

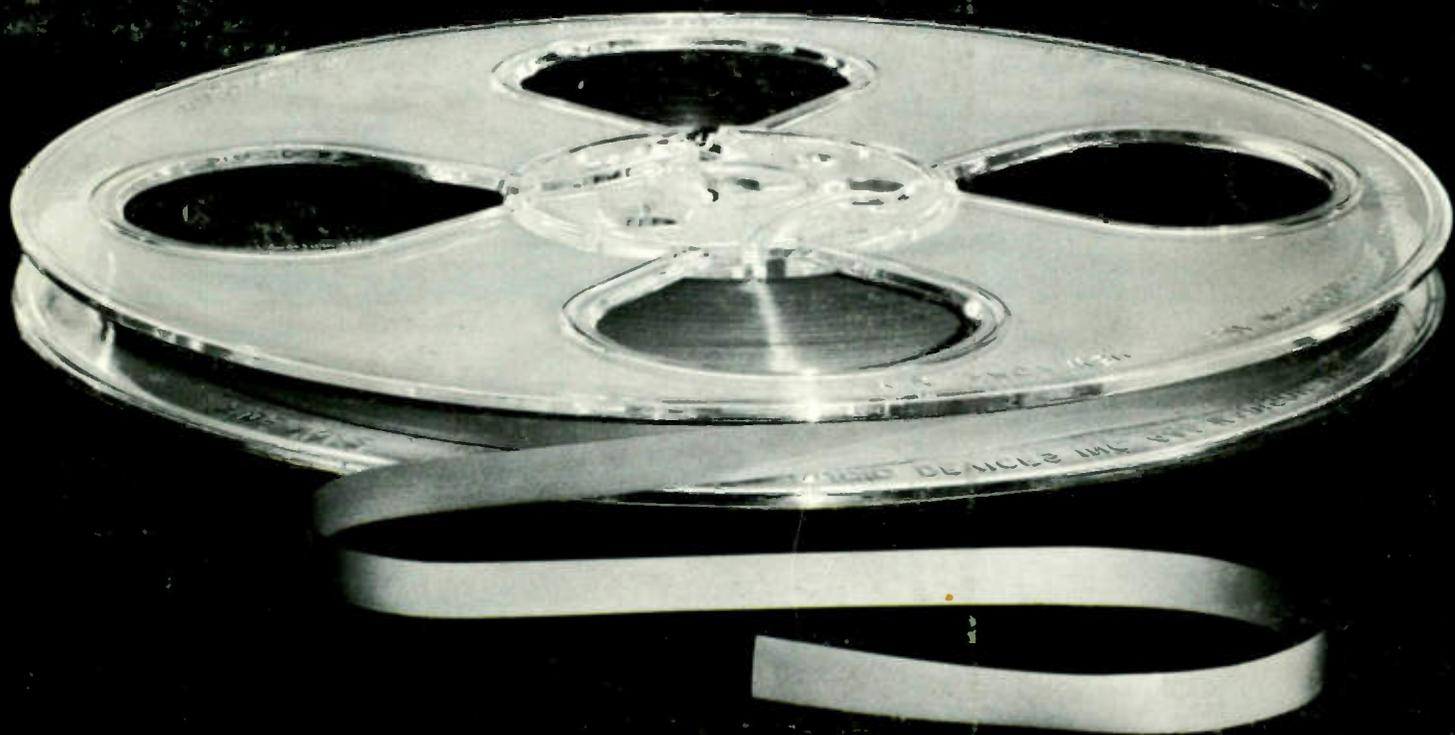
HiFi/Stereo

MARCH 1963 • 50 CENTS

review

FOURTH ANNUAL TAPE-RECORDER ISSUE

WHAT TO LOOK FOR IN A TAPE RECORDER • HOW TO CHOOSE A RECORDING TAPE • COMPLETE LISTING OF 1963 STEREO RECORDERS • PRACTICAL TIPS FOR TAPESTERS • PROSPECTS FOR PRERECORDED TAPE • THE ESSENTIALS OF A STEREO TAPE LIBRARY •



TONY BENNETT
I Left My Heart in San Francisco
Tender Is the Night Smile - 9 more
COLUMBIA

120. Also: Love For Sale, Candy Kisses, Marry Young, etc.

THE MUSIC MAN
Robert Preston
Shirley Jones
Original
Soundtrack
COLUMBIA

89. "Music is exuberant with splendid tunes."—New Yorker

TCHAIKOVSKY
Symphony No. 7
World Premiere Recording
COLUMBIA
ORMANDY
PHILADELPHIA ORCH.

242. "Appealing tunes and lush romanticism."—Life

DEVIL WOMAN
MARTY ROBBINS
COLUMBIA

413. The Wine Flowed Freely, Little Rich Girl, Worried, etc.

EXOTICA
MARTIN DENNY
Hong Kong Blues
Lotus Land - 10 more
COLUMBIA

146. Also: Return to Paradise, Stone God, Quiet Village, etc.

ANDY WILLIAMS
SINGS
MOON RIVER
and other great movie themes
COLUMBIA

128. Love Is A Many Splendored Thing, A Summer Place, etc.

"FULL, SWEEPING REPRODUCTIONS...
DAZZLING KEYBOARD STYLE!"
—New Orleans Times-Picayune
ROGER WILLIAMS
ROGER WILLIAMS
MARIA
MOON RIVER
TONIGHT
9 more
KAPP

37. Twelve romantic hits played by the world's best-selling piano artist. Roger lends his inimitable style to: Shalom, The Way You Look Tonight, I'll Be Seeing You, Don't Blame Me, Whirlaway, Eventide, Amor, Smile, I Don't Know Why

THE BLUE DANUBE
A Johann Strauss Festival
COLUMBIA

252. "Performances that really sparkle and glow."—High Fidelity

JOHNNY HORTON'S GREATEST HITS
Battle of New Orleans
Sink the Bismarck
North to Alaska
COLUMBIA
plus 9 more

297. Also: Comanche, Johnny Reb, The Mansion You Stole, etc.

Portrait of
JOHNNY MATHIS
COLUMBIA

414. Starbright, Oh That Feeling, Jenny, 9 more big hits

JOHNNY'S GREATEST HITS
Chances Are
Wonderful! Wonderful!
plus 10 more
COLUMBIA
JOHNNY MATHIS

6. Also: Twelfth of Never, No Love, Come To Me, etc. *

VIVALDI
The Seasons
Philadelphia Orchestra
Eugene Ormandy
COLUMBIA

453. "Vivaldi's Seasons are a hit again."—High Fidelity

WEST SIDE STORY
Original Soundtrack
COLUMBIA Recording

90. "The most adventurous musical ever made."—Life

Kisses Sweeter Than Wine
ANITA BRYANT
Love Me Tender
True Love - 10 More
COLUMBIA

114. Also: Vaya Con Dios, The Chapel in the Moonlight, etc.

SHOSTAKOVITCH SYMPHONY No. 5
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC
COLUMBIA

465. "Generates tremendous excitement."—N. Y. Times

CALL OF THE WILD
Swamp Girl
Blue Horizon
Wayfaring Stranger
9 more
FRANKIE LAINE
COLUMBIA

13. Also: Tumbling Tumbleweeds, The New Frontier, etc.

JOSE JIMENEZ
THE ASTRONAUT
KAPP

108. He's a truly "hilarious character!"—N. Y. Journal-Amer.

HARMONICATS
Peg O' My Heart
Deep Purple
Tenderly
— 9 More
COLUMBIA

24. Also: Malaguena, Sabre Dance, Perfidia, Mam'selle, etc.

CARNIVAL IN VIENNA
Eugene Ormandy
Philadelphia Orch.
COLUMBIA

253. "Sparkling music & performance."—Musical America

♂ the
♀ theme
from
+ ben
+ casey
VAL JEAN
at the piano
COLUMBIA

400. Also: Dr. Kildare, Bonanza, Gunsmoke, 12 in all

Two of Us
ROBERT GOULET
- But Beautiful
- Make Someone Happy
- Don't Blame Me
9 MORE
COLUMBIA

184. Also: Take Me in Four Arms, Little White Lies, etc.

TIME OUT
THE DAVE BRUBECK QUARTET
COLUMBIA

50. "It soars and it swings... a breakthrough."—Playboy

Stravinsky conducts LE SACRE DU PRINTEMPS
"THE RITE OF SPRING"
LEONARD BERNSTEIN
NEW YORK PHILHARMONIC
COLUMBIA

255. "Unchallenged as the world's master composer!"—Life

Hollywood Premiere
DON COSTA
THEMES FROM
Long Day's Journey Into Night
Baby Elephant Walk
Mutiny on the Bounty
COLUMBIA
Liberty 8 more

105. Also: All Fall Down, Miracle Worker, My Geisha, etc.

WALTER BRENNAN
OLD RIVERS
LIBERTY

166. Ten great narratives by the star of "The Real McCoy's"

BOBBY VEE sings
Hits of the Rocking '50's
LIBERTY

174. Lavender Blue, Earth Angel, Oonna, Lollipop, 12 in all

LENER & LOEWE
Camelot
RICHARD BURTON
JULIE ANDREWS
and Original Broadway Cast
COLUMBIA

91. "Most lavish and beautiful musical, a triumph."—Kilgallen

"QUITE POSSIBLY THE GREATEST PIANO RECORDING YET MADE"
—HiFi Review
VLADIMIR HOROWITZ
VLADIMIR HOROWITZ
Chopin · Liszt
Rachmaninoff
Schumann
COLUMBIA

269. "Horowitz can play the piano with a strength and seething air of controlled violence that no other pianist can match."—Time
"Stands as a testimony to an instrumentalist in full command of his resources."—Musical America

Beethoven
MISSA SOLEMNIS
Leonard Bernstein
New York Philharmonic
Westminster
Choir
COLUMBIA

236-237. Two-Record Set (Counts As Two Selections.) "Bernstein caught its grandeur as well as its delicacy."—N.Y. Times

YOUR TWIST PARTY
with the King of Twist
CHUBBY CHECKER
PARKWAY

2. Hound Dog, Twistin' U.S.A.; etc. (Not available in stereo)

JOHNNY CASH
SONGS OF OUR SOIL
COLUMBIA

15. Clementine, The Great Speckle Bird, The Caretaker, etc.

TCHAIKOVSKY
The SLEEPING BEAUTY
Ballet Suite
PHILADELPHIA ORCH.
EUGENE ORMANDY
COLUMBIA

457. "Faultless playing, fabulous sound!"—Washington Post

JULIE IS HER NAME
Cry Me a River
I Should Care
Say It Isn't So
9 More
JULIE LONDON
LIBERTY

