

AMPLIFIER POWER: How Much Is Enough?

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THE MAGAZINE FOR MUSIC LISTENERS

NOVEMBER
1963

*The Winds
of Mozart*



The Fisher KM-60 StrataKit is the most sensitive FM-Stereo-Multiplex tuner ever offered in kit form. Its ultrasophisticated Fisher wide-band circuitry incorporates the revolutionary GOLDEN CASCODE — four IF stages and three limiters, resulting in a sensitivity of 1.8 microvolts (IHF standard), a capture ratio of 2.5 db and a signal-to-noise ratio of 70 db. The front-end and multiplex stages of the kit come completely assembled and pre-aligned. The other stages are also aligned and require only a touch-up adjustment by means of the tuner's laboratory-type d'Arsonval signal-strength meter. An outstanding feature of the Multiplex section is the exclusive STEREO BEAM†, an ingenious Fisher invention that shows instantly whether or not an FM station is broadcasting in stereo. It is in operation at all times and is independent of the tuning meter. Price, \$169.50*.

The Fisher KX-200 StrataKit is the most advanced single-chassis stereo control-amplifier available in kit form. Its music power output of 80 watts (IHF Standard, both channels) is sufficient to drive even extremely low-efficiency speaker systems to their maximum performance level. Harmonic distortion at rated output is only 0.4%. The built-in laboratory-type d'Arsonval calibration meter assures optimum bias and balance adjustment and permits 'touching up' for continued peak performance throughout the years, regardless of tube aging. A third-channel power output with separate volume control makes it possible to feed a blend of both stereo channels into a center-channel fill-in speaker or a mono extension speaker at any desired volume level. Other features include DC heating of all voltage amplifier tubes and control facilities of almost unlimited flexibility. Price, \$169.50*.

The Fisher KX-100 StrataKit is today's most spectacular value in stereo control-amplifier kits. With a music power output of 50 watts (IHF standard, both channels), it assures superior dynamic range regardless of speaker efficiency. Harmonic distortion at rated output is 0.5%. A special power output is provided for driving a third speaker (center channel or mono extension) without the use of an additional amplifier. The exclusive Fisher duplex tape monitor permits the use of all controls and switches during tape monitoring without any change in cable connections. The convenient front-panel headphone jack is equipped with a switch for silencing the main loudspeakers, if desired. All other control and switching facilities are equally professional in their flexibility. Comparable kits are available only at much higher cost. Price, \$129.50*.

The Fisher K-1000 StrataKit is the world's finest, most powerful stereo power amplifier in kit form. Its music power rating, with both channels driven, is 150 watts (IHF) and 130 watts (RMS). At this output, harmonic distortion is under 0.5%. Its output stage is engineered around the newly developed 8417 beam power pentodes, never before used in any electronic device. The input stage is of a type widely used in laboratory oscilloscopes but never before in high-fidelity amplifiers. The power supply is one of the most elaborate ever used in this type of unit. Bias of each channel is readily adjustable by means of a built-in laboratory-type calibration meter, but the controls for these rarely needed adjustments are ingeniously concealed behind an attractive hinged cover—another Fisher exclusive. Other features: StrataBalance‡, the ingenious foolproof Fisher technique that makes it possible to precisely adjust the push-pull circuitry of the K-1000 StrataKit using nothing more than an ordinary light bulb. Also, an entirely new driver stage that results in very low distortion, the fastest possible recovery time, great stability, and outstanding transient response. Price, \$279.50*.

The Fisher KS-1 StrataKit, the first true slim-line (only 5¾" deep) speaker system obtainable in kit form, is still the big value in its field. A three-way system of this caliber in an ultra-thin enclosure would be a remarkable engineering development even as a factory-assembled unit, but as a kit it is a technological *tour de force*. It is designed around the most advanced components: 10-inch free-piston woofer with 30 cps free-air resonance and 4½-lb. magnet structure; 5-inch mid-range driver; 3-inch super tweeter; three-way LC-type dividing network with 1400 cps and 5000 cps crossovers; 18" x 24" x 5¾" deep cabinet packed with AcoustiGlas padding; matching grille cloth. The KS-1 can be mounted on the wall, placed anywhere on the floor or used in a bookshelf. Its unstrained, transparent sound quality, with precise transients and full, rich texture, is nothing short of astonishing for its size and cost. Price, \$59.50**.

The Fisher KS-2 StrataKit is the newest, most advanced 3-way slim-line speaker system available in any form, at anywhere near the price. By simply installing the driver units, wiring the crossover network and completing the pre-assembled cabinet, you'll be well on your way to knowing why. The 12" free-piston woofer utilizes a half-roll cotton surround, 6 lb. magnet structure and has a free-air resonance of 25 cps. The 5" mid-range employs a butyl-coated surround and is sealed off to avoid interaction with woofer and tweeter. The 3" cone-type tweeter has a hemispherical dome bonded directly to a 1" voice coil with a massive 2 lb. magnet structure. Highs are silky smooth and widely dispersed. The full 3-way inductance-capacitance network crosses over at 1200 and 2800 cycles and has a continuously variable tweeter balance control. The completely sealed, fiberglass-packed cabinet is available in solid walnut or birch, measures 20" wide x 25" high x 6½" deep and weighs 35 lbs. The KS-2 requires as little as 10 watts of power and will handle up to 60 watts. Response is from 35 cycles to well beyond audibility. Price, \$89.50†.

† PAI PEND * WALNUT OR MAHOGANY CABINET, \$24.95; METAL CABINET, \$15.95. ** IN SANDED, UNFINISHED BIRCH. ALSO AVAILABLE IN UNFINISHED WALNUT, \$64.50. FACTORY ASSEMBLED, IN FINISHED BIRCH, \$84.50; IN OILED WALNUT, \$89.50. † IN UNFINISHED SANDED BIRCH, IN UNFINISHED WALNUT, \$94.50. FACTORY ASSEMBLED, IN SANDED AND FINISHED BIRCH, \$114.50; IN OILED WALNUT, \$119.50. PRICES SLIGHTLY HIGHER IN THE FAR WEST. EXPORT: FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY 1, N. Y. CANADIAN TRI-TEL ASSOCIATES, LTD., WILLOWDALE, ONT.

The other is you.



(You can build just as fine stereo components as Fisher—with Fisher StrataKits!)



Please send me, without charge, the Kit Builder's Manual with detailed information on all Fisher StrataKits.

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PLACE
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 STAMP
 HERE

The six Fisher StrataKits shown here have elicited comments of almost unprecedented enthusiasm from a host of stereo component builders ranging from novices to professional audio reviewers. This may be explained by the fact that no matter *who* builds it, a Fisher is a Fisher.

The assembly of a StrataKit takes place by simple, error-proof stages (Strata). Each stage corresponds to a *separate* fold-out page in the instruction manual, and is built from a *separate* transparent packet of parts (StrataPack). Major components come *pre-mounted* on the extra heavy gauge steel chassis. Wires are *pre-cut* for every stage — which means every page. All work can be checked: stage-by-stage, page-by-page.

Thus, you've no last minute 'surprises' to worry about. You can't *help* ending up with a faultless Fisher stereo component when you build a StrataKit.

**The Warranty That Means More
 And Does More For You**

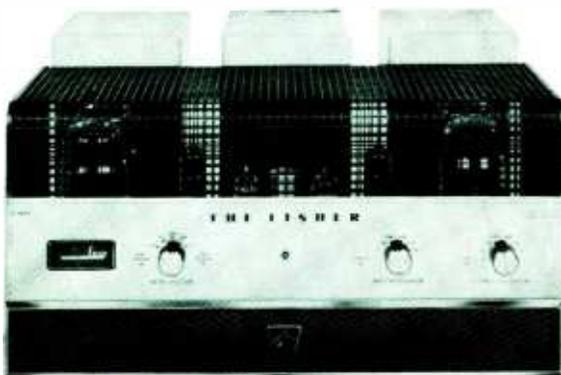
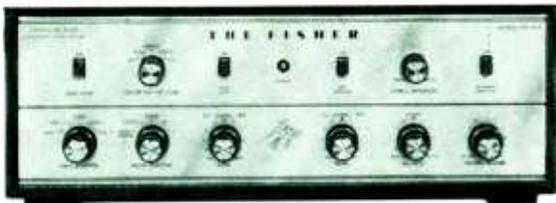
In striking contrast to the industry-wide standard of 90 days, the Fisher Warranty is extended to all tubes and diodes for a period of one year from date of purchase.

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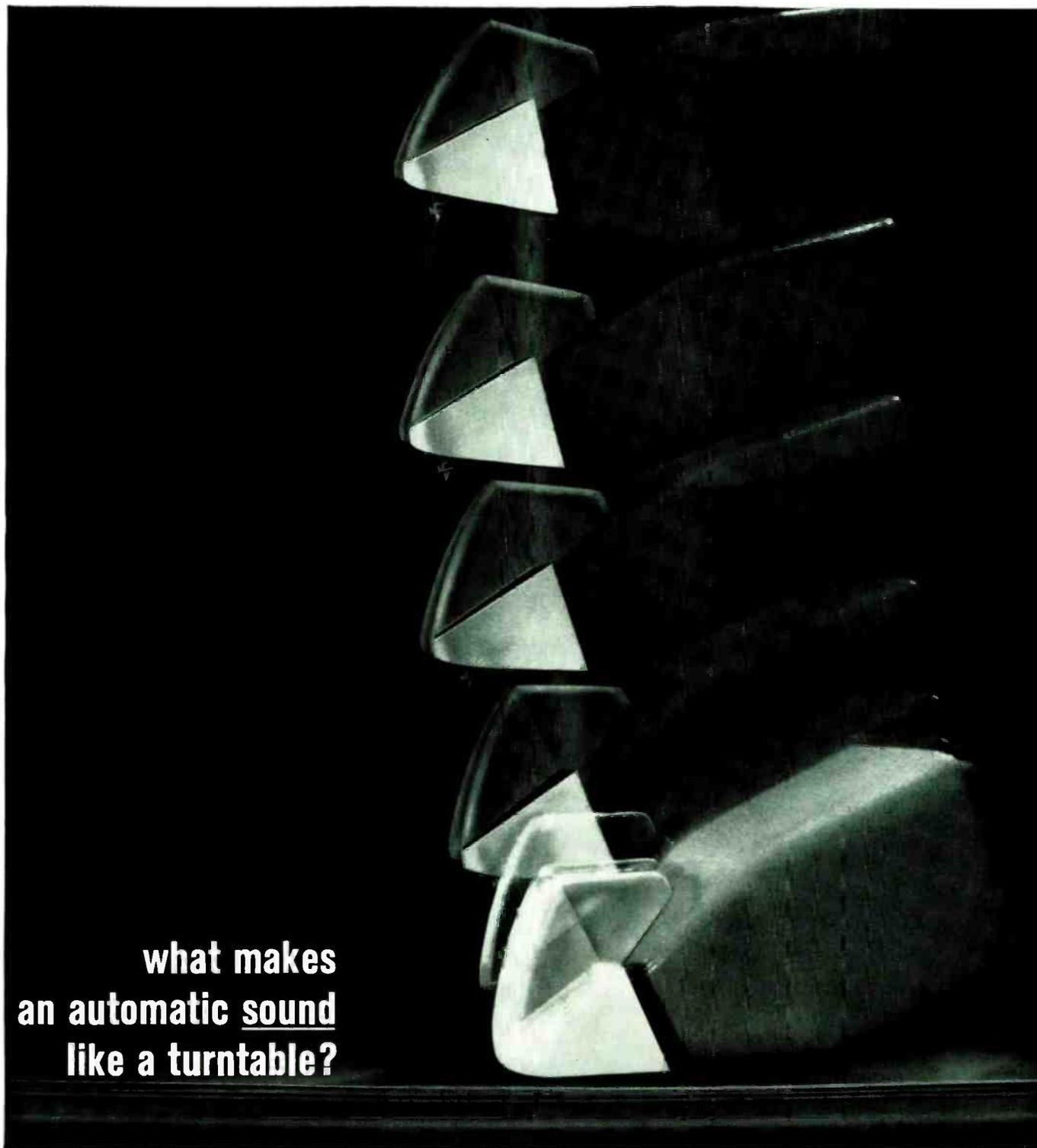
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at the fairest possible price.**

One is Fisher.



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what makes
an automatic sound
like a turntable?

The U38!
expressly designed
for automatic
turntables

The new generation of automatic turntables tracking and tripping at lower and lower forces demands this new kind of cartridge. Demands a "floating stylus" that protects your diamond and record as it plays...demands complementary electrical characteristics which maximize the use of forward-looking circuitry whether vacuum tube or solid state. The U-38 meets these demands and makes your automatic **sound like** a turntable. With Pickering's famous plug-in replaceable stylus assembly you get a cartridge with a life-time of trouble free performance. **Pickering**
Pickering and Company, Inc., Plainview, New York.

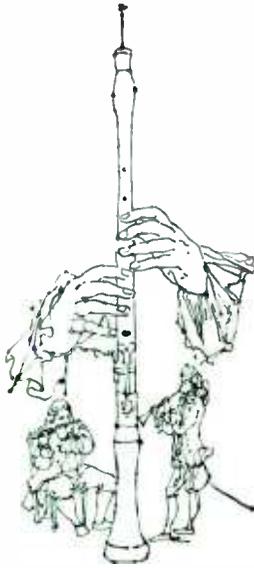


U38 cartridge with
AT Stylus... 2-5 grams tracking force
ATG... 1-3 grams



Plug-in head assembly for
Garrard Type A and Model AT6

CIRCLE 69 ON READER-SERVICE CARD



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high fidelity



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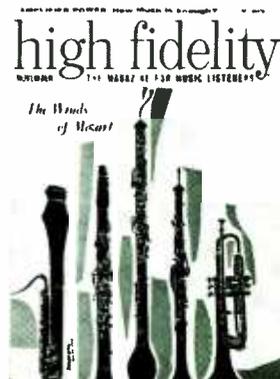


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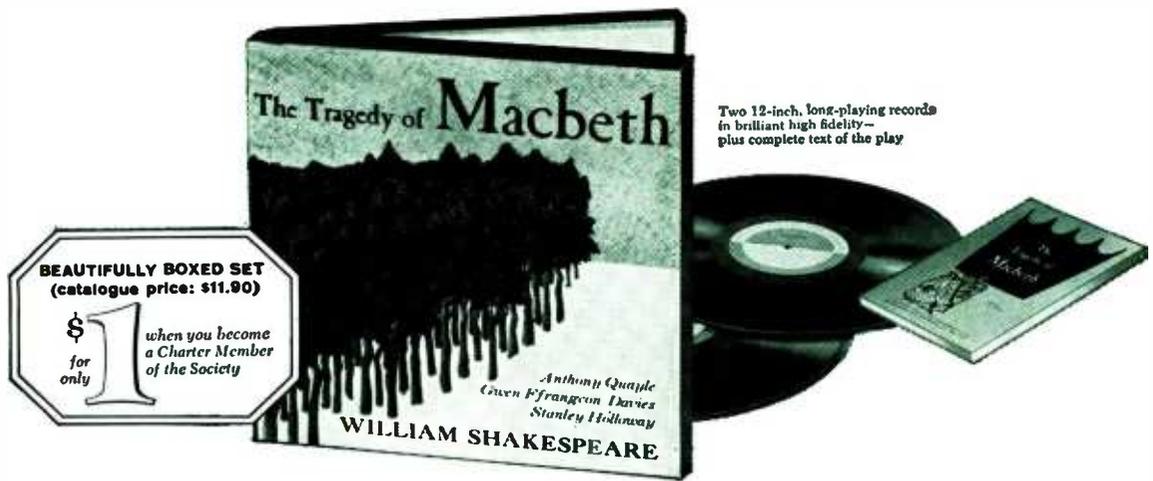
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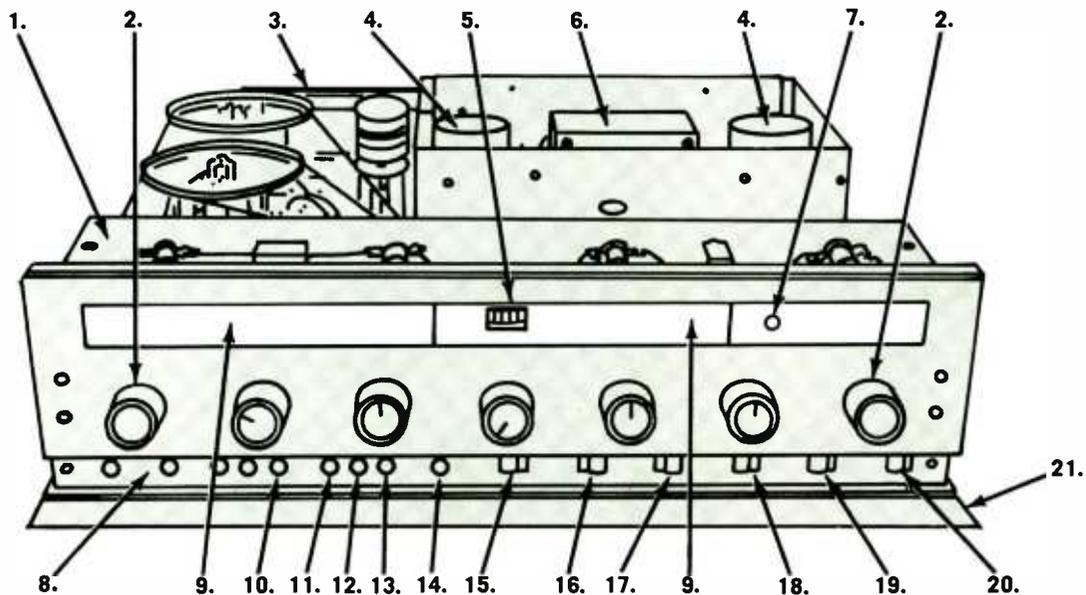
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All the electronics you need for a complete music system are "Heath-Engineered" into this handsome unit...just add two speakers and a phonograph or tape recorder! And there's plenty of advanced features to match the advanced performance of the AR-13. You'll like the way this unit *automatically* switches to stereo, thus eliminating any manual operation. In addition the automatic stereo indicator light silently signals when stereo is being received. For versatility there's three stereo inputs (mag. phono and two auxiliary) plus two filtered tape recorder outputs for direct "off-the-air" beat-

SPECIFICATIONS—Amplifier: Power output per channel (Heath Rating): 20 watts/8 ohm load, 13.5 watts/16 ohm load, 9 watts/4 ohm load. (IHFM Music Power Output): 33 watts/8 ohm load, 18 watts/16 ohm load, 16 watts/4 ohm load @ 0.7% THD, 1 KC. **Power response:** ±1 db from 15 cps to 30 KC @ rated output; ±3 db from 10 cps to 60 KC @ rated output. **Harmonic distortion (at rated output):** Less than 1% @ 20 cps; less than 0.3% @ 1 KC; less than 1% @ 20 KC. **Intermodulation distortion (at rated output):** Less than 1%, 60 & 6,000 cps signal mixed 4:1. **Hum & noise:** Mag. phono, 50 db below rated output; Aux. inputs, 65 db below rated output. **Channel separation:** 40 db @ 20 KC, 80 db @ 1 KC, 40 db @ 20 cps. **Input sensitivity (for 20 watts output per channel, 8 ohm load):** Mag. phono, 6 mV; Aux. 1, .25 v; Aux. 2, .25 v. **Input impedance:** Mag. phono, 35 K ohm; Aux. 1, 100 K ohm; Aux. 2, 100 K ohm. **Outputs:** 4, 8, & 16 ohm and low impedance tape recorder outputs. **Controls:** 5-position Selector; 3-position Mode; Dual Tandem Volume; Bass & Treble Controls; Balance

free stereo recording. Dual-tandem controls provide simultaneous adjustment of volume, bass, and treble of both channels. Balancing of both channels is accomplished by a separate control. The AM tuner features a high-gain RF stage and high-Q rod antenna.

Other quality features include a local-distance switch to prevent overloading in strong signal areas; a squelch control to eliminate between-station noise; AFC for drift-free reception; heavy die-cast flywheel for accurate, effortless tuning; pin-point tuning meter; and external antenna terminals for long-distance reception. For added convenience the secondary controls are "out-of-the-way" under the hinged lower front panel to prevent accidental system changes.

Building the AR-13 is quick and easy with the pre-assembled FM "front-end" and 3-stage AM-FM I.F. strip, plus circuit board construction. Styled in Heathkit's new low-silhouette design, the beautiful walnut cabinet accented with the extruded gold-anodized aluminum front panel makes the AR-13 a handsome addition to any home decor. This Christmas, move up to the better listening of "transistor sound" with the new AR-13 Stereo Receiver...another example of superb Heathkit quality at unmatched savings. Kit AR-13, 30 lbs., no money dn., \$19 mo. . . . \$195.00

Control: Phase Switch; Input Level Controls (all inputs except Aux. 2); Push-Pull ON/OFF Switch. **FM: Tuning range:** 88 mc to 108 mc. **IF frequency:** 10.7 mc. **Antenna:** 300 ohm balanced (internal for local reception). **Quieting sensitivity:** 2½ uv for 20 db of quieting, 3½ uv for 30 db of quieting. **Bandwidth:** 250 KC @ 6 db down (full quieting). **Image rejection:** 30 db. **IF rejection:** 70 db. **AM suppression:** 33 db. **Harmonic distortion:** Less than 1%. **Multiplex:** bandpass: ±½ db, 50 to 53,000 cps. **Channel separation:** 30 db, 50 to 2,000 cps; 25 db @ 10 KC. **IF KC suppression:** 50 db down, from output @ 1 KC. **38 KC suppression:** 45 db down, from output @ 1 KC. **SCA rejection:** 30 db. **AM: tuning range:** 535 to 1620 KC. **IF frequency:** 455 kc. **Sensitivity:** 1400 KC, 3.5 uv; 1000 KC, 5 uv; 500 KC, 10 uv—standard IRE dummy antenna. **Bandwidth:** 8 KC @ 6 db down. **Image rejection:** 30 db @ 600 KC. **IF rejection:** 45 db @ 600 KC. **Harmonic distortion:** Less than 1%. **Overall dimensions:** 17" L x 5½" H x 14½" D.

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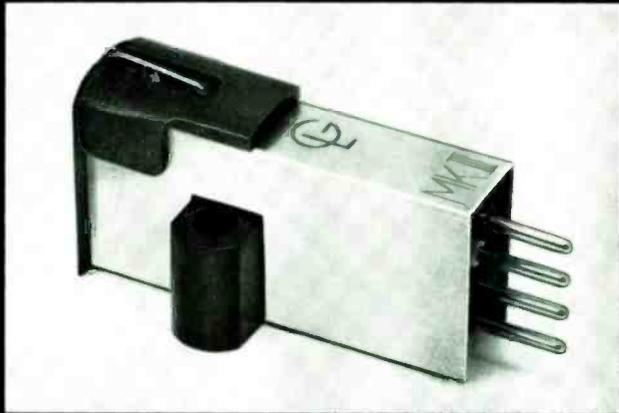
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AUTHORitatively Speaking

Albert Sterling, author of the article on amplifier power which leads off this issue (p. 54), is a well-known technical writer whose interests cover a wide range but who has a special expertise in audio matters (many readers will remember his comprehensive article on loudspeakers in these pages last June). Mr. Sterling lives in a Westchester suburb in a split-level house with one wife, three children, one dog, two cars . . . plays bridge one evening a week and golf on Sundays . . . has become a master barbecue-chef but finds operating the family dishwasher beyond him. Which facts, he says, make him a typical statistic in the aggregate identifying the great middle class. For ourselves, we distrust statistics. . . .

The charming essay on Mozart's music for winds appearing on p. 58 marks Erik Smith's initial contribution to HIGH FIDELITY, but while this young Englishman's name may be unfamiliar to our readers his work almost certainly is not. A recording director for Decca-London, Mr. Smith has had a large hand in the production of such London albums as *La Bohème* and Britten's *Peter Grimes* and has supervised many recordings, including *Die Walküre* and a number of Pierre Monteux discs, released by RCA Victor. The range of Mr. Smith's professional credits indicates a versatile talent indeed, but he confesses to a personal predilection for chamber music.

Since his recent appointment as Managing Editor of one of this journal's sister publications, we have come to regard Leonard Marcus practically as a fellow staff member. We therefore felt no hesitancy in suggesting that he compose his own portrait for this column. Mr. Marcus declined. It seems that writing about himself makes quasi staff member Marcus feel queasy. Actually we suspect that Mr. M is simply pre-occupied. We very much doubt that he will read these words; we doubt that he will even reread his own article herein ("On Call with an Audio Doctor," p. 61). When this issue appears in print, our friend and colleague will be very, very busy: on-sale date for November's HIGH FIDELITY and fatherhood for Mr. Marcus are expected to coincide.

When Philip Hart sent us "A Legend Reemergent" (p. 65), we knew, of course, that he was a long-time admirer of Artur Schnabel. We did not know that his regard for the pianist went back to 1936, when as a student at Reed College he drove from Portland to Seattle to hear his first Schnabel concert. The following summer found him loading beer trucks and computing his hourly wages in terms of how many volumes of the Beethoven Sonata Society he was earning. Some years later, as a concert manager in Oregon, Mr. Hart was instrumental in presenting Schnabel to audiences on the West Coast. This business association led to a social acquaintance which was continued until the artist's death in 1951. For Mr. Hart, the Schnabel legend has been a living one for nearly three decades, and we feel that its rebirth must surely owe something to him and others like him. Mr. Hart is in an excellent position to know young musicians, by the way: for the last two years he has been Concert Manager at the Juilliard School of Music.

HIGH FIDELITY MAGAZINE

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BY HEATHKIT®



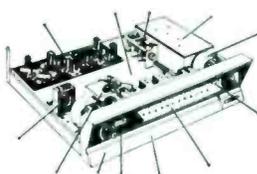
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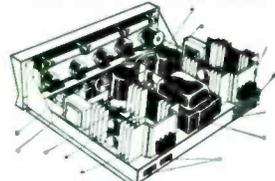
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BY HEATHKIT

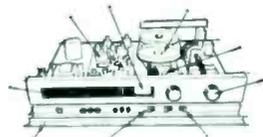
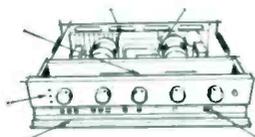


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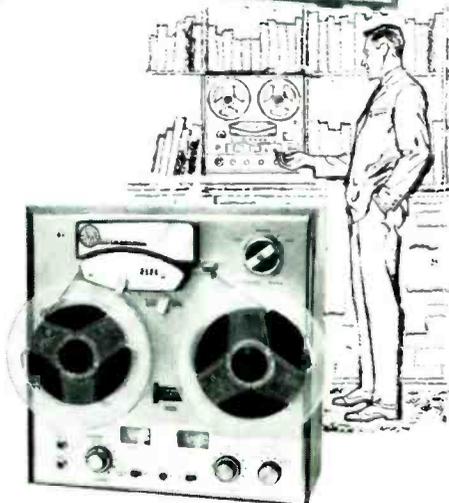
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Letters

Schoenberg Disputants

SIR:

Bravo to Peter Heyworth for his sober, intelligent, and perceptive article "Listening to Schoenberg" [August 1963]. It represents another of those rare and important contributions to the cause of new music. Is it too much to hope that some conscientious record company will now take measures to fill the gap created by the inexcusable absence from the catalogue of the great string trio, Op. 46? And we certainly could do with a new recording of the four quartets.

George Heussenstamm
Altadena, Calif.

SIR:

In Peter Heyworth's article on Arnold Schoenberg he asserts that "the important thing for the listener is to steer clear of the theological fury of the theoretical disputes which have clouded the whole question, and to concentrate on the music itself." If Heyworth thinks that Schoenberg's lack of popular acceptance stems from controversy over the twelve-tone system, he is sadly mistaken. Berg's *Wozzeck*, for example, is as twelve-tonal as anything written in the past sixty years, and it is popular nonetheless. Innumerable avant-garde works that are really hardly any less disturbing than *Pierrot Lunaire* have quietly made their way into the repertoire without difficulty. When Mr. Heyworth tells us to "concentrate on the music itself" he is, in fact, pointing up the actual reason for this composer's neglect today—the paucity of ideas that Schoenberg's serialism only partially conceals.

Steven R. Simels
Teaneck, N. J.

Haydn's Comic Opera

SIR:

In "Music Makers" for July, I noted with great interest your remarks about Haydn's rediscovered opera, *Die Feuers-*

Continued on page 18

HIGH FIDELITY MAGAZINE

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LETTERS

Continued from page 12

brunst. In July this opera was given its first European performance in two hundred years at the Bregenz Festival in Austria. I had the good fortune to see the telecast and can heartily endorse your assessment of the opera as a minor masterpiece. It is certainly evocative of Mozart's operas, and also of Haydn's oratorios *The Seasons* and *The Creation*. I look forward, and I hope not vainly, to its early recording, for it is a work that one would enjoy being able to hear again and again at leisure.

Captain Lorne Henry
Montreal, Canada

Misattribution

SIR:

In your review [August 1963, page 95] of the RCA Camden album "My Silent Love" you attribute the *Naomi Waltz* to my uncle, Nathaniel Shilkret, whereas it was composed by me and named for my wife. Since the publication of *Naomi*, I have changed my name professionally from Warner Shilkret to Neil Warner.

Neil Warner
New York, N. Y.

Dynagroove—an Exchange

SIR:

It was with considerable amusement that I read R. D. Darrell's deft attempt in your August issue ["A Second Look at Dynagroove"] to take an uncompromising position on both sides of the Dynagroove question. If one is prepared to grant that distortion introduced in groove shaping to compensate for deficiencies in playback equipment will not show up as distortion when the recording is played on superior equipment, then Dynagroove can be considered as an advance. I, for one, am not willing to agree to the validity of such an approach. It would seem axiomatic that modification of the groove to make a record suitable for playback on deficient equipment would lessen its value when used in conjunction with adequate equipment.

The purpose of this letter, however, is not to belabor the obvious, but to point out that Mr. Darrell is lagging somewhat behind technology when he points out that there might be theoretical criticism of the Dynagroove cutting practices since they are predicated on a 0.5- or 0.7-mil stylus, whereas smaller radii styli would not work as well. This is true, and the recently introduced Ortofon elliptical stylus removes any necessity for the dubious blessings of Dynagroove.

Joseph H. Igo
Golden, Colo.

Mr. Darrell replies: I grin wryly at the above. I was in fact acutely conscious in writing my "Second Look . . ." of

Continued on page 20

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LETTERS

Continued from page 18

my split attitude—but how else could I describe what I felt? For, alas, I cannot honestly take a simple black-and-white position towards Dynagroove (or any other) recordings, describing them as wholly bad or wholly good. Like other correspondents on the subject, Mr. Igo seems to skip over what seems to me a vital point: that some of the really bad sonic qualities in some Dynagroove releases are the result of recording procedures (ultraclose miking and heavily damped acoustics) which are quite independent of the Dynagroove techniques themselves and are indeed often found in the current releases of other manufacturers.

I quite agree that Dynagroove technology is shortsighted in restricting its groove-cutting benefits (and it does have some) to currently used 0.7- and 0.5-mil styli, which eventually will be superseded either by smaller-tipped or elliptically shaped styli. But how soon will such styli come into general use? The virtues of elliptical styli have long been known: yet it's only now that they're being made available... in one imported, expensive pickup. Dynagroove is frankly aimed at the current mass market and has been undeniably successful there. Yet so far at least some of the Dynagroove releases are also remarkably effective on better playback equipment too. Eventually, Dynagroove will be outmoded, but radical changes in widely used playback equipment come very slowly... and in any case, a reviewer must remember that the most advanced playback resources are the property of only a fortunate few among his readers.

One Man's Pip

SIR:

As a new reader of your magazine I am enjoying its contents, but I would like to take issue with the attitude represented by Nathan Broder in his

Continued on page 24

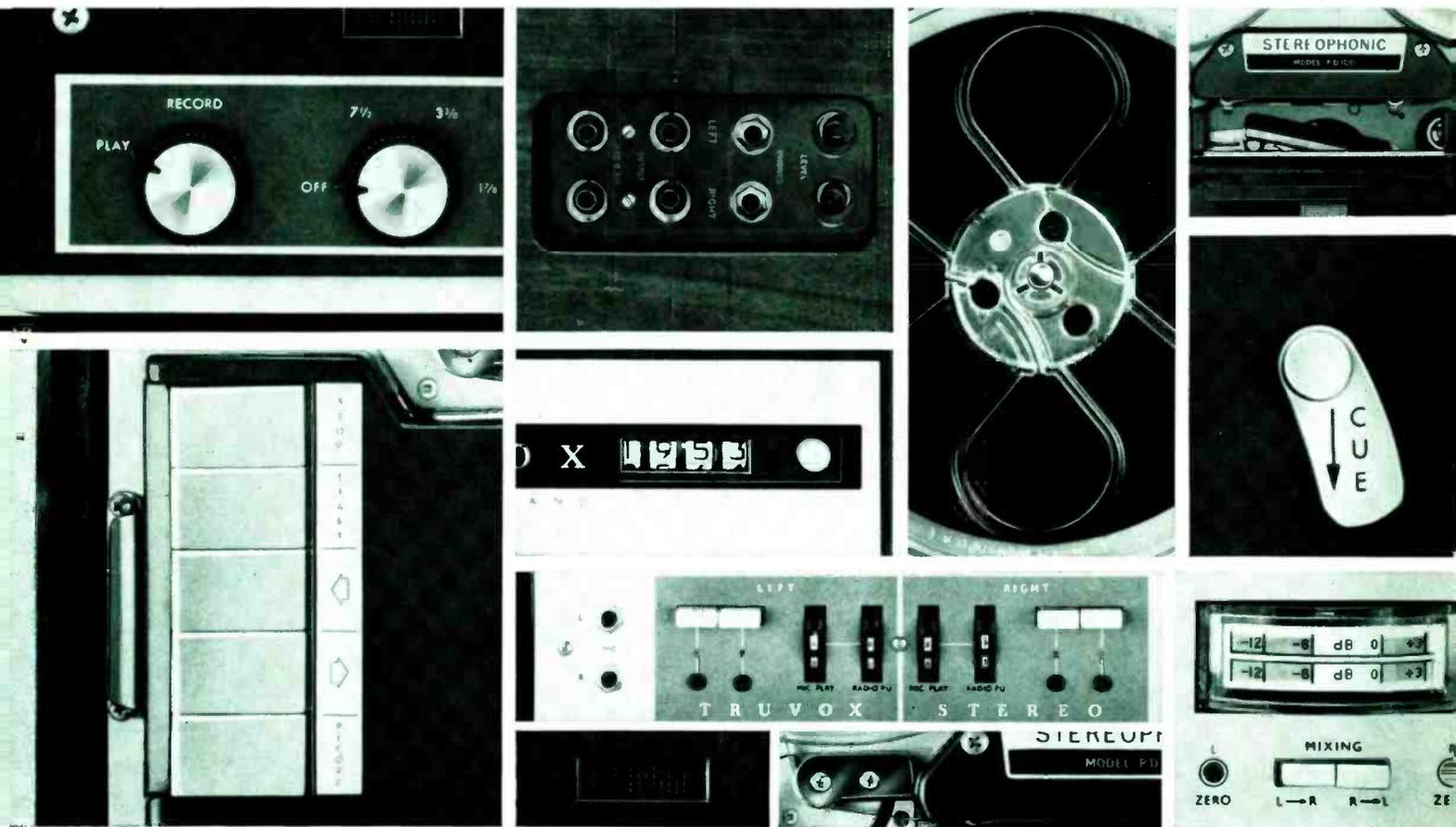
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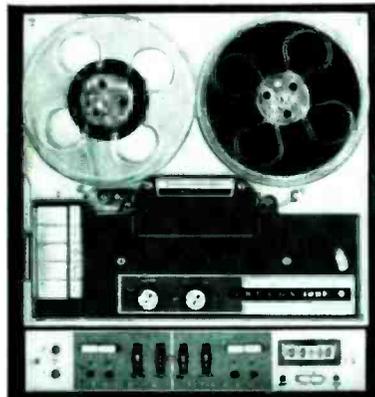
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features: □ operates vertically or horizontally □ 3 speeds: 7 1/2, 3 3/4 and 1 7/8 ips □ 3 heads: 'erase', 'record', and 'playback' □ 3 motors: including Papst 'squirrel-cage' motor for capstan drive □ 6 1/2-inch capstan flywheel □ 'record-playback' preamps with

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recording versatility: □ off-the-air tapes of FM-multiplex, mono radio or TV programs □ stereo and mono tapes from your favorite records for unlimited playback without wear to your records and stylus □ sound-on-sound □ echo, fade and mixed input effects.

and here are some hints of the quality you can expect: □ frequency response: 30 to 20,000 cycles at 7 1/2 ips; 30 to 12,000 at 3 3/4; and 50 to 8,000 at 1 7/8; ±3 db □ wow and flutter: less than 0.1% at 7 1/2 ips; 0.15% at 3 3/4; and 0.25% at 1 7/8. □ signal/noise ratio: better than 50 db □ channel separation: better than 55 db

Dimensions of the PD-100: 14 1/4" wide x 15 7/8" deep x 7" high. Price is \$399.50 (less base). At your high fidelity dealer, or write: Benjamin Electronic Sound Corp., 80 Swalm Street, Westbury, New York.

Sole U.S. Distributor for Truvox tape recorders, Miracord turntables and Elac cartridges.

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It's a pleasure to announce the fifth annual roundup of stereo component developments—plus a glimpse of what imaginative specialists see beyond the horizon.

STEREO 1964 Edition—which, like its predecessors, is published by HIGH FIDELITY Magazine—sparks ideas that help you achieve the best stereo reproducing system at the price you decide to pay. And it helps you get the most out of your present stereo system, if you are that far along. In sum, it's a blend of news and expert comment that covers such exciting subjects as these:

—new and choice record playing equipment: turntables and changers, arms, cartridges, integrated designs, record cleaning devices

—amplifier trends, including transistors, and amplifier requirements for high fidelity stereo reproduction

—tuners: what's needed for high fidelity reception of mono and stereo broadcasts plus insight into antenna problems

—what you should know about tape recorders

—what's new in speakers, large and small, and some advice on how to select a speaker and enclosure

—wiring the stereo system

—decorating with a new stereo installation

—elementary do-it-yourself maintenance of stereo equipment

—the year's outstanding stereo records and tapes

There's much more, of course, including scores of illustrations, but this gives you an idea of the scope of this publication of about the size of this issue of HIGH FIDELITY.

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1163



NEW ALL-TRANSISTOR FOR **PLAYBACK** PERFECTION

Transistors have changed the idea that old-fashioned vacuum-tube amplifiers could not be appreciably improved. First proof of what transistors could really do came to us five years ago when we applied solid state circuitry to specialized amplifiers for the telephone industry, the military, and other commercial and professional users. This early experience taught us that transistors had a revolution in store for future amplifier development; it was only a matter of time and a great deal of experimentation before we could make a more truly perfect amplifier available for studio **PLAYBACK** and serious home use.

Three years ago, at a time when most amplifiers were of the vacuum-tube type, we marketed our first all-transistor power amplifier for **PLAYBACK** applications. Today, the 351B model is credited as the most advanced single-channel amplifier of its type in the professional field. Shortly after the 351, we introduced the now famous 708A "Astro"—the only all-in-one stereo center with all-transistor power output stages. Now, after five years of actual production experience with solid state circuitry, we take pride in introducing the 360A all-transistor stereo pre/power amplifier... for **PLAYBACK** perfection.

WANT TO HEAR THE SOUND OF **PLAYBACK** PERFECTION?

That question contains a strong claim, but one that we have seen substantiated time and again during the many listening tests performed on the new solid-state Altec 360A Royale II stereo amplifier/preamplifier. In fact, the difference in perfection between this unit and even the finest vacuum tube amplifier is amazingly apparent. The lowest frequencies are unbelievably solid and life-like; snare drums sound like snare drums, an organ is an organ (you almost look for the pipes). Transient distortion, background hiss, and microphonics are conspicuous by their absence. Hum is so completely inaudible, even at loudest volumes, that we conclude there just isn't any. The highs are crisp, clean, transparent; for the first time, you hear a piccolo in complete purity because the amplifier does not contain, and does not need, a built-in bass boost for the lower end.

In short, the 360A is so far more perfect than the finest tube amplifier, we predict that others will hastily experiment and a rash of transistorized amplifiers will follow. But at Altec, experimentation is over! Five years of transistor amplifier production have literally put the 360A five years ahead of the home music field.

But no amount of words on paper can relate the somewhat startling audio revelation we had when we first listened to the 360A. The sound of perfection is not easy to describe. May we suggest a trip to your nearest Altec Distributor for a personal evaluation of this thing we call "transistor sound" (or perfection if you will).

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The 360A is the first "keyboard" amplifier. Named for its unique musical-instrument type front panel keyboard control arrangement, the 360A offers operating convenience at one central front panel location, eliminating the universal objection to a miscellany of switches.

POWER • 70 watts (IHFM); 35 watts per channel.

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KEYBOARD CONTROLS • Rumble filter, stereo-mono switch, tape monitor, channel reverse, hi-low gain, volume contour, scratch filter, phase reverse, headphone-speaker output switch.

OTHER FRONT PANEL CONTROLS • Input selector, channel reverse, independent bass and treble controls (friction coupled), blend control, balance control, volume control.

REAR PANEL CONTROLS • Magnetic-ceramic phono input selector, speaker impedance selector.

PRICE • \$366.00 including cabinet. Only 5½" H, 15" W, 11¼" D.

SPECIAL FEATURES • Automatic reset circuit breakers for over-current protection of each channel and AC line. Diffused keyboard illumination plus daylight power indicator. Both headset and speaker monitoring for tape recording on front panel. Variable crossover type bass tone control for bass boost independent of mid-range.

PERFECT PARTNERS



FAVORITE OF BROADCASTERS
The 314A Emperor Royale FM Multiplex Tuner.

For FM stereo that will do justice to the Royale II, the 314A Emperor Royale FM Multiplex tuner is the answer. The 314A is a fully professional component which is offered in the Altec **PLAYBACK** catalog for network relay and rebroadcast applications. Among its distinctive features is a monophonic output for feeding a 351B all-transistor power amplifier for single-channel music distribution throughout the home. Price: \$359.00, including cabinet.

Hear Altec's complete line of genuine studio **PLAYBACK** components soon at your nearest Altec Distributor (see your Yellow Pages).

Also, be sure to ask for your courtesy copy of the Altec Catalog, "**PLAYBACK** and Speech Input Equipment for Recording and Broadcast Studios," which illustrates how the big name record companies and broadcast networks use Altec equipment to achieve **PLAYBACK** perfection. Or, write for your free copy to Dept. HF-11



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ROBERTS CROSS FIELD®

"770"

records automatically—



**15 high fidelity
stereo albums
for the price of one**

Now, 8 hours of full-range, true, high fidelity stereophonic music, or 16 monaural hours, can be yours on one 7" reel, with the revolutionary new Roberts Cross Field "770" Tape Recorder. The average tape cost per album: only 33¢. The "770" has an exclusive patented third head, the Cross Field Head, which separates recording and biasing functions. The result: the "770" records 40 to 22,000 cps, producing true fidelity at 1 7/8 ips and preserving the high frequency harmonics that breathe life into music playback. The Cross Field playback head has a gap width of only 40 micro-inches, the smallest, most responsive head ever engineered. For this head, Roberts employs NC-88, a new alloy, that is practically wear-proof. Other features: 2-speed, electrically-switched, heavy-duty hysteresis synchronous motor, miniscule wow and flutter at slow speeds; special ventilation system keeps the "770" cool even after 8 hours; two 5" x 7" self-contained elliptical, extended-range, heavy-duty Alnico V-magnet speakers; new automatic total shut-off switch.

Today, see the Roberts Cross Field "770" Tape Recorder at better music and camera centers. \$499.95.

Specifications: 7 1/2, 3 3/4, 1 7/8 ips. Power Amplifier Output: 12 watts • Frequency response: at 7 1/2 ips, 40 to 22,000 cps ± 2 db; at 3 3/4 ips, 40 to 18,000 cps ± 2 db; at 1 7/8 ips, 40 to 13,000 cps ± 3 db • Signal to noise ratio: —55 below 0 recorded level • Wow and flutter: at 7 1/2 ips, less than 0.12% rms; at 3 3/4 ips, less than 0.20%; at 1 7/8 ips, less than 0.30% • Blower vent system • 2 large stereo 5" x 7" elliptical, extended range, heavy duty Alnico V magnet speakers • Hysteresis synchronous instantaneous electrically controlled 2 speed motor • Automatic total shutoff • Operates Horizontally or Vertically.



New Model 330: Another achievement of Roberts' electronic engineering. Sound-on-sound multiple recording, 3 heads for separate record, playback, erase; two 7" full-range speakers. Special biasing for FM Multiplex Recording Systems. Speeds: 7 1/2, 3 3/4 ips. 27 lbs. \$349.95.



New Professional Model 455: Has three electrically switched, dual-speed motors, separate bass controls, 4 simultaneous mixing inputs, playback loudness controls, track selector, two full range 5" x 7" speakers. 7 1/2, 3 3/4 ips. \$599.95; Remote control, \$49.95.

See the entire line of Roberts professional and home tape recorders from \$269.95 at better music and photo centers.



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Please send me complete information about Roberts Tape Recorders

Name

Address

City State

IN CANADA: J. M. Nelson Electronics Ltd., 7725 Adera St., Vancouver 14, B. C. (Prices slightly higher in Canada)

CIRCLE 72 ON READER-SERVICE CARD

LETTERS

Continued from page 20

review of a collection of recorder ensemble pieces by Stanley Taylor [September 1963]. The reviewer does not conceal his bias ("Long pieces for recorder . . . give me the pip")—which is honest and fair. I sympathize with him and I am sure his reaction is shared by many people. However, he compromises his professional evaluation by expressing his personal pique, with the result that I cannot guess whether from my point of view the album would be a desirable purchase or not. He says that the record is for the "enthusiastic admirer" of recorder consorts. I am enthusiastic about high quality, musicianly performance of such music, but I am not so infatuated with "dulcet pipes" (it's an annoying title) that I will accept any of it uncritically.

N. B.'s other reviews indicate that he is a temperate person with a wide acquaintance of early music. But if a particular medium irritates him, for heaven's sake let another critic take over there.

*Cornelius Lansing, M. D.
Chapel Hill, N. C.*

Prescription for Hum

SIR:

I have a stereo tuner-preamp, stereo amp, mono center-channel amp, and a small 10-watt amp in my outfit. About a year ago a serious hum developed in channel A. I checked every tube and every connection, not once but many times, grounded the amp to a water pipe, tightened the screws on the transformers, rearranged all wires and cables—and if I had known how to look for ground loops, I would have. Sometimes there was a slight improvement, but invariably the hum soon returned.

In desperation I had my electrician install a new and separate power line from the meter to the wall plugs I use for my phono. Nothing but the phono is on this line—nothing else will ever be as long as I am in charge. Results were amazing, marvelous, and instantaneous. Since that day I have had no hum worries. Now, with a quiet record on the turntable at normal listening distance, when the music stops I hear NOTHING, and I mean absolutely nothing. If I put my ear to the speaker, I hear a low, gentle, natural hum. Three feet away it cannot be heard. There are two more advantages gained from the exclusive power line. Now, with the radio on, an electric razor can be used without interference. If I want a football picture on TV and the narration on radio, there is no interference.

I do not know and probably never will know what caused the hum. But I thought my experience might be of benefit to some other amateur who hates hum as much as I do, and doesn't know what to do about it.

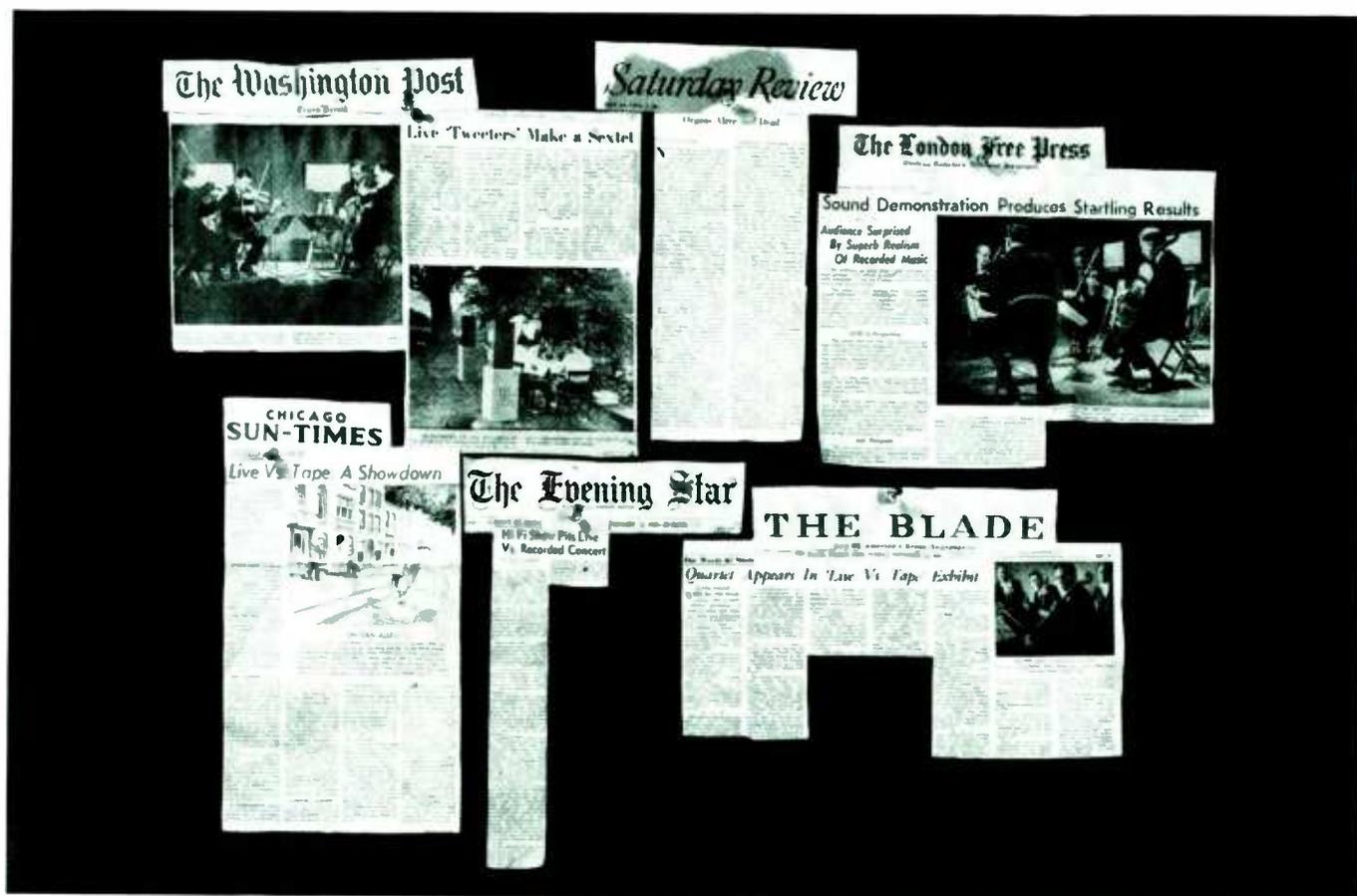
*Roy W. Holland
Anthony, Kan.*

***what hi-fi news
makes the
non-hi-fi
press?***

Events that loom large in the hi-fi world—a new design or a hi-fi show—rarely seem important to the world outside. But the live vs. recorded concerts staged by Acoustic Research (most of them in collaboration with Dynakit) have made news headlines in New York, Chicago, Toledo, Ontario, and Washington.

