts rms per channel). Other new receivers include the top-of-the-line Electro-Voice 1382 (\$333) and 1482 (\$444) receivers and the first receiver to come from Yamaha.

Another new Marantz, the Model 24 FM/AM tuner/control center, harks back to a format of the early Fifties. It contains all the receiver functions except the stereo power amp (two appropriate basics are now available from Marantz). Like several popular brands of fifteen years ago, it allows you to keep all controls on a single front panel, while putting the power amplifier of your system wherever convenient.

Several accessory components have entered the market recently, among them the Pioneer SR-202 stereo reverb amplifier (\$95), the Sansui DC-5 electronic crossover network (\$99.95), and the Kenwood KC-6060 Audio/Lab Scope (under \$200) for analysis of stereo signals, designed to match the KT-7000 tuner and KA-6000 amplifier. Teac also has a scope unit—the AZ-20 Perfect Display, which operates much like the scope built into the original Marantz tuner—and other separate components, including the new AS-200 differential-circuit power amplifier (\$299.50).

Dynaco has two new amplifier kits: the Stereo 80 basic (about \$120) and the SCA-80 integrated amp (about \$170). Harman-Kardon also has returned to kits in reviving the Citation line. The Citation Eleven control preamp kit and Citation Twelve basic amp (60 watts rms per channel) each will sell for \$199.95.

### Compacts Wherever You Look

The list of new compacts is really too long for complete coverage. There are new models from Scott (the 2506 and 2507, based on the 342C receiver), Fisher (the 115 and 135), and Benjamin. Harman-Kardon now offers compacts with omnidirectional speakers: among them, the SC2350 (\$440) and the entire series of Slim-Line compacts, which are trimmed down to fit on narrower shelves than can accommodate most quality models.

Companies that are offering compacts for the first time include Concord, Pioneer, Kenwood, Eico, JVC, Nivico, Yamaha, Denon (Nippon Columbia), Toshiba, etc., etc., etc. One Pioneer experimental model features bi-amplification and omnidirectional speakers. Bogen too has new compacts, one of which (BC460) includes the "Crescendo Control." Even Marantz has a compact—really the Model 25 receiver with a case on which a changer of your choice can be mounted. Also new in compacts is Electro-Voice, which will

be offering a system with omnidirectional speakers hooked into a feedback arrangement.

### Tape: Choose Your Format

Many of the compacts include cassette recorders these days. If one is to judge from the equipment now on the market, in fact, the cassette recorders and compacts appeal to much the same sort of user. Conversely, open-reel recorders seem to be matched best by receivers and/or separate components, whose extra controls add to the flexibility of the tape system and make the most of its potential.

Some of the new cassette units—notably those from Ampex and Bell & Howell—have a vertical styling that lets them fit more efficiently into restricted shelf space than do many of the horizontal models. Teac has shown the A-20 cassette deck, and new models have been announced by Sony/Superscope, Wollensak, and many other companies.

Home playback units to handle 8-track cartridges are multiplying too. Qatron has been showing a carousel-style changer system, while both Viking and JVC Nivico have new 8-track decks on which you can also record. Roberts has had combined 8-track and open-reel recorders on the market for some time; its latest (Model 333X) includes facilities for cassettes as well.

High-performance open-reel recorders continue to make news. Sony/Superscope has added the Model 770 professional portable (\$750), 666-D auto-reverse deck model (\$575), and 630 multifeature recorder (\$449.50) recently, as well as some less glamorous models; Roberts now has the reversing crossfield-head 420VD (\$699.95); Teac has shown the A-7010U with both automatic reverse and facilities for 10½-inch NAB reels (\$849.50); and Concord has announced its new upgraded series, Marks II, III, and IV at prices from \$230 to \$330. KLH, whose \$400 Dolby-noise-reduction-system Model Forty recorder should be on dealers' shelves by the time you read this, has announced a simplified version: the Model Forty-One at \$229.95. It contains one Dolby circuit for each channel, rather than two, and therefore has no facilities for monitoring during recording.

This summer Pioneer showed a tape recorder in this country for the first time. The T-600, claimed by the company to achieve the world's fastest automatic reverse (½ second), is a \$299.95 deck with another unusual feature: the pinch roller swings out of the way below the level of the top plate to simplify threading; it pops up into position only in the play mode. Wollensak's current line uses a similar arrangement and includes a pop-up tape guide as well. All its two-head recorders incorporate double-gap heads so that the machines can be made to function very much as though they had three heads.

The reduction of tape hiss receives increasing attention as the Seventies draw close. The Dolby system is, of course, an all-out assault on the problem. Far less complex approaches have been taken by some recorder manufacturers—Sony in particu-



Top of Bogen compact line, the BC460, is equipped with Crescendo Control, a compressor/expander that is also available on a separate AM/FM receiver, the BR360.



Sony 630 is a recent high-performance recorder that is unabashedly technical in appearance. It is also available in a somewhat simplified deck version as the 630-D.



The Concord Mark III includes the company's new, pressure-sintered ferrite heads, claimed to add to life expectancy of heads and prevent head magnetization.



Dual's most elaborate turntable, the 1219, has vertical-angle compensation for stacked records in automatic mode; removes it when you switch to single play mode.



The newest Garrard, the Synchro-Lab 72B shown here on the B2 base, combines most of the features of current higher-priced models in the line but sells for \$89.50.

lar—to reduce audible hiss. The “muting” or “noise-suppression” systems can be simple high-frequency filters in the playback preamps or they can be more elaborate dynamic devices. At any rate, noise reduction technology will bear watching in the future.

Multiplication of extra features is the key to the new open-reel recorders. Where the cry was for more simplicity a few years ago, it is for more flexibility and higher performance standards today. The cassette, in winning the simplicity-oriented market, has freed manufacturers of open-reel equipment from their erstwhile concern over displaying too much technicalia.

### Record-Playing Equipment

Turntables and arms also continue to introduce technical innovation, and the number of premium-priced manual turntables on the market constantly grows. Yamaha and Teac are both showing deluxe models. Panasonic is displaying a transparent version of its new manual to dramatize the brushless DC motor that powers it. The Panasonic, like many of the new units, offers only two speeds, 33 and 45, though each can be fine-tuned to precise pitch.

If the two-speed drive represents simplicity of a sort, so does the module concept among automatics. A module, in case you haven't seen the ads, is a changer with a cartridge, a base, and often a dust cover. It can be plugged into a stereo FM system with minimum fuss. Garrard has had modules for some time; it added new models (X-10, X-11, and SLX-3) this year. BSR McDonald has introduced the 300T module into its line.

The separate automatic turntables continue to be upgraded. Dual's new top-of-the-line model, the 1219 (\$159.50), incorporates a mode-change system that automatically raises the fulcrum of the pickup arm when the unit is switched into automatic. In that position its vertical tracking angle is corrected for average position in playing a stack of six records. In the manual mode the arm returns to optimum position for playing a single record. All of Dual's mod-

els. now upgraded, are numbered in the 1200s. Similarly, Garrard has added a number of refinements—including viscous damping—to its line and has changed model numbers to B versions; the SL72B, however, is an entirely new model in the Synchro-Lab series.

Magnetic phono pickups continue their progressive upgrading, model by model. But there are some interesting developments in nonmagnetic pickups to keep an eye on. Toshiba has been showing a photoelectric system that—on paper, at least—appears to be similar in operating principle to the one Kenwood showed a year or so back. A Japanese-made Stax electrostatic pickup has been advertised by Michael Scott Enterprises of Minnesota. And a capacitance pickup has been talked of by Infinity Systems, the California speaker manufacturer.

### Speakers and Headphones

There are many new speakers to play the new equipment through. Many of the most striking models are quite different from the acoustic-suspension bookshelf systems we tend to think of as “standard,” though some come from acoustic-suspension territory: Boston. Both Epicure Products and Advent (a new company, headed by Henry Kloss, the original K in KLH) are Boston-based and both make speaker systems. We have not yet seen Advent's first round of products, but we have seen several of Epicure's systems. One is a columnar speaker (about 2 by 2 by 7 feet). Another looks a little like a spinet organ with sloping grill cloth where the manuals should be. This beveled face is designed to angle tweeter output upward for better high-frequency sound dispersion.

Sound dispersion, as a matter of fact, has become a major concern of many companies. The new Barzilay “H System” cabinets incorporate angled, backward-firing speaker panels to feed sound to the room indirectly. Pioneer, Harman-Kardon, and JVC Nivico all were showing compact systems with omnidirectional speaker systems this summer, and Har-



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*In an era of  
audio gimmickry,  
there are three  
things on which you  
can rely...*

# PHYSICS, MUSIC *and* BOZAK

Over the past 20 years, scores of "fantastic" new loudspeaker systems have been heralded, only to fade quietly from the scene.

While we at Bozak have recognized the momentary commercial advantage of dream-inspired developments, our desire to reproduce music realistically and our knowledge of the immutable laws of physics have prevented our indulging in gimmickry.

Rather than challenge physics, our laboratories have devoted themselves to adapting modern physical technology to reproducing music as realistically as possible, both in the home and in the concert hall.

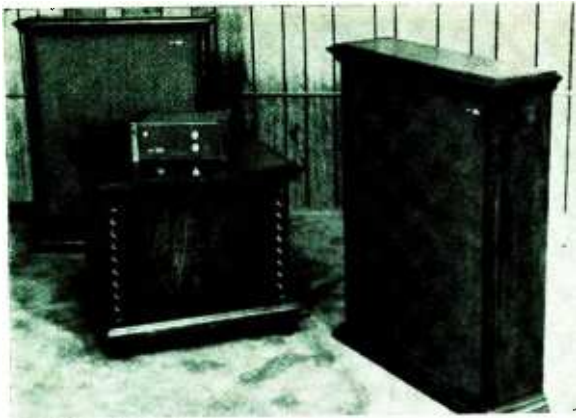
You may have heard the results of that effort last summer at the Ravinia Festival of the Chicago Symphony; the New York Philharmonic's Concerts-in-the-Park series; the St. Louis Symphony's Mississippi River Festival; Chicago's Grant Park Orchestra series, or at the Boston Symphony's Summer Festival at Tanglewood.

You can hear them any day of the year at your Bozak dealer's store.

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Box 1166, Darien, Connecticut 06820



*Servo-Statik 1 from Infinity Systems combines electrostatics with cone woofer, using a crossover/amp unit.*

man-Kardon has added two omnidirectional models (HK12 and HK25) to its speaker line. Scott, likewise, has added the Q100. All are designed to prevent "beaming" of the speaker output by spreading it in all directions.

The most ambitious-sounding product in this field is a compact announced by Electro-Voice. Not only do its speakers bounce the sound, but it is also the first production-model compact we have heard of that provides both motional speaker feedback to the amplifier and a contouring control to "tune" the system's response to the listening room. Announced price is \$444.

Another company using the motional feedback principle is Infinity Systems. Its \$1,795 Servo-Statik 1, a four-piece system that uses large electrostatic panels for combined high and midrange radiation in each channel and a single (mixed-channel) bass unit, introduces motional feedback from its 18-inch cone driver to the special 110-watt DC amplifier that powers the bass channel. The dual three-way electronic crossover in the amplifier package can be used to feed separate stereo amplifiers for midrange and highs. The electronics package and bass driver can be purchased separately, and a matching preamp is expected soon. Infinity also has announced more conventional speaker systems.

Neither motional feedback nor response-tailoring controls are brand new, of course. LWE first demonstrated its feedback system to the public at the Washington show last winter. And most two- and three-way speaker systems have some sort of rudimentary contour control. More elaborate than any home products to date are the new generation of "room-acoustic compensators," including the Frazier Environmental Equalizer, the Altec Acousta-Voicing system, and Advent's announced Frequency Contour Control. The Altec system divides the audio spectrum into separate frequency bands one-third of an octave wide and adjusts each for smooth response. Frazier uses two-third-octave bands and Advent octave bands. The Bose 901 speaker system continues unchanged except for a trimmer look thanks to walnut facing on all sides of the enclosure and an optional pedestal for holding the unit.

One new speaker that at first glance does not appear particularly out of the ordinary is the Rectilinear X—the production version of the experimental model the company demonstrated at the Washington show last winter. The inside of the Rectilinear X, however, features a unique proprietary damping arrangement, according to the company. Other unusual models include additions to the Yamaha line (the "ear-shaped" speakers) and the EMI 300, a hefty floor-standing model from a company associated with bookshelf units. And, while less dramatic, upgrading continues even among the familiar bookshelf lines. Fisher, for example, has quietly introduced XP-7B, XP-9C, XP-66B, and XP-60B—all with extended response by comparison to older models. The XP-9C, by the way, boasts a 15-inch woofer.

As for headphones, Fisher, among others, has added new models (HP-60 and HP-100); but the recent advent of electrostatics has, for the moment, stolen some of the spotlight from the dynamics. Koss announced its first electrostatic (the ESP-6) last year and is now showing the ESP-7 (\$79) and ESP-9 Studio Monitor (\$150). Stanton says it will have its electrostatic headset (about \$100) on the market in November. Michael Scott has announced the Stax SR-3 electrostatic (\$89.95). All of the new models are delivered with a power supply unit (the ESP-6 is self-powered).

## The Next Step

A burgeoning—if only tangentially high fidelity—product is the affiliated light display. Even if none is yet programmed to play its part in Scriabin's *Prometheus*, one or more types may well be fixtures of the Seventies.

New light products will be available this fall from Eico, Curtis-Electro Lighting, Olson, Edison Instruments, and doubtless many more. One novel product, yet so obvious that it *must* have been thought of before, is a combination loudspeaker and light show—the Dimension III, made by Vikoa.

Then, of course, there is the currently hot topic of four-channel recordings—like Vanguard's new Surround Stereo (see "Ping-Ping-Pong-Pong" in last month's issue). While little hardware has yet been announced specifically for the reproduction of Surround Stereo in the home, Vanguard says that it is just around the corner. (See "News and Views" in this issue, page 48.)

A lot more may also be just around the corner, as our ideas about the broad possibilities of electronic communications change and develop. John McClure of Columbia Records discussed the philosophical implications, also last month, in "The Classical Bag"; John Culshaw will air his views in "Where Do We Go from Hear?" next month. There is much "blue-skying" going on in manufacturers' back rooms. But in the Seventies even the sky will no longer be the limit.

# Benjamin proudly announces the world's second best automatic turntable.



Small wonder that the Miracord 50H is the world's most coveted automatic turntable. The top, top authorities have awarded it top rating. And who doesn't want the very best?

The Miracord 750 is virtually identical to the 50H except that it employs a dynamically-balanced, 4-pole induction motor instead of a Papst hysteresis synchronous motor. It also costs \$20 less—\$139.50.

*The new 750 still offers all of these wonderful Miracord features: the exclusive Miracord push-buttons; the slotted lead screw for precise stylus overhang adjustment; piston-damped cueing; ef-*

*fective anti-skate; the 6 pound cast aluminum turntable; and a dynamically-balanced arm that tracks to 1/2 gram.*

*Enjoy the world's second best automatic turntable and save \$20 over the cost of the world's best. The Miracord 750 is only \$139.50 at your high-fidelity dealer.*

Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11735. A division of Instrument Systems Corp. Available in Canada.

## **ELAC/MIRACORD 750**

another quality product from BENJAMIN.

# Now there are 6 JansZen\* electrostatic speakers and systems to choose from!

*There is one for your ears and budget!*

## 1. Our newest . . . the Z-960 speaker system at an in-between price!

Especially designed to meet popular demand for flawless JansZen performance and a show-off cabinet at a relatively modest price. Contains three electrostatic speakers mated to our Model 350D dynamic woofer which is hermetically sealed in an enclosure. The reproduction of original sound is so pure that it takes a mighty keen ear to tell the difference between the Z-960 and the Z-900 console which we created especially for super-perfectionists.



Oiled walnut cabinet.  
26 $\frac{3}{4}$ "h x 27 $\frac{1}{2}$ "w x 14 $\frac{1}{2}$ "d.  
Suggested retail price **\$259.95**

## 2. The remarkable Z-600.

Covers the entire frequency range with such authenticity that unbiased U. S. and German testing organizations have rated the Z-600 as the best buy under \$1100! Two JansZen Electrostatics painstakingly mated to the 350B woofer. Recommended to anyone stepping up to a console system in search of perfection.

Oiled walnut finish. 26 $\frac{1}{2}$ "h x 20"w x 13"d. Suggested retail price **\$208.95**



## 3. Kit version of the Z-600.

JanKit 41. All set for quick installation in a cabinet, door, stairwell or other solid enclosure. Write us for tips on cabinet construction that will help assure full JansZen performance.

19 $\frac{1}{2}$ "h x 16"w x 7 $\frac{1}{2}$ "d. Suggested retail price **\$114.95**

## 4. A JansZen for shelves.

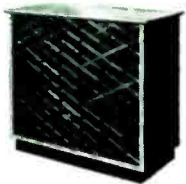
The Z-700. Lets you have thrilling JansZen electrostatic performance in any convenient location . . . a nook, cabinet, shelf, table or mantle. By all means, treat it as a small console in its own right, too. Two JansZen Electrostatics matched to a 350C dynamic woofer with same precision that components in all other JansZens are mated. Flawless reproduction from 30 to over 30,000 Hz. 15"h x 26"w x 13 $\frac{1}{4}$ "d.



Unfinished birch  
Suggested retail price **\$154.95**  
Oiled walnut slightly higher

## 5. The console of consoles.

The Z-900. Most magnificent JansZen speaker of all, perfected after 14 years research. Four JansZen Electrostatic speakers, two 350D dynamic woofers! Speaks for itself to any connoisseur.



Oiled walnut finish.  
28"h x 31 $\frac{1}{4}$ "w x 15 $\frac{1}{2}$ "d.  
Suggested retail price **\$399.95**

## 6. A mate for woofers

Model 130 JansZen Electrostatic mid/high speaker. Four electrostatic components matched within 1 db.! Response from 500 to beyond 30,000 Hz . . . so clear you don't know your tweeter's there.

7 $\frac{1}{4}$ "h x 22"w x 13"d.  
Suggested retail price from **\$161.00**



## Special for pinched budgets.

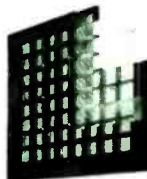
JZ-800 speaker. Only cone-type dynamic tweeter worthy of comparison with electrostatics, because it was built to JansZen performance standards. Model 350A dynamic woofer. Unbeatable value!



23 $\frac{1}{2}$ "h x 13 $\frac{1}{2}$ "w x 11 $\frac{1}{8}$ "d.  
Suggested retail price from **\$119.95**

### The secret of electrostatic perfection

The JansZen Electrostatic speaker has never been equalled for the purest, smoothest reproduction ever achieved of original sound in the middle and upper frequencies. There are no annual parades of "new, improved" electrostatics, because no known testing equipment today can detect flaws in the speakers as they are now built. Along with supreme listening, you have the joy of knowing your JansZen speaker system won't be outdated in a year. There are two or more JansZen Electrostatics in all the models shown on this page.



The Model 350 Dynamic woofer is the only cone woofer specifically designed to match the JansZen electrostatic performance. In uniform frequency response, minimum distortion, unrivalled transient response . . . all the way to 30 Hz. Together these components give you flawless reproduction of the entire audio spectrum. This is why the ambition of a true stereo perfectionist is to own a JansZen!

Write us direct for descriptive literature on any model.

\* JansZen speakers incorporate designs by Arthur A. Janszen and are made exclusively in the United States by

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CIRCLE 51 ON READER-SERVICE CARD

by Robert Angus

# The Scrutable Orient

How readily can you get service for that component you bought in Japan?

"FOR YEARS I'VE sold a lot of perfectly good receivers and tape recorders from the Far East," sighed Sid, our friendly neighborhood high fidelity dealer, "but they all carry names a man can spell—like Kenwood, Sony, and Pioneer. Lately, however, I get people coming in here asking about Dokorders, Denons—names I never heard of. One of my customers has a son just back from Vietnam. While he was in Hong Kong, he bought a Japanese tape recorder. Now he's home and the machine isn't working. And my customer wants to know if I can do anything for him."

"Well, can you?" I asked.

Sid explained that he doesn't handle the brand. "In fact, I don't know whether anybody in the United States does. When the boy bought the recorder, though it probably was a bargain, he was giving up the guarantees of service we normally extend on the recorders we sell. Of course, it's possible that one of the recorders on my shelves comes from the same company under some other name, but I have no way of knowing.

"What people who buy equipment overseas don't realize is that all of these products need service. I maintain service facilities at the back of my store to handle parts for the products I sell. But my service department is a losing proposition; it costs more to operate than I can make back in service charges. The difference has to come out of profits from sales. That's why I'm not eager to service something I didn't sell."

The myth of a few large factories in Japan producing flocks of tape recorders or stereo receivers, each with a different brand name, dies hard. It is true that many Japanese manufacturers got started by "private labeling" for American importers and retail chains. That is, the manufacturers produced equip-

ment for sale under the importer's brand name, perhaps selling the same model to dozens of small importers. And it is true, too, that some factories still work that way. But the largest factories have established their own brand names throughout the world. Today there are about one hundred manufacturers turning out tape recorders and high fidelity components in Japan—so it is sometimes difficult to track down the supplier of a particular product.

Sometimes a manufacturer may market in Japan a tape recorder that looks just like one sold in the United States—on the outside, at least. But once a technician opens the unit, he's likely to find different tubes or transistors, maybe a higher-powered amplifier in the export model, or a different wiring system. Worse yet, some American firms don't handle all the products made by an Oriental supplier. For instance, while Trio receivers are on sale in New York under the Kenwood name, there is no guarantee that the Trio amplifier you buy in Yokohama can be serviced easily when you get it home.

One importer asserts that because Americans can afford better products, the components he rejects go on sale in the Far East under the manufacturer's own name. Thus, the way this importer tells it, you may buy abroad what *looks* like his amplifier, only to find that it breaks down more readily or doesn't perform quite as well. Then you need servicing.

Sid and his customer aren't alone in being upset about the servicing problem on components purchased abroad. Japanese manufacturers, who cheerfully admit to being the largest single source of supply for such products, first tried to do something about the service problem as long ago as 1964. At the time, American consumers seemed to be shying away from Japanese electronics equipment made for

# Where West Meets East

The following overseas trade names, listed with their American representatives, are among the more common appearing on home entertainment products manufactured in Japan. While each of the companies we list offers some sort of regular sales and/or service facilities in this country, many more do not.

Trade Name	Products	Manufacturer	U.S. Agent
Aiwa	Tape recorders, radios, TV, microphones	Aiwa Co. Ltd., Tokyo	Aiwa, 1 E. Wacker Dr., Chicago, Ill. 60611
Akai	Tape recorders	Akai Electric Co., Ltd. Tokyo	For U. S. service facilities write Akai Trading Co. Ltd., 14-12 Higashi Kojiya, 2-Chome, Ohta-ku, Tokyo
Columbia	Tape recorders, TV, amplifiers	Nippon Columbia Co., Ltd. Tokyo	Nippon Columbia Corp. of America 6 E. 43rd St., New York, N.Y. 10017
Crown	Tape recorders, TV, phonographs	Crown Radio Corp. Tokyo	Crown Radio Corp., 755 Folsom St., San Francisco, Calif. 94107
Crystar	Tape recorder	Sankyo Seiki Mfg. Co., Ltd. Tokyo	American Sankyo Corp. 95 Madison Ave., New York, N.Y. 10016
Denon	Tape recorders, amplifiers, TV	Nippon Columbia Co., Ltd. Tokyo	Nippon Columbia Corp. of America 6 E. 43rd St., New York, N.Y. 10017
His Master's Voice	Tape recorders, amplifiers, tuners, receivers, VTR, TV, radios, phonographs	Victor Co. of Japan, Ltd. Tokyo	JVC America, Inc., 50-35 56th Rd. Maspeth, N.Y. 11378
Hitachi	Tape recorders, radio, TV	Hitachi Ltd., Tokyo	Hitachi Sales Corp., 48-50 34th St. Long Island City, N.Y. 11101
Mitsubishi	Tape recorders, stereo systems, TV	Mitsubishi Electric Corp. Tokyo	Mitsubishi Electric Corp. 119 E. Lake St., Chicago, Ill. 60601
National	Tape recorders, VTR, TV, radios, receivers, phonographs	Matsushita Electric Industrial Co., Ltd., Osaka	Matsushita Electric Corp. of America 200 Park Ave., New York, N.Y. 10017
NEC	Tape recorders, radios, TV	Nippon Electric Co., Ltd. Tokyo	Nippon Electric N.Y. Inc. 200 Park Ave., New York, N.Y. 10017
Nivico	Amplifiers, tuners, receivers, TV, tape recorders, VTR, radios, phonographs	Victor Co. of Japan, Ltd. Tokyo	JVC America, Inc., 50-35 56th Rd. Maspeth, N.Y. 11378
Oki	Tape recorders, hi-fi components	Oki Electric Industry Co., Ltd. Tokyo	Oki Electric Industry Co., Ltd. 202 E. 44th St., New York, N.Y. 10017
Onkyo	Loudspeakers, receivers, turntables	Osaka Onkyo Co., Ltd. Osaka	Osaka Onkyo Co., Ltd. 230 E. 44th St., New York, N.Y. 10017
Pioneer	Tuners, amplifiers, receivers, turntables, speakers, tape recorders	Pioneer Electronic Corp. Tokyo	Pioneer Electronics USA Corp. 140 Smith St., Farmingdale, N.Y. 11735
Pioneer	Car stereo	Pioneer Electronic Corp. Tokyo	Craig Corp., Products Div. 2302 E. 15th St., Los Angeles, Calif. 90021
Rising	Radios, receivers	Hokuyo Musen Kogyo Co., Ltd., Osaka	Hokuyo Musen Co., Ltd. 80-26 138th St., Kew Gardens, N.Y. 11367
Rolecor, Rotel, Roland	Receivers, tuners, amplifiers, speakers	Roland Electronics Co., Ltd. Tokyo	Rolecor of America 565 Boston Post Rd., Port Chester, N.Y. 10573
Sahphonet, Sanphonic, Sankyo	Tape recorders	Sankyo Seiki Mfg. Co., Ltd. Tokyo	American Sankyo Corp. 95 Madison Ave., New York, N.Y. 10016
Sansui	Amplifiers, tuners, receivers, loudspeakers, headphones, turntables	Sansui Electric Co., Ltd. Tokyo	Sansui Electronics Corp. 32-17 61st St., Woodside, N.Y. 11377
Sanyo	Tape recorders, radios, TV	Sanyo Electric Co., Ltd. Osaka	Sanyo Electric, Inc. 221 N. LaSalle St., Chicago, Ill. 60601
Sharp	Tape recorders, radios, TV	Hayakawa Electric Co., Ltd. Osaka	Sharp Electronics Corp. 178 Commerce Rd., Carlstadt, N.J. 07072
Shibaden	VTR, stereo components	Shiba Electric Co., Ltd. Tokyo	Shibaden Corp. of America 58-25 Brooklyn-Queens Exp., Woodside, N.Y. 11377
Sony	Tape recorders, microphones	Sony Corp., Tokyo	Sony/Superscope, Inc. 8150 Vineland Ave., Sun Valley, Calif. 91352
Sony	VTR, turntables, amplifiers, tuners, TV, radios, receivers	Sony Corp., Tokyo	Sony Corp. of America 47-47 Van Dam St., Long Island City, N.Y. 11101
Standard	Tape recorders, radios, TV, amplifiers, tuners	Standard Radio Corp. Kanagawa-ken	Standard Radio Corp. 60-09 39th Ave., Woodside, N.Y. 11377
Stax	Electrostatic pickups, headphones	Stax Industries, Ltd. Tokyo	Michael Scott Enterprises, Inc. 1415 N. Lilac Dr., Golden Valley, Minn. 55422
Teac	Tape recorders	Teac Corp., Tokyo	Teac Corp. of America 1547 18th St., Santa Monica, Calif. 90404
Toshiba	VTR, tape recorder, TV, radios	Tokyo Shibaura Electric Co. Ltd., Tokyo	Toshiba America, Inc. 477 Madison Ave., New York, N.Y. 10022
Trio	Amplifiers, tuners, tape recorders, receivers	Trio Electronics, Inc. Tokyo	Kenwood Electronics, Inc. 3700 S. Broadway Pl., Los Angeles, Calif. 90007
Vesper	Amplifiers, radios, phonographs	Tokai Wireless Co., Ltd. Shizuoka	Tokai Corp. of America 500 Fifth Ave., New York, N.Y. 10036
Victor	VTR, amplifiers, tuners, receivers, TV, tape recorders, radios, phonographs	Victor Co. of Japan, Ltd. Tokyo	JVC America, Inc. 50-35 56th Rd., Maspeth, N.Y. 11378
Yamaha	Loudspeakers, sound equipment	Nippon Gakki Co., Ltd. Shizuoka	Yamaha Int'l Corp. 733 Telegraph Rd., Montebello, Calif. 90054

sale in the United States because some of it had been very bad indeed.

The Japanese, in order to improve the situation, required each manufacturer to identify himself on every product that left his plant in Japan for export—either with his name and address or with a code number registered with their trade organization, the Electronic Industries Association of Japan. Then, if a customer couldn't get satisfaction from the store where he bought an item, or from the importer, he could always go back to the factory. It was EIAJ's opinion that once manufacturers of the poorest products were made to identify themselves, they would either upgrade their wares or go out of business.

Thus, if you're stuck with a nonfunctioning recorder, you can examine it for the code number—*providing it was made for export*. By itself, the number can't help you much. The code is a well-kept secret at the Japan Light Machinery Information Center in New York. But the Center has passed many a request for parts—often originating with an equipment serviceman—along to the manufacturer. When the Center gets many complaints about the same product, it collects the defective models and returns them to the manufacturer to dramatize the situation.

EIAJ and some of its more progressive members don't feel that this is enough. One of the latter, Akai Electric Company, which makes tape recorders, has set up its own factory-authorized service stations in the United States even though it sells no recorders under its own name here. Like many other EIAJ members, Akai has been happy for years to sell its products to an importer (Roberts) which puts its own name on the finished components. Such importers set up their own factory service networks, but usually prefer not to service equipment they didn't sell. Roberts and other firms, such as Martel—which imports Rolecor tuners, amplifiers, and stereo receivers from Japan and Uher tape recorders from Germany—refuse to honor the warranties on these components unless they also bear the importer's label. Individual Martel or Roberts service stations may agree, however, to service these products at the going rate for such service.

Some EIAJ members have set up their own sales and service organizations in the United States in recent years. Pioneer Electronics, Sansui, Sony Corporation (for its line of high fidelity components and home videotape recorders), JVC Nivico, Hitachi, Toshiba, and Crown Radio are among the best known. Two others—Matsushita and Trio—are perhaps better known under their American trade names, Panasonic and Kenwood. Some of these manufacturers, such as Sony, do encourage their domestic service agencies to handle equipment purchased abroad, though they do not extend the privileges of their guarantees to such equipment. "That means," a Sony spokesman told us, "that we'll be glad to service your amplifier, but we'll charge you for it."

Pioneer and Sansui, on the other hand, offer worldwide service under their warranties. You can take that Pioneer amplifier you bought in Hong Kong

down to your neighborhood serviceman and get free service if the unit is still in warranty; or get service on your Sansui stereo receiver if you take it abroad.

A third class of Oriental manufacturers are those that have neither their own distribution setup in the United States nor a working relationship with a single importer. Included in this group are manufacturers like Sanyo, which has produced tape recorders for Channel Master and RCA Victor among others; and Coral Audio, which makes amplifiers, tuners, and receivers that have been distributed by retailers like Lafayette Radio, Olson Radio, and Radio Shack Corporation. Provided that an importer like RCA handles a particular Sanyo model, he's generally willing to let his service stations repair it—if they have parts.

One catch, again, is that not all of the components sold abroad are available on the American market. Therefore parts for a particular model may not be available, either. Further complicating the picture are the many receiver and tape recorder models that are built to specifications supplied by the larger retailer-importers like Lafayette and Allied Radio for exclusive use in their own private-label lines. Oki makes some models for Lafayette, for example, but that is no guarantee that parts stocked by Lafayette will be interchangeable with those made by Oki for its own brand.

Does this mean that if your particular model has not been sold by an American importer—using one brand name or another—you are simply out of luck? Not necessarily. One place you might look for help is the Electronic Division of the Japan Light Machinery Information Center at 437 Fifth Avenue, New York, N. Y. 10016. This office, through its association with EIAJ, may be able to give you the name of a company that can handle service on your unit, even though the manufacturer has sold its products through several U.S. distribution channels.