62. Also: I'm in the Mood for Love, Easy Street, Laura, etc.

DORIS DAY'S GREATEST HITS
SECRET LOVE
IT'S MAGIC
10 More
COLUMBIA

52. Also: A Guy Is A Guy; Whatever Will Be, Will Be; etc. *

THE VENTURES
Perfidia · Blue Tango
Harlem Nocturne
9 more
COLUMBIA

130. Also: The Shuck, Hawaiian War Chant, Oatour, etc.

EILEEN FARRELL
Wagner:
Immolation Scene
Leonard Bernstein
N. Y. Philharmonic
COLUMBIA

272. "The undisputed queen of U.S. dramatic sopranos."—Life

REX HARRISON
JULIE ANDREWS
MY FAIR LADY
ORIGINAL CAST
RECORDING
COLUMBIA

93. The best-selling Original Cast recording of all time

MILES DAVIS
Saxette
Someday My Prince Will Come
WITH
John Coltrane
Hank Mobley
Wynton Kelly
Paul Chambers
Jimmie Cobb
COLUMBIA

56. "This is the one to get...emotionally moving!"—Down Beat

FAMILY
Sing-Along with Mitchel
When You Were a Tulip
Olane · Ja Du O Marie
14 more
COLUMBIA

10. Also: San Francisco, Deep Purple, K-K-K-Katy, etc.

LORD'S PRAYER
MORMON TABERNACLE CHOIR
COLUMBIA

258. This is "an extraordinary chorus."—New York Times

I Have But One Heart
JERRY VALE
SINGS GREAT ITALIAN LOVE SONGS
COLUMBIA

443. Mama, Come Back To Sorrento, 'O Sole Mio, 12 in all

MAHALIA JACKSON
The Power and the Glory
COLUMBIA
Orch. and Choir Cond. by PERCY FAITH

59. Onward Christian Soldiers, Rock of Ages, 12 in all

RAY CONNIFF
'S Continental
COLUMBIA

38. White Cliffs of Dover, Lisbon Antigua, Tico-Tico, etc.

Bach
Organ Favorites
E. Power Biggs
COLUMBIA

281. Five of Bach's mightiest and most popular favorites

THE ALVIN SHOW
LIBERTY

133. A hit album by the Chipmunks for all the family to enjoy

Beethoven
Symphony No. 3
"EROICA"
PHILADELPHIA ORCH.
ORMANDY
COLUMBIA

231. "Relentless motion...excitement."—S.F. Chronicle

Bobby Vinton sings
ROSES are RED
and other songs for the young and sentimental
EPIC

173. Crying, I Can't Help It, True Love, Mr. Lonely, 8 more

MEET CLAUDE KING
Wolverton Mountain
LITTLE BITTY HEART
THE COMANCHEROS
9 MORE
COLUMBIA

162. Also: I'm Just Here To Get My Baby Out of Jail, etc.

the New ANDRE KOSTELANETZ
Wonderland of Sound
COLUMBIA

33. Everybody Loves A Lover, Be My Love, Volare, 12 in all

AHMAD JAMAL
HAPPY MOODS
ARGO

223. "Delightful...pliable wit, superb timing."—Esquire

BOBBY HACKETT
Dream Awake
MISTY · STARDUST
THAT OLD FEELING
9 more
COLUMBIA

143. Stairway to the Stars, Misty, Stardust, Dream, etc.

ETHEL MERMAN
GUPSY
Original Broadway Cast
COLUMBIA

97. Ethel Merman's "most dazzling moment."—N. Y. Times

WALL TO WALL SOUND
LOVE THEMES
Ferrante & Teicher
I'm in the Mood for Love
My Funny Valentine
Dream of You
9 More
COLUMBIA

42. Also: I've Got 3 Crush On You, Imagination, etc.

"CHARM AND ORIGINALITY...
QUITE DIVERTING"
—Saturday Review
PETER, PAUL and MARY
PETER, PAUL AND MARY
IF I HAD A HAMMER
LEMON TREE - 10 MORE
COLUMBIA

172. "Uncommon musicianship and a rare sense of style."—HiFi Review. This brilliant album also includes: 500 Miles, This Train, Early in the Morning, Autumn to May, Sorrow, If I Had My Way, It's Raining, Cruel War, Where Have All the Flowers Gone, etc.

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presents a brand-new selection of

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from every field of music!

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ANY 6

of these 12" long-playing records — in your choice of

REGULAR HIGH-FIDELITY or STEREO

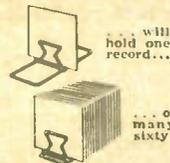
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HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding records from every field of music. These selections are fully described in the Club's music Magazine, which you receive free each month.

You may accept the monthly selection for your Division . . . or take any of the wide variety of other records offered in the Magazine, from all Divisions . . . or take no record in any particular month. Your only membership obligation is to

purchase six selections from the more than 400 to be offered in the coming 12 months. Thereafter, you have no obligation to buy any additional records . . . and you may discontinue membership at any time.

FREE RECORDS GIVEN REGULARLY. If you wish to continue as a member after purchasing six records, you will receive — FREE — a record of your choice for every two additional selections you buy — a 50% dividend!

The records you want are mailed and billed to you at the list price of \$3.98 (Classical \$4.98; occasional Original Cast recordings somewhat higher), plus a small mailing and handling charge. Stereo records are \$1.00 more.

SEND NO MONEY — mail the postage-paid airmail card provided to receive ANY SIX of the outstanding records on these pages — plus a FREE adjustable record rack — for only \$1.99.

IMPORTANT NOTE: Stereo records must be played only on a stereo record player. If you do not now own one, by all means continue to acquire regular high-fidelity records. They will play with true-to-life fidelity on your present phonograph and will sound even more brilliant on a stereo phonograph if you purchase one in the future.

More than 1,500,000 families now belong to the world's largest record club

COLUMBIA RECORD CLUB • TERRE HAUTE, INDIANA

329 © Columbia Records Distribution Corp., 1963

•The stereo version of this record is electronically re-channelled



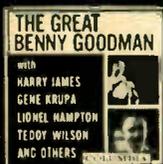
458. Rare interpretive virtuosity (Not available in stereo)



3. Includes the satirical hit "The John Birch Society"



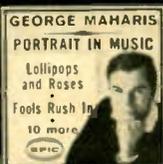
246. "Bold splashes of color, tremendous warmth."—HI FI. Rev.



216. Moonglow, Avation, Sing Sing Sing, Let's Dance, etc. *



458. Dazzling performances of these marvelous works *



30. Also: The More I See You, Talk to Me, Where Are You, etc.



295. Mr. Brailowsky is "a poet of the piano."—N. Y. Times



190. Also: Pretend And the Angels Sing, Cherry Pink, etc.



285. "Performance: Superb. Recording: Excellent."—HIFI Rev.



25. Also: Midnight Special; Whoa, Back, Buck; etc.



26. Delicado, Baia, Tico-Tico, The Bandit Brazil, 7 more



450. This recording is "Superb! Virile!"—Time Magazine



161. My Confession, Bubbles In My Beer, Roly Poly, 9 more



288. "A top-notch performance."—Amer. Record Guide



148. Charmaine, The Sheik of Araby, Ramona, 12 in all



265. "Fierce impact and momentum"—N.Y. World Telegram



126. Also: Chip Chip, Point of No Return, Send for Me, etc.



180. Also: I Laughed So Hard I Cried, A Greater Love, etc.



217. Also: Caravan, Star Eyes, Midnight Sun, Maria, etc.



187. Summertime, Am I Blue, Down By the Riverside, 14 in all



455. "This is one record I'd not pass up!"—HI FI Review



291-292. Two-Record Set (Counts As Two Selections.) "Intensely expressive... imbued with controlled fervor."—High Fid.