These concerts present a direct comparison between the live performance and its reproduction in stereo. At periodic intervals AR-3 loudspeakers, playing a previously recorded tape, take over from the musicians.

If the function of high fidelity equipment is to reproduce musical sound rather than to create its own kind of sound, such a comparison is the final test of loudspeaker quality. We know of nine reviewers* who reported that during these concerts they were unable to detect most of the switchovers from live to reproduced sound, from string quartet or pipe organ to AR speakers.



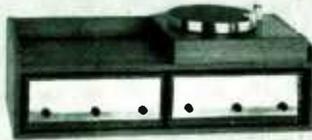
AR-3 speakers are \$203 to \$225, depending on finish. Other models are from \$89, all with a five-year guarantee whose coverage is complete, even to shipping charges. Literature, including a list of dealers in your area, is available on request.

*In addition to newspaper reviewers, critics in *Audio*, *The American Record Guide*, *High Fidelity*, and the *Saturday Review*.

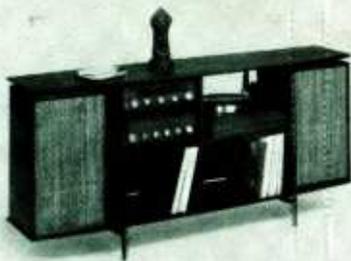
ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge, Massachusetts 02141

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BRAND NEW FOR '63



101 Puts your components on the wall where they may be enjoyed so conveniently. A refreshing new approach to express your individuality. Offers a thousand and one decorative possibilities. Complete with equipment enclosure, record shelf, custom panel and concealed wall supports. Finished in Oiled Walnut. **\$69.50**



303 Award winning design created for "Shelf Speakers." Place your shelf speakers at each end and instantly a beautiful Stereo Music Center is created. Has adjustable component shelves, sliding changer/turntable pull-out shelf and place for hundreds of records and tape deck, too. Over six feet long. **\$109.50**



404 Stunning equipment cabinet that features two big pull-out drawers, one for changer/turntable, the other for hundreds of records or tape deck at your fingertips. Beautifully accented fronts in cane or matching veneers. **\$89.50**

All are carefully crafted from genuine hardwoods and superbly finished to match every decor. See the complete line at leading Hi-Fi dealers or write for free brochure.

Audio Originals

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CIRCLE 17 ON READER-SERVICE CARD

NOTES FROM ABROAD

LONDON

Halcyon summer days in Cambridge, among mortar boards, academic gowns, spires, bells, and immemorial trees. Sun fell like honey on the traceries and finials of King's College Chapel. Inside, gently spotlighted, the Rubens painting of the Adoring Magi, which will some day hang behind the high altar, glowed opulently on its easel near the rood screen. Fiddlers and wind players were assembling. Harpsichord arpeggios made silvery crepitations. Less romantically, technicians were snaking cables to and from thirteen microphones. The cables led from the Chapel out into the open and around corners to a paneled don's room in Gibb's Building, which had been turned for a couple of days into a recording director's control room.

Music for George II. The recording director in question was Argo's Andrew Raeburn. When himself a King's College undergraduate, Raeburn sang for three years as a "volunteer" (as distinct from "choral scholar"—see below) in the Chapel's renowned choir. Here he was again, helping to implement Argo's practice of producing each year at least one recording, preferably choral, that will combine prestige and rarity. (Among recent offerings in this category—issued in the States on the London label—one remembers particularly Noye's *Fludde* and the *Nelson Mass.*) This year Raeburn's target was the four Coronation Anthems composed (in four weeks, we are told) by George Frideric Handel for the crowning of George II in 1727. The anthems have never previously been recorded in their entirety; and the music is nobly Handelian all the way.

"A capital choice," I observed. "But the reference books are at loggerheads or noncommittal about the true sequence of the anthems. In what order are you going to record them?"

"While not wanting to boast," answered Raeburn, permitting himself a smile of modest pride. "I may claim that we're going to record them in the *right* order—that is to say: one, *The King shall rejoice*; two, *Zadok the Priest*; three, *Let Thy Hand be strengthened*; four, *My heart is inditing*."

The Archbishop's Reservations. How Raeburn came by his certitudes makes a small though piquant addition to Handel lore. As soon as the recording had been decided upon, he sought advice as to the Anthems' sequence from the man who knows more about Coronation music and its history than anybody else in the world, Sir William McKie, Organist and Master of the Choristers at Westminster Abbey. Sir William had been in charge of the music at Queen Elizabeth II's crowning. He told Raeburn that after vainly combing the Abbey's musical archives he had turned to the library at Lambeth Palace (administrative seat of the Archbishop of Canterbury) and there had come upon the 1727 Order of Service—which settled the matter once and for all. "It's an interesting document in more ways than one," Raeburn reported McKie as saying: "Go and see it for yourself."

Not only, found Raeburn, did the Order of Service give the sequence as quoted above. It also bore marginal comments by Archbishop Wake, the reigning prelate. Wake did not think much of the 1727 performance. The first anthem, intended to accompany the entrance into the Abbey of George II and his consort, was not heard at all. "Anthem was omitted by the negligence of the choir at Westminster," noted Wake. Opposite another of the anthems he wrote: "Anthem in confusion: all irregular in the music."

Choral Scholars and a Kettledrum. With a Decca-London recording team at his service, Raeburn resolved to do better than this—with smaller resources. As compared with the 1727 choir (fifty strong), he used thirty-two voices, comprising sixteen boy trebles from the College choir school and fourteen adults (four tenors, four countertenors, six basses). All the adults were undergraduates who had come up to Cambridge University on choral scholarships awarded for vocal merit and general musicianship. While doing the normal undergraduate course, choral scholars are required to sing in the Chapel choir regularly for a statutory three years. They and their chief, David Valentine

Continued on page 28

HIGH FIDELITY MAGAZINE



**IF YOU HEAR RUMBLE FROM AN AR TURNTABLE,
CHANGE THE RECORD.**

Hi-Fi/Stereo Review's Julian Hirsch writes: "... the only rumble that can be heard with the AR turntable, even with the tone controls set for heavy bass boost, is the rumble from the record itself." John Milder reports on the AR turntable in **Modern Hi-Fi**: "... the only time rumble is audible is when it has previously been engraved on a record by a noisy cutting lathe." Reviews of the AR turntable in **Audio**, **High Fidelity**, and in various non-hi-fi publications have reported its exceptionally silent operation.

AR turntables are guaranteed, as a condition of sale, to meet NAB Standards for professional broadcast equipment on rumble, wow, flutter, and speed accuracy. Literature, including reprints of the two reviews quoted from above, will be sent on request.

\$68⁰⁰ 33 $\frac{1}{3}$ and 45 rpm, complete with arm, oiled walnut base,
and dust cover, but less cartridge

(33 $\frac{1}{3}$ only, \$66)

5% higher in the West and Deep South

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CIRCLE 3 ON READER-SERVICE CARD

Continued from page 26

Ampex introduces a new 4-track stereo recorder for \$299



with an introductory offer of \$50 worth of free stereo tape

Meet the newest stereo tape recorder in town—the UST-4. It's recommended by Ampex engineers as an outstanding value in its price range. And Ampex has this introductory offer: when you buy the UST-4, you get \$50 worth of recorded stereo tapes; choose from hundreds of albums. The total price? Just \$299. Here's what you get: 4-track stereo or 4-track monophonic recording. Two speeds. A self-contained amplifier/speaker system which includes a stereo amplifier and two 5" x 7" speakers. And you get high quality reproduction of your own recordings or recorded tapes. Ask your tape recorder dealer about it today. Or for a brochure and a list of the free recorded albums available, please send in the coupon. Ampex Corporation, Consumer Products Division.

Go stereo tape—start right with Ampex



To: Ampex Corporation, Mail Stop 6-1
Redwood City, California

Please send me the brochure and list of free albums.

name _____
address _____
city _____ zone _____ state _____

CIRCLE 9 ON READER-SERVICE CARD

Willcocks (Fellow and Organist of King's College and Cambridge University's Lecturer on Music), are spurred on by a formidable tradition. Except perhaps for some interruption during the Puritan revolution, Matins and Evensong have been sung daily in the Chapel since long before the days of Orlando Gibbons, that great deviser of motets, madrigals, and street-cry tunes, who entered the choir in 1596 as a twelve-year-old.

As to the instrumental side of the recording, Raeburn discreetly ignored Handel's reported specification of 160 players and brought in the English Chamber Orchestra, whose constitution for the occasion was: ten first violins, eight seconds, six violas, four cellos, two double basses, three trumpets, two oboes (as against twenty-four in Handel's day!), two bassoons, harpsichord, chamber organ, and kettledrum.

Mr. Willcocks—of recent seasons much in demand on the podium both in and out of London—conducted the assembled forces. By this time he is, of course, thoroughly conversant with the acoustical challenges of the Chapel, and Decca-London engineers have become pretty much at home in this locale too. The reverberations which so readily multiply under the famous Tudor fan-vaulting are tamed for the recording tape by two factors: relatively close-in placement of microphones, and readjustments of performance dynamics. An instance of the latter was illustrated by precautions taken with the kettledrum. *Fortissimo* strokes, whatever the microphone tactic employed, produce an unrecognizable whoosh on tape. The practice for the Coronation Anthems was to peg down all kettledrum *fortissimos* to *mezzo-forte* and give them microphone boosting.

The question may be asked: if choral recording in King's College Chapel involves such niceties, wouldn't it be better to choose some other place? Official answer: no. Those responsible are convinced that, given the technique long ago worked out and now stabilized, the sound combines clarity with a fine feeling of ancient fane.

CHARLES REID

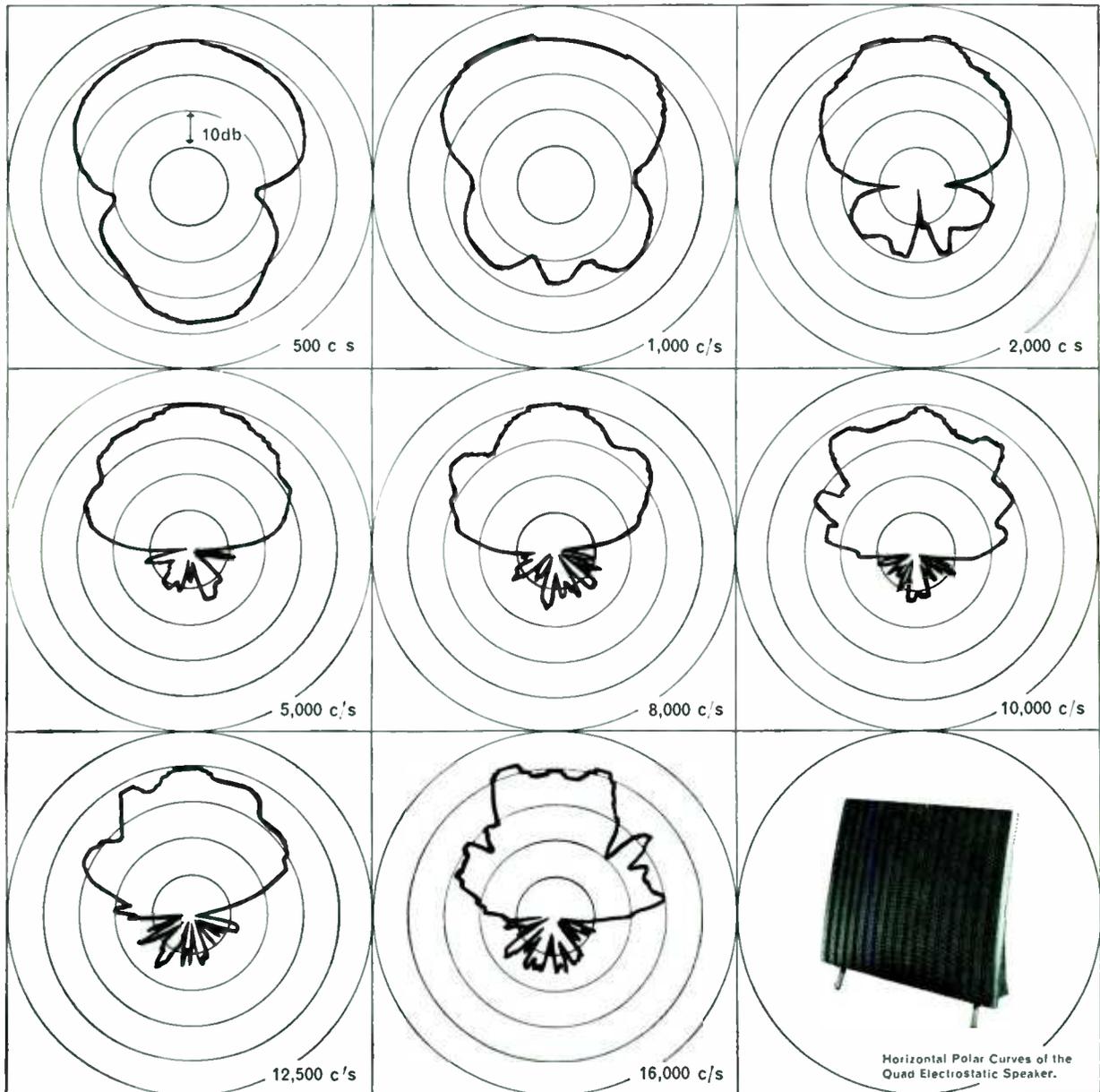
BAYREUTH

American artists had a conspicuous share in this year's Wagner Festival. Among those present were: Carlos Alexander (an impressive Beckmesser),

Margarete Bence (Erda), Grace Bumbry (Venus in 1961 and 1962, this year soloist in the performance of Beethoven's Ninth under Karl Böhm which opened the festival), Irene Dalis (Kundry), Grace Hoffman (Fricka), George London (Amfortas), Richard Martell (Melot), Sylvia Stahlman (Blumenmädchen), Thomas Stewart (Amfortas), Jess Thomas (who sang both Walter von Stolzing and Parsifal).

Continued on page 34

HIGH FIDELITY MAGAZINE



POLAR CURVES

A good loudspeaker should provide an even distribution over the listening area. It should produce a minimum of output in other directions. There should be no abrupt change of directivity with frequency.

A loudspeaker should be chosen by intelligent listening and not by impressive specifications or curves, even good ones like these. Having made the choice, however, it may be interesting to know one of the reasons why.

DEALERS ONLY. Specialist high fidelity dealers with demonstration and service facilities are still required in several areas for appointment as QUAD agents. Write for details of this interesting scheme.

QUAD

FOR THE CLOSEST APPROACH TO THE ORIGINAL SOUND.

WRITE FOR AN ILLUSTRATED LEAFLET AND THE NAME OF YOUR NEAREST QUAD DEALER TO ACOUSTICAL MANUFACTURING CO. LTD., HUNTINGDON, ENGLAND.

CIRCLE 4 ON READER-SERVICE CARD

TODAY... A GREAT NEW A GREAT NEW BREED OF THE INCOMPARABLE 1000



THE A-1000T PROFESSIONAL SOLID STATE INTEGRATED 70-WATT STEREO AMPLIFIER

In much of today's advertising the word great is stretched and strained beyond belief. In the new 1000 Series Harman-Kardon recaptures its full meaning.

The A-1000T and F-1000T provide the cleanest, most transparent sound ever achieved in an integrated stereo amplifier and FM stereo tuner.

Both reflect Harman-Kardon's years of research in the application of semi-conductors to high fidelity design. This new technology breaks through the performance limitations imposed by vacuum tubes and audio transformers in conventional components. It permits the engineer to design to the theoretical limits of perfection.

Consider the A-1000T, 70-Watt Stereophonic

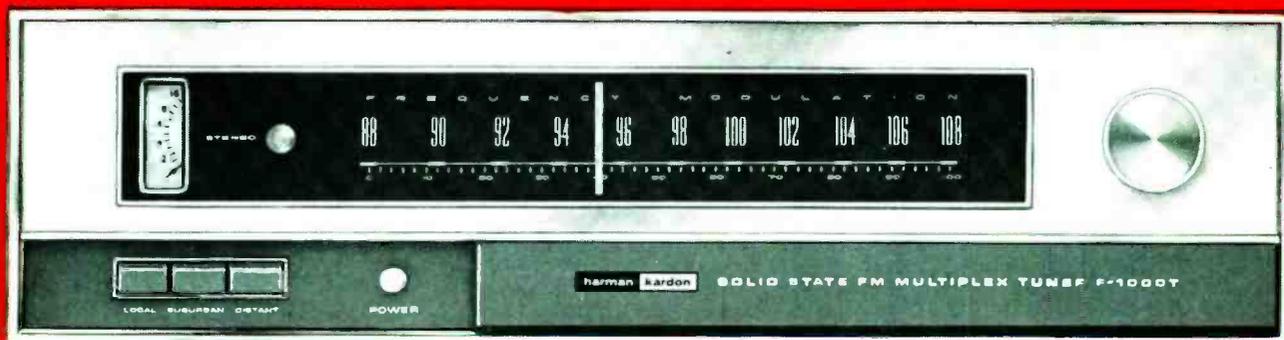
Amplifier. It is the first integrated amplifier to extend the range of reproduced sound well beyond the normal range of hearing — an **unprecedented** 10 to 100,000 cps, $\pm 1/2$ db! But equally important — the A-1000T delivers solid usable power across the entire bandwidth.

Through the use of specially designed high power, industrial-grade silicon semi-conductors, its 70 watts is **pure power**. Distortion is actually **unmeasurable!**

The results (a visit to your dealer will verify them): tone quality that is totally transparent and true to the original; unsurpassed instrument separation and perfect speaker control (damping) over the entire audio spectrum! Use any speaker system

CIRCLE 47 ON READER-SERVICE CARD

TECHNOLOGY PRODUCES STEREO INSTRUMENTS — SERIES BY **harman kardon**



THE F-1000T PROFESSIONAL SOLID STATE AUTOMATIC FM STEREO TUNER

you wish — high or low efficiency — the A-1000T will make it sound better. **Demonstrably** better.

The F-1000T is the perfect mate for the A-1000T. It is the first FM stereo (multiplex) tuner free of drift, distortion, hum, heat and microphonics. With its exclusive STEREO-LOGIC circuit, it even thinks for you. This new device **automatically** switches the tuner to stereo the instant a station broadcasts stereo!

With its high gain, low noise RF stage, and ultra-wideband IF and limiter stages, the F-1000T's reception is free of noise and interference even in fringe areas. To assure "radar" selectivity and error-proof tuning, the F-1000T offers a new Quadra-tuned front-end with special mesa-alloy

diffused junction transistors, plus a professional D'Arsonval signal strength tuning meter. In short, the F-1000T meets the highest professional broadcast standards.

In their striking good looks, both instruments embody the true elegance of totally functional design. (The lower right-hand panel on each unit is a hideaway door for all infrequently used controls!)

For a completely documented brochure on these remarkable new instruments, write Dept. HF-11, Harman-Kardon, Inc., Plainview, N. Y. The price of the A-1000T is \$369.95; the F-1000T, \$299.95. All prices are slightly higher in the West.

harman kardon

A subsidiary of THE JERROLD CORPORATION

CIRCLE 47 ON READER-SERVICE CARD

Continued from page 28

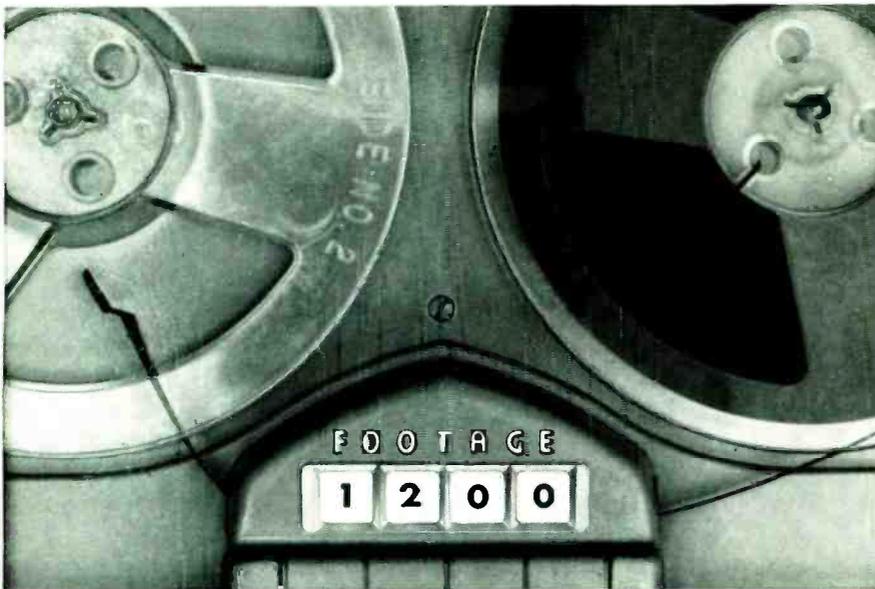
Succès de Scandale. While long-time Wagnerites are by now accustomed to large-scale participation of transatlantic singers in a festival until recently considered the exclusive domain of German and Scandinavian artists, they view some other changes with considerable alarm. Old-guard criticism is mainly directed against Wieland Wagner and certain innovations he has introduced. This past summer disaffection even led to the hissing of *Die Meistersinger*. Although the strongest protest concerned the stage production itself—which attempts to restore the lively comedy that Wieland Wagner believes his grandfather intended—exception was also taken to the conducting of Thomas Schippers. The young American had for the most part chosen tempos to which tradition-bound members of the audience were not accustomed. Less conservative listeners found his handling of the orchestra wholly in keeping with Wieland Wagner's aims: certainly his brisk attack helped strip the opera of the rather pompous solemnity which has accrued to it over the years.

Schippers had never conducted *Die Meistersinger* anywhere before. But even conductors with an established *Meistersinger* routine find it difficult to cope with one problem peculiar to the Festspielhaus: they cannot hear the singers most of the time. "I had to learn reading the singers' lips," Schippers said. When I examined the orchestra pit myself, I could clearly see the necessity for this feat. The musicians, buried in the "mystical abyss" covered by a wooden roof, obviously cannot hear what is transpiring on the stage. They must rely entirely on the conductor, who in turn can very often establish only visual contact with the singers.

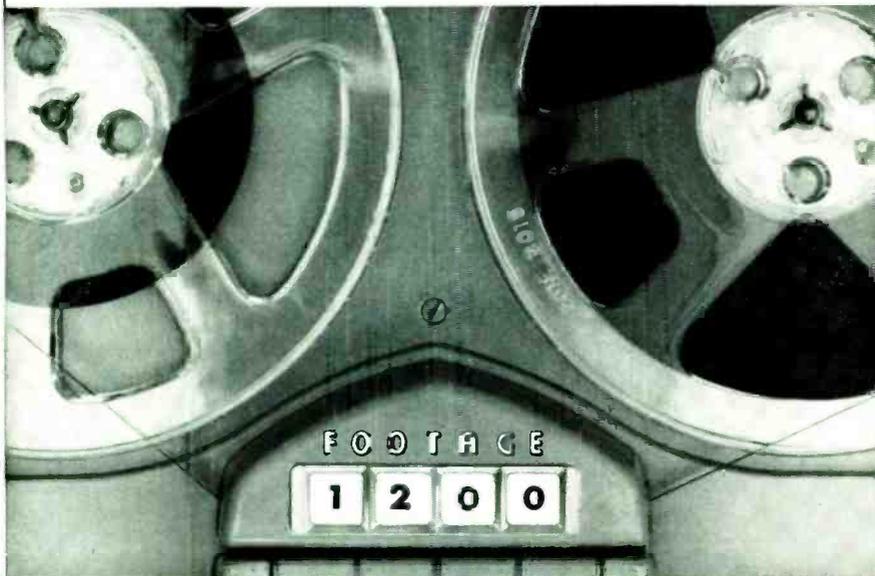
Bayreuth Rumors. In spite of (or perhaps because of) vociferous opposition *Die Meistersinger* turned out to be the most talked about operatic event of the year. Wieland Wagner seems to thrive on even the most blatant headlines in the German press ("Bayreuth Scandal of 1963," e.g.). Actually, no advertising campaign could arouse more interest in the Festival than the vociferous battle now going on. It is expected that Bayreuth-made recordings will also share the advantages engendered by the new publicity. One large recording firm, in fact, is said to be already planning for next summer a documentation of the Bayreuth *Meistersinger*: while, according to current report, it will be a studio-made project, the cast will include the Festival's Jess Thomas as Walther, Anja Silja as Eva, either Otto Wiener or Josef Greindl as Sachs—and the unorthodox Schippers as conductor.

During my stay in the town I heard too of new attempts to have last year's live recording of *Parsifal*, conducted by Hans Knappertsbusch, made available

Continued on page 36



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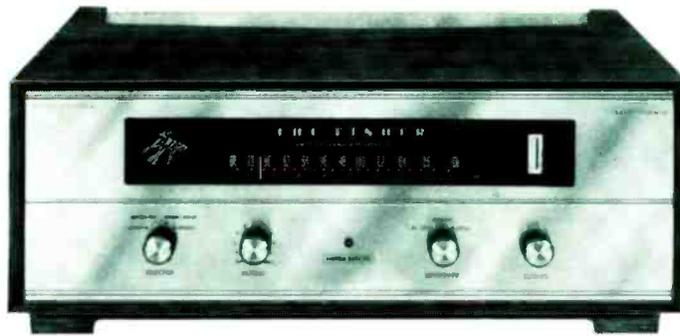
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Hum (referred to 100% modulation)	-60.5 db	-56.5 db	-51.5 db	-48 db	-55 db	-54 db
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Continued from page 34

for release. Philips sent a team with the finished tapes to Bayreuth in order to have them checked here by the artists concerned. It now appears that only legal problems stand in the way of publication. There is, finally, talk of a *Tristan* under Karl Böhm, whose 1963 Bayreuth performance was much admired by critics and public alike. Böhm admitted to me the possibility of such a project, but felt that further discussion was premature. **KURT BLAUKOPF**



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Recently an earnest group of representatives from radio organizations in twenty-six countries got together here in one of the modernistic halls

of UNESCO House. Each had with him on tape forty-five minutes of contemporary music, most of it written by composers from his own country. For the next five days everybody listened to everybody else's tapes—a grand total of eighty-nine works. Then, rising above patriotism and the numbness induced by so much new sound, they voted.

The top honor went to Tadeusz Biard, of Poland, for his *Variations sans thème pour orchestre symphonique*. Also liked were compositions by Romuald Twardowski, another Pole; Niccolò Castiglioni, of Italy; Jean-Louis Martinet, of France, and Tohru Takemitsu, of Japan.

When the forum broke up, each radio organization was committed to broadcasting during the 1963-64 season a minimum of six of the eighty-nine compositions presented (not necessarily the victors in the voting). When possible, a live performance at a public concert will be given, but for most of the works a tape from the originating station will be used.

Progeny of the IMC. This exchange, which began in 1954 with only four nations participating and is now probably doing more than a dozen festivals could do to bring new music to the public, is organized annually by an energetic outfit called the International Rostrum of Composers, whose chairman is conductor Pierre Colombo (also deputy director of Radio Geneva). The Rostrum is one of the numerous brain children of the International Music Council—one of the strangest and most wonderful organizations in the strange and wonderful world of music organizations.

The IMC was created in 1949 through the agency of UNESCO, and now occupies a couple of small offices at 6 rue Franklin, Paris 16e, not far from where the American *philosophe* put up his first lightning rod. Being nongovernmental, it is in, but not of, UNESCO. Its members are the national music committees of forty countries, ten specialized international groups (the Folk Music Council,

Continued on page 38

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Continued from page 36

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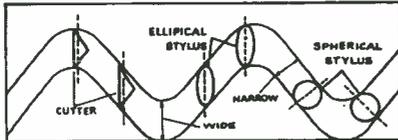
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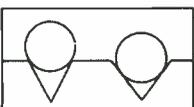
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PINCH EFFECT

... occurs when as illustrated in the drawings at left, the cutter, while moving from side to side in plotting a wave form, left a groove of varying width, which literally forces the playback stylus upward at the narrower portion of the groove. Since stereo cartridges have vertical as well as horizontal compliance, this undesirable motion creates an output by the cartridge which manifests itself as "second harmonic distortion."

Since the elliptical stylus essentially has the same shape as the cutter, it traces the actual path made by the cutter with the sides of the record. The playback stylus maintains the same tangential contact with the groove walls as the side of the cutter did while cutting the groove.

This is not true with a spherical stylus, since its tangential angle of contact with the record grooves will vary as illustrated in opening paragraph.

INNER GROOVE DISTORTION

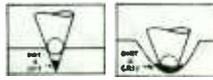
... occurs when the modulations of the record groove are so severe and the angle so acute that a conventional sized spherical stylus cannot maintain continuous contact with both sides of the groove at the correct velocity.

It should be noted that there is just as much recorded information on the innermost groove of a record as there is on the first. In less than 50% of the space!

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BOTTOMING

... This can occur when a record groove is either not perfectly "V" shaped or is too wide for the size stylus used. Distortion is introduced if the stylus tip contacts the bottom of the groove while not maintaining proper contact with the groove walls.



A stylus in proper position in a well cut groove. A stylus out of control because of a rounded and poorly formed groove.

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for example), and ten individuals, of whom the best known are Shostakovich, Kodály, Menuhin, and Milhaud. The president is Mario Labroca, but the day-by-day activity is supervised and often initiated by two men who in themselves practically constitute the IMC's working forces: executive secretary Jack Bornoff, an Englishman, and associate secretary John Evarts, an American.

Mr. Bornoff was away on a mission the morning I dropped by the office, and I talked with Mr. Evarts, a large Yale man who is a pianist, a former professor at Black Mountain College in North Carolina, a onetime "music officer" in the Military Government of occupied Germany, and an admirer of the koto and the Yale Whiffenpoofs. What I wanted to know, does the International Music Council actually do?

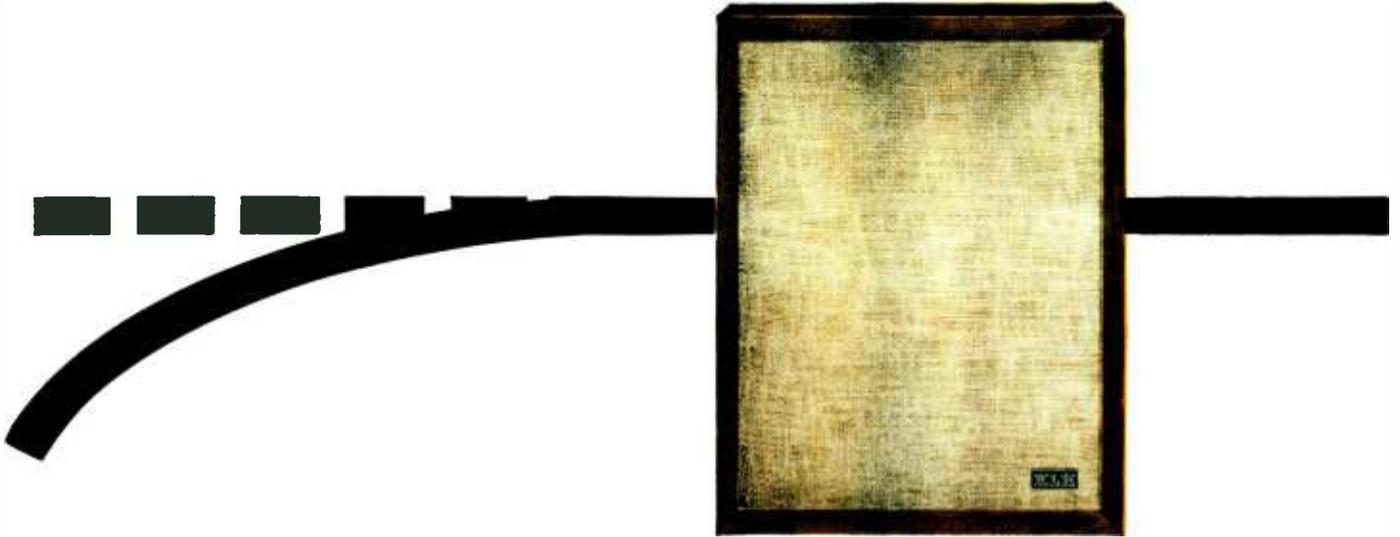
Tangible Labors. "Well," he said, "we're a catalytic agent. Since we have to get along on dues from our members, which are not always paid, and on a relatively small sum UNESCO gives us, we do not have the money to do much ourselves. So we get other people, who do have money, to do things we think ought to be done. The exchange of contemporary music by radio stations is a good example. We organize international festivals, conferences, congresses, and seminars, and report on them in our bulletin, *The World of Music*. Our next big congress, to be held in Hamburg next year from June 16 to June 24, will concentrate on music theatre, and while the sessions are going on the Hamburg Opera will stage a festival of works by Berg, Britten, Dallapiccola, Henze, Prokofiev, and Stravinsky, among others. We also, as you probably have noticed, make suggestions for recordings by commercial companies and then help with publicity and allow the use of the UNESCO stamp on the product."

Discs brought out under the auspices of the IMC (many of them reviewed in *HIGH FIDELITY*) include works by Dutilleux, Petrassi, Boulez, Nono, Stockhausen, and Webern, issued by Véga; the "Musica Nova" series of Deutsche Grammophon; the "Storia della Musica Italiana" issued by RCA Italiana; and the "Contemporary Spanish Music" and Spanish folk music series brought out by Hispavox.

Now under way is a monumental UNESCO musical anthology of the Orient, which is being edited by the IMC under the direction of Alain Daniélou, a French specialist who lived in the Far East for twenty-four years. It is being issued by Bärenreiter-Musica-pho (stateside address: Musurgia Records, 309 West 104th St., New York, N.Y. 10025). The albums devoted to the music of Laos, Cambodia, Afghanistan, Iran, and India have already appeared; those covering Tunisia and Japan are scheduled for release early next year.

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In the Model Fourteen, part of the answer is a small speaker with a very powerful magnet and long excursion. This provides two great advantages — the ability to move large volumes of air, and the precise control over cone movement necessary for freedom from distortion. It also provides a problem, however, since the damping effect of the heavy magnet increases at the lower frequencies. This reduces the bass output of the speaker.

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multi-speaker system, of a revolutionary technique which we call *frequency contouring*. This technique was pioneered by KLH in the now famous Model Eight FM Receiving System and Model Eleven Portable Stereophonic Phonograph — each generally conceded to be the finest example of its class yet produced. Incorporated in the Model Fourteen is a passive electronic network which reshapes the power output of any conventional amplifier to match exactly the low frequency power requirements of the speakers, so that their response curve remains flat far below its normal roll-off point.

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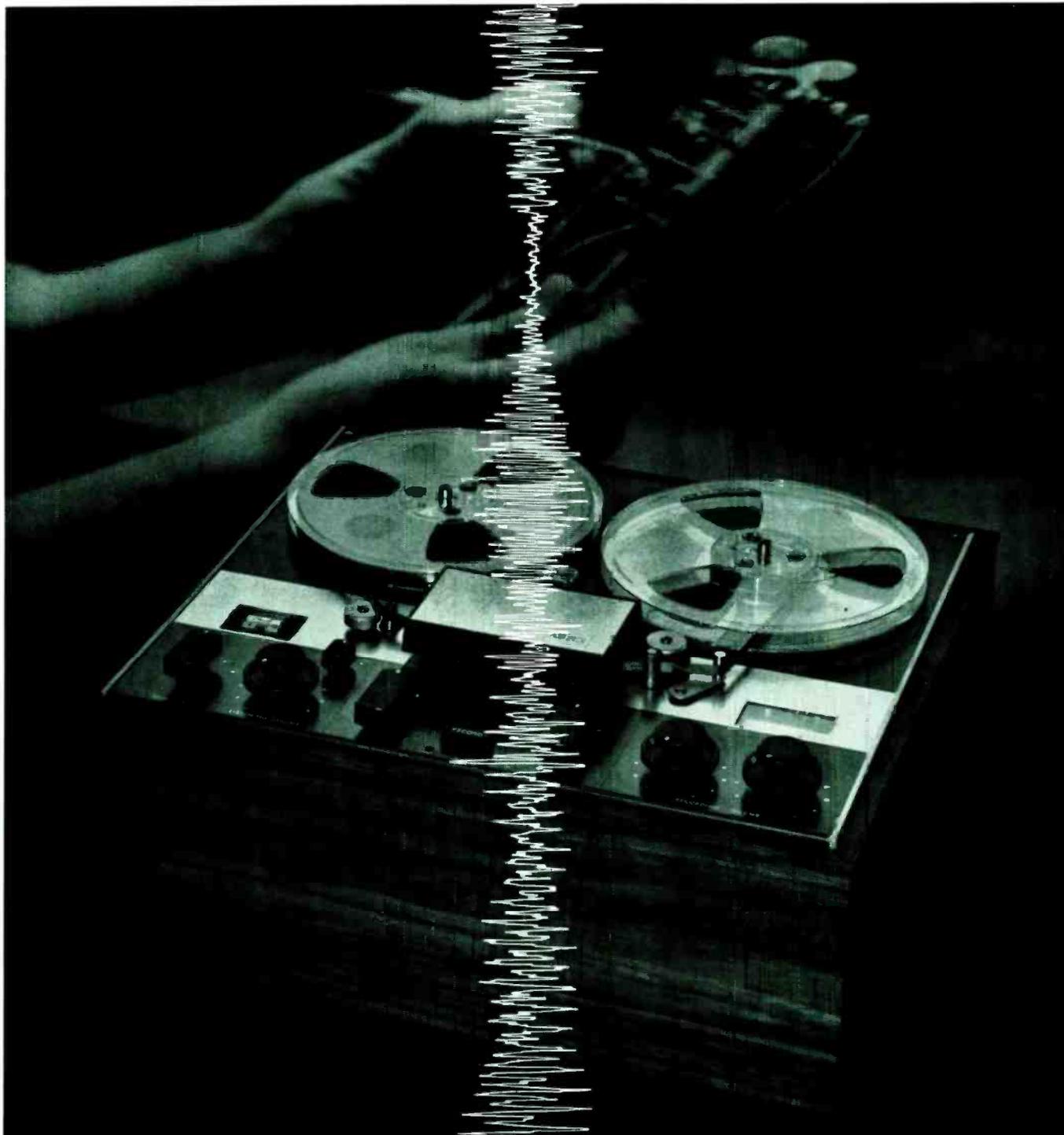
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 Ampex Fine Line F-44.



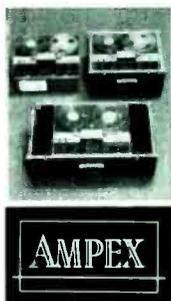
CIRCLE 9 ON READER-SERVICE CARD



What new recorder is virtually custom-built?

AMPEX F-44

The F-44 is a brand new 4-track stereo recorder from Ampex. It's Ampex through and through. And there's this, too: at every stage of manufacture Ampex tunes, adjusts and aligns each F-44 to obtain its maximum performance — far beyond minimum specifications. Thus, no two F-44s are quite alike. Each is virtually a custom-built recorder. Each performs to the utmost of its capabilities. And each gives you the best possible sounds today — and for many years to come. As an F-44 owner, you'll receive from Ampex a record of the individual performance specifications of your own F-44. This record shows the frequency



CIRCLE 9 ON READER-SERVICE CARD

response curve, the signal-to-noise ratio, the flutter and wow, and the crosstalk rejection measurement. And it is signed by the Ampex engineers who tuned and adjusted your recorder. The new Ampex Fine Line F-44 also features a new special design hysteresis motor for smooth, quiet, accurate operation; an easy-to-read point-to-point record level meter for each channel; multiple sound-on-sound capability; new simplified controls; and the Ampex one year warranty. See and hear the new F-44 at your local Ampex dealer (listed opposite). Brochure? Write: Ampex Corporation, Redwood City, Calif. Worldwide sales and service.



Now there are two Troubadors

The New Empire 498 — No Larger Than A Record Changer . . . Every Inch A Troubador. The model 498 is tailor-made for console or equipment cabinets. Record playback in console cabinets has special problems. Acoustic feedback, for one. Because of the close proximity of turntable to speaker, stereo equipment often "talks back." Not too long ago, Audio Magazine tested the Empire Troubador . . . they reported: "We tried to induce acoustic feedback by placing the turntable on top of our large speaker system and turning up the gain—WE WERE UNSUCCESSFUL." Other factors important to cabinet owners are stability and level requirements. Many turntables call for a perfectly level surface, and the jars and jolts of heavy footsteps or accidental bumps can jump some arms even in the most stable of cabinets. Stability under virtually any conceivable situation is assured by Empire's sensational "Dyna-Mount" (vibration-absorbing multiple-floating suspension system). As for levelness . . . the New 498 Troubador with more perfect balance, tracks and plays even while turning upside

down. (Dimensions: 15 $\frac{7}{8}$ " wide x 13 $\frac{1}{4}$ " deep . . . height required above mounting board 2 $\frac{3}{4}$ "; depth required below turntable base plate 3 $\frac{1}{2}$ ").

The Famous Empire 398. Outstanding! Too perfectly engineered for even a whisper of distortion . . . too handsomely finished to hide behind cabinet doors. The response of the country's hi fi magazines to the Empire Troubador says it as well as we could. High Fidelity, for example, reports: "The 'Troubador' represents a precision-engineered product of the highest quality . . . wow, flutter and rumble completely inaudible . . . first-rate audio components: hum field completely negligible . . . speed accuracy very good . . . maximum tracking error of the arm was judged to be negligibly small . . . very low needle talk, minimum hum pickup . . . clean response . . . one of the finest, handsomest record players available."

TROUBADOR

TABLE OF CONTENTS

Empire 3-speed "silent" turntable . . . Empire 980 dynamically balanced playback arm with the sensational Dyna-Lift* . . . and the new Empire 880DP mono stereo cartridge featuring the virtually indestructible Dyna-Life* stylus . . . Complete with handsome walnut base. 498 — \$170
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For a demonstration: see local HI FI dealer / For complete literature write Empire Scientific Corp., Dept. H., Garden City, N.Y.



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CIRCLE 41 ON READER-SERVICE CARD

HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

Stereo in the Windy City. If one accepts the "megalopolis theory" of cities and allows that Chicago includes the southwestern corner of Michigan (specifically, Buchanan and St. Joseph, which are related to the city proper by super highways), then the "hog butcher of the world" can be said to have become "components supplier for the world" as well. For if the specific products made by such companies as Electro-Voice, Heath, Jensen, Knight, Sherwood, and Shure are not enough, virtually anything made by anyone else can be ordered from that giant of audio retailers, Allied Radio.

On a recent tour of the area we made, we found that sheer quantity and variety were not its only distinguishing features. It is, in fact, a breeding ground of new ideas in sound reproduction and in methods for manufacturing components. At Electro-Voice, for instance, production techniques vary from the fabrication of speaker frames (they originate as molten metal in huge vats) to the delicate etching of the circuit boards that comprise the dividing networks in speaker systems. E-V vice-president Lawrence LeKashman pointed out to us that a "revolution in the speaker industry has taken place—not in the basic techniques for producing sound but in the process of making speakers. We have literally taught ourselves how to produce a speaker that is better today, but costs no more, than a speaker made five years ago. This may not be the dramatic 'break-through' some talk about, but it is meaningful progress." Among E-V's new systems is a revised version of the Patrician, both in kit and factory-built form, as well as a new "medium-size" system (the Model 6) that employs an 18-inch woofer. In cartridges, E-V engineers expect eventually to perfect a ceramic type that will have the advantages of the best magnetics, such as very high compliance and extended response beyond 12 kc, as well as the high output of the ceramic, say about 5 volts. Meanwhile, the E-V people are preening themselves on the firm's newest electronic organ. Unlike previous instruments, this does not employ signal generators to produce its tones. Instead, it scans and amplifies the etched waveforms that have been pre-recorded from various pipe organs. The new instrument is thus a "composite" of sonic segments gleaned from choice organs throughout the country.

If the E-V plant is one of high fidelity's largest, Heath's is one of the most modern, the architectural pride of St. Joseph, blending with the contemporary homes and Frank Lloyd Wright-inspired motels that overlook this part of the Lake Michigan shoreline. Aside from their preoccupation with designing audio products in kit form, Heath engineers

are immersed in transistor technology. Spokesman Earl Broihier showed us prototypes of a new solid-state tuner and amplifier while an engineer told us that "we can hear the difference between solid-state equipment and equivalent-rated tube equipment, but proving it in terms of test numbers will take some doing. The industry may have to develop new tests for transistorized components."

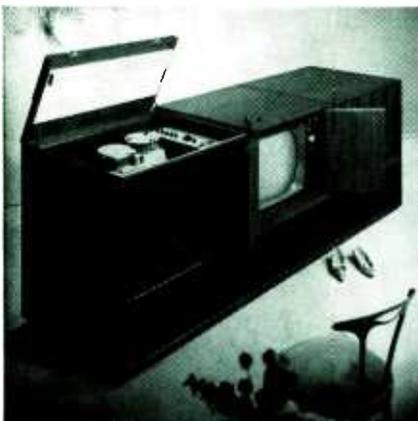
Interest in solid-state is evident too at Sherwood, where vice-president Edward Miller voiced his conviction that transistors make it feasible to design integrated amplifiers of higher power, cleaner response, and less heat production than existing tube designs. During our visit to the Chicago plant, Mr. Miller showed us a speaker system in the making. Built around five drivers, the forthcoming Sherwood "Tanglewood" will be larger than a compact—closer to the "medium size" system that seems to be coming up in the lines from several manufacturers (Wharfedale, Fisher, and Electro-Voice, for instance). Because of its bass output, Mr. Miller refers affectionately to this newest Sherwood speaker as "our earthquake machine."

A room that might resist earthquakes, aside from its audio uses, is the anechoic chamber at Shure Brothers in Evanston, Illinois. Actually, this is a room within a room—the inner chamber being shock-mounted and isolated from the outer shell so that it actually "gives" a little if you push against it. Another novel room at Shure is one in which no two walls are of equal dimensions or are parallel. These rooms, as you might suppose, are for testing microphones, and were used in the development of the "noise-canceling" microphone which picks up only the speaker's voice. Oddly enough, when it was tried at a baseball game, many listeners objected to this microphone—they missed the background noise that it so effectively negated.

At Allied Radio we learned that the

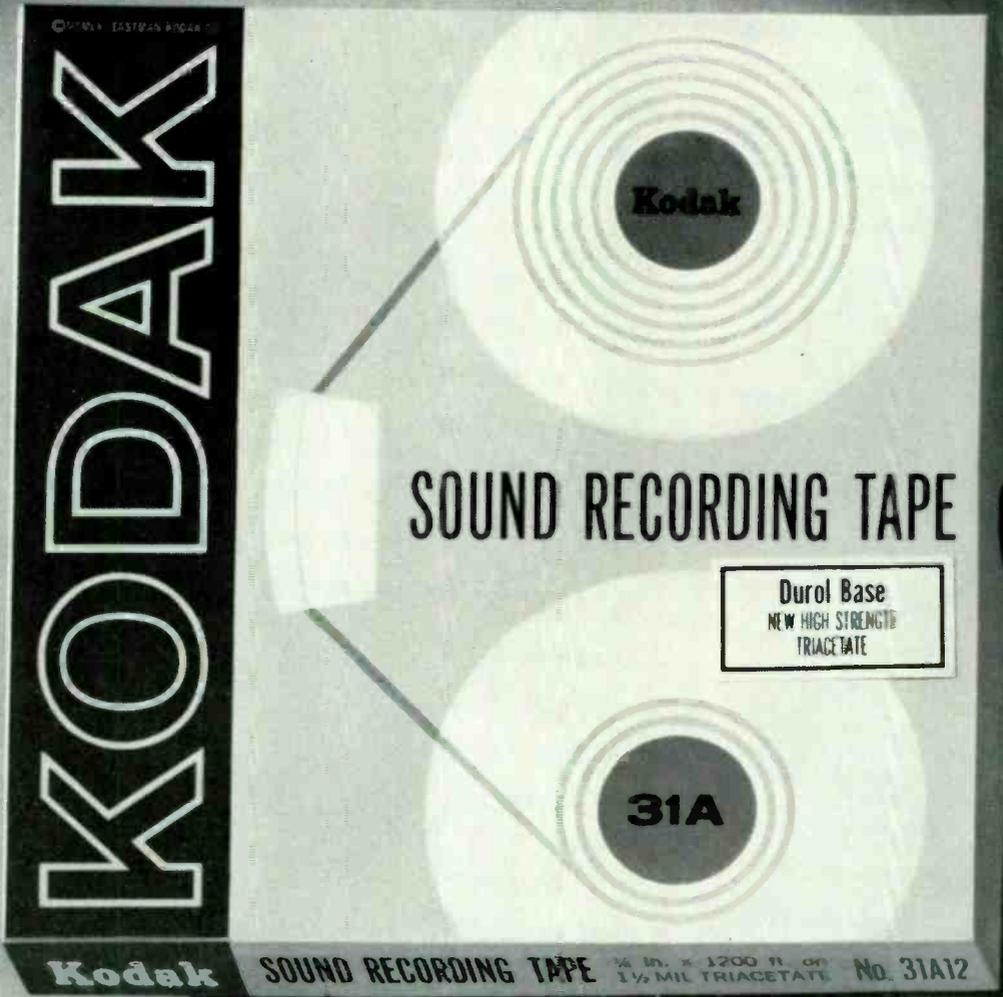
catalogue has grown to the point where it no longer is feasible to issue it in a single volume: there are now two—one concentrating on consumer equipment, one on professional and industrial equipment. Jules Rubin explained this as he led us on a tour of Allied Radio's vast stock rooms, with their long conveyor belts carrying colored baskets filled with electronic merchandise. The color of the basket triggers a gate along the conveyor route and channels the order to its proper destination according to whether it is a mail-order or over-the-counter sale. Besides this retail operation, Allied, of course, has its own Knight-Kit line which is designed and engineered in its own modern plant several miles away. There is, we discovered, a very real distinction between the Knight-Kit and the Knight lines. Knight-Kits comprise an original, proprietary line. Knight equipment has no relation to Knight-Kits; rather, it is equipment made by other manufacturers for sale under the Allied Knight label. What then are wired versions of Knight-Kits called? That's simple: there are none. However, in true Knight(ly) fashion, taking things in stride, a spokesman told us that if ever there were, they could be called Knight-Kits-wired.