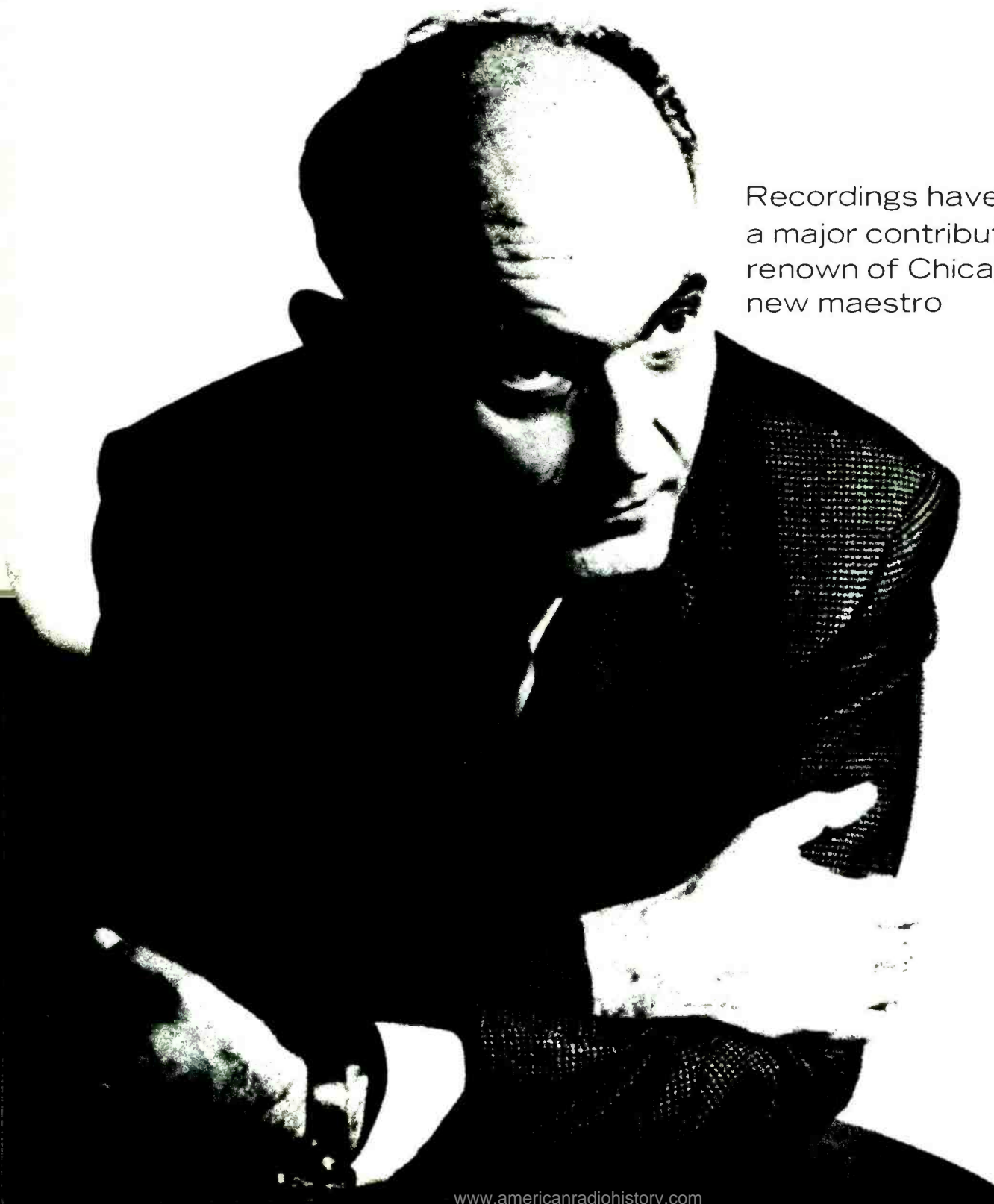
Some service agencies, particularly in the New York area, are beginning to specialize in Eastern electronics—everything from that \$4.95 radio through tape recorders, tuners, stereo receivers, microphones to home video-tape recorders. These agencies stock parts for a wide variety of home entertainment items from the Far East, and the repairmen have experience in dealing with Oriental circuits. Nobody knows just how many specializing agencies there are around the country or where they are. The first three we've heard of are all in New York City: Authorized Factory Service, Inc., at 97 Reade St. in lower Manhattan; Etco Service Corp., 259 E. 134th St. in the Bronx; and MYM Trans-World Corp., at 1165 Broadway, Manhattan.

If your service bill at such a specializing agency runs higher than you might have expected, the reason is the high cost of maintaining so many parts and the extra skill required to master schematics whose labeling frequently is in Japanese. As a result, some agencies avoid work on "cheapie" products. As one agency manager told us, "It costs me five dollars just to open the case on a radio. If the owner can replace it for ten dollars, why should he come to me?"

by George Movshon

The Parallel Careers of  
**GEORG SOLT**

Recordings have been  
a major contributor to the  
renown of Chicago's  
new maestro





MOST CONDUCTORS LIKE to make records. They enjoy the often lucrative royalties, and they like to see their noble heads and hands on the record sleeves. But not all of them look upon recording activity as something which contributes to the making of a career: it is decoration rather than structure. In this respect (and in many others), Georg Solti differs from his colleagues in the fraternity. This month, as he takes over the Chicago Symphony Orchestra, his career reaches an important plateau. He has earned his battle honors in the concert hall and in the opera house; but he has also gained much in experience, reputation, and wisdom from the twenty years of intensive recording work reflected in the accompanying discography.

Solti's recordings amount to much more than a mere decorative frieze upon his career; they have been part of its foundation. The conductor is quick to admit this, stating it—as he states most things—in a repetitive and characteristically staccato manner, the words popping out of him like so many bursts of machine gun fire.

Yes, yes. I think so, I think so. Really more than half probably.

(One does not lightly muck around with the unique grammar and syntax of Soltian English, any more than one retouches Mozart's orchestration.)

The operatic Solti has recorded Verdi in Italy, the Richards Wagner and Strauss in Vienna, where he has drawn from the Philharmonic some of its best work on records, and from the world's leading German-wing singers some of their most memorable performances. The symphonic Solti has done Mahler in London, Bruckner in Vienna, and representative samples of the symphonic literature with other orchestras in other countries. In most of his studio work he has gained strongly from a twenty-year association with the British firm of Decca Records (London Records in the U.S.), whose technical and artistic expertise has proved to be a solid complement to Solti's musical style.

The eye-catcher of the Solti record shelf is easy to spot: it is the mammoth container embracing the nineteen LPs of the complete Wagner cycle *Der Ring des Nibelungen*. This milestone issue changed the record catalogue and transformed the classical side of the business. A seven-year project, which began in 1958 and ended in 1965, it remains to this day by far the most extensive—and expensive—task ever undertaken by a record company. Solti

listens to his records only rarely (and then usually to resolve a doubt or a dispute), but he confesses to a deep feeling of pride about the *Ring* project.

Yes, of course I do have. I don't think I could do it again. I think it was enormous amount of work. Great pleasure, pride.

The singing star of the *Ring* was of course Birgit Nilsson, whose Brünnhilde is such a prominent feature of three of the four operas. The team of Solti and Nilsson has also been featured in other remarkable operatic issues taped during and after the *Ring* years. There is the 1960 *Tristan und Isolde*, the blood-curdling 1962 *Salome*, and last year's blazing *Elektra*, over which producer and critic have traded so many salvos of ink in these pages.

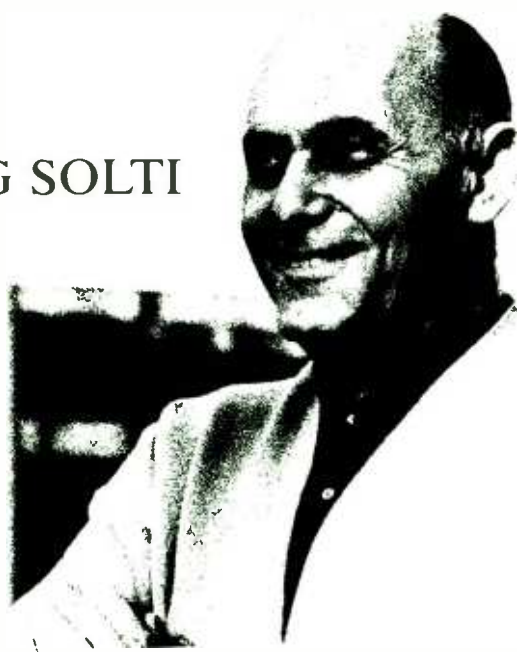
These works of Wagner and Richard Strauss are among the great jewels in the German operatic diadem, and Solti has lived all of his professional life with the scores; but in one or two instances it was the recording studio—not the opera house—where Solti's concept first achieved realization.

Conductors, of course, come from Hungary. (Think of Reiner, Dorati, Ormandy, Kertesz, Szell, Fricsay, just for a start.) Solti was born in Budapest in 1912, studied at the conservatory there with Dohnányi and Kodály, and in 1937 joined Toscanini in Salzburg as an assistant. That is where his recording career began; but you will not find his Salzburg work in any record catalogue—except a rare and clandestine tape copy of the 1937 Toscanini *Zauberflöte* which circulates privately among the fortunate. Solti played the glockenspiel in that performance. He smiles now at the recollection.

The other day I heard it for the first time. It was very funny. It has changed so much, the style of operatic playing and singing, since those days. Unbelievable. It is not to believe how much. Today our Mozart is more Verdian, more expressive. We allow ourselves to enjoy the farce, when there is farce. In that day, it was never farce . . . it was the Holy Land. Of course, I was young, and he was an enormous personality. No matter what he is doing, he is always covering everything with his personality.

Ever since the late Thirties, Toscanini has remained a blazing beacon to Solti's artistic navigation. The light must have seemed very distant during the war years when the young Hungarian musician fled

## GEORG SOLTI



from the Nazi regime to a refuge in Switzerland. There his visa allowed him to teach and to play in public—but not to conduct. It was as a pianist that Solti first came to the attention of Maurice Rosengarten, head of Decca in Zurich, who commissioned him in 1947 to make sonata recordings with Georg Kulenkampff, the German violinist; but the young Solti kept pestering Rosengarten and other Decca executives for a chance to show what he could do with an orchestra on records. At about this time, he also managed to land a conducting job at the Munich Opera. This conjunction of events proved decisive. Two years later Decca London released his first three symphonic records: Haydn's *Drum Roll*, Schubert's *Fifth*, and Mozart's *Prague*. By then, Solti's Munich performance of *Die Walküre* had deeply impressed record producer John Culshaw, with whom he was to form a historic creative partnership that yielded some of the most striking examples of recorded opera in the catalogue.

Work on the *Ring* began in 1958 in Vienna's Sofiensaal where Culshaw and Solti assembled the Vienna Philharmonic and a cast of leading singers that included Kirsten Flagstad, George London, Gustav Neidlinger, and Set Svanholm. The release of *Das Rheingold* later that same year proved what benefits could accrue by the application of the new stereo technology to opera recording, particularly if the aesthetics were in the charge of a producer with insight and imagination. Thousands of music lovers bought their first stereo systems because *Rheingold* existed; even today, with our ears sated by twelve years of sonic marvels, the Solti *Rheingold* album seems undiminished in its musical and technical excellence. Decca's recording crew, headed by Gordon Parry, remained fairly intact throughout the seven-

year progress of the *Ring*. (Their achievements—as well as those of conductor, producer, singers, and players—are documented in absorbing detail in Culshaw's book *Ring Resounding*; and also in the BBC film *The Golden Ring*, a report on the *Götterdämmerung* sessions which is shown periodically over National Educational Television.)

There is no parallel in recording history to the kind of supple and sensitive relationship Solti and Culshaw have created together. The whole experience has given the conductor some rather rigorous specifications for the kind of producer he needs as a collaborator:

He must know what is good, what not, what must doing again, how much is missing. There is never enough time, never.

I must have faith in him. It is a kind of marriage, where the producer plays a female role: he must believe the husband. My producer must believe that I am the best; *the* best! It must not be that he sits there thinking he could do it better, or somebody else could do it better. In this situation, a sensitive musician cannot work.

Culshaw left Decca two years ago to become head of the music department for BBC Television. Solti admires Culshaw's successors and works well with them. Indeed, he believes that the forthcoming *Rosenkavalier* album, completed this spring and soon to be released, represents his finest work on discs. (The cast includes Régine Crespin as the Marschallin, Yvonne Minton as Octavian, Helen Donath as Sophie, and Manfred Jungwirth as Baron Ochs.) But he regrets the absence of Culshaw behind the control-room window and the end of a partnership that took years to perfect.

Sometimes, conductor and producer disagree on a technical, musical point. But then you can't be stubborn. I tried, maybe too hard, to emphasize the dramatic side of the *Ring*; it was John who often reminded me what was happening purely in the music.

One gets a fascinating insight into this co-operative process in the film *The Golden Ring*. At one point, Solti and Culshaw are seen to differ on the tempo at which Siegfried's Funeral Music should be taken. Solti accepts the producer's recommendation—with the result that the final "take" seems to some music lovers a lot less satisfactory than the one heard earlier. The incident proves that though the system works marvelously most of the time, it does not always succeed.

Solti's move to Chicago does not mean the end of his opera recordings for Decca/London, for he is to continue work in London and Vienna; he has recently recorded Gluck's *Orfeo* and has just finished Mozart's *Zauberflöte*. [For a report on the *Orfeo* recording sessions, see page 26.] Indeed, Solti re-

mains music director of the Covent Garden Opera until June 1971, and has agreed to conduct one opera there each year even after his contract runs out. But the principal location for orchestra recordings will be Chicago.

Arrangements to record have been worked out with the Chicago Symphony. Ray Minshull, Decca's head of classical records, and chief engineer Parry recently came over to choose a hall. They picked Medinah Temple, a freemasons' auditorium where Fritz Reiner used to record for RCA Victor a decade or so ago.

During the coming season, the Mahler cycle will resume its progress, with the Fifth and Sixth Symphonies due to roll first. Solti has already recorded four Mahler symphonies with the LSO—Nos. 1, 2, 3, and 9—and the Fourth with the Concertgebouw; he plans to complete the canon in Chicago, adding, for good measure, the Deryck Cooke version of the Tenth and *Das Lied von der Erde*. Later he wants to record the Elgar symphonies, and some Shostakovich and Prokofiev. The Bruckner series will be done in Europe with the Vienna Philharmonic orchestra.

During his nine years at Covent Garden, Solti has acquired at least one distinctly British adjective, which he applies with emphasis to his new orchestra.

Splendid. Absolutely splendid. They can do anything. I had forgotten how good they are. They don't know any technical difficulties. You ask them to play this way, they play this way. That way, that way. They have this kind of full German sound, but with an American brilliance, so the combination is absolutely splendid, splendid. And for Mahler the string tone is heavy but with marvelous softness . . . glamorous softness, which I like very much. And so eager . . . !

And something else, which I had almost forgotten—because this is getting out of fashion, doesn't exist any more: discipline, orchestra discipline. Because orchestras most of the time misuse personal freedom with orchestra discipline, which is two different things. But this orchestra in Chicago has an absolutely splendid discipline. In America, I find such discipline only in Philadelphia, they have that kind of iron discipline. Prussian. No, ex-Prussian, because the Berlin Philharmonic hasn't got that any more.

No democrat where art is concerned, Solti believes that a music director is appointed to make musical decisions: the *who* decisions and the *what* decisions. He does not at all accept the view that an orchestra is a republic, with the conductor only the first among equals, and suffers acute distress at the thought of musicians' unions asserting a role in artistic decisions, insisting that this development is a dark cloud on the concert scene. The idea that players should choose their own conductor is a notion he rejects with scorn.

Orchestra can never choose a conductor, because inside, playing, you never see the right man. You cannot judge as long as you are inside: your judgment is not right. Orchestra has been always wrong choosing a conductor. Always.

Solti's touchiness in such matters was amply demonstrated nine years ago when he resigned abruptly from the leadership of the Los Angeles Philharmonic—before beating even one bar with the orchestra. The issue arose over the primacy of the music director in personnel decisions. The chairman of the orchestra's board, Mrs. Dorothy Chandler, announced the appointment of an assistant conductor without Solti's prior consent.

I was in London, and it was sent to me by cable saying "I hope you agree to that." [The "that" was the appointment of Zubin Mehta as assistant.] I said "no." And that was the end; because Mrs. Chandler had to save her face and I must save mine. The musical director has to make decisions. When a decision is made over his head, he must put a stop immediately. It was not a question of personality—this assistant conductor or that one—it was a question of principle. So I resigned—before I even started.

Observers of the musical politics of Chicago have confidently forecast an inevitable clash between Solti and the lady music critic who has been the scourge of the city's conductors ever since Fritz Reiner: the redoubtable Claudia Cassidy of the *Chicago Tribune*, whose scathing reviews have served to speed Kubelik and Martinon on their way out of town.

But she is no more there. She is on pension. She is finished. Otherwise, I wouldn't go there. She is "critic-at-large," as they say, but doesn't write any more about the Chicago scene.

On the plus side, Solti looks forward to close co-operation with John Edwards, the orchestra's administrator, and with a board of trustees that goes vigorously to work each year to meet the annual deficit, a sum which has risen to \$1.6 million. As in other American orchestras, the Chicago players now have a fifty-two-week contract and a high order of job security; but Solti worries about the lack of a satisfactory pension scheme.

You cannot dismiss a man with good conscience because, after thirty or forty years with the orchestra, he gets only about \$4,000 a year pension. And you cannot live on that. While you are working, the minimum earning is \$15,000 a year—the minimum. So this is the next thing for the unions to do, instead of going into artistic responsibilities, like in Boston.

It is not unusual for orchestra players to take

an initial dislike to Solti: both his beat and his temperament can be quite hard to follow. But they generally end up with a deep affection for the Hungarian dynamo and an intimate sensitivity to his musical wishes. The same dislike was evidenced in Vienna, where the Philharmonic players resented his stepping into the Wagnerian shoes of Knappertsbusch. Nor have critics always admired his podium manner—writhing and muscular—or his fast tempos. But his intensity and total artistic dedication have generally won the day, overcoming the resistance of players, critics, and auditors alike. The Vienna Philharmonic now adores him, and has awarded him their *Ehrenring*. He is completely and enthusiastically acclaimed at Covent Garden, Dallas, and the Staatsoper.

Chicago had a taste of the Solti style last spring when he went there for a three-week guest-conducting stint. There was resistance at first. "The orchestra is afraid of me; they think I am some kind of Nazi." But the animosity did not last long, and the players soon warmed to him, particularly after a performance of the Mahler Second Symphony, which received one of the loudest and longest ovations ever heard in that city. A member of the orchestra's string section noted that conductors were usually relaxed at rehearsals and tense during the concert. "But Solti does it the other way around. Tense at rehearsals, so we concentrate; relaxed during the performance, which is a help to everybody."

The initial Chicago contract runs for three years. In his first season Solti will conduct there for ten weeks, but in the third year he will spend four and a half months with the orchestra, some of it on tour in the United States and overseas. An extended European concert tour is planned for 1971, and there is talk of a possible visit to Japan. Solti's colleague, who is to be a regular guest conductor in Chicago during the same three-year span, is Carlo Maria Giulini, with whom friendly working arrangements have been made.

He absolutely free to making his programs, and more than that: if he wants anything out of my program, he gets it. He is gentleman, and I like him immensely. There is a mutual sympathy; so it's easy.

What arouses small sympathy in Solti's soul is the idea that he should conduct concerts in the summertime. Like other Midwestern cities, Chicago has its summer festival of open-air music, at Ravinia; but Solti will have none of it, maintaining that summers are made for other things: like swimming in the Mediterranean near his seaside house at Grossetto. That is his summer festival, as he calls it: a chance to relax and recuperate, to spend time with his young blonde wife and former BBC assistant, Valerie Pitts.

Solti's Chicago programs are likely to be on the conservative side. He finds the newer and more extreme trends in orchestral composition to be a matter of some interest but of no deep professional

involvement. One cannot do everything, he says; and he does not feel drawn to what he calls experimental music. (But he warns against confusing experimental music with modern music and cites the work of Gunther Schuller as an example of music that is certainly modern but by no means experimental.) He plans to invite Bruno Maderna and other modernists to Chicago to direct avant-garde concerts and denies that such segregated treatment amounts to musical apartheid. Chicago, he points out, is a "subscription" city and all subscription cities are conservative. A great symphony orchestra must operate on a "modified museum philosophy" whereby the great works of the old masters are continuously available in the central exhibit, while in the surrounding galleries there are periodic displays of selected examples from the moderns.

For me, as a conductor, music stops around 1950, with late Stravinsky, Schoenberg, Bartók. I don't go much further. Such people made the musical revolution of my lifetime. What a revolution that was in 1925! When Alban Berg came, what a new experience it was for us to hear the first time *Wozzeck*, *Lulu*, the Violin Concerto! So, equally, I stop. I stop. I leave to the next generation to explore after 1950.

But this is the essential point: me and few other talented conductors of my generation have a damn duty to preserve the classical masterpieces and give them to the next generation. That's my job. I concentrate on that. That's what we got from Toscanini, Furtwängler, Walter, Kleiber. If we don't do it, will be a gap; and nobody will know in fifty years' time how a Beethoven, a Brahms should be played; or a Bruckner.

Solti seems dead right for Chicago, and the orchestra is undoubtedly ideal for him. The mating of his kind of passionate intensity with the sheer skill of the Chicago musicians is surely destined to write some glowing pages in the performance history of music in America. He doesn't do everything equally well; but that which engages him deeply gets superb execution at his hands; and that which engages him deeply is, by and large, music that Chicago has shown it loves.

It is less easy to forecast how well Solti's recordings with the Chicago Symphony are likely to do. Predicting record sales is at best a risky process, and some of the most expensive crystal balls in the business have proved cloudy in the past.

One thing is sure: a new door has opened in the house of orchestral recording in America. The number of recording orchestras has dwindled to a handful, nearly all but the Big Five falling victim to the upward surge of recording costs. Nobody can be sure that the combination of Solti and Chicago, buttressed by the recording mastery of Decca/London, will prove to be the formula that draws the customer to the store. But it is the most exciting musical alliance of the recent past, and promises, at the very least, some rich new items for the record catalogues of the Seventies.

## LONDON

Bartók: *Concerto for Orchestra*. London Symph. Orch. CS 6469  
*Dance Suite*. London Symph. Orch. CS 6469; London Philharmonic Orch. LL 709\*  
*Miraculous Mandarin Suite*. London Symph. Orch. CS 6399  
*Music for Strings, Percussion, and Celesta*. London Symph. Orch. CS 6399; London Philharmonic Orch. CM 9132\*  
 Beethoven: *Concerto for Violin and Orchestra, in D, Op. 61*. Mischa Elman, violin; London Philharmonic Orch. LL 1257\*  
*Egmont Overture*. Tonhalle Orch., Zurich. LL 49\*  
*Sonata for Violin and Piano No. 9, in A, Op. 47 ("Kreutzer")*. Georg Kulenkampff, violin; Solti, piano. CMA 7218\* (two discs)  
*Symphony No. 3, in E flat, Op. 55 ("Eroica")*. Vienna Philharmonic Orch. CS 6145  
*Symphony No. 4, in B flat, Op. 60*. London Philharmonic Orch. LL 319\*  
*Symphony No. 5, in C minor, Op. 67*. Vienna Philharmonic Orch. CS 6092  
*Symphony No. 7, in A, Op. 92*. Vienna Philharmonic Orch. CS 6093  
 Borodin: *Prince Igor: Overture and Polovtsian Dances*. London Symph. Orch. CS 6503  
 Brahms: *Sonatas for Violin and Piano*. Georg Kulenkampff, violin; Solti, piano. CMA 7218\* (two discs)  
 Bruckner: *Symphony No. 7, in E*. Vienna Philharmonic Orch. CSA 2216 (two discs)  
*Symphony No. 8, in C minor*. Vienna Philharmonic Orch. CSA 2219 (two discs)  
 Dukas: *The Sorcerer's Apprentice*. Israel Philharmonic Orch. Stereo Treasury STS 15005  
 Glinka: *Ruslan and Ludmilla: Overture*. London Symph. Orch. CS 6503  
 Gounod: *Faust: Ballet Music*. Orchestra of the Royal Opera House, Covent Garden. CS 6216  
 Haydn: *Symphony No. 100, in G ("Military")*. London Philharmonic Orch. CM 9106\*  
*Symphony No. 102, in B flat*. London Philharmonic Orch. LL 557\* and CM 9106\*  
*Symphony No. 103, in E flat ("Drum Roll")*. London Philharmonic Orch. LL 557\*  
 Kodály: *Galanta Dances*. London Philharmonic Orch. LL 709\*  
*Háry János: Suite*. London Philharmonic Orch. CM 9132\*  
*Peacock Variations*. London Philharmonic Orch. LL 1020\*  
*Psalmus Hungaricus*. William McAlpine; London Philharmonic Choir and Orch. LL 1020\*  
 Mahler: *Symphony No. 1*. London Symph. Orch. CS 6401\*  
*Symphony No. 2 ("Resurrection")*. Heather Harper, Helen Watts; London Symph. Orchestra and Chorus. CSA 2217 (two discs)  
*Symphony No. 3*. Helen Watts; Ambrosian Singers; London Symph. Orch. CSA 2223 (two discs)  
*Symphony No. 4*. Sylvia Stahlman; Amsterdam Concertgebouw Orch. CS 6217

Georg Solti  
on Disc

*Symphony No. 9*. London Symph. Orch. CSA 2220 (two discs)  
 Mendelssohn: *Symphony No. 3, in A minor, Op. 56 ("Scotch")*. London Philharmonic Orch. LL 708\*  
*Symphony No. 4, in A, Op. 90 ("Italian")*. Israel Philharmonic Orch. Stereo Treasury STS 15008  
 Mozart: *Sonata for Violin and Piano, K. 454*. Georg Kulenkampff, violin; Solti, piano. CMA 7218\* (two discs)  
*Symphony No. 25, in G minor, K. 183*. London Symph. Orch. LL 1034\*  
*Symphony No. 38, in D, K. 504 ("Prague")*. London Symph. Orch. LL 1034\*  
 Mussorgsky: *Night on Bald Mountain; Khovanschina: Introduction*. London Symph. Orch. CS 6503  
 Offenbach: *Gaité Parisienne* (arr. Rosenthal). Orchestra of the Royal Opera House. Covent Garden. CS 6216  
 Rachmaninoff: *Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18*. Julius Katchen, piano; London Symph. Orch. Stereo Treasury STS 15086  
 Rossini: *La Boutique fantasque* (arr. Respighi). Israel Philharmonic Orch. Stereo Treasury STS 15005  
 Schubert: *Songs: Abschied: In der Ferne*. Max Lichtegg; Solti, piano. English Decca K. 2172\* (78 rpm)  
*Symphony No. 5, in B flat, D. 485*. Israel Philharmonic Orch. Stereo Treasury STS 15008  
 Schumann: *Symphony No. 3, in E flat, Op. 97 ("Rhenish")*. Vienna Philharmonic Orch. CS 6582  
*Symphony No. 4, in D minor, Op. 120*. Vienna Philharmonic Orch. CS 6582  
 R. Strauss: *Arabella*. Della Casa, Gueden. London; Vienna Philharmonic Orch. OSA 1404 (four discs)  
*Elektra*. Nilsson, Collier, Resnik, Stolze, Krause; Vienna Philharmonic Orch. OSA 1269 (two discs)  
*Der Rosenkavalier*. Crespín, Donath, Minton, Jungwirth; Vienna Philharmonic Orch. OSA 1435 (four discs—about to be released)  
*Salome*. Nilsson, Hoffman, Stolze, Wächter; Vienna Philharmonic Orch. OSA 1218 (two discs)  
 Von Suppé: *Overtures*. London Philharmonic Orch. LL 352\*; Vienna Philharmonic Orch. CS 6146  
 Tchaikovsky: *Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23*. Clifford Curzon, piano; Vienna Philharmonic Orch. CS 6100  
*Symphony No. 2, in C minor, Op. 17 ("Little Russian")*. Paris Conservatory Orch. CS 6018\*  
*Symphony No. 5, in E minor, Op. 64*. Paris Conservatory Orch. Stereo Treasury STS 15060  
 Verdi: *Un Ballo in maschera*. Nilsson, Stahlman, Simionato, Bergonzi, MacNeil; Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome. OSA 1328 (three discs)  
*Don Carlo*. Tebaldi, Bumbry, Bergonzi, Fischer-Dieskau, Ghiaurov; Chorus and Orchestra of the Royal Opera House,

Covent Garden. OSA 1432 (four discs)  
*La Forza del destino: Overture*. London Philharmonic Orch. LL 200\*  
*Requiem*. Sutherland, Horne, Pavarotti, Talvela; Vienna State Opera Chorus, Vienna Philharmonic Orch. OSA 1275 (two discs)

Wagner: *Der fliegende Holländer: Overture; Rienzi: Overture; Tannhäuser: Overture and Bacchanale*. Vienna Philharmonic Orch. CS 6245  
*Götterdämmerung*. Nilsson, Ludwig, Windgassen, Fischer-Dieskau, Frick; Vienna State Opera Chorus, Vienna Philharmonic Orch. OSA 1604 (six discs)  
*Das Rheingold*. London, Neidlinger, Svanholm, Flagstad, Madeira, Böhme; Vienna Philharmonic Orch. OSA 1309 (three discs)  
*Die Walküre*. Nilsson, Crespín, King, Hotter, Ludwig, Frick; Vienna Philharmonic Orch. OSA 1509 (five discs)  
*Siegfried*. Nilsson, Windgassen, Hotter, Stolze, Neidlinger; Vienna Philharmonic Orch. OSA 1508 (five discs)  
*Siegfried Idyll*. Members of the Vienna Philharmonic Orch. CSA 2217 (two discs)  
*Tristan und Isolde*. Nilsson, Uhl, Resnik, Krause; Singverein der Gesellschaft der Musikfreunde; Vienna Philharmonic Orch. OSA 1502 (five discs)  
*Die Walküre: Act III: "Todesverkündigung"* Scene. Flagstad, Edelmann, Svanholm; Vienna Philharmonic Orch. OSA 1203 (two discs)  
 Miscellaneous: *Covent Garden Anniversary Album*. Carlyle, Gobbi, Lanigan, J. Robson, Bryn-Jones, MacDonald, E. Robson, Howells, Robinson, Jones, Kelly, Langdon, Minton; Chorus and Orchestra of the Royal Opera House, Covent Garden. Music by Bizet, Mozart, Verdi, Britten, Beethoven, R. Strauss. OSA 1276 (two discs)  
*An Evening at the Lyric Opera of Chicago*. Simionato, Tebaldi, Bastianini; Orchestra of the Chicago Lyric Opera. Music by Saint-Saëns, Mascagni, Mozart, Tchaikovsky, Boito, Giordano, Ponchielli. 5320\*

## RCA RECORDS

Verdi: *Aida*. Price, Gorr, Vickers, Tozzi; Chorus and Orchestra of the Rome Opera House. LSC 6158 (three discs)\*  
*Falstaff*. Evans, Simionato, Merrill, Freni, Kraus; RCA Italiana Opera Orchestra and Chorus. LSC 6163 (three discs)\*  
*Rigoletto*. Moffo, Merrill, Kraus, Elias, Flagello; RCA Italiana Opera Orchestra and Chorus. LSC 7027 (two discs)

## DECCA RECORDS

Kodály: *Háry János: Suite*. Bavarian State Orch. DL 9518  
 R. Strauss: *Elektra* (excerpts). Höngen, Goltz, Frantz; Bavarian State Orch. DL 9723

## CAPITOL RECORDS

Brahms: *A German Requiem*. Theo Adam, Lore Wismann; Frankfurt Opera and Museum Orchestra and Chorus. PBR 8300\*

\*denotes not currently listed in the Schwann catalogue.

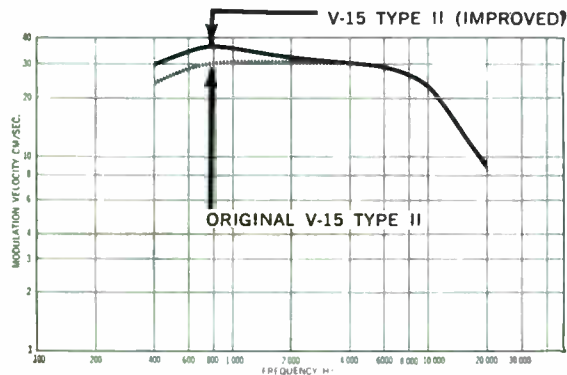
# Excelsior!\*



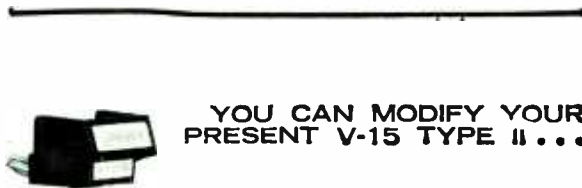
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CIRCLE 67 ON READER-SERVICE CARD

# new equipment reports

THE CONSUMER'S GUIDE  
TO HIGH FIDELITY EQUIPMENT



## RECORDER FEATURES FLIP-OVER HEAD, AUTOMATIC THREADING

**EQUIPMENT:** Bell & Howell 2295, a four-speed quarter-track stereo tape recorder with automatic reverse, built-in record/playback amplifiers and speakers. Dimensions: 8 $\frac{3}{8}$  by 13 $\frac{1}{4}$  by 15 $\frac{3}{4}$  inches over all. Price: \$199.95. Manufacturer: Bell & Howell, 7100 McCormick Rd., Chicago, Ill. 60645.

**COMMENT:** The Bell & Howell 2295 uses unconventional means to achieve an unusual degree of efficiency in operation—in terms of both convenience and performance. That is to say, although the 2295 has been designed with convenience as a major consideration, its performance has not been compromised in the process.

Two convenience features—both unique to B & H as far as we know—are immediately striking: the single-head automatic-reverse system and the air-powered automatic threading. A full tape reel can be dropped into the well on the feed side of the recorder without the bother of having to wind up the loose tape end, according to B & H, because the first position on the Autoload lever is designed to wind up the tape and divest it of any static charge that might cause it to cling to nearby surfaces in threading. In practice, we found it easier to tuck in the loose end first. From there on, the air-powered system takes over, drawing the tape past the head and into the take-up reel well, where the air current wraps it around the hub of a special take-up reel. The system also works—though

not as efficiently—with a standard reel on the take-up side. The special reel supplied with the recorder differs only in allowing free air passage past the hub and into the recorder's vacuum system.

The recorder's one head, mounted on a heavy metal bracket with a pivot rod at one end, contains four gaps: one for erase and one for combined record/playback in each channel. When tape direction is reversed, the entire bracket flops over, swiveling on the pivot rod. As a result, all the changes necessary to reverse tape direction are accomplished mechanically—that is, without the usual electrical switching between two independent sets of heads.

This novel reversing mechanism dictates a unique control to activate it: the "master tape control" in the center of the lower panel. Turned to the right, the master control activates left-to-right tape travel; turned to the left, it starts the tape in the reverse direction. When it is pressed, it acts like a stop button; once the tape has stopped, the control can be pushed in again and turned to right or left for either direction of fast wind. At first all this takes a bit of thought, but with a little practice we found the control logical and convenient—if a little slow-acting—even in complex recording chores.