195. Oklahoma Bill, Make the Water-wheel Roll, 10 in all



195. Oklahoma Bill, Make the Water-wheel Roll, 10 in all

What should a good turntable do? Easy to put into words... move the record at the exact specified speed, without variation, and without inducing distortion. Here's how the Empire Troubador turntable achieves that goal: • Empire 208 belt-driven 3-speed "silent" turntable • There are only two moving parts in the 208, the motor and the turntable platter—precise bearing tolerances in those parts • Each motor and each turntable are individually adjusted to perfect dynamic balance • Complete rumble isolation is provided by the motor suspension, flexible belt drive and the resilient nylon "seat" which supports and cushions the thrust of the main bearing • Total vibration limited to less than 1/1,000,000th of an inch • 3 speeds, 33 $\frac{1}{3}$, 45, 78 rpm • Constant speed, heavy duty hysteresis-synchronous motor operates independent of variations in current fluctuation • Continuous flexible belt—perfectly ground to constant thickness $\pm .0001$ inch, couples turntable directly to the motor pulley—no intermediate idlers • Acoustic isolation motor suspension • Fine speed control • Push button power control with on-off light • Optimum distribution of turntable mass; 6 pound heavy machined aluminum, individually balanced to precise concentricity • Machined heavy aluminum base plate • Safety suspension rubber mat • Retractable 45 rpm adapter • Rumble better than -65 db • Wow and flutter less than .05% • Satin-chrome or satin-gold finish turntable, \$110. (slightly higher west of the Rockies) • Handsome walnut base for 208 turntable, \$15. • The "American Record Guide" (Larry Zide column) says of the Empire Troubador turntable: "I found speed variations—that is, flutter and wow—to be inaudible... vibration was extremely low... rumble figures have not been bettered by any turntable I have tested... the heavy turntable is driven via a belt by a synchronous motor, thus assuring the user of constant speed, regardless of minor line variations" • Don Hambly, station manager of KRE AM/FM, Berkeley, Calif. said: "We have long realized that belt driven tables would be the best to use, but had not been impressed with those on the market... the Empire tables, however, have all the basic requirements of design and simplicity of operation and maintenance that we have sought" • "Audio" magazine's "Equipment Profile" of the 208 said: "A massive turntable with precise performance... individually balanced... 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" • (Still with us?) • "High Fidelity" magazine said of the 208: "Bold appearance which suggests massive and reliable construction—an impression which is quite borne out by its performance tests... the various pieces of the turntable are carefully machined aluminum castings, thick enough to provide extreme rigidity... finely machined shaft... wow and flutter, with the 'Troubador', were completely undetectable by ear... rumble also was completely inaudible, even at high listening levels... the hum field above the platter was completely negligible... starting torque was good... speed accuracy very good" • What should a good arm do? It should hold the cartridge in place as the stylus follows the record in the groove... without detracting from the performance of the cartridge • Here's how the Empire 980 Arm achieves this objective: • Better dynamic balance achieved by locating the pivot points at the precise center of the arm's mass—equal mass on both sides of axis. Once in balance in one plane it is balanced in all planes. This permits the 980 arm to track at lowest levels, gives it its rock-like stability that will allow perfect tracking at any angle—even upside down • Lowest inertia achieved by critically calculated distribution of arm mass • Maximum compliance means it yields to the slightest impulse, responds and moves effortlessly, even with a tilted table, a badly warped record, or with the turntable turning upside down • Precision ball bearing suspensions—both the vertical and lateral pivot bearings of the 980 are suspended in precision steel-ball races, precision manufactured to instrument tolerances... vertical and lateral friction are both virtually unmeasurable, permitting high compliance and minimum hysteresis • Lowest fundamental resonance frequency: 6 cps (the lowest ever achieved in any arm), achieved by increasing the rigidity of the arm structure through weight distribution, and by making the cartridge shell an integral part of the arm • 5 wire circuit eliminates ground loops, hence eliminates the hum that ground loops induce • Easy plug-in installation... no wiring or soldering necessary • Self-latching arm rest... a slight push downward on the arm tube latches the arm in position. (Score yourself a fairly serious music lover) • Precise stylus force adjustment... calibrated knob dials any stylus force from 0 to 8 grams with an accuracy of 0.1 gram • Arm offset angle: 23.8° • Satin chrome or satin gold finish, \$50. • Lowest tracking force possible, because of extreme compliance and low inertia • Counterweight zero balance adjustment for any cartridge from 2-25 grams • Maximum tracking error $\pm .650^\circ$ • No acoustic feedback • Exact cartridge positioning, quick-release bracket-mount secures cartridge to arm shell. Stylus is aligned with front edge of cartridge mounting plate for exact overhang dimension • Dyna Lift (Patent Pending) lifts arm from record at play out • "High Fidelity" magazine's equipment report said: "The spring-loaded 12-inch 980 Arm moves exceptionally freely about its pivot points, indicating very well-made bearings" • "American Record Guide" (Larry Zide column) said: "One of the best available... substantial reduction in vertical mass... a cartridge of any dimensions can be aligned in the head for minimum tracking error... calibration is extremely accurate... Dyna Lift most useful... lateral and vertical friction is exceptionally low... exceptionally stable... steady even with shaky floors..." • "Audio" magazine's equipment profile said: "Much thicker walled tubing in the arm to reduce the fundamental resonant frequency, which is now below the lower limit of our test record" • (This settles it, score yourself a dedicated music-loving audiophile for reading this far) • What should a good cartridge do? It should translate mechanical energy into electrical energy without introducing distortion. And for maximum life of the stylus and your records (not to mention reduced distortion) it should perform this function at as slight a stylus force as possible • Here's how the Empire 880p cartridge achieves these objectives: • Lowest dynamic mass, less than $.5 \times 10^{-3}$ grams • Highest compliance, 30×10^{-6} cm/dyne... Lower dynamic mass and higher compliance than any other cartridge made—eliminates distortion and makes possible many of the cartridge's other accomplishments • Performance range 6 to 30,000 cps, well beyond the range of human hearing • Channel separation more than 30 db—greater separation than any other cartridge means greater enjoyment of stereophonic sound • Tracking force as low as $\frac{1}{4}$ gram—lowest in the industry—at such low tracking force, the 880p not only eliminates record wear, but also eliminates distortion • Longest possible cartridge life insured by lightness of stylus and the low dynamic mass of the magnetic element. It's the last cartridge you're ever likely to buy • The amazing "Dyna-Life" Stylus (Patent Pending)—ultra-sophisticated hand-polished .6 mil diamond—world's lightest • Complete freedom from hum pickup: the Empire 880p incorporates a complete mu-metal shield to prevent stray hum in the cartridge • Fully compatible for stereo or mono • "Moving Magnet" principle • Balanced high output, 10 millivolts per channel $\pm \frac{1}{4}$ db, etc. • Perfectly translates and responds to the intricate movements of the record groove • Stylus inertia approaches the irreducible minimum • Smooth, wide response • Inspected at each phase of its manufacture • Faithfully responds, instantly, effortlessly, favoring neither one wall nor the other • Empire 880p, \$47.50 • Natural performance • The Empire 880p is so new, the country's hi fi magazines have not had an opportunity to test and publish their opinions... in the meantime, here's what a happy new owner of the 880p wrote us recently: "Most musical, noise non-existent, the sound is transparent, spacious, airy, exceptionally musical, violins sound like violins not cellos or steel wires, in a class by itself" • The Empire 880p is the cartridge that renders every other cartridge on the market today obsolete • If you've read this far you are by all means a music lover most seriously interested in highest quality record playback equipment. Above you have read a "few" of the reasons why we believe the Empire Troubador is for you. You've got the facts about the Empire 208 turntable, the Empire 980 Arm, and the Empire 880p Cartridge. But what about the integration of these three components? Every Empire component was designed and built for maximum integration with the Troubador system... no other manufacturer makes all three. • "High Fidelity" magazine said: "A precision-engineered product of the highest quality... in sum, the parts of the 'Troubador'—taken separately—stand up as first-rate audio components. Taken together, they form one of the finest and handsomest record players available" • "Audio" magazine said: "Precise in appearance and performance... as a system, the 'Troubador' Model 398 is not inexpensive [\$222.50 including base], but it just reaffirms something we all know: higher quality means higher costs. The Model 398 is an excellent buy for those who want the quality" • To you determined readers we can only say that we rest our case. (Sigh... now you don't have to write for our brochure... you've just read it).

Here are a few of the reasons why the EMPIRE TROUBADOR is called the "World's Most Perfect Record Playback System"



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HIFI/STEREO REVIEW

HiFi / Stereo

review

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COVER: DESIGN BY BORYS PATCHOWSKY, PHOTO BY BRUCE PENDLETON

Copyright © 1963 by Ziff-Davis Publishing Company. All rights reserved. HIFI/STEREO REVIEW March 1963, Volume 10, Number 3, is published monthly by Ziff-Davis Publishing Company at 434 South Wabash Avenue, Chicago 5, Illinois. Subscription rates: one year United States and possessions \$5.00; Canada and Pan-American Union Countries \$5.50; all other foreign countries \$6.00. Second-class postage paid at Chicago, Illinois and at additional mailing offices. Authorized as second class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash.

HiFi/Stereo review

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Editorial and Executive Offices (OREgon 9-7200)
One Park Avenue, New York 16, New York
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434 South Wabash Avenue, Chicago 5, Illinois
Advertising: Jerry Sweeney
Western Office (CRestview 4-0263)
5925 Wilshire Boulevard, Beverly Hills, California
Western Advertising Manager: Bud Dean
Foreign Advertising Representative
D. A. Goodall Ltd., London, England

SUBSCRIPTION SERVICE: All subscription correspondence should be addressed to HiFi/Stereo Review, Circulation Department, 434 South Wabash Avenue, Chicago 5, Illinois. Please allow at least six weeks for change of address. Include your old address, as well as new—enclosing if possible an address label from a recent issue.

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EDITORIALLY SPEAKING

by FURMAN HEBB

THIS fourth annual tape-recorder issue covers many aspects of tape, but it does omit one that seems to me worthy of discussion here. This is the question of how tape, as used in the professional recording studio, relates to what might be called artistic truth. It is surely no surprise, or secret, that virtually every modern recording has had tape surgery performed on it. This can be as minor as snipping out a bit of background noise or as major as splicing the best parts of many different takes of the same performance into one composite recording.

The latter, of course, is the reason many critics decry the use of tape: they feel that the performer is abdicating his artistic responsibility in favor of the tape editor. The tape editor is thus sometimes pictured as a sort of evil genius, able and willing, for example, to transform a mediocre pianist into Liszt reincarnate.

I do not subscribe to this view. It seems to me that although it is certainly true that the tape editor can correct mistakes, it is not within his power to convert a so-so performance into a great one. He can replace errant notes here and there with the proper ones, but he has very little control over the music's real meaning—or more precisely, the artist's interpretation of it. Musical performance is simply too complex to be shaped to the point of major falsification by a tape splicer.

It would obviously be foolish to release a recording in which there are mistakes that could have been corrected, because the edited recording would still be a valid statement of the artist's conception of the music. Some years back, during the recording of Angel's *Tristan und Isolde*, a note was too high for Kirsten Flagstad to sing comfortably, so the tape editor spliced in a high note by Elisabeth Schwarzkopf. Certainly it was better to do this than to mar the otherwise treasurable document of Flagstad's *Isolde*.

The notion that tape editing is to be criticized because it permits mistakes to be corrected (as did piano rolls, by the way) makes me just a little impatient. If anyone would like to hear precisely the same mistake repeated time after time, he should hear one of my neighbors practicing Bach on the piano. Believe me, it's no artistic experience.

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LETTERS TO THE EDITOR

Bawdy Carols

● I would not be surprised if some of your readers were horrified by Robert Offergeld's vivid investigation of "Lustie Caroles" in your December issue. I admit I was caught off balance myself by some of the language in the quoted specimens. But the more I think about the writer's point of view on our Christmas customs, the more wholesome I find it. Perhaps we should start electing Lords of Misrule again and get some of the seasonal mush and tremolo out of department-store loudspeakers.

EDWIN MILLER
Santa Barbara, Calif.

● I congratulate Robert Offergeld on his amusing but informative article on medieval Christmas carols. I have long known of the existence of profane carols, but my general reading has never before turned up any examples. The carols themselves are hard to find, and the critical literature seems not very extensive. I would guess this is the first time the subject has been treated in a general-circulation magazine. The identification of manuscript sources and the glossary following each carol are very useful, and the appropriate and revealing illustrations also deserve praise.

COL. H. B. MCKAY
(USAF, RET.)
Orlando, Florida

● Man, those medieval carols are crazy. Where can we get the music?