Signature V. The legend that nothing is too big or expensive for Texans is given new support by the Ampex Signature V, an audio-video console on display for Christmas shoppers at Nieman-Marcus of Dallas. Nine feet long, and priced at a cool \$30,000, the Signature V is without doubt the most elaborate and versatile conglomeration of "home entertainment" equipment ever assembled. It contains, to begin with, a home version of Ampex's video tape recorder which can be used to record programs off the air from the Signature V's color TV set (the recordings will be black and white, regardless of the program). Also included is a vidicon camera for making one's own live video programs. Aside from these appurtenances, the console offers—for old-fashioned audio—the new Ampex F-4452 stereo tape recorder, an AM/FM stereo tuner, stereo record player, twin-channel control amplifiers, and stereo speaker systems. In addition to the equipment and the handsomely styled cabinet (walnut with black vinyl detail), there are some choice refinements. For instance, a timer can be preset to allow the TV recorder to tape a program while you are out. Too, inasmuch as two TV tuners are supplied, the recorder can be used for taping one TV program while another is being viewed on the screen. A remote control permits not only the sound, but the lighting in your own room, to be ad-



Ampex's audio-video console.

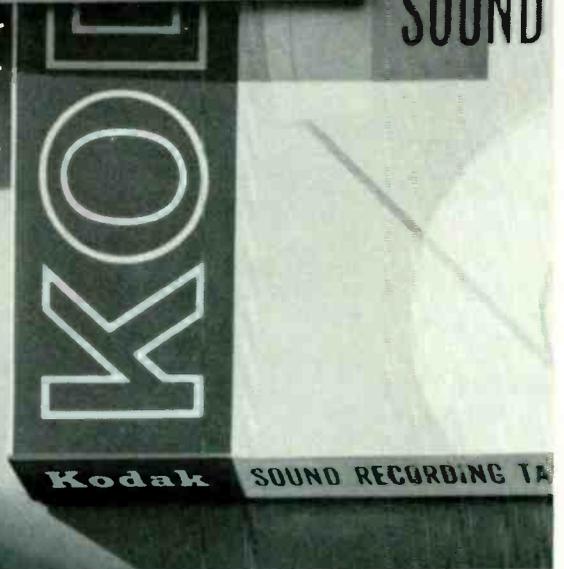
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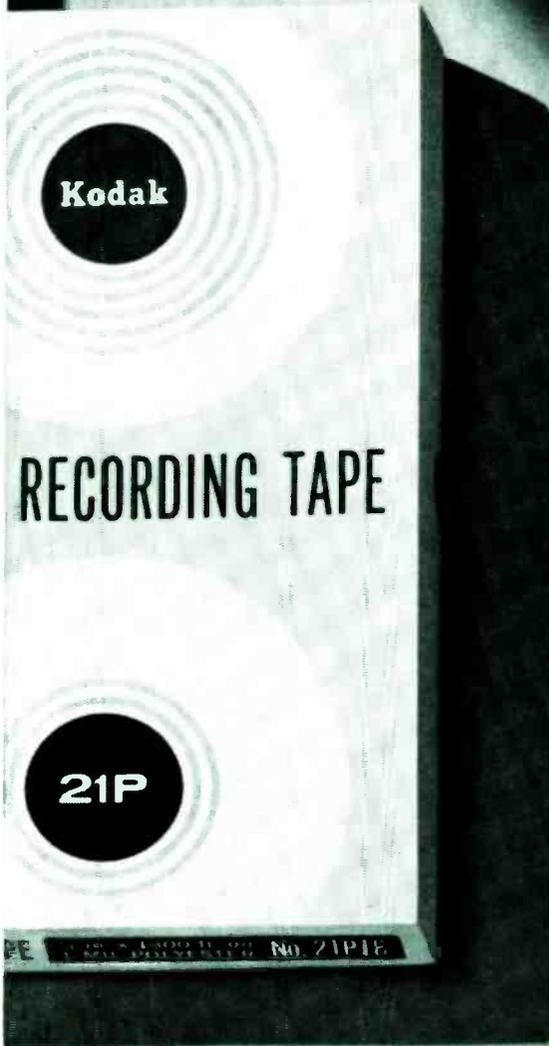
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SOUND



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both with high-performance oxide layer that provides brilliant sound quality

With its new bases and oxide layer KODAK Sound Recording Tape now becomes an all-new standard of tape quality:

Two new bases. New DUROL Base for Kodak tape is a new triacetate that is 40% stronger, yet breaks clean in case of accident. It permits splicing a break without loss of recorded sound. Kodak tape on 1½-mil DUROL Base can be your standard of tape excellence. For 50% longer play choose the 1-mil thickness. To double the recording time, get KODAK Sound Recording Tape on ½-mil Polyester Base.

New oxide layer. Kodak emulsion scientists have found a better way to disperse the recording oxide in a new, tougher resin binder. Result: a smoother oxide surface which reduces residual noise and recording head wear, increases high-frequency response.

KODAK Thread-Easy Reel. Simply pull tape through the slot—it's loaded! Timesaving splicing jigs and index scales are on both sides of reel. Try all-new KODAK Sound Recording Tape soon. At your Kodak dealer's now!

Exclusive Backprinting. All Kodak tapes are printed on the base side with our company name and manufacturing control number as your assurance of quality and uniformity.



Remember: You get each 7-inch roll of Kodak tape on the popular KODAK Thread-Easy Reel.

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TRADEMARK

Gina Bachauer

For difficult works a man-sized technique,
for people a special warmth.



Harold Lawrence

GINA Bachauer is a woman whose warmth seems to radiate to the very corners of a room she occupies. It is entirely characteristic of her, for example, that at the close of a particularly grueling three-hour recording session, having dealt with the cataclysmic difficulties of Stravinsky's *Pétrouchka* Suite in a manner that left observers breathless, she should walk into the control room, fling her arms around the recording director and the engineer, kiss them both, and say "You have been so wonderful and so patient!"

The real wonder of the morning, of course, had been Mme. Bachauer's brilliance, humor, and sheer endurance in taping this work—so thick with notes that some passages are written on four staves, and so challenging to the performer that Stravinsky once remarked he would be happy if someone could play it with only three thousand mistakes (he always expected eight thousand, he's said to have added). Mme. Bachauer, presumably, would be the last to gainsay this evaluation. At one point during the recording session (for Mercury) director Harold Lawrence was heard to comment admiringly, "Gina, you are marvelous!" "I am *dead*," said she, cheerfully. "Let us get on with this catastrophe."

"Do you know why it is so difficult?" the pianist mused later, as the final tapes were being packed away. "Two things. First, there is so much written where the right hand is high—very high up, and the left hand is low in the bass. It is hard for a woman, without the broadness across the shoulders, to open up that much and to have enough physical power. And second, Stravinsky writes such big chords—elevenths and twelfths, with notes in the middle. And you not only must *play* those notes; he wants them to sing! It is especially difficult in recording because you have to concentrate so hard. You must have two or three complete takes. In concert you play the whole thing through—and if a few notes are missed, no one minds. But a record will be played many times."

It is appropriate that Mme. Bachauer, who has come to have a rather special reputation for her command of the man-sized works in the piano literature, should be the first woman to record the Stravinsky. Yet the circumstance of sex has

very little to do, essentially, with the quality of her music making. More pertinent is her artistic inheritance. Her terms of study in Paris with Rachmaninoff (four years) and Cortot (three) unquestionably account for many of the remarkable aspects of her pianism, as does her early training in her native Greece. Mme. Bachauer lays strong emphasis on the benefits gained from her first teacher at the Athens Conservatory, Woldemar Freeman. He was a pupil of Busoni and himself a strong adherent of the German school, stressing technique and a thorough grounding in the German classics. "He taught me Bach. When I wanted to study the French composers, he was wise enough to know that he could not give me enough, and he sent me to Cortot.

"Cortot was a great musician, but first and foremost he was a poet. At a lesson he talked more than he played. He would give you the most marvelous picture of what the piece was about and what was in the composer's mind when he wrote it. And, of course, this was a man who had been with Ravel and with Debussy. I studied these composers with him, and also Chopin and Schumann. I think his Schumann was the most beautiful I have ever heard in my life.

"Now Rachmaninoff was quite different. He was not a teacher and did not like to teach. I studied the concertos with him—the Beethoven and Brahms. You would come in to a lesson with your concerto prepared and he would sit at the other piano and play with you. He would suggest a certain way to play. Then the next time he had a completely new idea, and the third time another new idea. But that was the wonderful thing—that this music was so fresh to him each time. And that was why after a concert, when most artists go to their hotel to rest or get a bite to eat, Rachmaninoff went back and played over the whole program. This, after *every* performance."

AFTER STUDY with the two masters in Paris, Mme. Bachauer set forth to establish a career just before the outbreak of World War II. She found herself stranded in Cairo in 1939, and for the ensuing five years she gave recitals for Allied troops throughout the Middle

East. Of the war and the period that followed, Mme. Bachauer speaks quietly and with a calm so deep-rooted that one senses all the more strongly the degree to which she suffered. All her immediate family were killed during the occupation of Greece, and all property and possessions destroyed. In the meantime she had married, and shortly after the war, while on a trip to England, she received word that her husband had died very suddenly. "I was in a strange country where I could not even speak the language, and I had no money and no friends. But I did not want help—this was something I wanted to do with my own hands." In 1948, she made her English debut with the London Philharmonic under Alec Sherman, playing the Grieg Concerto. No one but Sherman and the musicians had had a hint in advance of the caliber of the unknown Greek pianist, but at the close of the performance the audience rose to a standing ovation. Eventually, too, conductor Sherman and his soloist were married.

The longer one talks with Mme. Bachauer, the more conscious one becomes of a very human personality. "It is very hard for a woman to have the stamina for traveling and to carry on the struggle to be a concert performer. It is hard to be alone in a hotel room after a concert, and it is hard to make the decision not to have children." But the difficulties of her calling have not frayed in the slightest the delightful, rather self-deprecating humor typical of the stories this unpretentious celebrity tells on herself: "Nobody takes me seriously. When I try to act a little bit prima donna-ish, everybody just laughs. I remember once when I was in London recording the Bach Two-Piano Concerto and everything went wrong. First, I gave up my good piano to my partner, and then when I was ready to play, the machines broke down. I said to myself, 'Gina! Now is the time to be the prima donna!' So next morning I came in [Mme. Bachauer pulled herself up royally to demonstrate the grandeur of her entrance] and demanded, 'Where is my piano! I refuse to play on any piano but the one I have ordered!' And the recording director rushed out of the control room and said, 'But darling, what is the matter? You must be sick.' That was the end of it."

SHIRLEY FLEMING

audiotape

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on*

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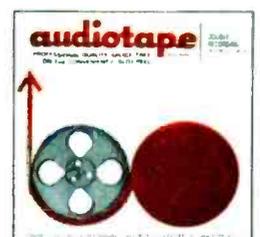
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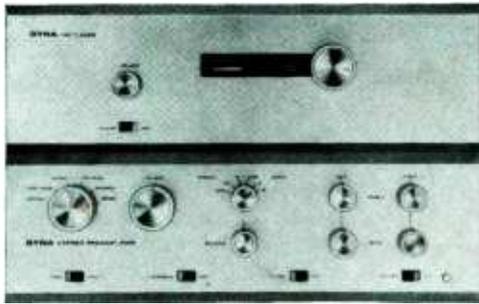
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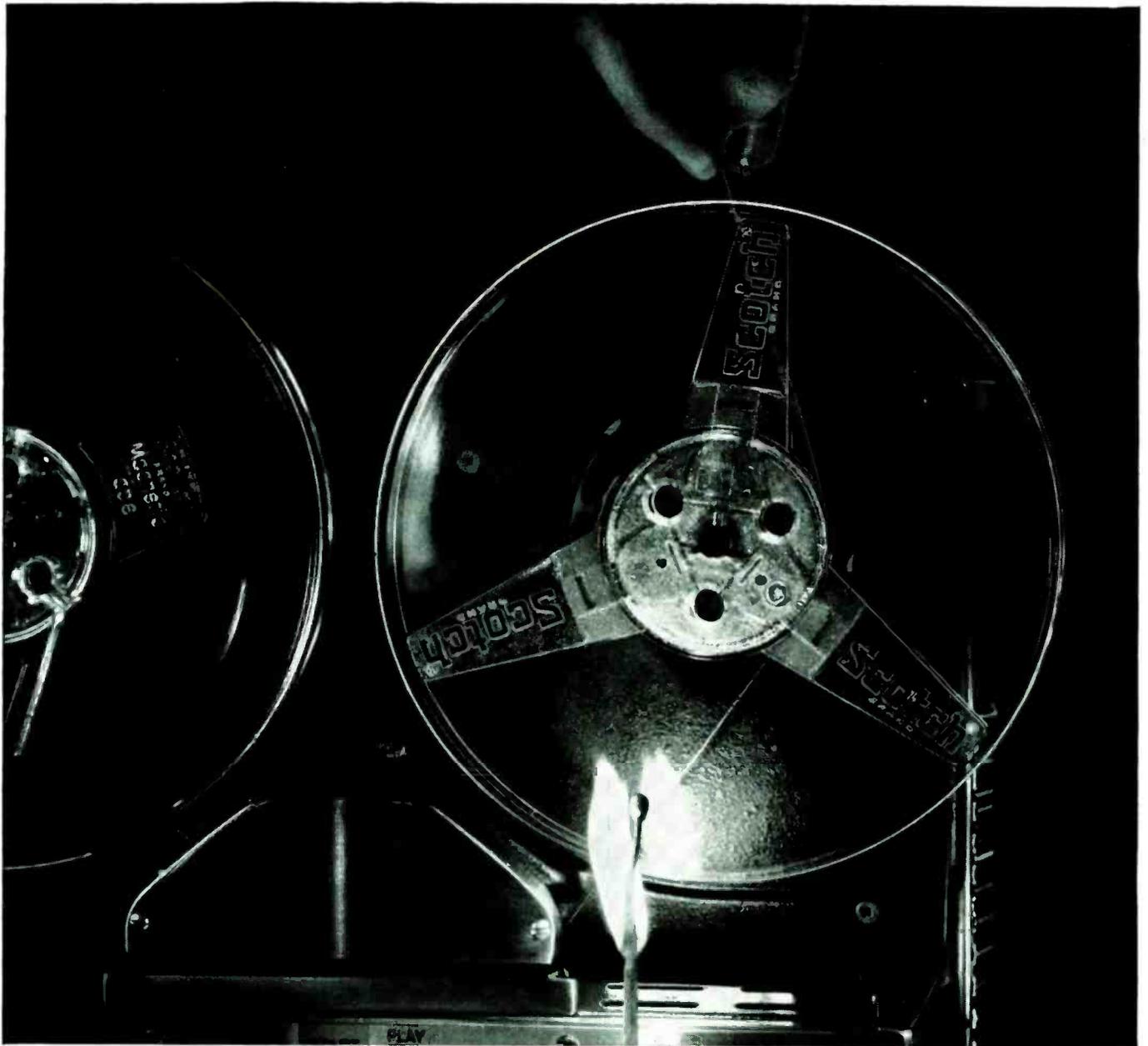
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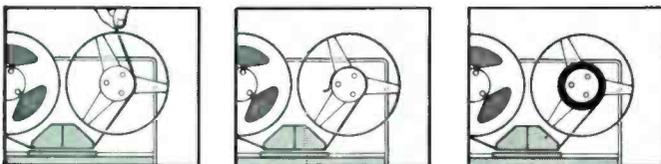
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The Fallaciousness of Formulas

EXERCISING his critical prerogatives, a reader rather challenged us recently with a blunt proposal. "Why not," he wrote us, "classify high fidelity equipment the way a decathlon athlete is scored? Decide on ten most critical features for a given component, attach a numerical weight to each, and add up the scores for various models." If amplifier A gets eighty-eight points out of a possible hundred while B gets eighty-seven, then A is automatically declared The Winner.

The suggestion has the attraction of neatness and simplicity. And while we don't really see much analogy between evaluating audio equipment and judging an athletic contest, we have to admit that audio terminology sometimes smacks more of the stadium than of the concert hall—viz: the amplifier covered the range smoothly; this pickup is very good at tracking; our tape recorder is relay-operated; the speaker cleared the sonic hurdles with ease; and so on. But however limited the resources of language, however scientifically inexact, however susceptible to the writer's (perhaps unconscious) motivations and the reader's (perhaps unrecognized) preconceptions, we prefer verbal description to mathematical formulas.

While figures may not lie, what they reveal is often so little as to be meaningless—and it is this that our Olympics-minded friend above seems to have forgotten. In the equipment reports published in this journal we refuse to "score" equipment on a comparative basis because we believe that such ratings raise more questions than they answer. Are there, for example, "ten most critical features" for each component? Why not six or eighteen? Is a rumble filter a critical feature (to a man who owns tape equipment exclusively) or a tape monitor switch (to the man who does not own a tape recorder)? And if so, how many points should these features be assigned? And what about performance factors?

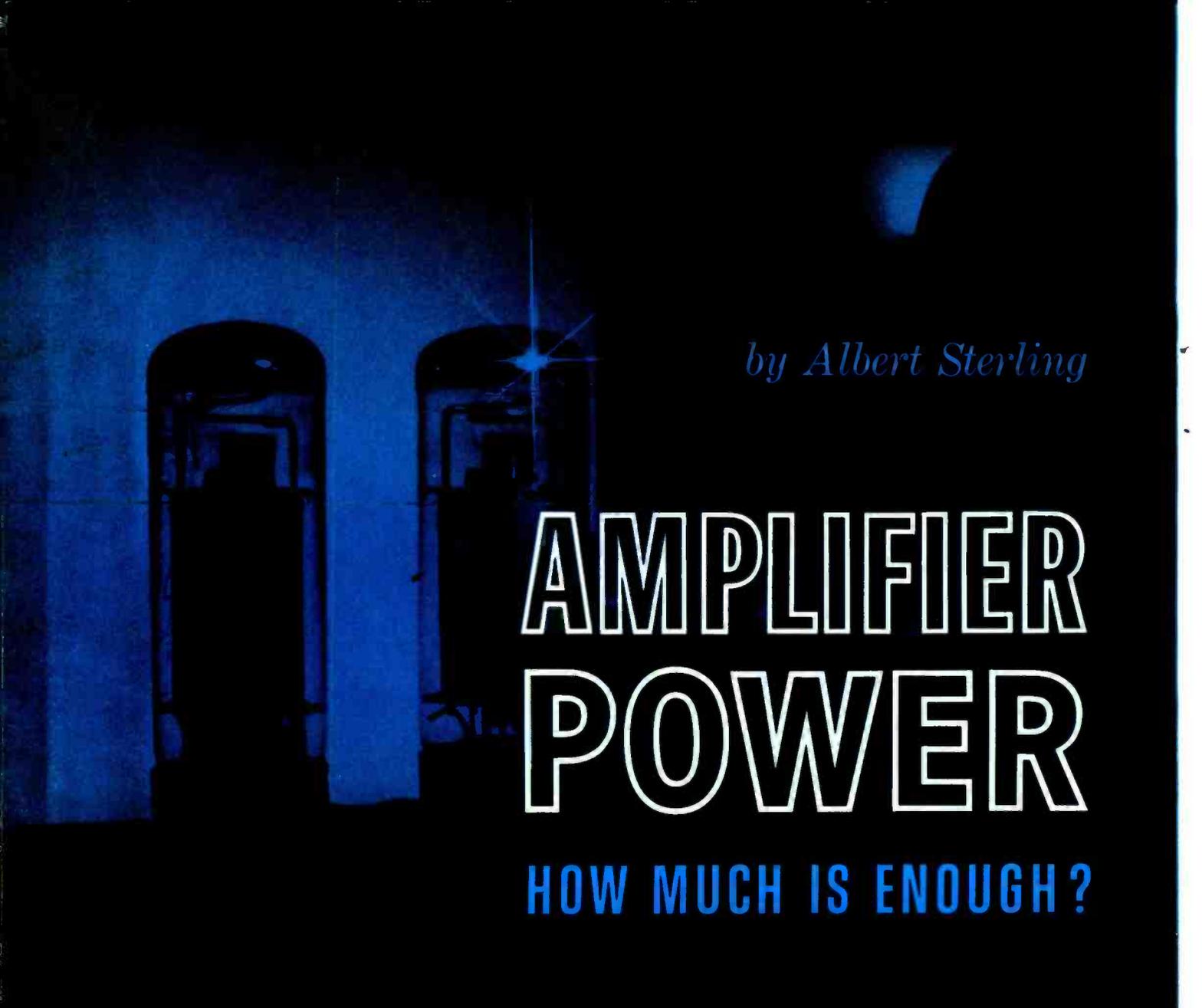
What is low distortion worth—forty per cent of the total, or sixty? And how does one compare the amplifier deliberately designed with frequency cut-offs to the amplifier designed for wider response? Finally, when all the scoring is done, of what real significance would it be to learn that amplifier A made a mark of eighty-eight, and amplifier B a grade of eighty-seven?

In our opinion a method of reporting that considers each piece of equipment in its own terms and with a recognition of the variables governing its use—as individual listening tastes, power requirements, acoustic environment, etc.—is intellectually more valid and morally more honest than one that attempts categorical appraisals. The assembling of a home music system is a very personal matter. We here abjure the arrogance of prescription by formula; rather, we will describe, we will explain, we will suggest. . . .

Our method may be imperfect, but we call upon our readers to "piece out our imperfections with your thoughts." Our readers, we know, are eminently thinking persons, and to them we are grateful for pointing out our deficiencies and our ineptitudes. Of late we have given considerable thought, for instance, to the comment that the "numbers" cited in a test report are hard to interpret in listening terms, and, further, that often the inclusion of numerical data in the body of a report impedes the nontechnical reader's progress. To obviate these difficulties, we are now casting our reports in a new form. By abstracting the bulk of purely quantitative data from the more generalized text of the report, and by distinguishing clearly between the two sections, we expect to make ourselves readily intelligible to both the technical and the nontechnical reader. We hope thus to address the results of conscientious equipment reporting to the ever more discerning audience for high quality music reproduction.

AS high fidelity SEES IT





by Albert Sterling

AMPLIFIER POWER

HOW MUCH IS ENOUGH?

DO YOU AUTOMATICALLY achieve more fidelity when you buy a 70-watt amplifier than when you purchase a 10-watt model? Some experts insist that more watts mean more of everything: better frequency response, crisper bass, better transients, and the like. But an opposing view holds that unless you have an enormous room, 10 watts is ample power for almost any system, and points out further that only a hundredth of one watt can produce fairly loud sound. Adding to the complexity is the array of terms—"music power," "continuous power," "sine-wave power," "peak power," "power bandwidth"—used to denote amplifier wattage.

Watts specify the power capacity of an amplifier, or the rate at which the amplifier can deliver energy for its job—which is driving a loudspeaker. The force that does the work of an amplifier is, of course, electrical, the same force that lights an

electric bulb or turns an electric motor. But the wattage rating of an electric bulb has nothing to do with the number of watts needed in an amplifier. We have to examine the end product or the "load" being driven—in the case of the amplifier, a loudspeaker for reproducing music—to find out what our requirements are.

How, then, is amplifier power related to the music we hear from the loudspeaker? The electrical power coming out of the amplifier is converted into acoustic power, or sound—vibrations of the air in the room. The acoustic power (sound) flows into the room somewhat as water flows into a container. The listener's ear senses the intensity of the sound at a given point in the room: this intensity corresponds in a very rough way to the level of the water in the container. If at any instant the electrical power from the amplifier is strong, then acoustic

power flows into the room at a high rate, the sound intensity at any point in the room is high, and our ears report to the brain a loud sound. Conversely, low power output from the amplifier is perceived as a soft sound.

But just as it takes more water to fill to a certain level a large container than a small one, it takes more acoustic power, and thus more amplifier power, to produce the same sound intensity in a big room as in a small one. Moreover, more power is required to produce a given sound intensity in a room with a lot of sound-absorbing surface—thick rugs, lots of upholstered furniture, heavy drapes—than in a room of the same size with mostly hard, bare surfaces which keep bouncing the sound back into the room. Finally, we have to consider the fact that loudspeakers themselves differ in the amount of acoustic power they turn out for each electrical watt fed to them. The *efficiency* of a speaker measures the relationship between electrical and acoustic watts: for instance, 5% efficiency (a high efficiency, by the way, for high fidelity speakers) means that to get one acoustic watt out of the speaker we must feed 20 electrical watts into it.

An adequate amount of amplifier power is thus whatever is capable of producing the loudest music a listener will ever care to hear in his living room, taking into consideration the size of that room and its sound-absorbing capacity, and the efficiency of his loudspeaker. We are not here considering such factors as frequency response and distortion inasmuch as, strictly speaking, they are not related to power as such (although from a practical design standpoint many engineers agree that it is easier to achieve good response characteristics by designing for high power).

Probably most readers will agree that a full orchestra playing *fortissimo*, as heard from the first few rows in a concert hall, produces about the loudest musical sound that they hear with full enjoyment. The scale commonly used to specify the intensity of sound is a decibel (db) scale, and the number of decibels indicates how far the sound is above the softest sound that a person with normal hearing can perceive. This average softest-heard sound is designated 0 db; the other end of the decibel scale, the loudest sound which the human ear can endure, is around 140 db (a jet motor from a few hundred feet, for instance).

Measurements have shown that a full orchestra, playing *fortissimo*, often produces short bursts of music that go to 100 db, with perhaps occasional very short bursts that go to 110 db. We must, of course, relate these *intensity* figures to *power*—remember that intensity is roughly similar to the *level* of the water in a container, and power like the total *quantity* of the water—and in doing so we come to a very significant fact. A change of intensity of 1 db is about the smallest the ear can detect; a change of 3 db sounds like about one “step” of loudness; a change of 10 db is still only a moderate change in loudness.

But the changes in power needed to make these changes in intensity are comparatively enormous. For a 3-db increase in intensity it is necessary to double the power, from 10 to 20 watts, say; for a 10-db increase ten times the power is needed. In other words, to increase loudness slightly, power must skyrocket. An amplifier putting out 70 watts is capable of louder sound than one putting out 10 watts, but the sound will not be seven times louder. The difference is much more moderate than that. Thus, as far as loudness is concerned, a 10-watt amplifier is not a pygmy compared to a 70-watt size. Actually, nothing above 3 watts should be called “low power.” Conversely, a 40-watt amplifier should not be thought of as “twice as powerful” as a 20-watt amplifier but, rather, as capable of delivering 3 db more of peak sound intensities.

WE NOTED ABOVE that the intensity of a full orchestra, playing *fortissimo* and heard close up, reached short crests of about 100 to 110 db. Should we, then, simply take 100 db as the top loudness we want in the living room?

We have here an issue susceptible to considerable misunderstanding. It is sometimes said that music must be much softer in the home than in the concert hall because the average listener could not tolerate the sound of a full orchestra in his living room. The two parts of this statement are not logically related. Remember that the perception of loudness depends on the intensity of sound at a single point—at the listener’s ear. Since it is at least reasonable to assume that if a listener likes a certain intensity in a concert hall, he will like the same in his home, we simply cannot say categorically that music should be softer at home than in the concert hall. We *can* say, however, that the listener could not tolerate a full orchestra in his living room, the reason being that music played at the same level would *sound many times louder in the living room than in the concert hall*. With an orchestra pouring its full output of acoustic power into a small room, the sound intensity at various points in the room would be far, far higher than it would be in an auditorium.

Should we then aim for concert hall sound intensity in the living room? As far as I know, there has been no large-scale investigation to determine whether or not people really want concert hall intensity at home. There have been some scattered experiments, based on monophonic reproduction, to indicate a preference for considerably lower sound levels, but these same experiments showed a wide range in individual preferences, people with musical experience liking their music louder than did untrained listeners. Professional audio people tentatively attribute the preference for lower levels at home to some distorting or limiting effect of the reproduction process, probably monophonic reproduction itself. Recent experiments tend to confirm this theory. My own limited researches suggest that experienced

AMPLIFIER POWER

listeners prefer their music louder when it is reproduced in good stereo than when it is heard in single-channel reproduction.

Suppose we assume, then, that if you have a stereo system of very low distortion you will, from time to time, want to hear full orchestral music with short bursts that reach an intensity of 100 db. Although normally you will operate your system at a much lower level—chamber music or solo instruments would be grotesque at such levels—the amplifier must be capable of carrying the heaviest load which may ever be put on it. Let us assume further that the system will be played in a moderately large room—say 3,000 cubic feet (24' x 15' x 8'4")—of average sound-absorbing properties. In such a room, a sound intensity of 100 db is produced when the speaker pours out about 0.45 acoustic watt.

Next we must consider the loudspeaker with which the amplifier is to be used, particularly in terms of the speaker's efficiency. While exact efficiency figures are hard to come by for many speakers, it is helpful to bear in mind that an efficiency of 5 to 6% is regarded as "high." Compact speakers of the acoustic suspension variety are usually no more than 1 to 3% efficient. A typical compact system will have an efficiency of, say, 1.5%. For such a speaker to waft 0.45 acoustic watts into the air of the room, it must be driven by 30 watts from the amplifier. (For the same speaker to produce the 4.5 acoustic watts needed for 110-db sound intensities, it would need 300 electrical watts! Luckily, for reasons that will be clear as we go on, we can eliminate the 110-db bursts from our calculations.)

It might be well to emphasize here how large a change in power requirements is made by a comparatively small change in listening habits or room acoustics. If one were content with a maximum loudness of 90 db—which would seem to the ear not drastically lower than 100 db—the maximum amplifier power requirement would drop from 30 to 3 watts! On the other hand, double the size of the room, and the power need would go up, very roughly, to double, or 60 watts. Again, an increase in the amount of sound-absorbing material used in the room—replacement of small rugs by thick wall-to-wall carpeting, more and heavier drapes—might demand 80 or 90 watts for a desired 100 db. Conversely, increase the speaker efficiency to 3%,

and 15 amplifier watts would be sufficient for 100 db.

Differences in listening situations, loudspeakers used, and possibly sheer habit may well account for the fact that a 10- or 15-watt amplifier is considered a high-power type in England, whereas "high power" in the United States generally implies 40 or more. The actual amplifier wattage is the same on both sides of the Atlantic: what differs is the way in which it is converted to sound—generally, speakers are more efficient and rooms smaller abroad, which would explain the British leaning towards what we might call low- or medium-powered amplifiers. This trend, however, is slowly changing, and higher-powered amplifiers are beginning to gain wider favor abroad. Americans may also have more of a psychological bias towards high power for its own sake: over the years there has been in this country a "watts race" in amplifiers paralleling in many respects the "horsepower race" in automobiles.

SUPPOSING 30 watts is the power a prospective amplifier buyer decides he needs, let us define just what is meant by a "30-watt amplifier." All well-designed feedback amplifiers (practically all home audio amplifiers today are feedback types) react in approximately the same way as one gradually turns up the volume from soft to loud, calling on the amplifier for more and more power. When the volume is low, the distortion introduced by the amplifier is extremely low (say less than 0.5%). As volume goes up, distortion increases only a little until a certain critical power output is reached, characteristic of each amplifier.

As power passes this critical level, distortion shoots up; and if we turn the volume just a little higher, the amplifier "clips." This important and descriptive term means that each electrical wave representing a sound wave reaches the absolute upper limit of the power the amplifier can put out before the crest of the wave can develop: each wave, in effect, bumps its head on the ceiling. The crests can't get through the amplifier, and when the waves are viewed on an oscilloscope, they are all seen to be flattened on top, or "clipped."

The audible results of pushing an amplifier to its clipping point, and beyond, are very germane to an understanding of what happens when amplifier power is inadequate for the signal intensity desired. First, it is well to distinguish between run-of-the-mill amplifiers and feedback amplifiers of really good design. We must also know the duration of the bursts of music that exceed the clipping level.

With a run-of-the-mill amplifier, distortion becomes very high long before clipping is reached. If the loudness is increased to a level at which *fortissimos* approach the clipping level, much of the music will sound blurred or "scratchy." If this amplifier is driven into clipping, even for very short bursts of music, you are likely to hear burps, grunts, blats, or repeated choking sounds. In the well-de-

signed feedback amplifier the *fortissimos*—as long as they do not push the amplifier into clipping—come through loud and clear because the distortion introduced by the amplifier is extremely small. Moreover, such an amplifier can handle short bursts of music exceeding the clipping level without audible distortion. An amplifier of this kind is said to have “overload stability,” or is described as “clipping cleanly.” It is so designed that if it is overloaded for a fraction of a second it simply stands still until the overload passes, without making any audible fuss about it.

The significance of the 100-db to 110-db loudness measure should now be apparent. Bursts to 100 db are not infrequent in orchestral music and the amplifier should be able to handle them without clipping; to reproduce them accurately, the amplifier must have adequate low-distortion power. Bursts to 110 db are rare and extremely short. A well-designed amplifier with overload stability will not reproduce these bursts in full but it will be able to handle them without any audible evidence of overload.

Most of the time, of course, even in full orchestral music the loudness is considerably below the 100-db level, and thus the power the amplifier must deliver is well below the 30-watt maximum we have established for a 1.5%-efficient speaker in a 3,000-cubic-foot room. At 80 db, for instance, a fairly loud sound, the amplifier is called on for only 0.3 watt. A *pianissimo*, say 50 db, takes a mere 0.0003 watt. What we need 30 watts for, in other words, is distortionless reproduction of loud bursts.

To identify that well-designed 30-watt model, we need a specification that describes the distortion introduced by the amplifier as very low right up to the 30-watt level—right up to clipping, in fact. “Low” distortion we can take as anything well under 1% total harmonic distortion (THD)—the lower the better. Top-grade amplifiers now sometimes include in published descriptions some such phrase as “clips at 0.6% THD.”

A complete specification would include two additional characteristics. One relates to the fact that an amplifier may put out 30 watts at low distortion in the middle of the frequency range, at 1,000 cps, but distort badly at a fraction of a watt at 50 cps, or at 10,000 cps, or both. This lack of power capacity at the extremes of the frequency range is very typical of run-of-the-mill amplifiers. A specification that simply states “30 watts at 0.5% distortion” is, therefore, useless—it may mean that the amplifier was measured at 1,000 cps only. We need a specification called the “power bandwidth,” which tells us over what frequency range the stated power and distortion levels hold: for instance, “30 watts at 0.5% total harmonic distortion, 30 to 15,000 cps”—which would describe an excellent 30-watt amplifier indeed.

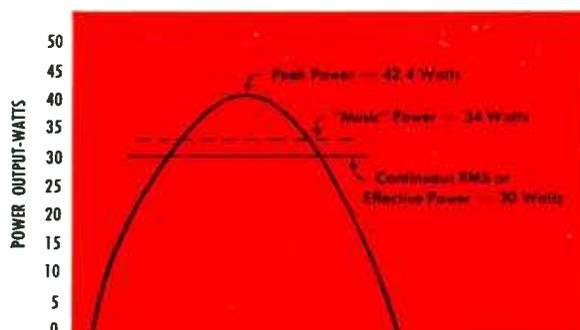
It is worth noting here that the characteristic falling-off in the bass response of poorly designed amplifiers is one of the main sources of the idea that a 70-watt amplifier is necessary for really good

10-watt performance. When a system owner changes from a 10-watt to a 70-watt model and notices much crisper, deeper bass, better transients, clearer highs, and so on, the improvement does not necessarily mean that his rig always “needed” 70 watts. It may well mean that his 10-watt amplifier was really only a half-watt or a tenth-watt amplifier in the low bass and high treble regions. In general, if your maximum loudness requirement calls for 10 watts and you have a really good 10-watt amplifier (one that delivers 10 watts at low distortion across the entire audio range), you would not hear any improvement if you substituted a 70-watt model. Any *well-designed* feedback amplifier, operated below its critical level, gives virtually perfect performance.

Another factor needed in a complete specification is a clear statement of how the power has been measured. This complication has been added in recent years by an increasing variety of measurement techniques, some of which produce a much higher rating for a given amplifier than the method formerly used. The old and long-accepted method produces a figure for “continuous power” or “sine-wave power.” An alternate rating method is called “music power,” which means the power an amplifier can deliver in short bursts (without clipping). The theory of the music power rating is that most music comes in short bursts and that an amplifier used in the reproduction of music is therefore properly “job rated” on the basis of its short-term power capacity, which can be quite a bit higher than its continuous power capacity.

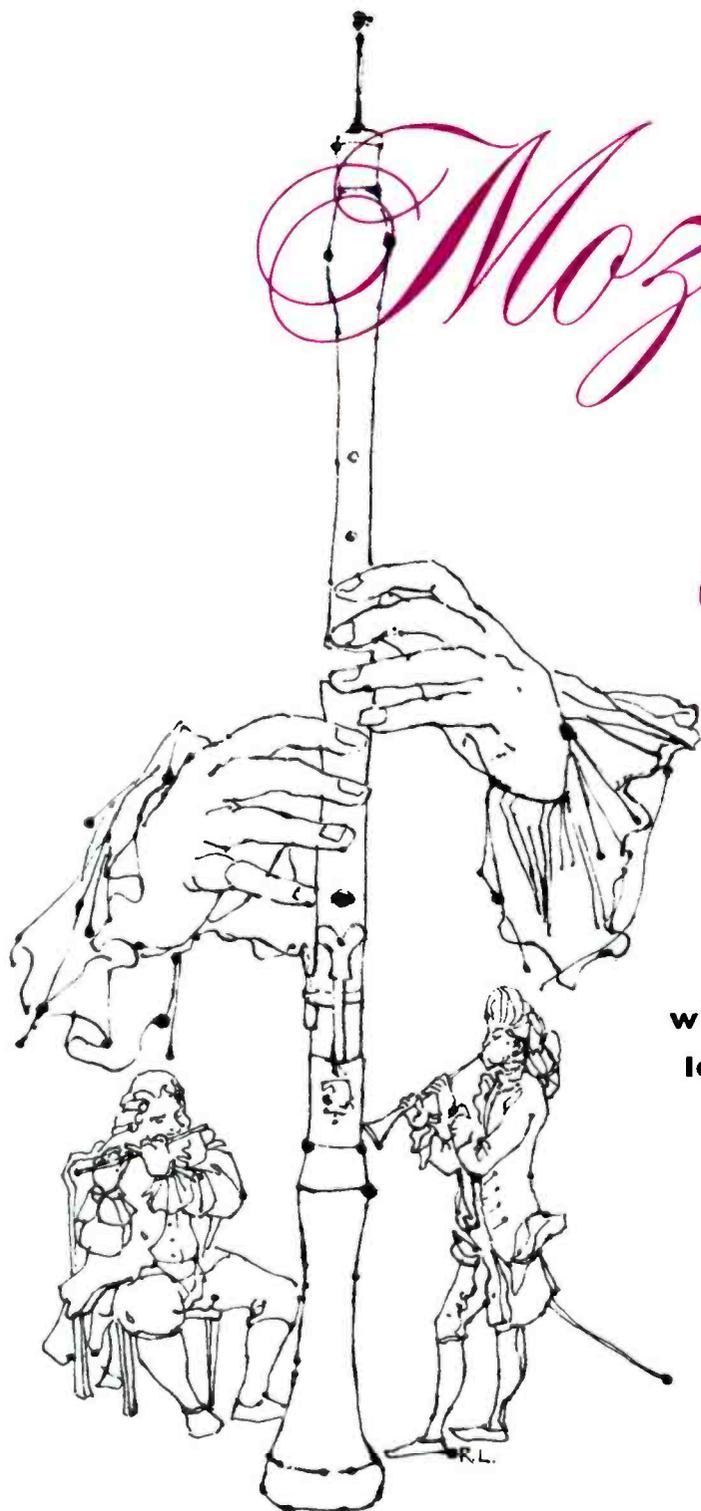
In my opinion the “music power” method of rating is not desirable. A well-designed feedback amplifier with good power-supply stability has about the same rating on a continuous power as on a music power basis. By the same token, if an amplifier’s music power rating is considerably higher than its continuous power rating, the amplifier probably has a poorly designed power supply, with a tendency to drop in effectiveness when called on to deliver large amounts of power (when reproducing very loud, continuous bass notes, for instance). While the music power rating is made by using an external, regulated power supply (which tends “to give the amplifier the benefit of

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Ratings vary with the measurement technique used.

Mozart on the Menu



There's nothing really wrong with dining to divertimentos – or at least Mozart didn't think so when he wrote his wind band music.

BY ERIK SMITH

EATING PATE DE FOIE GRAS to the sound of trumpets was, according to Sidney Smith, somebody's vision of heaven. In our own age of incessant and all too ubiquitous music many a dour reactionary prefers to eat his *pâté* in silence. But let him remember Old King Cole and all other merry or ill-fated souls from Belshazzar to Don Giovanni who always feasted to music. With the release of Mozart's Complete Wind Music (in a five-disc set issued this month by London Records), each possessor of a gramophone can now sit down in that celebrated company. Is the notion of Mozart on the menu so reprehensible? An article in these pages by H. C. Robbins Landon (June 1961) described minor baroque music as "music to eat by"; the personal abuse which the author reaped from incensed Vivaldi-ists, Telemann-iacs, and Manfredini-ites would have amazed those old masters, who considered the composition of *Tafelmusik* perfectly respectable.

Minstrels and troubadours had sweetened the

salted fare of the Middle Ages. In Elizabethan times we know that Sir Francis Drake, for instance, intending to dine to music during his circumnavigation of the world, borrowed the waits (or town musicians) of the city of Norwich (and somehow, alas, lost half of them on the way round). In the eighteenth century we find wind bands in the service of many noblemen of substance: Don Giovanni has the typical band of 2 oboes, 2 clarinets, 2 bassoons, and 2 horns to accompany his dinner in Act II. It plays tunes from popular operas, simple music you can beat time to but which need not take your mind off the menu. Incidentally, it is not the Don but Leporello who recognizes all the tunes; when Figaro's "*Non più andrai*" turns up, he groans "Oh, not *that* thing again!" In *Così fan tutte*, however, we find the same band (less oboes but plus one flute) employed to a different end, to serenade the ladies with sweet insinuating melody. It is not long before the power of music is made tangible as Dora-bella falls into Guglielmo's arms.

Nearly all of Mozart's wind music belongs to these two types. The Divertimentos are *Tafelmusik*, their fairly short movements generally based on gay dance rhythms. Not only those movements which Mozart headed "Menuetto," "Polonaise," and "Contredanse" (a lively dance in 2/4 time, possibly derived from the English "country dance" and one of the dances appearing in the wild confusion of Don Giovanni's ballroom) but most of the others are dance movements—the Andantes generally Gavottes and the finales Contredanses. The Serenades contain music of greater emotional intensity, indeed some of the most beautiful music Mozart ever wrote, and they are akin rather to the singing lines and dramatic contrasts of his operas. This is music for the evening, perhaps for a mistress and probably for the open air. Leopold Mozart brings alive a summer evening in Salzburg when he writes to his son that he heard one of his Serenades "from in front of Herr von Mayer's house; we knew nothing about it until we heard it deliciously in our rooms from across the water." Perhaps the real apotheosis of Mozart's writing for wind band came some years after the three great Serenades, in the late Piano Concertos, especially those in E flat, K. 482, and in C minor, K. 491, which a contemporary described as being "concertos for wind with piano obbligato."

In 1772, when Mozart wrote his first wind divertimentos, the place of wind instruments in the orchestra was not yet altogether settled. The oboists sometimes played the cor anglais and more often the flute. Mozart, in accordance with eighteenth-century practice, does not use the flute in any of his pure wind band music, but he does blend it most beautifully with the other wind instruments in the late piano concertos. Clarinets were not yet generally established, and Salzburg did not possess any. Mozart wrote wistfully after hearing the famous

Mannheim orchestra in 1778: "Oh, if only we had clarinets too—you have no idea of the glorious effect of a symphony with flutes, oboes, and clarinets." The basset horn, a sort of alto clarinet much favored in Mozart's later music, was just producing its first melancholy toot. The bassoon rarely did more than double the bass line. As to the hornists, they were quite likely to be packed off in their liveries to accompany the Prince's hunting party.

A good many divertimentos for wind had been written, especially in Bohemia, which always seems to have enjoyed wind music. Haydn, for instance, while in the service of Count Morzin in Bohemia in 1760-61, wrote a series of tiny divertimentos of the *Tafelmusik* type—their title, *Feldparthien*, implies open-air performance, but one can imagine their being played at picnics. What Mozart did in this medium, as in so many others, was to take an existing form and to give it depth and color. In his very first wind divertimentos there is a delight in the sheer sound of the instruments that makes Haydn's music dry by comparison.

VARIOUS FRAGMENTS, arrangements, works of doubtful origin or instrumentation having been omitted, London's new album can claim to include all of Mozart's wind band music, very little of which has been available on microgroove. The first works in the series are the two Divertimentos—in E flat, K. 166, and in B flat, K. 186—for 2 oboes, 2 cors anglais, 2 clarinets, 2 bassoons (in unison), and 2 horns. They were written as *Musica da tavola* for a Milan patron by the sixteen-year-old composer in 1772. Their expressive range is surprisingly wide—from the gay opening of the B flat Divertimento, a combination of a formal Intrada and a peasants' Ländler, and the rather awkward doubling of oboe and cor anglais in the Andante of the E flat Divertimento, to the Adagios, radiant with sustained oboes and high horns and reproving all but the most insensitive gormandizers with grave and innocent nobility.

The five Divertimentos designated K. 213, K. 240, K. 252, K. 253, and K. 270 were composed between 1773 and 1776 for the dinners of the Prince Archbishop of Salzburg. They are all written for 2 oboes, 2 bassoons, and 2 horns. While this music may be Mozart as the nineteenth century saw him—graceful and melodious, witty and tender, but with no real depth—one's intelligence can only wonder at the variety of invention and perfect execution, and one's heart be warmed by the sheer *joie de vivre* of the young Mozart. In the first of these divertimentos he is absolute master of the medium. At the opening, for example, the oboe plays the part, as only an oboe can, of a Till Eulenspiegel, skipping about and laughing at his more solemn companions.

With the three great Serenades—in E flat,

K. 375, and in C minor, K. 388, for 2 oboes, 2 clarinets, 2 bassoons, and 2 horns, and in the B flat, K. 361, for thirteen wind instruments—the wind serenade acquires a musical importance equal to that of the symphony or string quartet. The year 1781 was a busy one for Mozart: it saw the production of his first great opera, *Idomeneo*; a visit to Vienna in the retinue of the Prince Archbishop of Salzburg; his dismissal by his reverent employer, emphasized by the boot of the Archbishop's steward; his engagement to Constanze Weber; and the composition of several major works, including the Serenade, K. 361. The earliest surviving mention of a performance of this work appears in the *Wiener Blättchen* for March 20, 1784, announcing a benefit concert for the clarinetist Anton Stadler in the Nationaltheater to include a "big wind piece of quite an exceptional kind composed by Herr Mozart." Besides the usual pairs of oboes, clarinets, bassoons, and horns, there is a pair of basset horns, which Mozart here uses for the first time, a second pair of horns (but in a different key, in order to furnish several notes not available to one pair of natural or valveless horns), and a string double bass. London's recording substitutes the more suitable double bassoon, a great rarity in Mozart's time but an instrument he undoubtedly would have used in this combination if a competent performer had been available. This long seven-movement work includes a great range of expression, from the jolly military manner of the first Allegro molto and the circus gaiety of the Finale, through the *Idomeneo*-like nobility of the Romanza to the serene beauty of the Adagio. The last-named is the loveliest movement ever written for wind instruments, an "opera trio" in which the first oboe, clarinet, and basset horn sing their interweaving lines over an accompaniment consisting of a rhythmical figure that remains constant for forty-one of the forty-six measures of the movement, with an effect not of monotony but of incantation.

"At 11 o'clock last night I was serenaded by 2 clarinets, 2 bassoons, and 2 horns playing my own music," writes Mozart on November 3, 1781, referring to the Serenade which was to become K. 375. This new work had been played all over Vienna on Saint Teresa's Night to the profit of its performers, and they were now coming to show their gratitude. "The six musicians are poor wretches who play quite nicely all the same, especially the first clarinet and the two horn players . . . so they had the front door opened for them and when they had formed up in the courtyard, they gave me, just as I was about to undress for bed, the most delightful surprise in the world with the opening E flat chord." A year later Mozart rewrote this Serenade, adding two oboes, and it is in this form that it has now been recorded.

In 1784 came the last and greatest work for wind, the Serenade in C minor, K. 388. Here the lighthearted quality characteristic of Serenades has almost entirely disappeared; instead there are diminished sevenths, plaintive oboe cries, and fierce har-

monic clashes on the one hand, and the profound serenity of the Trio on the other. The fact that the Trio is a contrapuntal tour de force (no less a feat than a double mirror canon) does not detract from a spontaneous beauty as great as that of the Trio of the G minor Symphony. Although the most respectable sources have considered the three Divertimentos, K. 289, K. App. 226, and K. App. 227, to be by Mozart—Einstein in the revised Köchel catalogue even gave dates for their composition, and Wyzewa and Saint-Foix were eloquent about the inimitable Mozartean quality of the music—no autographs survive, and the publication of these works under Mozart's name some time after his death is no evidence for their authenticity. They are well worth attention, however, and contain charming music, such as the oboe concerto slow movement of K. 289, and the Minuets and the Finale with the hunting scene of K. App. 226. But Mozart would certainly never have perpetrated the wholly irrational construction of the first movement of K. App. 226, nor the blatant consecutive fifths (a first-year student's error) in the Finale of K. 289, nor the repetitiveness of the melodies in that work, nor the thin scoring of K. App. 227. This is excellent music to dine by—but no Mozart.

Finally, there are two Adagios belonging to an entirely different world. The Adagio in F, K. 410, is a strict inverted canon for two basset horns with a free bass for bassoon. Mozart was at his best when writing in *free* counterpoint, as in the Finale of the *Jupiter* Symphony, which is sometimes fugal and sometimes just melodic. His music in *strict* counterpoint was generally too much in the shadow of J. S. Bach to be much more than an exercise. Yet there is a touching quality about this page of music. The Adagio in B flat, K. 411, was probably written at the end of his life. It is for 2 clarinets and 3 basset horns. G. B. Shaw wrote of this instrument as possessing a "peculiar watery melancholy and the total absence of any richness or passion in its tone, just the thing for a funeral." Though there is a grain of truth in this as in all Shaw's remarks, we know that Mozart loved the basset horn and that this Adagio is of a rare melancholy and beauty.