To the right of the master control are two levers: a pause control and an "audible search control." In pause, the tape can be "rocked" past the head for precise cueing. While ease of cueing and editing struck us as satisfactory on the 2295, the recorder can't compare in this respect with machines designed for professional work, of course. The search control, however, is a feature that few recorders of the less-than-professional class can boast. It defeats the tape lifters so that when the tape is running past the head in the fast-wind mode, you can listen to its twitterings to locate a particular spot on the tape—a pause between

## 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.

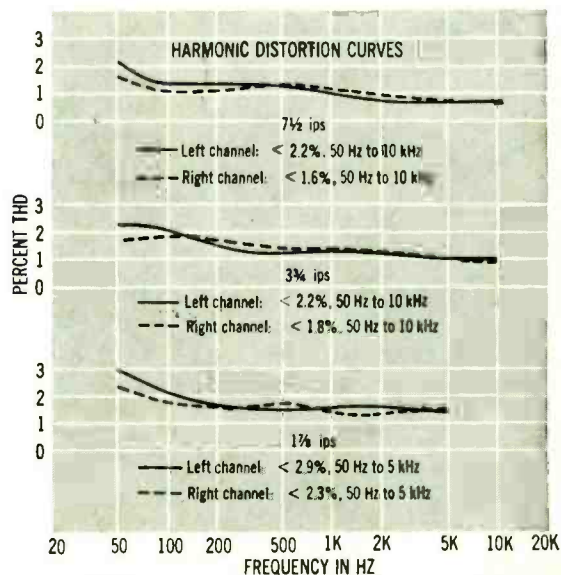
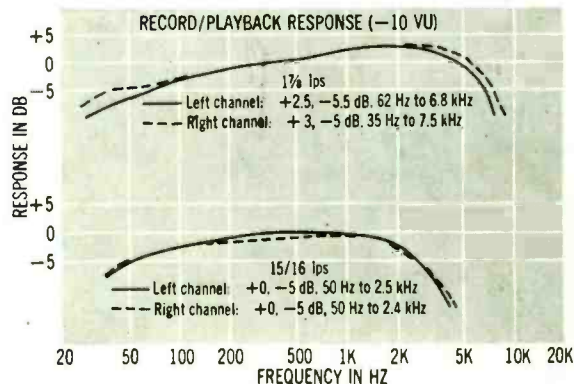
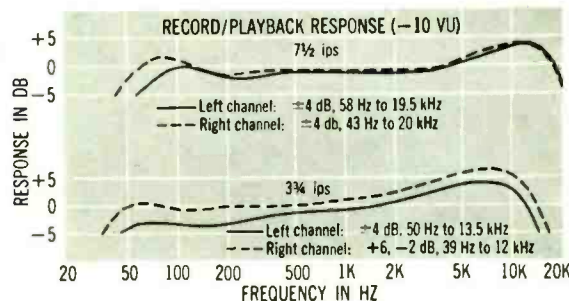
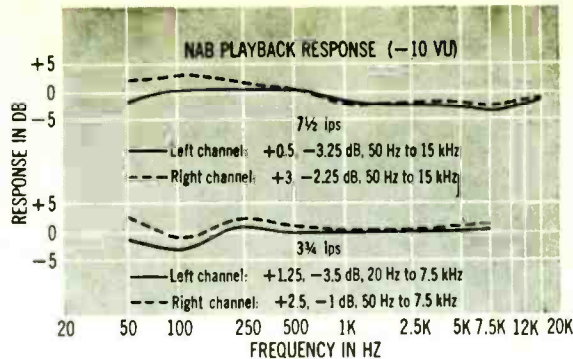
selections, for example, or the point at which you left off during previous taping.

Next is a tone control—actually a treble-cut control with a marked “flat” position—for the built-in monitor amps; then comes the power switch and, finally, the monitor-amp level control. These tone and level controls affect the external speaker outputs as well as the built-in speakers, but not the line outputs which you normally use to feed tape playback signals into an external amplifier. The external connections are all on the rear of the unit: the two left-channel outputs plus inputs for left-channel mike and “source” (the line input) on the left side, and four corresponding right-channel jacks on the right side. All are phono-type jacks except those for the mike inputs, which are phone jacks.

At the extreme left of the control panel are two recording level switches, flanked by separate left- and right-channel level controls. When the recording lever for either channel is down, thus putting that channel into the record mode, the corresponding level control affects the recording preamp gain; when it is up, it controls the playback gain both to the line output and to the monitor amp. The remaining levers on the control panel are for the Autoload threading feature and the automatic-reverse cycle: continuous

### Bell & Howell 2295 Additional Data

Speed accuracy, 7½ ips	105 VAC: 0.30% slow		
	120 VAC: 0.30% fast		
	127 VAC: 0.43% fast		
3¾ ips	105 VAC: 1.10% slow		
	120 VAC: 0.50% slow		
	127 VAC: 0.43% slow		
1⅞ ips	105 VAC: 1.9% fast		
	120 VAC: 2.2% fast		
	127 VAC: 2.4% fast		
Wow and flutter, 7½ ips	playback: 0.09%		
	record/playback: 0.15%		
	3¾ ips	playback: 0.11%	
3¾ ips	record/playback: 0.15%		
	1⅞ ips	record/playback: 0.20%	
	Rewind time, 7-in., 1,200-ft. reel	1 min. 38 sec.	
Fast forward time, same reel		1 min. 37 sec.	
S/N ratio (ref 0 VU) playback	l ch: 52 dB	r ch: 42.5 dB	
	record/playback	l ch: 49 dB	r ch: 41 dB
Erasure (400 Hz at normal level)	66 dB		
Crosstalk (400 Hz) record left, playback right	41 dB		
	record right, playback left	40 dB	
Sensitivity (for 0 VU recording level)	source input	l ch: 320 mV	r ch: 320 mV
	mike input	l ch: 0.52 mV	r ch: 0.57 mV
		Accuracy, built-in meters	l: reads exact
IM distortion (record/play) 7½ ips, -10 VU record level	l ch: 6.0 %	r ch: 5.5 %	
	3¾ ips, -10 VU	l ch: 6.0 %	r ch: 4.0 %
Maximum output, preamp or line	l ch: 3.8 V	r ch: 4.1 V	
	Speaker output	l ch: 6.6 W	r ch: 7.6 W





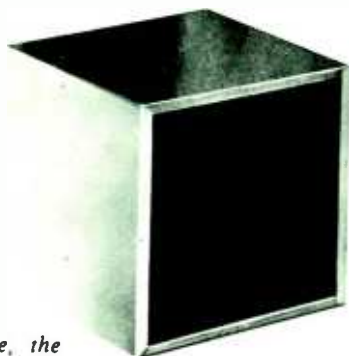
reverse, out-and-back only, and one direction only. The reverse system's tripping mechanism requires metal foil strips which can be added to tapes at the spots where you want reversing to occur.

We approached the technical performance of the 2295 with some misgivings. Can a single head do as well as separate erase and record/playback heads? And can the flip-over system position the head accurately enough for proper gap-to-tape alignment? Overall we found that the recorder does remarkably well. It meets its published specifications and compares favorably with other recorders in its price class (see accompanying test data). Crosstalk is perhaps a

shade higher than average, and so is IM distortion. But some specs are better than average: erasure, for example. And even after considerable home use, we could detect none of the high-frequency loss that might indicate improper azimuth alignment.

In sum, B & H's convenience features are more than just gimmicks; they're useful and sensible—and in our opinion they impose no problem of higher price or reduced performance. A deck model, without power amps or speakers, is available as the 2293C. You can also buy the recorder without the case or without the vacuum Autoload feature.

CIRCLE 143 ON READER-SERVICE CARD



Above, the Color Cube; at right, model FX-100.

## NEW FIRM INTRODUCES TWO COMPACT SPEAKERS



**EQUIPMENT:** Fairfax C-150 "Color Cube," and FX-100, compact speaker systems in enclosures. C-150 dimensions: 11 $\frac{3}{4}$  by 11 $\frac{3}{4}$  by 11 $\frac{7}{8}$  inches; price: \$59.50. FX-100 dimensions: 21 by 8 $\frac{1}{4}$  by 12 inches; price: \$89.50. Manufacturer: Fairfax Industries, Inc., 165 Ward St., Paterson, N. J. 07505.

**COMMENT:** Fairfax, a new name in high fidelity components, has introduced a fairly comprehensive line of speaker systems and an equipment storage cabinet that matches the styling of two of its floor-standing speakers. The systems chosen for this report include the company's lowest-priced, the novelly styled Color Cube, and one in the increasingly popular "under \$100" bracket bookshelf speakers, the Model FX-100.

To begin with, the Color Cube—as its name suggests—is literally a cube, about one foot on each side. It is fronted with a black grille held in place by aluminum snap-on strips, and each of the other sides boasts a different color. A Color Cube can be repositioned to vary the visible color patterns as you choose.

Novel styling aside, the Color Cube's performance recommends it for use where clean, though not the widest-range, sound is desired—such as in stereo systems set up in a den or playroom, or as extension speakers for a system using other main speakers. The unit consists of an eight-inch speaker fitted with a center "whizzer" for treble dispersion. A duct extending inward from the front baffle helps enhance the low-end response. Input impedance is 8 ohms; efficiency is moderate; power-handling capacity is rated for up to 30 watts per channel. Connections are made to a pair of screws marked for polarity.

Our tests indicated highs fairly well dispersed to just beyond 10 kHz; upward from here the response slopes in amplitude and narrows in dispersion, with a

dip toward inaudibility evident at 13 kHz. Dispersion gradually broadens as you go down the scale although some directivity can be noticed at 1 kHz. The midbass, from about 500 Hz to 100 Hz, shows a little distortion, but doubling does not become apparent until 80 Hz. This increases gradually down to 50 Hz; below 50 Hz it increases further. Below 40 Hz response drops markedly. White noise response was fairly hard and directive.

On program material, the Cube lent a slightly forward quality to voice, and just seemed to miss rendering the full tonal impact of musical instruments in the low registers. At that, it was far from sounding completely bass-shy; on much program material and especially in a small room when not driven to its maximum output limits, it sounded listenable enough for its intended use.

The FX-100, in comparison, offers appreciably better performance. This model—housed in an oiled walnut enclosure and containing an 8-inch woofer, 4 $\frac{1}{2}$ -inch tweeter, 5,500-Hz crossover network, and tweeter level control—looks and sounds much like other good bookshelf systems in its price range. Both highs and lows extend more cleanly to higher and deeper ranges than in the Cube, and over-all listening quality is better balanced and more natural-sounding.

In our tests, slight doubling became evident at 80 Hz, increasing gradually but not severely down to 50 Hz. More doubling occurred below 50 Hz, with over-all response reaching down to about 30 Hz. We detected some distortion in the 100- to 200-Hz range, although from 200 Hz to 1 kHz response was smooth and linear. At 1 kHz, response began to show some directive effects, although no marked increase was observed until at 6 kHz. The pattern narrows a little as

you go up the scale although tones as high as 12 kHz can be heard about 90 degrees off axis. From 14 kHz, which can be heard faintly on axis, response dips toward inaudibility. White noise response varies, from fairly hard to soft, depending on the setting of the rear-panel tweeter control; our preferred position for this knob was about one-half rotation.

The FX-100 proved capable of projecting a healthy amount of clean sound—even when driven to high output in a larger-than-average room. The musical

spectrum was well balanced; virtually no coloration could be heard; internal separation characteristics for various instrumental timbres seemed very good. The highs were smooth and well-aired; the lows, while not as deep or full as we've heard on other systems costing more, sounded generally convincing and did contain an appreciable amount of bottom heft. As a bookshelf-size speaker system in its price class, the FX-100 merits careful consideration.

CIRCLE 145 ON READER-SERVICE CARD



## KENWOOD'S BEST RECEIVER TO DATE

**EQUIPMENT:** Kenwood TK-140X, stereo FM/AM receiver. Dimensions (in cabinet supplied): 16½ inches wide, 5½ inches high, 15 inches deep over-all including knobs and rear appendages. Price: \$349.95. Manufactured by Trio Corporation of Japan; exclusive U.S. distributor: Kenwood Electronics, Inc., 3700 S. Broadway Place, Los Angeles, Calif. 90007; 69-41 Calamus Ave., Woodside, N. Y. 11377.

**COMMENT:** In every respect the TK-140X is the best Kenwood unit we've yet tested, offering as it does a high-sensitivity tuner combined with a low-distortion, high-powered amplifier, a generous roster of features and controls, and neat and attractive styling—all at a very competitive price. The tuner's FM sensitivity—1.9 microvolts, combined with a steep descending curve—is among the highest measured here. The data from CBS Labs indicates that full quieting of -48 dB is reached for only 10 microvolts of input signal, and no signs of front-end overloading are encountered as input signal is increased to 50,000 microvolts. Distortion is low; capture ratio excellent; signal-to-noise very high. In our cable FM-tap test, the set logged 50 stations, of which 41 were judged suitable for long-term critical listening and off-the-air taping. This mark compares favorably with that scored by some sets costing more than the TK-140X. Mono FM audio response was virtually a straight line across the normal FM band; stereo FM response was down a few dB at the very high end of the band but still remained very good. Both stereo channels were closely balanced and amply separated. AM performance was judged in listening tests to be average-good.

The amplifier section of the TK-140X proved capable of furnishing power high and clean enough to drive any speaker system, including low-efficiency types, to full room volumes without audible distortion or breakup. Distortion measured at normal listening levels remained virtually insignificant. Equalization was accurate; tone-control action, satisfactory. The filters could be a little sharper in their cut-off characteristics but in a \$350 receiver that offers as much as this, who would argue over filters? Input sensitivity and signal-to-noise figures were very good. Low-frequency square-wave response, with about a 45-degree tilt and slightly convex tops, was average-good for a receiver in this price class, reflecting a gentle roll-off in the deepest bass. High-frequency square-wave response, with fast rise-time and no ringing, was very

good, indicating excellent transient response and well-aired smooth highs.

The set offers an orderly and well-planned front panel. The tuning dial "disappears" when power is turned off. With power on, it lights up to reveal FM and AM channel markings, a signal-strength meter, and a stereo-FM indicator. Additionally, three printed legends for phono, tape head, and auxiliary inputs will light up when the input selector is turned to those positions. Under the tuning dial are knobs for: power off/on combined with the speaker selector; a volume control fitted concentrically within a channel-balance control; a friction-coupled dual-concentric bass tone control that lets you adjust bass on each channel separately or on both channels simultaneously, as you choose; a similar-acting treble control; a mode control with positions for left inputs only, right inputs only, normal stereo, reverse stereo, and full mono; the signal selector, with positions for AM, FM, phono, tape head, and auxiliary. The speaker selector permits you to operate either or both of two independent sets of stereo speakers. Another position of this control mutes all speakers. The stereo headphone jack remains live at all times. The darker right-hand portion of the panel contains the station tuning knob. Below it are "feather touch" control buttons for loudness contour, tape monitor, interstation muting, low filter, and high filter.

The rear of the TK-140X contains the inputs corresponding to the front panel selector knob markings, plus output jacks for feeding a tape recorder. There's also a 5-pin DIN socket for tape recorders utilizing European-type connectors. A special set of jacks (normally connected by the jumpers supplied) permits taking signals from the set's preamp section and feeding signals into its main or basic amplifier section. This feature enables the TK-140X to be used as a biamp or triamp system in which a two-way or three-way speaker system would be driven by separate basics fed from an electronic dividing network. There are the four sets of speaker output taps, plus a phono jack for feeding a combined signal to an external mono amplifier and speaker. Two AC outlets, one switched, are provided.

For FM reception, the set has both 75-ohm and 300-ohm antenna terminals. For AM, there's a built-in loopstick antenna plus a terminal for a long-wire antenna. Three rear-mounted fuses protect the power line and each stereo signal output line. A grounding

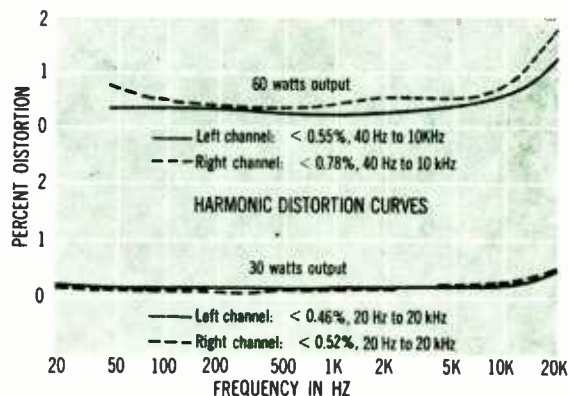
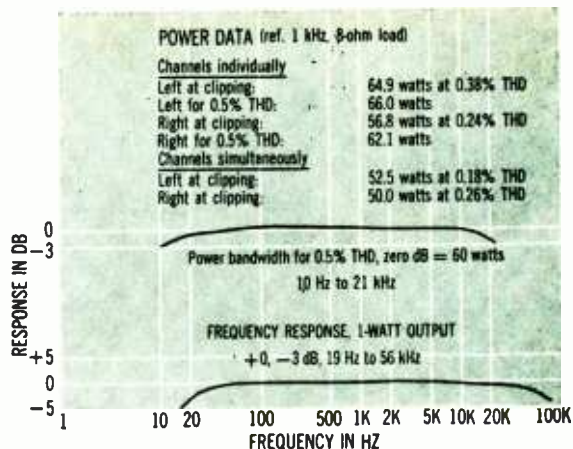
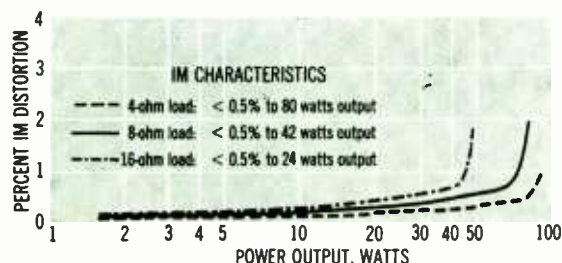
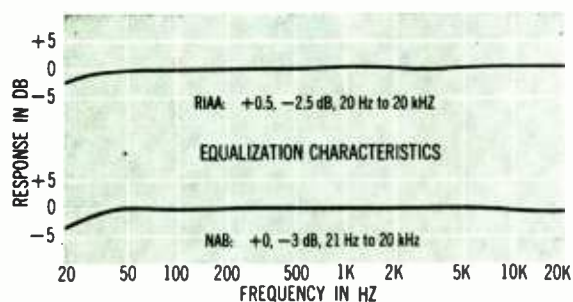
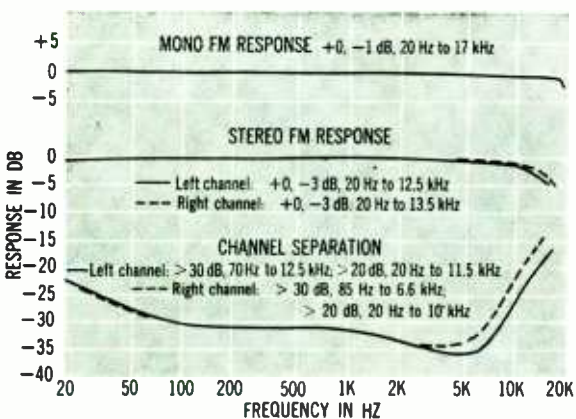
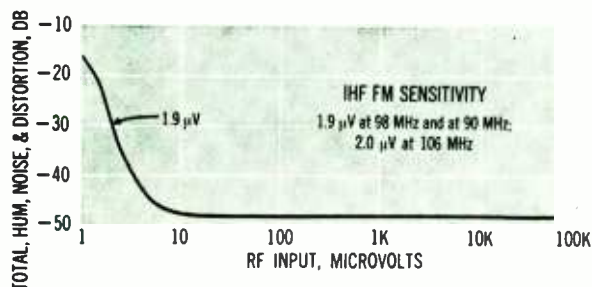
post, the set's power cord, and a voltage selector that permits the set to be run on 110-120 or 220-240 volts AC, 50 or 60 Hz, complete the rear complement.

This set, in sum, has a lot to offer and all of it strikes us as first-rate—the more so in view of its cost. The TK-140X comes in its own simulated walnut metal enclosure on four small feet. For custom panel cut-out installation, the chassis may be removed and fitted accordingly.

CIRCLE 141 ON READER-SERVICE CARD



Kenwood square-wave response.



### Kenwood TK-140X Additional Data

#### Tuner Section

Capture ratio	1.5 dB
S/N ratio	69 dB
IM distortion	0.27%
THD	mono 1 ch r ch
40 Hz	0.65% 0.76% 0.9%
400 Hz	0.39% 1.0% 0.9%
1 kHz	0.30% 0.51% 0.56%
19-kHz pilot	-59.5 dB
38-kHz subcarrier	-44.5 dB

#### Amplifier Section

Damping factor	42
Input characteristics	Sensitivity S/N
mag phono	4.9 mV 57 dB
tape head	3.1 mV 50 dB
aux	230 mV 75 dB
tape play	225 mV 75 dB
main in	100 mV 94 dB

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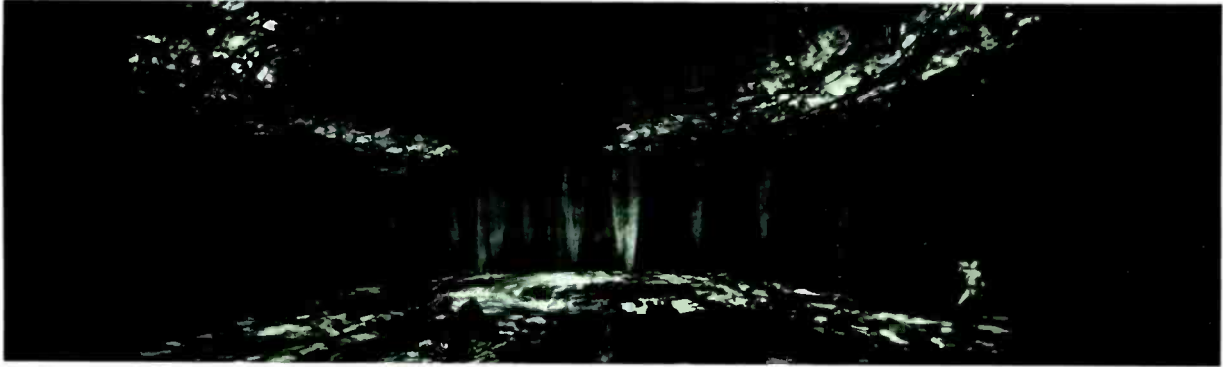
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**CIRCLE 42 ON READER-SERVICE CARD**



DGG's Ring now at the three-quarter mark



## Von Karajan's Siegfried: An Olympian Approach

by George Movshon

THE MUSIC DRAMA *Siegfried* takes some getting to know. It does not come at you, like *Walküre*, with a frankly warm and lyrical embrace. It lacks the tension and dramatic thrust of *Götterdämmerung*. In the theater it can sometimes seem even longer than its clock time (which is not short), particularly to the listener who has skimmed on his homework and is unfamiliar with the words. You get a monologue, then an extended duologue, then another, and another. There are rarely more than two characters on stage together (never, if you don't count Fafner, who is anyway just a modern art blob-of-glub in most present-day productions). You don't get to see a girl until Act III, or hear a female voice until the opera has been on for nearly three hours. Each character sings alone, right up to the orgasmic climax of the love duet that closes the work, when—at last—two people sing together for the first and only time. Much of the content of the first and second acts seems like a repeat of material already familiar from the previous *Ring* operas. With all this, *Siegfried* is distinctly not for the tired businessman.

And yet. The thing has a way of growing on you, of ripening and taking shape, as though it were a burgeoning tree from its own Act II Forest Scene. *Siegfried* re-pays study and familiarization in ample measure. The ground plan soon begins to make sense in your imagination, the seemingly repetitive monologues turn out to be development, not just repeated exposition: rich and skilled reworking, with comment both musical and verbal that leads the story (and the mind following it) vigorously onward. Quite soon, the *longueurs* are gone and *Siegfried* begins to emerge as the profoundly satisfying masterpiece it is. It can even, on deep acquaintance, seem very short.

Here we have an important release, and it reminds us that the second stereo *Ring* is three-quarters done. When Karajan records *Götterdämmerung* (as he is scheduled to do in Berlin next December) the catalogue will offer two competing recorded versions, each with its own felicities and failings, but both worthy representations of a fourteen-hour-long composition that is one of the enduring large-scale art works of the human race.

The newspapers say this is an age of affluence, what

with two-car and two-house families; but the number of households that will require two separate sets of *Siegfried* on records (let alone two complete *Rings*) is likely to be small. The work plays four hours, takes five LPs, and represents a substantial investment to any but the most profligate record buyer. There is therefore some pressure on a record reviewer to reach a verdict and offer a single clear-cut recommendation. And this, after spending many hours with both *Siegfried* recordings, has proved possible, but not without severe reservations. There are things to praise and curse in both sets—but *different* things; too many variables to yield a pat answer. How many apples is a good orange worth? Or vice versa? Or, changing the imagery, we have two thoroughbreds in this race, and the winner, for you, depends largely on where you are sitting.

The competing *Siegfried* is of course the London set, part of the complete *Ring* issue of nineteen LPs (though obtainable separately) recorded in 1963 and reviewed in *HIGH FIDELITY* by Conrad L. Osborne in April of that year. He gave it a forthright recommendation, one not so brightly glowing as that of *The Gramophone* whose critic called it the finest recording of an opera yet made. London offers the playing of the Vienna Philharmonic under Georg Solti, and the singing, in the three foremost roles, of Birgit Nilsson, Wolfgang Windgassen, and Hans Hotter. This was a landmark issue, distinguished by the unique brand of sonic sculpture that producer John Culshaw and his colleagues devised for their *Ring* production.

And so to work. One doubt may be put away at once: the passage of six years has done nothing whatever to dim the technical achievement of the London set, which sounds as fresh and newly recorded as it ever did. The DGG sound is first-rate too, as good as their best—which is to say, thoroughly modern, but rather more conservative than London's. Each recording represents its maker's philosophy: DGG yields a better orchestral "shape," adopts a more distant perspective. London moves in deeper, close-mikes the various choirs of the orchestra, and creates more varied and versatile acoustic environments for the drama, sometimes at the cost of orthodox proportions but often with a great gain in im-

pact. London is daring and sensitive, where DGG is noble, cautious, and detached.

To some degree the recording style also reflects the personalities of the two conductors. Solti grips, grasps, reaches in, never slackens the tension. Karajan emphasizes the architecture, preserves the shape of the score, projects his preoccupation with design and proportion, even at some cost in excitement. Take the orchestral prelude to Act II, in which Wagner sets up the characters and mood for the forest drama to follow: Karajan is immaculate, beautifully paced, draws wonderful sonorities from the Berlin brass; Solti is little rougher (though his musicians play wonderfully well too) but he is primarily concerned with story-telling: see the cave, where the hideous Fafner sleeps . . . the suppressed power of the gold, the Ring, the Tarnhelm . . . sense the presence of Alberich with his glittering and eternally watchful eye. These things are pointed out to us by Solti in terms of urgency and involvement; with Karajan they are simply elements in a nightscape.

Here in essence is the difference between these two recordings, and it is the difference also between the two men: Karajan is Olympian, Wotan-like, in his concern for design. Solti is pragmatic, but much more involved in the characters and situations of the drama. He makes the listener less aware of architecture but thrusts him, sometimes harshly, into the action. Both treatments are valid, but if I must choose between them, it will have to be Solti's earth rather than Karajan's sky.

Those who know Karajan's recent *Rheingold* and *Walküre* releases will be curious to hear how *Siegfried* continues the controversial dynamic plan that the conductor introduced in those earlier performances—the "chamber music" approach to Wagner, in which the orchestral dynamics were scaled down, stripping the operas of some of their traditional bombast and permitting a lighter and more lyrical singing style. Well, the straight news here is that the chamber music style is nowhere in evidence in *Siegfried*. The orchestra thunders, crescendos are undiluted—the feathery instrumental bed has been consigned to the attic. In fact, there are many places in this new recording where the pendulum seems to have swung entirely the other way. Much of Act I finds Stewart, Thomas, and Stolze heavily pressed by a very loud orchestra, and many passages in other acts have been recorded with unnecessary dynamic cruelty to the singers. At times the conductor seems determined to let the orchestra steal the show.

The Berlin Philharmonic has star quality all right; but so has the Vienna Philharmonic under Solti. If the one orchestra is not Europe's best, then the other certainly is: it boots not to choose between them. Berlin emphasizes brilliance and accuracy; Vienna holds sonority and shapeliness of phrase more dear. The massed string tone of Vienna is luscious, full, yet transparent; but Berlin is perhaps, by a hair, the more precise. The woodwinds and brasses in both ensembles are outstanding, and the first horn of each orchestra—the young Siegfried's instrumental *Doppelgänger*—is superb: Vienna's Roland Berger and Berlin's Gerd Seifert are alike in dignity and accomplishment.

Which brings us (and not a moment too soon) to the singers, upon whose merits the reader will doubtless decide the entire question. Let us first dispose of the only artist who sings in both performances.

Mime: Gerhard Stolze has refined and tightened up his concept since his Vienna reading of 1963. It is a strongly projected character he gives us, entirely apt for the scheming little dwarf, but his singing style borders on *Sprechgesang* and I find it irritating. He could certainly sing it a little more, putting more music and less speech into the mix. Nevertheless, in both sets, Stolze is a strong piece of casting—perhaps too strong in the Karajan, where his voice cuts through the orchestral texture more clearly than does that of Jess Thomas or Thomas Stewart.

Wanderer: Hans Hotter's voice, caught in 1963 dur-

ing a seriously declining phase, is often distressingly insecure and frankly unpleasant to hear; it wavers and fades. But his immense nobility of utterance and dignity of declamation preserve a memorable conception of the role. Thomas Stewart, in the new recording, does not bring the words home nearly so well, though his fine voice is a valuable asset. He is badly microphoned in Act I—his entry line, "*Heil dir, weiser Schmied*" is nearly lost—but heard to better advantage later, though the general impression is too youthful.

Alberich: Both interpreters are excellent, but London's Neidlinger does more with his words, manages to exact a higher degree of tension and malevolence into the role than DGG's Kelemen.

Fafner: Both London and DGG encase their Fafners in a kind of pie-crust echo; but DGG's is less damaging to Ridderbusch (whose voice is the more beautiful) than London's woolly reverb is to Böhme.

Forest Bird: DGG's Catherine Gayer takes off well, if a little tremulously, but makes a sweet bird. Joan Sutherland chirps magnificently for London, but the words are totally lost.

Erda: London has Marga Höffgen, a noble and powerful assumption, far surpassing that of Oralia Dominguez, which is smooth but lacking in character.

Siegfried: A brave first venture by Jess Thomas into this dangerous sector of the *Heldentenor* terrain brings mixed results. For much of the time Thomas sounds both youthful and musical—and no Siegfried of recent times has managed to achieve that. In the lyrical passages he is moving and highly artistic. The forest soliloquy ("*Aber, wie sah meine Mutter wohl aus?*") has not often been done with such fine tone and feeling. He is splendid too on the mountain top and in the "can-opening" sequence with Brünnhilde. But that is not enough. He sings under severe strain in most of Act I; pushes hard against the orchestra in the love passages; the Forging Song suffers grievously. The final duet finds him in heavy weather nearly all the way. The competition is of course London's Windgassen, a leathery voice and a "Prussian" singing style, but also a very great deal of know-how. Windgassen, a canny artist, has learned how to conceal his weaknesses. In the London recording he delivers the very best performance that could possibly be extracted from his remaining resources. It is a triumph of conservation, and must be given preference over Thomas' valiant but inadequate endeavor.

Brünnhilde appears only in the last thirty minutes of the opera but the music she must sing is powerful and difficult enough to earn her full salary. For many, the performances of this love duet will settle the entire question of London vs. DGG: and these had better know right away that there is just no contest. London's Birgit Nilsson is free and grand, her immense and confident voice serenely equal to all the hazards of the score. She is, in a word, irresistible.

DGG's Helga Dernesch is not in the same league, but this is not to imply a lack of high regard for her work. The voice is one of honeyed loveliness, pure and warmly golden; she has the long line and the legato to sing, say, the Marschallin's music in *Rosenkavalier*, or the part of Ariadne, as beautifully as I can imagine it being done. Even here, there is one passage where she surpasses Nilsson—in the memorable "*Ewig war ich*" melody (which forms the principal subject of the *Siegfried Idyll*); but when power is required—and there is no way of fudging it, in this scene—it is not at Miss Dernesch's command in requisite measure.

**WAGNER: Siegfried.** Helga Dernesch (s), Brünnhilde; Catherine Gayer (s), Forest Bird; Oralia Dominguez (c), Erda; Jess Thomas (t), Siegfried; Gerhard Stolze (t), Mime; Thomas Stewart (b), Wanderer; Zoltan Kelemen (b), Alberich; Karl Ridderbusch (bs), Fafner; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. DGG 139234/8, \$29.90 (five discs).

Seraphim revives the "Great Recordings of the Century"  
with a monumental twenty-disc release

## Bounty from the Golden Age

THE SERIES KNOWN AS "Great Recordings of the Century" was originated by Angel's European affiliates in 1957, and eventually came to number over 150 records, of which approximately two-thirds were issued by Angel in this country. In recent years, the tempo of issues has slowed down considerably, with the increasing emphasis on a lower priced, "paperback" concept of reissues. Angel's parent organization recently launched two bargain-priced series in England ("Golden Voices" and "Great Instrumentalists"), and some of these have already been slipped into the Seraphim line, as has other historical material. Now the prestigious rubric of "Great Recordings of the Century" makes its first appearance at a lower price, and this should be a cause for rejoicing, since no other recording company in the world has access to richer treasures from the past than the EMI/Angel combine.

This first jumbo release encompasses twenty records, ranging in time from 1902 up to the early 1950s and including both instrumental and vocal material in cleanly remastered mono-only sound—Seraphim continues its courageous battle against the evils of electronic stereo. Some of these performances have not previously borne the "Great Recordings" label—although, by far, the majority certainly deserves such a designation—and some of the discs have never before been regularly available in this country. It represents a gargantuan feast for the discriminating collector—even if, in part, a frustration, both for the experienced collector and for the relative novice.

The frustration lies in the reshuffling that is often the collector's bane—in order to get a number of recordings he doesn't have, he has to duplicate another half dozen that he already owns in another form (but still has to hang on to the earlier incarnation, for it in turn contains still further items he can't get any other way). While the multiple-disc sets in the new Seraphim release evidently represent an effort to reach a larger market by offering preselected collections of historic recordings, they also exemplify this dilemma of duplication in an acute form. For example, the would-be purchaser of "Six Legendary Pianists" may well already own Giesecking's Mozart, Hess's Op. 109, and Schnabel's Schubert, which have all had recent domestic circulation—and thus he will have to pay double, in effect, to obtain the balance of the new set. Conversely, he (and the relatively newer collector as well) might also want Fischer's *Wanderer Fantasy* (he certainly *should!*), or Solomon's *Waldstein*, or Cortot's Chopin—which formed the versos of the remaining items in their recent European reissues. Obviously, this sort of thing gets complicated; we only wish that the record companies wouldn't make life more difficult than it already is.

And we also hope that the orphaned disc-mates of the performances in the present packages will be with us again soon—especially Busch's *Brandenburgs*, Fischer's Mozart Concerto, Schnabel's Beethoven concertos, Schumann's Wolf songs, and Landowska's Mozart Sonata, K. 576. (An encouraging augury is the news that the Giesecking set of Mozart's piano music is on the way.)

On the other hand, there is excitement and fascination in hearing, for example, six master pianists in quick

succession, each with his own distinct type of pulse, accentuation, and color. In fact, one is reminded of that Siamese twin *Dichterliebe* (Schütz and Panzéra) that Victor once issued (not to mention the Ney 1936 vs. Ney 1958 Beethoven Op. 111 on Odeon). Such a fiesta boggles the mind's ear—one starts contemplating a carnival of *Carnivals*: the one by Solomon under review, coupled with the brilliantly muscular Giesecking, the humanly introspective Hess, and the erratic but intriguing Cortot.

Whether such utopian fantasies materialize or not, there is more than enough in this first release to keep present-day performers on their toes and present-day listeners envious of their forbears. May the "Great Recordings of the Century" have a long and fertile career in their new incarnation!