JACK BRANSON
Brooklyn, N.Y.

Scholars are certain only of the general character of the tunes for medieval carols, with a few exceptions. Several traditional tunes in the Oxford Book of Carols are thought to be similar to medieval types—they can be fitted to the more regular early verses with only minor adjustments. To our ears, the contrast between the modal tunes and some of the more scandalous carol subjects can be amusing in itself.

Tuner Test

● In the February issue of HiFi/STEREO REVIEW you published a Hirsch-Houck report on our Scott 350B stereo tuner. Unfortunately, this report did not represent the tuner's true capabilities. As is well known, every Scott instrument is put through testing and quality-control procedures (over fifty individual tests are made on every unit) before being packed for shipment. No unit is shipped unless it

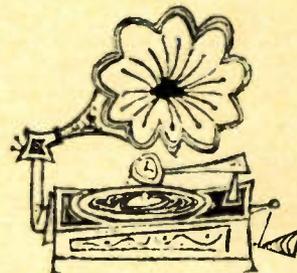
meets or exceeds all published specifications.

A written warranty to this effect is packed with every instrument. Naturally, due to conditions beyond our control, such as mishandling in transit, a rare unit will be found that is slightly below our standards. Our detailed service reports indicate that this happens with less than one per cent of all units shipped. It is for these rare instances that we provide our unconditional warranty and network of franchised service stations.

It is apparent that the unit tested by Hirsch-Houck for your survey was one of these rare cases. The FM section of the 350B is virtually identical to that used in the LT-10 tuner kit reviewed by Hirsch-Houck in April, 1961, at which time they measured a usable sensitivity of 1.4 microvolts, a measurement that has not been bettered by any other tuner.

A recent review for *Electronics World* by Hirsch-Houck of the Scott 333 AM/FM multiplex tuner, which is identical to the 350B in the FM and multiplex sections, discloses a sensitivity of 2.2 microvolts. Any production 350B can be expected to equal or exceed these figures, making this tuner one of the most sensitive on the market.

It is unfortunate that what was other-



wise a fine survey should be marred by the publication of unrepresentative measurements.

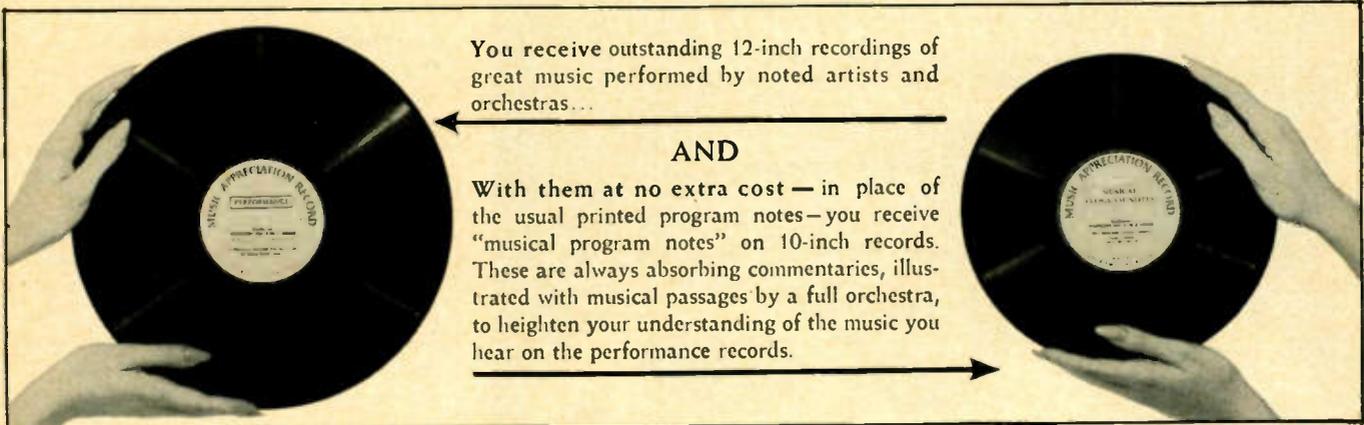
H. H. SCOTT, PRESIDENT
H. H. Scott, Inc.
Maynard, Mass.

Mr. Scott brings up a question that continually vexes testing laboratories: that is, when is a unit truly representative? It is virtually impossible for a testing organization to know this, short of testing perhaps ten units and averaging the results, which for practical reasons is impossible. Hirsch-Houck's policy is to test the unit as received, unless, of course, it is clearly defective, in which case there is obviously no point in reporting on it.

(Continued on page 10)

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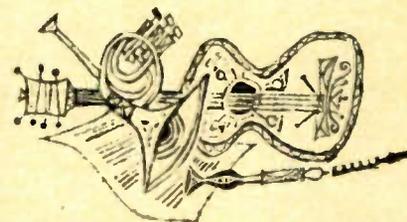
(Continued from page 8)

In the case of the Scott 350B, since the sensitivity measurement was very good, it did not seem to Hirsch-Houck that the unit in question was defective. As Mr. Scott points out in his letter, however, it is undeniably true that Scott tuners having the same circuitry have tested out better than the unit submitted for review in our February issue.

The Imperfect Mahlerite

● I want to take issue with the review by David Hall—himself a scholar and devotee of Mahler, if I remember correctly—of the Klemperer performance of Mahler's Fourth Symphony in your December issue.

First, I cannot agree with Mr. Hall's distinction between this and the other Mahler symphonies he implies might have been more fitting for Dr. Klemperer's stereo debut in the composer's works. I heard a performance of the Fourth under Klemperer at Royal Festival Hall in London, and I will never forget the grave beauty with which the conductor invested it. This is more than a "light and charming score," to quote Mr. Hall. The choice of the Fourth, then,



for the conductor's first stereo essay of Mahler seems entirely justifiable, for it is certainly among Klemperer's "best interpretations in concert"—along with the rest of the Mahler repertoire, which he understands better than anyone alive today.

STERLING N. BLACK
Largo, Florida

Cyrillic Confusion

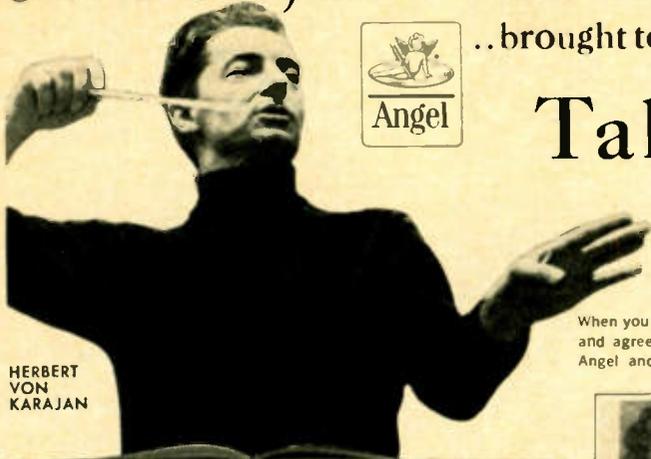
● The name "Tchaikovsky" is spelled "Tschaiikowsky" on an RCA Victor recording of his Violin Concerto. I assume that RCA knows how to spell, so why the variance?

PATRICIA KIST
Pittsburgh, Penna.

"Tchaikovsky," a Russian name, is spelled in Cyrillic letters in its original form. There are various ways of transliterating the spelling into the Roman letters of most European languages. Usually the guiding principle is phonetic, i.e., a spelling is adopted to reproduce
(Continued on page 12)

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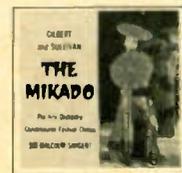


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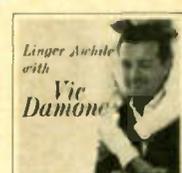
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If collecting and listening to records is an important part of your life, the Angel Division of the Capitol Record Club can be of real service to you. For this Club offers you the best of two worlds of musical entertainment—through just one money-saving membership.

You can enjoy, for example, the world of Great Music: the genius of Herbert von Karajan... the virtuosity of Yehudi Menuhin... the guitar artistry of Laurindo Almeida. PLUS the world of magical entertainers like Edith Piaf and Frank Sinatra, all made available to you from the Club's incomparable international catalog, which includes Columbia Gramophone (of England), Pathé Marconi (of France), Capitol Records and E. M. I.'s historic HMV Label.

If you join now, we will send you only 5 albums on this page with a bill for only \$1.00, plus a small shipping charge. Thereafter, your only obligation is to purchase six albums from the several hundred available Angel and Capitol albums to be offered to you during the next twelve months, at the price of \$3.98 or \$4.98 (occasionally \$5.98), plus a small shipping charge. You pay for your albums after you receive them.

FREE BONUS ALBUMS: After you've purchased these 6 albums, you then choose a 12" FREE Bonus Album of your choice for every two records you buy from the Club. Here's a wonderful way to build a superb record library! Mail coupon to: the Angel Division, Capitol Record Club, Dept. 2123, Scranton 5, Pennsylvania.

ANGEL DIVISION, CAPITOL RECORD CLUB
Dept. 2123, Scranton 5, Pennsylvania

Please send me these 5 Albums and bill me only \$1.00 plus a small shipping charge.

WRITE NUMBERS IN BOXES

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Enroll me in the following division—however, I may select records from any division I wish. Angel-Capitol Classics Popular Best Sellers

I agree to purchase 6 selections from the several hundred available Angel and Capitol albums to be offered during the next 12 months, at the Club price, plus a small shipping charge. Thereafter, if I decide to continue membership, I will receive a 12" Bonus Album of my choice FREE for every 2 records I buy.

STEREO. Check here if you own a Stereo phonograph and want all your records in STEREO. You will be billed \$2.00 with your stereo membership. The Club sells stereo records for \$1.00 more than monaural.