The British instrumentalists invited to participate in the recordings welcomed the opportunity, though they knew they would meet one severe problem—Mozart, like Bach, gave little thought to letting his wind players breathe in. A wind sextet, in particular, where the first oboe carries almost the whole of the melodic line, is virtually impossible to play straight through. For this reason these enchanting works can hardly be programmed in concert, and it is only modern techniques of tape editing that enable them to be heard without the players' audible pauses for breathing. Latter-day performers do not have all the advantages, though. This music was played on no soft summer evening beneath the trees of a Viennese courtyard: after their labors, there was nothing for our musicians to do but to put on their boots and trample off into London's dirty snow.

On Call with an Audio Doctor



*Meet William Bohn, serviceman
extraordinary, who ministers to the
needs of ailing music systems
in their natural habitat.*

AS IF IT WEREN'T BAD enough that the modern composer has turned into an electrician, now the modern listener is expected to become one too. There was once a time, or so I have been told, when the ownership of audio equipment was considered practically tantamount to having a certificate from an engineering institute. Not only was the early High Fidelity likely to have built his own rig, but he was just as likely to have done so to his own specifications and from his own plans. Furthermore, he took his pleasure in diagnosing any troubles which developed in his components and in treating an afflicted member himself. In those days the ordinary music lover, with no such pretensions,

BY LEONARD MARCUS

On Call with an Audio Doctor



knew his place, contenting himself with his untimidating phonograph and supplying inaudible orchestra parts from imagination.

But "upward mobility"—or some such—has been operative here too. Today's listener has been conditioned to demand wide-range reproduction and thus highly sensitive playback equipment. Unlike the old-time enthusiast, though, the latter-day record collector probably hasn't acquired much in the way of electronics expertise, and when the inevitable gremlin invades his setup, he will find exorcizing it a major problem. What he won't find is a high fidelity service industry readily available in all areas.

The owner of a sputtering stereo system may locate one authorized service station for his amplifier and another for his tuner of a different make. Unless he lives in a metropolitan district he will hardly even find one of these nearby. If he can, in fact, trace his gremlin's habitat to a single component, he can mail it to the service station (has he saved the original carton all these years?) or to the factory repair shop; but if the problem is due to the interaction of components—an amplifier inducing hum in a cartridge, for instance—having a single unit overhauled will be of little help. What then to do? Dismantle his system and tote it piece by piece to a well-equipped shop (most disparage home service, and some of the more aristocratic establishments flatly refuse to do any)—or call in a service man with only as much test equipment as he can carry but with a willingness to listen to a rig in its natural environment.

ONE OF THE MORE VIRTUOSO of these peripatetic audio service men is a colorful character in New York City known across the FM band, and in appropriate local publications, as "William Bohn, the Hi-Fi Doctor." While to many New Yorkers this has come to sound like an indivisible appellation, the two parts were acquired separately: the first some forty-odd years ago in Ithaca, New York, the second only about seven years ago during a radio advertising campaign. The Hi-Fi Doctor has since been ministering to the miseries of many of New York's most exasperated component owners. "They come to me after they have tried everything else," he says. "I'm generally the last resort."

Bohn recently allowed me to accompany him on several of his "house calls" and, as one of his

clients, a medical student at the Albert Einstein College of Medicine, pointed out, "he really does work like a doctor" (except, of course, for making house calls). Since the medical student's audio misadventures seem typical, his story may be of special interest. He had acquired a set of components worth well over \$1,000, and had decided to complete the system by buying a multiplex adapter made by the manufacturer of his tuner. But when he plugged it in and turned it on, all it produced was a reduction in volume and the substitution of noise for music. He took it back to the dealer, complaining that it didn't work. The dealer tested the tubes.

"Yes, it works," he reported.

The dealer then suggested that the adapter might not be aligned to the tuner, but unfortunately he himself wasn't equipped for servicing. There was, however, a nearby service station authorized to do work on components of this make. The student took his adapter and tuner there and, for \$20, had them "married." (Although the adapter was still in warranty, this covered only "defects in parts and workmanship.") Back home, when the system sounded hardly any better than it had before, he called up the service station.

"There's nothing wrong with your components," he was told. "You probably need a better antenna."

Since the young man's house lease forbade a roof antenna, and the building's master TV antenna did no good, he bought, for another \$30, a specially designed indoor antenna which was being widely advertised at the time. With this acquisition he could almost hear the music through the noise. It was then that he tried "the last resort."

A few days later, I met Bohn, a tall slightly built figure looking ten years younger than his age, at a subway station and we made our way to the student's apartment. Instead of the "little black bag" favored by medical doctors, Bohn was carrying two rather large satchels. He always travels by public transportation and has developed the amazing knack of being able to calculate within minutes the time it will take to get to any place in the Metropolitan area via the New York transit system. Upon leaving the subway, he removed a set of plugs from his ears. "I need to wear these when I have a long subway trip. Or even a short one if I have to travel between 59th and 86th Streets on the Lexington Avenue line. The tunnel narrows there and it's very noisy."

He explained how too much noise can deaden his ears' sensitivity for up to an hour. "Turn the motor off in a boat in the middle of a quiet lake and you won't be able to hear your hand in the water." He went on to describe how this phenomenon affects the purchase of high fidelity equipment. "A customer comes off a noisy street into an audio salon and, because his ears are insensitive to the high frequencies, he buys the most brilliant-sounding system. When he turns it on at home, after an hour or so of relative quiet, he discovers he doesn't like it. Too blatant." As Bohn talked on, one noticed his

eyes. They are a penetrating pale blue and the whites almost completely surround the irises, giving them the look cartoonists choose to caricature the innocent, the saint, or the fanatic.

WHEN WE ENTERED the student's apartment, Bohn put down his two satchels. (Perhaps it is an indication of his public image, or of the sophistication New York's component owners achieve, that none of his clients seemed surprised to find him accompanied by an unannounced magazine writer.) The satchels, by the way, contained a portable tube tester, a VOM, and such audio flotsam as resistors, condensers, a soldering iron and other basic tools, bits and pieces of wire, a couple of recordings, and "as many tubes as I can fit in." Bohn doesn't kowtow to equipment—after all, he can't carry a great deal with him—and prefers to use that "most sensitive audio tester, the well-trained ear." Here is a humanist among technicians.

Of course, there is just so much that a Hi-Fi Doctor can accomplish, and Bohn is the first to acknowledge this. Essentially, he is limited to what he can do on the spot. The home is no hospital, and without the standard operating room a doctor is better qualified to administer drugs and make his patient comfortable than to perform major surgery. But, whereas an MD's function is often confined to getting out of the way—and keeping others out of the way—while "nature takes its course," an HFD is never so lucky. In audio work, not only will nature fail to repair a broken coil but it will not even fill a vacuum. Aware of the limitations inherent in his profession, Bohn will turn down the servicing of any elaborate professional equipment a client may have in his home. Again, if it seems likely that only one component is ailing, he will advise its owner to take it first to a well-equipped service station. If the component has never been satisfactory, he will suggest that the owner use his warranty. ("You'd be surprised how many people are too lazy to take advantage of their warranty or even to mail in the warranty card.") He refuses to work on an incompatible system, such as one plagued with rumble from a cheap record changer hooked up to a powerful, efficient amplifier; instead, he will advise changing the changer.

Still, one man's major surgery is another's chiropractic, and it is on where he draws the line that the Hi-Fi Doctor has become a Bohn of contention. Others, for instance, may decline to align a tuner without a signal generator, but not Bohn. "They just don't have the ears for it," he says.

"With a good musical ear and a program source with whose sound you are familiar—as I am, say, with WQXR or WNYC—it is perfectly possible to align a tuner by ear. This is heresy, I know, but I've been doing it for twenty-five years and have brought many a tuner back to life. The trained ear is more sensitive than an oscilloscope. It can hear 1% IM

distortion, which is good enough to pass most factory inspections, and it can tell the difference between IM and harmonic distortion. Most of those *scientists*"—he pronounces the word derisively—"can't tell what they're hearing unless they can see it on an oscilloscope." There is something almost heroic in Bohn's "heresy." Here is the cry of the artist against the encroachment of mechanization, of the humanist against impersonal standards. . . .

Bohn began to stomp around the student's living room, and as he walked heavily, he spoke in a deliberately loud voice. He was listening to the room's acoustical characteristics. He would have asked the student to turn on his set—he always requests the owner to do that himself—had not the Brahms First been audible on our arrival.

"First impressions first," Bohn announced. "There is no obvious problem of phasing. But. . . ." He then proceeded to suggest what could be done in the way of speaker placement (the speakers were spaced widely apart along the long wall of a relatively narrow room) and room décor (there was little drapery or carpeting) to improve the over-all quality of sound. The student countered that he had difficulty hearing any difference between mono and stereo on the system.

Bohn then began to talk about room acoustics, studio acoustics, microphone placement, reverberation, the state of the record industry, and other subjects dear to his heart. Fortunately, he doesn't charge by the hour, for when he had finished his discourse, it was fifty minutes later. Most service men in New York charge approximately \$8.00 per hour, some including transportation time. Bohn sets a flat fee, which he quotes at the time he accepts a case, \$45 being the minimum and average stereo job, \$35 the minimum and average mono job. The former usually takes him between four and five hours, the latter between three and four. He may spend seven hours on a system, as he did on one that a teen-ager had made, complete with tape deck, during a three-day kit building spree. Or he may spend only an hour, as he did on a system in prime condition which required simply the soldering of an amplifier connection that had been overlooked on several trips both to service stations and to factory. If, as occasionally happens, he accepts a job which for some reason he feels he cannot complete, he does what no medical doctor would do—he charges half rate.

The medical student's troubles were expected to involve the average \$45 overhaul. The student's set had one major problem which Bohn wanted to attack before he got to the multiplex unit. There was a hum on the phono circuit. Whether the signal cables from the turntable were plugged in or not, switching the selector to Phono produced a 60-cycle tone.

Bohn checked each tube in the system. Before replacing any he would spray both its pins and its socket with what looked like an insecticide bomb.

"Getting the bugs out?" he was asked.

"Just cleaning the connections."

Dirty connections are Bohn's particular anathema and he once wrote an article on the subject. Although a little corrosion on a connection may produce only 0.1% distortion, he maintains, rightly, that if you clean up thirty of them, you have a quite audible 3% improvement. "I never leave a repair job without the whole set sounding noticeably better than it did before anything went wrong." Now he was using a can of TV tuner cleaner for the tubes and sockets and he eventually sprayed it on every metal link of the audio chain. It is his "miracle drug" and has the advantage over its medical counterparts in that when it is used indiscriminately, it still produces only beneficial results. And corrosion has developed no strains resistant to it. After squirting the set, Bohn reversed plugs, twisted cables, repositioned AC wires, and wiggled leads until little by little the hum receded.

"It's just a matter of trial and error," he admitted, "of eliminating possibilities. Of course, you have to know the possibilities."

BOHN LEARNED ABOUT "the possibilities" almost before he was born. His mother met his father, an electrical engineer, when she enrolled in a radio course he was teaching in New York during World War I days. Young William Chanler Bohn grew up in Millburn, New Jersey, a commuter town for employees of Bell Laboratories, where his father worked. Their house was always filled with Bell audio equipment, and Bohn began "fooling around" with it when he was ten.

In prep school, he already knew that he would make sound reproduction his career and he became a member of both the radio and the glee club. After graduating, he took a course in Radio Communication at a YMCA trade school. Pearl Harbor was attacked two months later, and Bohn spent the war as a radio operator in the Merchant Marine, once adrift in mid-Atlantic. He still treasures two front-page newspaper clippings from 1943. One was a banner headline in the *Boston Post*: CITY OF FLINT IS TORPEDOED—17 Men Lost in Sinking of Famed Ship, Others Saved by Alertness of Operator in Taking Transmitter to Lifeboat"; the other, from his former home town paper, noted: "HIS SOS SAVED 48 ADRIFT—Former Millburn 'Ham' Was 'Sparks' When City of Flint Was Torpedoed."

Bohn got out of the Merchant Marine in 1946, staying with his Grace Line ship for a year after the war. Then, although he still intended to remain an audio man, he entered Harvard (where his father had both studied and taught electronics) to major not in science but in foreign languages. Two years later he rejoined the Merchant Marine. Then ensued a period of bouncing back and forth from the Grace Line to Harvard, a year here, three months there, until the Korean War broke out. Unfortunately, Bohn was in a Merchant Marine period at the time and he soon found himself on the Pusan to Yoko-

hama run. The next time he got out, he stayed out.

After a year as an engineer with the American Broadcasting Company, Bohn set up his own custom installation business, renting a telephone complete with a Fifth Avenue address. Today he is still in the same building but now has an office as well as a telephone. Here Bohn has established himself as the counselor of "people who have been told, 'All you have to do is plug it in.'" Among the cases brought to him was that of the tuner which would play all right upside down, but would shut off after half an hour if it were played right side up. (Heat from the tubes gradually wilted some rosin core which held a slug of solder over the tuning plates.) There was the call from Greenwich, Connecticut, for minor repairs: Bohn discovered a completely dead speaker. (Reverberation from the live speaker echoed in such a way as to mask this inactivity with a pseudo-stereo effect.) There was the client afflicted with the sound of a girl's voice sending messages to tugboats in New York Harbor, interfering with the AM, FM, and Phono circuits of his installation. After Bohn had eliminated this intrusion, he had to find it again at a subharmonic on the AM dial because the owner decided he felt deprived without the girl's voice.

To tackle the problem of the student's multiplex adapter, Bohn used the same method that eliminated the phono hum. He squirted, twisted, and wiggled wires while WQXR tried to break into music. He also experimented with the alignment and decided that the recent "marriage" was not consummate. As a matter of fact, he was able to get a noticeable improvement by working the IF, RF, and oscillator coils against each other. He greatly impressed his audience when he pulled up some metal venetian blinds with the aplomb of a virtuoso and the tuner needle flickered. For an encore, he let the blinds drop, getting a second flicker. But, most significantly, he noted that the adapter was the cheapest model put out by the manufacturer and had, in fact, only two tubes. While the rest of the student's equipment was of high quality and carefully matched, the adapter could not—considering the antenna problem and the location of the apartment house—be expected to give perfect performance. Bohn gave some advice to the student about antenna placement and packed up.

Some day somebody is going to figure out a fool-proof method of audio servicing, one that combines the advantages of home servicing with the efficiency of sophisticated, and presently nonportable, test equipment. Until that time, not only will professional "Hi-Fi Doctors" of Bohn's persuasion be needed to take up the slack—and there are not a great many with his qualifications around—but every music listener in search of qualified service will have to breach the rift between science and the humanities by himself. Success may not be guaranteed but at least he will be forced to broaden his horizons.

I hope this makes C. P. Snow very happy.



BY PHILIP HART

Artur Schnabel A Legend Reëmergent

Artur Schnabel's Beethoven is available once more to remind us anew of "the indefinable element of genius."

ON January 21, 1932, in one of the Gramophone Company (HMV) studios in Abbey Road, London, Artur Schnabel sat before his four-string Bechstein piano to begin a recording project that was, in its own time, almost foolhardy in its artistic ambition, and is still, three decades later, regarded with highest respect. In the intervening years, Schnabel's monumental series of all the Concertos and virtually all of the important solo piano music of Beethoven has occupied a unique place in the recorded repertory. In an industry that seems almost compulsively inclined towards planned obsolescence, the Schnabel recordings of Beethoven have an almost magic durability: since the pianist's death in 1951, there have been in this country alone two separate microgroove reissues of the five Beethoven Concertos and three of the thirty-two Sonatas. The latest of these, in Angel's series of "Great Recordings of the Century," have appeared in recent months not only to remind us of the impact these performances made thirty years ago but also to demonstrate their enduring place in the musical life of this generation.

When Schnabel began his Beethoven recordings in London in 1932, he was already something of a legend in England and on the Continent, though less so in America, where his greatest renown followed the release of these records and his actual residence here during and after the War. A leading symbol of a reaction against the excesses both of Russian-Polish virtuosity and of German romantic sentimentality, his reputation was based, then as now, on his dedication to the performance of a limited repertory of great music. Even so, his concert repertory and his recorded legacy bulk quantitatively larger than that of most pianists who play fewer works of more composers. His performances cast new interpretative light on the more familiar works of Beethoven, Mozart, Schubert, Brahms, and Schumann, and revealed the unknown beauties of music that was virtually unprogrammed by other artists.

Schnabel's reputation as a Beethoven "specialist" did not, in fact, always do justice to the range of his repertory and of his musical interests. In his early years as a performer, Schnabel played an extraor-

dinarily wide repertory, including music by Chopin and Liszt. Throughout his career as a performer, he maintained a strong interest in chamber music, and his Berlin years from 1900 to 1932 were notable for regular ensemble appearances with such colleagues as Bronislaw Huberman, Pablo Casals, Paul Hindemith, and Carl Flesch; among his recordings are works of Schumann, Dvořák, Schubert, and Mozart, played with members of the Pro Arte Quartet, and four of the five cello sonatas of Beethoven performed with Pierre Fournier (once available on an RCA Victor LCT disc) or Gregor Piatigorsky. Schnabel was also very close to Arnold Schoenberg, whom he first met in their student days in Vienna and with whom he enjoyed a warm friendship until the latter's death, a little more than a month before his own. As a composer, he was strongly influenced by Schoenberg's theories, and, though he did not strictly pursue the twelve-tone system, his own music was often strongly inclined towards serialism (his *Duodecimet* of 1950 was, until recently, available on a Columbia recording, ML 5447).

When Schnabel was still in his teens, his teacher, the renowned Theodor Leschetizky, remarked on several occasions, "Artur, you will never be a pianist. You are a musician." It was this perception of his pupil's individuality that made Leschetizky call to his attention the then virtually unknown sonatas of Schubert, and it is reported that Schnabel was the only one of Leschetizky's pupils not required to learn at least one Liszt *Hungarian Rhapsody*.

In the 1920s Schnabel himself enjoyed an international reputation as a teacher, and a number of American pianists studied with him in Berlin and, after he was forced to leave Germany in 1933, at



Angel Records/Vogelsang

In 1927, in Berlin, where students flocked to him.

his villa at Tremezzo on Lake Como. In 1939 Schnabel moved to this country and became an American citizen. Here he continued to play, teach, and compose, and his apartment overlooking New York's Central Park was the scene of much musical and intellectual activity. For Schnabel was not only a complete all-round musician, but also a citizen of the world with a lively and frequently impassioned concern for human welfare.

A great talker, Schnabel could be outspoken and rather dogmatic on a variety of topics, musical and nonmusical: the recently published volume of the University of Chicago lectures he gave in 1945, entitled *My Life in Music*, captures something of the flavor of the man and of his way of talking. No one who heard him in conversation can forget the authority with which he spoke, the logic of his argument, or the outrageousness of his puns. There was great charm in this stocky little man, who looked more like a Central European businessman than an artist, and the magnetism of his personality blended well with his autocratic manner. I have heard him instruct a very conservative symphony-board president on the virtues of government subsidy of the arts, and I have heard him shock an equally conservative musician with a glowing account of a week-long visit in Los Angeles with Arnold Schoenberg: both conversations were animated with a keen sense of irony as well as crusading ardor.

SCHNABEL LIKED TO SAY that he was interested in playing only great music—"music which I consider to be better than it can be performed"—and possibly his salient quality was this fierce artistic honesty, blended with a genuine humility. Other pianists in his generation approached the austerity of Schnabel's programming when they played in important musical centers, but Schnabel almost alone insisted upon such standards wherever he played. (Once when asked by a manager to submit a program not constituted exclusively of Beethoven sonatas, he complied with a list consisting of a Schubert posthumous sonata and Beethoven's *Diabelli Variations*. This attitude led to his doing without an American manager for the last ten years of his life.)

His edition of the Beethoven Sonatas bristles with annoyance at other editors who corrected Beethoven to make him more playable: Von Bülow's edition for Cotta was a special target for Schnabel's footnote sallies. Schnabel preferred the most authentic score possible, not merely through arbitrary reverence for the composer's text but out of conviction that the composer was the best judge of the *most musical* reading of a work. Schnabel was a thorough master of piano technique, despite a frequent undervaluation of him in this respect—an undervaluation encouraged in part by his "antivirtuoso" reputation and partly by his humorous references to his own laziness. The occasionally awkward moments in Schnabel's playing are seldom the result of inadequate technique, but rather of his insistence on re-

producing as authentically as he could the special mannerisms of a specific composer's intentions.

But artistic integrity and scrupulous fidelity to a score can produce some of the dulllest performances imaginable, unless they are combined with a sense of style and a perception of the composer's expression. Typical of this is Schnabel's illuminating way with early Beethoven, where his phrasing—of accompaniment as well as melody—is supple, expressive, and full of the sort of tensions and relaxations that make music meaningful. Schnabel's early Beethoven is far removed from the nineteenth-century notion that, before the *Eroica* Symphony, Beethoven was simply working in the idiom of Mozart and Haydn. This notion, as Tovey so cogently and voluminously demonstrated, does scant justice either to young Beethoven or to his predecessors.

IT HAS BEEN SAID that every generation must rewrite for itself the history of the past. By the same token, our experience of the great art of the past must also be subjected to periodic reappraisal, both critical and historical, and, especially with music, in terms of performance. In the case of Beethoven, the first half of this century witnessed an important change in our appreciation, due both to trail-blazing performers and to the work of several perceptive writers. Among the latter are Alexander Wheelock Thayer's ruthlessly factual biography of Beethoven, J. W. N. Sullivan's uniquely intuitive definition of the composer's expression, and Donald Francis Tovey's keen understanding of the dramatic nature of classical sonata forms. Among performers, for the American audience at least, the crucial interpreters of Beethoven have been Arturo Toscanini, the Budapest String Quartet, and Artur Schnabel, and it is no reflection on the others' greatness to observe that Schnabel's contribution was more pervasive simply because he performed on the instrument to which Beethoven confided the greatest variety and profoundest sentiment of his musical experience.

What Schnabel did—as Toscanini did in his own quite different way—was to see all of Beethoven, not just early Beethoven, in the larger context of the relationship with Mozart and Haydn, and to see all three as representatives of a unique classical idiom in instrumental music. In Haydn and Mozart they recognized much more than formalistic and decorative composers in powdered wigs, and they viewed Beethoven most significantly, not as a revolutionary who overthrew tradition, but rather as a highly original adapter of tradition. Schnabel's playing of Beethoven is a superb illustration of the interplay of "freedom and normality" described by Tovey in his great essay "Some Aspects of Beethoven's Art-Forms," wherein he demonstrates how "free" the early Op. 22 Sonata is and how traditionally "classical" the Op. 131 String Quartet.

Has anyone phrased the syncopated rhythm of the Rondo theme of the E flat Concerto so subtly or so rightly as Schnabel? To the standard concert

repertory, Schnabel brought a musical integrity that revealed new beauties in detail and in over-all grandeur. His adherence to Beethoven's rarely observed pedal indications in the slow movement of the C minor Concerto and in the Rondo of the *Waldstein* Sonata gives an effect quite different musically from the "modern" manner of pedaling. As we listen again to Schnabel's recorded performances of Beethoven, it is hard to remember what Beethoven sounded like before we first heard them a generation ago.

Schnabel's extraordinary sense of tension and release, of the right way and time to vary a tempo, is the antithesis both of a rigid "scholarly" approach and of sentimental "expressive" phrasing. Some of the greatest moments in his performances of both the concertos and the sonatas are the beginnings of the recapitulations and the passages that prepare for them: the G major Concerto and the Op. 110 Sonata are instances that come readily to mind as illustrations of how Schnabel recognized and projected the salient features of the dramatic classical forms. The ornate involutions of the slow movement of the rarely played Op. 31, No. 1, in G major, could degenerate into sheer formlessness without the sense of rhythm and form that underlies Beethoven's decorative conception.

In his playing of the lesser-known sonatas, Schnabel revealed a variety in Beethoven's expression that cannot be found in either the symphonies or the string quartets. The mellow lyricism of Op. 90, in E minor, the infinite variety of the three sonatas in Op. 31, and the simpler but by no means unsubtle beauties of such early sonatas as Op. 22, in B flat, are pleasures for which we have been indebted to Schnabel for years. But our greatest debt in this respect is for his revelation of the many-faceted profundities and heights of the last five sonatas. For it is largely owing to Schnabel that these works are today established in the repertory to such an extent that at least four of them figure frequently not only on recital programs but even in the entrance examinations at our conservatories. Schnabel's approach to these sonatas combined logical scholarship with sheer musical intuition. We can explain in part the miraculous effect of the variation movements of Op. 109, in E major, and Op. 111, in C minor, by noting the steadiness of Schnabel's basic rhythm and his magnificent control of tempo, but, once we are finished with such analysis, there remains the indefinable element of genius.

There are those who feel that Schnabel's dogged fidelity to the exact letter of Beethoven's scores produced unfortunate results at times, especially in the *Hammerklavier* Sonata. Yet the pianistic awkwardness of Schnabel's performance of the first and last movements of this work arises from the same fidelity to Beethoven's metronome indications that contributes so much to the extraordinary beauty of the slow movement. All things considered, I do not think that the fast tempos here, for all their awkwardness, are unmusical as such, and they certainly convey

something of Beethoven's musical intention that no "playable" tempos, with all the notes audible, can ever transmit.

The piano music of Beethoven constitutes as a whole what is possibly the greatest single monument of music for the instrument, and the solo pianist has a special advantage over his colleagues on the podium or in the string quartet in that he alone can commune, in the best sense of the word, directly with the music itself, without compromise or dependence on the frailties of other musicians. In the music of Beethoven such a pianist is in touch with music that confronts the solo performer nowhere else in the repertory. Schnabel's mastery of this great body of music was one of the glories of the past generation, and future generations may be thankful that it has been so admirably preserved in recordings. There should never be a time when these performances cannot be heard, and we are greatly in Angel's debt for once again making this legacy available to us.

SCHNABEL'S ATTITUDE towards the phonograph was typical of his whole approach to music. Just as he disclaimed infallibility in his editing of the Beethoven Sonatas, he never pretended that his recordings were definitive. The changes in his recorded performances of the Concertos over a period of fifteen years are evidence of a restless probing into the music that really challenged him. He was inclined to minimize the musical value of recording and granted the phonograph little more than a documentary value. Though he had accompanied his wife, the Lieder singer Therese Behr Schnabel, in a series of records made in Berlin during the 1920s, he refused for some time to record by himself. But when he was invited to record all of the Beethoven Sonatas and Concertos, and was assured of the best possible working conditions, he undertook his task with great conscientiousness. In little more than three years from the beginning of the project in 1932, he recorded more than two hundred 78-rpm "sides" of Beethoven, maintaining an extraordinarily high standard of performance (and this, of course, before the era of tape editing).

Schnabel recorded the thirty-two sonatas but once, and they were released in twelve volumes, at intervals of twice a year in groupings of six or seven 78-rpm records each under the aegis of the Beethoven Sonata Society; three additional volumes were devoted to the Variations, *Bagatelles*, and other miscellaneous piano solos. Except for the volume devoted to the *Hammerklavier* Sonata, none of these records was released in the United States during Schnabel's lifetime, though he repeatedly urged RCA Victor to do so. Between 1955 and 1957, however, RCA Victor brought out microgroove reissues of the Sonatas in two distinct editions. The first was in the regular LM and LCT-LVT series, where the contents of each Society volume was generally offered on one LP disc. The other was a de luxe edition of thirteen records, in which the

Sonatas were pressed in chronological order in automatic sequence; a copy of Schnabel's edition of the Sonatas was included in this bulky package, which was sold at premium prices as a limited edition. Both of these RCA Victor editions have long been out of print, nor have any European reissues of the Sonatas been released so far.

The original HMV recordings of the Beethoven Sonatas had been of exceptional quality, capturing the sound of Schnabel's Bechstein with remarkable warmth and richness, though lacking the full treble brilliance and bass transients of modern recording. The LM-LCT-LVT reissue by RCA Victor conveyed this sound admirably but with some loss of treble quality due to an effort to reduce surface noise in the transfer from disc to tape. The de luxe edition, however, had a slightly thinner sound, possibly resulting from doctoring the final tape to LP disc transfer in order to restore the treble.

The new Angel issue of the complete Beethoven sonatas is also in chronological order on thirteen LP records, but it is pressed in manual sequence, a decided advantage in locating a specific sonata. Like RCA Victor, Angel found it necessary to divide some of the sonatas over more than one LP surface, but chose the less onerous expedient of breaking up early sonatas (Op. 14, No. 1, and Op. 54) rather than the late ones, as RCA Victor did. Thus Angel has the *Hammerklavier* on two sides (instead of RCA Victor's three), and none of the other late sonatas, which depend so much on unbroken continuity, is divided. Actually the Angel set is therefore much more satisfactory in this respect than the old 78-rpm Society records, which were issued in rather arbitrary grouping and required a great deal of record changing.

Sonically, the new Angel processing produces a warmer and fuller tone than either of the RCA Victor editions did: the latter's sound tended to be brittle on top and tubby on the bottom, whereas the new release is better balanced in this respect and has greater substance in the midrange, possibly due to the judicious use of echo in the processing. To transfer the special characteristic of pre-War HMV recording to modern LP required some subjective technology on the part of the engineers in charge of the taping of the original records and the mastering of LP discs from the tape, and the Angel technicians here and abroad have produced a sound very close to the original HMV, and in certain respects (notably the bass) a better-balanced one. The result lacks modern brilliance of the highs and bite of the bass, but is an extraordinarily satisfying piano tone, with very little original surface noise.

For the sake of the record, it should be noted that the dubbing from 78-rpm originals to tape for this Angel release was done in Europe and that the discs were mastered from tape in this country by Capitol-Angel technicians. This is of significance because these same Sonatas are to receive their first LP release abroad at this time, probably with the same COLH serial numbers, *Continued on page 127*

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an important message



Most of you who visited the recent New York High Fidelity Music Show saw and heard the first production examples of our Model 10 Stereo FM Tuner. I was pleased to personally demonstrate the highly advanced features of this superb tuner to thousands of interested people. In addition we sprung a little surprise—the display of prototypes of our forthcoming indoor antennas, Models 11 A and 11 B. They are compact, directional, easily rotated, and have at least the gain of a good dipole. There are no electronic boosters to add noise or distortion. This is not intended to be a substitute for a good outdoor antenna, but is designed for use where such installations are prohibited. Drop us a card and we will be happy to send you a data sheet on this interesting product.

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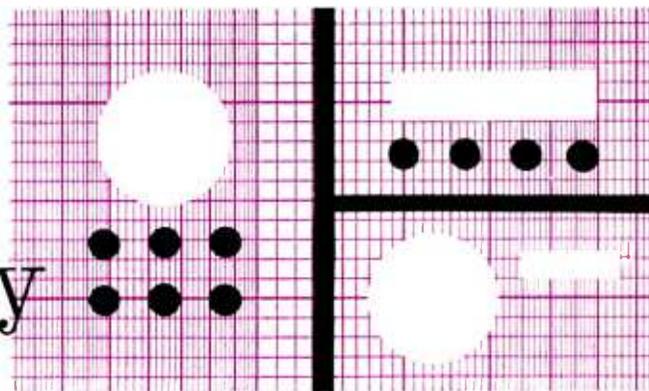
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EQUIPMENT REPORTS



United Audio Dual 1009 "Auto/Professional" Turntable

THE EQUIPMENT: Dual 1009, a four-speed turntable and arm ensemble for use manually (single play) or automatically as a changer. Dimensions: chassis is 13 inches by 10 $\frac{3}{8}$ inches; mechanism extends 3 inches below chassis plate; automatic spindle extends about 4 inches above platter. Price: \$94.75 (includes manual and automatic spindles, 45-rpm adapter, cartridge-mounting hardware, strobe disc, signal cables, power cord). Optional oiled walnut base, \$9.95; additional cartridge holder, \$3.00. Manufactured in West Germany and distributed in the U.S.A. by United Audio Products, 12-14 West 18th St., New York 11, N.Y.

COMMENT: The term "changer" has had, of course, some stigma attached to it from the standpoint of ultimate performance, and units such as the Dual have been called "automatic turntables" to distinguish them from the older breed. The new players, as a class, employ smoother-running motors, quieter transmissions, carefully machined platters, and—very important—better-balanced tone arms that meet the more demanding requirements of stereo playback when using modern, high compliance pickups at fairly low tracking forces. To highlight these features, United Audio has chosen the term "Auto/Professional" to describe the Model 1009. But by whatever name you call it, the new Dual 1009 is, in many ways, an outstanding example of the pre-assembled, automated record player, offering the combination of convenience and fine performance.

The platter—well balanced, 10 $\frac{3}{8}$ inches in diameter, weighing seven pounds, five ounces, and covered by a thick rubber pad—is rim-driven via a rubber idler wheel from a four-pole induction motor. The motor itself is a fairly husky unit, and an examination of the underpinnings of the 1009 indicated sturdiness combined with precision craftsmanship. The motor shaft drive pulley is graduated in four steps, for the four speeds of 16, 33, 45, and 78 rpm. Speed change, controlled from the top of the player, is accomplished by raising or lowering the idler wheel to the appropriate step on the motor shaft. While this method is standard in most players, it has an interesting and useful variation as employed in the Dual 1009: each of the four steps on the shaft has a slight taper so that the idler wheel may be raised or lowered along any step on the motor shaft to provide a variable speed adjustment for any of the four speeds selected. The control for the vernier adjustment is next to the speed selector: when adjusted, using a strobe disc, the turntable ran at the exact speed selected. Variations in line voltage, as well as in the number of records placed on the turntable, had very little effect on the speed, so that both speed accuracy and speed constancy (under a wide range of operating conditions) were truly excellent.

The record-changing mechanism is driven by the rotation of the platter, and for automatic use, records may be stacked on a long spindle that operates very smoothly and without the aid of additional parts or

REPORT POLICY

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over-arms. A lever is used for selecting the size of the records to be stacked—seven-, ten-, or twelve-inch diameter. (The Dual will not intermix different-size records in the same stack, but up to ten discs of the same size and speed can be stacked at once.) Another lever serves as the start and stop control, which operates very smoothly in either the automatic or manual play positions. For manual play, a shorter spindle is inserted in the center of the platter and the tone arm may be lifted and cued in to any spot on the record. At the end of play, the arm returns automatically to rest.

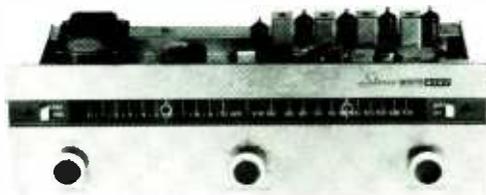
The arm itself is a metal tubular type, balanced by a rear counterweight, free-moving on its pivot, and employing an off-set head which has a removable carriage onto which the cartridge is fastened. There are four leads, with fitted sleeves, for connecting to the cartridge. These terminate in metal contacts that slip against corresponding metal strips in the arm's head to make positive contact. Each strip is marked for correct channel and ground connection. After the cartridge is installed, the rear counterweight is adjusted to bring the arm into static equilibrium. Stylus force then is set by a spring adjustment at the pivot. This control is scaled from zero to seven grams and was found by United States Testing Company, Inc., to be accurate to within less than 0.1 gram at tracking forces below three grams.

Additional adjustments may be made for the set-down spot of the stylus on a record, as well as for the height of the arm. When correctly balanced and adjusted, the Dual 1009—using a high quality cartridge—

was found to track quite well at less than one gram tracking force, and indeed, in its automatic mode, the tripping mechanism worked perfectly at a mere one-half-gram tracking force, which is outstanding. Too, the tone arm bearing friction was very low, and there were no detectable lateral forces on the arm as it moved across the disc. The arm's own resonance, which is fairly well damped and minimized by the shock-mounted counterweight, was estimated to occur at about 15 cps. While this could cause momentary mistracking when an older, low compliance cartridge is attempting to track a strong bass passage, it is of no consequence when using one of today's high compliance cartridges with which the Dual 1009 will track flawlessly at the very low forces recommended by the cartridge manufacturers.

Installing the Dual 1009—either in the base available from United Audio or in a cut-out fashioned for it—is extremely easy because of a new type of "hold-down" lug used on the player that obviates the need to grope beneath the chassis while installing it.

Wow and flutter, as measured by USTC, were insignificant, registering 0.04% and 0.03% respectively. Unweighted rumble, by the NAB standard (see explanation in May 1963 issue), was -30 db, and inasmuch as it was confined largely to subsonic frequencies, was inaudible. All things considered, the Dual 1009 is clearly an improvement over the former Dual changer: in some ways it represents a new high in record player engineering, and as a high fidelity performer it is one of the best "automatic turntables" yet encountered.



EICO Model ST-97 FM/Stereo Tuner Kit

THE EQUIPMENT: EICO ST-97, a mono/stereo tuner available as a kit or factory-wired. Dimensions: 5 $\frac{1}{8}$ inches high, 15 $\frac{3}{8}$ inches wide, 11 $\frac{3}{8}$ inches deep. Prices: kit version, \$99.95; wired version, \$149.95. Manufacturer: EICO Electronic Instrument Co., Inc., 33-00 Northern Blvd., Long Island City 1, N.Y.

COMMENT: The appearance of the ST-97 is neat and simple. Its ample-sized tuning dial is divided into two sections: to the right is the main frequency scale covering the 88- to 108-megacycle band, while on the left is a station-logging scale numbered from zero to ten. Behind the pointer for the main scale is a tuning indicator, and behind the logging-scale pointer is a stereo signal indicator. To the left of the tuning dial is a stereo/mono switch, and at the extreme right is an AFC/defeat switch. Below the dial, from left to right, are located the AC power off/on switch, a channel separation control, and the main tuning knob. The ST-97 has no volume control, and signal level therefore must be regulated in the preamp or integrated amplifier to which the ST-97 would be connected. The antenna input is the standard 300-ohm (twin-lead) type.

Measurements made at United States Testing Company, Inc., of a kit-built version, following alignment of the set, indicated very satisfactory performance on both stereo and monophonic FM broadcasts. With an IHF rating of 3 microvolts, the ST-97 is sensitive enough to be used in suburban areas, or other locations somewhat removed from close proximity to FM stations. The

set's distortion was low, and its capture ratio—which measures the tuner's ability to reject a distant interfering station that is on the same frequency as the local one being received—was excellent, indeed one of the best ever measured. The automatic frequency circuit, which helps the tuner to hold onto a station once it is tuned in, worked well and did not increase the distortion by more than 0.1%, which is insignificant. The set's frequency response was essentially uniform over the FM audio band.

On stereo operation, total distortion rose somewhat (as expected), but not excessively. Response on both left and right channels remained good, and channel separation was adequate for good stereo listening. Off-the-air FM stereo recording, using the ST-97, would be helped by the fact that both the 19-kc pilot and the 38-kc subcarrier signals were suppressed by more than 60 db, which is well below any level that might cause whistles to interfere with the tape recording. All told, the ST-97 represents very good value for the cost.

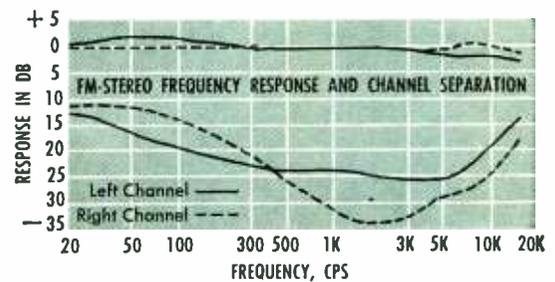
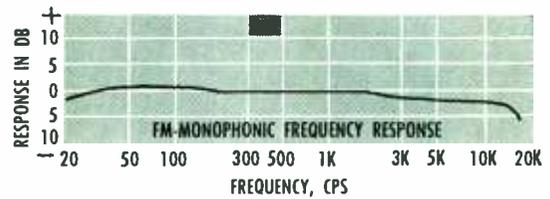
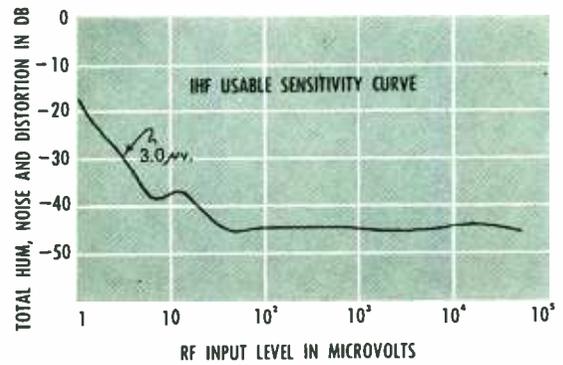
How It Went Together

The EICO ST-97 was built by a relatively inexperienced kit builder who had previously assembled one amplifier kit. He reports that the work went smoothly. He found the separate packages of parts for each stage of the construction, as well as the prewired front end and IF sections, very helpful. Total working time was about twenty hours.

EICO ST-97 Tuner (kit)

Lab Test Data

Performance characteristic	Measurement
Frequency response, mono	+0.5, -2.5 db, 20 cps to 14 kc; down to -3 db at 15 kc
IHF sensitivity	3 uv at 98 mc; 3 uv at 90 mc; 2.5 uv at 106 mc
THD, mono	0.46% at 400 cps; 0.5% at 40 cps; 0.66% at 1 kc
IM distortion, IHF method	0.14%
Capture ratio	2.5 db
S/N ratio	52 db
Maximum output level	left ch., 0.95 v; right ch., 0.78 v
THD, stereo	left ch.: 1.4% at 400 cps; 2.6% at 40 cps; 1.3% at 1 kc right ch.: 2.8% at 400 cps; 2.4% at 40 cps; 2.4% at 1 kc
Frequency response, stereo	left ch.: ± 2 db, 20 cps to 8 kc; down to -3.3 db at 15 kc right ch.: ± 1 db, 20 cps to 13 kc; down to -1.5 db at 15 kc
Channel separation	better than 14 db, 100 cps to 15 kc better than 20 db, 250 cps to 10 kc
19-kc pilot suppression	-61 db
38-kc subcarrier suppression	-62 db



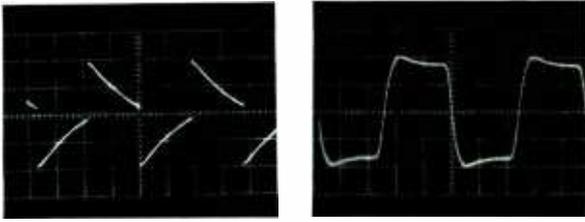
Fisher Model X-101-C

Control Amplifier

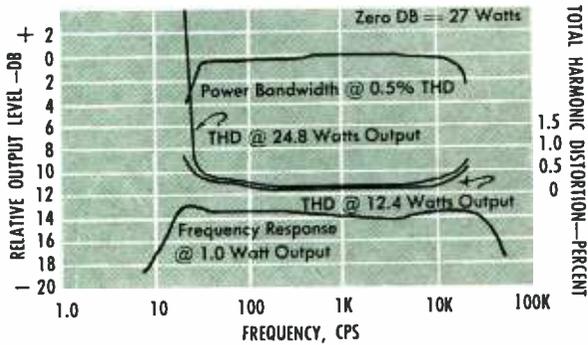
THE EQUIPMENT: Fisher X-101-C, a combination stereo preamp/power amp. Chassis dimensions: 15 1/8 inches wide, 12 1/2 inches deep, and 4 13/16 inches high. Price: \$199.50. Optional metal case, finished in simulated leather: \$15.95; wood (mahogany or walnut) case: \$24.95. Manufacturer: Fisher Radio Corp., 21-21 44th Drive, Long Island City 1, N.Y.

COMMENT: The most striking visual aspect of the X-101-C is the hinged panel that extends across the bottom of the front dress plate. When opened, it reveals an array of eight controls deemed essential but not the most often handled during use. These include, left to right, an equalization switch for tape or records, a scratch filter switch, an output selector switch (headphones only, all speakers, left and right speakers only, or center

channel speaker and headphones only), dual concentric bass and treble controls, channel balance control, tape monitor switch, and loudness contour off/on switch. The upper (exposed) part of the front plate includes the controls most often used: five push buttons for program selection (tape head, phono, tuner, auxiliary, and tape play), a stereo mode selector (mono, stereo, reverse), and a combination volume control and power off/on switch. In the center of the panel is a stereo headphone jack. The number and variety of controls—with their associated input and output connections—lend the X-101-C a very high degree of versatility, while the plan of "hiding" most of the controls keeps the amplifier from looking cluttered. The unit thus seems to have been designed to appeal to the hobby-minded stereophile as well as to the décor-minded music lover. Combining this



50-cps, left, and 10-kc square wave response.



double appeal with most creditable performance—judging from the results of tests run at United States Testing Company, Inc.—the X-101-C shapes up as a very worthy integrated amplifier.

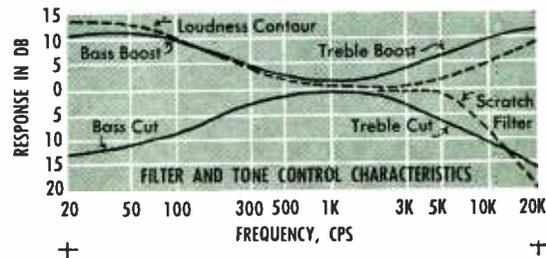
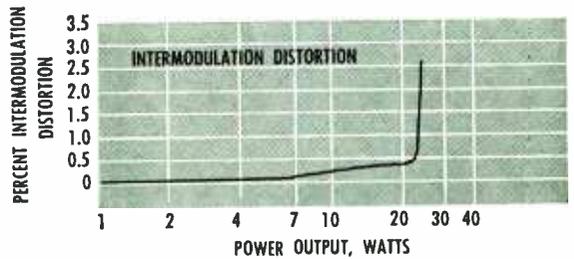
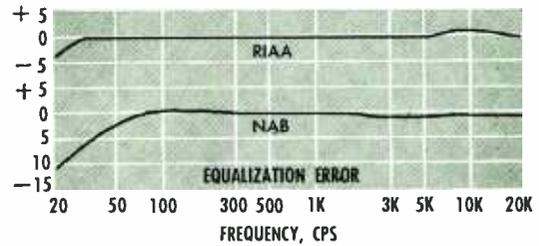
The circuit uses 12AX7 tubes in the preamplifier, voltage amplifier, phase inverter, and driver stages, while two type 7591s serve as the push/pull output stage in each channel. Negative feedback is applied from the secondary of the output transformer to the cathode of the driver stage.

Measurements of the amplifier indicate fine performance in the medium power class with low distortion, a clean power bandwidth over the audio range, and wide, uniform frequency response. The RIAA phono equalization characteristic was especially noteworthy, deviating no more than 0.5 db from 30 cps to 20 kc. The NAB equalization characteristic, for direct playback from a tape head, fell off at the very low end, but was accurate down to 60 cps; this feature, in any case, would concern only those who play tapes from a deck with no preamplifiers of its own. Tape decks with their own preamps would be played through another input on the X-101-C. The tone control and loudness characteristics, shown on the accompanying chart, were found to be effective for their intended purposes. The scratch filter had a very good "shape," falling off at the rate of 12 db per octave

Fisher Model X-101-C Control Amplifier

Lab Test Data

Performance characteristic	Measurement
Power output at 1 kc clipping point, individual channels	left, 24.8 watts with 0.14% THD right, 23.1 watts with 0.05% THD
both channels operating simultaneously	each ch., 21.1 watts with 0.72% THD
Power bandwidth, for constant 0.5% THD	23 cps to 20 kc
Harmonic distortion, 24.8 watts, left ch.	under 0.5% from 30 cps to 16 kc; 0.75% at 20 kc
12.4 watts, left ch.	0.86% at 20 cps; 0.5% at 20 kc
IM distortion	less than 0.25% up to 10 watts; less than 0.5% up to 22.5 watts; 1% at 24 watts
Frequency response	± 1 db, 12 cps to 34 kc; down to -3 db at 10 cps and 46 kc
RIAA equalization	± 0.5 db, 30 cps to 20 kc; down to -3 db at 20 cps
NAB (tape head) equalization	± 0.5 db, 60 cps to 20 kc; down to -3 db at 41 cps; down to -10.5 db at 20 cps
Damping factor	13
Sensitivity for full output	aux and tuner inputs 300.0 mv tape play input 670.0 mv high level phono 16.4 mv low level phono 3.4 mv tape head 3.4 mv
S/N ratio	aux and tuner inputs 83 db tape play input 78 db tape head input 65 db phono inputs 62 db



REPORTS IN PROGRESS

New Klipschorn Speakers Leak Preamp and Power Amplifier

above 6,000 cps. This characteristic will remove the scratchiness from old records, and since the filter is located before the tape output jack, it will be effective when recording these records on tape. The amplifier had the fairly high damping factor of 13 (good for controlling wide-exursion speaker cones). Its sensitivity, for full output, is suited to all present-day high fidelity program sources. The signal-to-noise ratio of the amplifier was excellent on all inputs, which means that it will introduce no noise into the reproduced signals. The square-wave response of the Fisher X-101-C showed a certain

amount of low frequency phase distortion (which is fairly typical of a control amplifier), and good high frequency transient characteristics with no "ringing." When checked for stability with capacitive loading (such as electrostatic speakers), the amplifier had no tendency toward oscillation.

For a compact control amplifier that can serve as the center of a medium-power installation, the Fisher X-101-C merits serious consideration. It is pleasingly styled, and its over-all design combines simplicity of operation with high quality and reliable performance.

Audio Dynamics Corporation Model ADC-12 Speaker System



THE EQUIPMENT: ADC-12, a full-range speaker system with integral enclosure. Dimensions: 13 by 12 by 23¾ inches. Walnut finish. Price: \$139.50. Manufacturer: Audio Dynamics Corp., Pickett District Rd., New Milford, Conn.

COMMENT: The ADC-12 is generally similar in design to the ADC-18 which was reviewed here in April 1963. The Model 12 employs a somewhat smaller, oblong-shaped woofer made of expanded polystyrene foam, the outer edge of which is suspended via a soft cloth "surround" directly from the front baffle of the enclosure. The speaker thus has no frame in the conventional sense and is physically integral with the enclosure. This woofer is electrically crossed over to a tweeter, itself a small driver employing a Mylar diaphragm. Both woofer and tweeter "look out" from behind a neutral-tint grille cloth and the system is thus a direct radiator. The very solid cabinet is completely sealed except for a small aperture that applies some resistive loading to the rear of the woofer. Two switches are provided on the rear: one for treble "normal" and "decrease"; the other for midrange "normal" and "increase." Connections are made by screw-on terminals, color-coded for polarity to assist in correctly phasing a pair of speakers. The ADC-12 may be positioned vertically or horizontally, and is supplied with four rubber feet that may be attached to its "bottom" when a final position is chosen for installation. The impedance of the ADC-12 is from 8 to 16 ohms, and its efficiency is moderately high, which is to say, it can be driven by amplifiers as low as 10 watts output, although the manufacturer recommends 20 to 45 watts as the optimum power amplifier range. Amplifiers higher than 45 watts (up to 65) may be used, "although it is not recommended that they be operated at full power output for extended periods." (Our tests were run with amplifiers in the 30- to 40-watts-per-channel class.)