### The Instrumental Recordings by Harris Goldsmith

AGE OF THE GREAT INSTRUMENTALISTS: "Six Concertos." Seraphim IC 6043, \$7.47 (three discs, mono only).

**Beethoven: Concerto for Piano and Orchestra, No. 2, in B flat, Op. 19.** Artur Schnabel, piano; Philharmonia Orchestra, Issay Dobrowen, cond. This 1946 version is more strait-laced and less sloppily played than Schnabel's 1935 essay with Sargent. Even here, though, the pianist characteristically scampers ahead of the orchestra in a few spots, but for the most part I find Schnabel to be in top form. Beethoven's long pedal marks are faithfully observed in the slow movement and the Rondo is irresistibly buoyant and witty at this fast tempo. Sturdy sound, a bit constricted and lacking overtones, but thoroughly acceptable—Seraphim's one-sided pressing is every bit as good as Angel's two-sided edition in the COLH series. Pretty much the complete Beethoven No. 2.

**Brahms: Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102.** Jacques Thibaud, violin; Pablo Casals, cello; Casals Orchestra of Barcelona, Alfred Cortot, cond. The orchestral playing here (strings especially) is unpolished and the 1929 sound is a bit feeble. The sonics can be fortified by more volume and bass, but don't expect to hear instrumental details you have never heard before. The interpretation itself is memorably poetic and tightly knit as befits this craggy score. Modern performances often sound slack from an excess of "romanticism" and it is a welcome corrective to hear one that is rhythmically free and ardently impulsive yet thoroughly granitic, brisk, and architecturally disciplined.

**Bach: Brandenburg Concerto No. 5.** Adolf Busch, violin, Marcel Moyse, flute, Rudolf Serkin, piano; Busch Chamber Players. An old-fashioned performance perhaps (a piano and flute are used here instead of harpsichord and recorder), but the rendition is thoroughly airborne, polished, and thrillingly well played. Seraphim's

sound is smoother than my old COLH copy and the surfaces are better.

**Mendelssohn: Concerto for Violin and Orchestra, in E minor, Op. 64.** Fritz Kreisler, violin; London Philharmonic Orchestra, Sir Landon Ronald, cond. The later Kreisler recordings of the Beethoven, Brahms, and Mendelssohn concertos invariably turn up on reissues. This 1931 version of the Mendelssohn is certainly preferable to none at all, but it cannot really compare to the wonderful 1926 performance. Leo Blech's accompaniment was vastly superior to Ronald's rather bumptious, four-square work here, and (there is no escaping the fact) Kreisler himself played with more line and better intonation in the older edition. The sound, however, is quite good.

**Mozart: Concerto for Piano and Orchestra, No. 24, in C minor, K. 491.** Edwin Fischer, piano; London Philharmonic Orchestra, Lawrence Collingwood, cond. Few, if any, subsequent recordings of this masterpiece can boast forthright unaffected drama. Fischer drops a few notes here and there (he even plays one or two that I'll bet he wished he hadn't—remember, these were the days before tape splicing), but the sanguine fervor and muscularity is always tempered by a fine interpretive soul. Fischer's own cadenzas are stylistically a bit questionable (but never, like Schnabel's for this particular concerto, stark raving mad). The 1937 engineering amply captures the flavor of this live, full-blooded performance.

**Ravel: Concerto for Piano and Orchestra, in G.** Marguerite Long, piano; orchestra, Maurice Ravel, cond. A marvelously fleet traversal of this ebullient work by its composer and dedicatee. Mme. Long later re-recorded the Concerto for microgroove but this performance is far more preferable. The 1932 sonics are remarkably good (you can even hear the triangle).

**AGE OF THE GREAT INSTRUMENTALISTS: "Six Chamber Music Masterpieces." Seraphim IC 6044, \$7.47 (three discs, mono only).**

**Beethoven: Sonata for Violin and Piano, No. 9, in A, Op. 40.** Adolf Busch, violin, Aubrey Brain, horn, Rudolph Serkin, piano. This is not a *Kreutzer* that tears passion to tatters (e.g., Hubermann/Friedmann or Szigeti/Bartók): everything is plotted out in spacious, noble phrases, and both instrumentalists play superbly well. Excellent, well-balanced sound, vintage 1936.

**Brahms: Trio for Violin, Horn, and Piano, in E flat, Op. 40.** Adolf Busch, violin, Aubrey Brain, horn, Rudolf Serkin, piano. Even after thirty-seven years, this 1932 essay is still the most wholly satisfying Brahms Horn Trio ever put on disc. Aubrey Brain's flawless horn playing matches his son Dennis' in subtlety and it retains a characteristic dark glow that the younger man sometimes lost. Serkin might perhaps do a little more with his part today, but where would he get another Adolf Busch to play with him? Acceptable sound—the tricky balance problems are especially well solved.

**Debussy: Sonata for Cello and Piano, in D minor.** Maurice Marechal, cello, Robert Casadesus, piano. The cellist's old-fashioned ardor is held in check by the pianist's subtle restraint and the piece is all the better for such interaction of temperaments. The 1930 recording sounded a bit more vibrant in the French Pathé COLH pressing, but the difference is minimal.

**Fauré: Quartet for Piano and Strings, No. 2, in G minor, Op. 45.** Marguerite Long, piano, Jacques Thibaud, violin, Maurice Vieux, viola, Pierre Fournier, cello. The Fauré G minor Quartet is more elaborate and less

immediately attractive than its predecessor in C minor, but here the music speaks with such fervor and energy that you may well be convinced that the work is indeed a masterpiece. This is not only a historical recording: it is the *only* one, now that RCA has deleted its fine Festival Quartet edition. Fortunately the 1940 reproduction still generates a powerful impact.

**Mendelssohn: Trio for Violin, Cello, and Piano, No. 1, in D minor, Op. 49.** Jacques Thibaud, violin, Pablo Casals, cello, Alfred Cortot, piano. There is a later Casals account of this Trio with Mieczyslaw Horszowski and Alexander Schneider from a 1962 White House concert, but in 1927 the cellist and his confreres were playing for the (recording) Angels rather than for mere presidents. This incomparable performance is among the best-sounding of the Casals/Thibaud/Cortot recordings, and its present transfer may be the best ever.

**Mozart: Quartet for Piano and Strings, No. 1, in G minor, K. 478.** Artur Schnabel, piano; Pro Arte Trio. Along with the Horszowski/New York Quartet and Veyron-Lacroix/Pasquier performances, this is the classical statement of the Mozart G minor Piano Quartet (the Szell/Budapest I find hard-bitten and unfeeling by contrast). There is more life in this transfer than on the muffled old COLH, but even for 1934 the sonics are only so-so.

**AGE OF THE GREAT INSTRUMENTALISTS: "Six Legendary Pianists." Seraphim IC 6045, \$7.47 (three discs, mono only).**

**Schumann: Carnival, Op. 9.** Solomon, piano. This is the big news here: Solomon's *Carnaval* was recorded in 1952 and for some reason never published. A large-scaled conception, full of technical brilliance and rather angular thrusts, the performance will come as a surprise to those who think of this superb Verne-trained musician as a designer of cameos. The emotional climate is on the cool side, tempos tend to be quick, and repeats are generously observed. Solomon, unlike Gieseking, Cortot, Rachmaninoff, and several others, does not play the cryptic "Sphinxes": no "grandpupil" of Clara Schumann would dare commit such sacrilege! The seventeen-year-old sound offers a fine facsimile of a big, plangent instrument in a slightly echoey room ambience.

**Beethoven: Sonata for Piano, No. 30, in E, Op. 109.** Dame Myra Hess, piano. This great artist-humanitarian made a specialty of performing the last three Beethoven sonatas, and it is rather a shame that her Opus 111 was never given permanent form on a record. It will be even more of a tragedy if Opus 110 (which was always until now, the disc mate of the present item) is to be irrevocably cast in limbo. Other players (Schnabel, for instance) played Beethoven with more masculine bite and drama, but everything of vital import is here in Hess's account: logic, proportion, inner serenity, and above all, irresistible warmth and personal poetry. The 1953 sound was always splendid, and its latest incarnation seems even cleaner and more full blooded.

**Mozart: Fantasia for Piano, in C minor, K. 475; Sonata for Piano, No. 14, in C minor, K. 457.** Walter Gieseking, piano. Gieseking's classical objectivity is a refreshing tonic for this terse Mozartean double bill. The pianist realizes the music's potent energy in full, and despite his sparing use of rhythmic rubato, there is ideal forward thrust and a plenitude of cold, unaffected passion. Wonderfully incisive fingerwork too, and memorable tonal transparency. This pianist was not quite the bland miniaturist some would have us believe—not here, at least. Excellent reproduction (c. 1953).



**Schubert: Moments musicaux, D. 780.** Artur Schnabel, piano. These *morceaux* are usually treated as six tender vignettes, but Schnabel will have nothing to do with so effete an approach. He storms through No. 1 with sanguine vehemence, and injects Nos. 2, 5, and 6 with a declamatory Beethovenian "ring." Even the popular No. 3 in F minor sounds bigger and stormier than usual (though the moderato No. 4 is really too fast for comfort). The sound is a bit scratchy but fully listenable.



Wanda Landowska

**Bach: Chromatic Fantasy and Fugue, S. 903; Well-Tempered Clavier, Book I: Prelude and Fugue in D.** Handel: Suite No. 3, in D minor: Prelude, Air and Variations, Presto; Chaconne in G. Edwin Fischer, piano. How easily we tend to stereotype performers! By general consensus, the appellation "colorist" would probably go to Gieseking, but how aptly it also fits Schnabel, Hess, Cortot—and Fischer. His *Chromatic Fantasy and Fugue* is rainbow-tinted poetry from beginning to end, and even the D major *Well-Tempered Prelude and Fugue*, for all its clear articulation (and at such a speed!) is full of vaporous atmosphere. Fischer also shared with Cortot a certain knack for smiting bass tones a mighty blow while still retaining a musical (e.g., nonpercussive) sonority. All of this sounds very romantic . . . and it is. Although not *au courant* with today's ideas of baroque style, artistry of such noble stature cannot remain out of fashion for very long. A pity that this great musician never fully established himself in this country. The 1931-34 reproduction has been well restored, but expect a little background noise.



Adolf Busch, Rudolf Serkin

**Chopin: Sonata for Piano, No. 2, in B flat minor, Op. 35 ("Funeral March").** Alfred Cortot, piano. I once heard Cortot's earlier recorded version of this Sonata; it was fiercer, more incisively paced, and (if I recall correctly) less sloppily played than this 1953 effort. For all that, the celebrated French pianist's fascinating, declamatory grand manner is still patently evident here. No other keyboard player ever made the instrument sound like such a witch's cauldron—this man really knew the ABCs of pedal technique. Good, plangent engineering in a small but reverberant studio.



Artur Schnabel



Lotte Lehmann

**MOZART: Concerto for Piano and Orchestra, No. 26, in D, K. 537 ("Coronation"). HAYDN: Concerto for Harpsichord and Orchestra, in D.** Wanda Landowska, piano and harpsichord; orchestra, Walter Goehr, cond. (in the Mozart), Eugene Bigot, cond. (in the Haydn). Seraphim 60116, \$2.49 (mono only). This K. 537, issued in honor of George VI's coronation, is the only commercial example we have of the great lady in a Mozart concerto. The rather swoopy string playing from the understaffed orchestra tends to take the starch out of such nimble-fingered, astutely embellished pianó playing; but the overside Haydn is wonderfully high-spirited. I would like to see a domestic issue of the Mozart Sonata K. 576 that graced Side 2 of K. 537 in France. A warm transfer here, but the 1937 sound is of the dry studio variety.



Fritz Kreisler



Nellie Melba

**ARTUR SCHNABEL: "Piano Recital." MOZART: Rondo in A minor, K. 511; Sonata for Piano, No. 16, in B flat, K. 570. SCHUBERT: Impromptus: No. 2, in E flat, D. 899; No. 4, in A flat, D. 899. WEBER: Invitation to the Dance, Op. 65. BRAHMS: Intermezzos: in A minor, Op. 116, No. 2; in E flat, Op. 117, No. 1; Rhapsody in G minor, Op. 79, No. 2.** Artur Schnabel, piano. Seraphim 60115, \$2.49 (mono only). A straight transfer from England's recent "Great Instrumentalists" series, this disc brings together a representative sampling of Schnabel's post-war recordings. The Mozart A minor Rondo is a sublime, impassioned statement, and the fires were burning as brightly as ever in the Schubert Impromptus of 1950. The Weber *Invita-*



Beniamino Gigli

tion (the composer's original, for once, rather than the high-blown Tausig arrangement) sports a delicious, expansive ripeness, and the fingerwork is wonderfully pellucid in the K. 570 Mozart Sonata. Only the Brahms pieces seem a bit complex and agitated, but they, too, are beautifully colored. The sound is virtually contemporary.

## The Vocal Recordings

by David Hamilton

**SCHUBERT:** *Winterreise*; *Schwanengesang*. Hans Hotter, baritone, Gerald Moore, piano. Seraphim IC 6051, \$7.47 (three discs, mono only). Of Hotter's three recordings of the *Winterreise*, this is easily the best, an eloquent and thoughtful performance that embodies an extraordinary progression of tonal control, from bluff health at the outset down to a ghostly *mezza voce* at the end. My only regret is the erratic downward transpositions, which play havoc with Schubert's key relationships (all baritone versions suffer from this disability, including Hotter's later DGG version, where the keys are even lower and the pianist at a serious disadvantage); nevertheless, I should place this above all other low-voice recordings of the cycle.

*Schwanengesang* is even better, for these songs (not a cycle) rarely receive the rhythmic precision combined with dynamic force that Hotter deploys. A fill-up side includes a sonorous *Wanderer* from 1946, a hair-raising Wolf *Prometheus* from 1953 (a special bow to Gerald Moore here for his work on the knuckle-crushing piano part)—and two frustrations: only one of the Schubert *Wanderers Nachtlieder* recorded in 1949, and only the last song from a 1951 set of the Brahms *Ernte Gesänge*. May we have the rest, please? These samples are tantalizing.

Texts and translations are promised. The early-Fifties sound is moderately good, the piano a bit muffled.

**R. STRAUSS:** *Der Rosenkavalier* (abridged); *Ariadne auf Naxos*; *Es gibt ein Reich*; *Arabella*; *Er ist der Richtige nicht für mich*; *Mein Elemer!*; *Lieder*: *Morgen, Ständchen*; *Wiegenlied*; *Freundliche Vision*; *All' mein Gedanken*; *Hat gesagt*; *Schlechtes Wetter*; *Heimkehr*. Lotte Lehmann, soprano (in the *Rosenkavalier*, *Ariadne*, and *Arabella*), Elisabeth Schumann, soprano (in the *Rosenkavalier* and songs), Maria Olczewska, mezzo, Richard Mayr, bass; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Robert Heger, cond. (in the *Rosenkavalier*); various accompanists (in the arias and songs). Seraphim IC 6041, \$7.47 (three discs, mono only). In its third LP incarnation, the famous 1933 *Rosenkavalier* set should not need much introduction. The cuts are distractingly severe at times, and I occasionally suspect Heger of hurrying to fit the 78-rpm sides (it is said that Strauss was approached to conduct this set, but his fee was too high); however, no other *Rosenkavalier* can boast such a rounded cast of compelling characterizations, with such fluent command of the Straussian cantilena and declamation. The sound is boxy and a bit shaky; it always was, but this is still an indispensable supplement to any modern complete recording.

The set is padded out with two extra sides scraped up from various 1930 recordings. Lehmann is wonderfully expansive in the arias (despite a shaky Zdenka, Käthe Heidersbach, in the *Arabella* duet), and the songs are delightful as long as Schumann (and the composer) don't get too cute. The accompaniments here are less reputable (*Ständchen* has a particularly ghastly orchestra), but it's a bit late to complain. An appropriately abridged libretto for *Rosenkavalier* is included; paraphrases but no texts or translations for the other material.

**GREAT VOICES OF THE CENTURY.** Songs and Arias sung by Beniamino Gigli, Elisabeth Schumann, John McCormack, Lotte Lehmann, Feodor Chaliapin, Nellie Melba, Claudia Muzio, Tito Schipa, Maggie Teyte, Frida Leider, Lauritz Melchior, and Enrico Caruso. Seraphim 60113, \$2.49 (mono only). This hodgepodge, containing one track each from eleven of the first vocal reissues in the original "Great Recordings" series, is a reincarnation of Angel NP4, a promotional record that was offered for one dollar back in June 1964. Most of it is pretty fine, in varying ways—and with Gigli's lachrymose *Vesti la giubba* followed by Schumann's breathtakingly pure *Nacht und Träume*, Chaliapin's erratic but compelling Clock Scene from *Boris* giving way to Melba caroling Tosti's *Mattinata*, there's lots of incongruity to match the undeniable variety. Fine if you just want to get your feet wet, I suppose—but let us pray that we get some of this back again in more rational couplings.

Brief biographical notes and text synopses are given; they have not always been carefully selected from the original booklets (e.g., the reference to a *Manon* selection as an "old aria").

**MONTEVERDI:** *Madrigals*: *Hor che'l ciel e la terra* (first part); *Lasciatemi morire* (first part); *Zefiro torna*; *Ardo*; *Ohimè, dov'è il mio ben?* (first part); *Chiome d'oro*; *Il ballo dell' ingrato* (excerpt); *Amor* (*Lamento della ninfa*) (first two parts); *Ecco mormorar l'onde*. Vocal and instrumental ensemble, Nadia Boulanger, cond. Seraphim 60125, \$2.49 (mono only). For many listeners now past the desecutudinous age of thirty, this 1937 set was our first introduction to the music of Monteverdi, and the suave duetting of Paul Derenne and Hugues Cuenod in *Zefiro torna* and *Chiome d'oro* still retains its power to enchant. Of course, a lot of musical water has gone under the bridge since those days, and it is fashionable to sneer at such anachronisms as the piano continuo—but these performances grasp the essential rhythmic vitality and harmonic subtlety of the music as have very few since. Not only a landmark in the history of taste, this set endures as a source of pleasure.

The notes, including paraphrases of the texts, are cribbed from Sir Jack Westrup's booklet for the full-price issue, and introduce some inaccuracies, including incorrect information about the completeness of some of the pieces (the listing above is correct).

**NIELSEN:** *Songs*: *Den milde dag*; *Saa bittert var mit hjerte*; *Jens vejmand*; *gron er vaarens haek*, *Sommer-sang*; *I aften*; *Irmelin rose*; *I solen gaar jeg bag min plov*; *Min pige er saa lys som rav*; *Jeg baerer med smil min byrde*, *Underlige aftenlufter*; *Pagen hojt paa taarnet sad*; *Vi sletternes sonner*; *Glenten styrter fra fjældets kam*. Aksel Schiøtz, tenor; various accompanists. Seraphim 60112, \$2.49 (mono only). Although a six-record series entitled "The Art of Aksel Schiøtz" has already been circulated on Danish Odeon, apparently Seraphim's identically titled series will contain different couplings. (This first volume contains the eleven Nielsen songs from Odeon MOAK 4, plus the three from MOAK 19, for the benefit of those who may have some of the earlier series; since the playing time here is so short, it's a shame that some of the tenor's other Nielsen records weren't added as well.) Schiøtz' clean, simple style is well suited to these predominantly uncomplicated songs, which pursue an ideal of folklike simplicity to its furthest limits. The perfection of the singing is completely unsensational but very real, the availability of these recordings especially apt at this time of great interest in Nielsen.

The recordings date from 1938-41, and a few have orchestral accompaniment; the sound is entirely serviceable. No texts are provided, merely brief English paraphrases.

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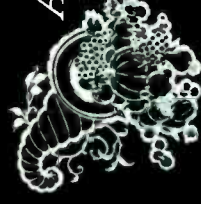
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**BACH: Brandenburg Concertos, S. 1046-51.** I Musici. Philips PHS 2-912, \$11.96 (two discs).

I Musici offer an interpretation of the *Brandenburg* Concertos designed specifically for the chamber music lover. The group's ensemble playing is superb and the formal structure of each concerto is clearly delineated; there are no startling or idiosyncratic stylistic lapses. In short, these are beautiful, thoroughly satisfying performances from a group of seasoned professionals.

Some particulars are in order, however, for the reader trying to battle through the maze of currently available *Brandenburgs* in search of his own favorite version. I Musici take a middle-of-the-road position in regard to "authentic" performance practices. They use, for instance, recorders in the Fourth Concerto, violas da gamba in the Sixth, and a violino piccolo in the First Concerto. In the Third and Sixth Concertos they wisely assign only one player per part. On the other hand, however, modern horns and oboes are used in the First and a modern flute, oboe, violin, and trumpet vie for supremacy in the Second Concerto. Maurice André does a fine, exciting job with the trumpet part, but the instrument (and the recording) is just too loud and shrill to succeed in this delicate texture—a clarino trumpet would be far more satisfactory. Again the recording has been unkind to Franz Brüggen and Jeanette van Wingerden in No. 4: the solo violin and other strings have been so closely miked that the two recorders are barely audible.

In matters of ornamentation, I Musici again play it safe. As one might expect from so expert a chamber ensemble, consistency here is the rule; but the group's placement and execution of trills and ornaments cannot be called the last word in stylish accuracy. The one occasion when they do go out on a limb results in the most successful movement of the entire set. In the first trio of the First Concerto's Minuet, the two oboes fill out their parts beautifully with trills, appoggiaturas, passing tones, and small roulades on the repeat of each section. It is so well done that I was hoping for more of the same in the other concertos—no such luck.

Maria Teresa Garatti deserves special commendation for her superior harpsichord cadenza in the Fifth Concerto (especially since in the other five concertos she can scarcely be heard at all!). She plays a rather large but very sweet and gentle sounding instrument, and exhibits a command of ornamental procedures that puts her colleagues to shame. One might find fault with her excessive use of 16-foot tone couplings and rather generous rubato; but on the whole, her frequent manual and stop changes produce a dazzling kaleidoscope effect.

While I Musici's *Brandenburgs* hardly explore any new frontiers of Bach research, the ensemble gives satisfying performances, and I find that most of my complaints concern instrumental balances. I suspect, however, that the recording engineers are more at fault than

the performers. Surfaces are generally pretty good, though there were several instances of inner-groove distortion on my copy. C.F.G.

**BACH: Concertos for Three Violins and String Orchestra, in D; Concerto for Oboe d'amore and String Orchestra, in A; Concerto for Flute and String Orchestra, in G minor.** Various soloists; Festival Strings Lucerne, Rudolf Baumgartner, cond. Deutsche Grammophon 139432, \$5.98.

In a day of exotic Bach transcriptions, running from Moog to koto (see "Well-Tempura'd Bach," page 88), it is steady-going to remind that the forerunner of all these busy translators was Bach himself. The present disc contains a three-violin concerto transcribed by him from one of his three-harpsichord concertos (which itself may have been based on a still different composition); a concerto for oboe d'amore arranged from a clavier concerto which was arranged from a violin concerto no longer in existence; and a flute concerto based on a violin concerto that also appears as a clavier concerto. (Did I say steadygoing?)

But the fact that Bach, possibly pressed for time, transcribed these works doesn't mean that they are uniformly successful. To my ear, the three-violin work, whose timbre inevitably reminds one of the *Brandenburg* No. 3, makes a poor showing: there is much less contrapuntal interest than in the *Brandenburg* and, of course, none of the contrast of tone (and none of the sheer volume of sound) which the harpsichord version generates. Perhaps the performance has something to do with my discontent: it is a good, proper, shoulder-to-the-wheel effort, without any of the special rhythmic resilience or sensitivity of phrasing which would lift it out of the ordinary.

The other works come off better in performance and effectiveness, though the flute concerto positively shouts "violin" at you, and the necessity for breathing presents problems. You can't help thinking what a feat it is for the flutist simply to get through the thing, and this does not encourage a very musical kind of listening. The oboe d'amore is more at home, and Heinz Holliger's performance is beautifully handled. S.F.

**BEETHOVEN: Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor").** Robert Casadesus, piano; Amsterdam Concertgebouw Orchestra, Hans Rosbaud, cond. Odyssey 32 16 0326, \$2.98.

While perhaps not the grandest *Emperor* in the catalogue, this performance is certainly one of the *clearest*. Casadesus' playing is clarity itself. Owing to his sparing use of the sustaining pedal (principally for delicate tonal effects) and his ultrasecure technique, Casadesus articulates such matters as left hand triplets against groups of four notes in the right hand brightly and incisively. Orchestrally, too, the performance is remarkably clear.

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RCA's Japanese answer  
to Columbia's "Switched-On Bach"?

## Well-Tempura'd Bach

by Alfred Frankenstein

THE PENDULUM HAS TURNED the corner so far as transcriptions of Bach are concerned: witness "Bach's Greatest Hits," by the Swingle Singers, "Switched-On Bach," played on the Moog Synthesizer, and now "A New Sound from the Japanese Bach Scene," wherein the music of the Leipzig cantor is performed on two kotos, a shakuhachi, a guitar, a string bass, and drums.

Throughout most of the nineteenth century and the first decades of the twentieth, one played Bach on whatever happened to be handy—the keyboard music on the piano, the suites and *Brandenburgs* with an orchestra of sixty strings but no more wind instruments than the scores indicated, and the organ music on an instrument whose only resemblance to Bach's organ was its use of pipes. This era reached its climax in the deliberate "modernization" of Bach by way of orchestrations of his organ fugues; these made everything sound so swollen and noisy and absurd that people were willing at last to listen to what Arnold Dolmetsch had been saying for decades: the way to play Bach is to use his instruments and his performance practice. A period of extreme purism followed; the harpsichord, clavichord, baroque organ, recorder, baroque trumpet, and similar instruments were revived and with them the Bachian ways of phrasing, ornamentation, instrumental balance, and so on. There is no great excitement of discovery in this any more, so now the Swingers swingle Bach's instrumental music in chorus, with jazz rhythms underlined by drums, the Moog Synthesizer makes everything sound as if it were being hummed through a comb covered with toilet paper, and the Japanese transcribe Bach for the traditional instruments of their own culture. As Dom Cerulli says in his notes to the Swingle record, "great music seems to possess a remarkable ability to adapt to all ages and styles of play, and to survive and gain in stature." A neater reversal of Dolmetsch would be hard to phrase.

The Japanese recording is nevertheless closer to the Dolmetsch ideal than either of the others. The shakuhachi is actually a form of recorder and the koto sounds like a cross between a lute and a harpsichord; it might be called a well-tempura'd clavier. The instrumental sounds in this set are charming, but the performances are plodding and dull; they lack the brashness of Swingle or Moog and become a bore even faster than they.

In all three sets, the first impact is highly entertaining, but after awhile the novelty wears off and there is nothing much left. These records, in short, are not to be taken seriously. They have as much to do with Bach as bird imitations—the favorite subject for novelty records in my childhood—have to do with birds.

A list of the pieces played on the Japanese recording is scarcely necessary. They are all very short and very well known; they include Air from the D major Orchestral Suite, the "little" Organ Fugue in G minor, and miscellaneous little dance movements, preludes, and inventions.

**A New Sound from the Japanese Bach Scene.** Tadao Sawai and Kazue Sawai, kotos; Hozan Yamamoto, shakuhachi; Sadanori Nakamura, guitar; Tatsuro Takamoto, bass; Takeshi Inimata, drums. RCA Victrola VICS 1458, \$2.50.

Rosbaud takes great pains to insure that his players enunciate their varied patterns with absolute precision. The tuttis are remarkably well defined, with brass, winds, percussion, and strings all interacting but with sharply differentiated sonority. Beethoven's antiphonal effects never become lost or smudged in Rosbaud's scrupulous presentation. The engineering further emphasizes the lucid nature of the performance: the rather dry acoustics yield a spaciousness and lean sonic quality that give the brass an incisive edge, puts air around the strings, and lends added distinction to the winds' little clucking comments.

Occasionally, though, clarity takes its toll. Some may prefer more massive energy in the martial first movement, and I feel that Rosbaud's rhythmic pulse is overly rigorous now and then. Those stormy orchestral outbursts in the first movement seem to lose momentum and suggest assembled "takes" rather than a cumulative whole. And while I find Casadesu's swift, songful treatment of the slow movement convincing, it is perhaps slightly rushed for a true *adagio un poco mosso*. But the taste, the finesse, and the good 1961 stereo sound make this Casadesu/Rosbaud entry one of the most desirable in the catalogue. H.G.

**BEETHOVEN: Symphony No. 6, in F, Op. 68 ("Pastoral").** Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Red Seal 3074, \$5.98.

Leinsdorf's *Pastoral* makes one think more of Boston's Public Gardens than of the Vienna Woods. Everything, to be sure, is certainly pleasing and, to a degree, bucolic; yet the prevailing formality of the execution, the neatly adjusted instrumental balances, and the almost rigorous exactitude of rhythm are suggestive of well-kept lawns and carefully trimmed hedges. In short, then, this recorded Beethoven Sixth is conceived in terms of the strictest classicism along with Toscanini's NBC version, the Dorati/LSO on Mercury, and—in a rather different way—the strangely deliberate Klemperer/Philharmonia performance for Angel.

There is happily little of that lethal stolidity that sometimes creeps into Leinsdorf's work. He seems less literal-minded on this occasion, and even permits himself the liberty of omitting the exposition repeat in the first movement (luckily the more essential third movement repeat is observed). I could have gladly done without those meretricious little ritardandos that the bassoon makes in

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Erich Leinsdorf: *Beethoven by the book.*

the first movement development section, but this is "the tradition" and Leinsdorf is far from being the only sinner in that respect. The conductor gets an excellent sense of flow in the brook scene: there is a real lilt to the rhythm without ever becoming as uncomfortably fast as in the Szell recording. The Peasants' Merrymaking is perhaps a trifle flatfooted but much more animated than Klemperer's account of this section. Leinsdorf's storm is spectacular—easily the most dramatic reading since Toscanini's—and his Thanksgiving captures the necessary clover-scented fragrance. The BSO plays with high polish and, in its disciplined way, with expression too. RCA's sound is bright, clear, and naturalistic. A fine disc. H.G.

**BERWALD: Estrella de Soria: Overture and Polonaise; Drottningen av Golconda: Overture; Bajadärfesten; Erinnerung an die Norwegischen Alpen; Elfenspiel.** Orchestra of the Swedish Radio, Sixten Ehrling, cond. Nonesuch H 71218, \$2.98.

Here is an interesting collection of short tone poems and overtures by the nineteenth century Swedish master, Franz Berwald. The *Estrella de Soria* Overture is a terse, forward-charging affair that could pass for early Verdi—only a typically Berwaldian turn of phrase at the beginning of the main Allegro gives the game away. The Polonaise is a slightly static, cut and dried piece, which appears as ballet music in the opera's second act. *Bajadärfesten* has been reconstructed from a complete set of orchestral parts found after the composer's death. The original manuscript lacks many pages, presumably ripped out by Berwald himself when he borrowed parts of the work for the *Drottningen av Golconda* (*Queen of Golconda*) Overture and A major Piano Quintet. This piece contains more of the typical scurrying passagework that one

encounters in the composer's *Symphonie singulière*. The *Drottningen av Golconda* Overture itself appears on Side 2: a brilliantly scored, effective piece with strains reminiscent of Schubert, Berlioz, and Cherubini. The tone poem about the Norwegian Alps is effective enough, though it is a bit overshadowed on this disc by the volatile *Elfenspiel*, a sort of distant cousin to Berlioz' *Queen Mab*.

Ehrling leads taut, effectively paced performances, and the Swedish musicians play capably enough. The orchestra sounds somewhat understaffed in the string department, though, and tends to be overweighted by rather tubby, raw-sounding brass and timpani. The recorded sound is also a bit odd—something on the order of a jacket turned lining side out. Separation is minimal though one channel seems a bit more "toppy" than the other. H.G.

**BRAHMS: Sonatas for Cello and Piano: No. 1, in E minor, Op. 38; No. 2, in F, Op. 99.** Jacqueline du Pré, cello; Daniel Barenboim, piano. Angel S 36544, \$5.98.

The Du Pré/Barenboim team is being hailed in some quarters as the greatest musical couple since Robert and Clara Schumann. The implications of this analogy are frightening: luckily it's only an adman's innocent inspiration. But along with the two musicians' Hollywood star status, one senses, in these self-indulgent performances at least, that success may be going to their heads.

Miss du Pré is aggressively up front, pushing the music with impetuous bursts of energy unchecked by any consideration of the over-all structure not to mention emotional variation and continuity. Her tone has a prevailing rough-hewn quality that engenders primitive excitement, but it is relatively unvaried.

Barenboim is by far the lesser offender, for his lapses into excessive subjectivity are countered by his musical intelligence; indeed, there are long stretches of refined and lucid playing in both works. Further, his pianism is remarkably clean and focused, far more so than in past recordings. Barenboim has often betrayed a tendency to bang ferociously when aroused; here he is in greater control and his fortes are free of any appreciable stridency. My one complaint is that he, like his partner, is apt to moon preciously over a felicitous detail or passage, breaking the train of thought and sense of directionality.

Fournier/Firkusny (DGG) offer magisterial performances of these works, refined and deeply felt. At a bargain price the Crossroads pairing with Navarra and Holeček is especially worthy; though not as technically polished as some of the competition, these musicians present the music in a most lyrical and reflective fashion. For those who prefer a bold, vigorous account, Starker and Sebok (Mercury) should fill the bill nicely.

Angel has supplied vibrant, close sound, and liner notes devoted almost exclusively to gossip about the performers. S.L.

**CHOPIN: Preludes (complete): Nos. 1 to 24, Op. 28; No. 25, in C sharp minor, Op. 45; No. 26, in A flat, Op. posth.** Rafael Orozco, piano. Seraphim S 60093, \$2.49.

Rafael Orozco is a twenty-four-year-old Spaniard whose international career began when he won first prize at the Leeds Competition in 1966. He has been concertizing mostly in Latin America and in England (where he presently resides). From his performance of the Third Prelude (with miraculous left hand articulation) it is apparent that Orozco is quite a formidable technician. He negotiates all the hurdles of the bigger preludes with splendid ease, and yet he is able to capture the *semplice* effect of No. 7 without sounding in the least condescending. In fact, what I like most about the pianist's work is its lack of affectation. He presents a clear, forthright, dry-eyed Chopin. One is always conscious of an innate musicianly awareness and an eagle eye for detail, both small and large. Poetry is sometimes a trifle underplayed in these clear, uncluttered renditions, but the completely unselfish approach is the "now" thing for musicians of Orozco's generation. For all his powerful equipment, there doesn't seem to be anything flashy about the playing: Orozco would appear to be a most serious, scholarly young man.