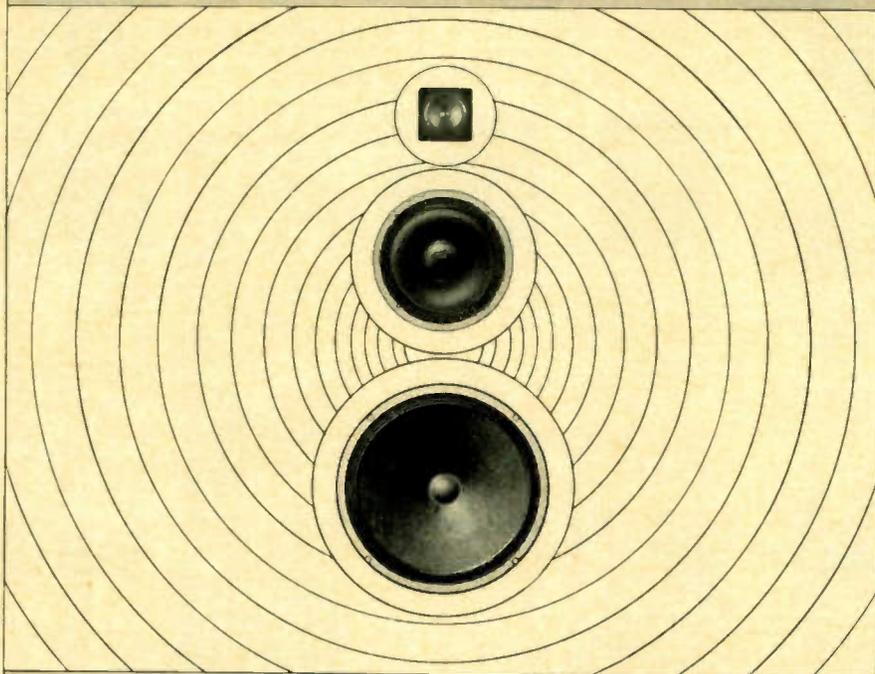
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MRS. _____
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ADDRESS _____

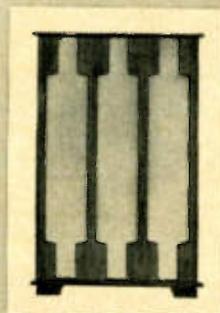
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CANADA: Slightly higher prices: 41 Beral Road, Toronto 15, Ontario. HF-3

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for the
Grandeur of Great Music



All Bozak Loudspeakers work together. The robust basso B-199A . . . incisive baritone B-209A or B-800 . . . join the sweet B-200Y soprano in perfect harmony to re-create The Very Best in Music. □ For your Bozak Speaker System a Bozak-built enclosure stages the sound to perfection. Or, if space is limited, you can build your Bozaks into a wall, cupboard, or treasured cabinet. □ Whatever its size and mounting, teamwork in your Bozak Speaker System assures you The Grandeur of Great Music in your home. □ Write for our illustrated catalog, and hear the Bozaks at your Bozak Dealer.



DARIEN/CONNECTICUT

(Continued from page 10)
as closely as possible the sound of the name in the original language. The common transliteration of the composer's name into English is "Tchaikovsky," and into German, "Tschaikowsky." Since German editions of the music are frequently used here, the German spelling, taken from the title pages of the scores, is also sometimes used in this country. Other examples of similar variants are "Strawinsky" and "Stravinsky," and "Prokofieff" and "Prokofiev."

Bernstein's Best

● Judging by the recordings I have heard on the air lately, Leonard Bernstein's *West Side Story* seems to have replaced *Oklahoma!* as the favored American musical. For all its merit, it seems to me that *West Side Story* has obscured the



composer's other works. My particular choice for revival is Bernstein's *Candide*—in my opinion the most sparkling, sophisticated, and entertaining score ever written for a Broadway musical.

DAVID MENGEL
Garden City, L. I., N. Y.

Record Rejects

● Reading Clarence Percy's two-part article on record manufacturing, "Operation Waffle Iron" (November and December 1962), I wondered what happens to the rejects. Are these the records that are sold in discount stores?

RICHARD D. PETERSON
Clarence Center, N. Y.

Reputable record companies feed rejects into special machines that remove the labels and grind up the discs so that the material may be used again.

Sonic Exotica

● Your September and November covers look like the inauguration of a fascinating survey of exotic and antique musical instruments. If I'm right, may the series—and your magazine—thrive. If, on the other hand, mere coincidence is responsible for this similarity in cover subjects, perhaps I can nudge you closer to undertaking such a series.

I have one complaint, however: why not include the name, origin, and details about the instruments? I for one would like to have the vital statistics concerning

(Continued on page 14)



*Compact as your smallest component,
SONY MICRO-TV is Television of the Future!*

SONY's remarkable Television of the Future, Micro-TV, is as compact as your smallest component, yet it delivers the picture and sound quality equalled by few other television sets. Small enough to fit easily on the shelf with your music system, Micro-TV weighs only 8 lbs., so it travels with you as easily as an attache case. And its unique three-way operation permits it to be used everywhere—outdoors on its own rechargeable battery pack, in a car* or on a boat from 12v auto/boat electrical systems,

and anywhere indoors on AC. Its sensitive 25-transistor circuit (using new epitaxial power transistors for added efficiency) and radically new 70° picture tube, with telescoping antenna, deliver the most amazing picture you've ever seen under conditions that would wash out an ordinary set. And best of all, you can view from arm's length, with all controls handy, and no bothersome scan lines. Micro-TV \$229.95. Rechargeable battery, luggage case, auto accessory kit extra. UHF converter available soon.

SONY[®]
RESEARCH MAKES THE DIFFERENCE

**Before installing or using a TV set in an automobile, check with your Motor Vehicle Bureau to verify permissibility.*



Send in for your personal copy of "Randy, the transistor radio". A delightful children's book in full color, that tells the story of how transistor radios work. Please enclose 25¢ for postage and handling.

Also ask to see and hear the World Famous SONY all-transistor radios.

SONY CORPORATION OF AMERICA • 580 FIFTH AVENUE, NEW YORK 36, N.Y. ■ REGIONAL OFFICES: LOS ANGELES, CALIF. • CHICAGO, ILL.

SOUND...

A new world of sound...
of music, love and laughter

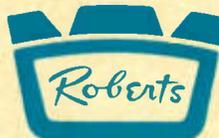


in the *all* **NEW** Roberts '1055' Stereo Tape Recorder!

This is the tape recorder "for everyone". Its pure, high fidelity recording qualities are applauded by the professional — and its simplicity of operation makes it the ideal instrument for the amateur as well. Never before has there been a tape recorder like this. It's compact, lightweight, portable, as easy to operate as turning on your radio! You can use it as a complete unit or as an integral part of your hi-fi system. As remarkable as the design and performance of the ROBERTS '1055' is the astonishingly low price — **\$269.95** — a value unmatched by any other tape recorder.

THE ROBERTS '1055' IS AS VERSATILE AS SOUND!

- ★ 4-track stereo and 4 individual quarter tracks
- ★ Famous Roberts proven transport
- ★ Perfect size for custom installation
- ★ Horizontal or vertical operation
- ★ 3¾ and 7½ ips (15 ips available)



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ELECTRONICS, INC.
LOS ANGELES 16, CALIF.

CANADA: J. M. NELSON SALES CO.
7725 ADERA ST., VANCOUVER 14, B.C.
Prices slightly higher in Canada.

Roberts Electronics, Dept. HFSR-4-V
5978 Bowcroft, Los Angeles 16, Calif.
Please send me complete literature on Roberts Tape
Recorders. I enclose 25¢ for postage and handling.

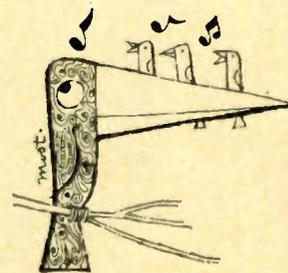
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City _____ Zone _____ State _____

(Continued from page 12)

the instruments on your October and November covers.

HAROLD WILKINSON
Philadelphia, Pa.

The horn on the October cover was a rare instrument of nineteenth-century French origin, voiced in a range intermediate between the alto and baritone horns then commonly used in brass bands. In tonal character it is similar to the



familiar French horn, but the straight bell gives it a somewhat more directional sound projection.

The November cover pictured a North African stringed instrument (the name of which we have been unable to find out), fashioned of teak, with ivory inlay.

Jazz Comment

● In his otherwise favorable January review of our release of Clark Terry's jazz recording of *All American* (Moodsville S26), your reviewer Joe Goldberg makes some unjustified comments about our company. While we do wish not to restrict the rights of the press in reviewing our records, we do think this represents unfair treatment. Our company has been recognized as being a leader in recorded jazz for many years, and we hope to maintain this reputation for many years to come.

ROBERT WEINSTOCK, PRESIDENT
Prestige Records
New York, N.Y.

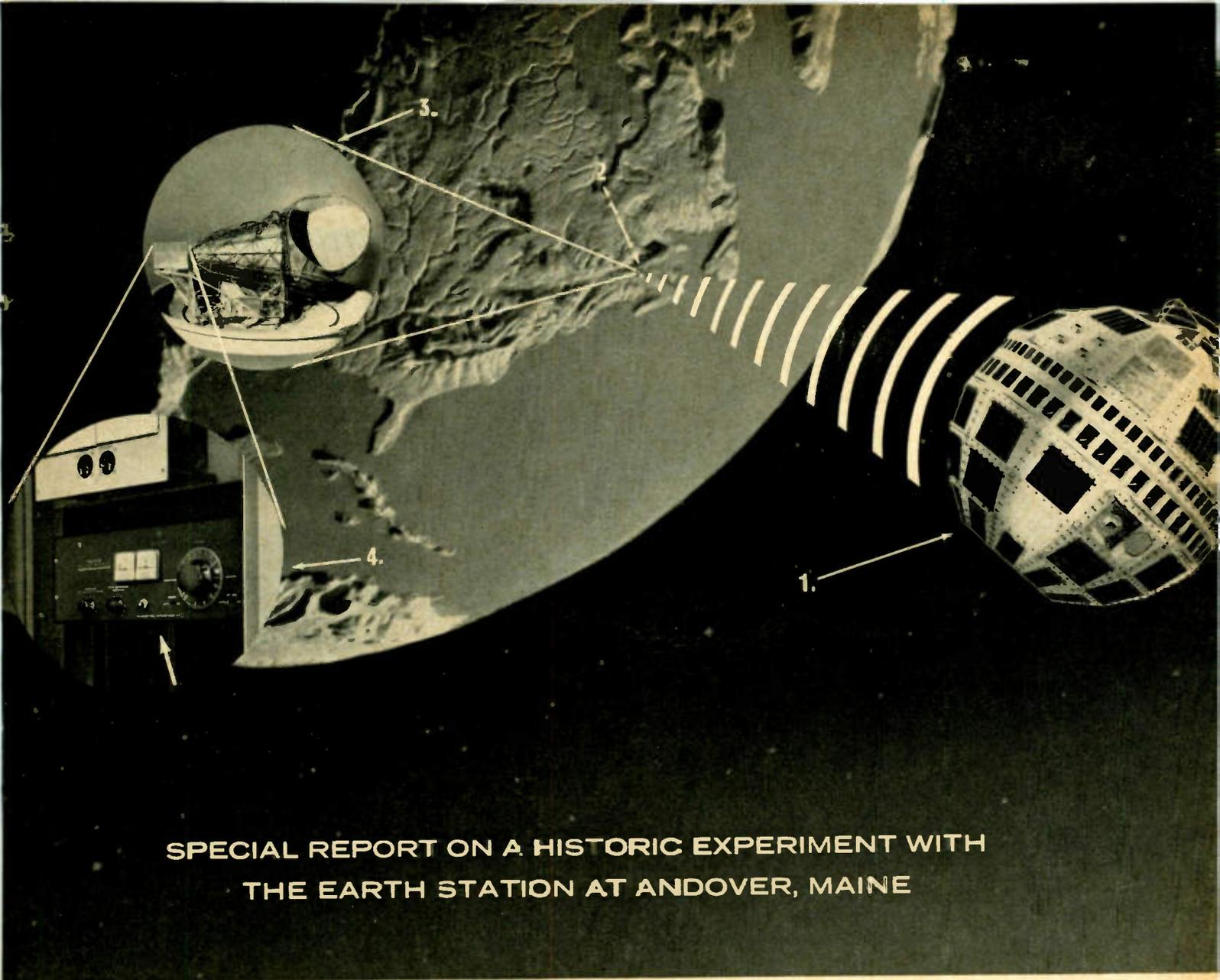
Prestige Records, as Mr. Weinstock states, has always been regarded as one of the better jazz-record companies, and neither we nor our reviewers have ever meant to imply otherwise.