The response of the ADC-12 was found to be generally smooth and clean throughout its range. The bass rolled off a bit from 50 cps, but held up cleanly to

about 40 cps. Doubling could be introduced if the speaker was driven abnormally "hard," but was not apparent at normal listening levels. From the bass region upward, we noticed a slight dip at about 260 cps, another just below 5 kc, and an apparent rise toward 8 kc which appeared to slope off past 11 kc, with response continuing to beyond audibility. The over-all characteristic seems representative, or better, for this class of speaker. The sound of the ADC-12 on white noise was smooth and subdued, indicating very little acoustical "coloration." Transient response was tight and crisp, with no audible effects of ringing, hangover, or muddiness. The speaker's high-frequency directional pattern seemed very wide in all planes throughout the treble region.

Reproducing program material, the ADC-12 impressed us as having an over-all balance similar to that of its larger brother, the ADC-18, though with less impact at the deep bass end and with possibly a bit more "forwardness" in the highs. The treble response can be adjusted to a degree by the switches on the rear; we found that in a large room (19 by 30 feet) we preferred both midrange and treble on "normal"; in a smaller room (13 by 12 feet) we moved the treble control to "decrease." For those who may like more bass, it is worth noting that the clean lower register of the ADC-12 permits the speaker to respond cleanly to reasonable amounts of bass boost from the amplifier.

In both rooms, handling program material that varied from full orchestral music to solo instrument and vocal selections, the ADC-12 produced very listenable, "natural" sound with neither boom nor boxiness. A specially pleasing quality was noticeable on complex orchestral passages, where a sudden percussive burst would seem to be placed in the room at some distance from the speaker itself, lending a sense of "space" to the over-all presentation. This characteristic enhanced both mono and stereo reproduction and doubtless is responsible for the fact that a pair of ADC-12s are not overly critical of relative placement in order to furnish a sound front that has ample depth and breadth with no "hole-in-the-middle."



If these have helped you develop an ear for high fidelity



**now
hear
this!**

The ADC Series I loudspeakers represent the finest in the state of the art. You'll immediately detect a finer and fuller bass response, a response that no other speaker can compare with, size for size; high frequency dispersion and transient response that are unsurpassed. You'll hear the result of the engineering achievement of a decade.

A distinctive feature of these ADC Series I speaker systems, which sets them apart and helps produce such remarkable sound, is the rigidly molded rectangular woofer diaphragm. It has a radiating surface twice that of a normal 12" woofer enabling it to reproduce the extreme bass frequencies at very moderate diaphragm excursions. The rigid feather-like expanded styrene construction allows the woofer to radiate as a piston throughout its range.

A few other fine speakers cover this same bass range, but none approaches the ADC for natural effortless reproduction.

The editors of Audio make the point rather well... "It (the ADC-18) has one of the fullest 'bottom ends' we have experienced... the high and low frequencies have been so well

balanced that one experiences smooth and effortless reproduction throughout the entire frequency range." High Fidelity says "... very easy to listen to and live with..." Electronics World comments "... in the top echelon of high quality bass reproducers."

Visit your high fidelity dealer and insist on an audition of the ADC Series I speaker systems. The sound you hear will come provocatively close to the real thing.

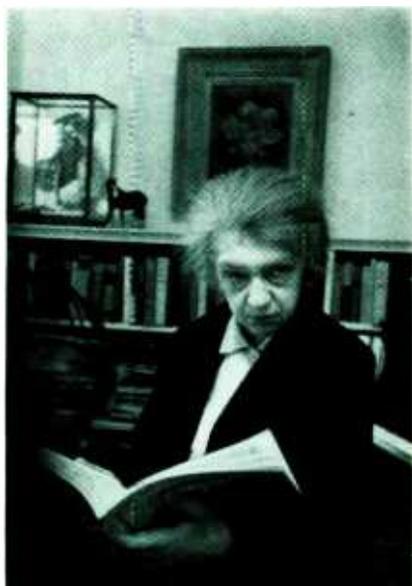


ADC **AUDIO DYNAMICS CORPORATION**
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 PICKETT DISTRICT ROAD, NEW MILFORD, CONN.
 CIRCLE 15 ON READER-SERVICE CARD

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Records in Review



A frail lady, of great artistry.

by Harris Goldsmith

From the Legacy of Clara Haskil— Chopin and Falla as Rarely Perceived

A POSTHUMOUS ADDITION to the discography of a great artist invariably evokes ambivalent feelings: this cherishable release is no exception to that truth. While Clara Haskil was still living, it was always a joy to hear her dedicated and characterful playing, and so it is today. But now, as the final legacy from this frail, stooped, white-haired lady all too rapidly unfolds, jubilation changes to melancholy at the realization that there is, indeed, one less example of her art to anticipate.

Some people could well feel pangs of guilt. Mme. Haskil performed in this country in 1922. She was recognized as a supreme interpreter by such authorities as Eugène Ysaÿe and Pablo Casals. Why did more than thirty years have to elapse before she was asked to return to our concert halls? And, beset as she was with manifold physical ailments (including, at one time, partial paralysis of her fingers), it was difficult for her to muster the needed energy for recording sessions: why did she have to record Mozart's D minor Concerto *three times* before she

was given adequate orchestral support? Let us, however, take solace in the fact that she left us as many fine recordings as she did.

Born 1895 in Rumania, Mme. Haskil moved to Vienna in early childhood. There she studied with Richard Robert (who also taught piano to Serkin and George Szell) and made her first public appearance at the age of nine. After further study with Alfred Cortot in Paris, the pianist dedicated much of her time to chamber music. She gave frequent concert performances with Enesco and Casals, and she played all of the Beethoven Violin-Piano Sonatas with Ysaÿe (a feat she repeated for posterity later, with Arthur Grumiaux). Her first recording, so far as I can ascertain, was of the G major Beethoven Concerto, made in London with Carlo Zecchi conducting. A few years later (in 1950) she appeared at the first Casals Festival in Prades, playing the Bach F minor Concerto, a performance immortalized on an early Columbia LP. There was once also a recording, with the Winter-

thur Quartet, of the Brahms F minor Quintet. Her series for Westminster includes two Mozart Concertos (K. 459 and 466) and the Beethoven C minor—all three, unfortunately, suffering from puny orchestral accompaniments—and a far more successful solo disc of Scarlatti Sonatas. Her realignment with European Philips—Epic here, until just recently—had a rather inauspicious start with a less than superb version of the Schumann Concerto, but matters improved considerably thereafter. Excepting a pair of outstanding Deutsche Grammophon discs and, of course, the Scarlatti collection on Westminster, all of Mme. Haskil's best recordings bear the Philips imprimatur.

Clara Haskil made many fine recordings, but I doubt if she ever gave us one more fascinating than the work at hand. We think of her as primarily a classical player, but her range of sympathies apparently was far more extensive than most of us realized. She takes the technical hurdles of both the Chopin and Falla comfortably in her stride, playing all of the notes not only accurately but

brilliantly. Much more important, however, is the rare perception and temperamental individuality of her conceptions.

It is strange, knowing as we do of her shyness and modesty, to find Mme. Haskil allowing herself such prominence in the *Nights in the Gardens of Spain*. This lovely score is commonly looked upon as a symphony with piano obbligato, but Mme. Haskil's bold rendition forces us to remember that the composer, after all, originally conceived the work as a series of piano solos. It is a gratifying experience to hear her dry but atmospheric tone, and the intense freedom of her tempos. This is not a percussive reading such as Edouardo del Pueyo gave on an earlier Epic disc, nor is it lushly romantic in the style of Rubinstein's fine RCA Victor set. Mme. Haskil's delivery has the freedom of vocalization: the musical line seems to impel itself along effortlessly, and what could easily sound like anarchy in less skilled hands emerges here with simple cogency.

Markevitch also has strong views about the music. Resisting the temptation to revel in the exotic beauty of Falla's orchestra, the conductor obtains from his very capable players a sharply defined, almost gaunt tonal characteristic which emphasizes the terseness of the writing. One in search of tranquility had better go elsewhere. The plangent, brightly "French" quality of the trumpets in the present recording may not be the suavest sound imaginable, but the emotional message it transmits is inescapable.

If the Falla score is played more freely than usual, just the opposite holds true for the Chopin rendition overside. There is considerable rubato in Mme. Haskil's rhythmic pattern, and full play is given to the romanticism inherent in the music; but this Chopin playing is far removed from the "norm" for the simple reason that this pianist's license is never utilized merely for display of her own virtuosity. Firm phrasing and structural cohesion such as one rarely encounters are the hallmarks of this splendid interpretation. Indeed, every prospective exponent of the Concerto should study Mme. Haskil's treatment of filigree passages, which for once assume their proper role as decoration. Admirable too is the bouncing resiliency in the execution of display sections—which are kept abreast of the orchestration because of the clarity given their accompanying bass notes (most players tend to submerge details such as these in a haze of excessive pedal). In this work too Markevitch provides lively support, and the sound throughout the disc, while a bit short of bass, is clear and attractive.

Another interesting feature of the performance here is the use of Cortot's revision of the orchestra part in the Chopin. At one time, it was thought that Chopin "didn't know how" to score his music (unfortunately, that misconception lingers today in the minds of many people who should know better!), and a host of wholesale reorchestrations summarily appeared. Since Mme. Haskil was a pu-

pil of Cortot, it might seem understandable that she would utilize his edition, but—unless memory plays false—Cortot's own recording of the music adhered to Chopin's original. Some of the cello parts are altered to double the bassoon accompaniments here, and in the tuttis the distribution of parts is changed. In quite a few places I feel that Cortot's ingenuity transcends its rightful limits. His woodwind interpretations, for example, tend to clutter the texture and distract from the progress of the music. It is, however an enlightening experience to hear what Cortot did to the music: I hope that all of us will then return to the score—as Chopin wrote it—with renewed appreciation of its clarity and economy.

Many projected documentations were left unfulfilled by Mme. Haskil's death, but happily the present coupling is not the last representation of her art on discs. The Mozart C major Sonata, K. 330, and Schubert's great posthumous B flat Sonata, for example, are still reposing in Philips' vaults. These, at least, we may hope will be made available to us.

CHOPIN: *Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21*
†Falla: *Noches en los jardines de España*

Clara Haskil, piano; Orchestre des Concerts Lamoureux, Igor Markevitch, cond.
● PHILIPS PHM 500034. LP. \$4.98.
● ● PHILIPS PHS 900034. SD. \$5.98.

by Robert C. Marsh

The Haydn Renaissance Continues

FOR MANY RECORD COLLECTORS, last autumn held no brighter hope than the prospect of getting the Haydn symphonies complete from Max Goberman and the Vienna State Opera Orchestra. That project came to a tragic end when, in the final hours of the year, Goberman met a premature death in Vienna. He cannot be credited with bringing about a Haydn renaissance singlehanded, but there is every sign that one is under way and that he had a role in its making. Through the Goberman recordings the public is becoming aware of the circumstance known to musicologists for

years—that Haydn wrote not only the six or seven symphonies everybody plays but 107 such scores, at least half of which are masterpieces of baroque music. This year the Goberman series continues, for he left us a legacy of master tapes which will not be expended for some months, and there are now others stepping forward to give us more of the unfamiliar Haydn. Among the new champions is Antonio Janigro, whose editions of Haydn's *Sturm und Drang* symphonies come to us this month.

A major figure in the baroque revival, Janigro has been known as a cel-



Antonio Janigro

list of great distinction and the leader of one of the finest of today's chamber ensembles, I Solisti di Zagreb. It has been no secret in recent years that Janigro has wanted to extend his conducting into the main line of symphonic music, and he now takes command of the larger ensemble from which I Solisti are drawn—the Symphony Orchestra of the Zagreb Radio. The present set can be regarded as his recorded debut in the larger context of symphonic conducting, and it is not a debut to be taken casually: we find that the artistic force and commanding musicianship long familiar to us



Max Goberman

dominate Janigro's work with a baton as much as they did that with a bow.

The works selected here impose the most severe interpretative demands. No. 44, the symphony of mourning, was reportedly Haydn's favorite among his early works, and he asked that it be played at his own funeral. The *Farewell* Symphony, No. 45, is one of the least orthodox and most imaginative in the Haydn canon. The Forty-sixth is a lovely, much neglected score, here introduced to the domestic catalogue, and Janigro's version of No. 47 restores this work to availability after years of undeserved absence. The Forty-eighth Symphony is one of the grandest of the festive series, while No. 49, *La Passione*, although chronologically earlier than its number suggests, is one of the most intense expressions of the *Sturm und Drang* spirit. In short, this is an important body of music which has hitherto had only limited recorded representation.

La Passione appears simultaneously in the Goberman version and the Janigro series. The former couples the work with two historically interesting examples from Haydn's earliest years, and the whole is beautifully packaged with scores. For the Haydn collector, this is most welcome, but *La Passione* ought to be generally available in a stereo edition at the conventional price, and this need Janigro fills very satisfactorily. The recorded sound is just as fine as Goberman's, and the orchestra is equally skilled. My standard in the work has been the old Scherchen version, the musical integrity of which remains unsurpassed. Goberman's approach, like Scherchen's, is slower and more meditative than Janigro's (the title refers to the Passion of Our Lord, and the Symphony may have been written for performance in the Easter season), but Janigro is never less than a sensitive musician.

Where Goberman excels is the *Maria Theresia*, for here trumpets and C alto horns must sing out in the opening bars, and the Janigro version, lacking this brilliant high register, seems tame in comparison. The Adagio, however, asks for a wind band of F horns and oboes, and here Janigro shapes one of Haydn's most beautiful slow movements into a performance of exceptional impact.

Scherchen's version of the *Trauer* Symphony has an elegiac cast throughout. Janigro reserves this for the central movement (Adagio), which is here in its proper, unorthodox, place as the third of the series. I have the greatest respect for the Scherchen, although its age shows, but there is a strong artistic defense for Janigro's approach, since it introduces a welcome element of contrast. There is no doubt at all, for me, that his version of the finale is stronger for its light, briskly accented pulse.

In three of the symphonies Janigro seems to have the field pretty much to himself. No competing edition of the *Farewell* Symphony is so effectively paced and beautifully recorded. Generally, the final movement, where the members of the orchestra leave one by one, turns out to be droopy or cute, but Janigro keeps the line animated right to the end and brings forth some lovely playing in the process. And because Janigro's supremacy in Nos. 46 and 47 comes by default, it should not be assumed that he could not hold his own against competition. I was particularly happy to hear No. 47 from him, for the opening pages are some of Haydn's most effective writing from this period, and here the interchanges between horns and strings are particularly nicely handled.

Vanguard transported its Vienna recording crew to Zagreb for the sessions and reports that forty-eight hours' recording time were required to meet Janigro's standards, even though the works had been played in concert prior to the sessions. It seems to me the time was well spent. In both mono and stereo the sound is clean and spacious and nicely balanced with a good hall. The two-channel version is naturally superior in its projection of a large ensemble quality. In both forms, however, there is a strong sense of presence combined with admirable tonal refinement.

HAYDN: *Symphonies: No. 4, in D; No. 48, in C ("Maria Theresia"); Overture L'Infedeltà delusa*

HAYDN: *Symphonies: No. 2, in C; No. "B," in B flat; No. 49, in F minor ("La Passione")*

Vienna State Opera Orchestra, Max Goberman, cond.

• OF • LIBRARY OF RECORDED MASTERPIECES HS 10/11. Two LP or Two SD. \$8.50 each on subscription; \$10 each nonsubscription.

HAYDN: *Symphonies: No. 44, in E minor ("Trauer"); No. 45, in F sharp minor ("Farewell"); No. 46, in B; No. 47, in G; No. 48, in C ("Maria Theresia"); No. 49, in F minor ("La Passione")*

Symphony Orchestra of Radio Zagreb, Antonio Janigro, cond.

• VANGUARD VRS 1106/08. Three LP. \$4.98 each.
• VANGUARD VSD 2145/47. Three SD. \$5.98 each.

CLASSICAL

BACH: *English Suite, No. 2, in A minor, S. 807*

†Handel: *Suite for Harpsichord, No. 3, in D minor*

†Rameau: *Suite for Harpsichord, No. 2, in E minor*

Fernando Valenti, harpsichord.

• MUSIC GUILD M 37. LP. \$5.50.
• • MUSIC GUILD S 37. SD. \$6.50.

It is good to find Mr. Valenti back in the recording studios again. For those not acquainted with his work, it should perhaps be said that he is one of the better American harpsichordists, a sound musician thoroughly at home in the baroque styles. In the Bach he shows a fresh approach in each movement, and his ideas here are almost always convincing: the Sarabande, for example, seems unusually majestic and has tragic connotations; the second Bourrée is more strongly registered than usual, an effect that begins by surprising and ends by persuading. Only in the vigorous Prelude does the vigor seem overdone in one or two spots. Mr. Valenti's occasional tendency towards heaviness is not otherwise too noticeable here: the Allemande of the Handel Suite flows gently and songfully, and its Sarabande is played in noble style. Particularly good is the performance of the Rameau collection, which includes the familiar *Tambourin* and *Le Rappel des oiseaux*.

The sound is very good. The only criticism I have of the mechanical aspect of the recording is the absence of visible bands in the Rameau, which was never intended to be played with hardly a pause from beginning to end. N.B.

BACH: *Suites for Unaccompanied Cello: No. 3, in C, S. 1009; No. 4, in E flat, S. 1010*

Pierre Fournier, cello.

• ARCHIVE ARC 3187. LP. \$5.98.
• • ARCHIVE ARC 73187. SD. \$6.98.

M. Fournier continues his traversal of the Cello Suites, begun on an Archive disc made available here last year. As was the case then, we are treated to noble playing, expressive and musically penetrating. Technically there seem to be no weaknesses: the full-bodied tone is capable of many gradations of weight and color; rapid passages are played cleanly and double stops smoothly. The sound too is first-rate. N.B.

BACH, JOHANN CHRISTIAN: *Concerto for Bassoon and Orchestra, in B flat*

†Haydn, Michael: *Concerto for Trumpet and Orchestra, in D*

†Mozart, Leopold: *Concerto for Trumpet and Orchestra, in D*

Fritz Henker, bassoon (in the Bach); Adolf Scherbaum, trumpet (in the Haydn and Mozart); Saarbrücken Radio Chamber Orchestra, Karl Ristenpart, cond.

• ARCHIVE ARC 3199. LP. \$5.98.
• • ARCHIVE ARC 73199. SD. \$6.98.

Here is a recording of music by Bach, Haydn, and Mozart which represents the

BEETHOVEN AND THE BUDAPEST

To most critics, musicians and concert-goers, there are two ultimates in chamber music—the late quartets of Beethoven and The Budapest String Quartet. To blend them together is to fashion one of the supreme musical experiences of all time. This new album marks the completion of the Budapest's third recording of the entire 16-quartet cycle. Their second recording was considered superb by critics and cognoscenti. So was their first. "They were the best we knew at the time," wrote High Fidelity. "But it is wonderful to sense how much their performances have gained through the years." Their technique has always been flawless. But there is a depth of understanding in their current reading that was not there before. Heightened insights gleam through the music like dark jewels. And improved recording techniques convey every nuance, every shading, with a fullness and fidelity never before possible.



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BEETHOVEN: *Trios for Piano and Strings: No. 8, in B flat; No. 9, in B flat; No. 10, Op. 44 (Fourteen Variations); No. 11, Op. 121 ("Kakadu" Variations)*

Hungarian Trio.

• LES DISCOPHILES FRANCAIS DF 730033. LP. \$5.98.

• • LES DISCOPHILES FRANCAIS DF 740007. SD. \$6.98.

Beethoven, it can safely be surmised, was not overly fond of the piano trio as a form. Admittedly his Opus 1 consists of three such works; admitted, too, that in the two trios of Opus 70 and the great *Archduke* (Op. 97) he wrote with his genius fully evident. These works must be regarded, however, in the light of his other efforts with the combination, music which reveals craftsmanship rather than flaming inspiration.

The four "trios" here recorded are all pleasing enough as music, achieved in performances with polish and perception, and nicely recorded once you become accustomed to the cello being on the left. (If it bothers you, reach for the reverse stereo switch.) The numbers have slight relation to chronology. No. 8 (sometimes known as Wo.O. 39) dates from 1812. It is a fragmentary work with a single movement. No. 9 is very early, a Bonn composition of 1790-91, with few traces of the mature Beethoven. Neither of the sets of variations is commonly numbered as trios in this country (presumably by reason of the absence of sonata form) and both are presently available on other recorded editions flying alternate colors. This set is quite equal to the competition, however, and the indefatigable Beethoven collector will want to add it to his treasures. R.C.M.

BERLIOZ: *Les Nuits d'été*

†Barber: *Knoxville, Summer of 1915*

Eleanor Steber, soprano; Columbia Symphony Orchestra, Dimitri Mitropoulos, cond. (in the Berlioz); Dumbarton Oaks Chamber Orchestra, William Strickland, cond. (in the Barber).

• COLUMBIA ML 5843. LP. \$4.98.

This coupling of two early LP recordings recently absent from the catalogue makes for a very attractive disc. Both vocally and orchestrally, this version of the Barber piece is far more appealing than the

later performance released by St/And. Miss Steber's soprano here sounds fresh, sweet, and full, with some floated high tones reminiscent of her Sophie days—and it is well balanced against the orchestra by the 1950 Columbia engineering (still excellent today, by the way). Actually, I would prefer a less cultured, more "American"-sounding approach to the Agee text—I don't think rolled rs really have any place here—but Steber was, after all, the creator of the solo part.

In the Berlioz, the singer's voice is at its best—a pure, lovely sound, with remarkably steady tone in the long sustained phrases. I would like more temperament, more impetus in the first and last songs (the *Villanelle* and *L'île incon nue*—Valletti's renditions have much more charm and flow), and a more natural handling of the text; musically and vocally, though, the renditions are quite fine, thoroughly competitive with De los Angeles'. Again, the sound is more than listenable. Complete texts, translations, and notes, including some perceptive comment from the singer. C.L.O.

BORODIN: *Quartet for Strings, No. 2, in D*

†Shostakovich: *Quartet for Strings, No. 8, in C minor, Op 110*

Borodin String Quartet.

• LONDON CM 9338. LP. \$4.98.

• • LONDON CS 6338. SD. \$5.98.

This is the second recording of the Shostakovich Eighth Quartet by this Soviet ensemble to be issued here in a matter of weeks, an extraordinary example of duplication in the record business. Mercury recorded its performances of the Shostakovich Fourth and Eighth Quartets in the Soviet Union; the current release is a kind of souvenir of the 1962 Edinburgh Festival, on which occasion the Russian musicians made a great impression with the music at hand.

I have previously expressed my reservations about Shostakovich as a chamber composer. A careful rehearing of the recent Eighth Quartet strengthens my opinion that the work, although probably the composer's best in the medium, is curiously hobbled by a strange combination of musical obsessiveness and irrelevancy. The work is built monomatically (one almost said monomaniacally) on an endlessly repeated motive which reads D/E flat/C/B; translated through

the German spelling, this comes out as D. Sch. which is, of course, the Roman form of the original Cyrillic spelling of the composer's monogram! But, if this single-minded motivic material leads the composer to a basically severe and limited organization on one level, it also apparently led him to think that he could insert—in the interstices so to speak—a variety of other, extraneous materials. Thus we get generous quotes from earlier works of the composer, a bit of a revolutionary song, and even some sheer, assertive programmatic sounds. Shostakovich has said that the work is dedicated to the victims of Fascism. We can perhaps recognize in that statement a high intent and we can even grant that it led the composer to achieve a unity of purpose and a concentration of expression which are often genuinely powerful. But, ultimately, it seems to me that the work suffers from its great inability to resolve the very artistic and expressive problems that it proposes.

The Borodin, of course, presents no such problems. This charming, graceful work belongs with that limited company of string quartets—the Verdi is another example—which remain outside the great contrapuntal-developmental tradition of quartet writing and which yet find a grateful and convincing way of using the medium for a flowing and lyric expression.

The work of both composers is much enhanced by the excellent performance. This is a first-class ensemble, and these exceptional chamber players are capable of intensity, drama, and thrust in the Shostakovich as they are of warmth, grace, and expressive elegance in Borodin. The recorded sound is excellent. E.S.

BRAHMS: *Symphony No. 2, in D, Op. 73; Academic Festival Overture, Op. 80*

London Symphony Orchestra, Pierre Monteux, cond.

• PHILIPS PHM 500035. LP. \$4.98.

• • PHILIPS PHS 900035. SD. \$5.98.

This pair of performances represents an ideal synthesis of the traditional and the freshly creative. The attention to detail is particularly commendable. Some of it is unconventional in treatment: in the first movement of the Symphony, for example, I can call attention to the delicate pointing of the staccato oboe-horn phrases at meas. 66, the easing of rhythmic flow for the second subject, and the splendid articulation from the staccato first and second violins at meas. 131. And, along with Klemperer, Monteux is one of the few conductors to observe Brahms's parenthetical "*quasi ritenute*" at Letter E and again at meas. 386. If you are accustomed to a stricter tempo approach such as Toscanini's, Munch's, or Steinberg's, you may have to adjust to some of Monteux's slight modifications. For myself, I was brought up on Monteux's old San Francisco album of the Symphony (RCA Victor DM 1065) and have grown increasingly familiar with his basic conception from concert performances and rehearsals with the NBC Symphony, the Philadelphia Orchestra, the New York Stadium Symphony, and the Boston Symphony. Throughout the years, M. Monteux has definitely moved away from the headlong drive and lusty accentuation of his earlier reading towards something more rarefied and expansive. Recently, he has

even been lengthening the work by observing the seldom heard repeat of the first movement exposition: this was one of the striking features of his 1960 Vienna Philharmonic version (as well as of an inexplicably unreleased Boston recording of approximately the same vintage) and it is good to have it again on the edition under review.

With fine versions of the Symphony available from Steinberg, Klemperer, Weingartner, Mengelberg, and Toscanini—not to mention the bygone ones of Munch and Van Beinum—it would be dogmatic indeed to pronounce Monteux's the "best." Suffice it to say that his leadership, however unorthodox it may seem, always tells us something valid and authoritative about Brahms's scores. Furthermore, the inclusion of the splendidly played Overture is most welcome.

Philips' recording is unusually distinct, and beautifully spacious. The two-channel version benefits from some of the most tasteful and intelligent use of separation that I can remember hearing. The antiphony between first and second violins, and between woodwinds and brass, is revealed with stunning effect. It is a pleasure to have a complex score captured so vividly on a record. H.G.

BRAHMS: *Symphony No. 4, in E minor, Op. 98*

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5879. LP. \$4.98.
- COLUMBIA MS 6479. SD. \$5.98.

With this release Columbia adds to its current list of available Brahms Fourth a third version, and we are thus led to measure Mr. Bernstein against his illustrious predecessor Bruno Walter, who recorded the work with this same orchestra in prestereo days and, later, with the Columbia Symphony. Walter's editions are slower than Bernstein's in three out of four movements. The difference is more than just a stop watch phenomenon. With Walter there is a feeling of natural melodic flow, a sense of serenity and nobility which is established in the gently persuasive pulse of the opening bar and grows, Bernstein, on the other hand, seems unwilling to relax and let the music go by itself. There is a constant striving for effect, which results in some fussy manipulation of thematic outlines. This is heard in an obvious form in the opening pages, where the successive statements seem to end on dead center without providing a rhythmic and harmonic thrust into the new bar.

From my own experiences of hearing the Philharmonic in concert, I can commend Columbia for its skill in capturing the distinctive qualities which the ensemble has taken on in its five seasons under Bernstein's direction. It is a very taut, brilliant, hi-fi orchestra both on and off the record. R.C.M.

BRUCKNER: *Mass No. 3, in F minor*

Maria Stader, soprano; Claudia Hellmann, contralto; Ernst Häfliger, tenor; Kim Borg, bass; Chorus and Symphony Orchestra of the Bavarian Radio, Eugen Jochum, cond.

- DEUTSCHE GRAMMOPHON LPM 18829. LP. \$5.98.
- DEUTSCHE GRAMMOPHON SLPM 138829. SD. \$6.98.

There is no quicker way to Bruckner's heart than through his setting of a

sacred text, and this Mass has moments of spiritual glory hardly to be surpassed except in the *Missa Solemnis* of Beethoven. Jochum directs it with reverence and sympathy, making the most of the triumphant moments, and he has good vocal and orchestral forces at his command. The sound is that of a big studio with "presence" microphones on the soloists and an over-all pickup from some distance back. Quiet passages tend to lose focus but the force of the work shines through.

Contrasted with the recent Angel edition, it is apparent that both performances are musically of high quality and that the significant difference between the sets is in recording technique. My preference here goes to the lower reverberation (and hence clearer definition) of the DGG set.

Incidentally, although both recordings are identified as the original text of the Mass, there seem to be differences in the instrumentation. Note, for example, the trumpet part at the close of the Credo, which is considerably more effective in the Jochum performance. R.C.M.

BRUNSWICK: *Septet in Seven Movements—See Newlin: *Trio for Piano, Op. 2.**

CARTER: *Eight Etudes and a Fantasy for Woodwind Quartet*

†Schuller: *Quintet for Woodwind*
†Fine: *Partita for Wind Quintet*

- New York Woodwind Quintet.
- CONCERTDISC CM 229. LP. \$4.98.
- CONCERTDISC CS 229. SD. \$5.98.

Ours is an age of superlative wind playing, and the present disc is a particularly

interesting example. Certainly, it would be hard to find a superior group of musicians—Ralph Froelich, French horn (a recent replacement for John Barrows); Samuel Baron, flute; Ronald Roseman, oboe; David Glazer, clarinet; and Arthur Weisberg, bassoon—and their performances suggest why American wind playing is the best in the world, combining the rich beauty of the French school with the strength and robustness of the German. These men are virtuosos who know how to subordinate technique to musical ends in such matters as phrasing, articulation, musical shape, ensemble, balance, clarity, expressivity, poetry.

One reason why a group like this has remained alive and vital and has continued to expand its technical and musical horizons can be found in its close identification with the creative aspects of the art. Any wind ensemble has to be a friend of contemporary music—there is simply not enough traditional repertory. But, in any case, the New York Woodwind Quintet has had an especially admirable record of close collaboration with some of the best creative musicians. The ensemble gave the world premieres of both the Carter and the Schuller works and they proved to be major contributions to a growing literature for the combination.

The Carter uses only the woodwinds proper (i.e., without the horn). The work, written in 1950, consists of eight striking statements or inventions essentially without development; these are followed by a fugal Fantasy which, as Samuel Baron suggests in his informative program notes, welds the entire sequence together with a coherent summation statement. The études themselves are fascinating studies in texture, sonority, and ensemble. The most famous of them consists of but a single tone on which is worked a whole gamut of color and dynamic changes. Another study does something similar with a D major triad. A third is built entirely on a little two-note figure. Others are more complex in their basic material but no less remarkable in their imaginative expansion of simple and obstinate ideas. Only in the Fantasy are new dimensions added: short- and long-range contrapuntal motion, a rich rhythmic and metrical interplay, developmental construction. This movement uses elements from the preceding études as part of a kind of fugue-chaconne, with the result that what were isolated inventions become woven into an on-going contrapuntal-variational movement. The effect is masterly.

The Schuller work is based on a fascinating and characteristic interplay between the fixed and the free. Like other works of this talented composer, his Wind Quintet is informed by twelve-tone technique and by jazz, by the thinking of a composer working with precise concepts and by the mentality of a practicing performer working with real performance and improvisatory situations. This duality is the very basis of the piece and it expresses itself on many levels. Fixed, carefully notated sections alternate with free and even semi-improvised passages. The first movement—perhaps the most impressive of the three—is built on a chain of firm, held notes which are artfully passed around from one instrument to another while they are surrounded by little jabs of sound and interrupted by fast, tumbling, rushing virtuoso music. This contrast between sustained tones and short sounds (isolated or in galloping groups) is

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maintained throughout the work and is closely related to the dualism of fixed and free. Mind you, there is nothing theoretical or even abstract about this; what I am describing as a "concept" really grows right out of the very nature of the instruments themselves and provides a fascinating web of sound and invention.

The Partita by the late Irving Fine is an attractive, all-out neoclassic effort, a smooth and clever suite of light movements put together with elegant wit and charm. It makes a delightful foil for the Carter and the Schuller and helps to round out a very impressive and well-recorded disc. E.S.

CHOPIN: Ballade No. 4, in F minor, Op. 52; Polonaise No. 7, in A flat, Op. 61 ("Polonaise-fantaisie"); Etudes: No. 1, in C, Op. 10, No. 1; No. 12, in C minor, Op. 10, No. 12 ("Revolutionary")

†Debussy: *Estampes*

†Scriabin: *Sonata for Piano, No. 5, in F sharp, Op. 53*

Sviatoslav Richter, piano.

• DEUTSCHE GRAMMOPHON LPM 18849. LP. \$5.98.

• DEUTSCHE GRAMMOPHON SLPM 138849. SD. \$6.98.

Richter's tone has a bright, translucent characteristic that is immediately recognizable. It is not a particularly warm sound, but it has an exquisite, prismatic shimmer and hypnotic legato. One thinks of it in conjunction with the classics, with Debussy, with Schumann, even with Prokofiev and Scriabin—but not with Chopin. It is, therefore, a rather strange experience to hear the present accounts of the *Ballade* and *Polonaise-fantaisie*. Two qualities—plasticity and momentum—are the most striking features of those performances. The emotional climate, while intensely subjective, is rather cool, and one feels that Richter is primarily concerned with imparting an unflinching continuity to the music. The *Polonaise-fantaisie*, in particular, moves along with arrow-straight swiftness although its lyrical portions are exquisitely realized. In the great *Ballade* No. 4, Richter's languorous and distended tempo at the outset led me to expect that this was to be one more of those sectionalized and episodic readings which so many pianists bestow on the piece. Happily, my apprehensions proved groundless. The Soviet artist, quite miraculously, manages to avoid both stagnation and fragmentation: slow as his opening tempo is, and despite the tremendous rhythmic freedom with which he states the recurrent melody, the performance manages to suggest impending development and drama. The end of the work is brilliantly played, and it seems a logical culmination of all that preceded it. Richter is also very careful to respect the composer's markings: for example, he is one of the few artists who lifts the pedal—as directed—at the end of the D flat section on meas. 202. The two Etudes are given crisply, powerful, and a bit prosaically. Richter's mechanical equipment is formidable, of course, but other pianists have greater affinity and stylistic subtlety for Chopin's miniature writing. The C major Etude played here, incidentally, is the first one from Op. 10, and not No. 7 as indicated on the record jacket.

The Debussy *Estampes* get a memo-



Malcuzyński: Chopin sans bravura.

orable interpretation. The shifting coloration of *Pagodes*, the accentuated swagger of *Soirée dans Granade*, and the intoxicating fleetness of *Jardins sous la pluie* are all realized with vivid imagination, delicacy, and a staggering virtuosity. The final piece, in particular, moves with the effortlessness of a shadow. One is never conscious of individual notes or percussiveness.

Scriabin's rather zany Fifth Sonata is also hauntingly performed here. Richter's gaunt introspection and febrile lyricism are ideally matched to the requirements of this schizophrenic opus.

This disc is a sequel to the Schumann recording which Angel issued a few months ago, and was made during Richter's tour of Italy earlier this year. The sound is extremely vivid, at times a shade uncomfortably suggestive of a live and unwieldy auditorium, but always compelling. Audience noise is more prominent than on the Angel collection, and I would have liked a bit more bass in the Chopin selections. (The Scriabin and Debussy, which were probably made in a different city during another concert, are better in that respect.) All told, however, the sense of direct contact with the performer is rather amazing, and the disc is highly recommended. H.G.

CHOPIN: Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21

†Falla: *Noches en los jardines de España*

Clara Haskil, piano; Orchestre des Concerts Lamoureux, Igor Markevitch, cond.

For a feature review of these recordings, see page 77.

CHOPIN: Piano Works

Sonata for Piano, No. 3, in B minor, Op. 58. Scherzos: No. 1, in B minor, Op. 20; No. 3, in C sharp minor, Op. 39. Trois nouvelles études, Op. posth.

Guiomar Novaes, piano.

• Vox PL 15000. LP. \$4.98.

All of these performances were recorded

in the Fifties and have been previously released in other couplings. Although there are many newer distinguished versions of all these compositions, there is always a place in the catalogue for Mme. Novaes' warm, singing, and affectionate renditions. Her treatment of the Sonata, especially, is extremely free, but the lyricism is completely convincing and, technically, the sound is still entirely satisfactory. Recordings such as this one are truly durable. H.G.

CHOPIN: Sonatas for Piano: No. 2, in B flat minor, Op. 35; No. 3, in B minor, Op. 58

Witold Malcuzyński, piano.

• ANGEL 36122. LP. \$4.98.

• ANGEL S 36122. SD. \$5.98.

Malcuzyński plays these Sonatas with considerable sensitivity and style. Eschewing headstrong bravura, he prefers to keep the music on a rather intimate scale. The performances of both the works are slightly old-fashioned in approach, with gentle exaggeration, caressing tone color, and interesting inner voice detail.

The B minor Sonata fares particularly well here. The reading has a firm sense of continuity, flexibility of line, and great clarity. The lyricism of the music is fully realized. Not so the drama of the stormy B flat minor opus, however. Detail is again notable, but the big line is missing from the interpretation. Though often performed, this Sonata is notoriously difficult to put across successfully, and there is much to appreciate in Malcuzyński's far from pedestrian reading.

The sound on both versions is good, but not outstanding. Both pressings, most notably the stereo, tended to constrict on the inner grooves. Even so, there is a fine pinpointing of sonority, and plenty of space around the piano tone.

All told, this disc can be considered alongside the identical couplings by Rubinstein (RCA Victor) and Kedra (Westminster—offering added inducement to the buyer by including the rarely played First Sonata). Also worthy of investigation are the Bloch (DGG) and Horowitz (Columbia) discs of the B flat minor Sonata and the Lipatti (Columbia) and Novaes (Vox) of the B minor. H.G.

DEBUSSY: Estampes—See Chopin: Ballade No. 4, in F minor, Op. 52.

DEBUSSY: Nocturnes: No. 1, Nages; No. 2, Fêtes—See Ravel: Ma Mère l'Oye.

DEBUSSY: Preludes, Book 1 (complete)

Monique Haas, piano.

• DEUTSCHE GRAMMOPHON LPM 18831. LP. \$5.98.

• DEUTSCHE GRAMMOPHON SLPM 138831. SD. \$6.98.

These are impeccable performances, and certainly authoritative ones. Mme. Haas emphasizes the classicism of the music rather than its programmatic content. She takes great care to keep the textures transparent, and her rhythmic pulse is unusually cogent. One senses, much more

Continued on page 88

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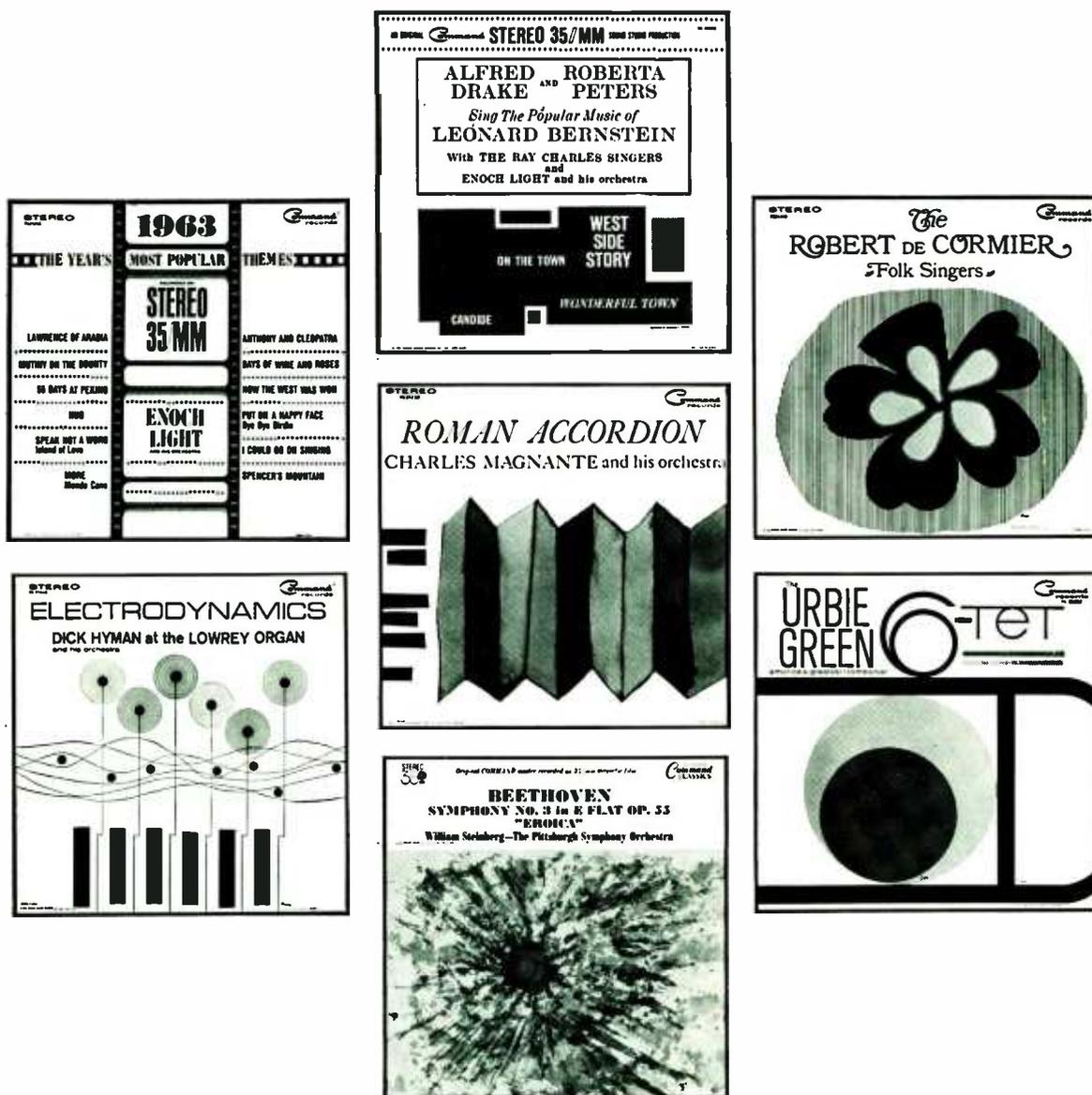
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CIRCLE 42 ON READER-SERVICE CARD

RECORDS IN REVIEW

Continued from page 84

strongly than is customarily the case, the architecture of the twelve preludes *as a cycle*. That cumulative quality and the strong personal profile of the pianism are the chief strength of these readings. There are certain individual preludes which may be given more evocatively or sensuously elsewhere (*Des pas sur la neige*, for example, is a shade too fast and bleak here fully to exploit the poignancy of the piece), but there can be no questioning Haas's formidable technical equipment and supreme affinity for this music. This edition of the Preludes, it seems to me, is on the interpretative level of the Gieseeking version, and sonically it is far superior to that disc. H.G.

DEBUSSY: Sonata for Cello and Piano, No. 1, in D minor

†Porpora: *Sonata for Cello and Piano, in F*

†Shostakovich: *Sonata for Cello and Piano, in D minor, Op. 40*

Leslie Parnas, cello; Bernard Ringeissen, piano.

• PATHE DTX 309. LP. \$5.98.
• PATHE ASTX 123. SD. \$6.98.

Leslie Parnas—American cellist, winner of the Grand Prix Pablo Casals 1957, finalist at last year's Tchaikovsky competition in Moscow, and onetime first cellist of the St. Louis Symphony—is a passionate rather than an elegant player. He is apparently much more concerned with rhythmic vitality and impetuous phrasing than with tonal beauty or instrumental refinement. Obviously a strong technician, Parnas is not incandescent in that respect: he is apt to lunge at phrases, and in moments of stress his sound tends to get a shade muddy and forced.

No matter, this. Parnas does not seem inclined to impress his audience by bedazzlement. Obviously, his genus of cello playing is of the regal Casals variety rather than of the "tuck-it-under-your-chin" fluency on the instrument characteristic of the late Emanuel Feuermann, Janos Starker, Frank Miller, and other such "classical" exponents of the art. One can forgive Parnas' occasional untidinesses just as one can appreciate Van Gogh even though that painter lacked the slick brush technique of Dali.

Parnas' account of the Debussy Sonata is on an unusually large framework. His interpretation is highly contrasted, both in terms of tempo and of dynamics. His is a grandiose reading, impassioned and fierce. Rostropovich is more rarefied, whimsical, and volatile; Piatigorsky, warmer and less austere. I myself prefer the Rostropovich, although all three readings are extremely valid.

The Shostakovich is an uneven work which excels in its even-numbered movements (especially the Scherzo) but meanders unmercifully in a typically Shostakovichian manner in the other two. (Perhaps I should say *mercifully*, since neither the Moderato nor the Largo is as long as some of the composer's symphonic essays.) Parnas gives a good account of the piece, although the flamboyant temperament of Shafran in the competing RCA Victor edition, plus that player's instrumental revisions (the harmonics in the Scherzo, for example), makes for a more stimulating experience than Par-

nas provides. In a case such as this, a touch of "black magic" is not only permissible: it is necessary. On the other hand the player's earnest style is very well suited to the work by Nicola Antonio Porpora (1686-1766).

Bernard Ringeissen (Fourth Prize Winner in the 1955 Warsaw Chopin Contest) is an admirable partner throughout. His playing is unusually forthright, and at times almost too prominent. I would gladly sacrifice some of the percussive intensity of his tone in the last movement of the Shostakovich for a little more lilt and reticence; but, all told, the framework he provides is highly appropriate for the type of interpretation Parnas offers. The engineering and processing are absolutely flawless. H.G.

DVORAK: Quintet for Piano and Strings, in A, Op. 81

†Schubert: *Quartet for Strings, No. 12, in C minor ("Satz")*

Clifford Curzon, piano (in the Dvořák); Vienna Philharmonic String Quartet.

• LONDON CM 9357. LP. \$4.98.
• LONDON CS 6357. SD. \$5.98.

This performance of the Quintet is patently one to be evaluated on the very highest level, and it is perhaps its misfortune to have to compete with the beautiful reading that Curzon recorded with the Budapest Quartet ten years ago: it does not quite meet the challenge.

The pianist plays with even greater warmth, charm, and flexibility here, but while the Boskovsky-Strasser-Streng-Scheiwein foursome contributes its share of sympathetic, idiomatic music making, it is a far cry, both technically and interpretatively, from its illustrious counterpart on the Columbia disc. Furthermore, the older version has better sound than this new one. London's stereophony is minimal, the strings have that resinous, slightly veiled characteristic which makes the players sound as if they were using mutes throughout, and the pickup is more distant than I would prefer. The piano is perhaps a bit brighter on the new disc, but that could merely be a difference in performance: Curzon tends to dominate the Viennese musicians, whereas he was more the "silent partner" when he played with the Budapest.

The *Quartettsatz* is a remarkable product of Schubert's twenty-third year. It marks a radical departure from the sweet melodiousness of the composer's earlier works. Already to be found (perhaps for the first time) are the stormy tremolando figurations and terse harmonic progressions which were to reach their fruition in the great C major Symphony, the B flat Piano Sonata, the Cello Quintet, Op. 163, and, most particularly, the G major Quartet, Op. 161. The present performance, a docile and innocuous one, kept me on the edge of my chair—but only because the leader's intonation was frequently just a fraction "under" the note. Both the Juilliard (RCA Victor) and Amadeus (DGG) versions have more bite, and my recommendation goes to the latter. H.G.

FALLA: Noches en los jardines de España—For a feature review including this recording, see page 77.

FINE: Partita for Wind Quintet—See Carter: *Eight Etudes and a Fantasy for Woodwind Quartet*.



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FRANCK: *Variations symphoniques*
†Rachmaninoff: *Rhapsody on a Theme of Paganini, Op. 43*
†Litolff: *Concerto symphonique, Op. 102: Scherzo*

Leonard Pennario, piano; Boston Pops Orchestra, Arthur Fiedler, cond.
• RCA VICTOR LM 2678. LP. \$4.98.
• • RCA VICTOR LSC 2678. SD. \$5.98.

These are crisp, highly competent, but not very subtle, performances. Pennario's tone tends towards percussiveness, while Fiedler's orchestra (or the reproduction of it, at any rate) is inclined to sound beefy and dynamically monotonous. I suspect that Victor's engineering is probably the real culprit here: the mike placement is uncomfortably close—ruling out true *pianissimos* in the dynamic scheme—and the middle frequencies sound as though they were artificially thickened. Perhaps this type of reproduction yields superior results at low volume levels and on inexpensive machines; on my setup, however, the effect was two-dimensional and raw-toned. H.G.

GIDEON: *Lyric Piece for String Orchestra*—See Newlin: *Trio for Piano, Op. 2.*

GILBERT and SULLIVAN: *Patience*

Elizabeth Harwood (s), The Lady Saphir; Heather Harper (s), The Lady Ella; Elsie Morison (s), *Patience*; Marjorie Thomas (c), The Lady Angela; Monica Sinclair (c), The Lady Jane; Alexander Young (t), The Duke of Dunstable; John Shaw (b), Colonel Calverly; George Baker (b), Reginald Bunthorne; John Cameron (b), Archibald Grosvenor; Trevor Anthony (bs), Major Murgatroyd. Glyndebourne Festival Chorus; Pro Arte Orchestra, Sir Malcolm Sargent, cond.
• ANGEL 3635 B/L. Two LP. \$9.96.
• • ANGEL S 3635 B/L. Two SD. \$11.96.

This is the second recording of Gilbert and Sullivan's trenchant lampoon of Victorian aestheticism to be released in less than a year, and some comparison of the new release with its London predecessor seems in order.