While it is undeniable that the catalogue contains more personal views of the Preludes (Moravec's stunningly virtuosic Connoisseur Society disc, to name just one), Orozco and Seraphim have earned our gratitude for this release. Note, too, the splendid engineering, the reasonable price tag, and the inclusion of the often omitted two later preludes. H.G.

**DAVY: Passion According to St. Matthew.** Ian Partridge, tenor; Christopher Keyte, bass; Purcell Consort of Voices; Choir of All Saints, Margaret Street, Grayston Burgess, cond. Argo ZGR 558, \$5.95.

The *Eton Choir Book*, which contains the score of Richard Davy's *St. Matthew Passion*, is a large and handsome manuscript compiled around 1500 at Eton College in Windsor, and reveals an elaborate English musical style quite unlike continental music of the time. Its Marian anthems and Magnificats are cast in a towering nonimitative polyphony ranging from four to thirteen voices. Richard Davy, who was master of the Eton choristers from 1490 to 1492, is particularly well represented in the collection. It would be fascinating to hear some of his anthems or those of his fellows, John Browne and Walter Lambe, whose music is so much a part of the English choir school tradition. I trust that Argo will give us the opportunity since the subtitle "Eton Choir Book, Record 1" appears on the jacket of this first release.

Meanwhile we have Davy's *Passion*, a historical curiosity for it is the first English *Passion* by a known composer,

*Continued on page 94*



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Composed and conducted by Luciano Berio, this world-première recording of *Sinfonia* is a brilliant interpretation of life in the sixties, juxtaposing many of the contemporary musical idioms, yet at the same time elevating the prosaic to Joycean Heights.

In his penetrating review, Donal Henahan of *High Fidelity* commented, "What [Berio] most powerfully suggests in this expertly played and brilliantly recorded performance is the tone and quality of life in 1969, its complications, its flux, its dizzying changes, its chance encounters, its raw, uncontrollable surges.

"Throughout *Sinfonia*, Berio's incredible command of English prosody and his knowledge of the expressive possibilities of the human voice are

continually evident. This is particularly so in the third movement . . . an extraordinary pastiche whose musical base is the Scherzo of Mahler's *Resurrection* Symphony.

"One hears also, however, echoes of *Facade*, Bach, Richard Strauss, and many others. Mirrors within mirrors, boxes within boxes, what could be more Mahlerian and Joycean than such wholesale quotation?

"The effect is strangely touching, as in the best of Mahler itself, and illustrates Berio's continuing attachment to an older humanistic mode of thinking as well as his search for the newest sonic techniques."

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# The Requiem: Mozart's Sacred Drama

by Paul Henry Lang

THIS RECORDING presents an excellent chorus, good soloists, and a fair orchestra, yet what emerges from their joint labors is a pale replica of an incomparable masterpiece. The culprit is, of course, the conductor, who mistakes a profoundly contemplative but also highly dramatic work for a tame piece of devotional music. Mozart, knowing that his end was near, faced the Last Judgment unflinchingly; but before serenely submitting and praying for eternal rest, he summoned all his formidable dramatic power to depict the "Day of wrath and doom" and the "King of majesty tremendous." This Mass for the Dead is nevertheless genuine church music, and it altogether complies with the spirit of the liturgy, for it was composed by a man who fervently believed in every word of the text he set to music. But pale and subdued this music definitely is not.

Unfortunately, most of our conductors—and not only the church musicians (who are trained to syphon the life-giving juices from music)—are under the influence of Victorian concepts of church music. When faced with this kind of liturgic drama, gloriously traditional yet at the same time a very personal confession, they are at a loss as to what to do with it. They do not know—or will not face the fact—that this southern Catholic church music represents a rapprochement between church and stage. The Viennese and the Italians did not see anything reprehensible or immoral in the theater, and since to them the Eucharist was a great and vivid sacred drama, they used in their Masses all that they had learned in composing dramatic music: opera. As a matter of fact, there is a decided kinship between the Requiem Mass and *The Magic Flute*. This the nineteenth century found disturbing, and ever since, the dramatic element has been minimized to such an extent as to place in jeopardy the very *raison d'être* of this and other orchestral Masses. The kind of genteel sweetness a Sir John Stainer or Gounod offers is out of place here; the conductor must rip into the *Dies irae* with all the might he can urge from his ensemble, the chorus singing with a full throat, the trumpets blaring, and the drums rolling. And on the words "*quantus tremor est futurus*" there should be a veritable tonal explosion (Mozart concentrated on the word *tremor*). The three tremendous ejaculations on "*Rex, Rex, Rex tremendae*" ("King of majesty tremendous") should shake the rafters; but all we hear in this performance is a quiet invocation. On the other hand, the ethereal supplication, "Call me, with Thy Saints sur-

rounded," is sheer sung prayer that should float lightly in the air, while the ineffable choral recitation in the "*Hostias*" ("We offer Thee, O Lord, a sacrifice of praise and prayer") should faithfully follow every inflection in the Latin text. Wolfgang Gönnenwein leads his forces in a conscientious performance inasmuch as they sing and play all the notes, are on time and on pitch (the choral sopranos in particular are first-class), but what we hear is bereft of the power, the drama, and the mystery of a great and intensely moving work.

In addition to assaying the spirit of this Requiem Mass, its conductors also face technical difficulties which they do not grasp and hence do not solve. The typical sound pattern of the classic orchestra to which they are accustomed is changed in the Mass for the Dead, because the "aerating" instruments, flutes and oboes, are missing. This calls for the first adjustment. Missing also are the horns, which furnish the "pedals" for the orchestra, again demanding readjustment of balances. In keeping with the solemnity of the occasion, Mozart uses a pair of alto clarinets (basset horns), whose beautifully dark tone is joined to that of two bassoons. This combination forms a solemn yet warmly luminous dark quartet which must be treated as a concertino and not simply as the woodwind complement of the orchestra. This is seldom done. I am convinced that it must be the unfathomable mystery of the heartrending *Introit* that throws the conductors off balance, because they do not realize that this is the *stile antico* that deliberately conjures up the old linear polyphony, and they are waiting for something "concrete" to emerge from the gently undulating contrapuntal wind parts, and thus miss the vivid marvels of the opening measures. Another pitfall lies in the trumpet parts. Mozart, like his contemporaries, employs the trumpet symphonically and dramatically, and even though restricted to fanfares, its role is an important and traditional one in the orchestral Mass. It is quite obvious from the score that, when called upon, the battery (the timpani being inseparable from the trumpets) is to take a conspicuous part in the proceedings; yet instead of shining trumpets and sharp drumbeats, conductors, like Gönnenwein here, imbued with the pious nonsense about the "profane" and "theatrical" elements that "mar" this type of church music, muzzle the instruments, and all we get are discreet pianos and polite taps.

But the greatest *faux pas*, the one that all but disfigures the Requiem in every performance I have heard, is reserved

for those behemoths of the orchestra, the trombones. Trombones were used sparingly in the eighteenth century as tutti amplifiers and for moments of great solemnity (as in *The Magic Flute*). Their use was so sparing that trombone parts were not written out in the score, the composer simply indicating *con* or *senza tromboni*. This so-called *colla parte* playing was misunderstood by subsequent generations of musicians, unaware of the circumstances that created it, and the error led to a distortion of the aural picture. In the case of Mozart's Requiem, the situation is further complicated because Süssmayr, who completed the work, actually wrote out the trombone parts in the score, and made a crude job of it—so it seems to us. But Süssmayr knew that whoever commissioned the work had a private choir, which meant that it was a very small ensemble; so he provided the then customary means of strengthening such a body—the addition of trombones. There is no earthly need for them today, and they play havoc with the choral sound. I simply cannot understand how a musician with healthy musical instincts can permit, as does Gönnenwein, the trombones to invade the other-worldly beauty of "*Oro supplex*." Mozart, who here offers "like ashes my contrition," was so intent on a quasi-Palestinian choral sound that he reduced the accompaniment to the barest nonthematic minimum; but the clumsy slides of the trombones, trying to keep pace with the voices, destroy the intended effect. There is considerable literature on the Requiem, most of which conductors do not necessarily need to know, but one small essay is mandatory, especially since it is connected with the score and parts they are using. The old Breitkopf score of Mozart's Requiem was edited by none other than Brahms, who in his spare time was a pretty good musicologist. His thoughtful and concise report on his editorial work would enlighten conductors, as it would the anonymous author of the notes that accompany this recording. Brahms placed "(S)" next to Süssmayr's added trombone parts, so that the conductor can tell—if he knows no better—what to leave off.

The magnificent Requiem still awaits a great recording that would do justice to Mozart's conception.

**Mozart: Mass No. 19, in D minor, K. 626 ("Requiem").** Teresa Zylis-Gara, soprano; Oralia Dominguez, contralto; Peter Schreier, tenor; Franz Crass, bass; South German Madrigal Choir and Consortium Musicum, Wolfgang Gönnenwein, cond. Seraphim S 60100, \$2.49.

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but musically one of the least interesting compositions in the manuscript. Bach to the contrary, Passions (and Magnificats) tend to receive very similar and not particularly inspiring musical settings. Davy's consists of a great deal of recitation on one tone with a few short choruses: Christ and the narrator are sung in plainsong by a bass and a tenor, leaving the choir only the crowds and minor characters. To fifteenth-century listeners who were familiar with the Latin text, this stark setting was probably very moving, but musically it has little to offer. There are gaps in the manuscript but editor Frank Harrison has had little trouble in completing the picture by repeating fragments and filling out the missing parts.

If you collect Passions or are still curious to hear this one, you will be pleased to learn that the performance on Argo is excellent. Partridge and Keyte both own clear and attractive voices and the choir sounds appropriately churchly. The spatial separation typical of English cathedral performance is beautifully engineered and the sound is superior to anything Davy's audience could have heard in those echoey halls. I am looking forward with anticipation to the "Eton Choir Book, Record 2." S.T.S.

**DELIUS: In a Summer Garden; Hassan: Intermezzo and Serenade (arr. Beecham); A Song Before Sunrise; Koanga: La Calinda (arr. Fenby); On Hearing the First Cuckoo in Spring; Summer Night on the River; Late Swallows (arr. Fenby).** Robert Tear, tenor (in Hassan); Hallé Orchestra, Sir John Barbirolli, cond. Angel S 36588, \$5.98.

**DELIUS: Songs of Sunset; Cynara; An Arabesque.** Janet Baker, mezzo (in Songs of Sunset); John Shirley-Quirk, baritone; Liverpool Philharmonic Choir (in Songs of Sunset and An Arabesque); Royal Liverpool Philharmonic Orchestra, Charles Groves, cond. Angel S 36603, \$5.98.

Admirers of the music of Frederick Delius should give both these records a warm welcome. Each reveals an important facet of the composer's creative personality—Barbirolli's collection of favorite short orchestral pieces shows us Delius in his familiar misty pastoral mood, and the vocal record dwells on the themes of severed love and betrayed sentiment. There is no earth-shaking creative originality here, yet within its limits the music contains much beauty and these performances are more than adequate.

Beecham possessed the unique ability to convey Delius' soft orchestral tints without mawkish sentimentality or flabby instrumental texture. Barbirolli's interpretations, on the other hand, tend to be more extroverted and he unashamedly wears his romantic heart on his sleeve. Even so, his performances reveal a fine balance between feeling and discipline and the Hallé Orchestra plays extremely well for him.

Miss Baker and Mr. Shirley-Quirk receive considerably less impressive orchestral support: both the playing per se and the rather reticent leadership of Charles Groves are a bit too tentative. The older Beecham recordings of the *Songs of Sunset* with Maureen Forrester and of *An Arabesque* with Einar Norby show how important sensitive orchestral collaboration is in this music. However, neither one of the Beecham versions is now available, and *Cynara* is apparently recorded here for the first time. Moreover, the excellent singing and the clear superiority of the more recent recording do much to commend this disc. P.H.

**DVORAK: Symphony No. 7, in D minor, Op. 70; Carnival Overture, Op. 92.** London Symphony Orchestra, Antal Dorati, cond. Mercury SR 90516, \$5.98.

The London Symphony has already recorded the Dvořák Seventh Symphony twice in the recent past: for Pierre Monteux (one of my favorite versions) and for Istvan Kertesz. How different the orchestra sounds here! Part of the reason is undoubtedly due to the engineering: Mercury opts for close microphoning with resultant crystal clarity, while Monteux's sound on Victrola is rather more distant, fleshier, and a shade more reverberant. Both engineering philosophies are suited to the conductors' divergent interpretations, for Dorati's style tends to be oriented toward high-strung brilliance and superarticulation, while Monteux was more genial and poetic. Sometimes Dorati has his strings dig into climatic phrases with a spiky, angular quasi-staccato. This gives microscopic definition to many of the complex rhythmic details in the scoring—these points are rounded off and barely hinted at under Monteux. On a purely technical level, the orchestra, although it plays well enough for Monteux, is more shipshape under Dorati.

Both conductors adopt rather similar tempos: broadly spacious and with a firm bass-oriented pulse. You might well find Dorati a bit tart and overbrilliant, lacking the Bohemian qualities of Monteux and Košler (on *Crossroads*—another favorite of mine). Yet, it must be admitted that the D minor Symphony is at once the most serious and the least Bohemian of any of Dvořák's Symphonies, and Dorati's inclination to treat it as absolute rather than nationalistic music is commendable. I confess to finding the grim concentration of his interpretation both compelling and persuasive.

Košler's reading is unconventionally deliberate and the most detailed of all the versions currently available. Dorati's, with its stunningly realistic sound, is the most intense, and Monteux's the most songful. There is nothing especially wrong with the editions by Kertesz (London) and Szell (*Epic*) either, though the first is a trifle pallid and characterless, while Szell's performance, to my mind, is altogether overrefined and excessively understated.

Dorati's *Carnival Overture* (a new performance or a reissue of the one which

appeared on Dorati's recording of the Eighth Symphony?) is as tight as a drum, with a superb coiled-spring momentum.

H.G.



Roberto Gerhard: his *Concerto for Orchestra* offers an elegant auditory feast.

**GERHARD: Concerto for Orchestra. RAWSTHORNE: Symphony No. 3.** BBC Symphony Orchestra, Norman Del Mar, cond. Argo ZRG 553, \$5.95.

Roberto Gerhard's *Concerto for Orchestra* is a remarkable composition, one in which the composer has managed to pull off an extremely difficult tour de force. Gerhard has adopted what can loosely be described as "the orchestral sound of the Sixties" and yet has managed to adapt this sound to his personal compositional style without either destroying the effectiveness of the technique itself or jeopardizing his own musical intentions. Gerhard was a pupil of Schoenberg and he has the same interest in and concern for traditional compositional procedures which characterized the thinking of his mentor. This fact is still clearly evident in the *Concerto* written in 1965, but here these qualities are combined with an application of numerous unconventional performance devices that have been developed in recent years. There are, for example, sections in which the essential musical content is purely timbral, yet these moments of sheer orchestral color are integrated into an over-all structural plan that has both logic and clarity, lending the piece an additional dimension and greatly contributing to the total effectiveness.

Gerhard's conception of the orchestral concerto as a medium is essentially different from that of Bartók, whose composition in this form has come to represent something of a standard. Gerhard does not use the form as a vehicle for featuring instruments or instrumental groups in quasi-soloistic roles, but rather develops the various possibilities of exploiting the entire ensemble as a unit. The piece, in fact, might be described as a sort of "written-out cadenza" for the orchestra itself. As a natural consequence, the work possesses an eminently

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"orchestral" quality (as opposed to the more chamberlike conception of Bartók), and the brilliance with which Gerhard manipulates his forces results in a truly elegant auditory feast. Since its first performance this composition has caused quite a stir in musical circles and it is not difficult to see why: the *Concerto* is a most convincing and impressive work. The performance by the BBC Orchestra under Norman Del Mar is as virtuosic as is the music itself, communicating all the excitement of the score despite the formidable executant difficulties.

Alan Rawsthorne's Symphony No. 3 is a more conventional composition. Like the Gerhard, it is a well-constructed work but one which I find lacks a really strong personality. The scoring is particularly dark and colorless, and although the performance is adequate, the overall effect seems lacking in conviction.

R.P.M.

**GLIERE: Concerto for Coloratura and Orchestra, Op. 82; Concerto for Harp and Orchestra, Op. 74.** Joan Sutherland, soprano (in the Coloratura Concerto); Osian Ellis, harp (in the Harp Concerto); London Symphony Orchestra, Richard Bonyng, cond. London OS 26110, \$5.98.

Here's a disc to be treasured by all devotees of high-class *Kitsch*. How ironic that Glière's innocuous Harp Concerto (1938) and witless Coloratura Concerto (1942) should be products of Soviet Russia during the days of her most severe internal and external oppression: both works breathe the passé Gallic elegance of a Czarist court. There is not a note of nationalistic tub-thumping to be found in these smoothly written, impersonal melodious exercises in tasteful sentimentalism.

The Harp Concerto is a syrupy rum baba—exactly the sort of consoling music that Harpo used to play for a jilted Vera Ellen during those embarrassingly soulful interludes in the Marx brothers epics. It's beautifully crafted for the instrument, though, and Glière accompanies the harp's glittering cascades of soupy arpeggios and plucked treacle with a delicately orchestrated background that never overwhelms the reticent soloist. The skilled Welsh harpist Osian Ellis tells his tale in a sweet, sensitive bardic style and Bonyng's caressing accompaniment is ideal.

Anyone expecting vocal fireworks à la Zerbinetta in the Coloratura Concerto is due for a disappointment. This two-movement work consists simply of a restrained, tuneful vocalise followed by a more rapid but equally conservative finale without even a hint of a cadenza to disturb the over-all placidity. Somehow one can't help feeling that Glière missed a golden opportunity here—perhaps he was afraid that the whole thing might begin to suggest a satire. Joan Sutherland tends to swoon and droop a bit, and, although her creamy tone is often quite lovely, I suspect that a brighter, icier

Slavic soprano could etch out the line to greater effect.

Filling out Side 2, Sutherland offers three Russian songs: Stravinsky's *Pastorale* with wind accompaniment, Cui's *Ici bas*, and a lullaby by Gretchaninov. There is certainly nothing of consequence here, but they do make appropriate little encores. The sound is full and clean, with a slightly moist quality that adds considerably to the seductive atmosphere.

P.G.D.

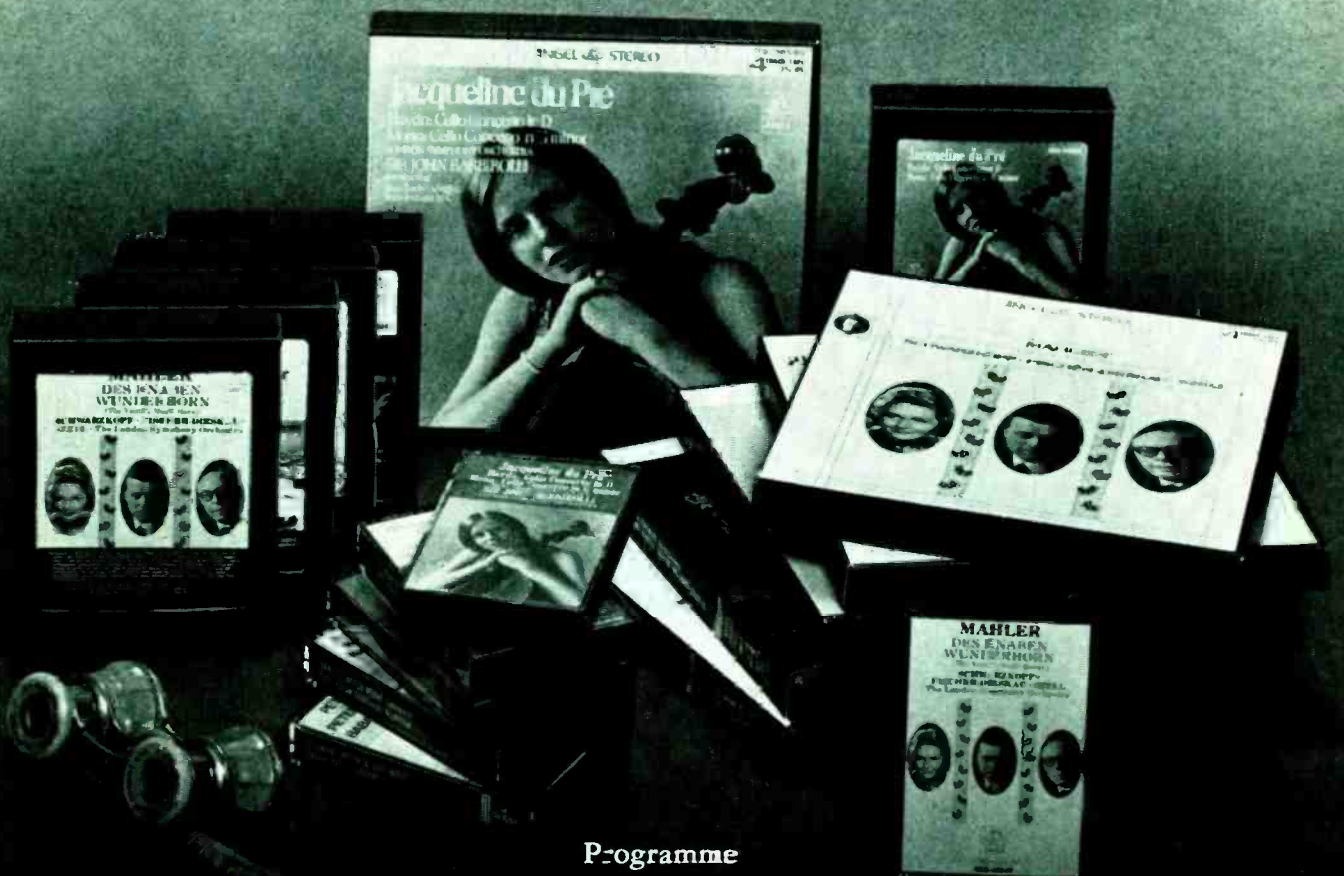
**HANDEL: Joshua.** Merrily Culwell (s), Avenel Bailey (s), Thomas Mills (t), Hugh Flemming (b); Collegium Musicum of the University of Missouri, Andrew C. Minor, cond. University of Missouri Press, \$11.00 (three discs). Available from University of Missouri Press, Swallow Hall, Columbia, Mo. 65201.

*Joshua* is not one of Handel's great oratorios, but it contains some great music. This was the last of the "victory" oratorios modelled on *Judas Maccabeus*, and by the time Handel wrote *Joshua*, he had gotten pretty tired of the whole idea. In addition, the libretto (taken from the *Book of Joshua*, which contains nothing but a dismal list of punitive expeditions without dramatic possibilities) is poor and not much improved by a makeshift love story grafted upon the feat of Israelite (i.e., English) arms. The characters of the drama left Handel cold. *Joshua* orates like a valedictorian, the pair of lovers is pleasant but without any depth; only Caleb, the patriarch, has the dignity that this composer usually conferred on such figures. Handel's embarrassment is shown by the many borrowings, the perfunctory recitatives, and the routine arias. But when he espied a glint of drama he rose to his full awesome might, as in some of the choruses. Haydn, visiting in London, was profoundly moved by "Glory to God," carrying home an impression of "choral power" (his words) that left its mark on the great oratorios and Masses he composed in his old age. Equally magnificent is the Passover feast. "Almighty ruler of the skies"; and the scene of *Joshua* commanding sun and moon to stand still while the battle is fought is a matchless picture—an *aural* picture—of an elemental event.

We are, of course, grateful that this first recording of *Joshua* presents the entire oratorio, but in concert performances it should be abbreviated considerably so that the routine pieces will not obscure the great ones.

Andrew Minor, the conductor, shows a sound and enlightened musicianship; the tempos are good, there is a gratifying absence of those asthmatic rallentandos most conductors consider *de rigueur* in "old" music, and nowhere does Minor resort to the romantic nonsense of making a slight pause before the last chord. On the other hand, there is little flexibility in the phrasing and articulation, and the continuo—when it is heard—lacks imagination; the harpsichordist plays nary an arpeggio. However, there are reasons for these shortcomings. This

# A Concert Master's Concert



## Programme

- |   |   |  |
|---|---|--|
| <p><b>STRAVINSKY:</b><br/>THE RITE OF SPRING<br/>SCHERZO A LA RUSSE<br/>Thomas &amp; Grierson (pianos)</p>  | <p><b>POULENC:</b><br/>GLORIA/ORGAN CONCERTO<br/>Orchestre de la RTE: Prêtre</p>  | <p><b>TCHAIKOVSKY:</b><br/>SYMPHONY NO. 1<br/>"WINTER DREAMS"<br/>U.S.S.R. Symphony Orch: Svetlanov</p>                      |
| <p><b>IN THE SPANISH STYLE</b><br/>Christophe Parkening (guitar)</p>  | <p><b>HANDEL</b><br/>WATER MUSIC (COMPLETE)<br/>Barth Festival Orch.<br/>Menzel, conducting</p>   | <p><b>PUCCINI:</b><br/>MADAME BUTTERFLY—HIGHLIGHTS<br/>De los Angeles, Bjoerling<br/>Rome Opera Chorus and Orch: Sar tin</p> |
| <p><b>BEETHOVEN:</b><br/>VIOLIN CONCERTO<br/>New Philharmonia Orch: Klemperer<br/>Menzel (violin)</p>   | <p><b>HANDEL</b><br/>MESSIAH—HIGHLIGHTS<br/>Schwarzkopf, Gedda, Elines<br/>Philharmonia Chorus and Orch: Klemperer</p>  | <p><b>PUCCINI:</b><br/>LA BOHEME—HIGHLIGHTS<br/>Freni, Gadca<br/>Rome Opera Chorus and Orch: Schippers</p>                   |
| <p><b>HADYN:</b><br/>CELLO CONCERTO IN D<br/><b>MONN:</b><br/>CELLO CONCERTO IN G MINOR<br/>Jacqueline du Pré<br/>London Symphony: Barbinclii</p> | <p><b>RODRIGO:</b><br/>CONCIERTO DE ALANJUEZ<br/><b>GIULIANI:</b><br/>GUITAR CONCERTO IN A<br/>Alirio Diaz<br/>Spanish National Orch: Früabbeck de Burgos</p> | <p><b>BIZET:</b><br/>CARMEN—HIGHLIGHTS<br/>Callas, Gadca<br/>Paris Opera Orch: Frétre</p>                                    |
| <p><b>RIMSKY-KORSAKOV:</b><br/>SCHEHERAZADE<br/>Royal Philharmonic Orch: Beecham</p>  | <p><b>MAHLER:</b><br/>DES KNABEN WUNDERHORN<br/>Schwarzkopf, Fischer Diskan<br/>London Symphony: Szell</p>  | <p><b>FAVORITE FRENCH SHOWPIECES</b><br/>Orchestre de Paris: Jacquillat</p>  |

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is a semipro performance by students and faculty of the Department of Music of the University of Missouri, a circumstance that somewhat limits the conductor. I hasten to add though, that while perhaps professional standards of criticism should not be applied in this case, the valiant Missourians do well and deserve high praise for taking on a job that would try the best professionals, and most of the time they succeed remarkably well. The soloists are rather good, with tenor and baritone of a professional caliber, but one is aware that they are teachers rather than performers. But then it is difficult to get really involved with such conventional characters.

The chief protagonist, the chorus, rises nobly to its role, and the orchestra, though a bit pale, is quite adequate.

The irresolution of the engineers, almost always present in the recording of choral works from the baroque era, is in evidence here. The relationship of *concertante* accompaniment to solo voice, chorus to orchestra, strings to winds, as well as the nature and role of the continuo, baffles them. They solve these problems by giving the advantage to the soloists, all of whom are too closely miked. The harpsichord, on the other hand, is inaudible except in the recitatives. That these problems can be overcome is well demonstrated by the superb-

ly balanced recordings of Colin Davis (*Messiah* on Philips) or Alfred Deller (*Alexander's Feast* on Vanguard Everyman). Obviously, excellent musicianship is not enough without the wholehearted collaboration of the engineer, something not easily secured. P.H.L.

**HONEGGER: Symphony for Strings, No. 2. RAVEL: Concerto for Piano and Orchestra, in G.** Nicole Henriot-Schweitzer, piano (in the Ravel); Orchestre de Paris, Charles Munch, cond. Angel S 36585, \$5.98.

Each of these fine scores reflects its point of origin. The Ravel Concerto, a product of 1932, is a kind of highbrow *Rhapsody in Blue*. As a composer, though, Ravel was far more subtle and knowledgeable than the talented but rather raw Gershwin. In this evergreen opus, one finds a marvelous combination of chaste classicism and jazzy side effects. There are all sorts of amusing comments from the orchestra too, including a rowdy trombone glissando in the third movement (unfortunately the cat in the present version cuts it straight!). The Honegger Symphony is plainly the product of wartime France, circa 1941. It is one of that composer's most potent creations, filled with hushed, poignant, tension-racked episodes, barbaric rhythmic propulsion, and all sorts of laconic, astringent dissonances that set one's teeth on edge. At the very end, the string orchestra is joined by a trumpet that shrills a theme doubled by the lower instrumental choirs; it is said that Honegger intended the brass instrument to symbolize the underground resistance movement (of which he was a member).

While the artists involved in the present recording did not participate in the world premiere of either piece, each can lay a legitimate claim to the music: Nicole Henriot-Schweitzer studied with Marguerite Long, the dedicatee and creator of Ravel's G major Concerto, while her uncle Charles Munch had been conducting and recording the Honegger with visionary fervor ever since the work was introduced. The initial Munch recording—with the Orchestre de Conservatoire—is still listed in the import catalogue as Pathé FALP 453 (surprisingly good sound, this), but his RCA version with the BSO has long been a collector's item. It is wonderful to have this Munch *spécialité de maison* readily available once more, particularly as the most recent version retains all of the original's primitive vitality. The chief difference between Munch's interpretation and that of his colleague Ernest Ansermet (for London) is that the latter preferred to build his statement in colder, objective arcs of sound whereas Munch is all impulsive emotion and rich coloration. Munch whips up a real lathered frenzy in the first movement, but Ansermet's classical poise and more deliberate angularity also manage to generate impressive power. I find that Munch draws me closer to the immediacy of the music.

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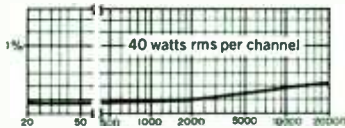
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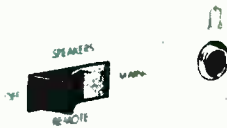
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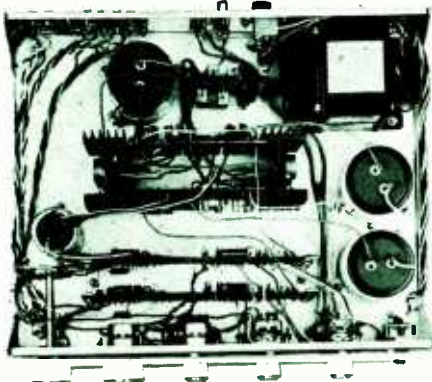
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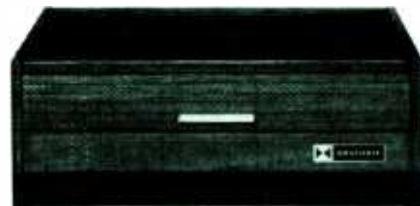
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The first Henriot/Munch Ravel G major (on London) was a fresh, joyous affair—not brilliant technically perhaps but full of color and charm (and also a swinging trombonist for that third movement glissando). The second (still available on the RCA Victrola label) was less spontaneous, more ordered and severe. This third version is so weighty and earnest as to be positively puzzling. The close-up, moist sound reproduces the monumental proceedings most vividly; but isn't it all rather solemn and humorless for such a sassy work? H.G.

**LOEWE: Ballads: Der Schatzgräber, Op. 59, No. 3; Tom der Reimer, Op. 135; Kleiner Haushalt, Op. 71; Süßes Begräbnis, Op. 62, No. 4; Herr Oluf, Op. 2, No. 2; Edward, Op. 1, No. 1; Der Mohrenfürst auf der Messe, Op. 97, No. 3; Der Erbkönig, Op. 1, No. 3; Archibald Douglas, Op. 128. Dietrich Fischer-Dieskau, baritone; Gerald Moore, piano. Odeon SM 91665, \$5.98.**

**LOEWE: Ballads: Prinz Eugen, Op. 92; Trommel-Ständchen, Op. 123, No. 2;**

**Heinrich der Vogler, Op. 56, No. 1; Die drei Lieder, Op. 3, No. 3; Die Uhr, Op. 123, No. 3; Hochzeitlied, Op. 20, No. 1; Elvershöh, Op. 3, No. 2; Der heilige Franziskus, Op. 75, No. 3; Odins Meeresritt, Op. 119; Der Nöck, Op. 129, No. 2; Die Gruft der Liebenden, Op. 21. Dietrich Fischer-Dieskau, baritone; Jörg Demus, piano. Deutsche Grammophon 139416, \$5.98.**

It seems rather surprising that the omnivorous Fischer-Dieskau has been so tardy in attending to the huge body of lieder by Carl Loewe (1796–1869). This composer's specialty, the long narrative ballad, would appear made to order for the baritone's highly developed interpretive perceptions. Spurred into action no doubt by this year's Loewe centennial, Fischer-Dieskau has rectified the omission with his customary thoroughness—the Odeon collection, in fact, is labeled Volume 1.

Listening to the twenty songs contained on these two discs leaves one slightly perplexed. From a technical point of view Loewe was an assured craftsman who could, through clever motivic variation and uncannily accurate descrip-

tive writing, sustain an involved ballad structure that sometimes lasts as long as fifteen minutes (just compare any song here with Schubert's rambling attempts at the form). His vocal line faithfully reflects every textual nuance and his accompaniments, while never getting in the singer's way, comment upon the action and enhance the mood quite ingeniously. Yet for all the surface appeal, one is inclined to feel a bit short-changed by the dearth of any real musical meat. Loewe seems incapable of composing a really memorable tune and his harmonic language, in spite of an occasional surprise, remains conventional and unadventurous.

Still there is a decidedly original creative imagination at work here and when the composer gets hold of the right text he often tells a story with considerable dramatic flair. Songs dealing with supernatural malevolence and violence are especially well suited to Loewe's graphic gifts. *Edward*, the gruesome Scottish ballad of patricide, is full of tension, pain, and brutality—a remarkably effective duologue contrasting the half-crazed youth and his horrified mother. And, in a lighter vein, there is the irrepressible *Hochzeitlied* which de-

## Strings and Electronics

### Pack an Emotional Wallop by Royal S. Brown

BECAUSE OF HIS ABILITY to impart deep emotional significance to a relatively advanced musical style, Leon Kirchner defies simple classification. Like composers such as Berg and Sessions, Kirchner uses a quasi-atonal harmonic idiom in musical language that is strongly lyrical, decidedly serious, and frequently moody. Although the greater part of Kirchner's output consists of purely instrumental compositions, his style would seem to lend itself naturally to vocal works, and he is presently composing an opera based on Saul Bellow's *Henderson the Rain King*.