What's Humming?

● I would like to commend Herman Burstein for his article on "Hum: Its Causes and Cures" in the November issue. A hum that had been present in my equipment since I put it in operation was eliminated by Mr. Burstein's very first suggestion. Had I earlier followed the procedure outlined in the article, I would have saved many hours of work.

I have referred a copy of the article to the manufacturer of my stereo equipment.

ALFRED C. PFLUGER
Cherry Hill, N.J.



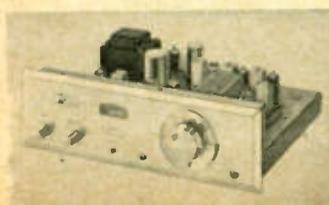
**SPECIAL REPORT ON A HISTORIC EXPERIMENT WITH
THE EARTH STATION AT ANDOVER, MAINE**

Scott[®] tuner used for Telstar tests...

Bell System engineers wanted to test FM reception from the Telstar Satellite orbiting in outer space. They used the sensitive Scott 310-D broadcast monitor tuner (rack mounted) for this unique experiment. FM signals were sent to Telstar where they were rebroadcast to the earth station for Communicating by Satellite at Andover, Maine. The Scott FM tuner was successfully used on this project.

Scott congratulates the Bell System on their spectacular achievement and is proud to be part of this historic project.

The Scott 310-D was a logical choice. Like all Scott tuners it offers exceptional sensitivity and selectivity. Scott pioneered Wide-Band FM circuitry. Scott engineers perfected "Time Switching" multiplex circuitry for high fidelity reception. Only Scott silver-plates FM front-ends for highest sensitivity. Scott invented the first foolproof FM Stereo signaling device — the Sonic Monitor*.



350B FM Stereo Tuner

If you want the very best FM Stereo reception choose the tuners selected by professionals . . . choose the tuner most FM stations use for monitoring their own broadcasts off the air . . . choose Scott, America's most reliable name in FM Stereo. [†]Patent Pending

These superb Scott FM Stereo Tuners are proud products of the same engineering laboratories that developed the 310-D used in Telstar.

If you seek perfection choose one of these superb Scott tuners: 4310 Broadcast Monitor FM Stereo Tuner, \$475[†]; 350B FM Stereo Tuner, \$219.95[†]; 333 AM/FM Stereo Tuner, \$259.95[†]; 370 FM Stereo Tuner, \$169.95[†]; LT-110 FM Stereo Tuner Kit, \$159.95[†]; 340 FM Stereo Tuner /70 Watt Stereo Amplifier, \$379.95[†]; 355 /208 AM/FM Stereo /80 Watt Stereo Tuner Amplifier, \$469.90[†].

Here's how the "Telstar" experiment worked

1. FM signals were relayed from Bell Telephone System Telstar satellite orbiting the earth at 16,000 M.P.H. at heights varying from 500 to 3,000 nautical miles. **2.** Signals were beamed to the "Earth Station for Communicating by Satellite" at Andover, Maine, where **3.** a giant horn antenna 180-feet long and 95-feet high received the signals. **4.** Installation of Scott 310-D Broadcast Monitor Tuner (Rack Mounted) at Andover, Maine.

Write today for new 1963 Hi-Fi Guide including complete details on Scott FM Stereo tuners and kits and complete "Telstar" report.



H. H. SCOTT Inc., 111 Powdermill Rd., Maynard, Mass. Dept. 245-3
Export: Morhan Exporting Corp., 458 Broadway, N.Y.C.
Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto

[†]Slightly higher west of Rockies, subject to change with this notice.

a selection
of 7 quality
microphones
for natural,
life-like
tape
recordings



SONOTONE CERAMIKES

Whether you're a professional or a home recordist, there's a Sonotone "Ceramide"® to bring out the best in your tape recording equipment. So sensitive they pick up all the beauty of the original performance — so selective they screen out unwelcome intrusions — so rugged they withstand almost any abuse, even accidental dropping, and continue to provide topflight performance. The heart of every Ceramide is a rugged rubber-encased ceramic transducer — immune to extremes of temperature and humidity.

7 sonotone ceramikes for tape recording

SONOTONE CERAMIKE "CMT-10A" MATCHED TWINS. Ideal for taping FM stereo broadcasts "off-the-air" and other stereo applications. Every set is electronically matched at the factory to a tolerance of ± 2 db to eliminate the risk of distortion. Frequency response: 50 to 11,000 cps. Sensitivity: -56 db ± 2 db. 7' shielded cable and phone plug. List \$35.50 per pair.

SONOTONE CERAMIKE "CMT-11A" MATCHED TWINS. Where greater sensitivity is desired. Same specifications as CMT-10A except—Frequency response: 50 to 9000 cps ± 2 db. Sensitivity: -53 db. List \$35.50 per pair.

SONOTONE CERAMIKE "CM-10A." Natural clean reproduction over the full audible range—50 to 11,000 cps. Sensitivity: -56 db ± 2 db. 7' shielded cable with phone plug. List \$17.50.

SONOTONE CERAMIKE "CM-11A." Where greater sensitivity is desired. Same specifications as CM-10A except—Frequency response: 80 to 9000 cps. Sensitivity: 53 db ± 2 db. List \$17.50.

MATCHING TABLE STANDS. Available with $\frac{5}{8}$ " No. 27 thread for floor stand mounting. List \$5.00.

SONOTONE CERAMIKE "CM-32." Ideal low cost microphone for tape recording. Frequency response: 80 to 9500 cps. Sensitivity: -53 db ± 2 db. Standard plug and phone jack. List \$12.50.

SONOTONE CERAMIKES "CM-40" & "CM-41." Low price ceramic mikes in high impact plastic case. Unique swing type stand sits upright for table use. Response: 40 to 8000 cps. Sensitivity -50 db for both models. Model CM-41 has push-to-talk switch. CM-40 List \$9.90; CM-41 List \$11.90.

Next time you're ready for a tape recording session, think of Sonotone Ceramikes and select the one that will bring greater pleasure to you.

SONOTONE® CORPORATION

ELECTRONIC APPLICATIONS DIVISION • ELMSFORD, N. Y.

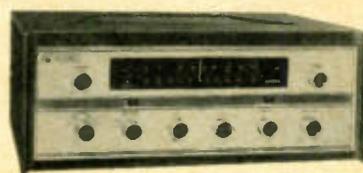
In Canada: Atlas Radio Corp., Ltd., Toronto • Cartridges • Speakers • Tape Heads • Microphones • Electron Tubes • Batteries • Hearing Aids • Headphones



JUST LOOKING

...at the best in new hi-fi components

● **Bogen** introduces a stereo FM tuner-amplifier with AM, the RP230, which has 15 watts music power per channel at 0.6 per cent distortion. Frequency response is from 20 to 20,000 cps ± 1 db; hum is -50 db on the magnetic-phonograph and tape inputs, -65



db on high-level inputs. FM-section sensitivity is 3 microvolts (IHFM), and stereo signals are automatically indicated. Dimensions: $15\frac{3}{4}$ x $5\frac{1}{4}$ x 15 inches. Price: \$249.95. (Metal enclosure \$12.95, walnut enclosure \$27.95.)

circle 177 on reader service card

● **Eico** introduces a thin-line speaker system that may be suspended from the wall or placed on shelves no wider than conventional bookshelves. The HFS-6, available both in kit form and as a finished unit, contains a 10-inch woofer with a free-air resonance of 30 cps and a $\frac{3}{4}$ -lb. ceramic magnet, an 8-inch closed-back mid-range speaker, and a dome-type tweeter with response to 20,000 cps. The crossover frequencies are at 600 and 4000 cps. The solid walnut enclosure operates on the ducted-port principle. The impedance is 8 ohms and the minimum power requirement 10 watts. Dimensions: $23\frac{1}{4}$ x $13\frac{1}{2}$ x $5\frac{3}{4}$ inches. Price: \$52.50 in kit form, \$62.50 factory-assembled.

circle 178 on reader service card

● **Electro-Voice** introduces an 8-inch loudspeaker that provides wide-range response at a modest price. The new Michigan MC8, the first in Electro-Voice's



Michigan Series, has slim contours, a die-cast frame, an edgewise-wound voice (Continued on page 18)

The Quality . . . Features . . . Engineering Excellence You Expect from Scott at Unexpected Prices!