London included, for the first time on records, all of the Gilbertian dialogue; Angel omits it. Much as I personally enjoy Gilbert's amusing sallies in the theatre, I am quite content, as I have had to be for thirty-five years, to dispense with them on disc. From a purely vocal point of view, it seems to me that the Angel recording has a slight edge, particularly on the distaff side. The *Patience* of London's Mary Sansom simply does not belong in the same league as Elsie Morison's handsomely sung performance for the new set, and Gillian Knight's Lady Jane, which I thought wan, seems even more pallid beside Monica Sinclair's almost statuesque portrait. The other Ladies—Angela, Ella, and Saphir—are more evenly matched, although in the ensemble numbers the Angel representatives produce a happier blending of voices. There is not a great deal to choose between the male singers on either recording. George Baker (at seventy-six, an age which his voice occasionally betrays) gives a fastidiously sung performance of Gilbert's idyllic poet, and one which carries a little more weight than that of his London rival,

John Reed. Kenneth Sandford's Grosvenor was one of the stronger characterizations in the London album, and excellent though John Cameron is for Angel, he is slightly outclassed. John Shaw's Colonel Calverly, however, is vastly superior to the bumptious-sounding Donald Adams for London. The Murgatroyd and The Duke are about evenly balanced. In the chorus work and ensemble numbers, particularly in the sextet *I Hear the Soft Note*, the honors most definitely belong to Angel.

As far as orchestral performances are concerned, choice is something of a toss-up. Those on Angel have more distinction and finesse, although some of Sargent's tempos are less brisk than I would like. On the whole, the orchestral work under London's Isidore Godfrey seems more effective. Where the London issue scores most decisively, however, is in the matter of style. It is curious that Sargent, a specialist in Gilbert and Sullivan, working with a company whose roster has been reasonably constant since their initial recording venture, has been unable to inculcate a greater appreciation for the subtleties of style so essential to these operas. There are times when some of the women in the Angel recording seem to think they are singing in *Elijah* or *St. Paul*. Angel uses stereo discreetly, the London with greater exploitation of its potentialities. In general, the sound on the earlier set is more open, rich, and convincing. J.F.I.

GOTTSCHALK: *Symphony, A Night in the Tropics; Grande Tarentelle, tutti d'Orchestra* (orch. Kay)

†Gould: *Latin-American Symphonette*

Reid Nibley, piano (in the *Tarentelle*); Utah Symphony Orchestra, Maurice Abravanel, cond.

• VANGUARD VRS 1103. LP. \$4.98.
• • VANGUARD VSD 2141. SD. \$5.95.

A Night in the Tropics is the sort of work that simply disarms criticism. Written in Guadeloupe in 1859, the piece is evocative, romantic music by a most romantic of musical figures. Among composers, only Berlioz seems quite as purely romantic and, in fact, there are many musical similarities between the expressive style of the great Frenchman and the warm, naïve southern symphonic rhapsody of his American contemporary. The first movement of the Gottschalk is a most remarkably lush and sustained outpouring of gorgeous, sensuous melody, the counterpart of which I cannot recall. Its aim is to gush, to envelop, to seduce—and it must be a hard ear and heart which can resist.

The second movement with its explosion of Latin-American dance rhythms seems less extraordinary, probably because these rhythms have since been beaten to death a thousand times. The movement is, nonetheless, clever and well worked out, and it provides a kind of relief after the unrelieved richness of the first section. What is most exceptional about the whole piece is that without the aid of any significant traditional symphonic techniques at all it holds and sustains an ecstatic musical moment, touching in its romantic breadth and simplicity.

The *Tarentelle* is somewhat less notable although it is an amusing and bouncy piece of cleverness. Both works have been adroitly reconstructed and are excellently performed and recorded. The

Continued on page 94

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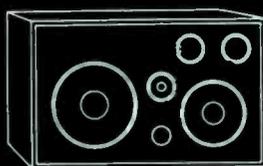


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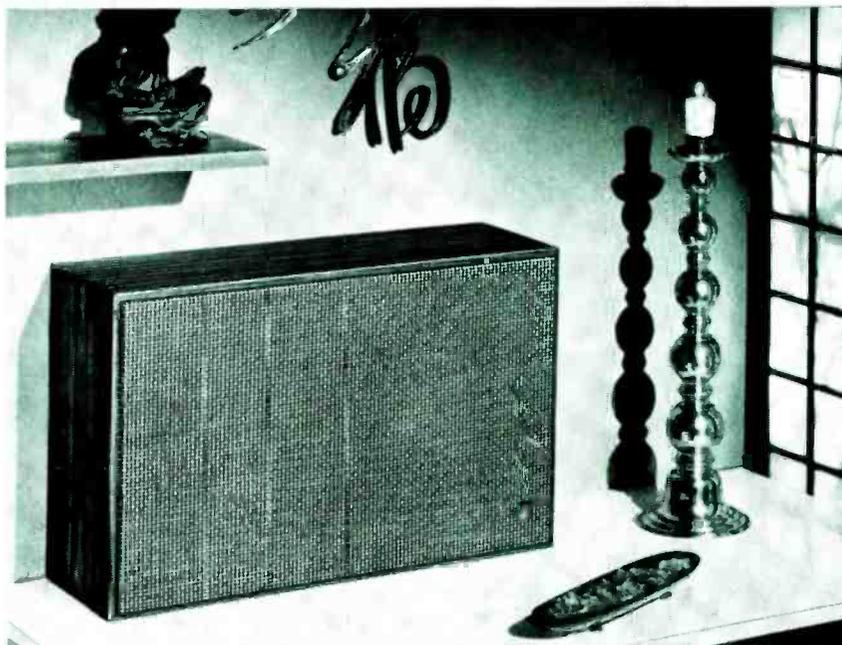
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THE IMPORTS

HARMONIA Mundi's new version of Bach's *The Art of Fugue* (HM 306 24/25, manual sequence) represents a very cogent attempt at solving the continuing enigma of how actually to produce this giant work. Bach clearly meant his last composition to be a summary of all that he (or anyone else) could teach about the fugue. We are not sure, however, in what order he intended the fourteen fugues and four canons to be played—or for that matter whether he wrote all of them for performance as well as for instruction. Furthermore, the manuscript is in open score, outlining the voices but specifying no instrumentation. The simple evidence that, with the exception of the two mirror fugues, the music fits the hands on the keyboard would seem to favor the harpsichord; but Bach refused, in true baroque tradition, to limit the sonority to one instrument, and there have been many attempts at transcriptions for string quartet and even orchestra.

Since a conventional quartet cannot encompass the range at all points, Harmonia Mundi's version uses a unique string body in various combinations for the first thirteen fugues: violin, cello, alto viola (with a fifth string), tenor viola (held like a cello), and violone (precursor of the bass). Bach himself transcribed the second mirror fugue for two harpsichords, and this is played, following the string version, by Lilly Berger and Fritz Neumeyer. The excellent Neumeyer then plays the four canons alone, followed by the final, unfinished fugue for strings. The string players eschew Romantic expressiveness and let the powerful motor force carry the music, all the while maintaining impeccable, resonant tones. So large a number of string fugues heard one after another can be monotonous, no matter how fine the playing. But certainly Bach never envisioned continuous performance; each fugue should be studied—and enjoyed—on its own.

THE FIRST TWO releases in Delta's "Connoisseur Series" have arrived in the United States, and they are worth their weight in collector's gold. While "Elena Gerhardt and Arthur Nikisch" (TQD 3024) duplicates some of the selections on Vol. 2 of Roco's recent Gerhardt recital album, the disc also offers material that to my knowledge has not previously appeared on LP. Surface crackle is low, considering the dates of the originals (1907-11); Gerhardt's fresh, sensitive voice and superbly controlled phrasing come across well, as does the bold playing of Nikisch at the piano. Brahms's *Der Schmied* and Schubert's *An die Musik* stand out among



Dame Nellie: accent doesn't matter.

a fine selection of pieces by Schumann, Wolf, Rubinstein, and August Bungert. Delta provides texts and translations of the songs but unfortunately does not supply original record and matrix numbers.

"Melba in French Song" (TQD 3005) presents Dame Nellie in her best years as a recording artist (1904-10). The pleasant little recital contains songs by Hahn, Bizet, Debussy, Lalo, and Herman Bemberg, and the famous *Hamlet* "distance test." Melba's accent may not have been perfect but, as Desmond Shawe-Taylor has pointed out, she was good enough in French repertoire to have earned praise from Gounod, Massenet, and Delibes. At any rate, in these simple songs we can delight in Melba's great voice and flawless technique. The surfaces are fair and not too bothersome against the full voice. The "distance test," by the way, was made in London in 1910 in preparation for a recording of the Mad Scene from Thomas's opera. We hear Melba's voice growing fainter as she repeats the same phrase while backing away from the horn. Amazing how she could reproduce the same phrase perfectly each time.

ROBERT Fayrfax (1464-1521), who during the reigns of Henry VII and Henry VIII was considered the "greatest musician in England," is known to most of us today merely by reputation. In fact, it is only since the end of World War II that this period of English music has received any extensive research, and none of Fayrfax's music was published until just a few years ago. Now, thanks to the efforts of Denis Stevens, we have the first major Fayrfax recording, a Musica Sacra disc (AMS 38) of the Mass

Tecum principium and the short motet *Aeterne laudis liliium*, both set in five parts. Mr. Stevens gathered the voice parts from various library sources in England, wrote the jacket notes, and conducts the fine Ambrosian singers (using seventeen voices in all as Fayrfax himself did in his royal post at St. Albans).

I suspect that Mr. Stevens also had a hand in the microphone placement in the Church of St. George-the-Martyr in London. The stereo effect is suggestive rather than blatant, with the natural resonance of the building providing the required "presence," while part relationships and enunciation remain clear. Though contemporary with Josquin des Prez, the music of Fayrfax is more contrapuntal, harking back to Ockeghem. There is a grandness to the total sound and an occasional harmonic solidity and sweetness of triad which marks this music as peculiarly English. Musica Sacra also has a set of pieces by John Taverner (1495-1545) scheduled for early release, by the way.

THE MAJOR WORK on a two-record Pathé album of Villa Lobos (FCX 602/3) is the set of four symphonic suites entitled *The Discovery of Brazil*. Written for a 1937 film about the voyage of the Portuguese fleet and the landing of the first settlers in Brazil in 1500, the music is skillfully constructed from Villa Lobos' well-known materials: Spanish and Afro-Brazilian rhythms; Indian incantations and Iberian folk songs; the jungle sound of a percussion battery. These are synthesized with a first-rate choral and string technique. One movement, *First Mass in Brazil*, combines a Gregorian chant for men's voices with a primitive Indian chant sung by women! For a moment it makes Britten's juxtapositions in the *War Requiem* seem bloodless; on the other hand the irreverent might expect Hope, Crosby, and Lamour to appear at any moment.

Also included in the album are *Chôros* No 10, a deeply atmospheric piece about "the reaction of a civilized man face-to-face with the valleys of the Amazon and the huge interiors," and *Invocation for the Defense of the Motherland*, composed in 1943 to celebrate the sailing of Brazilian warships and first sung by a chorus of no fewer than 15,000 schoolchildren. Choral forces are naturally less grandiose in this recording, but an orchestra has been added. All three works are performed by the French National Radio Orchestra and Chorus, with the late composer himself conducting. Recorded some years ago, they appear in monophonic format only, but the bright sonics do justice to Villa Lobos' exotic sonorities.

GENE BRUCK

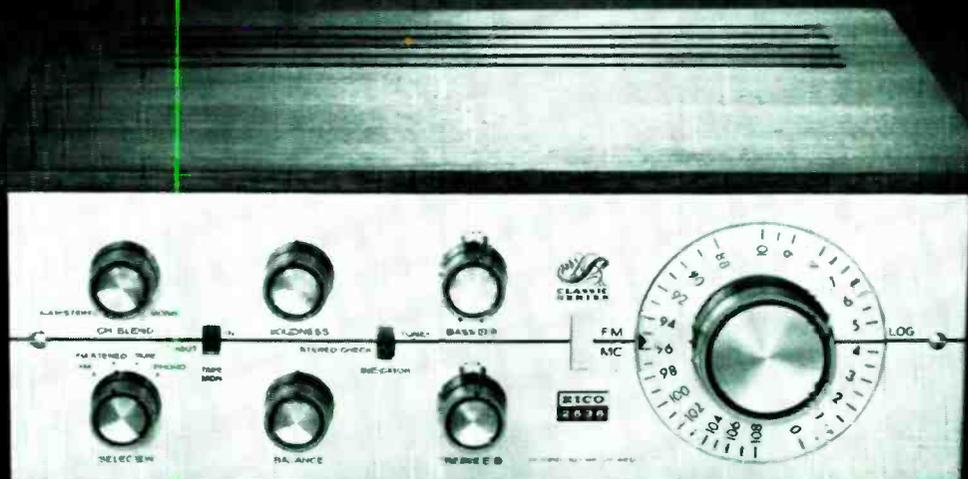
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RECORDS IN REVIEW

Continued from page 90

same kind of performing skill is also applied to the Gould, which provides, of course, a very different vision of Latin America, one with its own qualities of cleverness and slick appeal. E.S.

GOULD: *Latin-American Symphonette*—See Gottschalk: *Symphony, A Night in the Tropics*.

HANDEL: *Musick for the Royal Fireworks; Concerti a due cori: No. 2, in F; No. 3, in F*

Archive Orchestra of Ancient Instruments (in the *Fireworks*), Concert Ensemble of the Schola Cantorum Basiliensis (in the *Concertos*), August Wenzinger, cond.

- ARCHIVE ARC 3146. LP. \$5.98.
- ARCHIVE ARC 73146. SD. \$6.98.

HANDEL: *Royal Fireworks Suite; Water Music Suite* (arr. Harty)

Amsterdam Concertgebouw Orchestra (in the *Fireworks*), London Philharmonic Orchestra (in the *Water Music*), Eduard van Beinum, cond.

- RICHMOND B 19101. LP. \$1.98.

The *Fireworks Music* may now be had to suit practically any taste. Would you like to hear it played by a band of pretty much the same size and constitution as at the premiere in Green Park (26 oboes, 14 bassoons, etc.)? If so, the Vanguard recording is for you. If you want a band of about that size *plus* lots of strings, *plus* actual fireworks, there is Stokowski's version on RCA Victor. If it is the original version you hanker for, but with natural (not valve) horns and trumpets, and oboes and bassoons using the thick reeds thought to have been employed in Handel's time, the Vox recording is your dish, garnished with some sour notes (can't help it, says Vox; that's the way it was). Do you require still more historical verisimilitude—say clarini and narrow-bore horns and woodwinds (but no clinkers)? Well, here it is, in the new Archive disc.

The sound of this latest version is interesting, but the horns are a bit tentative in some spots, the Bourrée and Siciliana lack grace, and there is a thinness in the bass in those movements. For the wind band version I prefer the Vanguard, even though it's done with modern instruments; but more than any of these I like the arrangement made by Handel himself for an ordinary orchestra of winds and strings, as recorded by Fritz Lehmann and the Berlin Philharmonic on an older Archive disc. Wenzinger does considerably better with the two concertos for double wind groups with strings than he does with the *Fireworks*. Although both of these concertos have been recorded, it has not been in livelier or better-sounding performances than they are given here.

Van Beinum's performances of the Harty arrangements are still admirable, but the sound in this low-priced reissue is not as good as we are now accustomed to, particularly in the *Fireworks*. N.B.

HANDEL: *Suite for Harpsichord, No. 3, in D minor*—See Bach: *English Suite, No. 2, in A minor, S. 807*.

HAYDN: *Symphonies*

For a feature review of various Haydn symphonies as recorded by the Vienna State Opera Orchestra under Max Gieberman and by the Symphony Orchestra of Radio Zagreb under Antonio Janigro, see page 78.

HAYDN: *Trio for Piano and Strings, No. 4, in E*

†Taneyev: *Trio for Strings, in D, Op. 21*

†Khachaturian: *Trio for Clarinet, Violin, and Piano*

Lev Oborin, piano (in the Haydn); Arnold Kaplan, piano (in the Khachaturian); David Oistrakh, violin (in the Haydn); Peter Bondarenko, violin (in the Taneyev); Eduard Grach, violin (in the Khachaturian); Mikhael Terian, viola (in the Taneyev); Sviatoslav Knushevitzky, cello (in the Haydn); Vladimir Sorokin, clarinet (in the Khachaturian).
• MONITOR MC 2059. LP. \$4.98.

The neglect of the Haydn Trios is one of the more puzzling aspects of our collective musical tastes. The piano trio is hardly a rare combination, Haydn is a well-regarded composer, and the period itself has proved popular enough to promote a whole series of obscure resurrections and excavations. What then is the matter with the Haydn Trios? For my taste, they contain some of the finest music of their century.

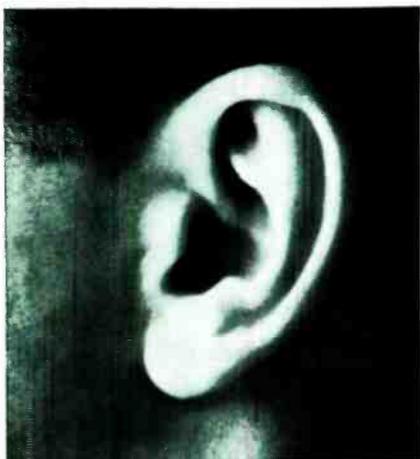
In any case, let us be grateful for a good recording of an excellent example. The work is almost lost on this triple bill recording, the monophonic-only sound is only moderately impressive, and I have reservations about the performance; but the surprise and pleasure is nonetheless great. Basically this is a very rich and beautiful performance, but there are some interpretative misunderstandings: these Soviet musicians do not seem to grasp, for example, that the slow movement is an example of Haydn's "neobaroque" manner and should be played with something of the feeling of a Bach arioso. But for all that, their playing conveys a great deal of essential musical communication.

The rest of the disc is of much less consequence. The Khachaturian is a sample of a sort of Oriental impressionism that seems utterly contrived. The Taneyev has two characteristic and idiomatic movements of no great import but, at any rate, some integrity; the first two sections, however, consist of a large misunderstanding—a mistaken imitation of eighteenth-century *galanterie*. All the performances are good; the recorded sound is somewhat variable but always adequate or better. E.S.

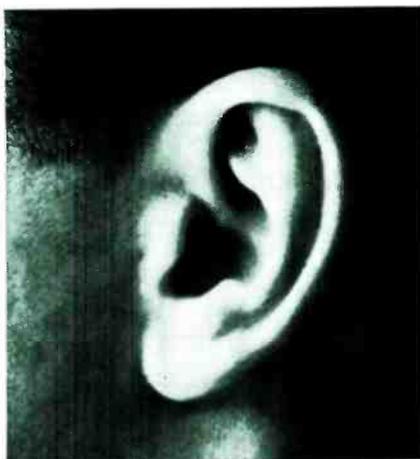
HAYDN, MICHAEL: *Concerto for Trumpet and Orchestra, in D*—See Bach, Johann Christian: *Concerto for Bassoon and Orchestra, in B flat*.

KHACHATURIAN: *Trio for Clarinet, Violin, and Piano*—See Haydn: *Trio for Piano and Strings, No. 4, in E*.

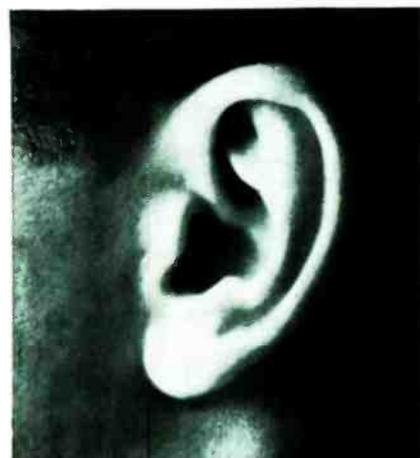
LITOLFF: *Concerto symphonique, Op. 102: Scherzo*—See Franck: *Variations symphoniques*.



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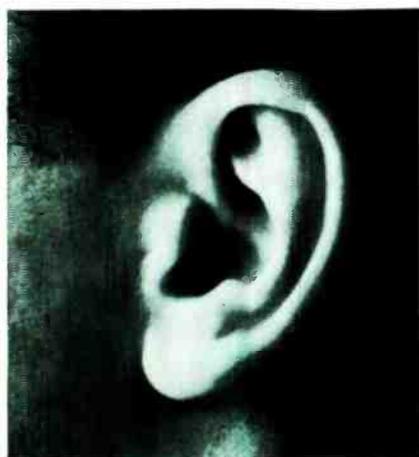
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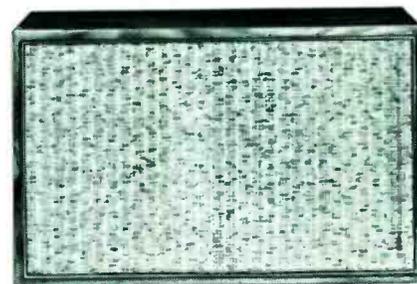
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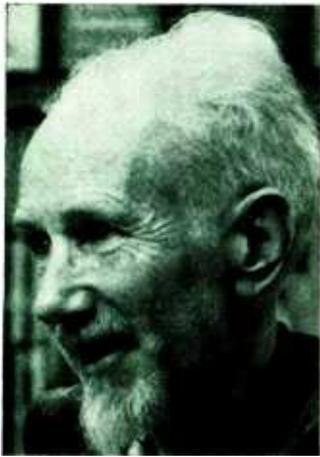
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LORTZING: *Zar und Zimmermann* (excerpts); *Der Waffenschmied* (excerpts)

Hilde Gueden, soprano; Waldemar Kmentt, tenor; Eberhard Wächter, baritone; Oskar Czerwenka, bass. Chorus and Orchestra of the Vienna Volksoper, Peter Ronnefeld, cond.

- LONDON 5768. LP. \$4.98.
- • LONDON OS 25768. SD. \$5.98.

The domestic catalogue once included a musically complete recording of *Zar und Zimmermann* (a light opera in which Peter the Great poses as a carpenter); I do not believe that *Der Waffenschmied* (a light opera in which a count poses as an armorer) has ever been committed whole to discs, and London's new release of excerpts from these two durable Lortzing works now constitutes the only significant representation of that composer available here.

Lortzing's music is pleasing, clever, and forgettable. All the excerpts recorded here are what one would describe as "effective" or "serviceable," the only exceptions being the truly inventive buffo bass songs from *Zar und Zimmermann*. The singing is all perfectly competent: Gueden, despite the hint of a slow waver on some sustained tones, shows her customary vocal class and personal charm; Czerwenka does a good, standard job with his pieces; and Wächter is, as usual, a highly efficient vocalist, if not a very winning personality. Kmentt is lacking in any true warmth or vocal plush, and here sounds quite ordinary. The stereo sound is fine, and the orchestral and choral work thoroughly acceptable. C.L.O.

LUKE: *Symphony No. 2*—See Rochberg: *Symphony No. 1*.

MASCAGNI: *Cavalleria rusticana*

Victoria de los Angeles (s), Santuzza; Corinna Vozza (ms), Mamma Lucia; Adriana Lazzarini (c), Lola; Franco Corelli (t), Turiddu; Mario Sereni (b), Alfio. Chorus and Orchestra of the Rome Opera, Gabriele Santini, cond.

- ANGEL 3632 B/L. Two LP. \$9.96.
- • ANGEL S 3632 B/L. Two SD. \$11.96.

Here is a recording that would seem to offer every promise of being outstanding, and yet something seems to have gone wrong—this in spite of the fact that none of the illustrious principals seems in poor voice, that there is nothing disastrous about the pacing or the choral/orchestral execution, and that the sound is in keeping with the high norm customary these days.

The trouble is that the performance as a whole never catches fire—it does not give us the elemental shock, the crude sort of theatrical excitement which a really good rendition of *Cav* can project. My guess is that it has been perfected and spliced to death, though of course this is only a guess. In relistening to the Santuzza/Turiddu scene to confirm some of my impressions, I was struck rather forcefully by the sense that it wasn't a "scene" at all, that it simply didn't sound like a dramatic situation being played. There seems to be no shape or point here, no sense, even, despite the fact that the singers are making good and sometimes exciting sound. As a whole, the set suffers in this way—everyone is doing well and sounding good, but the total doesn't say anything. The failing is

one shared by many recent sets, and I cannot help thinking that the blame must be laid to the circumstances of the recording itself. In the release at hand we have a prime example of those sets that have all the ingredients for success and which on a detail-by-detail basis can be termed well executed, but which do not constitute listening experiences as interesting as those afforded by one of those badly sung, early Fifties Cetra performances.

To report on the individual interpretations: De los Angeles sounds a little tired here and there, failing to fill out all the climaxes convincingly. (She is not, I think, well suited to this part temperamentally, and when she suddenly drops her usual restraint to scream "*A te la mala Pasqua!*" it sounds unnatural, as if she were gritting her teeth to get it out.) But she is, as always, sensitive and intelligent in her phrasing, and in the nondeclamatory passages her tone is as full and lovely as ever. "*Inneggiamo, il Signor*" is especially beautiful. Corelli is slightly disappointing. I had not expected a really suave rendition of the Siciliana, but I had hoped for some real mettle in the confrontation with Santuzza, and Corelli seems content to let his voice do all the work. The voice is the genuine article, though, and is malleable enough for a fairly smooth *Addio* and a secure *Brindisi*, full of open, ringing tone.

Sereni, except for some unnecessary ranting and an occasional vagueness as to pitch, is a much better than average Alfio, and is actually warmer and steadier than MacNeil on the London stereo set. The remaining ladies are quite adequate, though Lazzarini is a rather heavy and mature-sounding Lola. Santini is too gradual and not dynamic enough for my taste, but the lyric sections (the opening of the Prelude, for instance) are affectionately rendered, and the bottom never falls out entirely. The Rome chorus is satisfactory, the women sounding weakish but the men—especially the basses—solid.

The inclusion on Side 4 of Mascagni's Overture to *Le Maschere*, Intermezzo from *Guglielmo Ratcliffe*, and Introduction and *Hymn to the Sun* from *Iris* is most welcome. The Overture and Intermezzo (both already available) are enjoyable pieces—the former a light, inventive piece, the latter a somber, slightly lugubrious one. I believe that the *Iris* music is available for the first time on this release; it is quite beautiful, and even imposing—if much of the opera is on this plane, we should have a chance to hear it. C.L.O.

MENDELSSOHN: *Midsummer Night's Dream, Op. 21, Op. 61*

Arlene Saunders, soprano; Helen Vanni, mezzo; Inga Swenson, narrator; Boston Symphony Orchestra, Erich Leinsdorf, cond.

- RCA VICTOR LM 2673. LP. \$4.98.
- RCA VICTOR LMD 2673. LP. \$6.98.
- • RCA VICTOR LSC 2673. SD. \$5.98.
- • RCA VICTOR LSCD 2673. SD. \$7.98.

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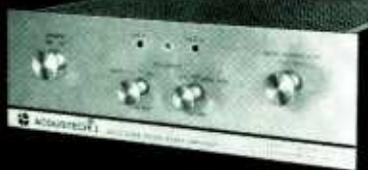
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*High Fidelity Magazine, August, 1962
**HiFi/Stereo Review, February, 1963



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of this magical score ever recorded. Nor is the conductor's adaptation for concert performance as advantageous as it might appear: what benefit do we gain from the inclusion of some of Shakespeare's lines if they are to be spoken so archly, and with such stilted exaggeration, by Inga Swenson? Her flaccid incantation, indeed, is the verbal equivalent of Leinsdorf's conductorial way with the music itself, and will come as a particular disappointment to those who happened to hear Patricia Peardon's sparkling narration at the conductor's Tanglewood performance of the score last summer. Also I feel that it was a miscalculation to omit in the present version the usual concert ending from the *Wedding March*: one misses the sense of culmination that it provides and which is so necessary to the festive nature of that piece.

And what could have gotten into RCA's merchandising department in concocting its "Limited De Luxe Edition" (LMD and LSCD 2673)—a grossly impractical 13" by 18" portfolio replete with gaudy Boydell engravings? Any collector who has storage problems will almost automatically gravitate to the much more sensible standard package also provided.

Rounding out a rather gloomy picture is RCA's soggy, two-dimensional, and dynamically restricted engineering. H.G.

MOZART: *Così fan tutte*

Irmgard Seefried (s), Fiordiligi; Nan Merriman (ms), Dorabella; Erika Köth (s), Despina; Ernst Häfliger (t), Ferrando; Dietrich Fischer-Dieskau (b), Don Alfonso; Hermann Prey (bs), Guglielmo; RIAS Chamber Choir; Berlin Philharmonic Orchestra, Eugen Jochum, cond.

• DEUTSCHE GRAMMOPHON LPM 18861/63. Three LP. \$17.94.

• • DEUTSCHE GRAMMOPHON SLPM 138861/63. Three SD. \$20.94.

Given a skillful performance, well recorded, of *Così*, the critical sense is apt to be lulled into quiescence by the sheer enchantment of the music. In the face of all those ravishing ensemble numbers, what difference does it make if this or that aria could have been done slightly better? It is only after the final chord has sounded, only in the penetrating light of real life, that the critic remembers that a complete opera recording represents a relatively considerable investment, that any defects it may have will be magnified by many playings over a period of years. Details that are of little or no importance in a live performance have a way of standing out in the repetitions on the turntable. The present set has no serious faults that I could hear. Anything I have to say against it will sound like hairsplitting. For the reason given, however, let us split a few hairs.

First, it should be emphasized that there are many splendid things here. Jochum is one of the best Mozart conductors around nowadays, and everything he does here is first-class. I have seldom heard the overture sound so light, and despite its speed, so sure-footed. If in the course of the opera the violas have an expressive inner line, Jochum makes sure it is heard; in fact, he does not miss a single orchestral point. (Does he even "improve" on Mozart a bit, in "*Un' aura amorosa*," by switching bassoon and horn parts in one spot?) Miss Seefried sings with a lovely quality that retains its character below as well as above the staff. She does both of her arias well;

true, the triplets in "*Come scoglio*" are not immaculate, but when did anybody last hear them sung cleanly, evenly, and yet with the proper bravura? The only thing wrong with Miss Seefried's performance, it seems to me, is a certain blandness; there is more to Fiordiligi than this. There is nothing whatever wrong, that I could hear, with Miss Merriman's performance. It is the equal of any Dorabella on discs. Miss Köth is an excellent Despina, pert, charming, and amusing. Häfliger sings admirably. The voice has a marked admixture of falsetto, but its components are well blended, and Häfliger employs it with notable skill. Prey occasionally gets a little explosive, or declamatory, but at other times, as in "*Non siate ritrosi*," he sings with polish and refinement. Fischer-Dieskau, surprisingly, shares with Miss Seefried a lack of personality. If one did not see his name listed, one would think the performer a competent baritone of no special distinction. Don Alfonso, apparently, is not a role for this artist. The weaknesses that have been mentioned are noticeable only in the arias and recitatives. These latter, by the way, are not sung as quickly as usual; the result is a certain loss in animation and frothiness. In the ensembles, however—and they are, after all, the major constituents of this opera—everyone performs beautifully and the balances are perfect. The sound is effectively separated, with an occasional illusion of movement, and in quality it is gorgeous.

All in all, I would be inclined to rate the recent Böhm version on Angel as slightly superior, even though its Despina is not the equal of this one. N.B.

MOZART: *Sonatas and Variations for Violin and Piano*

György Pauk, violin; Peter Frankl, piano.
• Vox VBX 46/47. Three LP each set. \$9.95 each set.

• • Vox SVBX 546/47. Three SD each set. \$9.95 each set.

On six discs Vox presents all of Mozart's violin sonatas except those he wrote as a child, as well as the two sets of variations for violin and piano. This is a rare feast, never before, I believe, available on records in such completeness. As with every other category of music that Mozart essayed, he left that of the violin sonata richer than it was. There are several masterpieces among these seventeen sonatas and not a single trivial movement. Sometimes Mozart's aims are modest, as in K. 547, the "little sonata for beginners"; sometimes, as in the opening of K. 377 or the short development section of the first movement of K. 302, he achieves a boldness, a dramatic sweep, that is Beethovenian. Almost always there is the astounding fecundity of invention, the superb workmanship, the sheer beauty of the materials and what is done with them—in short, everything we mean by the term Mozartean.

I do not recall hearing either of the artists before. The notes say nothing about them. They play together with precision. Their tempos seem plausible most of the time; only in the first movement of K. 526 did I feel that the pace was a bit slow, and in the Adagio of K. 481 a bit fast. The balance between the two players couldn't be better. This is especially important in these works, where the piano often dominates. (Readers may recall recordings of Mozart sonatas by celebrated violinists in which those art-

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PITTSBURGH SYMPHONY ORCHESTRA

WILLIAM STEINBERG, Conducting

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SATURDAY, DECEMBER 7, 1963

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF, Conducting

Suite from "Prometheus" (Beethoven), Symphony No. 5 (Mahler).

WEDNESDAY, DECEMBER 4, 1963

TORONTO SYMPHONY ORCHESTRA

WALTER SUSSKIND, Conducting

Nobilissima Visione (Hindemith), Movement for Orchestra (Somers), Four Last Songs (Strauss), Symphony No. 2 (Dvorak), Soloist: LOIS MARSHALL, Soprano.

SUNDAY, JANUARY 12, 1964

PHILHARMONIA HUNGARICA

MILTIADES CARIDIS, Conducting

Hebrides Overture (Mendelssohn), Symphony No. 4 (Dvorak), Concerto for Viola and Orchestra (Bartok), Variations on a Hungarian Folksong (Kodaly), Soloist to be announced.

SATURDAY, JANUARY 25, 1964

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF, Conducting

Haffner Serenade (Mozart), Symphony No. 4 (Piston), Excerpts from "Siegfried" (Wagner).

SUNDAY, FEBRUARY 9, 1964

VIENNA SYMPHONY ORCHESTRA*

WOLFGANG SAWALLISCH, Conducting

Linz Symphony (Mozart), Symphony No. 3 in D minor (Bruckner).

TUESDAY, FEBRUARY 11, 1964

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EUGENE ORMANDY, Conducting

Ballet Suite, "Good Humored Ladies" (Scarlatti), Jupiter Symphony (Mozart), Till Eulenspiegel (Strauss), Symphony in D Minor (Franck).

TUESDAY, APRIL 7, 1964

PHILADELPHIA ORCHESTRA

STANISLAW SKROWACZEWSKI, Conducting

Praque Symphony (Mozart), Suite No. 2 from "Romeo and Juliet" (Prokofiev), Symphony No. 4 (Schumann), Firebird Suite (Stravinsky).

SUNDAY, MARCH 15, 1964

VIENNA SYMPHONY ORCHESTRA*

WOLFGANG SAWALLISCH, Conducting

Don Juan (Strauss), Piano Concerto in E-flat (Mozart), Macbeth (Strauss), Final number to be announced, Soloist: PHILIPPE ENTREMONT, Piano.

FRIDAY, APRIL 17, 1964

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Symphony No. 4 (Horegger), Bacchus et Ariane, Suite No. 2 (Rousse!), Symphony No. 7 (Beethoven).

THURSDAY, APRIL 16, 1964

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JEAN MARTINON, Conducting

Symphony No. 5 (Prokofiev), Symphony No. 4 (Brahms).

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CIRCLE 7 ON READER-SERVICE CARD

ists were permitted to hog the microphone.) Here every shift of interest from one instrument to the other is reflected in the relative weight given their sound. In matters of style one could wish that the performers were less insensitive to big structural joins, and they have not yet learned the proper way to begin Mozart's trills. Frankl plays with an attractive tone, his rapid passages flow cleanly and evenly, and in the finale of K. 526 he turns in a bravura performance. Pauk phrases nicely and stays on pitch; his tone has a singing quality but it sounds slightly silvery here, a fault I think attributable to the Vox engineers. There are better performances of individual sonatas on discs—for example, the Morini-Firkusny reading of K. 481 on Decca—but for a relatively inexpensive collection of all of them, this has much in its favor. N.B.

MOZART, LEOPOLD: *Concerto for Trumpet and Orchestra, in D—See Bach, Johann Christian: Concerto for Bassoon and Orchestra, in B flat.*

NEWLIN: *Trio for Piano, Op. 2*

†Brunswick: *Septet in Seven Movements*

†Gideon: *Lyric Piece for String Orchestra*

London Czech Trio (in the Newlin); Julius Baker, flute, Melvin Kaplan, oboe, Robert Listokan, clarinet, Ralph Froelich, horn, Morris Newman, bassoon, Ynez Lynch, viola, Alexander Kougell, cello, Fritz Jahoda, cond. (in the Brunswick); Imperial Philharmonic Orchestra of Tokyo, William Strickland, cond. (in the Gideon).

• COMPOSERS RECORDINGS CRI 170. LP. \$5.95.

Although none of the three composers on this disc has been very widely performed, they are all of interest as being among the first Americans to have become involved with certain chromatic, "expressionist," and twelve-tone ideas. Dika Newlin, whose Trio (1948) is the major work on the record, not only studied with Schoenberg but is well known for her extensive writings and translations dealing with the modern Viennese tradition and the twelve-tone master himself. As might be expected, the music at hand is full of the Vienna of Schoenberg and Berg; but, for all that, it has its own decided character and expression. The work consists of a single long sonata movement which breaks down into a traditional four-movement pattern: an Introduction and first movement (the sonata-form exposition), a Scherzo with Trios and an Adagio (corresponding together to the development), and a finale (recapitulation). The music is beautifully written with skillful, even elegant detail coming together within an over-all unity of conception. In spite of the fact that the treatment is chromatic and twelve-tone, the piece has a rather light and lyrical quality perhaps more characteristic of a Suite or Divertimento than of a somber or elaborate Sonata. The basic material is transformed successively into a waltz, a song, a march, a scherzo, and a nocturne before the final section which recapitulates and convincingly sums up. The final punctuation is, logically enough, a chord consisting of all the twelve tones. All in all, this is a remarkably successful work and, within its chosen limits, a significant musical statement.

Mark Brunswick was also associated with "The Viennese School" through a long residence in Vienna; he is at present the chairman of the music department at City College in New York. Six of the seven movements of his Septet (1957) consist of brief, angular, aphoristic statements contrasting strikingly with the longer fifth movement, a kind of dissonant chorale-prelude based on *Christ lag in Todesbanden*. The whole does not quite seem to hang together, but the separate statements have character.

Miriam Gideon's more recent work would show a closer relationship with the other music on this record than does the early piece (1942) represented here; but even this work has a certain unified intensity that suggests an affinity, if not so much with the Viennese, then with the work of her teacher Roger Sessions (who was also one of Miss Newlin's mentors). This *Lyric Piece* is a minor, expressive work with many weaknesses, but it has enough individuality to make it worth hearing.

The chamber performances, recorded in New York and London, are first-rate and well recorded. The news from Tokyo is not quite as good, and Miss Gideon's work suffers somewhat with respect both to performance and sound. E.S.

PORPORA: *Sonata for Cello and Piano, in F—See Debussy: Sonata for Cello and Piano, No. 1, in D minor.*

PROKOFIEV: *Sonata for Violin and Piano, No. 2, in D, Op. 94a—See Stravinsky: Concerto for Violin and Orchestra, in D.*

RACHMANINOFF: *Rhapsody on a Theme of Paganini, Op. 43—See Franck: Variations symphoniques.*

RAMEAU: *Pygmalion; Les Indes galantes: Troisième concert*

Andrée Esposito, Claudine Collart, Edith Selig, sopranos; Eric Marion, tenor; Choeur Raymond Saint-Paul; Orchestre de Chambre des Concerts Lamoureux, Marcel Couraud, cond.

• ARCHIVE ARC 3202. LP. \$5.98.

• ARCHIVE ARC 73202. SD. \$6.98.

Rameau's version of *My Fair Lady*, first performed in 1748, is a one-act operaballet. What there is of plot can be quickly told. Pygmalion bemoans his passion for the statue he has created, and rejects the love proffered by Céphise. Suddenly the god of love causes the statue to come to life, she adores her creator, and the happy sculptor expresses his gratitude to the god. The vocal airs are graceful and varied; even the recitatives are melodious. A high point in the work is the scene in which the statue becomes human, where Rameau by simple means manages to express something of the wonder of the event. Another is the scene where the Graces teach the statue various dances: here Rameau writes a delightful string of short dances of different types.

All four of the soloists here do justice to their rather difficult, high-lying parts. The ease with which Marion negotiates very long phrases and some high B flats is especially impressive. Couraud plays the dances with elegance and vigor. The short suite from *Les Indes galantes*



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includes a lively *Tempest*, with a vocal solo by Miss Esposito. Very good sound. The text of *Pygmalion* is provided in the original and in English translation. N.B.

RAMEAU: *Suite for Harpsichord, No. 2, in E minor*—See Bach: *English Suite, No. 2, in A minor, S. 807*.

RAVEL: *Ma Mère l'Oye; Bolero; La Valse*

†**Debussy:** *Nocturnes: No. 1, Nuages; No. 2, Fêtes*

Arthur Ferrante, piano; Louis Teicher, piano.

- ABC PARAMOUNT ABC 454. LP. \$3.98.
- • ABC PARAMOUNT ABCS 454. SD. \$4.98.

The *Mother Goose* Suite and the two Debussy Nocturnes arranged by Ravel have a certain validity in their present two-piano form; the remaining pieces do not. Ferrante and Teicher play well and—quite remarkably—even succeed in suggesting orchestral tone color in the *Bolero*. There is, however, another excellent version of the Ravel Suite by Robert and Gaby Casadesus for Columbia, and a superlative account of *Fêtes* by Josef and Rosina Lhevinne (a Juilliard reissue of an RCA Camden disc) which surpasses the present rendition.

Only the monophonic disc reached me for review, and I was therefore unable to sample ABC Paramount's "Technically Augmented" stereo. The recordings originally appeared on a Westminster disc entitled "Ferrante and Teicher, Duo Pianists." H.G.

RESPIGHI: *Fontane di Roma; Pini di Roma*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON CM 9345. LP. \$4.98.
- • LONDON CS 6345. SD. \$5.98.

Ansermet has never recorded these overplayed tone poems before, to my knowledge, and he restores to them a wholly unfamiliar vitality and grace. While anyone who knows the Swiss maestro might well have forecast the lucidity and subtlety he brings to the scores, even his admirers will be amazed by the relaxed yet formidable power and the persuasive eloquence he displays here. Add London's finest wide-range, smooth-spread, and gleamingly pure stereoism—and you have a dazzling revelation of what Respighi was no doubt trying to achieve. The present re-creations of these pieces are not merely the "best" recorded performances to date but, with the possible exception of Toscanini's *sui generis* readings (and for my money Ansermet's are more magical than even those), they are the first completely satisfactory ones. R.D.D.

ROCHBERG: *Symphony No. 1*
†**Luke:** *Symphony No. 2*

Louisville Symphony Orchestra, Robert Whitney, cond.

- LOUISVILLE LOU 634. LP. \$7.95. (Available on special order only, from 830 S. Fourth St., Louisville, Ky.)

George Rochberg's First Symphony lacks something of the striking power, expres-

sion, and depth of his later works but it nonetheless reveals much scope and merit. The work combines a kind of neoclassic, Stravinskian phrase and rhythmic shape with a pitch content that tends towards a freer, more expressively dissonant melodic and harmonic style; the result is not unlike certain of the big-scale works that Roger Sessions was writing a number of years ago. The Rochberg Symphony at hand has great drive and intensity, the ideas are incisive and, for two movements at least, they are worked out with great skill; the last movement seems to me much less successful. In any case, the music has character and is fascinating both in its own right and for its suggestive qualities, characteristics that were to be much better realized in the more mature Symphony No. 2 (also recently recorded and reviewed here).

Ray Luke's Symphony No. 2 is a thoroughgoing "American School" Symphony, partly modal, partly neoclassic, a bit jaunty, occasionally engaging, but generally undistinguished. The orchestra performs well in this piece; they have a little more trouble with the difficult Rochberg. The monophonic sound is acceptable. E.S.

SCHUBERT: *Octet for Strings and Winds, in F, Op. 166*

Fine Arts Quartet; New York Woodwind Quintet.

- EVEREST LPBR 6082. LP. \$4.98.
- • EVEREST SDBR 3082. SD. \$4.98.

This is not my favorite among Schubert's contributions to chamber music, but undoubtedly it's fun to play. It was written for domestic use by amateurs and the intention was to make participation enjoyable. But like rugger, it's less appealing as a spectator sport. The performance here is sympathetic and craftsmanlike, the product of appearances at the Milwaukee branch of the University of Wisconsin. Its principal rival is by the Vienna Octet. If you contrast them, the differences between the Milwaukee way and the Viennese manner quickly become clear; and although each has its justification, the latter excels in charm. R.C.M.

SCHUBERT: *Quartet for Strings, No. 12, in C minor ("Satz")*—See Dvořák: *Quintet for Piano and Strings, in A, Op. 81*.

SCHULLER: *Quintet for Woodwind*
—See Carter: *Eight Etudes and a Fantasy for Woodwind Quartet*.

SCRIABIN: *Sonata for Piano, No. 5, in F sharp, Op. 53*—See Chopin: *Ballade No. 4, in F minor, Op. 52*.

SHOSTAKOVICH: *Quartet for Strings, No. 8, in C, Op. 110*—See Borodin: *Quartet for Strings, No. 2, in D*.

SHOSTAKOVICH: *Sonata for Cello and Piano, in D minor, Op. 40*—See Debussy: *Sonata for Cello and Piano, No. 1, in D minor*.

STRAUSS, JOHANN II: *Waltzes*

On the *Beautiful Blue Danube*, Op. 314; *Roses from the South*, Op. 388; *Wine, Women, and Song*, Op. 333; *Emperor*, Op. 437; *Artist's Life*, Op. 316; *Voices of Spring*, Op. 410.

Vienna Symphony Orchestra, Wolfgang Sawallisch, cond.

- PHILIPS PHM 500018. LP. \$4.98.
- • PHILIPS PHS 900018. SD. \$5.98.

STRAUSS FAMILY: "*Tales of Old Vienna*"

Strauss, J. II: *Spanischer Marsch*, Op. 433; *Demolirer Polka-Française*, Op. 269; *Waltzes: Roses from the South*, Op. 388; *Du und Du*, Op. 367; *Tales from the Vienna Woods*, Op. 325. Strauss, J.: *Radetzky Marsch*, Op. 228. Strauss, Eduard: *Bahn frei Schnell-Polka*, Op. 45. Strauss, Josef: *Eingesendet Schnell-Polka*, Op. 240; *Brennende Liebe Polka-Mazurka*, Op. 129.

Vienna Philharmonic Orchestra, Willi Boskovsky, cond.

- LONDON CM 9340. LP. \$4.98.
- • LONDON CS 6340. SD. \$5.98.

Sawallisch plays safe in his first Johann Strauss disc venture, choosing six of the best-known waltzes and taking great pains to maintain authentic Viennese performance idioms and precisely delineated rhythmic details. It is a pleasure to hear these magnificent scores played so accurately, and that pleasure is enhanced by gleamingly bright and clean stereo recording. Probably only Straussian connoisseurs will be aware of a slight over-carefulness, a tendency to break up flowing melodic lines, and the lack of a more relaxed and sensuously rhythmic lilt. Others will be wholly captivated by the ingratiating aural appeals here, not the least of which are the glitter and ring of the Vienna Symphony's percussion section.

Boskovsky's more experienced way with familiar waltzes and *jeux d'esprit* by various members of the Strauss family is already famous from his earlier programs ("1001 Nights in Vienna," "Philharmonic Ball," etc.) in London's orchestral series, as well as in his chamber-ensemble releases under the Vanguard label. I like him best in the latter, but he is in fine form here too, more spirited than ever, if sometimes almost too robustly enthusiastic—perhaps bent on making the most of the uncommonly full-blooded stereo recording. Yet he is truly seductive in the intoxicating waltzes (and his *Tales from the Vienna Woods* boasts gleaming zither solos by the incomparable Anton Karas) and in an enchanting, hitherto unrecorded *Brennende Liebe* Polka by Josef Strauss; while the livelier pieces—including the seldom heard *Spanish March* and *Demolirer Polka* by Johann II, and the prancing *Eingesendet* Polka by Josef—are done with irresistible verve. No Straussian specialist can afford to miss this many-faceted program, and nonspecialists will find a whole world of delights. R.D.D.

STRAUSS, RICHARD: *Ein Heldenleben*, Op. 40

Boston Symphony Orchestra, Erich Leinsdorf, cond.

- RCA VICTOR LM 2641. LP. \$4.98.
- • RCA VICTOR LSC 2641. SD. \$5.98.

By my reckoning there have been three

great recordings of this music, each representing a different artistic approach: first is the old Mengelberg version, made with the New York Philharmonic more than thirty years ago and documenting the skill of the conductor to whom the score was dedicated; next comes the Reiner-Chicago edition, a landmark in early stereo recording; and finally, there is the Beecham memorial album. The two former sets were once available on RCA Victor; the latter remains in the catalogue on the Capitol label.

In this company the present release is a disappointment. I think this is largely due to the sound, for the set has been heavily "Dynagrooved" and the effect is rather like hearing it with extreme Fletcher-Munson compensation. If you're not going to play it very loud, this is not serious, but *Heldenleben* is music to be played loud or not at all. To do so with normal frequency emphasis demands that you eliminate the high degree of loudness compensation at the extremes of the high and low frequencies. Even with the control flexibility of first-rate equipment, I was unable to do this to my complete satisfaction, and the resultant sound gave a high-gloss, superficial character to the performance.

I was further disturbed by faulty balances, occasions when the main thematic line would drop below the level of the accompaniments, and by the muddled quality of the *Battle* sequence. My respect for Leinsdorf is too high to lead me to conclude that he was responsible for all this. This leaves us with a *Heldenleben* that has many merits, but one which I am reluctant to judge artistically until I can hear it from tape or a non-Dynagroove disc version. R.C.M.

STRAUSS, RICHARD: *Salome*

Christel Goltz (s), *Salome*; Margareta Kenny (ms), *Herodias*; Else Schurhoff (ms), *Page of Herodias*; Julius Patzak (t), *Herod*; Anton Dermota (t), *Narraboth*; Rudolf Christ (t), *First Jew*; Hugo Meyer-Welfing (t), *Second Jew*; Kurt Preger (bs), *Third Jew*; Murray Dickie (t), *Fourth Jew*; Hermann Gallos (t), *Slave*; Hans Braun (b), *Jokanaan*; Franz Bierbach (bs), *Fifth Jew*; Ludwig Weber (bs), *First Nazarene*; Ljubomir Pant-scheff (bs), *Second Nazarene*; Walter Berry (bs), *First Soldier*; Herbert Alsen (bs), *Second Soldier*. Vienna Philharmonic Orchestra, Clemens Krauss, cond.

- RICHMOND RS 62007. Two LP. \$4.98.

This is one of the finest bargains in the growing catalogue of complete operas on the low-priced Richmond label. It has forceful, authoritative conducting, two really outstanding tenors for the roles of Herod and Narraboth, and an interesting *Salome*.