The Pulitzer Prize-winning Third Quartet represents Kirchner's first attempt at using electronic sounds, and it is a stunning example of what can be done in an "avant-garde" idiom by a composer who has refused to be enslaved by the ideology or doctrines of a given "system." Kirchner uses electronic sounds here as an exterior focal point to music played "live" by a string quartet, so that even when the strings are playing alone, there is an orientation to the sounds they are producing that comes from outside of the medium, rather than from within it. Unlike many of Kirchner's other works, where there is often a cohesive dramatic flow to the music, the Third Quar-

ter is constructed from a number of fragments (which are, however, unmistakably "Kirchner") that are repeated within both the electronic and live contexts, forming a unified whole that packs an overwhelming emotional wallop. This recording of the Third Quartet, with its brilliant stereo effects and unbelievably vibrant string sound, is almost a physical experience. The over-all effort is, in fact, so outstanding that I am amazed at the dearth of Kirchner works on disc. If this release has the success it deserves, perhaps it will prompt the recording of such a masterpiece as the Second Piano Concerto and the reissue of several important works long deleted from the lists of Columbia and Epic.

After hearing the Kirchner work, it is hard not to find Henry Weinberg's monochromatic Second Quartet rather cerebral. Even so, listening to it can be an exhilarating experience. As the composer points out in the record-jacket notes, the work is primarily a study in rhythms, which are developed in both the vertical texture and the horizontal structure of the composition. In this context, the *Klangfarbenmelodie* "sound" of Weinberg's writing is actually deceiving. In the Second Quartet the instrumentation becomes a means

of defining the rhythms, while the atonal harmonies help in isolating them. What is particularly intriguing is the manner in which Weinberg manages to maintain a constant tension between the separate instruments—which tend to take off in their own Carteresque directions—and the movement of the four strings as a single ensemble.

Although one can follow some of the intricate development of Weinberg's complicated rhythmic language without a score, I find myself wishing that Columbia had included at least some musical examples in the program notes, for there is no question that the composer's admitted intentions would thereby have been better served. While not offering the interest of the Kirchner work, which is also somewhat better played and recorded, the Weinberg Quartet forms an excellent complement to Kirchner's style, and this coupling stands as one of the most important releases of contemporary music this year.

**KIRCHNER: Quartet No. 3 for Strings and Electronic Tape. WEINBERG: String Quartet No. 2. Beaux-Arts Quartet (in the Kirchner); The Composers Quartet (in the Weinberg). Columbia MS 7284, \$5.98.**

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velops into a veritable G & S patter song with a deliciously sparkling vertiginous accompaniment as the dwarfs' carousals reach their peak. Now and then Loewe will write a shorter song that simply captures an atmospheric mood: *Süßes Begräbnis*, for instance, a poetic little description of a shepherdess' burial, or *Der Mohrenfürst auf der Messe*, which juxtaposes the hustle and bustle of the circus crowd with the lonely figure of the captive, homesick African prince who must amuse the customers. There are inevitably a few didactic or moralizing songs of less interest such as *Der Schatzgräber* (extolling the virtues of daily toil as opposed to adventure) and *Die Uhr* (the clock of the title, of



Dietrich Fischer-Dieskau-Gerald Moore: dramatic flair for ballads by Carl Loewe.

course, being the "old ticker" which is eventually relegated to that watch repair-man in the sky).

The range of Loewe's interests seem virtually unlimited and he unquestionably exerted a powerful influence over his contemporaries. Wagner studied these ballads with profit both for their vivid declamation technique and telling dramatic touches: the younger composer was said to have prized Loewe's setting of *Der Erlkönig* above Schubert's, and the galloping piano figure in that song is a clear forecast of the Valkyries' Ride.

Of the two discs at hand, the Odeon is perhaps a more satisfying selection, although interested parties will want the DGG as well for its less familiar fare and greater variety. The tour de force here is *Die Gruft der Liebenden*, which packs a whole romantic novel into a quarter of an hour: unrequited love, necrophilia, hallucination, suicide, murder—all set in the wild surroundings of a ruined Spanish castle. This ballad covers a lot of emotional ground and Fischer-Dieskau has a grand time projecting

every twist and turn in the plot. Indeed, his virtuoso interpretations are quite dazzling on both discs, and one can almost overlook the fact that his voice is often strained to the breaking point—the climax to *Edward*, for example, is really pretty painful. Many of these songs call for a real "Wotan" voice and here Fischer-Dieskau is simply unable to deliver the goods. Even the delicate *Hochzeittied* would benefit from more ample sonority: I recall an astounding performance by Hans Hotter who managed to scale down his large voice to a surprising degree, creating a marvelously delicate Gulliver-in-Lilliput effect. But the vocal disappointments are not serious enough to detract from one's overall enjoyment and there are, of course, many moments of great beauty: listen to the bewitching melismas of the nightingale in *Der Nöck*, sung with caressing tone and spectacular breath control. Aided by two splendid accompanists and first-rate engineering, Fischer-Dieskau is, on the whole, a compelling spokesman for this second-rank but wholly fascinating spinner of musical tales. P.G.D.

**MONTEVERDI: Madrigals. Vocal and instrumental ensemble, Nadia Boulanger, cond. For a feature review of this recording, see page 84.**

**MOZART: Concerto for Piano and Orchestra, No. 26, in D, K. 537 ("Coronation"). HAYDN: Concerto for Harpsichord and Orchestra, in D. Wanda Landowska; orchestra, Walter Goehr and Eugene Bigot, cond. For a feature review of this recording, see page 83.**

**MOZART: Concertos for Violin and Orchestra: No. 1, in B flat, K. 207; No. 4, in D, K. 218. Arthur Grumiaux, violin; London Symphony Orchestra, Colin Davis, cond. Philips PHS 900236, \$5.98.**

With this release, violinist Arthur Grumiaux completes his three-disc traversal of the first five Mozart concertos for Philips, with the London Symphony under Colin Davis. The series is a stereo remake of the cycle Grumiaux recorded for Epic in the mid-Fifties with the Vienna Symphony under Paumgartner and Moralt, except that Philips has included the *Sinfonia Concertante*, K. 364, as an extra instead of the somewhat spurious Concerto in D, K. 271a, of the Epic set.

Grumiaux is noted for his Mozart, and the present recording of the Fourth Concerto finds him at the very peak of his form. I have seldom heard the Concerto played with equivalent purity, elegance, and poise. Erica Morini matches Grumiaux's classical refinement, but her tonally monochromatic and plodding performance on Decca is outclassed by Grumiaux, whose tone, particularly in the lower registers, is glowingly warm and rich. Remarkable too are his seamless bowing and delicately shaped phrase inflections, in contrast to Heifetz (RCA),

who punctures the melodic line with his jabbing, angular rhetorical emphases. Nor is there the slightest inadequacy in Grumiaux's technique and scholarship: his spiccato sixteenth-note passages flash by like quicksilver, while his treatment of trills and appoggiaturas is unfailingly correct, which is more than can be said for most of his colleagues.

Grumiaux reaches an apogee in his beautifully poetic slow movement, which gradually weaves a hushed spell that can only be termed other-worldly. This tempo could easily drag (as does Morini's, whose phrasing is as square as a brick), but Grumiaux's eloquently gauged nuances keep the music always alive. Here Heifetz seems to tease the phrasing, like a cat playing with a mouse that it ultimately devours, and irritatingly resorts to fingerings that have no musical basis and no justification other than violinistic convention. For example, Heifetz takes the very first note of his slow movement solo as an A string octave harmonic, which lies well under the hand, but is a cold, vibratoless sound impossible to blend with the notes that follow. Grumiaux correctly plays it as a fingered note, coloring it to match the remainder of the phrase.

Grumiaux's concluding Rondeau is suitably light and graceful, but I don't much care for the enormous and uncalled-for retards Davis takes at the close of each section, which spoil Mozart's carefully worked-out tempo contrasts. (Here Heifetz/Sargent are superb.) Otherwise, Colin Davis is a nearly ideal collaborator, securing orchestral playing that is crisp and stylish in the outer movements, flexible and sensitive in the slow movement.

The First Concerto overside is not up to the same standard, and faces stiff competition from Stern/Szell on Columbia. Grumiaux apparently views the concerto as a rather unprepossessing work, playing it with an atypical reticence and understatement which ultimately grow pallid. Stern, as if aware that only six months separate the composition of the First Concerto from the more famous Fourth, exhibits a robust enthusiasm and rhythmic articulation that give the work a strong profile, with Szell surpassing Davis in chiseled orchestral detail. Stern's second movement possesses a repose curiously missing from Grumiaux's, while Stern's last movement is an unbridled virtuoso romp that leaves Grumiaux outdistanced in the stretch. Grumiaux (and the very similar Menuhin on Angel) may be more stylistically authentic, but there is no denying that the work gains substantial stature in Stern's hands.

Although Grumiaux's First and Fourth were taped in 1962 and are only now being released in this country, the recorded sound is excellent, and the surfaces of my review copy are commendably quiet. Those for whom Grumiaux's Fourth might serve as a stimulus to acquire his entire set are out of luck, however. Philips has inconsiderately deleted the first disc of the series (containing Nos. 3 and 5) before making this

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final disc available, and there are no plans for reissue. M.S.

**MOZART: Die Entführung aus dem Serail, K. 384.** Mattiwilda Dobbs (s), Constanza; Jennifer Eddy (s), Blonda; Nicolai Gedda (t), Belmonte; John Fryatt (t), Pedrillo; Noel Mangin (bs), Osmin; David Kelsey (speaker), Pasha Selim; Ambrosian Singers; Bath Festival Orchestra, Yehudi Menuhin, cond. Angel SC 3741, \$17.94 (three discs).

Since it is sung in English, this recording is not directly competitive with other versions of *Die Entführung*, two of which also come from the Angel stable. Based

on a Bath Festival production of 1967 (with two cast substitutions: Jennifer Eddy for Amnon Lee Silver, and Nicolai Gedda for David Hillman), it is performed in an English translation by Hugh Mills (dialogue), Joan Cross, and Anne Wood (musical numbers), and obviously your reaction will be affected by this circumstance, regardless of any musical merits or demerits.

My own feelings about translated opera in the theater incline toward the pragmatic (i.e., it depends on the circumstances); but when it comes to recordings, the following seems to me a fundamental point: given the opportunities for repeated listening and study of a printed libretto with translation, the arguable theatrical advantages of the ver-


nacular are pretty well nullified. Even granted the quite decent and ungingimicked translation used here (and nobody would maintain that a loss of literary quality over the undistinguished original has taken place), the fact remains that we are not hearing the words and sounds that Mozart set to music nor have we gained much thereby. However, since the diction is generally quite good (I received the set without a libretto and had little difficulty understanding the words), those requiring an English language version (to use with young people, for example) will find this preferable to the only previous Mozart recording in English, the Metropolitan *Così* with its gassy translation.

Considered purely on its own terms, the new set is not without virtues. It is, incidentally, absolutely complete with respect to the music; even Belmonte's *Ich baue ganz* is present (although Gedda makes rather heavy weather of it by comparison with Wunderlich in the DGG set). Given the opera's inherent problems, it is too bad that neither of the leads is a very positive force, especially in the dialogue, for the greater personal projection of the secondary couple and Noel Mangin's hearty Osmin, although very welcome, tends to further underline this lack of central dramatic focus. Another debit is the Selim's very affected Englishness, which carries quite the wrong flavor.

A further complication is Menuhin's conducting, often admirable for its obvious if generalized musicality and for the finely detailed playing he gets from his orchestra; alas, it rarely faces the problems presented by Mozart's extravagant over-composition of the slender libretto. Menuhin's inclination to slackness in the slow numbers can be really deadly (e.g., Constanza's *Traurigkeit*), and even the liveliness so successful in the Overture can sometimes lead to rowdiness at such points as the trio ending Act I. I'm afraid this is a job for a really experienced theater man; it's a very difficult opera to keep moving.


Vocally, only Mangin reaches a level completely comparable to his German-language competitors; he has the range and most of the agility, as well as the right spirit. Gedda is neat if not really elegant (less good than his self-competition on Seraphim, let alone Wunderlich on DGG), while Dobbs's rather neutral accuracy will not displace Köth or Rothenberger, nor keep me from longing for a recording by the only really adequate Constanza within my experience, Beverly Sills. John Fryatt and Jennifer Eddy are serviceable, although not much more.

So the basic *Entführung* situation is not changed—and unfortunately this is the most expensive version available (DGG at least throws in *Bastien und Bastienne*, while the cut Beecham and Krips sets are on two discs, the latter at half price), which will discourage those merely curious about opera in English. Perhaps Heliodor will bring back Fric-say's mono version, to my mind the all-round preference to date; in the meantime, the other three sets in German all have points in their favor. D.H.




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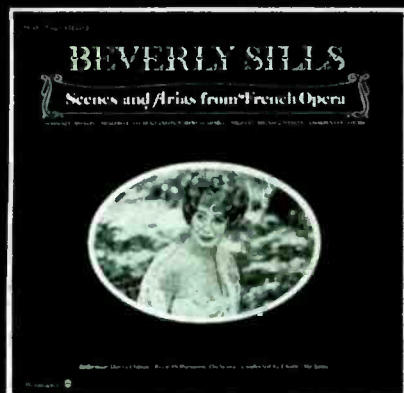
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CIRCLE 62 ON READER-SERVICE CARD

OCTOBER 1969

109

# Beverly Sills' first French album.



BEVERLY SILLS ARIAS AND SCENES FROM FRENCH OPERA. London Philharmonia Orch & Chorus. Charles Mackerras, conductor. WST-17163

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**MOZART:** Sonatas for Piano: No. 6, in D, K. 284; No. 7, in C, K. 309; No. 9, in D, K. 311. Glenn Gould, piano. Columbia MS 7274, \$5.98.

Even with all the talk these days about "technical perfection" and "great virtuosity," one is always amazed on those rare instances when the real object is encountered. Glenn Gould has a truly "perfect technique"—he can bring out any voice anywhere, at any dynamic level, and at any speed; his articulation of notes is seemingly effortless and absolutely awe-inspiring; ornaments are incredibly fluent and suave; fingerwork is absolutely even; there is no rushing or



Gould's note articulation is awe-inspiring. involuntary deviation from the basic chosen tempo.

Happily, Gould does not misuse his equipment here. True enough, you might object to the prevalence of breakneck tempos, the tendency to play even passages that Mozart marked *legato* with clipped, *détaché* phrasing; and also an inclination (as in the first movement of K. 309) to jab at certain bass lines with a Beethovenian ice pick. But what delicacy the pianist achieves! All told, I do not mind the severe classical decorum and emotional coldness of the playing, and confess that I was carried away by the fantastic projection and confidence of it all. The sensation of speed can be disarming when it is accompanied by such heady brilliance and ravishing detail. This hypercoiled, superintense musical approach brings to mind some of those memorable performances by the remarkable New Music String Quartet of the late Forties and early Fifties.

First movement repeats are ignored, but Gould rightly observes the double repetitions in every one of K. 284's twelve variations. Good, hard, linear sound from an instrument which (one suspects) has had its action lightened considerably. In every way, this is less perverse and more recommendable than Volume I in Gould's Mozart cycle. H.G.

**NIELSEN:** Songs. Aksel Schiøtz, tenor, various accompanists. For a feature review of this recording, see page 84.

**RAVEL:** Concerto for Piano and Orchestra, in G—See Honegger: Symphony for Strings, No. 2.

**RAVEL:** *Rapsodie espagnole*; *Alborada del gracioso*; *Ma Mère l'oye: Suite*; *Introduction and Allegro, in G flat*. Chicago Symphony Orchestra, Jean Martinon, cond. RCA Red Seal LSC 3093, \$5.98.

The latest, but I hope not the last, of the Martinon/Chicago releases is no less distinguished than its inexplicably few predecessors. Few recording conductors excel Martinon in the mysterious art of personality-projection; few, too, are as successful in generating both lyric grace and high-voltage nervous tension. Although the *Rapsodie* and *Alborada del gracioso* have been recorded often and exist in many exceptional versions, the present performances are distinctive—especially because these flawlessly idiomatic Gallic readings are more precisely controlled than those by most native French orchestras. The recording itself differs surprisingly from earlier ones made by the Chicagoans in Medinah Temple. In marked contrast to the extremely rich and warm qualities of, say, Ozawa's Tchaikovsky Fifth, the engineering here somehow manages to achieve a most appropriate acoustical ambience for Ravel: lean, sinewy, and *sec*.

Even more appealing are the selections on Side 2: an endearingly tender yet also glitteringly kaleidoscopic *Mother Goose Suite* and a subdued, poetical version of the *Introduction and Allegro for Harp, Flute, Clarinet, and Strings*. Though there is apparently some doubling of string parts, the various elements are deftly balanced: the harp (Edward Druzinsky) and woodwind parts (Donald Peck and Clark Brody) are smoothly blended into the texture without a hint of thickening. For harp playing of magisterial authority and range of color nuance, the Zabaleta/DGG version is still unmatched. But there the harpist dominated his six colleagues in almost chamber-concerto fashion. Here the elements are better integrated into a performance that maintains a sparkling youthful verve.

R.D.D.

**RAWSTHORNE:** Symphony No. 3—See Gerhard: Concerto for Orchestra.

**SCHUBERT:** *Winterreise*; *Schwanengesang*. Hans Hotter, baritone; Gerald Moore, piano. For a feature review of this recording, see page 84.

**STRAUSS, R.:** *Der Rosenkavalier* (abridged); *Ariadne auf Naxos*; *Arabella*; *Lieder*. Lotte Lehmann, soprano; Elisabeth Schumann, soprano; Maria Olczewska, mezzo; Richard Mayr, bass; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Robert Heger, cond. For a feature review of this recording, see page 84.

Continued on page 114

HIGH FIDELITY MAGAZINE

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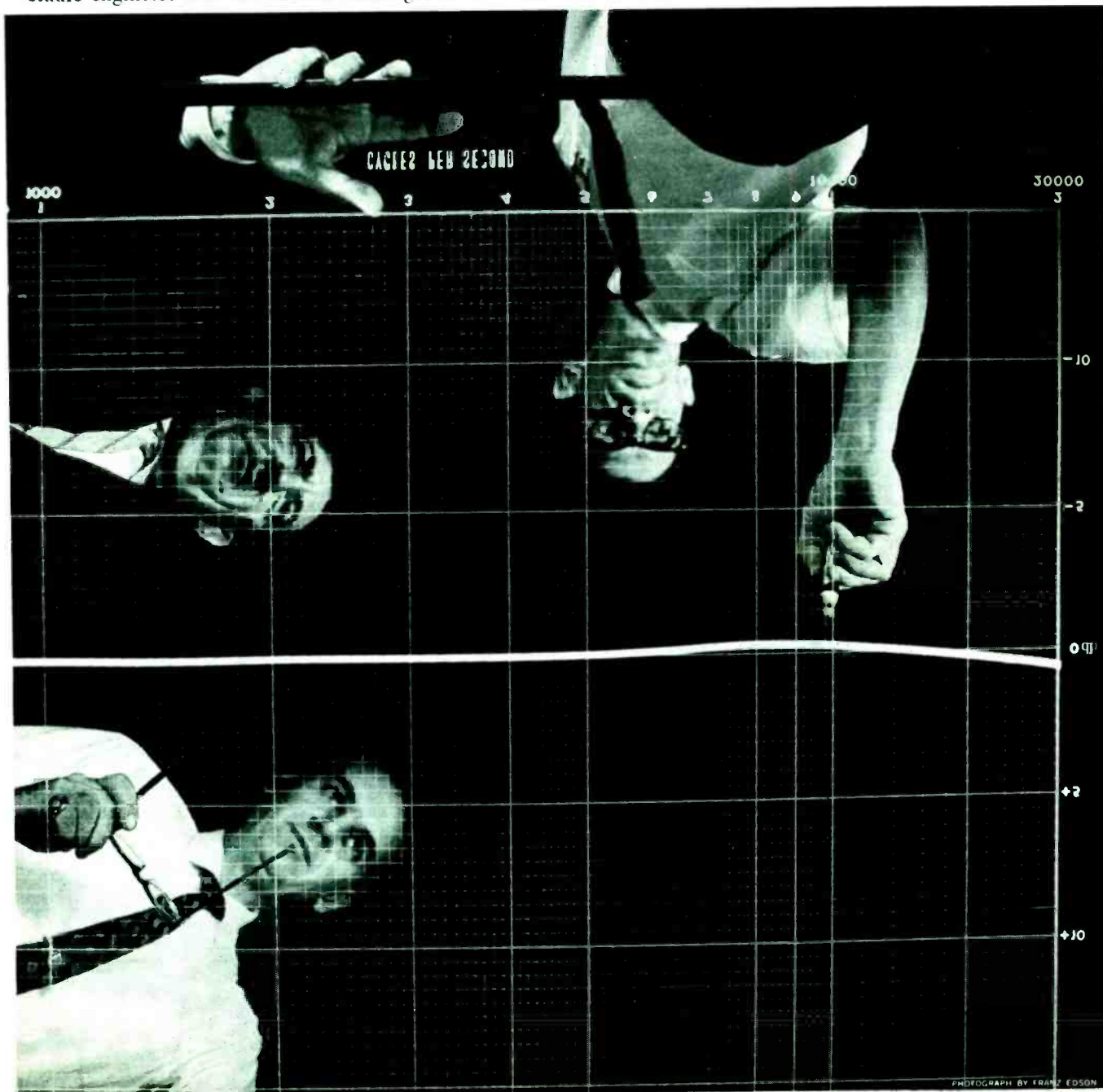
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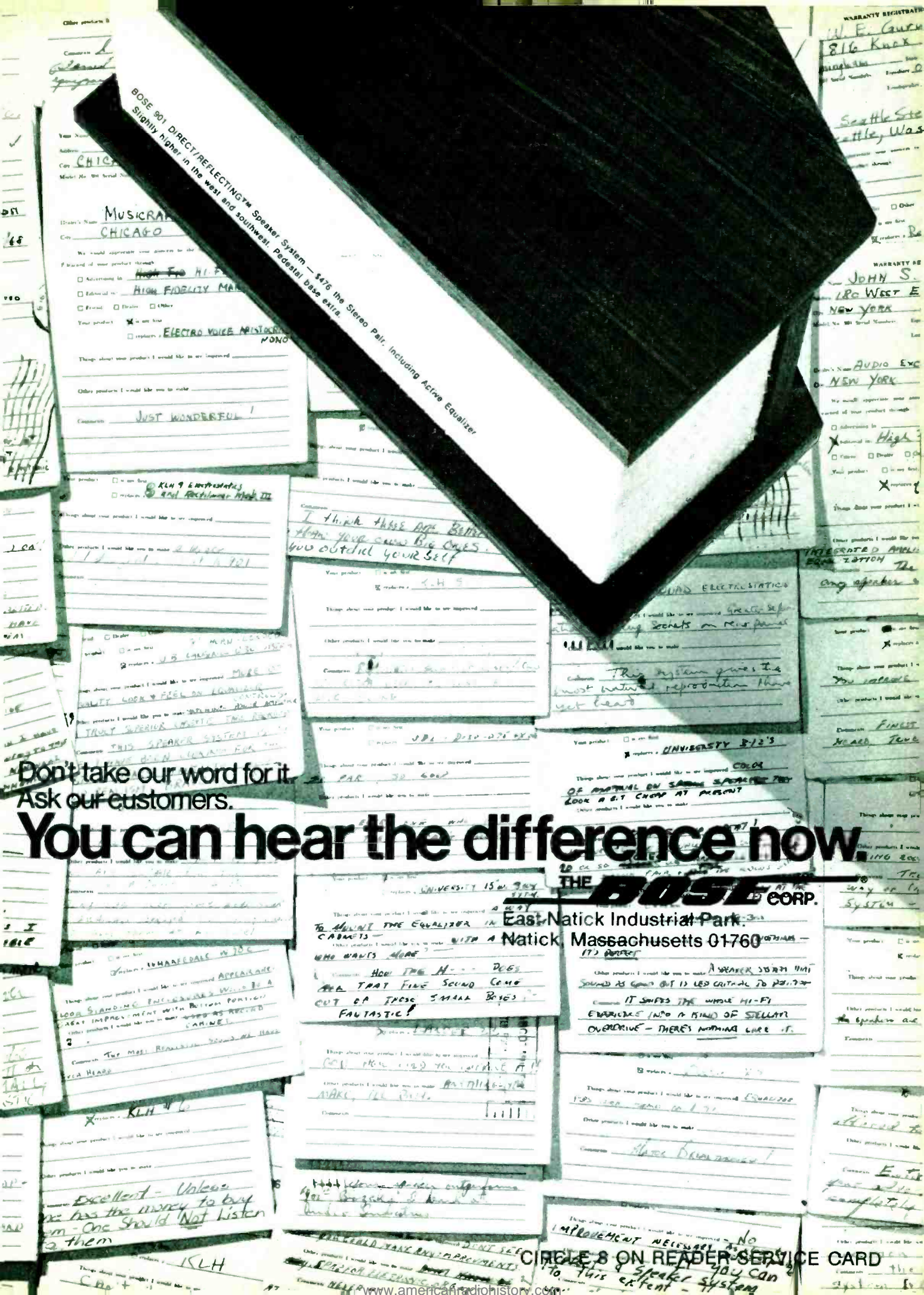
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CIRCLE 18 ON READER-SERVICE CARD

Continued from page 110

**STRAVINSKY:** *The Rite of Spring* (piano duet version); *Scherzo à la Russe* (two-piano version). Michael Tilson Thomas and Ralph Grierson, pianos. Angel S 36024, \$5.98.

The piano-duet version of *The Rite of Spring* was, as Lawrence Morton points out in his authoritative liner note, the form in which the work was first known to Diaghilev and his dancers and to such musical figures as Debussy and Ravel (Debussy actually played it with Stravinsky in 1912—that must have been a fascinating performance!). As such, it has a very real place in the history of music, and this fine recording will intrigue any student of the piece. According to Morton, the piano version effectively pre-dates the full score, and the published edition presents certain variants from the more recent orchestral scores (oh, for a critical edition of *The Rite!*).

I could not argue that this will stand up as a self-sustaining work under repeated listening for its own sake (and still less the arrangement of the *Scherzo à la Russe*, a much more texturally conceived piece). But it is well worth an audition, and you will doubtless hear some passages here and there in a new light.

The performance actually uses two pianos (to alleviate crossed-hands traffic problems) and adds a few extra lines—unplayable as written—through the use of overdubbing. Incredibly, another version is on the way (from London, by Eden and Tamir), but it will have a hard time surpassing this very forceful and accurate reading. D.H.

**TELEMANN:** *Quartets for Flute, Violin, Cello, and Harpsichord* ("Paris"): No. 2, in A minor; No. 3, in G; No. 5, in A. Quadro Amsterdam, Telefunken SAWT 9523, \$5.95.

Telemann's six suites for transverse flute, violin, viol or cello, and basso continuo are—despite their unequivocal designation as "quartets"—difficult to classify: they are part trio sonata, part concerto, part real trio, never real quartet in the sense of containing four independent working voices. In these gracious dance movements the flute often leads, or flute and violin join in time-honored parallel thirds, or the two engage in some quick-witted interaction. Once in a great while the cello adds an individual phrase, but since it is all but inaudibly recorded on this disc, the role remains a minor one at best. In any case, these suites (published in Paris in 1736, two years before Telemann's visit there) are lively, inventive, occasionally astonishingly chromatic, and make the most of the medium as it was used in the composer's time. The performances are excellent, and if the cello were given a little more recorded weight, we would have no complaints whatsoever. Nos. 1, 4, and 6 of the *Paris* set, incidentally, have already been released on Telefunken SAWT 9448. S.F.

**WAGNER:** *Siegfried*. Helga Dernesch,

soprano; Jess Thomas, tenor, Gerhard Stolze, tenor; Thomas Stewart, baritone; Zoltan Kelemen, baritone; Karl Ridderbusch, bass; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. For a feature review of this recording, see page 79.

**WEINBERG:** *String Quartet No. 2*—See Kirchner: *Quartet No. 3* for Strings and Electronic Tape.

## recitals & miscellany

**AGE OF THE GREAT INSTRUMENTALISTS:** "Six Chamber Music Masterpieces." For a feature review of this recording, see page 82.

**AGE OF THE GREAT INSTRUMENTALISTS:** "Six Concertos." For a feature review of this recording, see page 81.

**AGE OF THE GREAT INSTRUMENTALISTS:** "Six Legendary Pianists." For a feature review of this recording, see page 82.

**DANIEL BARENBOIM AND JACQUELINE DU PRE:** "Close-Up." **BEETHOVEN:** *Sonata for Piano, No. 23*, in F minor, Op. 57 ("Appassionata"). **BOCCHERINI:** *Concerto for Cello and Orchestra*, in B flat. **BRAHMS:** *Sonata for Cello and Piano, No. 2*, in F, Op. 99. **MOZART:** *Concerto for Piano and Orchestra*, No. 21, in C, K. 467. Jacqueline du Pré, cello (in the Brahms and Boccherini); Daniel Barenboim, piano (in the Beethoven, Brahms, and Mozart) and cond. (in the Boccherini and Mozart); English Chamber Orchestra (in the Mozart and Boccherini). Angel S 3749, \$9.98 (two discs).

Half of this anthology (the Mozart and Beethoven) is new to the American market: the Brahms Sonata is issued simultaneously in this two-disc format and in more conventional tandem with the other Brahms Cello/Piano Sonata on a single Angel disc: the Boccherini appeared a short while ago coupled with the Haydn C major Concerto.

The Mozart performance comes off with top honors: it is clean, lithe, scrupulously balanced orchestrally and polished pianistically. Barenboim, in some of his most recent work, has tended to sound either overrefined in a droopy, swooningly sensuous way and/or a bit

### Correction

An unfortunate misprint crept into Ned Rorem's memoir of Julius Katchen on page 61 of last month's issue. The last word of the second paragraph in column two should read "nine," not "mine," the sentence running as follows: "He ultimately bought a most Parisian house, married a bright French girl, and had a very French son, who is now nine."

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*A statement by composer Henry Brant:*

"On March 24, 1969 the Eastman Wind Ensemble, Donald Hunsberger conductor, presented a program consisting of four of my spatial compositions.

The problems posed for the recording were unusual in that my music requires specific setups for the performers in particular positions in the hall, as well as on stage. In the four works heard, groups of woodwinds, brass and percussion — in some cases, each one led by a separate conductor — were disposed in the balconies, and behind and at the sides of the audience at the ground level, as well as on stage. A pipe organ, sounding from stage rear, was also used. The spatial arrangement of the players was different for each composition, and in all these pieces the music given to the separate groups is highly contrasted, no two groups ever playing the same music or even anything similar.

The photograph was taken during a rehearsal and shows one of the participating groups under my direction. (A separate orchestra in the top balcony, not shown in the photograph, is being simultaneously led by Dr. Hunsberger.)

The recording was made by using four channels simultaneously on 1/2-inch wide recording tape. Neumann U-47 microphones were spaced in a rectangular array in the audience seating area, to produce a recording which is played back through four speaker systems, one in each corner of the listening room. Four AR-3a speaker systems were used as control room monitors during the recording and playback.

The results, both in the amount of resonance achieved and in the quality of sounds produced, are impressive, and suggest the initiation of further experiments aimed at capturing the specific details of directionality which define the sound of classical and contemporary antiphonal music."

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brittle and pugnacious. He avoids both of these unpleasant extremes here in a reading that is masculine, broadly incisive, clean-limbed, and sparkingly played. Only in the Rondo does Barenboim the soloist seem to defer unduly to Barenboim the conductor—the rapid keyboard passagework there does impress as a bit too feathery, but at least important woodwind parts do come through with uncommon clarity as a result. Barenboim uses his own cadenzas (Mozart left none for this particular concerto), and his taste on these matters is both discreet and stylistic.

The Beethoven *Appassionata* is broadly conceived, with a few of those aforementioned instances of flabby sensuality and percussive clangor. Basically, though, if not the most subtle or sensitive reading

of this oft-recorded sonata, it does give a solid idea of what the music is about.

Both Brahms sonatas are reviewed elsewhere in this issue. The Boccherini Concerto is played here with overripe tone and juicy romanticism: if the work itself doesn't strike you as meretricious, you will probably find the yielding interpretation really quite appropriate. All four sides benefit from excellent sound. In sum, then, an attractive "let's get acquainted" package for those who do not yet know these two promising young artists. H.G.

**GREAT VOICES OF THE CENTURY.** Songs and Arias sung by twelve soloists. For a feature review of this recording, see page 84.

## Viennese Overtures In a New Sonic Dressing

by R. D. Darrell

IN THIS INSTANCE "spectacular" does not have its usual audio implications of mind- and roof-blowing grandiloquence. This release is mightily impressive for its performances alone, which celebrate Boskovsky's full coming-of-age as a symphonic conductor (he has always been a superb chamber-ensemble leader). In these on the whole familiar light-opera overtures he commands full power and precision over a symphony orchestra in addition to exhibiting his accustomed authoritative mastery of idiomatic "Viennese" quibble over the excessive contrast between the crackling fieriness of lively passages and the sensuous sway of the more songful moments; even so, these readings rank with the finest recorded versions of the *Fledermaus*, *Donna Diana*, and *Merry Wives of Windsor* overtures. Even better—quite unrivaled in fact—are the less familiar (in this country anyway) *Opera Ball* Overture and the superbly snappy and jaunty Overture to *Prince Methusalem*. This last work in particular is such a happy example of Straussian exuberance that its neglect by recording conductors seems quite inexplicable.

What will arouse the audiophile's interest, however, is the recording itself, proclaimed in a press memo as initiating a "New Era in Sound," comparable (by implication at least) to advances made by London "ffrr" and "Phase-4" technologies. I have not yet been apprised of the engineering details, except that "newly developed microphone-gain controls" are involved. My first-hand impressions

are of razor-edged sonic crispness and a higher degree of tonal differentiations attained without the sense of analysis-and-synthesis processes which have often been a concomitant of multiple microphone-channel techniques.

Yet "New Era" is surely too extravagant a claim: the advances here come in the form of enhanced clarity of details as well as vividness of individual and choir timbres rather than in over-all dynamic- and frequency-range expansions or in enlarged stereo panoramas. And I'm extremely dubious about the suitability of such sharp focus on a dazzlingly illuminated, quite close sound stage for certain types of music—especially those symphonic compositions that call for richer, warmer acoustical ambiances and the persuasive sense of listening in a big hall. Nevertheless, in the present program at least, there is startlingly successful reproduction of extremely steep-wavefronted transients; and the enhanced sonic lucidity—so crisply profiled against a velvety, undoubtedly Dolby-ized, background of silence—surely does represent another step toward the ideal goal of a genuine facsimile of orchestral reproduction.