**New
Scott
FM Stereo
Tuner Kit**

\$109.95



**New
Scott
30-Watt Stereo
Amplifier Kit**

\$99.95

From the famous Scott engineering laboratories . . . an amazing low priced FM Stereo tuner kit that performs like higher priced Scott units. All the exclusive Scott features you want and need are included: "Time-Switching" multiplex circuitry, Wide-Band design, Sonic Monitor stereo indicator, precision tuning indicator, and separate level controls for perfect channel balancing. Scott engineers used new Space-Age compactron circuitry to assure perfect performance at this remarkably low price.

Like all Scott kits the new Model LT-111 comes with an exclusive full-color instruction book to make construction absolutely fool-proof. The high conductivity copper RF front end is pre-wired and aligned at the factory. All wires are pre-cut and stripped. Scott's amazing new Align-A-Scope lets you align each section of the tuner perfectly without special instruments.

Specifications: Usable Sensitivity 4.0 μ v; Signal to Noise Ratio 55 db; Harmonic Distortion 0.8%; Drift 0.02%; Capture Ratio 6 db; Selectivity 32 db; I.M. Distortion 0.3% (CCIF); Separation (1 kc) over 30 db. Dimensions in accessory case: 15 1/2" w x 5 1/4" h x 13 1/4" d.

Available early in April.

Prices slightly higher west of Rockies. Subject to change without notice.

Imagine! A stereo amplifier kit . . . from Scott, the quality leader . . . at less than \$100! This superb 30-Watt stereo amplifier has all of the most needed Scott

features: dual tone controls, tape monitor, front panel stereo headphone output, derived center channel output, all-aluminum chassis, scratch filter, stereo balancing, and loudness-volume control. Unique Scott output circuitry delivers full power down to the low frequencies where power is really needed and where most moderately priced amplifiers fail to meet their published specifications. That is why the new Model LK-30 will drive most inefficient speaker systems to full room volume.

Like Scott's new tuner kit, the LK-30 utilizes a full color instruction book, Kit-Pak container, and all the Scott-kit features the experts recommend so highly. Its performance will astound you!

Specifications: Power Rating (IHF) 30 watts; Power Band (IHF) 25-19,000 cps; Distortion under 0.8%, Hum and Noise -70 db, Frequency Response (normal listening levels) 20-20,000 cps \pm 1 db, Dimensions in accessory case 15 1/2" w x 5 1/4" h x 13 1/4" d.

Available early in March.

Export: Morhan Exporting Corp., 458 Broadway, N.Y.C.
Canada: Atlas Radio Corp., 50 Wingold Ave., Toronto



H. H. Scott Inc., Dept. 245-3, 111 Powdermill Rd., Maynard, Mass.
Rush me complete details on your new budget priced FM Stereo Tuner and 30-Watt Stereo Amplifier kits.

Name.....

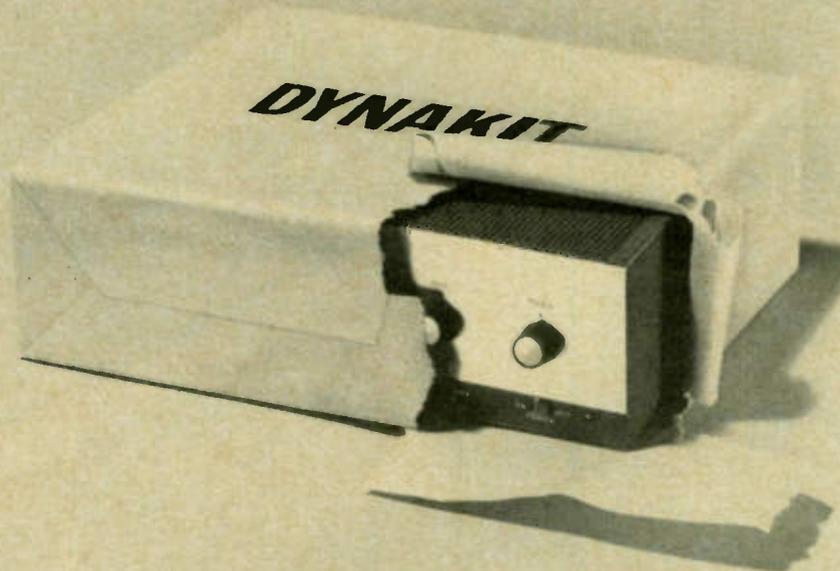
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City.....Zone.....State.....

Include names of interested friends and we will send them details, too.

CIRCLE NO. 65 ON READER SERVICE CARD

INTRODUCING DYNACO'S NEW COMPACTS!



**COMPACT IN SIZE AND PRICE — FULL
SIZE IN QUALITY AND PERFORMANCE**



Stereo 35 Kit \$59.95;
Assembled \$79.95.

Power: 35 watts continuous, 45 watts IHFM Music (both channels). I.M. Distortion: below 1% @ 17 watts (each channel); below 0.1% at normal use levels. Response: ± 1 db from 10 cps to 40 KC. Noise: > 80 db down. Sensitivity: 1 volt. Output: 8 and 16 Ω .



SCA-35 Kit \$89.95;
Assembled \$129.95.

Inputs: magnetic and ceramic phono, tape head, radio, tape, spare. Controls: selector, volume, balance, bass, treble. Switches: stereo-mono, loudness, filter, power. Noise: 70 db down on low level inputs, 80 db on high. Sensitivity: 2.5 mv tape, 4 mv phono.

Complete descriptive literature available on request

DYNACO INC. • 3912 POWELTON AVE. • PHILA. 4, PA.
Cable: DYNACO Philadelphia

coil, and a dual cone. Frequency range is from 50 to 13,000 cps, and power handling capacity is 12 watts integrated program material. Price: about \$15.00.

circle 179 on reader service card

● **Fisher's** new SA-1000 150-watt stereo power amplifier has a frequency response within 2 db from 3 to 110,000 cps and intermodulation and harmonic distortion of 0.3 per cent or under at the full rated output (RMS) of 65 watts per channel.

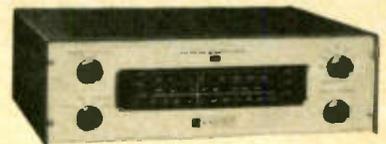
A six-position input attenuator switch sets the sensitivity of each channel, ranging from 0.7 to 2.75 volts for full output. Frequency compensation of the attenuator avoids distortion of the input signal at all settings.

Circuit innovations include the use of triode-connected push-pull power pentodes in each channel as driver tubes feeding KT88 output tubes. Special output transformers permit a bass response at 11 cps that is only 1 db down from rated RMS power. Noise is 90 db below rated output.

A control panel permits setting all bias and balance adjustments from the front panel. A built-in switched meter is provided. Dimensions: 15 $\frac{1}{8}$ x 7 $\frac{3}{4}$ x 12 in. (without knobs). Price: about \$330.

circle 180 on reader service card

● **Knight's** new KN-170 is an AM-FM tuner with stereo FM facilities. Stereo signals are automatically indicated by a signal light, and the degree of stereo separation is adjustable by a front-panel control. The circuit employs two i.f. stages and a Foster-Seeley discriminator. AFC is also provided. FM sensitivity is 4 mi-

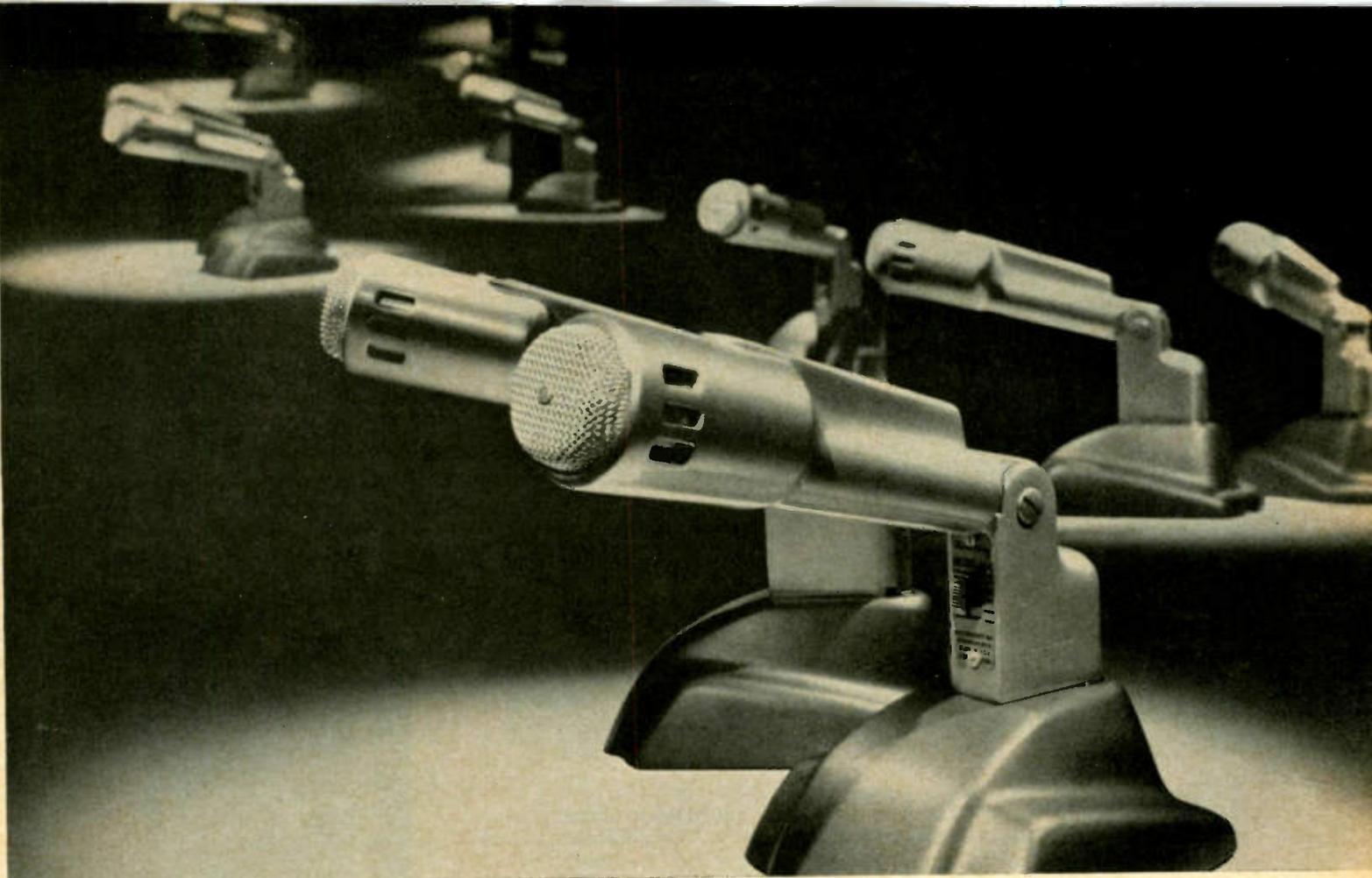


crovolts for 30 db of quieting; audio frequency response is from 30 to 20,000 cps ± 1.5 db; harmonic distortion is less than 0.3 per cent on signals over 20 microvolts; hum and noise are -50 db; and channel separation is 25 db. Dimensions: 13 x 4 $\frac{1}{4}$ x 9 inches. Price: \$89.95.