Christel Goltz, in fact, must be ranked with Inge Borkh as the most satisfactory singer of the title role since Welitch. She cannot call on the resources of vocal brilliance and thrust that Welitch had at her command; by comparison, Goltz's singing is earthbound, and somewhat insecure in the lower register. Yet her voice is large and bright, and opens up convincingly in the high range—there is plenty of impact in the score's "big" moments. It adds up to what one would call a solid, satisfying performance, not vocally thrilling or interpretatively brilliant, but mostly "right."

Patzak was well past his peak when this recording was made (1954), but still brought a good deal more voice to bear

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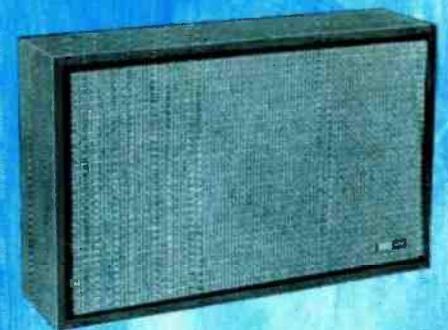
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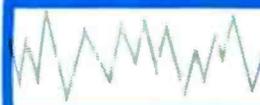
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than most singers of the role (they are usually heroic tenors on their last legs or character tenors with little vocal authority). He doesn't neglect the characterization, which is in fact quite specifically drawn and refreshingly un-fussy—but more importantly, he *sings* well. Dermota is a young and brilliant-sounding Narraboth, and the delegation of Jews goes through its difficult scene in good order.

On the debit side, unfortunately, is the Jokanaan of Hans Braun, who turns in a competent but utterly colorless piece of singing, altogether lacking in the fervor and proclamatory ring that should invest the role—rather a shame that Schoeffler was not enlisted for the part. The Herodias of Margareta Kenny is also uninteresting.

The Vienna Philharmonic has certainly sounded lusher and warmer on other London recordings, but the late Clemens Krauss elicited wonderful execution from the orchestra. His reading here has plenty of polish and propulsiveness, though I do miss the degrees of mystery and tension that others (not on records) have found in this music.

The production as a whole is probably not preferable to the recent Solti/Nilsson edition, especially if one is intrigued by the brilliantly defined detail of London's approach to stereo opera. For its price, however, it is decidedly a good buy, and a very adequate way of filling a *Salome* gap in any collection. C.L.O.

STRAVINSKY: Concerto for Violin and Orchestra, in D

†Prokofiev: *Sonata for Violin and Piano, No. 2, in D, Op. 94a*

Carl Seemann, piano (in the Prokofiev); Wolfgang Schneiderhan, violin; Berlin Philharmonic, Karel Ančerl, cond. (in the Stravinsky).

• DEUTSCHE GRAMMOPHON LPM 18794. LP. \$5.98.

• DEUTSCHE GRAMMOPHON SLPM 138794. SD. \$6.98.

"Neoclassicism" is one of those convenient labels that has long since stopped designating anything in particular. A nice handy tag is always useful since it saves the trouble of thinking—"There, that's taken care of, nicely packaged, marked, and inserted in its proper pigeon-hole."

But then one listens to a work like the Stravinsky Violin Concerto and suddenly a term like "neoclassicism" really seems to mean something again: a free diatonic style which establishes its basic tonal centers by assertion rather than by motion, by levels and planes rather than by a structure of developmental harmonies and phrases. The content, the ideas, the "gestures" are those of the great tradition but purified, abstracted, and resynthesized in a new and modern way. The Stravinsky Violin Concerto grows out of the "idea" of VIOLIN CONCERTO—almost in Plato's sense of ideal forms. In a way, every violin concerto ever written is invoked—or, at least, every concerto from Bach to Mendelssohn and Wieniawski. Stravinsky even comes full cycle around to the violin solos from his own *L'Histoire*, which are invoked at the final coda. Every allusion, every gesture seems familiar—if only one could quite catch it. Strange how hard it is to catch the allusions in Stravinsky. The reason, of course, is that everything seems borrowed but also made quite new and recaptured; the very original mus-

ings of a cultivated and witty man on his own artistic experiences.

This immensely vital and imaginative piece gets an excellent reading from Schneiderhan who might be described as DGG's dependable house violinist. The orchestra and Ančerl are good too. In fact the performance is close to impeccable; Schneiderhan not only plays the notes accurately but his phrasing and articulation are always musically to the point. One almost hates to suggest shortcomings in a performance like this but, apart from a run or two that one might fault, the main problem is a lack of stylish elegance and lightness. One trouble here is that these performers have competitors, particularly in the persons of Isaac Stern and Stravinsky himself on a Columbia recording which also has the advantage of the wonderful *Symphony in Three Movements* to back it up. The Prokofiev Sonata is hardly in the same class although the work, originally written for flute and later arranged by the composer for Oistrakh, has its own "neoclassic" charm. On the technical side, the record is a model of sound German acoustical craftsmanship. E.S.

TANEYEV: Trio for Strings, in D, Op. 21—See Haydn: *Trio for Piano and Strings, No. 4, in E*.

TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23

Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond.

• RCA VICTOR LM 2681. LP. \$4.98.
 • RCA VICTOR LSC 2681. SD. \$5.98.

Passion rather than frenzy predominates in this splendid performance. Rubinstein's pianism potentially generates tremendous fire, but he admirably resists the temptation to blow the spark into a conflagration. There is a strength and nobility in the way the artist projects the outline of the music, and never a seeking of mere flashy excitement. Moreover, a luscious singing tone is always in evidence. There are many ways of playing this piece, of course, but Rubinstein's approach seems to capture its essence more completely than any other I have heard since the memorable Horowitz-Toscanini collaboration.

Leinsdorf's contribution is also far from negligible. He supports the soloist with poised muscularity, and the orchestral players seem to have been inspired by Rubinstein's remarkable radiance. The sound is not always as superior as one would wish; it seems rather airtight and lacking in presence despite the good balance and vivid detail. The stereo pressing is definitely preferable to the monophonic one, for it adds a certain sparkle and intensity. But in any case, the playing is so fine here that one readily makes allowance for engineering shortcomings. H.G.



RECITALS AND MISCELLANY

HYMAN BRESS: "The Violin"

Sessions: *Sonata for Solo Violin*. Webern: *Four Pieces for Violin and Piano, Op. 7*. Haba: *Fantaisie for Violin Solo, Op. 9A*. Bress: *Fantasy (Electronic)*.

Hyman Bress, violin; Charles Reiner, piano.

• FOLKWAYS FM 3355. LP. \$5.95.

This disc, the fifth volume in the young Canadian violinist's capsule survey of violin literature, is most notable for the fact that it contains the first recording of the Sessions, a really major work of noble proportions and the highest expressive and intellectual character. Within the bare resources of the single violin is concentrated a big, intense, almost symphonic conception. The scope and singular intensity of this music does not make for a relaxed, merely sensuous musical experience; but anyone who is willing to come halfway to meet the challenge of an uncompromising and profound mind and imagination will be rewarded by an exceptional musical experience.

Like the Sessions, the Webern is intensely chromatic but aesthetically it is worlds apart; where the Sessions is long, highly developed, twelve-tone, full of the widest range of expression and poetic architecture, the Webern pieces are brief, terse, and freely chromatic in the composer's most attractive, typical, and precise miniature style.

Alois Haba is one of those curiosities of music history: an I.H.P. (Important Historical Personage) whose music everybody (well, almost everybody) has heard of but almost no one has actually heard. This Czech modern has earned himself a fat footnote in Music History as "The Quarter-Tone Composer"; here then is a rare example of an actual piece of Haba "Quarter-Tone Music." It is, in fact, a disappointment.

In general, there is little question that the human ear is capable of making much finer pitch discriminations than are normally called for in our Western music. Not much artistic use has been made of this fact as yet, although the music and the new instruments created by a composer like Harry Partch and certain recent electronic developments can serve to suggest a whole new world of possibilities. The Haba work at hand, however, is a puzzler; it seems almost impossible—in this recording at any rate—to determine exactly what is supposed to be going on. The work seems to be written in a free chromatic style (of some force but no great distinction); within this, the "quarter-tones" seem to function primarily as inflections of certain notes which are thus lifted out of their sockets just a little expressive bit. The trouble is that violinists more or less do this anyway; with their big vibratos and tendency towards some kind of "natural" tuning, they are constantly wreaking havoc with equal temperament. In the composition, idiom, and performance style at hand, one is hard put to tell the quarter tones from the tones that are being drawn and quartered. One would really, I should think, have to hear such music played on a keyboard instrument carefully tuned

to the correct specifications in order to begin to hear it properly—at least until string players can train themselves to produce much finer and more precise pitch distinctions than they now generally make.

Like his fellow countryman Glenn Gould, Bress is a young man of parts—performer, composer, analyst, critic, program annotator—and here he functions in all these roles. Unhappily, his program notes for this disc are pretentious and inaccurate. As a soloist, his playing is generally good; and his dedication to contemporary music is certainly commendable. His own composition is a fairly extended work for violin and piano with what might be described as electronic interpolations. Schoenberg is an obvious model for the style and sound of the piece, although the Viennese com-

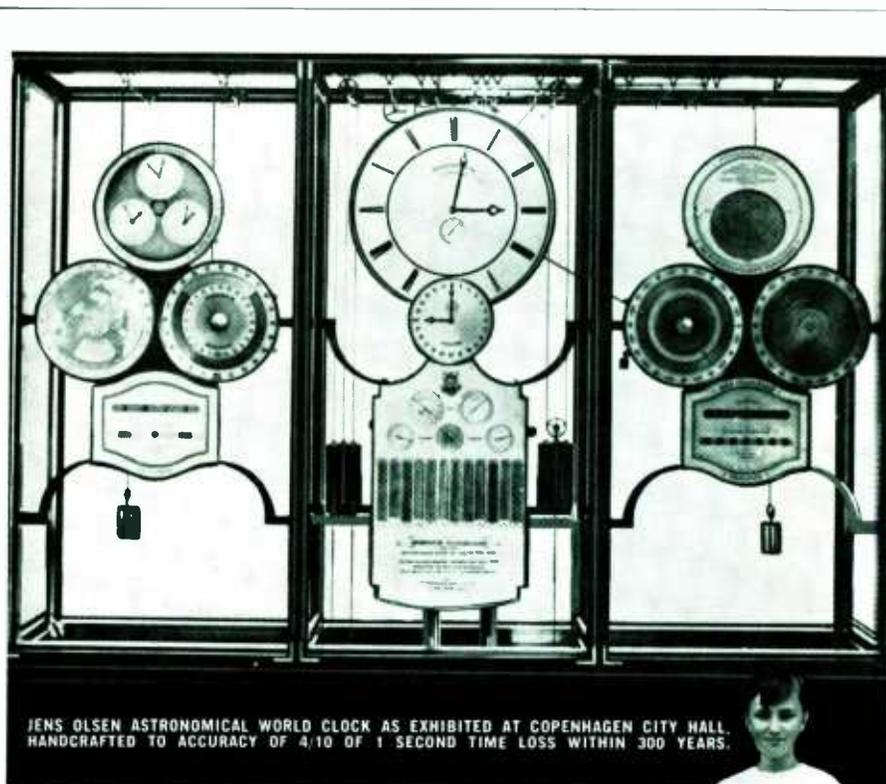
poser's deeper values of imagination and coherence are missing. Bress's music sometimes meanders and is occasionally electronically silly; yet it is not without genuine effect and promise. E.S.

DELLER CONSORT: "Madrigal Masterpieces," Vol. 2

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- VANGUARD BG 639. LP. \$4.98.
- • VANGUARD BGS 5051. SD. \$5.95.

Volume 1, issued two years ago, struck me as one of the finest single discs devoted to madrigals and chansons that I had ever heard. Volume 2 is in some respects a worthy successor. There is the same excellent taste in the selections: here chansons by Costeley and Passereau, madrigals by Monteverdi (includ-



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ing the sestina *Lagrima d'amante al sepolcro dell'amata*), Marenzio, Gesualdo, Robert Jones, Cipriano de Rore (the famous *Ancor che c'ol partire*), and Arcadelt (the equally famous *Il bianco e dolce cigno*). There is the same vitality in the performances: considerable dynamic and rhythmic nuance within a frame that seems to be stylistically correct. And there is the same realism in the recording. Two of the pieces—Costeley's *Mignonne* and Monteverdi's *Ditelo, o fiumi*—seem to me rather fast, but this is a matter of opinion. In one important respect, however, Vol. 2 appears to me not the equal of its predecessor. Only half of the present Consort were members of the previous one; the new ensemble does not blend together as beautifully as the old one did, and its intonation is at times less secure. N.B.

LEON FLEISHER: "Contemporary Piano Music"

Copland: *Sonata for Piano*. Sessions: *From My Diary*. Kirchner: *Sonata for Piano*. Rorem: *Three Barcarolles*.

Leon Fleisher, piano.

- EPIC LC 3862. LP. \$4.98.
- • EPIC BC 1262. SD. \$5.98.

This is quite a gathering of American composers and of important piano music superbly performed. The Kirchner and the Rorem are new to records, and the Sessions has been available only in a rather obscure edition. The Copland performance has more competition—an older Webster Aitken performance and a more recent one by Hilde Somer; the Fleisher version is, however, the first in stereo and it rather surpasses its predecessors on several counts.

The Copland Sonata is the second of the composer's three big piano works—it dates from 1942—and, unlike the Piano Variations that preceded and the Piano Fantasy that was to follow, it uses materials and ideas instantly recognizable as those of the familiar Copland of the popular works. What the composer has done here—uniquely in this work—is to build up a structure of major proportions out of the simplest, sparest, most restricted Copland ideas. This is slow, simple, majestic music of great breadth; it is laid out in spacious planes held up by great building blocks of piano sonority. A single musical idea so dominates the twenty-three minutes of the work that one is almost tempted to describe it as a kind of giant pascaglia, a great set of rhythmic, phrase, accent, dynamic, and registral variations on a basic motive.

This is, however, not literally true; the Sonata has three distinct movements with a fast centerpiece that stands quite apart from the slow, measured outer parts. The first movement itself contains a thematically distinct middle section and the last movement turns out to have the same basic material as the first only after it is more than half over. But in a certain sense everything assimilates thematically, and every part of the work shares the same basic character of restless calm in which inner tension and surface agitation provide the sense of movement while the broad lines remain stationary. So strong is the feeling of agitated non-motion that the piece becomes a kind of apotheosis of stasis. It is an incredible and unique feat and certainly a masterpiece of contem-

porary piano literature. Incidentally, the work is dedicated to Clifford Odets; the release was on its way at the time of the playwright's death.

As the jacket notes point out, Roger Sessions' *From My Diary* was really intended to be named "Pages from a Diary"—in other words, "Albumblätter." These are actually quite highly developed, rich, and thoughtful pieces of great beauty; in spite of their short duration, one hardly thinks of them as miniatures. Sessions, who is fundamentally a symphonist, does not think aphoristically. His piano sketches are like short, condensed, intense notations for larger ideas except that they are perfectly complete in themselves. In other words they are superb, worked-out "symphonic" conceptions in miniature with all the driving invention, the rich chromatic textures, and the careful, impressive developments and resolutions that characterize all of this composer's work.

Leon Kirchner's Piano Sonata of 1948 was one of his first works to attract wide attention. It has vigor and drive in a highly figured, free virtuoso idiom derived from Sessions (Kirchner's teacher) and Bartók, yet with its own definite style and character. This is performer's music *par excellence*, and the one Leon makes the most of the music of the other.

Fleisher is equally at home in the mild, pleasant French atmosphere of Ned Rorem's pieces (minor efforts, a little out of place here) and in the highly charged expressive worlds of the Sessions and the Kirchner. The reading of the Copland seems to me to be the most impressive and penetrating that I have heard, right in a dozen essential and often overlooked details and most effective in its over-all conception. The sound of the piano recording is good, and my only complaint is that the review copy seemed to have an excessive amount of surface noise. E.S.

VICENTE GOMEZ: "Guitar Extraordinary"

Albéniz: *Leyenda*. Bach: *Sarabande*. Falla: *Homenaje, pour le tombeau de Debussy*. Granados: *Playera*. A. Scarlatti: *Gavotte*. Sor: *Etude in B minor; Minuetto No. 19, in A*. Tárrega: *Capricho Arabe; Preludio No. 1, in D*. Weiss: *Chaconne*.

Vicente Gomez, guitar.

- DECCA DL 4312. LP. \$3.98.
- • DECCA DL 74312. SD. \$4.98.

In celebrating the twenty-fifth anniversary of its recording association with Gomez, Decca does a grave injustice to itself as well as to a fine artist by releasing the present disc. The recording is unnecessarily cruel in its excessive amplification of mikings so close that the soloist's normally attractive tonal qualities are hardened almost beyond recognition: every time a finger is lifted from a string there is an audible click or twang, and in uncurbed stereo the instrument itself is almost ludicrously stretched out across the sound stage. And while the artist himself perhaps never has been quite as much at home in classical guitar pieces and transcriptions as he has been in the flamenco repertory and his own flamenco-flavored compositions, he has always played with more fluidity and less exaggerated vibrato than he does here. If listeners will go back to Gomez's earlier releases, such as the poetically

evocative "Rio Flamenco" program. DL 74156, of last spring, they will find his artistic stature properly revealed. R.D.D.

NEW YORK WOODWIND QUINTET: "Woodwind Encores"

Reicha: *Quintet for Winds, in E flat, Op. 88, No. 2: Finale*. Barrows: *March*. Wilder: *Woodwind Quintet No. 1: Up Tempo*. Van Vactor: *Scherzo*. Sweelinck: *Variations on a Folk Song*. Ibert: *Trois pièces brèves*. Milhaud: *Le Cheminée du Roi René*.

- New York Woodwind Quintet.
 • EVEREST LPBR. 6092. LP. \$4.98.
 •• EVEREST SDBR 3092. SD. \$4.98.

The high point of this record is the delightful Reicha movement. Anton Reicha, the friend of Beethoven, professor at the Paris Conservatoire, teacher of Gounod and Liszt, and prolific composer of wind music, was one of the most fascinating characters of the late eighteenth, early nineteenth century and not at all the meanest composer of the age; his wind music is captivating. A good word should be added for the charming and popular Milhaud piece and for the Sweelinck, which is performed in a tasteful arrangement by Ernest Lubin using the wind instruments in the manner of organ stops.

The rest are trifles and hardly meant to be more. The playing is excellent and the sound is good. E.S.

EUGENE ORMANDY: "Ports of Call"

Chabrier: *España*. Debussy: *Clair de lune* (orch. Cailliet). Ibert: *Escapes*. Ravel: *Bolero; Pavane pour une infante défunte; La Valse*.

- Philadelphia Orchestra, Eugene Ormandy, cond.
 • COLUMBIA ML 5878. LP. \$4.98.
 •• COLUMBIA MS 6478. SD. \$5.98.

Both the program title and the contents here echo those of a 1955 LP (ML 4983), and the new performances are characterized by the same Philadelphian tonal opulence and somewhat methodical Ormandy readings, with one notable exception—an exceptionally high-powered and fast *España* rhapsody in which the conductor displays an uncharacteristic but decidedly thrilling verve. It is in recording qualities that the present disc is particularly noteworthy. In most of the pieces here the technology provides not only the robust sonics of recent Columbia practice but a markedly added vividness which apparently comes from a greater solo-instrument spotlighting and an intensification of the extreme high frequencies. The result is some of the most fiercely sizzling highs to be heard on records today—if at the cost of back-in-the-hall aural authenticity.

Curiously, though, this superbrilliant sizzle is not apparent in the steady-paced, beautifully controlled and colored (if not very exciting) *Bolero*, which sounds to me as though it well may be the same recording released in January 1961 as part of an all-Ravel program. Certainly the reading itself is closely similar, perhaps identical, and although the sonics here are undeniably less sensational, I'm inclined to believe that they will wear better than the obviously gimmicked ones in the rest of this program. R.D.D.

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LES TROUBADOURS DU ROI BAUDOIN: "Missa Luba"

Les Troubadours du Roi Baudoin, Guido Haazen, cond.

- PHILIPS PCC 206. LP. \$4.98.
- • PHILIPS PCC 606. SD. \$5.98.

When initially released under the Epic label some years ago, this dramatic Mass for our time failed to gain the attention it merited. Soon it slipped out of the catalogues and into oblivion. Now, thanks to Philips, the *Missa Luba* is available in an opulent album and in striking stereo, as well as in carefully re-engineered monophonic sound.

Some sixty young male singers recruited from the Baluba tribe of the Congo provinces of Kasai and Katanga (augmented by a battery of indigenous African percussion instruments), the Troubadours of King Baudoin have been molded into a unique vocal instrument by Father Guido Haazen, a missionary priest. While imposing the tight discipline necessary to a chorale of this dimension, Father Haazen has also managed to preserve the freedom and spontaneity which is the essence of African music. Much of the *Missa Luba*, a Mass sung in Latin to traditional Congolese musical forms, is improvised and, as a result, varies from performance to performance. By turns savage, tender, wildly rhythmic, and poignantly soft, this Mass can, to my mind, take a rightful place among the finest ever composed. It is devout and different and deeply moving.

The swinging *kasala* of Kasai provides the Kyrie, Gloria, and Credo; a haunting Baluba "Song of Farewell" underlies the Sanctus; and the Agnus Dei derives from a Lulua melody. There is nothing primitive here; the work is sung in a very rich, sophisticated, and thoroughly exotic idiom. To my mind it is among the most exciting contributions to liturgical music that our century has yet afforded. The stereo edition is awesomely pellucid. O.B.B.

SPOKEN WORD

CHURCHILL: "Sir Winston Churchill: First Honorary Citizen of the United States"

Sir Winston Churchill, Neville Chamberlain, Adolph Hitler, et al.; David Perry, narrator.

- COLPIX PS 2000. Two LP. \$11.96.

It opens another dimension of depression to reflect that World War III, if it comes, will doubtless be joined to the glare of video. In sounding the call to arms, statesmen will rely not upon the mighty line but upon the unwhiskered jowl, the neat blue shirt, and the gleaming dentition. A fitting epitaph, perhaps, for the human race. . . .

World War II, however, was another matter. The brief age of radio had reached its efflorescence, and the great ideological battles of that war were fought on the airwaves. Words, not "images," helped to determine victory. Fortunately for posterity, all sides in that long and bloody struggle had an eye directed towards history: most of the significant addresses—from the fulminations of Hitler before the Reichstag to Roosevelt's Fireside Chats—were re-

corded for posterity. Thus the words that shaped destiny have been preserved as they were uttered, with all the emotional import of the historical moment.

In this new anthology, Colpix has reproduced excerpts from the speeches of Sir Winston Churchill to re-create not only the darkling pageant of World War II but also to underline the fantastic and decisive part Churchill played in crushing "a monstrous tyranny never surpassed in the dark, lamentable catalogue of human crime." To place Churchill's role in context and to heighten the drama of his words, Producer Bud Greenspan presents them against a skillfully interwoven backdrop: key addresses of other wartime figures; a crisply effective narration by David Perry; music that runs strongly to muted fanfares and muffled drums. Thus, setting the stage for Churchill's rise to power, we hear the voice of Neville Chamberlain, smug in its total gullibility, informing his countrymen that, at Munich, Hitler has made his last demand. Then Hitler himself—a strong, harsh, arrogant, indeed a brilliant orator—pronounces the doom of Poland as the rafters ring with German cheers. Again comes Chamberlain, weary now and bewildered, reluctantly to declare war.

The Third Reich racks up victory after victory; France totters; England's armies are routed on the Continent; nation after nation capitulates supinely to the German juggernaut. England stands all but alone, and defeat scents the nation as the new Prime Minister addresses Parliament: "You ask what is our policy. I will say it is to wage war by sea, land, and air with all our might and with all the strength that God can give us. . . . You ask what is our aim. I can answer in one word—victory! Victory at all costs, victory in spite of all terror. Victory, however long and hard the road might be. For without victory there is no survival." In an age of Lavals and Quislings, an age of universal political arbitrage, Churchill committed himself utterly.

The brave words roll on. And in every cadence, one becomes increasingly aware of Churchill's pervading sense of history—a weighing of this moment against Great Britain's long past and probable future: "Let us . . . so bear ourselves that if the British Empire and its Commonwealth last for a thousand years, men will still say, 'This was their finest hour.'"

There are other collections of Churchill's speeches available on records, but I believe that none is so effectively presented as this. Here is a great man caught up in great events, and the phonograph has captured all his majesty, his command, his daunting prescience. For anyone who loves the English language, the unfurling of history, or the cause of freedom, this album is indispensable. O.B.B.

SHAKESPEARE: *The Rape of Lucrece*

Tony Church, Peggy Ashcroft, Peter Holmes; Marlowe Society; George Rylands, dir.

- LONDON A 4251. Two LP. \$9.96.
- • LONDON OSA 1251. Two SD. \$11.96.

This is "the" recording of *The Rape of Lucrece*; actually, it has no real competition, for the Caedmon *Lucrece* (SRS 239) is a much truncated version on a

single disc, with the other record in the album devoted to various minor poems. Heaven knows, two sides of *Lucrece* will be enough for most listeners, and Richard Burton's reading is good as far as it goes. But such a presentation necessarily lacks the drama of the Marlowe Society production, where a separate voice is assigned to each speaking character and still another to the narrator. The new recording also has a decided asset in the presence of Dame Peggy Ashcroft, who reads the speeches of Lucrece. These sections are heavily cut in the Caedmon version—sensibly enough, in view of a single male reader's being employed, but actually they are the only moving passages in the entire poem.

Caedmon's album offers Dame Edith Evans reading some of the shorter poems, and it's hard to forego her work; but for *Lucrece*, London's set is the choice. It's an imperfect world at best. . . . EDWARD WAGENKNECHT

SHAKESPEARE: *Sonnets*

Sir John Gielgud.

• CAEDMON SRS M 241. Two LP. \$11.96.

• • CAEDMON SRS S 241. Two SD. \$11.96.

Shakespeare's *Sonnets* have had a checkered critical history. The eighteenth century in general did not care for them, and George Steevens said it would require an act of Parliament to cause men to read them. The nineteenth century was ecstatic about them and produced more nonsense in the way of "interpretation" than has been called forth by any other Shakespearean topic with the possible exception of *Hamlet*. At present we like to think that we have learned to discriminate between the great sonnets, which stand with the supreme lyrics of our literature, and the considerably larger number in which Shakespeare merely plays variations on Elizabethan lyric conventions.

At present the catalogue lists two complete recordings of the *Sonnets*, each on three discs: London A 4341 (which I regret I have not heard) and Spoken Word A 18. The present Caedmon recording omits thirty-three sonnets out of the total 154, and is thus not competitive in the sense of completeness. As far as beautiful reading and intelligent interpretation are concerned, however, Gielgud's work here is on par with that of Anew McMaster for Spoken Word. Gielgud's reading, I would say, is the more conspicuously dramatic. For myself, I must confess that I think any artist who is asked to hold the listener's interest steady through a reading of this number of sonnets is attempting the impossible, and there are times when I catch myself echoing Sly's "Tis a most excellent piece of work, madam lady; would it were done." If I were the man in charge, I should employ more than one voice. Yet it is only fair to Gielgud to add that he gains rather than loses power as he proceeds, and many collectors will feel, as I myself do, that his interpretation is essential to a Shakespeare record library.

I should also like to call attention here to Dame Edith Evans' interpretations of selected sonnets (once available on Angel 35220, with scenes from *As You Like It*) and the really beautiful readings of a much smaller number of sonnets by Claire Bloom and John Neville (in Caedmon's selections from *Palgrave's Golden Treasury*, 2011). E.W.

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A Miscellany from Bernstein's Broadway Show Scores

FOR THIS RECORDING, Command has gone to the Broadway show scores Leonard Bernstein has written over the past nineteen years, and the result may be regarded as a well-deserved tribute to one of the most brilliant of today's composers of theatre music. Bernstein's contributions to this art form are not, of course, “popular” in the sense that the work of Kern, Rodgers, Youmans, or

Gershwin is—you will still hear *Tea for Two* or *Ol' Man River* whistled in the streets, while the chances of thus encountering a Bernstein ballad are pretty slight—but his kind of music is wonderfully effective within the confines of the theatre. Particularly impressive are the fusion of musical ideas with the story line (such numbers as *Swing, Conga*, and the inspired *Conversation Piece* from

Wonderful Town are good examples) and the sheer tension and excitement of some of his songs (notably those in *West Side Story*).

About the performances here, I would say in general that they are somewhat lacking in the youthful *esprit* which distinguishes the singing on the original cast recordings of the Bernstein shows. There are marvelously successful moments, though. I would especially call attention to Alfred Drake's wonderful, if slightly hammy, performance of *The Best of All Possible Worlds*, from *Candide*; Drake's dark voice, with its tone of amused benevolence, and his studied delivery of the lyrics in a sort of Gilbert and Sullivan style are perfect for the song. As for Roberta Peters, she is always an attractive singer even if some of the numbers here are not particularly well suited to her (*Tonight*, for example,

is pitched too high, and *I Feel Pretty* perhaps needs the girlish charm and winsomeness which Julie Andrews brought to it). Other songs are decidedly her cup of tea—for instance, *Glitter and Be Gay*, also from Bernstein's masterly score for *Candide*: the roulades and vocal embellishments of this almost Offenbachian number are brilliantly handled, and the performance is delightfully roguish.

The Ray Charles Singers back the soloists in a rousing account of *New York, New York*, surely one of the best opening numbers in any musical, and on their own they come up with a robust performance (extremely effective in stereo) of the rowdy *Gee*, *Officer Krupke*, Enoch Light's arranger-in-residence, Lew Davis, has contributed a series of brightly inventive orchestral scorings, and Command's sound is dazzling. J.F.I.

“**Ramblin’.**” The New Christy Minstrels, Randy Sparks, cond. Columbia CL 2055, \$3.98 (LP); CS 8855, \$4.98 (SD). Randy Sparks's minstrels scored spectacular successes with their first appearances, and it is a pleasure to find that in their fourth release they are not content to relax on their laurels. They continue to explore new materials and to sing them as infectiously as ever. The theme of the present program is that of the rambling protagonists of many folk ballads—as some of the titles themselves would indicate: *The Drinking Gourd*, *Hi Jolly*, *Down the Ohio*, *Rovin’ Gambler*, *Wagoner’s Song*, etc. These are done with immense gusto in the familiar but ever fresh variety of Sparks's arrangements, featuring various soloists and small ensembles as well as the full chorus. But in addition to such generally high-spirited ballads, there are also three selections displaying the group's gift for sheer poetic enchantment: the nostalgic *A Traveller’s Man*, *Last Farewell*, and *My Dear Mary Ann*—all of which are real heart-twisters. Recorded in New York City during the Christy Minstrels' sensational appearance at The Latin Quarter, this disc is just as effectively panoramic and sonically full-blooded as the earlier releases. R.D.D.

“**Aristide Bruant dans Son Cabaret.**” Pathé 1115, \$4.98 (10-inch LP). A brilliant *fin de siècle* poet of the cabarets of Montmartre, Aristide Bruant occupies an eminent niche in the development of French popular song. His racy, slangy lyrics tell of pimps and prostitutes and small-time cons: their world, as drawn by Bruant, who knew it well, is comical rather than bitter—a wildly engaging world of wildly inverted morality. Typical is *Nini Peau d’Chien* (Nini Dog Skin), a swinging anthem to the finest whore on the Place de la Bastille; here is a bright echo of François Villon's best *ballades*. Bruant's formidable gift for melody illuminates ten of his compositions represented on this import. More importantly, the voice of the master himself, reprocessed from vintage recordings, sounds hollowly but lustily across the gulf of half a century. The sound

shows its age, yet this very feature lends a haunting quality to these great songs, still echoing in every café from Montmartre to Montparnasse. O.B.B.

“**Four Strong Winds.**” Ian and Sylvia. Vanguard VRS 9133, \$4.98 (LP); VSD 2149, \$5.95 (SD). Splendidly fulfilling the high promise of their debut recording of several months back (VRS 9109; VSD 2113), the young Canadian duo of Ian Tyson and Sylvia Flicker offer a zestful, driving recital. Their program runs strongly to country, gospel, and spiritual selections (*Katy Dear*, *Jesus Met the Woman at the Well*, *Ella Speed*) but includes also a bitter-sweet version of *Spanish Is a Loving Tongue* and the French-Canadian *V’là l’bon vent*. The two singers adapt themselves with an almost startling rightness to the stylistic demands of this variegated repertory; in fact I can think of no other folk team that quite matches them, either in versatility or in the subtlety of vocal shading. It is no mean feat, for example, to swing from a Southern white blues to a British prison song, imparting to each the ring of authenticity. Tyson's own composition *Four Strong Winds*—a moody, lyrical evocation of the migrant workers who cross Canada with the seasons—is the finest band on the disc. A superb recording both in mono and stereo editions, with the latter preferred. O.B.B.

“**The Very Best of David Rose.**” David Rose and His Orchestra. M-G-M 4155, \$3.98 (LP); SE 4155, \$4.98 (SD). This feast of melodious and witty orchestral cameos can obviously be counted as a definitive representation of David Rose's music. The better-known works are present—the scampering *Holiday for Strings*, the whimsical *Dance of the Spanish Onion*, *Our Waltz*, and the frisky *Manhattan Square Dance*—along with some newer pieces which more than sustain Rose's reputation as one of the leading American writers of light music. A brief but wonderfully effective orchestral interlude. *Meet the Orchestra*, seems to me the most striking of these, though others may prefer the dark-hued, brooding *4:20 A.M.* or the Gallic charm of

Paris oui oui. The composer directs his musical offspring with obvious affection, and M-G-M's engineers have cooperated in providing him with excellent sound, particularly in stereo. J.F.I.

“**Good Night, Sweetheart.**” Morton Gould and His Orchestra. RCA Victor LM 2682, \$4.98 (LP); LSC 2682, \$5.98 (SD). Morton Gould's reputation as a conductor, arranger, and pianist is far too well established to call for additional comment here, although it is not amiss to point out that this multitalented musician has seldom appeared on records in all three roles, as he does here. He has selected a number of fine tunes, chiefly from show or film scores, and decked them out in arrangements as imaginative as they are striking. Into three pieces—*Make Believe*, *I Can't Get Started*, and *My Ship*—he has interpolated some glittering piano solos, which he plays with zest and sophistication. The two numbers that stem from neither Broadway nor Hollywood have a lesser appeal: the ambitious and elaborate setting for Trent's *La Mer* turns that little miniature into an overblown seascape, while the old Ray Noble song which gives the album its title is played in a rather stodgy arrangement. As conductor, Gould draws some virtuoso playing out of his musicians, and this has been happily captured by RCA Victor's engineers in a Dynagroove recording that is characterized by transparent and vividly realistic sound. J.F.I.

“**The Student Prince.**” Roberta Peters, Jan Peerce, Giorgio Tozzi, et al. Merrill Staton Choir; Orchestra, Franz Allers, cond. Columbia OL 5980, \$4.98 (LP); OS 2380, \$5.98 (SD). Columbia's flair for revivifying musicals of the past is once more brilliantly demonstrated in this scintillating presentation of Romberg's tale of blighted romance in Old Heidelberg. The original melody-drenched score has been presented here almost entire (as it was in the Kirsten/Rounseville version on Columbia CL 826), though this time a discreet amount of dialogue has been included, to the great benefit of the listener

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unfamiliar with the ramifications of the libretto. While opera stars are sometimes not particularly happy in the lighter musical milieu of operetta, the trio of Metropolitan luminaries here has adjusted to the style with complete success. Indeed, Roberta Peters is the freshest, most youthful, and most vocally impressive Kathie in many years. There are some operatic roudades that I do not recall in Romberg's score, but they add spice to a charming performance. Although some of the early sheen has vanished from Jan Peerce's voice, it retains enough charm and ardor to enable him to give a convincing performance as Karl Franz. Giorgio Tozzi's Dr. Engel is robust, and he gives this rather colorless role greater dimension than most singers who essay the part. The supporting cast is exceptionally strong vocally (even if Anita Darian's once sweet soprano voice sounds slightly shrill and shrewish in the duet *Just We Two*). The Romberg tunes have been decked out in some admirable new orchestrations by Hershey Kay, and these, plus Franz Allers' perceptive direction, greatly enhance the pleasure to be had from this splendid performance. I have heard only the stereo version, which is warmer in sound than many current Columbia discs. The splendid disposition of voices in two speakers creates the realistic ambience of a stage presentation. J.F.I.

"Around the Samovar." Andreyev Balalaika Ensemble. Monitor MF 401, \$3.98 (LP); MFS 401, \$4.98 (SD).

The seven members of the Andreyev Ensemble provide dazzling proof of the virtuosity and appeal of the balalaika and its stepbrother, the domra. There is nothing simple about the Andreyev arrangements, and the sounds the musicians coax from their instruments run an astonishing spectrum. Selections range from Glière's *Russian Sailors' Dance* through several folk melodies to a transcription of Tchaikovsky's *At Church*. The folk song *Bending Branch* is as meltingly lovely as anything I have heard. Admirers of Mercury's sparkling recording of the Osipov Folk Orchestra (90310), as well as anyone with a taste for exciting musicianship, should investigate this cleanly recorded disc. O.B.B.

"Rhythms of the Bull Ring." Banda de la Plaza de Toros (Madrid), Ricardo Dorado, cond. Decca DL 4372, \$3.98 (LP); 74372, \$4.98 (SD).

This program of music from the bull ring is confined exclusively to lively *pasodoble* entertainment interludes: the often heard *El Gato Montes* and *España Cañi*, conductor Dorado's original *El Tio Camyitas*, the strikingly atmospheric *Serrana Mia* and *Sospiros de España*, the fanfarish *Gran Tarde*, and a half dozen others. And unlike the usual brash and slapdash performances, these by Dorado's sixty-piece band are notable for their taut control and precision as well as for a high-stepping rhythmic vitality. The recording is perhaps a bit sharp and closely miked, but in unexaggerated stereoism it is impressively clean and brilliant, and does full justice to the varicolored performances—the best of their kind I've ever heard on records. R.D.D.

"A Festival of Marches." Philadelphia Orchestra, Eugene Ormandy, cond. Columbia ML 5874, \$4.98 (LP); MS 6474, \$5.98 (SD).

A generous program indeed, including

Stars and Stripes Forever, *Pomp and Circumstance* No. 1, *Aida* Grand March, the *Coronation March* from *Le Prophète*, *Marche militaire*, *Funeral March of a Marionette*, the *March of the Toreadors* from *Carmen*, *Radetzky*, Beethoven *Turkish March*, and *Herbert March of the Toys*. In addition, there are three less familiar numbers: Gould's *American Salute*, Prokofiev's *Love for Three Oranges* March, and a thrilling patrol-styled Russian *Meadowlands*. And what a pleasure it is to hear these done by a truly great orchestra, in the most robust and broadspread recording, with authentically big-hall acoustics. The sonic satisfactions here are so rich that one can afford to overlook the self-consciousness of the conductor himself—who for all his talents just can't emulate the spontaneity of a Fiedler, a Fennell, or a Lane in symphonic-pops entertainment of this kind. R.D.D.

"Dreamy Serenades." Sammy Kaye and His Orchestra. Decca DL 4424, \$3.98 (LP); DL 74424, \$4.98 (SD).

Sammy Kaye's orchestral stylings were once as recognizable as those of Lombardo, Kay Kayser, or Eddy Duchin. Over the years, however, they have slowly changed, and the change is particularly apparent in this collection of slumberous serenades. The Kaye sway is now more languorous and sinuous than of old, and the swing veers into the field of discreet jazz, thanks to some fine Bob Brookmeyer trombone solos over the rich background of velvet sound generated by the strings. With twelve numbers cast from the same musical mold (all of them have the word "dream" in their titles) there is the obvious possibility of monotony. For myself, I did not find this to be so. I found the performances restrained, elegant, and conducive to a pleasant sense of relaxation. J.F.I.

"Broadway Show Stoppers." Band of America, Paul Lavalle, cond. M-G-M F 4148, \$3.98 (LP); SE 4148, \$4.98 (SD).

Here, at last, the onetime maestro of the Chamber Music Society of Lower Basin Street sounds far more like his old Irish self than he did in several nondescript preceding discs. He snaps his bandmen into spirited performances of *Gee Officer Krupke*, *Consider Yourself*, *I Ain't Down Yet*, and *The New Ashmolean Marching Society and Students' Conservatory Band*—all apt materials for martial treatment. Some of George Siravo's arrangements (that of *Blow, Gabriel, Blow* in particular) are perhaps overelaborate, but at their best they are piquantly audacious—and impressively stereogenic too, in antiphonal scorings which eschew the rather silly motional effects featured in an earlier Hollywood/Broadway program. But be sure to pick the stereo version: the more heavily modulated mono edition sounds sharp-edged and harsh. R.D.D.

"Twelve-String Guitar." Glen Campbell and Ensemble. World Pacific WP 1812, \$3.98 (LP); S 1812, \$4.98 (SD).

At last, here's a program of "folk blues and bluegrass" that foregoes electronic guitars and organs, plugging rock-and-roll rhythms, and all the rest of the current Nashville clichés. Campbell, one of the few real masters of the twelve-string guitar, needs only another guitar (regular) and string bass for support in most of the selections; in four of the best of them banjoist Doug Dillard is costarred, but even without him the trio is notable

for the vibrant sonorities and closely woven intricacies of its sonic textures. Stylistically too, the performances are free from any commercial slickness: listen particularly to the captivating *Black Mountain Rag*, *Columbus Stockade Blues*, and Campbell's original, propulsively swinging *Bull Durham Blues*. And if you've enjoyed Bob Dylan's *The Answer Is Blowing in the Wind*, you can't fail to relish the present exhilaratingly strummed instrumental version. The recording does remarkable justice to the biting transients and resonant twangs in exceptionally expansive monophony, but I'd be willing to bet that the stereo edition (which I haven't yet heard) will even better differentiate the complex tonal weavings.

R.D.D.

"The Freewheelin' Bob Dylan." Columbia CL 1986, \$3.98 (LP); CS 8786, \$4.98 (SD).

Bob Dylan's gifts lie not in an attractive vocalism but rather in his ability to pen folklike songs of social protest, somewhat in the style of Woody Guthrie. While Dylan (not long out of his teens) has a long way to travel before he scales Guthrie's heights, he does pinpoint the stresses and outrages of our tortured era. *Blowin' in the Wind* is a bitter indictment of war; *Masters of War* excoriates the fanatics who bedevil all mankind; in another vein, *Oxford Town* memorializes James Meredith's shameful ordeal at the University of Mississippi. Dylan's vocal style strikes me as fifty per cent true hillbilliness and fifty per cent unmitigated phoniness, but it is worth enduring for the songs which so unerringly crystallize the fears and failures of a world that, increasingly, is too much with all of us. Columbia's stereo sound, marvelously clear, captures every syllable.

O.B.B.

"All Time Latin Favorites." Leroy Holmes and His "Vochestra." United Artists UAL 3272, \$3.98 (LP); UAS 6272, \$4.98 (SD).

The interesting feature of this somewhat belated entrant in the sing-along parade is its novel presentation of material. Taking ten South American songs, among them such hits as *Besame mucho*, *Quizás quizás quizás*, *Noche de ronda*, and *Amor*, the Vochestra [sic] first sings them in English, then in Spanish. There is little breathing space between the two versions, and though United Artists has provided both English and Spanish lyrics, they do not appear in the liner notes in the same order as on the record. The vocal arrangements, neat and uncomplicated, are well handled, and I would imagine that those whose linguistic talents run to a knowledge of Spanish will find it very hard to resist participating in this bilingual community song fest.

J.F.I.

"Choir-Sing!" Paul Mickelson Choir, Paul Mickelson, cond. Supreme SM 1018, \$3.98 (LP); SS 2018, \$4.98 (SD).

"The Glory of God." Al Carr, tenor; Paul Mickelson Orchestra and Male Choir, Paul Mickelson, cond. Supreme SM 1019, \$3.98, (LP); SS 2019, \$4.98 (SD).

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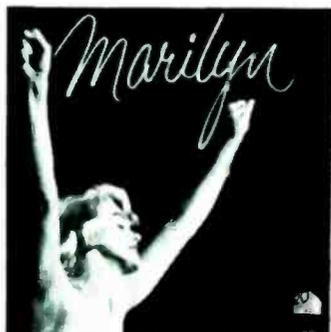
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often exceptional in musical and technical quality among currently available "religious, hymn, and sacred" discs. "Choir-Sing!" is one of the best sing-along albums to date, and includes a thirty-six-page booklet of music and texts. It features a not overly professional-sounding chorus, accompanied by Lorin Whitney on pipe organ and Charles Magnuson at the piano. The other two discs star exceptionally resonant and steady-voiced soloists with rich orchestral (and, in Carr's case, occasional organ or piano) accompaniments and frequent male choir support. All of these are uncommonly well recorded; even the one monophonic disc sent me is remarkably open and expansive, although in all likelihood it is even more impressive in stereo. My only adverse criticism is that too few of the hymns chosen (especially

in the sing-along program) are drawn from the generally familiar older repertory, while present-day evangelical favorites are somewhat disproportionately represented. R.D.D.

"The Exciting Voice of Charles K. L. Davis." Charles K. L. Davis; Orchestra. O. B. Masingill, cond. Colpix CP 449, \$3.98 (LP); SCP 449, \$4.98 (SD). Most of these songs are inconsequential little things from the pop catalogue, which the Hawaiian singer handles pleasantly, with good musical taste and vocal finesse. But to call the voice "exciting" is to create an altogether false impression. Mr. Davis, who now sings with a timbre somewhere between that of a tenor and a baritone, is happiest in a ballad like Ida Firestone's *If I Could Tell You*, performed charmingly and simply.

He is much less comfortable when tackling the hackneyed *Because of You* or Cole Porter's dirgelike *True Love*. (I could find, in the latter, no evidence of the duet mentioned in the liner notes.) Piquant orchestral backgrounds enhance several of the songs, though they do not always provide the singer with much support. Agreeable sound on both versions, with the stereo marred slightly by ultraclose miking. J.F.I.

"Sounds Unlimited." Marty Gold and His Orchestra. RCA Victor LPM 2714, \$3.98 (LP); LSP 2714, \$4.98 (SD). "Dynagroove Unlimited" would be an apter title for this disc. The orchestra is apparently the same ensemble of virtuosos as appears in the earlier "Sound-power!" program (except that Phil Bodner on alto sax and Joe Wilder on flugelhorn now share starring roles with the incomparable tuba player Don Butterfield). But most of the arrangements are even more synthetically fancy than before, and the heavily modulated recording strives even more desperately for maximum sensationalism. While the car-splitting sonics of the mono edition are a little easier to take in stereo—which is essential anyway for these elaborate scorings—I found the whole program far more tolerably listenable in the 4-track tape version (FTP 1207, 33 min., \$7.95), in which the exaggerated italicization of the extreme highs has been either deliberately curbed or tempered by inevitable processing restrictions. It's too bad that both Gold and the engineers have felt it necessary to strain so hard and so often, for the novel arrangements of *Ol' Man River* and *Sky-lark* demonstrate how effective more tasteful scorings can be, and the more relaxed performances of *Moonlight in Vermont* and *When I Fall in Love* display notably richer and more atmospheric tonal attractions. R.D.D.

"Irma la Douce." Recording from the sound track of the film. United Artists UAL 4109, \$4.98 (LP); UAS 5109, \$5.98 (SD). Although the score for the film version of *Irma la Douce* is credited to André Previn, it contains occasional snatches of Margaret Monnot's music from the Broadway production. It is the latter that best capture the unsavory atmosphere of Parisian low life; most of Previn's contributions have a synthetic air about them. He has written a racy little descriptive theme for Nestor, the honest but bewildered gendarme, but the rest is no more than run-of-the-mill film music. Exceptionally clean and open sound for an original sound track recording. J.F.I.

"September Song." Jimmy Durante; John Rarig Singers; Orchestra. Roy Bargy, cond. Warner Brothers W 1506, \$3.98 (LP); WS 1506, \$4.98 (SD). Those who cherish memories of the original piano-demolishing act of Clayton, Jackson, and Durante, and of Jimmy's own rowdy songs, may recall a line in one of the latter that ran, "So I went my way and he went the way of all flesh!" Now, it's something of a shock to me, though perhaps it won't be to today's TV audiences, to find that the comedian, in his metamorphosis from bad boy to elder statesman of the entertainment world, has gone the way of all flesh himself; he has been seduced into essaying a whole program of romantic and even unabashedly sentimental

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torch songs, not excluding some of his own composition. And, alas, they are done "straight," with not even a suggestion of irony or burlesque! Only in the repetitive patter of *A One-Room Home* is there a faint echo of the old Durante: the new one, for all the familiar husky tones, is a stranger dressed up with plush orchestrations and choral backings. Everything is well done, in its saccharine fashion, and richly recorded (although the soloist is oversibilant in too close miking). But some of us, at least, can only protest bitterly, "Say it isn't so, Jimmy!" R.D.D.

"Waltz with Me, Della." Della Reese; Orchestra, Glenn Osser, cond. RCA Victor LPM 2711, \$3.98 (LP); LSP 2711, \$4.98 (SD).

These artificial, capricious, and often downright exasperating performances of a dozen tunes in three-quarter time are prime examples of musical mayhem. It is a pity that this singer wastes such basically good vocal equipment on tricks of phrasing and coloration, and that she tortures a melodic line almost beyond recognition. Almost every vocal phrase is treated as an individual production, having little if any relation to its immediate neighbors. If the vocalism is overmannered, one hardly knows what to call her enunciation of the lyrics, with which she shows little involvement. In Bart Howard's *Fly Me to the Moon*, Miss Reese sings: "With music and words I've been playing." Nothing could more succinctly describe her work here. J.F.I.

"Trumpet and Strings." Al Hirt with Orchestra, Marty Paich, cond. RCA Victor LPM 2584, \$3.98 (LP); LSP 2584, \$4.98 (SD).

Al ("The King") Hirt's sensational rise from a somewhat eccentric Dixieland sideman to a starred trumpet soloist has left me unimpressed so far, but I must concede that his fat (if often coarsely clarion) tonal qualities are shown off to better advantage in this recording than in any of his earlier releases. And here the florid clichés to which he is prone are at least somewhat more restrained. I'd guess the conductor is partially responsible for the improvement: certainly his string-dominated accompaniments are excellently controlled and colored, as well as rhythmically animated. And despite the constant succession of featured trumpet solos, Paich brings a considerable degree of variety and contrast to this pops-ballad program, topped by *Fools Rush In* and *How Deep Is the Ocean*. The recording is brilliantly clean, but rather sharp and hard in monophony; smoothly spread and more expansive in stereo—both in the present disc edition and in an identical-sounding 4-track tape (FTP 1156, 33 min., \$7.95). R.D.D.