**WILLI BOSKOVSKY:** "Vienna Spectacular." **STRAUSS, JOHANN:** *Die Fledermaus: Overture; Prinz Methusalem: Overture.* **NICOLAI:** *Die lustigen Weiber von Windsor: Overture.* **REZNICEK:** *Donna Diana: Overture.* **HEUBERGER:** *Der Opernball: Overture.* Vienna Philharmonic Orchestra, Willi Boskovsky, cond. London CS 6605, \$5.98.





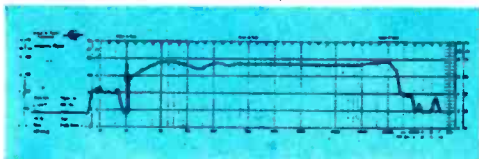
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**JULIUS PATZAK:** "Operatic Arias." **MOZART:** Die Entführung aus dem Serail: Konstanze! Konstanze!; Don Giovanni: Dalla sua pace; Die Zauberflöte: Dies Bildnis; Così fan tutte: Un'aura amorosa. **FLOTOW:** Martha: Ach, so fromm. **NICOLAI:** Die lustigen Weiber von Windsor: Horch, die Lerche singt im Hain. **KIENZL:** Der Evangelimann: Selig sind, die Verfolgung leiden. **TCHAIKOVSKY:** Eugene Onegin: Lenski's Aria. **SME-TANA:** The Bartered Bride: How could he believe. **THOMAS:** Mignon: Adieu, Mignon. **MASSNET:** Werther: Un autre est son époux! **OFFENBACH:** Les Contes d'Hoffmann: Légende de Kleinzach; O Dieu! de quelle ivresse. **VERDI:** Il Trovatore: Mal reggendo; Un Ballo in maschera: Di tu se fedele. Julius Patzak, ten-

or; Gertrud Rünge, mezzo (in Il Trovatore); various orchestras and conductors (from originals recorded 1930-40). Rococo 5312, \$5.95 (mono only).

Like Tiana Lemnitz and Gerhard Hüsch, the tenor Julius Patzak was one of the great German singers of the interwar period who are known in the United States only through recordings. In Patzak's case the best-known recordings come from the postwar years, when he was entering his sixth decade: the *Walter Lied von der Erde*, the Krauss *Salome*, *Fledermaus*, and *Zigeunerbaron*. Such was the solidity of Patzak's technique and musicianship (he was completely self-taught as a singer, incidentally) that these performances are numbered among

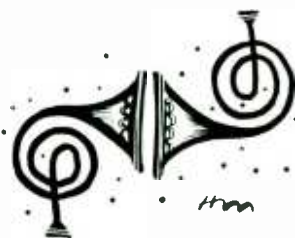
the phonograph's great classics, and even a recording of *Die Winterreise* made in his sixty-sixth year (on the Austrian Preiser label) is sung with such intensity and insight as to make the inevitable vocal deficiencies seem unimportant.

Rococo's selection is drawn from the prewar Polydor catalogue and shows the singer in his thirties. As one might suspect, the single-disc 78 format was not really congenial to Patzak's aristocratic, unspectacular musicianship, and Rococo has wisely avoided most of the standard Italian repertory that even he recorded in some quantity (always in German, of course, according to the local tradition of the time). Best of the present group are the arias originally in German. The *Zauberflöte* is very fine, with a lovely *mezza voce* and perfectly equalized registers, the *Entführung* slightly less good because he doesn't quite observe the "heart-beat" rests. If the Nicolai lacks some of the sheer vocal beauty of Anders' version, the little Kienzl piece is an object lesson in how to confer dignity on *Kitsch*—every word is taken seriously (note the well-placed emphatic consonant attacks, always a Patzak trademark), the phrasing is clean and un-sentimental, and the totality far more effective than Tauber's more "vocal" but soupier rendition.

The German translations certainly detract from the remaining selections (the consonants in the Werther aria make utter hash of the line), and the singer doesn't sound very absorbed. Best are the Offenbach arias, but his postwar London version of the Kleinzach ballad has even more verve and verbal pointing; perhaps we can have a reissue of that someday, along with the great recording of the *Fidelio* aria, the classic example of dramatic arioso declamation (a surprising amount of its power can still be heard in the Nonesuch *Fidelio*, made when Patzak was nearly sixty). There are more compelling things in the European radio archives than anything on this Rococo collection, and with luck some of them will surface eventually; a 1943 *Schöne Müllerin* has been released in Austria, and there are other possibilities—for example, an unsurpassed Mime in the much-mooted 1963 Furtwängler *Ring* cycle.

The Rococo dubbings are variable, some rather noisy, a few others subjected to violent excision of high frequencies; pitching is accurate except for the *Ballo* aria, which is a half-tone flat. D.H.

**ARTUR SCHNABEL: "Piano Recital."** For a feature review of this recording, see page 83.



## The world's first faultless headphones.

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We said theoretically. Because, in actual use, headphones have thus far been hampered by a number of practical disadvantages.

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### The comfort factor.

One of the main objections to conventional headphones is that they are uncomfortable. After wearing them for half an hour, the listener wants to go back to loudspeakers.

Excessive weight and unpleasant clamping of the head are only the lesser reason, although most headphones are certainly much too heavy and confining. More important is the uncanny isolation of the listener from the audible world around him, as though his head were encapsulated. This, of course, is due to the more or less airtight "cup" that fits over the entire ear, to provide close coupling of the acoustic cavity of the phone to the eardrum. Otherwise, with conventional headphones, there would be a serious loss of bass.

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As a result, wearing the HP-100 is as pleasant physically as listening to loudspeakers. In fact, to some people the



sound does not appear to originate in the phones but seems to come from a certain distance, as in loud-speaker listening, but with a much more pronounced stereo effect.

### No more boominess.

Eliminating the single air cavity of conventional headphones also gets rid of another common fault: boomy bass. The low-frequency response of the Fisher HP-100 is amazingly smooth and is essentially flat down to 19 cycles, which is just about the low-end cutoff of the human ear.

As a matter of fact, the overall frequency response of the HP-100 is essentially uniform from 19 to 22,000 Hz, an unprecedented achievement due, in part, to the sophisticated driver design, which borrows from advanced microphone technology. It is, in effect, a reversed dynamic microphone with the coil driving the lightweight diaphragm, instead of vice versa.

Which brings us to another unique advantage of the HP-100.

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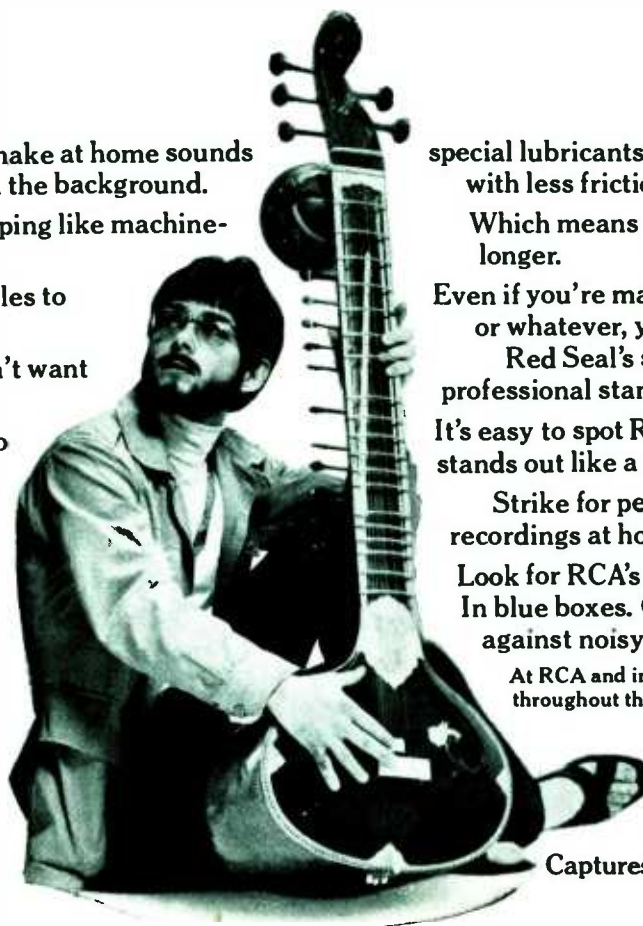
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# in brief

**CHABRIER:** Espana; Joyeuse marche; Fete polonaise; Gwendoline: Overture; Habanera; Bourrée fantasque. René Duclos Choir (in the Fete polonaise); Orchestre de la Société des Concerts du Conservatoire de Paris, Pierre Dervaux, cond. Seraphim S 60108, \$2.49.

**COPLAND:** A Lincoln Portrait. **KRAFT:** Concerto for Four Percussion Soloists and Orchestra; *Contextures*. Los Angeles Philharmonic Orchestra, Zubin Mehta, cond. London CS 6613, \$5.98.

**GOULD:** Formations; Revolutionary Prelude; Santa Fe Saga; Prologue; Battle Hymn of the Republic. Knightsbridge Symphonic Band, Morton Gould, cond. Everest S 3253, \$4.98.

**PORTER:** Quartet for Strings, No. 3; Quintet for Oboe and Strings ("Elegiac"). Kohon Quartet (in Quartet No. 3): Robert Bloom, oboe; Yale String Quartet (in the Quintet). Composers Recordings CRI 235, \$5.95.

**VIVALDI:** Sonatas for Violin and Continuo (12), Op. 2. Dénes Kovács, violin; Mária Frank, cello; János Sebestyén, harpsichord. Qualiton LPX 11387/88, \$11.96 (two discs).

**LEONARD BERNSTEIN:** "Pomp and Circumstance: The Great Symphonic Marches." New York Philharmonic, Leonard Bernstein, cond. Columbia MS 7271, \$5.98.

**DELLER CONSORT:** "Madrigals and Songs." Deller Consort, Alfred Deller, cond. RCA Victorla VICS 1428, \$2.50.

This Chabrier orchestral program is seriously handicapped by hard-driven, raucous performances and a rather thin-toned if not actually coarse recording. Mercury's 1961 all-Chabrier disc by Paray and the Detroit Symphony is still well worth its premium price tag. However, there doesn't seem to be any other recording of the *Habanera*—or of the *Fête polonaise* in its choral version as arranged by Albert Carré from the original baritone, chorus, and orchestral scoring in the opera *Le Roi malgré lui*. R.D.D.

Not a successful disc. Mehta pussyfoots through Copland's big-hearted score as if he were profoundly embarrassed by it all and Gregory Peck's slurred, nervous narration (one can almost see him with an anxious eye glued on the conductor) rates D minus in elementary elocution. William Kraft has simply reheated some left-over Bartók for his Percussion Concerto. While the third-stream *Contextures* does occasionally titillate the ear with some offbeat instrumental combinations, it too seems very secondhand. It's a fine showcase for the L.A. orchestra though, and the engineering is spectacular. P.G.D.

That musical jack-of-all-trades, Morton Gould, is one of the few "name" American composers who has responded to the enormous school and college demand for suitable new—but not too difficult or too "modern"—band music. *Formations* (March On, Rally, Twirling Blues, Strut, Slink, Waltzing, Alma Mater, and March Off) and *Santa Fe Saga* (Rio Grande, Round-up, Wagon Train, and Fiesta) sound just as you'd expect from the titling—often with strong echoes of Aaron Copland, Roy Harris, and others. The composer-directed British performances sound exemplary in these clean, markedly stereoistic recordings. R.D.D.

The late Quincy Porter, violist and Yale professor, wrote exquisitely for strings, and the third of his numerous quartets, written in 1930, has considerable power and urgency, somewhat in the manner of Milhaud. It is his most celebrated work, and this is one of the best performances it has had on discs; unfortunately, the recording is harsh. The 1966 Quintet for Oboe and Strings must have been one of Porter's last compositions, completed in the year of his death. Regrettably the work is a rather dreary affair and recording it was not a proper tribute to the composer's memory. A.F.

These are vigorous, masculine performances of Opus 2—a set in which, as Marc Pincherle points out, "the composer's personality is scarcely released." But there is the raw material here for much that came later: triumphant virtuosic figuration, tender adagios, and the typical jubilant finales. Kovács' playing is not the last word in finesse, but it does create great propulsion and brings to the music a most welcome virility and bigness of spirit. The continuo work is excellent, with some nice uses of registration on the harpsichord. S.F.

My cursory search reveals only one of these warhorses (Ippolitov-Ivanov's *Procession of the Sardar*) in an earlier Bernstein release. Apparently the others appear here for the first time: the Toreador March from *Carmen*, Elgar's *Pomp and Circumstance* No. 1, War March of the Priests from Mendelssohn's *Athalie*, Grand March from *Aida*, *Festmarsch* from *Tannhäuser*, Meyerbeer's Coronation March from *Le Prophète*, and Berlioz' *Rákóczy* March. The selections are hackneyed enough; the performances, however, are not only expectedly vigorous but unexpectedly tautly controlled and warmly expressive. They're impressively recorded too in extremely big and vivid sonics. R.D.D.

Alfred Deller and his consort here offer another grab bag of English, French, and Italian madrigals and songs by Johnson, Weelkes, Wilbye, Vautour, Gentien, Sermisy, and others. Deller fans may want yet another example of his mannered and delicate style; I would rather pass it by for the same reasons. What a shame to completely miss the point of this enormously varied music, which ranges from the erotic suggestiveness of Monteverdi's *Baci soavi* to the rowdy stein-clinking of Cornyshe's *Hoyda jolly Rutterkin*. The Deller Consort sings them all, including Gibbons' oft-recorded dismal novelty number *Cries of London*, like a parlor performance of Victorian glees. S.T.S.

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A SELECTIVE GUIDE

TO THE MONTH'S REISSUES

**BORODIN: Symphony No. 2, in B minor; Prince Igor: Polovtsian Dances.** Vienna Friends of Music Chorus (in the Polovtsian Dances); Vienna Philharmonic Orchestra, Rafael Kubelik, cond. Seraphim S 60106, \$2.49 [from Capitol SG 7249, 1961].

This is undoubtedly the best-played Borodin Second in the catalogue—the Vienna Philharmonic makes a marvelous noise here, especially in the brass department which is plump and shiny but never overblown. Much of the credit is certainly Kubelik's: without a careful ordering of instrumental balances the symphony could easily sound tubby and ill-balanced. Textures are smooth and mellow, however, and the lyrical element is given full play. Equally fine are the *Polovtsian Dances* (sung in German)—not the ultimate in barbaric exhibitionism perhaps, but a pleasantly modified orgy of taut rhythms, warm orchestral color, and first-rate choral singing. Superlative engineering.

**BRAHMS: Six Pieces, Op. 118; Capriccio in B minor, Op. 76, No. 2; Intermezzo in E flat, Op. 117, No. 1; Rhapsody in B minor, Op. 79, No. 1; Intermezzo in E, Op. 116, No. 6; Intermezzo in C, Op. 119, No. 3.** Wilhelm Backhaus, piano. Stereo Treasury STS 15047, \$2.49 [from London CS 6021, 1958].

Although Wilhelm Backhaus was eighty-five at the time of his death last July, he was active right up to the end—his remarkable re-recordings of the Beethoven sonatas (complete save for the *Hammerklavier*) stand as a fascinating climax to sixty years of phonographic activity. This Brahms collection, made when he was a comparative youngster of seventy-three, is one of his finest achievements. Other pianists have explored the coloristic aspect of the music to greater effect, but subtle tonal shadings are not exactly the point here anyway. Backhaus' forthright, at times even massive, approach and invigoratingly robust interpretations get right down to the essence of these polished vignettes without a trace of superfluous frills or swooning sentimentality. Technically, too, the pianist is in grand form, playing with crisp, even fingerwork and superb rhythmic control. Excellent piano reproduction.

**LISZT: Concertos for Piano and Orchestra: No. 1, in E flat; No. 2, in A.** Samson Francois, piano; Philharmonia Orchestra, Constantin Silvestri, cond. Seraphim S 60107, \$2.49 [from Angel S 35901, 1961].

The last word on these two warhorses was said by Sviatoslav Richter in his superb account for Philips some years

ago. At its low price, though, François' sparkling performances give good value. The French pianist's tone is as cool and transparent as black ice and his digital articulation is splendidly crisp and clean. Perhaps these readings are a shade too correct for their own good: one might possibly feel that François' civilized, rather intellectual approach could occasionally use a dash of paprika. Still, such impeccable playing and solid musicianship may well prove to be just the thing if you plan to make a habit of listening to these concertos. Silvestri gives serviceable support and the rich, well-balanced recording is faultless.

**PROKOFIEV: Love for Three Oranges.** Soloists, Chorus, and Orchestra of the Moscow Radio, Dzhemal Dalgat, cond. Melodiya/Angel SRBL 4109, \$11.96 (two discs) [from Ultraphone ULP 121/122, 1965].

Prokofiev never wrote anything quite the equal of *Love for Three Oranges*—a hilarious comic-strip romp full of zany, quick-witted satire and bubbling high spirits. All the familiar *commedia dell'arte* characters of Gozzi's eighteenth-century fairy tale prance through this brilliantly conceived slapstick comedy, accompanied by the composer's most zestful tunes and sophisticated dry-ice instrumentation. Were it not for the virtuosos requirements of the orchestra and the need for an ensemble cast with an extraordinary gift for comic timing, the opera would surely be a repertory piece everywhere.

This recording was evidently taped several years ago and a mono-only version has had a limited circulation via Ultraphone pressings. Melodiya/Angel's stereo discs boast superb technicolor sonics and although the hectic stereophonic movement of the drama is barely suggested, the atmosphere is always exciting and alive. There are no major vocal discoveries here, but—what is more to the point in an opera of this nature—each singer has a splendid grasp of the comic possibilities in his role and the entire cast acts as a seasoned team of singing actors. This is one of the happiest recorded operatic performances to come along in months—don't miss it.

**WAGNER: Das Rheingold (excerpts).** Josephine Veasey (ms), Gerhard Stolze (t), Dietrich Fischer-Dieskau (b), et. al.; Berlin Philharmonic Orchestra, Herbert von Karajan, cond. Deutsche Grammophon 136437, \$5.98 [from Deutsche Grammophon 139226/28, 1968].

**WAGNER: Die Walküre (excerpts).** Birgit Nilsson (s), Régine Crespin (s), Christa Ludwig (ms), James King (t), Hans Hotter (b), et. al.; Vienna Philharmonic Orchestra, Georg Solti, cond. London OS 26035, \$5.98 [from London OSA 1509, 1966].

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CIRCLE 43 ON READER-SERVICE CARD

These discs will probably find favor with collectors who do not wish to own both *Ring* cycles *in toto* but would like a sampling from the competition to complement their first choice. I can see no other reason for acquiring "highlights" from *Rheingold*, an opera that defies the excerpter's knife. DGG presents three generous continuous chunks: the Rhine-maidens' paeon in praise of the Gold, the first interlude, and the brief Wotan/Fricka colloquy; the giants' capture of Freia through the second interlude and the entrance of Wotan and Loge into Nibelheim; and the finale commencing with Erda's "*Weiche, Wotan.*" Any selection is bound to be somewhat arbitrary, but this is a sensible a choice as any. I

strongly recommend the full three-disc set, though: Karajan's compelling lyrical conception of this unbroken two-and-a-half hour score demands to be heard as a continuously developing entity.

London's *Walküre* is a somewhat less impressive entry in this label's *Ring* cycle, although there are persuasive moments on the disc at hand. The excerpts comprise Siegmund's "*Winterstürme*" to the end of Act I; Brünnhilde's "*Ho-jo-to-ho*" and the subsequent Wotan/Fricka exchange; the Ride of the Valkyries; and Wotan's Farewell. As a brief sampler of the opera the disc is not without its attractions. The three ladies are in marvelous form and Solti's energetic conducting has its points; but King's phlegmatic

Siegmond disappoints and Hotter's vocal remnants can only suggest the erstwhile magnificence of his Wotan.

**MARIO LANZA:** "In Opera." Arias and duets from *Il Trovatore*, *Carmen*, *L'Africaine*, *Martha*, *La Traviata*, *Madama Butterfly*, *La Bohème*, *Der Rosenkavalier*, *Turandot*, *Fedora*, and *Otello*. Mario Lanza, tenor; various orchestras and conds. RCA Red Seal LSC 3101 (e), \$5.98 (rechanneled stereo only) [from various RCA Victor originals, recorded 1952-57].

RCA continues to reshuffle its Lanza material for yet another collection of operatic excerpts. Obviously the late tenor still exercises a fascination for many people: the existence of a Mario Lanza Institute and a Mario Lanza Memorial Society must be indicative of something. Most of the arias and duets assembled here were recorded for the soundtracks of *Toast of New Orleans* and *Serenade*; it was the latter film that yielded the extended scene from *Otello*, taking in the entire Act III Desdemona/Otello scene ("*Dio ti giocondi o sposo*") through the monologue "*Dio, mi potevi scagliar.*" There's something cruelly pathetic about Lanza's attempts at this role: one hears the hard work behind the singing but every note is loaded with embarrassing musical and emotional immaturities.

The disc does give us a sizable portion of Licia Albanese's touching Desdemona and the soprano also contributes an affectionate, ingeniously revealing little memoir in the liner notes. The other tracks are familiar enough for they have been redubbed many times over. Isn't it time to lay this tragic ghost to rest?

**FRITZ WUNDERLICH:** Opera Arias, Vol. 2. Arias from *Xerxes*, *Don Giovanni*, *La Dame blanche*, *L'Elisir d'amore*, *La Traviata*, *Mignon*, *Manon*, *Eugene Onegin*, *Zar und Zimmermann*, *Der fliegende Holländer*. Fritz Wunderlich, tenor; various orchestras and conds. Seraphim S 60078, \$2.49 [from various Angel and Odeon originals, 1962-1965].

Another highly enjoyable recital from the lamented young tenor, gathered from a variety of imported and domestic EMI discs. Nowadays it's a bit unsettling to hear well-known French and Italian arias sung in German—Wunderlich was on the verge of outgrowing this kind of provincialism at the time of his sudden death. But in any language, tenor vocalizing of such elegance and ravishing tonal beauty is rare indeed.

The disc does have many high points, the most gorgeous perhaps that of Lensky's aria from *Eugene Onegin*, a marvelous example of carefully controlled lyrical abandon. Less persuasive is the *Traviata* aria—although his voice was perfect for this music, Wunderlich never seemed to develop much feeling for idiomatic Verdi. Disappointing as this one track may be, it is easily forgiven in light of the tenor's voice and artistry.

PETER G. DAVIS



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## The Life and Times of BLIND ORANGE ADAMS

I LOVE A GOOD hoax, particularly the kind involving the nonexistent person. Remember the story about the nonexistent British officer whose body carried the "secret" Allied invasion plans for Europe? He deceived the Germans into total misunderstanding of Allied strategy.

A few years ago a group of fraternity brothers at one of the Big Ten universities decided to protest the fact that students had become only ciphers in the system. They enrolled a dog, wrote his exams, and got him a bachelor's degree. In the same vein a Belgian journalist, who wanted to protest the laxity with which drivers' licenses were issued in his country, got one for his dog.

A friend of mine invented a fictional journalist with the improbable name of Ignace Knupff. He made Ignace (known as Iggie to his intimates) not only famous but rather prosperous.

Music business people are particularly enamored of jokes of this kind. Jo Stafford, the singer, has been involved in at least two of them. Some years ago, under the name Cinderella Stump, she made a record satirizing hillbilly music. The song was *Temptation*, which of course came out *Timtashun*. The gag backfired (or did it?) when the record became a hit in the Bible Belt. There were those who had taken it seriously.

A number of years ago Miss Stafford and her husband, Paul Weston, the arranger and pianist, made one of the funniest records in all popular music. Under the *nomis de gag* of Jonathan and Darlene Edwards, they recorded a cocktail-piano-with-vocals album that is hilariously horrible. Weston played wrong chords, wrong time, wrong everything, all with great bravura. Miss Stafford, who normally has eerily accurate intonation, sang unbelievably out of tune, alternately sharpening and flattening (try doing that on purpose some time), omitting measures of the songs, and so forth. Again, some people didn't get it. After all, there are real-life people who play and sing that way, and many, many people don't know the difference between good and bad in music. Musicians, however, fall on the floor when they hear the album. I wish Columbia would re-issue it. It has become a collector's item in the profession, and I think it would enjoy at least a modest sale.

The cover of that album, incidentally, shows two hands on the piano keyboard:

two *right* hands. Steve Allen, however, once invented a pianist with three hands. I imagine that Steve, like so many of us, had been aware for years of the stories about Peck Kelly, the wonderful Texas pianist whom nobody ever seems to have heard except the late Jack Teagarden. (And I sometimes wonder if Jack invented *him*.)

Steve dreamed up a certain Buck Hammer, a legendary old-time jazz pianist who had been missed by the tides of history and was coaxed out of retirement long enough to make this one album; you know, the sort of thing you read in liner notes. Buck, of course, was Steve.

One of *Down Beat's* critics reviewed the album straight, gave it three stars out of a possible five, and said he thought the liner notes gave Buck Hammer more praise than he deserved. The trouble was that he didn't hear Buck's third hand—and you have to admit, a third hand is a useful thing for a pianist to have. Well, sir, the incident made a splash. *Time* magazine ran a story on *Down Beat's* goof. As the editor of *Down Beat*, I was mad as hell at the reviewer for awhile. But then I began to see how funny the gag was. Steve Allen and I became pretty good friends as a result of it, and when, a year or two later, he sent me a copy of his autobiography, it was autographed, "Your obedient servant—Buck."

One of my favorite musical hoaxes, however, was one which, though I didn't plan it, I certainly aided and abetted. It is time, ladies and gentlemen, to reveal *The True History of Blind Orange Adams*.

When I became editor of *Down Beat*, I took on as Louisville correspondent a musician and part-time student named Don DeMicheal. Don used to feed columns of tidbit news to us. One day, his copy contained a reference to the legendary blues singer Blind Orange Adams. I asked on the telephone who he was; I'd never heard of him. "Don't be so dense," Don said. "It's a pun on the name of [folk singer] Blind Lemon Jefferson. I just threw it in to amuse you. I figured you'd catch it and take it out of the copy." I thought for a moment and said, "No. I'm going to print it."

Soon thereafter, Don came to Chicago to work as managing editor of the magazine. (Later, he succeeded me as

editor. He's now editor of an engineering magazine, though he still writes about music.) Among his other jobs, Don gathered the Chicago news for each issue. And he began dropping references to Blind Orange Adams into the copy, at first as a private joke between us. Blind Orange had turned up in Chicago singing at a rent party; only a few had been lucky enough to hear him. Somebody or other had staged a benefit concert for Blind Orange, who was in dire financial straits.

John Tynan, our West Coast editor, got hip to the gag, and references to the doings of Blind Orange started turning up in the Los Angeles news. Then Bill Coss, the New York editor, began staging brief appearances for Blind Orange in the East. Blind Orange was a pretty elusive cat: the record companies which (we wrote) were anxious to record him were having great difficulty finding him.

In one issue we were to run a complete list of jazz societies in America. Don invented a Blind Orange Adams Appreciation Society, and we listed it among the others. Its address was Don's home address. And Blind Orange began receiving mail! A couple of letters were from people reasonably famous in the music business.

Then it happened; we got a letter from one of those record labels that specialize in esoterica, asking our help in locating Blind Orange. It seemed they really *did* want to record him. What were we to do?

One night I was driving with Eddie Harris, the tenor saxophonist, then little known outside Chicago. Eddie, who grew up in the church, was singing satire on blues and gospel singers, and I was laughing. Suddenly I had an idea. I let Eddie in on the Blind Orange Adams gag. Now if only we could arrange to record Eddie as Blind Orange Adams . . .

Don and I wrote to the record company, explaining that Blind Orange was reticent. He trusted few people. Needless to say, we were among those few. Now if they would let *us* produce it we might get an album out of him. . . . Nothing doing. The company wanted to see Blind Orange.

Don and I got a little chicken at that point. We thought of killing Blind Orange off in an automobile accident before we got into further complications. In the end we did the merciful thing: we let him drift off into the obscurity from which he'd come.

Don tells me he still gets inquiries about Blind Orange, seven or eight years after his last known rent party. And, he says, some of the blues buffs around Chicago still resent us for putting them on so hard.

Blind Orange is gone. But to me, he will always be enshrined in a special pantheon of the greats with Cinderella Stump, Jonathan and Darlene Edwards, and Buck Hammer. He gives proof that if someone gets enough publicity, *somebody* will want to record him, whether he has talent or not—or, for that matter, whether anyone has ever even heard him.

Blind Orange Adams Lives.

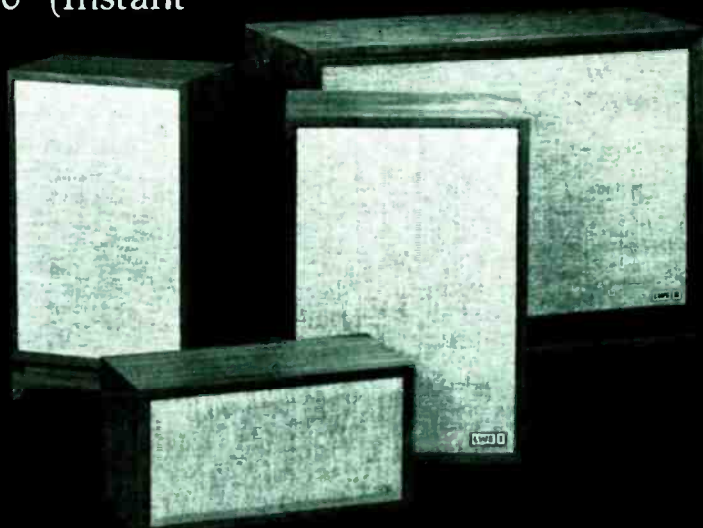
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# the lighter side

reviewed by

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**NILSSON: Harry.** Harry Nilsson, vocals; instrumental accompaniment. (Puppy Song; Open You Window; Mother Nature's Son; Fairfax Rag; Mornin' Glory Story; Marchin' Down Broadway; seven more.) RCA Victor LSP 4197, \$4.98.

Harry Nilsson, who performs under his last name only, continues to get deeper into his nostalgia thing with this excellent release. He started out as a Beatle-derived but original performer last year with a widely ignored album that included the original of *1941*, already something of a mini-standard, and several other good compositions. His second album was a disappointment: his singing—a jazz-influenced crooning—and production had improved, but the tunes were for the most part mediocre.

*Harry* is his third record and his best. His own songs are great and, unlike many singer/songwriters, he is not unwilling to use material by other composers if he digs it. For example, he gives a totally original reading of Jerry Jeff Walker's *Mr. Bojangles*. His own *Nobody Cares About the Railroads Anymore* is brilliant and should be played by Transportation Commissioner Volpe's bedside until further notice. J.G.

**CAT MOTHER: "The Street Giveth . . . And the Street Taketh Away."** Roy Michaels, bass guitar and vocals; Michael Equine, drums, guitar, and vocals; Larry Packer, lead guitar, violin, mandolin, and vocals; Bob Smith, electric piano, organ, drums, and vocals; Charlie Chin, rhythm guitar, banjo, and vocals. Polydor 24-4001, \$4.98. Tape: ● X 950001, 3¾ ips, \$5.95; ● X 954001, \$5.95; ● M 953001, \$6.98; ● PDC 14651, \$5.98.

**NRBQ.** Frank Gadier, percussion and vocals; Steve Ferguson, guitar and vocals; Jody St. Nicholas, bass and vocals; Terry Adams, keyboards, harmonica, recorder, and vocals; G. T. Staley, percussion. Columbia CS 9858, \$4.98. Tape: ● 18 10 0754, \$6.98.

**TASTE.** Rory Gallagher, lead guitar and vocals; Richard McCracken, bass guitar; John Wilson, drums. Atco SD 33-296, \$4.98.

**THREE DOG NIGHT: Suitable for Framing.** Danny Hutton, Chuck Negron, and Cory Wells, vocals; Jimmy Greenspoon, piano; Mike Allsup, guitar; Joe Schermie, bass; Lloyd Sneed, drums. Dunhill DS 50058, \$4.98. Tape: ● X 5058, 3¾ ips, \$5.95; ● A 50058, \$5.98; ● M 85058, \$6.98; ● 523-50058, \$5.98.

"Rock-and-roll is here to stay" was the title line of a big rock single of the late Fifties. It got a lot of laughs from grown-ups (remember Sid Caesar reading the lyrics from *Hound Dog?*—ho-ho), but the kids knew that Danny and the Juniors were right on. Rock was here to stay.

There have been many permutations since then, but the formula for the best rock is still the same: a strong

beat and a good simple lyric. Some rock performers have strayed pretty far from that simple recipe, of course. We've had symphonic rock and church rock and jazz rock and on and on. In fact, last year it got so pretentious and remote that a reaction has set in, leading kids to another blues revival, a new-found interest in country music, and the resurrection—in reality or reflection—of the music of the Fifties.

Three Dog Night's second album, *Suitable for Framing*, continues their gut-basic exploration of the r & b sound. They're white (except for drummer Lloyd Sneed) but they only rarely shade over into parody (like Delaney and Bonny and Friends, their very strength lies in the energetic application of clichés).

Of the three lead singers I like Cory Wells best (especially on *A Change Is Gonna Come* and *Ain't That Love*). *Celebrate* is probably the best cut. Jimmy Greenspoon's piano is strong throughout.

NRBQ, Cat Mother, and Taste all enjoy excellent debuts. NRBQ is the most versatile of the three with a vocabulary that runs from Eddie Cochran's *C'Mon Everybody* to Sun Ra's *Rocket Number 9*. I think they put a little too much distance between themselves and what they're playing—such a constant application of irony seems like a cop-out to me—but they are indisputably one of the best new groups in recent months.

Cat Mother plays straight-forward, unpretentious rock, almost street music. The best cut on the LP is *Good Old Rock and Roll* which is mostly a medley of *Sweet Little Sixteen*, *Long Tall Sally*, *Chantilly Lace*, *Whole Lotta Shakin' Goin' On*, *Blue Suede Shoes*, and *Party Doll*. Bob Smith is a promising songwriter.

Taste, in contrast, are playing studio rock, although it is unpretentious and solid. Rory Gallagher's compositions fit the band's sound well, but the strongest cuts are standards like *Catfish*, *Leavin' Blues*, and *I'm Movin' On*.

Back to basics is revitalizing rock. It's almost getting interesting to review pop albums again. J.G.