"Portrait of the West." Robert Farnon and His Orchestra. M-G-M SE 4107, \$4.98 (SD).

Although Farnon's earlier recordings still seem to be a staple on the mood music broadcasts of most FM stations, this is the first new disc from him I've encountered in a long time. (I missed his "Sensuous Strings" from Philips last November.) Here he brings his deft talents to traditional and pop "Western" pieces in a program "inspired by" (read: cashing in on the popularity of) the Cinema epic *How the West Was Won*. Even Farnon's skill as an orchestrator is stretched in rescoring an abbreviated *On*

the Trail from Grofé's *Grand Canyon Suite*, but it is revealed at its best in his poetic arrangement of *Across the Wide Missouri* and an impressionistic *Open Skies*. Most of the other pieces are less distinctive, but always well above the usual mood music level, and the glowing performances of Farnon's fine orchestra are spaciouly recorded. R.D.D.

"Grand Style." Bud Herrmann, piano. World Pacific WP 1809, \$3.98 (LP); S 1809, \$3.98 (SD).

Herrmann, who made his record debut a little over a year ago, again demonstrates a notably assured and fluent cocktail hour technique—together with a weakness for noisy virtuosity that smacks of sheer pretentiousness. In the less inflated moments, however, he and his rhythm sidemen bring a delightful

lilt to *Portrait of My Love*, *My Heart Reminds Me*, *This Is My Beloved*, and the soloist's own reworking of Chopin's Etude in F. The major point of interest here is the superbly recorded piano itself—a Bösendorfer Imperial Concert Grand with an extended keyboard which, going down nine extra semitones in the deep bass, covers a full eight octaves. Its sonic solidity and power (and its mid- and upper-range warmth and brilliance) are so magnificent that one can forgive Herrmann for attempting to exploit them as spectacularly as he often does. On this score alone the present stereo disc is a must for every piano connoisseur (the mono edition is somewhat harder and drier), but I hope soon to hear the instrument itself explored in a more serious and substantial manner. R.D.D.

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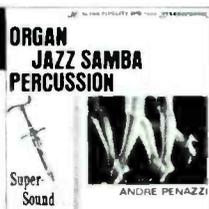


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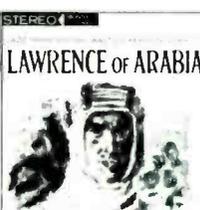


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✓ **Cannonball Adderley with The Bossa Rio Sextet:** "Cannonball's Bossa Nova." Riverside 455, \$4.98 (LP); 9455, \$5.98 (SD).

The Bossa Rio Sextet, a Brazilian group led by pianist Sergio Mendes, turned up at Birdland in New York during the height of the bossa nova fever last winter, and it was there that they encountered Adderley. The sextet serves primarily as a background for Adderley's alto saxophone, although guitarist Durval Ferreira provides several good tunes. On one of these, *Clouds*, Adderley develops one of the most beautifully lyrical solos he has ever recorded. While the pieces are generally in the bossa nova mode, Adderley's solos—even on the slower selections—are improvised completely in jazz terms. He has rarely been so consistently effective. Ferreira's guitar backs him particularly well and Mendes contributes several gentle, inviting piano passages. These performances are out of the usual bossa nova routine, and out of Adderley's as well.

✓ **Count Basie and His Orchestra:** "I'll Ol' Groovemaker . . . Basie!" Verve 8549, \$4.98 (LP); 6-8549, \$5.98 (SD).

✓ Quincy Jones, who likes to write for Basie's band and knows how to do it, composed and arranged all the pieces in this set. And because this is a meeting of highly compatible and talented minds, there are some resoundingly good performances here: a pair of slow blues (on one of which Marshall Royal makes a rare appearance on clarinet, playing remarkably like Barney Bigard), several beautifully written and executed passages for Basie's lustrous saxophone ensemble, a typically walloping up-tempo piece, and a brawling, swaggering treatment of Quincy's signature theme, here identified as *Belly Roll*. Yet for all its merits, the set gives rise to the feeling that one has heard all this before. Such is an inevitable consequence of writing to formula: the best work is the most familiar because it hits the bulls-eye most squarely. This, it seems to me, underlines the essential difference between the bands of Basie and Ellington. Ellington is the creative focus of his band and whither he goes, it goes. Basie's material, on the other hand, is the work of outside arrangers writing to the Basie stereotype, and the very best that can be hoped for—when the arranger happens to be Jones or Neal Hefti, for instance—is a well-shaped repetition of something done before. Under the circumstances, a disc such as this apparently represents about as much as one can expect from Basie.

✓ **Joe Burton:** "Subtle Sound." Joday 1000, \$3.98 (LP).

Burton's nonchalant, after-hours piano playing makes admirable listening for relaxed, reflective moments. The tunes are, for the most part, familiar—*The Best Thing for You Is Me*, *I'm Glad There Is You*—and Burton treats them thoughtfully, unpretentiously, and with commendable avoidance of the routine. His accompanists—Jay Cave, bass, and Ronnie King, drums—are quite sensitive to his ideas. Cave, in particular, contributes a great deal to the pleasant tone of this set.

✓ **Al Caiola and the Nile River Boys:** "Cleopatra and All That Jazz." United Artists 3299, \$3.98 (LP); 6299, \$4.98 (SD).

Don't be misled by the "Cleopatra" nonsense in the title. Only two of the twelve selections are taken from the score of the Elizabeth Taylor opus. The rest are sturdy standards (*Temptation*, *Lover Man*, *Love for Sale*, *Mad About the Boy*, etc.), played with grace and humor by a group containing an unusual front line: trumpet or flugelhorn (Clark Terry), bass trombone (Tony Studd), flute or alto or baritone saxophone (Phil Bodner), and Caiola's guitar. The significant member is Terry, who is a pure delight as he wanders in and out of Caiola's neatly constructed arrangements, contributing an occasional airy solo or creating complementary fills behind the guitar. This is a refreshingly unpretentious set that stays out of the well-worn ruts of small-group jazz. It even creates some sort of precedent with a bright and swinging treatment of the usually lugubrious *Lover Man*.

✓ **Dizzy Gillespie:** "Dateline: Europe." Reprise 6072, \$3.98 (LP); 9-6072, \$4.98 (SD).

Gillespie made the recordings on this set in Paris in 1952 and 1953, with three small groups of American and French musicians. (Saxophonist Don Byas was a member of two of the ensembles, but played only a secondary role.) The rec-

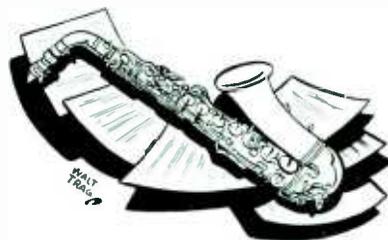
ords have all previously been issued in this country on ten-inch Contemporary and Blue Note LPs that have been available for many years. This is a welcome reissue, for these are gorgeous Gillespie performances. Most of them are ballads in moderate tempo which expose the full luster of his open horn. And, although he is probably best known for his skillfully organized fast phrases, Gillespie is a superb performer of ballads. His feeling for the melodic, the romantic, and the dramatic is far stronger than that of most jazzmen of his generation. This set also includes a glimpse of another side of Gillespie: in *Dizzy's Blues*, besides getting off a brilliant virtuoso trumpet solo, he sings in a lusty, open style that puts most full-time blues singers in the shade. The tunes include *I Cover the Waterfront*, *This Is the Way*, *My Man*, *'S Wonderful*, and *Wrap Your Troubles in Dreams*.

✓ **Benny Golson:** "Turning Point." Mercury 20801, \$3.98 (LP); 60801, \$4.98 (SD).

Precisely what turning point in Golson's career is supposedly involved in these performances is not made clear. Possibly the title should be taken to indicate that the Jazztet, which Golson led with Art Farmer, is definitely a thing of the past and he is now out on his own again. Whatever the intent, Golson, usually presented with as much emphasis on his compositions as on his tenor saxophone, appears here primarily as saxophonist. He is accompanied by an excellent rhythm section—Wynton Kelly, Paul Chambers, and Jimmy Cobb. He has developed a clean, lean, strongly projected manner on fast pieces, much like that of Sonny Rollins in phrasing and tone. On slow ballads he still leans primarily on Ben Webster. He is at his best here on brisk, up-tempo selections. Two of his own compositions are played; the rest are familiar standards.

✓ **Coleman Hawkins Quartet:** "Today and Now." Impulse 34, \$4.98 (LP); S 34, \$5.98 (SD).

The talent of Coleman Hawkins, still growing after forty years of playing, is astonishing in a field so draining to the participants as jazz. When most of his contemporaries (with the notable exception of Duke Ellington) have settled into comfortably familiar routines, and when others half his age who follow the same nomadic career as unattached "singles" are content to play largely in self-established clichés, Hawkins' freshness and vigor are absolutely amazing. This



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is not to suggest that he is consistently brilliant: unfortunately, he is often trapped in surroundings that dampen even his resources. But given a viable setting, he does respond with stimulating performances. On this disc, the setting could scarcely be better. He has a warmly responsive rhythm section in Tommy Flanagan, piano; Major Holley, bass; and Eddie Locke, drums. The atmosphere is extremely relaxed, and the material is fresh enough to be pleasurable even to so experienced a musician as Hawkins. There are three rich, warm ballads, and three folkish songs, two done as rugged romps, and *Put on Your Old Grey Bonnet* played in a provocatively slow and groovy mood. Hawkins is magnificent. The variety of the techniques at his command when he develops a driving, dancing, strutting rhythm, or conveys the lyricism and gentleness of a slow ballad (never allowing it to bog down) seems to reduce the efforts of other tenor saxophonists to the borders of futility. We hear on this record a true master at his best.

Woody Herman and His Orchestra: "Encore." Philips 200092, \$3.98 (LP); 600092, \$4.98 (SD).

The second record by Herman's brilliant new band is an excellent follow-up to the group's impressive debut disc. The value of pianist Nat Pierce is emphasized by the five arrangements he contributes to the collection. They express the band's characteristic feeling and at the same time cover a wide range of material. A solid and swinging piece in the Basie manner gives Pierce a rare opportunity to play a full-dress solo. In addition, there are two ballad settings for Herman's lovely Hodges-tinged alto saxophone (*Body and Soul* and *Days of Wine and Roses*): an interesting attempt to adapt an old Dixieland favorite, *Jazz Me Blues*, to the virile Herman style; and an imaginative treatment of *Watermelon Man*. Tenor saxophonist Sal Nistico, a helpful contributor to the first disc, has some good moments, but overextends himself and wears thin through repeated appearances. But Phil Wilson, Herman's sly new trombonist, is heard to good advantage, and Herman's clarinet sounds much more at home in this band than in most of his postwar big groups. There are some letdowns—a blatant, overfast treatment of a onetime Herman classic, *Caldonia*, and a long, dreary Nistico solo showcase—but otherwise this is a fine representation of the best big band playing today.

Stan Kenton: "Artistry in Bossa Nova." Capitol 1931, \$3.98 (LP); ST 1931, \$4.98 (SD).

Forgoing its long established policy of blowing everybody out of the room, the Kenton orchestra returns to a consideration of the values of shading and dynamics in these bossa-nova-like treatments of tunes on which Kenton built his early success—*Artistry in Rhythm Interlude*, *Eager Beaver*, *Opus in Pastels*. There are also a few new selections in a Latin-American vein. It is a very welcome return to listenable style, and the old pieces, in most cases, adapt very well to a bossa nova foundation. And the arrangements are easily the best Kenton has had in years.

Howard McGhee: "Nobody Knows You When You're Down and Out." United Artists 14028, \$4.98 (LP); 15028, \$5.98 (SD).

After establishing himself as a leading

young jazz trumpeter in the Forties, Howard McGhee virtually disappeared during the Fifties. Although he has been heard occasionally in the past few years, it was only last summer at the Newport Festival that he staged an impressive return to the jazz world. He appeared frequently as leader of the Festival house band, and made an extremely favorable impression. This disc furthers that impression. Accompanied by two different rhythm sections, McGhee plays with an open lyricism and rhythmic bite that should quickly reestablish him in the top ranks of jazz. There are occasional reflections of both Dizzy Gillespie (some characteristic runs) and Miles Davis (the closely muted passages), but these are incorporated into a whole and matured style of his own. His open horn work is lustrous, particularly in a haunting projection of *Lonely Town*—as lovely a performance as you're likely to hear. And he uses the mute with subtle skill and shading. Very effective backing is supplied by Phil Porter, an organist who makes use of the best his instrument has to offer.

Charlie Mingus: "The Charles Mingus Quintet Plus Max Roach." Fantasy 6009, \$4.98 (LP). "Town Hall Concert." United Artists 14024, \$4.98 (LP); 15024, \$5.98 (SD). "The Black Saint and the Sinner Lady." Impulse 35, \$4.98 (LP); S 35, \$5.98 (SD).

These discs offer three revealing views of the very evident but very erratic genius of Mingus. The Fantasy set was recorded in 1955 by the Café Bohemia group—possibly the first setting in which his personal musical approach achieved full expression. The United Artists disc is a transcription of a fiasco in which Mingus was involved with a large band at Town Hall in New York in the fall of 1962, while the Impulse set shows what he may have been trying to do at Town Hall. The performances on the first of the three are relatively uncomplicated versions of the churning, singing ensemble and solo style that has become characteristic of his work, and they include notable solos by pianist Mal Waldron. There are, in addition, two pieces featuring Max Roach on drums—particularly effective not only because of his tremendous rhythmic impetus but (on *Drums*) for the manner in which he becomes a valid part of the front-line ensemble. The Town Hall concert was actually a recording session for which Mingus had gathered thirty top musicians (flying some in from California) but had neglected to get his material prepared in time. Two copyists sat onstage trying to supply needed music. But the performances bogged down in false starts and repeats, and the evening fell into a shambles. In releasing some of the music played that night, United Artists has added an appropriate touch of confusion by completely mixing up the titles on both the label and the liner. Although there are times when individual performers rise above the proceedings in magnificent style—Clark Terry, Quentin Jackson, Charles McPherson, and Charlie Mariano, in particular—one might question the logic of releasing such an undigested mishmash. It does, however, serve as a sort of documentation of the struggle that goes into the creation of a Mingus performance. The Impulse record provides evidence of the power and validity of such a performance when it reaches finished form. It was made two months after the Town Hall set-to, with an eleven-piece group, and interestingly

enough. Impulse lists it not as jazz but as "Ethnic Folk-Dance Music." Whatever it is, it is pure Mingus with his Ellington roots strongly in view. On the three tracks of Side 1, Mingus' themes are developed through a mixture of rasping, moaning, shouting sounds, accelerations, and strong, vibrant solos by Charlie Mariano (alto saxophone) and Jerome Richardson (soprano and baritone saxophones), along with viciously brilliant growl trombone accents by Quentin Jackson. The best and most representative piece is *Duet Solo Dancers*, which opens with warm Ellingtonian lyricism (plus very Duke-ish piano by Jackie Byard and an incredibly rich, firm alto saxophone attack by Mariano) and builds to a roaring peak of Mingusian neuroticism. The second side is a long reworking of themes used on Side 1; it goes over the same ground too often to be effective. The original presentations, however, are provocative expositions of the creativity of one of the really unique minds at work in jazz today. And who but Mingus would include liner commentary by a clinical psychologist?

Dudley Moore: "The Theme from 'Beyond the Fringe' and All That Jazz." Atlantic 1403, \$4.98 (LP); S 1403, \$5.98 (SD).

Moore is the short, nasal-voiced pianist whose contributions to the satirical revue *Beyond the Fringe* include the entrapment of the *Colonel Bogey March* in a pompous concerto version and a rowdy impersonation of Dame Myra Hess. He is also, as he does not reveal in the revue, a very engaging jazz pianist who believes implicitly in the values of both melody and rhythm, who feels that a jazz solo should have structure, development, and direction, and who brings a strong sense of color and shading to his performances. Moore came into jazz strongly influenced by Erroll Garner, and vestiges of that influence are still evident in the performances on this disc (which was recorded in England in the summer of 1962 just before the four Fringe-ites came to the States). His playing is amiable and lighthearted—and full of enjoyment, presumably on the part of the performer and certainly for the listener.

Randy Weston: "Highlife." Colpix 456, \$3.98 (LP); S 456, \$5.98 (SD).

The highlife, the popular African rhythm that borders to some extent on the calypso and the samba, is the basis for Randy Weston's interesting explorations of the use of African themes and methods placed in American jazz surroundings. With stimulating and solidly organized arrangements by Melba Liston, Weston and a medium-sized ensemble (including Quentin Jackson on trombone and Budd Johnson on soprano saxophone) have created a set of ruggedly vital performances that are melodically haunting. The ensembles in general have a heavy, lumbering quality that is quite appropriate. This mood is easily carried by a strong percussion section, and brightened by solo glimpses of Weston's piano, Ray Copeland's sparkling trumpet (sounding remarkably like Clark Terry), and by the emphatic contributions of Jackson and Johnson. Yet for all its rhythmic strength, the high point of the set is not one of the potent rhythmic numbers, but an evocative funeral song beautifully developed by Weston from a relatively simple minor riff.

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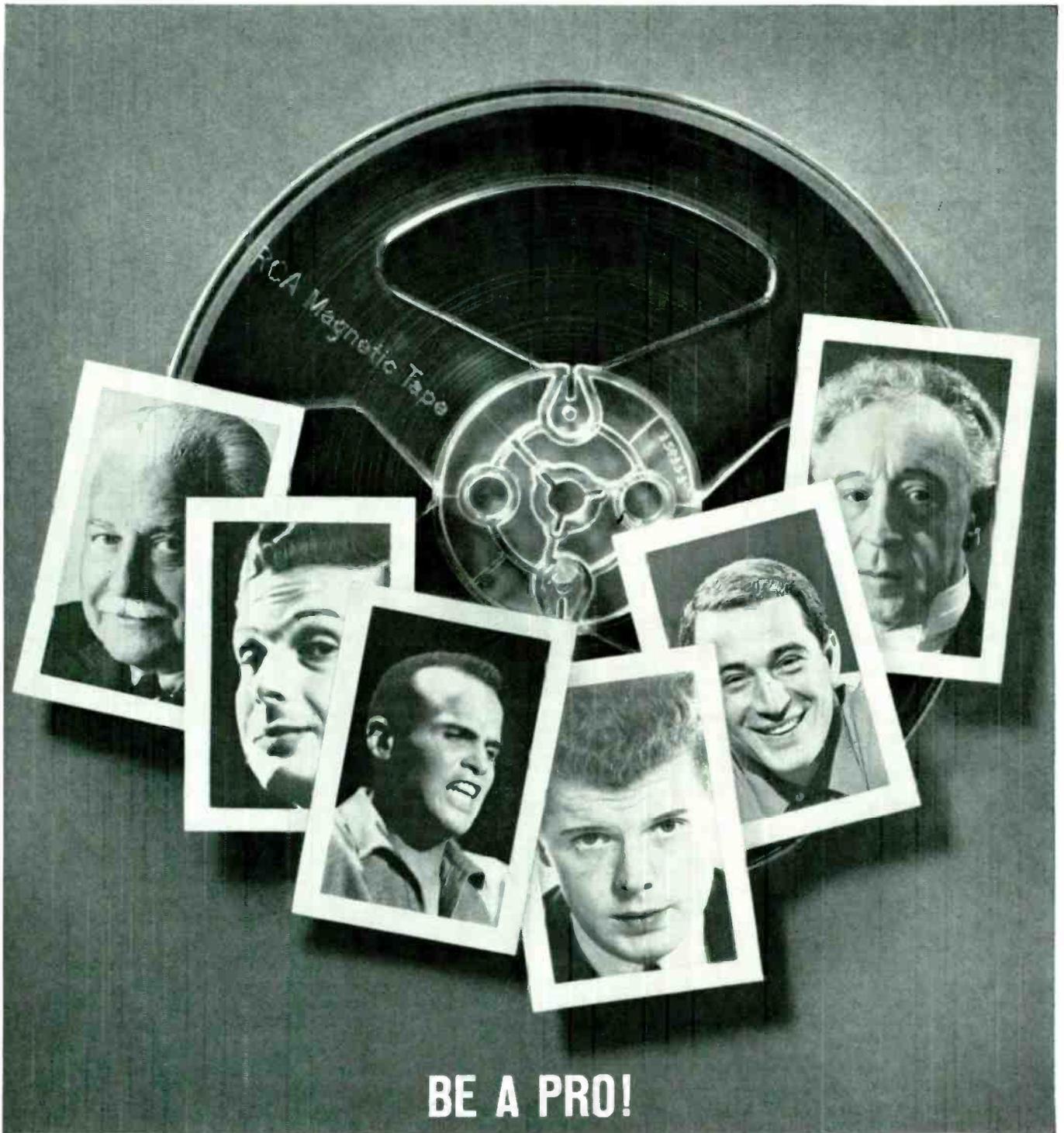
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Galina Vishnevskaya, soprano; Peter Pears, tenor; Dietrich Fischer-Dieskau, baritone; Highgate School Choir; Bach Choir; London Symphony Chorus; Melos Ensemble; London Symphony Orchestra, Benjamin Britten, cond.

• • LONDON LOH 90067 (twin-pack). 81 min. \$12.95.

Apart from Stravinsky's *Symphony of Psalms*, I know of no contemporary work of this kind which stands a better chance of achieving immortality. At the very least Britten's *War Requiem* strikes me as a daring and grandly imaginative conception in its fusion of medieval and modern techniques, its balancing and contrasting of liturgical texts with the World War I poems of Wilfred Owen, and its exploration of multidimensional structural designs. Britten might have had stereo as well as cathedral presentations in mind, in his distribution of performers and in his stylistic differentiations of the passages assigned to each group. Tenor and baritone soloists are heard with chamber orchestra (on the right, in a fairly dry acoustical ambience) for the English poems; a boys' choir (in the far distance on the left) sing in Latin to chamber organ accompaniment; soprano soloist, full choir, and orchestra are spread panoramically across the center, for the main sections of the liturgical text and the grand dramatic climaxes. Even Berlioz never planned more ambitiously—or better reconciled his apocalyptic demands with those of strict practicality.

Obviously, the *War Requiem* is not an easy work to grasp, despite the immediate attractions of many of its passages. I strongly recommend that in first hearings it be followed carefully with the excellent booklet (available on postcard request to tape purchasers) that provides the full text and helpful descriptions of the forces involved at any given moment. Yet even on preliminary acquaintance it is impossible not to be deeply moved by many pages (perhaps especially those sung by the boys' choir, Fischer-Dieskau, and Pears) and shaken by the heaven-storming climactic moments sung by Miss Vishnevskaya and

the full choir with an orchestra strongly augmented by extra brass and percussion.

The present recording, made under the composer's own direction, is well-nigh ideal, with English Decca/London engineers inspired to create the finest of their many technological triumphs. As an example of the ultimate in stereogenics this reel is unsurpassed; and a special word of praise must go to the UST processors, who have also triumphed in capturing the frequency and dynamic extremes here without noise, preëcho, or spill-over.

CANTELOUBE: *Chants d'Auvergne (15), Vol. 2*

Netania Davrath, soprano; Orchestra, Pierre de la Roche, cond.

• • VANGUARD VTC 1666. 38 min. \$7.95.

It is quite impossible to convey in words the uniquely spicy and poignant appeal of Canteloube's sophisticated yet evocative settings of Auvergne folk songs, and fortunately it is almost unnecessary to make that futile attempt: one has only to play the ancient Madeleine Grey or the recent Netania Davrath recorded performances. If you already know the first tape set of the latter (Vanguard VTC 1636 of April 1962), you won't need any urging on my part to add the present sequel to your most cherished reel collection. It is no less well performed, recorded, and processed—and has the added attraction of featuring mostly unfamiliar materials in completing the Canteloube Auvergne series, originally published in five volumes, 1923–55. Only one of these fifteen songs (the Pastorale "Baillero, lèro, lèro") was included in Madeleine Grey's disc set; most of the new ones are just as provocatively lilting, and several rank among the most haunting of the entire series.

MUSSORGSKY: *Pictures at an Exhibition (orch. Ravel)*

†Rimsky-Korsakov: *Capriccio espagnol, Op. 34*

New York Philharmonic, Leonard Bernstein, cond.

• • COLUMBIA MQ 538. 49 min. \$7.95.

The original stereo disc edition of Bern-

stein's Mussorgsky-Ravel *Pictures* enjoyed a certain *réclame* as a demonstration record in the fall and winter of 1959. But although the full-blooded recording still stands up pretty well (dated only by some heaviness in the bass and excessive solo instrument spotlighting), the performance, and that of the coupled Rimsky showpiece, now seem cumbersome labor. Except for slight preëchoes, the tape transfer is satisfactory, but only Bernstein devotees are now likely to prefer these versions to the Ansermet/London *Pictures* and Kondrashin/RCA Victor *Capriccio*.

PUCCHINI: *Manon Lescaut (highlights)*

Renata Tebaldi (s), Manon Lescaut; Mario del Monaco (t), Des Grieux; et al.; Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Francesco Molinari-Pradelli, cond.

• • LONDON LOL 90061. 51 min. \$7.95.

Although London's is the only complete *Manon Lescaut* in stereo, the fact that it dates back to 1955 (when the mono disc edition first appeared) might explain why it has been passed over for taping in its entirety. Yet since the present excerpts sound absolutely first-rate in unexaggerated but luminous stereoisim, a more plausible reason might be the relative lack of popularity of the music itself. If such is the case, this highlight reel may well provoke a demand for more, for it is one of the best of its kind both in the glowing warmth of the performances and in the adroit selection (in proper sequence) of the six outstanding arias, a couple of duets, and three finales. Tebaldi is at her effulgent best, and so is Del Monaco, as boldly robust as ever, but straightforwardly dramatic. And the tape processing is flawless.

RAVEL: *Orchestral Works (complete)*

Choeur René Ducloux (in *Daphnis et Chloë*); Orchestre de la Société des Concerts du Conservatoire de Paris, André Cluytens, cond.

• • ANGEL ZS 36108/11. Four reels: 43, 55, 45, 46 min. \$7.98 each.

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THE TAPE DECK

Continued from preceding page

Twenties, of Ravel conducting his own works—impishly deft and fastidiously exact in gesture—are much more vivid visually than aurally. But my musical recollection is fresh enough to prompt the opinion that Cluytens' performances, while they strike me as being less tautly controlled than the composer's, seem nevertheless to come closer to Ravel's in transparency and elasticity than do those of most conductors today. And I'm certain that these versions are the most purely Gallic I've heard—in interpretative elegance as well as in the inimitable timbres of the French orchestral players.

This is not to say, unfortunately, that these are necessarily the best all-round choices: stronger dramatic impacts and more opulent sonorities are to be found elsewhere. But many of these versions will be of special interest to Ravel specialists (perhaps particularly the *Bolero*, exceptionally quiet, delicate, and lyrical in its opening pages), and all of them will be a sheer aural delight to every sound connoisseur. The luminous and buoyant stereoism is ideally transferred to tapes that are quiet-surfaced and free of preëcho and spill-over.

The four reels (available separately, but regrettably lacking detailed annotations) contain the *Bolero*, *Rapsodie espagnole*, and *La Valse* (ZS 36108); the complete *Daphnis et Chloë* ballet (ZS 36109); the first tape edition of the *Valses nobles et sentimentales* and the first complete taping of *Ma Mère l'Oye* in its ballet form (ZS 36110); *Pavane pour une infante défunte*, *Alborado del gracioso*, and first tape editions of the early *Menuet antique* and the seldom heard impressionistic transcription of *Un barque sur l'océan* (ZS 36111). The cost of the complete set may well frighten off all but the most ardent admirers of Ravel. But while I can't conscientiously recommend everything here as first choice, I do most strongly advise that at least one or two of these reels be sampled for their provocative offerings of the quintessence of uniquely French music and musicianship.

TCHAIKOVSKY: Concerto for Piano and Orchestra, No. 1, in B flat minor, Op. 23; Barcarolle, Op. 37, No. 6; Chant sans paroles, in A minor, Op. 40, No. 6; Humoresque in G, Op. 10, No. 2

Philippe Entremont, piano; New York Philharmonic, Leonard Bernstein, cond. (in the Concerto).

• • COLUMBIA MQ 553. 44 min. \$7.95.

TCHAIKOVSKY: Symphony No. 4, in F minor, Op. 36

New York Philharmonic, Leonard Bernstein, cond.

• • COLUMBIA MQ 545. 47 min. \$7.95.

Columbia might have achieved a notable twin-pack pairing by combining this rather deliberate, brusque, and heavy (though impressively grandiloquent) performance of the familiar concerto with Entremont's more subtle and engaging program of rarely heard solo piano pieces. As it is, only three of the latter are used here to fill out the second reel

side—which suggests that there are no plans to release the other eight pieces on tape. A pity, for—judging by these samples—Entremont plays them with relish and they are recorded much more transparently than the Concerto.

Bernstein is also surprisingly deliberate in the Fourth Symphony, at least up to the whirlwind ending, but he plays it with remarkable restraint and care as well as romantic fervor. This recording dates back to 1959, as might be guessed from its relatively distant miking and rather dense, reverberant sonic qualities. I still prefer the more glittering Monteux taping of February 1961—generally much brisker and more incisive. But most Tchaikovskians will probably vote for Bernstein's more passionate reading.

MARIA CALLAS: "Maria Callas Sings French Opera Arias"

Maria Callas, soprano; Orchestre National de la Radiodiffusion Française, Georges Prêtre, cond.

• • ANGEL ZS 35882. 44 min. \$7.98.

JOAN SUTHERLAND: "Command Performance"

Joan Sutherland, soprano; London Symphony Chorus and Orchestra, Richard Bonyngne, cond.

• • LONDON LOH 90063 (twin-pack). 93 min. \$12.95.

Of these two outstanding (yet very different) additions to the still sparse tape repertory of vocal recitals, the first is the more exciting—partly because it is the first reel appearance of Miss Callas, but principally because it contains some of the most convincing dramatic performances one is likely to hear. The familiar Callas vocal limitations are very evident in her Side 2 coloratura and dramatic soprano roles (the *Valse* from Gounod's *Roméo et Juliette*, Polonaise from Thomas's *Mignon*, "Pleurez mes yeux" from Massenet's *Le Cid*, and "Depuis le jour" from Charpentier's *Louise*), yet even these are consistently gripping. It is on Side 1, where Miss Callas ventures for the first time into the mezzo repertory, that she is vocally more secure and interpretatively simply superb. Included are the great arias "J'ai perdu mon Eurydice" and "Divinités du Styx" from Gluck's *Orphée et Euridice* and *Alceste*, the *Habanera* and *Seguédille* from Bizet's *Carmen*, "Printemps qui commence" and "Amour, viens aider" from Saint-Saëns's *Samson et Dalila*. Prêtre matches the Callas artistry with orchestral accompaniments far more glowing and sensitive than one is likely to hear in live opera; the recording boasts the purest and most airborne stereo qualities throughout; and the tape processing, while admitting a few slight preëchos, is notable for its minimal surface noise. In short, this is one of the most thrilling vocal reels available today!

Miss Sutherland's immensely long and diversified program has its thrilling moments too, for she never has been in better voice. But it will also have moments of near tedium for listeners who have no special fondness for the coloratura favorites in the British and Italian salon repertories. There are a lot of these, too, by such worthies as Balfe,



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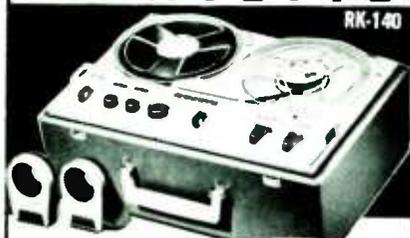
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THE TAPE DECK

Continued from page 122

Bishop, Flotow, Arditi, Tosti, Leoncavallo, et al. But even the most trifling of them is redeemed by the soloist's own evident relish, her sheer vocal appeal, the deft accompaniments (including a couple for which her husband leaves the podium to play the piano), and the strong, clean, if sometimes slightly excessively reverberant, recording. The more ambitious operatic excerpts tend to be uneven in quality. The singer is at her best in "Ocean, thou mighty monster" from Weber's *Oberon*, the seldom heard "Tu del mio Carlo" from Verdi's *I Masnadieri*, "Tu puniscimi, o Signore" from the same composer's *Luisa Miller*, and the "Vorrei spiegarvi" from Rossini's *Cambiale di matrimonio*. She is somewhat stilted in several others. Yet even when she sings most beautifully, Miss Sutherland still chews both her English and Italian texts. . . . If Miss Callas might envy the clarity of the Australian soprano's high tones, the latter has even better cause to envy—and learn from—the Callas art of enunciation.

"Bossanova with Herbie Mann." Various Ensembles. Atlantic ALC 1921, 33 min., \$7.95.

Although the bossa nova vogue seems never to have developed the full potential of its early promise, occasional late examples like the best performances in this program remind us again how enchanting this genre can be. Mann is one of the few North American jazzmen who really understand the idiom. His jaunty fluting is deftly integrated with the buoyant lyricism of the Rio de Janeiro ensembles featuring guitarist-composer Baden Powell (in the poetic *Deve ser Amor* and *Consolação*) and pianist-composer Antonio Carlos Jobim (in a lovely *Amor em Paz* and a novel version of the familiar *One-Note Samba* featuring Jobim's own English and scat vocals). Less successful are the rather chaotic versions of *Menina Feia* and *Blues Walk* with the Sergio Mendes Jazz Group. And Mann's lively original *Bossa Velha*, with a seventeen-piece percussion group, is more interesting sonically than musically. But the entire program, for that matter, is a sonic delight in gleamingly pure stereoism and flawless tape processing.

"Brassy Piano." Joe "Fingers" Carr, piano, and His Men of Brass. Warner Brothers WSTC 1456, 27 min., \$7.95. A short tape, to be sure, but one bursting with *joie de vivre*. I praised the disc version of this ragtime piano and brass choir program so highly last February that I was apprehensive lest rehearing it on tape might prove my first enthusiasm extravagant. It doesn't: indeed I relish everything here—the rollicking performances, stereo antiphonies, and boldly vivid recording—more than ever. This reel is certainly a must for everyone who enjoys good rowdy musical fun.

"Classical Encores" and "Latin Rendezvous." Mantovani and His Orchestra. London LPM 70064-65, 41 and 39 min., \$6.95 each.

Mantovani again dispenses tonal whipped cream in this sequel to his famous "Concert Encores" of some years ago: more

light classical favorites (dances by Albeniz, Brahms, and Dvořák; the Chopin Etude in E; Handel *Largo*; Bach *Air for the G String*), mostly in luscious scorings by Milner and the conductor himself. The other program represents his first major invasion of Latin-American territory (*Perfida, Granada, Malagueña, La Paloma, Estrellita*, not excluding a fancy Milner abridgment—with accordion—of Chabrier's *España*). Here, although there is no real attempt at authenticity, the skilled Mantovani players produce, as usual, insidiously sensuous and glowingly colored sounds. The recording is more expansively reverberant and boldly ringing than the "Encores" disc, and as sonically impressive as any in the technically outstanding Mantovani series.

"Days of Wine and Roses." Andy Williams; Orchestra. Columbia CQ 555, 32 min., \$7.95.

"Winners!" Steve Lawrence; Orchestra, Marion Evans, cond. Columbia CQ 536, 35 min., \$7.95.

After passing up for review several pleasant but run-of-the-mill tapes by Williams, I am interested to discover that this one is surprisingly effective. The soloist, who sings well and with notable conviction, is spiritedly accompanied by unspecified conductors in romantic yet never too sentimentalized versions of the title song, *Falling in Love with Love*, *When You're Smiling, My Coloring Book*, *May Each Day*, *What Kind of Fool Am I?*, and other old and new torch song hits.

The versatile Lawrence ranges more widely in both stylings and materials, beautifully accompanied in conductor Evans' often exceptionally skillful arrangements of *Cotton Fields*, *Around the World in Eighty Days*, *Moon River*, etc. Here, however, the even more full-blooded recording is handicapped—in my copy, at least—by less satisfactory tape processing.

"Ella Sings Broadway." Ella Fitzgerald; Orchestra. Verve VSTC 291, 34 min., \$7.95.

"Follow the Boys." Connie Francis; Chorus and Orchestra, Leroy Holmes, cond. M-G-M STC 4123, 31 min., \$7.95.

The two most active female singers on tape are represented this month with better than average programs (and tape processings, too). Ella's selections represent not only some of the finest show tunes of recent years but those particularly well suited to her distinctive treatment: *I Could Have Danced All Night*, *Dites-moi, Guys and Dolls*, *Whatever Lola Wants, Hernandez's Hideaway*, *Warm All Over*, etc.—all done to vivaciously swinging accompaniments and in exceptionally ingenious arrangements. Connie shout-sings more robustly and sentimentally (and far less liltily) through *Waiting for Billy*, *Italian Lullaby*, and other songs from her M-G-M film *Follow the Boys*; the second side features a batch of miscellaneous torch songs topped by *I Can't Reach Your Heart* and *On a Little Street in Venice*. Her big-band and choral accompaniments are more conventionally hard-driving and the recording is intensely sharp, but the soloist's personal projection is theatrically effective.

"In Person." Peter Nero, piano, with Rhythm Section. RCA Victor FTP 1204, 45 min., \$7.95.

For the first time, Nero abandons a large

back-up orchestra for rhythm support only (by Frank L. Sostek on bass and Joseph Cusatis on traps), shifts from studio sessions to one before a vociferous live audience in New York's Webster Hall, and enlivens his performances with informal and often quite amusing spoken introductions and commentary. The advantages of all this are negated to some extent by the inclusion of far too much audience applause and by a Dynagroove recording so powerful and close that sonic ultrabrilliance is achieved only at the cost of an unnatural hardening of Nero's normally warm piano tone. Yet many of the performances here rank among the best the pianist has ever given us: besides the featured thirteen-minute showpiece divertissement on *West Side Story* tunes, his *I've Got Plenty of Nuttin'*, *Button Up Your Overcoat*, and *It's All Right with Me* are notable both for their sheer bravura and their clever arrangements; and there are good contrasts in the more richly romantic *Love Is a Many-splendored Thing* and Nero's own *Are My Dreams Real?*.

"Latin Zither." Ruth Welcome, zither; Orchestra, Earl Sheldon, cond. Capitol ZT 1863, 35 min., \$7.98.

Miss Welcome's previous attempt on discs to extend the pops-zither repertory into "Western" territory was less successful than her present Latin-American excursion—a fine choice for her first tape appearance. Ringingly open recording captures every bright twang of the solo instrument and its piquant accompaniments by guitar, accordion, and Latin percussion. And the sheerly sonic delights here are well matched by the catchy, expressive performances of *Andalucia*, *Amor*, *Maria La-O*, etc., plus six less familiar but charming tunes from Colombia.

"Vale of Dreams." Virgil Fox, organ. Capitol ZP 8557, 43 min., \$7.98.

If your taste runs to pipe-organ inflations of light classical mood music, you can throb-along to your heart's delight here. Fox sedulously coaxes the last full measure of yearning sentimentality out of his immense (10,000-pipe) Riverside Church Aeolian-Skinner instrument in well-nigh "devotional" readings of Debussy's *Chair de lune*, Fibich's *Poème*, the *Meditation from Thaïs*, Rubinstein's *Kammenoi Ostrov*, Liszt's *Liebestraum*, and the like. Although the recording includes a good deal of background wind noise, it is spaciously rich, and only aesthetic economists are likely to be bothered by the discrepancy between means and purposes here—where a Bessemer furnace is used to toast marshmallows!

"World's Great Love Songs." Mario del Monaco, tenor; Mantovani and His Orchestra. London LPM 70062, 30 min., \$7.95.

Neither Del Monaco nor Mantovani fails to milk the last drop of sentimentality from such popular Italian favorites as *Musica Proibita*, *Parlami d'amore*, *Core ngrato*, *Cara mia*, and *Lolita* (Buzzi-Peccia's, not Hollywood's!). In the English selections, however, the singer is extremely self-conscious in his awkward enunciations (*Student Prince Serenade*, *Tonight, Be My Love*); and he is often vocally tighter than usual. The recording is appropriately luscious, though rather strangely lacking in the reverberance normally characteristic of discs emanating from sessions held in London's Kingsway Hall.

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AMPLIFIER POWER

Continued from page 57

the doubt"), the continuous power rating is made with the amplifier's own power supply and thus more closely represents actual conditions of use. The music power rating adds little to an understanding of power capability, and in the case of poorly designed amplifiers can actually be somewhat deceptive. [Amplifier test reports published in HIGH FIDELITY use the continuous power rating method.]

A third kind of power rating—the "peak power" rating—is even less useful. Peak power is the amount of power the amplifier is delivering at the instant when each wave reaches its crest. It is very much larger than the usable power delivered on a long-term basis, over many waves taken together. Thus "peak power" tells us precious little about the true capability of an amplifier. What's more, peak power values can be derived in so many ways that one never is really sure just what is being described. For this reason, a stereo amplifier billed as a "128-watt" unit may, on analysis, be discovered to be an amplifier capable of delivering 25 watts per channel.

If we are looking for a "30-watt" amplifier, then, that 30 watts ought to be "continuous" or "sine-wave" power at well less than 1% harmonic distortion over most of the audio spectrum (say from 30 cps to 15,000 cps) and with excellent overload stability.

A final consideration is that a stereo system has two amplifiers pouring power into the room. How does this fact affect our calculations? If stereo records were made in such a way that each channel always produced as much sound as the other channel, the total loudness would simply be split between the two channels and we could split our power requirement between the two amplifiers—in this case, we would need 15 watts in each. But in stereo reproduction the music can shift from one side to the other, or be split between them in any way appropriate to the music, the instrumental placement, the hall, etc. As a result the major weight of a program may well concentrate on one side or the other from time to time. Everything considered, the most desirable setup would be to have each channel, by itself, produce the full loudness we want—in our example, this would be 30 watts per channel to produce 100-db sound intensities. If economic considerations are very strong, we might shave this a bit, letting each channel be rated at, say, about half that value, or 15 watts per channel—remembering of course that 15 watts is only 3 db less than 30 watts from the standpoint of acoustic energy. On the other hand, if one can afford the no-holds-barred approach, the need for a 30-watt amplifier can be translated to one for a higher-power amplifier—again remembering that the higher wattage gets you a few decibels closer to that ultimate 110-db sound peak, of which some perfectionists will settle for nothing less than.



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In short, HIGH FIDELITY is thoroughly delighted with every aspect of ABC control.

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A LEGEND RE-EMERGENT

Continued from page 68

but obviously processed entirely in Europe.

The history of Schnabel's recordings of the Beethoven Concertos is considerably more extensive than that of the Sonatas: between 1932 and 1935 he recorded all five Concertos, with Malcolm Sargent conducting the London Philharmonic and London Symphony; in 1942 he remade the Fourth and Fifth, with the Chicago Symphony Orchestra under Frederick Stock's direction; and in 1946-47 he embarked on what was to have been a re-recording of all five Concertos with the Philharmonia Orchestra conducted by Issay Dobrowen and Alceo Galliera. The latter project was halted by illness and his death in 1951: he had completed the Second, Fourth, and Fifth Concertos; the Third was being withheld for correction of a minor mistake in the finale; recording of the First had not begun.

These concerto recordings, all originally made at 78 rpm, have been reissued here and abroad on several occasions; only the Fourth Concerto from the Chicago session has never appeared on LP. In 1955, RCA Victor reissued all five Concertos together with the *Eroica Variations*, in the 1932-35 performances with Sargent. Between 1956 and 1959, the 1946-47 versions of Concertos Nos. 2-5 were issued in France, Germany, and England, together with the 1932 version of the First Concerto. Both the 1946 version of the Fourth Concerto and the Chicago recording of the Fifth were at one time included in RCA Victor's LCT-LVT series.

The recent Angel set of all five Concertos combines the four London recordings of 1946-47 with the 1932 version of the First Concerto. Although this series may have been made from the same dubbing to tape as the European editions noted above, the processing from tape to LP disc differs in the new set (this notwithstanding Angel's use of the serial numbers carried by the

1956 French "Gravures Illustres" series).

By contemporary sonic standards, the Concerto recordings are inferior to the Sonatas, largely because the reproduction of orchestral sound, even as late as 1947, was less well achieved than that of the solo piano. This is especially true of the First Concerto, which is further hampered by Sargent's rather slack handling of the orchestra; the Philharmonia sound of 1946-47 is appreciably better, and both Dobrowen and Galliera are superior to Sargent. (The best conducting to be heard on the Schnabel records of the Beethoven Concertos is that of Stock in 1942.) Angel's processing of these records has a brighter sound than the European records I have heard: the heavy bass, so characteristic of HMV recording at the time, is reduced, and the treble filtering to eliminate surface noise on the original discs has been less drastically applied.

Schnabel was especially fond of his first series of Concerto records, and felt that the resonance of the Chicago recording blurred some of the orchestral detail. His preference in this respect was reflected by his widow's approval of the RCA Victor reissue set which confined itself to the London versions of 1932-35. There are a number of details in which Schnabel's performance changed over the years: the later recordings are a bit faster in tempo and more expressively phrased at times. However—except possibly for the incomparable reading of the Fourth Concerto in Chicago—the new Angel set represents the best over-all account of Schnabel's playing of the Beethoven Concertos, and it is a performance that, in detail and in totality, is a most impressive one.

It remains to note that these two Angel releases of the Concertos and Sonatas do not by any means exhaust Schnabel's Beethoven recordings. With the exception of the *Eroica Variations*, the other solo piano pieces have yet to be reissued on LP.

HIGH FIDELITY NEWSFRONTS

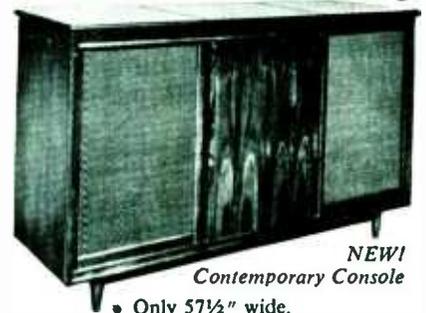
Continued from page 43

justed. Note to the budget-minded: the new behemoth will not be available as a kit, although the video tape recorder itself (the Model VR-1500, which can record ninety minutes of video on a single 8-inch reel of tape, and play it back seconds later through any TV set) may be sold separately for a mere \$12,000 or so.

Literature, All Free. Allied's 1964 catalogue (the consumer volume) is designated as No. 230 and is available free on request from Allied Radio Corp., 100 N. Western Ave., Chicago, Ill. 60680. . . . A new line of Jerrold-TACO "Paralog" antennas for FM and TV is described in Catalogue DS-CS-518.1, issued by Jerrold Electronics Corp., 15th and Lehigh Ave., Philadelphia 32, Pa. . . . Hints on buying components, advice on installations

and décor, as well as descriptions of new products are found in the new edition of the lavish *Fisher Handbook*, mailed free on request from Fisher Radio Corp., 21-21 Forty-Fourth Drive, Long Island City 1, N.Y. . . . An exhaustive tape timing chart, which lists playing times for every conceivable footage, in one-, two-, and four-track, and in playing speeds from 15/16 inches per second up to 15 ips is available from Saxitone Tape Sales, 1776 Columbia Road, N.W., Washington, D.C. . . . Another giant general catalogue is Lafayette's 1964 edition, No. 640, available on request from Lafayette Radio Electronics, P.O. Box 600, Syosset, L.I., N.Y. . . . A new offering from Scott is its *Guide to Custom Stereo*. For a copy, write to H. H. Scott, Inc., 111 Powder Mill Rd., Maynard, Mass.

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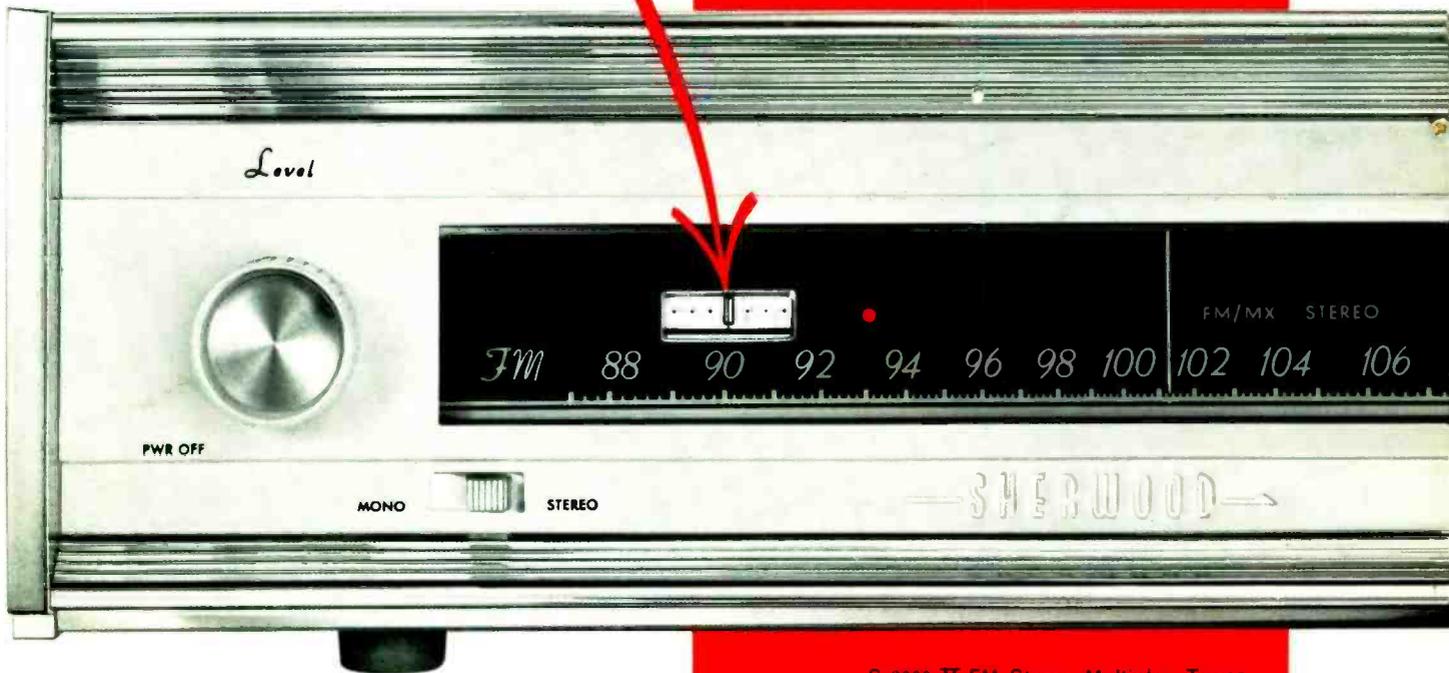
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