**SYNANON CHOIR: The Prince of Peace.** Chorus and orchestra, Greg Dykes, comp. and cond. Epic BN 26475, \$4.98.

Jazz Masses, oratorios, or cantatas are usually an embarrassment. Rock ventures into the field are worse. With few exceptions, these efforts have been pretentious and awkward, with texts ill-matched to the music, the music insensitive to the text. And the over-all flavor is usually anachronistic.

This album is an exception. Billed as a "rock-jazz cantata" the music was composed, arranged, and conducted by Greg Dykes, an inmate of Synanon, the Santa Monica center that has achieved such an impressive "cure" rate with heroin addicts. I use the word advisedly, because Synanon people, like members of Alco-

# A DECADE OF GREATNESS



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holics Anonymous, never consider themselves cured. They'll say "I'm a junkie" when they haven't used the stuff in years.

Dykes has written a very strong piece of music. It is performed by the Synanon Choir and an orchestra of Los Angeles musicians, including some first-rate jazzmen like Victor Feldman. Purely as music, it commands interest and respect. But there's something in it that goes far beyond that. I believe I know what it is, though I doubt that I can communicate it. Still, I'll try.

A few years ago, when I was involved in organizing a benefit concert for Synanon, I had the chance to visit the place for several days. The clowns who run around these days talking about truth and soul and tellin' it like it is, have, as

a rule, little idea of what truth really is. The people at Synanon know. Out of their brutal and skin-stripping honesty with each other, their refusal to believe the junkie's rationalizations and lies, they have built an astounding gentleness, a compassion that borders on the religious—and maybe more than borders on it. The place has the mood of a monastery. I met a man who had at one point in his life led one of the most vicious prison riots in modern history. His face was tough and hard, as you'd expect, but the eyes—love and compassion looked out at you from that face.

Take the profit out of heroin distribution, and the Mafia would be in trouble. And that's why we maintain evil and stupid narcotic laws—to help organized

crime. Having lost a gigantic source of revenue when Prohibition was repealed, the Mafia has no intention of letting reforms in narcotics laws slip through. They'll use their power in and over government to keep things just the way they are. Synanon residents are escapees from an unspeakable hell created by government and crime out of their sinister symbiosis.

Who can tell you about hell as well as a man who's been there? Who better understands the nature of peace than one who has found it after years of torture and degradation? And who can better grasp the symbol of crucifixion than a man who has been crucified—strung up on a cross with a nail driven into one hand by the Mafia and into the other by the Federal Narcotics Bureau? And who can understand the nature of forgiveness as well as those who have forgiven? And that's the most amazing thing about these Synanon people—they have forgiven their persecutors and those who have stood by and let these monsters do their thing against them. They have forgiven us, chum—you and me.

All that being so, I cannot easily imagine a group who could communicate so well the meaning of Jesus Christ than the singers of Synanon, given an appropriate vehicle. And Greg Dykes (who was himself strung out for eleven years) has given them precisely such a vehicle.

As the description of the work promises, Dykes draws from rock and jazz. He also draws on traditional church music and gospel. There are some very good, cooking jazz solos, particularly by Wendell Harrison on tenor saxophone. The text is from the *New Testament*. There are a few details of performance I could quibble about, but I'm not going to. This is a special album, with a special beauty. G.L.

**PERCY FAITH: Windmills of Your Mind.** Orchestra, Percy Faith, arr. and cond. (Funny Girl; Star!; The Heart Is a Lonely Hunter; eight more.) Columbia CS 9835, \$4.98. Tape: HC 1152, 3 3/4 ips. \$6.98; 1810 0680, \$6.98.

There are normally three kinds of albums I won't review: 1) *So-and-So's Greatest Hits*; 2) *So-and-So Plays (or Sings) Songs of the Now Generation*; and 3) *So-and-So Plays (or Sings) Great Movie Themes*, which is a variant on *So-and-So Plays (or Sings) the Great Broadway Hits*. There we have the three most unimaginative conceptions of album programming. And you'd be astonished how many of these albums are made. In the same pile with this release were albums by Jim Nabors, the Jack Gold Orchestra, Charlie Byrd, The Living Strings, Francis Lai, and others. This month, it's *de rigueur* to record *Aquarius* and/or *Galveston*, both miserable but successful songs, and *The Windmills of Your Mind*.

Percy Faith's album is of persuasion No. 3a in the group of cliché ideas I have listed above. It's subtitled "Percy Faith and his Orchestra play The Acad-

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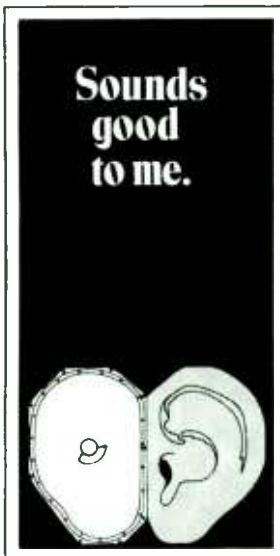
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emy Award Winner and other Great Movie Themes." Included are "How Are Things in Glocca Morra?" which is really from a Broadway musical. But after all, they did make a movie from *Finian's Rainbow*, and anyway, you can always consider it from category 3b. I imagine even a Chinese waiter would let you get away with that.

*Galveston* isn't from a movie, or it would have been in here. But Mozart makes it by dint of *Elvira Madigan*.

All right, so we know the album is based on a dreadfully shopworn pseudo-idea. But it happens that it's a pretty good album. Faith is an imaginative, excellent and underrated—at least by hippies in the profession—arranger and composer. And the recent albums he's been making of the latest-hits ilk have been remarkably good.

I listened through eleven Great Hits, Now Generation, Movie Score, and Broadway Musical releases this month. Faith's album was the only good one among them. G.L.

**FREDDIE HUBBARD:** *Soul Experiment*. Freddie Hubbard, trumpet; Carlos Garnett, tenor saxophone; Billy Butler or Eric Gale, guitar; Gerry Jemmott, fender bass; Kenny Baron, piano; Gary Illingworth, organ; Grady Tate or Bernard Purdy, drums. Atlantic SD 1526, \$5.98.

Here's another example of a jazz musician getting into current pop things—the only way to make money these days. As in the late Twenties and early Thirties, the jazzmen are irrigating the desert of pops with intelligence, taste, and musicianship.

Freddie Hubbard is one of the best young jazz trumpeters in America. He might be *the* best. There's a lot of Dizzy Gillespie in his playing, but it's disguised by the Clifford Brown sound he uses. In Hubbard's middle register, it's a covered, smoky sound, almost as if he were playing fluegelhorn or else using a bucket mute.

Most of the album leans toward the "soul" groove. Hubbard plays with musicians who have made their living in that area, and his playing, which can be complex to the point of obscurity in some contexts, becomes direct and earthy. *Wichita Lineman*, which is, of course, not blues-flavored, is given one of the prettiest readings I've yet heard.

Hubbard's *Soul Experiment* is a success. G.L.

**JOHNNY WINTER.** Johnny Winter, guitar, harmonica, and vocals; instrumental accompaniment. (I'm Yours and I'm Hers; Dallas; Mean Mistreater; Good Morning Little School Girl; I'll Drown in My Tears; four more.) Columbia CS 9826, \$4.98. Tape: ● HC 1164, 3¾ ips, \$6.98; ☒ 1410 0672, \$5.98; ☒ 1810 0672, \$6.98.

**JOHNNY WINTER:** *The Progressive Blues Experiment*. Johnny Winter, guitar, harmonica, and vocals; rhythm accompaniment. (Rollin' and Tumblin'; Tribute to Muddy; Help Me; Black Cat

Bone; Forty-Four; five more.) Imperial LP 12431, \$4.98.

Johnny Winter, a cross-eyed albino blues imitator from Texas, was last season's big hype, at least in New York. Flown east by Steve Paul for appearances at The Scene and Fillmore East, Winter guiled the record companies into a battle for his pleasures that ended up in an unbelievable \$600,000 contract with Columbia (no wonder it's so hard to keep any sense of proportion in Gotham). I still can't see the reason for all the fuss. In person, at least on the nights I've seen him, he is a middling entertainer and a fair to good musician (in fairness it should be added that Fillmore audiences seem to love him; in equal fairness it must be added that Fill-

more audiences love almost anything they think they *should* love). To make matters worse for Columbia, Imperial Records already owned tapes by Winter, and Atlantic is rumored to have acquired some others.

The records aren't half bad, much better, in fact, than Winter's stage act, and both albums can be listened to profitably by blues fans. I think the Imperial set has the edge; although Winter is technically proficient, he doesn't have much to say and he does better with the slightly less extenuated settings of *The Progressive Blues Experiment*. The occasional presence of Willie Dixon and Walter Horton adds nothing noticeable to the Columbia package, nor does the addition of horns. If you have seen Winter in concert, you'll be pleased to hear that his

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sidemen, bassist Tommy Shannon and drummer John Turner, are both much stronger on record than on stage.

Free enterprise strikes again. J.G.



**ELYSE WEINBERG:** Elyse. Elyse Weinberg, vocals, 6- and 12-string guitars; instrumental accompaniment; Jeremy Stewart and Don Gallucci, arr. (Band of Thieves; Deed I Do; Sweet Pounding Rhythm; Simpleminded Harlequin; Painted Raven; Mortuary Bound; six more.) Tetragrammaton T 117, \$4.98. Tape: M 88223, \$6.95.

**LOTTI GOLDEN:** Motor-Cycle. Lotti Golden, vocals; instrumental accompaniment. (Gonna Fay's; The Space Queens; You Can Find Him; three more.) Atlantic SD 8223, \$4.98.

The countryside abounds with male singer/songwriters, but the number of women who are taken seriously as composer/performers can be counted on the claws of one paw. The rise of the Laura Nyro and Joni Mitchell cults has given women writers a big boost and you can expect several more to get a chance to record before the thing peters out. Miss Mitchell herself is part of a school and so isn't likely to give birth to one, but here, inevitably, are the first of Miss Nyro's artistic children.

To dispense with unpleasantness first: Lotti Golden's *Motor-Cycle* is pretentious, imitative, and boring. She has lifted all of Miss Nyro's affectations—obsessive concern with negative religious symbols, staggered phrasing, elliptical lyrics, street gospel sound—and not a whit of her substance. This record would be obnoxiously pretentious if it weren't so sickeningly derivative.

Elyse Weinberg is another story. Although she shows Miss Nyro's influence (and Janis Ian's), she has a peculiar, strained voice that works perfectly on her charming folk-blues-ish songs (she composed all but one of the tunes on *Elyse*.) The backup, arranged by Jeremy Stewart and Don Gallucci and performed by a group of musicians identified unfortunately only as "The Band of Thieves," is perfect. The songs themselves have tremendous vitality, even *Mortuary Bound*, and the set is extremely well paced, especially considering it almost all comes from one pen. But the real strength is Miss Weinberg's singing: her voice is a little tacky and hard to get into, but it is one that grows with repeated listening. J.G.

**SIR ADRIAN BOULT:** Colonel Bogey/The Greatest Military Marches. London Philharmonic Orchestra, Sir Adrian Boult, cond. (Washington Post; British Grenadiers; Under the Double Eagle; eleven more.) Odyssey 32 16 0318, \$2.98.

This is a fine payoff on your \$3.00 ticket, but if Sir A. ran in the Derby at the same pace he sets for the warhorses here, he'd surely be hailed up for a saliva test.

Anyway, he seems to be having lots of fun with this generous racing program of old and new British, European, and American march favorites.

The British players are in an unbuttoned, slapdash mood, while the original World Record Club engineering and the extremely dry acoustic ambience italicize the often harsh sonics. But compulsive foot-tappers will hardly worry about that, nor will they be likely to complain about hearing Sousa and Richard Rodgers speak with a slight British accent. Any such quibbles are more than compensated by the wealth of fine, fat, whistleable tunes and galvanically pulse-quickening rhythms. Perhaps the best of the lot are those relatively unfamiliar (this side of the Atlantic at least) masterpieces of the march genre, Sir Walford Davies' *RAF* and Eric Coates's *Dam-Busters*. R.D.D.



**BUD SHANK:** Windmills of Your Mind. Bud Shank, alto sax and flute; Michel LeGrand, arr. and cond. (Theme D'Elise; His Eyes, Her Eyes; One Day; seven more.) World Pacific ST 20157, \$5.98.

The subtitle says it all here: "Bud Shank Plays the Music and Arrangements of Michel LeGrand." That's called a winning hand. If you're from the West Coast and grew up to its style of jazz, then Bud Shank's name is as familiar and dear as your first day at the beach in sun-season. Shank's flute and saxophone playing is and always was warm-toned and fluid. Few musicians have a better sense of note placement with written-out music as well as improvisation. But the best aspect of Shank's art is that it keeps changing, improving, deepening. Occasionally his name shows up on a bloodless commercial album through which some producer thinks he'll turn a dollar (and probably does). This is not that kind of album. Here we have the essential Bud Shank.

One shade of composer/arranger/conductor/pianist Michel LeGrand's awesome talent is particularly relevant to this album. We already know he writes magnificent songs. What is less noted is that, through reorchestration, he can all but rewrite them. Take *Watch What Happens* in this set. I don't know how many times LeGrand has been involved in recording it—at least four that I can think of (not to mention endless versions by other people). Yet it emerges as something quite new when enhanced by Shank. The same is true of *Windmills of Your Mind*, on which LeGrand plays harpsichord, and *Once Upon a Summer-time*, surely one of the composer's most beautiful songs. Indeed, every orchestration is fresh without straining for freshness.

I'd have been happier if Shank had played less sax and more flute on the album (the one flute track is *De Delphine à Lancien*) because he's my favorite flute player. But after dozens of hearings, there simply is no other complaint. It's one of the finest albums of the year.

M.A.



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**jazz**



**JIMMY SMITH: The Boss.** Jimmy Smith,  
Hammond organ; George Benson, guitar;  
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Tuxedo Junction; three more.) Verve  
6-8770, \$5.98. Tape: ●● X 8770, 3 3/4  
ips, \$5.95; ● M 88770, \$6.95; ●●  
X 58770, \$5.95.

I don't recall ever reading a rave review of Jimmy Smith by any of the known jazz critics. Indeed, I don't recall reading much about him at all. Nobody puts him down, mind you: he's black and he plays blues, which as everyone knows are sacred, and to denigrate him would splash spots on one's shiny image as a militant liberal. But nobody really goes out on a limb for him, either. He's just there. That's probably because he plays organ. Worse, he has an organ trio, and one is required, as a badge of hipness, to say the words "organ trio" with a fastidious curl of the lip.

Well, as it happens, Jimmy Smith is a fantastic musician, a real marvel. He is one of the most exciting performers on the scene—which isn't necessarily saying much, since most jazzmen these days aren't generating anything much but lethargy. But he is genuinely exciting. He has everything. First, he has tremendous technique. Mind you, the electric organ articulates a lot faster than the piano. But even given the more rapid responses of organ keys, he's got incredibly fast hands. He's also got a pair of groovy feet. Some jazz organists, really painted-over pianists, use string bass in their groups, because they can't achieve that extra independence on the pedals. Smith uses his feet for bass lines, and very strong bass lines they are.

Smith generates a swing so powerful that it can leave you slightly punchy from sitting there nodding your head. He has another thing: a style of his own. It has been widely imitated, but never equaled or even seriously rivaled. Jimmy Smith is the best organist in jazz.

Ah, some will say, all that may well be true. But he's only *fun*. He's not profound, you dig?

Oh yes he is. What he is *not* is obscure, which may be why he isn't in vogue with jazz snobs. But deep he is—musically deep. Or rather, he can be. One of the most startlingly fresh and slashingly intelligent solos I've heard in a long, long time is the one Smith plays in a nine-minute track on this album, a blues called *The Boss*. After a well-sculpted invention by guitarist George Benson, Smith eases into his solo. Nothing startling at first—just a strong groove. Then he turns it on, skittering wildly all over the keyboard in that way of his that always sounds like a great rush of bubbles up

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through water. The solo grows more abstract, more adventurous, both melodically and harmonically. And suddenly we're hearing a man play acutely modern jazz that makes sense—and *doesn't* come from Charlie Parker. Only a few jazzmen have done that. Paul Desmond is one, Jimmy Smith is another. Smith demonstrates in this solo, and in his solo on a track called *Fingers*, that there is another way to fly besides Bird's. If you like jazz, don't miss these two solos. They're brilliantly inventive, and they show that Smith is much more than a mere hard swinger.

Smith isn't only a blues player. He plays Burt Bacharach's *This Guy's in Love With You* with warmth and tenderness. Though it's his cooking I like best, I enjoy his ballads. Like Oscar Peterson, he can swing at slow tempos. Few jazzmen can.

There are only two organists in pop music and/or jazz whose use of the stops pleases me—Walter Wanderley and Jimmy Smith. Both use a wide range of colors, but they come in each case from a well-defined and personal palette. For example, Smith uses a stop combination in *Some of My Best Friends Are the Blues*, the opening track of the album, that puts a kind of click on the edge of the attack that has the odd effect of making the sound seem wet.

Water images always occur to me when I hear Jimmy Smith. Yet he's a fiery player. Fire and water, that's Jimmy Smith. No—fire *in* water. And this is quite possibly the best album he's ever made.

Esmond Edwards produced it. G.L.



**RUSTY DEDRICK AND THE WINDS OF CHANGE:** Harold Arlen in *Hollywood*. Rusty Detrick, Joe Shepley, and Lou Gluckin, trumpet and flugelhorn; Wayne Andre and Morty Bullman, trombone; Ray Alonge, French horn; Tony Price, tuba; Bob Wilber, soprano saxophone and clarinet; Arnie Lawrence, alto saxophone; Morty Lewis, tenor saxophone and flute; Gene Allen, baritone saxophone and bass clarinet; Dick Hyman, organ and Rock-Si-Chord; Barry Galbraith or Howie Collins, guitar; John

Beal or Milt Hinton, bass; Don Lamond, drums; Phil Kraus, percussion. (Out of This World; It's Only a Paper Moon; One for My Baby; That Old Black Magic; seven more.) Monmouth-Evergreen 6918, \$4.79.

Even if this disc contained nothing as good as *Last Night When We Were Young*, the price would be worth every penny. *Last Night* is primarily a showcase for Bob Wilber's superb soprano saxophone. Wilber is playing the soprano with such consistent brilliance these days—with the World's Greatest Jazz Band, on his own records, with other groups such as this one—that it is impossible not to believe that he is on the verge of breaking through to the stardom that he richly deserves. The lyricism, the surging, singing power, the positive command in his playing on this piece—it's positively awesome. And, backed by Dick Hyman on organ, Wilbur is provided with an arrangement by Rusty Detrick that has some delightful reflections of the best of Claude Thornhill's orchestral style.

But *Last Night* is far from the only item of merit in this collection of Harold Arlen songs. It is full of beauty and joy almost right down the line (only the *Wizard of Oz* medley has the labored sound of something thrown in because it seemed to be obligatory). Detrick's arrangements are delightfully imaginative, particularly in the reed voicings. Even when recalling the Thornhill sound, the charts move with a lively, provocative beat that would probably have bugged Thornhill, whose goal was an almost complete suspension of motion (Detrick was a Thornhill trumpeter and Bill Borden, one of the producers of this record, arranged for Thornhill, so the style is certainly in knowledgeable hands).

In addition to Wilbur, whose soprano saxophone also provides a highly effective lead for the reeds on occasion, Arnie Lawrence turns up playing some lean, gummy solos on alto saxophone and Detrick has some pleasant flugelhorn and trumpet spots. Detrick's main contributions, however, are the fresh arrangements which, combined with Arlen's strong melodies and two instrumental voices as brilliant as Wilbur and Lawrence, make this an unusually rewarding collection. J.S.W.

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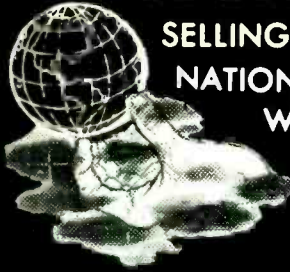
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## in brief

**NINA SIMONE:** *To Love Somebody*. RCA Victor LSP 4152, \$4.98. Tape: P8S 1453, \$6.95.

Nina Simone does her first album devoted to contemporary material, mostly Dylan and Bee Gees. *Just Like Tom Thumb's Blues* takes on a new life. J.G.

**LEGEND:** *Legend*. Bell 6027, \$4.79. Legend, led by songwriter Mickey Jupp, is an English quartet in the Fifties' nostalgia bag. Both songs and performance are nonpareil. This is a fun record. J.G.

**ANDY WILLIAMS:** *Happy Heart*. Columbia CS 9844, \$4.98. Tape: HC 1170, 3 3/4 ips, \$6.98; 1410 0688, \$5.98; 1810 0638, \$6.98.

Please note the review elsewhere of a Percy Faith album, and cliché programming of albums. This recording contains *Wichita Lineman*, *Gentle on My Mind*, *Little Green Apples*, *Didn't We?* What album this month doesn't? And they wonder why sales of this kind of merchandise are "soft." Williams sings well, but who cares when the package is so unoriginal? G.L.

**KELLY GORDON:** *Defunked*. Capitol ST 201, \$4.98.

The notes go into a big thing about how Gordon is a producer, and now he's a singer too. Isn't that amazing? No. Matter of fact, he sounds just like a producer, with that attaboy, hang-in-there energy and ego common to good hustlers in any field. He's not saying anything new, but he's not bad. M.A.

**PETER, PAUL, AND MOMMY:** Warner Bros./7 Arts 1785, \$4.98. Tape: X 1785, \$5.95.

Peter, Paul, and Mary doing their out-done thing, with children's voices in the background. Very cute. Next case. M.A.

**AESOP'S FABLES:** *In Due Time*. Cadet Concept LPS 323, \$4.98.

In a Top 40 bag somewhere between Brooklyn Bridge (the group) and Blood, Sweat, and Tears. Aesop's Fables con-

tributes a pleasant set here. It was recorded in Connecticut. Do you suppose we're in for the "Wallingford Sound?" J.G.

**KELLIE GREENE:** *Dot DLP 25941*, \$4.98. A lady pianist, with a proper, almost military touch, jazzes up Grieg, Chopin, and other innocents in the most Germanic way, with crushing charts by Richard Wess. I can think of three women who play better and say something beautiful: Joanne Grauer, Patti Brown, and Corky Hale. Why doesn't someone record them? M.A.

**MERLENE VER PLANK:** *Mounted M 114*, \$4.98.

The second feature album from a lovely singer who spends most of her time making TV commercials and album backgrounds. Sparkling arrangements written by her husband, Billy Ver Plank. Neither of them seems to make any mistakes. I like this album even better than the first. M.A.

**BILLIE JO SPEARS:** *Mr. Walker, It's All Over*. Capitol ST 224, \$4.98.

Billie Joe Spears has a big country voice that she wraps convincingly around some pretty ordinary c & w tunes. Maybe next time she'll have more to work with, but even here she does better than it would be reasonable to expect. J.G.

**THE ZIG ZAG PEOPLE:** *The Zig Zag People Take Bubble Gum Music Underground*. Decca DL 75110, \$4.79.

On the whole I would say that the title of this album is accurate. J.G.

**LIGHTHOUSE:** *Lighthouse*. RCA Victor LSP 4173, \$4.98. Tape: P8S 1468, \$6.95; TP3 1023, 3 3/4 ips, \$6.95.

RCA's current big hype is a thirteen-piece jazz-rock agg called Lighthouse. If I felt kinder I might even say that this is the best jazz-rock band since BS and Tears. As usual RCA is backing the wrong horse. J.G.

**TIM ROSE:** *Columbia CS 9772*, \$4.98.

A fine new folk/rock singer who's warmer than Tim Hardin, more musical than Dylan. One excellent track is a touching ballad, *Angela*, written by Rose. Check him out. M.A.

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# the tape deck

BY R.D. DARRELL

**En route with Wolfgang and Ignaz.** I've often contemplated the possibility of a time-reversal miracle that would throw me back a couple of centuries. How intriguing it would be to hear Mozart playing one of his own piano concertos, or to join him on a coach trip as he hummed and jotted down the themes of his next composition. I did recently approximate that miracle, however, while riding in a station wagon (the stage-coach's successor): 8-track cartridge tapes vividly evoked not only the presence of Wolfgang himself, running deftly through his Sixth and Twentieth Piano Concertos, but also that of the composer's friend, Ignaz Leutgeb, in a command performance of the horn concertos written by Mozart especially for him.

In reality, Vladimir Ashkenazy was playing the K. 238 and K. 466 Concertos with the London Symphony under Schmidt-Isserstedt (London/Ampex M 67214, \$6.95; also 7½-ips reel L 80214, and cassette X 10214); and Gerd Seifert played the four horn concertos with the Berlin Philharmonic under Von Karajan (DGG/Ampex M 89038, \$6.95; also 7½-ips reel C 9038). Heard more objectively at home, these performances are open to some mild critical reservations: Ashkenazy's K. 466 for its almost excessive warmth and soft-focus sonics and Seifert's skilled playing for its almost excessive suavity and an apparent total lack of humor. For connoisseur reel collections, then, I'd give narrow preference to either of Clara Haskil's K. 466 tapings (Ashkenazy's K. 238, however, is well-nigh ideal), and to the incomparable Dennis Brain horn concertos for Angel. But as traveling companions, the dream roles of Wolfgang and Ignaz are enchantingly filled by Ashkenazy and Seifert.

**Dancing with Dvořák.** Columbia's 7½-ips reel MQ 1077, 69 min., \$7.98—a complete set of Dvořák's *Slavonic Dances* by George Szell and the Cleveland Orchestra—is a tape that has just insisted on being reviewed. For several months I've been shunting it aside in favor of releases I've considered more newsworthy—this is not a new recording but a reissue (apparently tightened up by cutting some of the repeats in the original three-side disc edition) of a 1964-66 series, previously represented in part (four dances only) on a "Bohemian Carnival" Epic tape program. Nor is this a tape debut for the complete Opp. 46 and 72: both Vanguard and Artia offered competing revisions some years ago. But these last reels have long been out of print, and, much more importantly, the combination of Szell's unforgettable tunes and Szell's infectiously lilting performances can't be exorcised from my mind. So, belated as it is, here's my warm recommendation of these zestful,

beautifully shaped and colored performances in immaculate if slightly lightweight recordings. I do miss some of the earthy rambunctiousness that characterized the Sejna/Artia readings: peasant vulgarity is simply not within the scope of Maestro Szell's otherwise inimitable talents.

**Singing Along with Piotr Ilyitch.** While baroque- and rococo-era works provide particularly satisfactory mobile entertainment, for some reason, nineteenth-century romantic favorites seem much less suitable, although a few works prove to be exceptions to this general rule. Perhaps it's a personal susceptibility to hum along, as I drive, to some of the most intoxicating tunes ever created that puts Tchaikovsky's Fifth Symphony in this class. Indeed, I was so high on my participatory performance with the Chicago Symphony (RCA Red Seal 8-track R8S 1119, \$6.95) that I distrusted my perhaps too-ready acceptance of Seiji Ozawa's reading. But a more dispassionate study of both this cartridge edition, which also includes a vigorous Mussorgsky *Night on Bald Mountain*, and a 3¼-ips double-play reel (TR3 5043, 101 min., \$10.95) with Ozawa/Chicagoan versions of the Mussorgsky/Ravel *Pictures at an Exhibition* and Britten's *Young Person's Guide to the Orchestra*, confirmed the initial favorable impression.

I've suggested in the past that a jinx apparently handicaps Tchaikovsky Fifth tapings, but perhaps my dissatisfaction is the result of a permanent infatuation with the memorable Koussevitzky and Mengelberg 78-rpm versions. At any rate, I haven't been happy with any previous taping (not excluding Stokowski's highly idiosyncratic reading in a spectacular Phase-4 recording for London). Yet, while Ozawa certainly doesn't whip up the excitement of Koussevitzky and Mengelberg, his reading is unexpectedly eloquent and incalculably enriched by glowing stereo sonics—for me, the most satisfactory version I've yet encountered on tape. Ozawa's success with Tchaikovsky is somewhat clouded by the fact that I am not at all impressed by his Mussorgsky/Ravel and Britten readings, which I find superficial at best. The double-play reel, then, is a poor bargain in my estimation—yet if you don't have Stereo-8 facilities, you'll still want it for the Fifth Symphony alone.

**The Boy Who Cried "Wolf!"** may well have been a tape collector pleading for at least some tape representation for this great composer of lieder. To the best of my knowledge, Hugo Wolf's first appearance in the medium is a curious omnibus miscellany: Deutsche Grammophon/Ampex EX+K 9427, 77 min., double-play, \$11.95. This includes nine songs orchestrated by the composer: *Mignon*,

*Gebet*, *Neue Liebe*, and *Wo find' ich Trost* sung by Evelyn Lear; the *Harfenspieler* trilogy and *Prometheus* sung by Thomas Stewart; and *Der Feuerreiter* sung by the Vienna Jeunesse Chorus, all with the Vienna Symphony under Otto Gerdes. The orchestra is also heard in the relatively well-known *Italian Serenade* (in the composer's own chamber-ensemble expansion of the original string-quartet scoring) and the almost legendary, never-before-recorded symphonic poem *Penthesilea*. This last work gives the whole program (taped during a 1968 Wolf memorial concert in Vienna) exceptional documentary value: *Penthesilea* preceded, and may well have influenced, the more famous programmatic works of Richard Strauss and Gustav Mahler. I wish I could be more enthusiastic about the present recorded performances, which strike me as ably competent but not very exciting. Even the fabled *Penthesilea* proves to be one of those seemingly endless *Sturm und Drang* works which are almost impossible to hear sympathetically today. But the reel may be commended to Wolfians as a foretaste of more to come.

**The Greatest?** As a rule, I rarely call attention to the innumerable tape releases anthologized from earlier issues and entitled "The Greatest Hits of . . ." "The Best of . . ." "The Heart of . . ." etc. Too often the selection is based upon sales appeal rather than musical or technical merit. But there are exceptions, such as "The Heart of the March" (Mercury/Ampex MEK 9131, double-play, 68 min., \$11.95) which includes four symphonic marches by Paray and the Detroit Orchestra and no less than seventeen band selections by Fennell and the Eastman Wind Ensemble. These last are still quite incomparable and deserve an honored place in every audiophile's library as demonstrations of excellent early stereo.

Another exception is Columbia's extensive new series which features "Greatest Hits" by Bernstein. Vol. 2 (MQ 1100), Johann Strauss (MQ 1102), Chopin (MQ 1106), Mozart (MQ 1107), etc.—all 7½-ips open reels, \$7.98 (most of these programs are also available in 8-track cartridge versions at the same price). The program that especially interested me was "Bach's Greatest Hits" (Columbia reel MQ 1101 or 8-track 18 11 0104)—not so much for its fair share of unstylishly played Bach (mostly by Ormandy and the Philadelphians) as for its inclusion of the Casals/Marlboro version of the Air in D, the last movement of the Third *Brandenburg* Concerto synthesized faster-than-life by Carlos/Folkman/Moog, and an irresistibly appealing little suite, deftly orchestrated by Thomas Frost from the *Anna Magdalena Notebook* and warmly played by the Philadelphians.





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# ADVERTISING INDEX

Key No.	Page No.	Key No.	Page No.
1	Acoustic Research, Inc. 7, 105, 115	51	JansZen 62
	Acoustical Mfg. Co. Ltd. 137	40	JBL International Cover IV
2	Altec Lansing 49	36	JVC America, Inc. 11
	Ampex Corp. Cover III	37	Kenwood 139
	Angel Records 93	38	KLH Research and Development Corp. 96
3	Astrocom/Marlux 117	39	Koss Electronics 125
4	Audio Dynamics Corp. 40	43	Lafayette Radio Electronics 123
5	Audio Sales 142	46	London Records 85, 87
	Audio Unlimited, Inc. 132	45	Longines Symphonette 19
6	Benjamin Electronic Sound Corp. 61	47	LWE, Acoustron Corp. 127
7	Bogen Communications Div. 131	48	Marantz Co., Inc. 8, 9
8	Bose Corp. 112, 113	49	McGraw Hill Records 98
9	Boston Audio 134	50	McIntosh 30
	Bozak 59		Minnesota Mining and Mfg. Co. 133
103	British Industries Corp. 5	51	Neshaminy Electronic Corp. 62
10	BSR 121	52	Olson Electronics 138
11	Capitol Records 97	27	Perpetuum Ebner 16
12	Carston Studios 138	71	Pickering & Co. 2
13	Clark, David, Co., Inc. 12	41	Pioneer Electronics U.S.A. Corp. 53
15	Columbia Records 91	42	Pioneer Electronics U.S.A. Corp. 78
16	Concord Electronics 14, 15	54	Pioneer Electronics U.S.A. Corp. 135
17	Coronet Records 122	21	Polydor, Inc. 89
18	Crown International 114	56	Rabco 10
21	Deutsche Grammophon Gesellschaft 89	57	Rabsons-57 St., Inc. 136
22	Dixie Hi Fidelity Wholesalers 134	58	Radio Shack 13
23	Downtown Audio, Inc. 142	59	RCA Magnetic Products 119
24	Dressner 136	60	RCA Red Seal 95
25	Dual 41-43	61	Rectilinear Research Corp. 46, 47
26	Dynaco, Inc. 99	62	Revox 109
86	Eico Electronic Instrument Co., Inc. 12	64	Sansui Electronics Corp. 20, 21
19	Electro-Voice, Inc. 116	100	Scott, H.H., Inc. 23-25
20	Electro-Voice, Inc. 116	65	Sherwood Electronic Laboratories, Inc. 45
27	Elpa Marketing Industries, Inc. 16	63	Shield International 27
28	Empire Scientific Corp. 37	67	Shure Brothers, Inc. 72
29	Empire Scientific Corp. 31	68	Shure/SME, Limited 30
83	Finney Company, The 134	69	Sony Corp. of America 28, 29
14	Fisher Radio Corp. Cover II, 1, 32, 33, 118	70	Sony/Superscope, Inc. 6
103	Garrard 5	53	Sony/Superscope, Inc. 50, 51
84	Gramophone, The 122	72	Sound Reproduction, Inc. 132
85	Grommes 16	73	Standard Radio Corp. 124
32	Harman-Kardon, Inc. 38, 39	87	Stanton Magnetics, Inc. 111
80	Harmony House 137	81	Stereo Corp. of America 136
33	Heath Co. 100-103	74	Tandberg of America, Inc. 22
34	Hi-Fidelity Center 138	75	Teac Corp. of America 141
35	Hitachi Sales Corp. 107	76	United Artists Records 129
82	International Hi Fi & Photography Center 134	25	United Audio Products, Inc. 41-43
		77	Vanguard Records 108
		78	Westminster Records 110
		79	Yamaha International Corp. 130

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