circle 181 on reader service card

● **Lafayette's** SK-216WX is an English-built three-way speaker that combines in a single frame a 12-inch woofer mechanically coupled to a mid-range cone, and a concentrically arranged horn tweeter. The woofer's 5-lb. magnet provides magnetic flux density greater than 250,000 maxwells for the 3-inch voice coil. Cone resonance is 35 cps, and overall frequency response is from 20 to

(Continued on page 22)



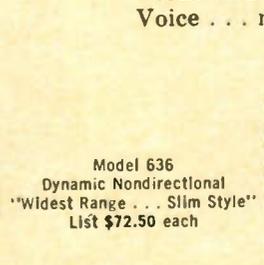
matched dynamic microphones take guesswork out of stereo recording

Now, whether you buy E-V microphones singly, or in pairs... E-V uniform quality assures custom-matched performance for stereo recording.

For living, vibrant stereo reproduction of words and music, dynamically matched microphones are the vital key to fidelity. Electro-Voice custom matching means microphones are specifically engineered to equal each other in frequency response, polar pattern and overall sensitivity. These characteristics take the guesswork out of stereo recording — make microphone placement easier, give more uniform recording quality, offer better stereo separation, create natural sound reproduction, yield professional results and reduce “trial and error” time. Not only are they matched but their smooth response, wide range, high sensitivity, ruggedness and reliability are the same basic features which have made E-V professional microphones the choice of critical recording studios, radio and television networks and leading independent stations. There is no finer choice than Electro-Voice . . . no finer microphone buy for the money.



Model 664
Dynamic Cardioid
“Best for Noise Control”
List \$85.00 each



Model 636
Dynamic Nondirectional
“Widest Range . . . Slim Style”
List \$72.50 each



Model 623
Dynamic Nondirectional
“Modern Design . . .
Budget Priced”
List \$57.00

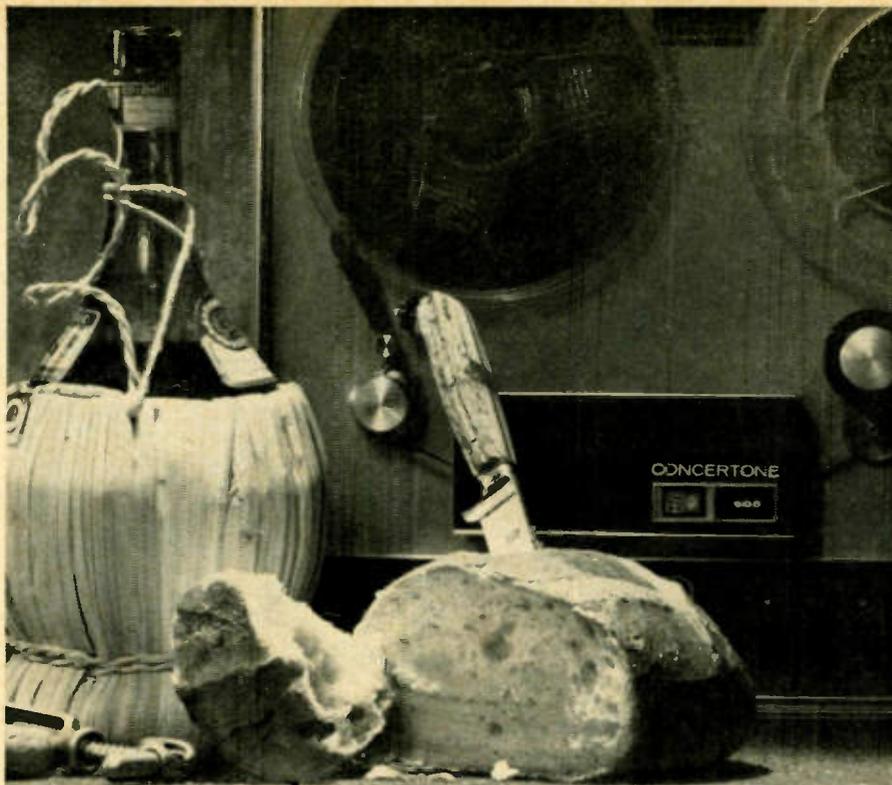


Model 630
Dynamic Nondirectional
“Rugged . . . Reliable”
List \$52.50 each

Write for your FREE E-V microphone catalog. Over 50 models to choose from for stereo recording and every other sound need.

ELECTRO-VOICE, INC., Commercial Products Division, Dept. 332F, Buchanan, Michigan
CIRCLE NO. 33 ON READER SERVICE CARD





...and
Concertone With due apologies to Omar, fine music is one of the ultimate joys of our culture. The advanced audiophile, attuned as he is to flawless reproduction, has long appreciated the superiority of Concertone tape recorders. In fact, we've heard some say they'd rather do without... than without a Concertone. To enumerate here all the many advanced and exclusive features of Concertone recorders would be difficult, but if you're interested, visit your Concertone dealer. If you'd rather mull it over at home first, write us for printed details.



CONCERTONE 605

Precision plug in head assembly with four precision heads; delay memory circuit; push-button operation including remote control. Optional Reverse-O-Matic®. It's truly the most versatile professional quality tape recorder made.



CONCERTONE 505

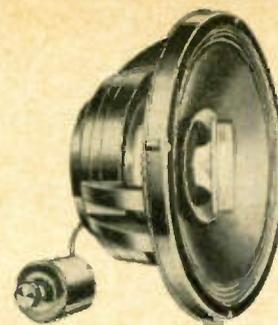
Features Concertone exclusive Double Reverse-O-Matic, plays stereo tapes from end to end and back again... and repeats the cycle until you turn it off. Plus other features usually found only on the most expensive recorders.



AMERICAN CONCERTONE, INC.
 A DIVISION OF ASTRO-SCIENCE CORPORATION
 9449 W. JEFFERSON BLVD. • CULVER CITY, CALIF. • UPTon 0-7245

AMERICAN CONCERTONE, INC., a Division of Astro-Science Corp.
 9449 W. Jefferson Blvd., Culver City, California, Department HSR-363.
 Please send complete information on Concertone 605 505

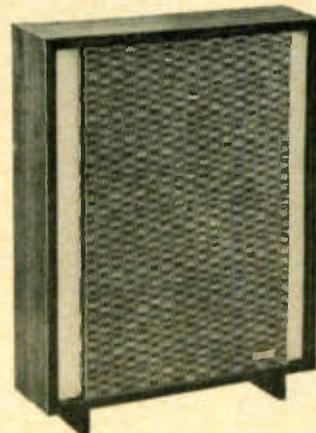
Name _____
 Address _____
 City _____ Zone _____ State _____



20,000 cps. Impedance is 16 ohms. The SK-216WX mounts in standard 12-inch speaker cutouts. Price: \$57.50.

circle 182 on reader service card

● **Paco** announces a thin-line speaker system, the L-4, in which three 6-inch speakers work in conjunction with a 3-inch tweeter, covering the frequency range from 45 to 18,000 cps. The crossover point is at 5,000 cps, and the 6-inch



woofer-midrange units incorporate a ball-shaped diffuser to provide wide-angle sound dispersion. Impedance: 8 ohms. Dimensions: 20 x 26 $\frac{3}{4}$ x 6 $\frac{3}{16}$ inches. Price: \$99.95.

circle 183 on reader service card

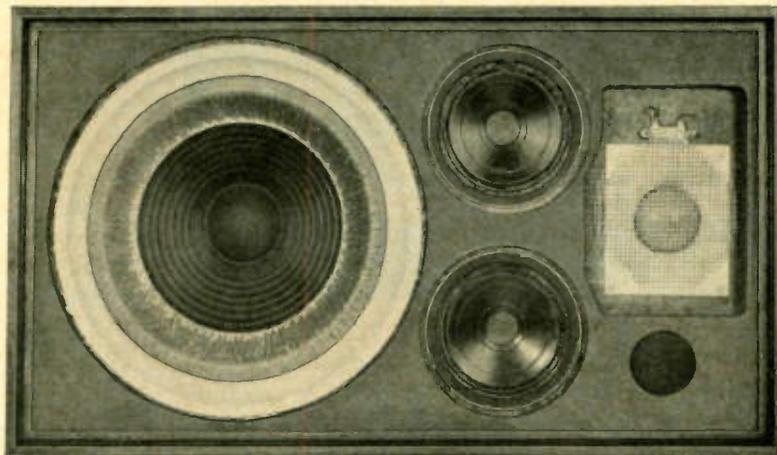
● **Proton**, a Norwegian firm, enters the American market with their Model 94 portable 4-track stereo tape recorder having self-contained playback amplifiers with an output of 4.5 watts per channel. The Proton operates at either 7 $\frac{1}{2}$



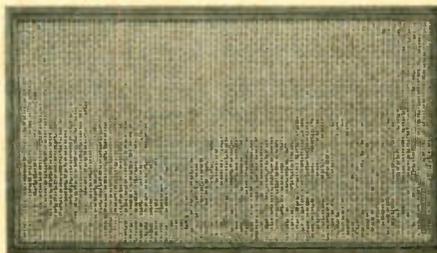
or 3 $\frac{3}{4}$ ips with a frequency response from 30 to 15,000 cps \pm 2 db at the higher speed. Signal-to-noise ratio is better than 50 db, and flutter and wow are less than 0.12 per cent. The controls in-
 (Continued on page 24)

“Over-all, I would rate the XP-4A as one of the best, most truly musical reproducers available today.”

— JULIAN D. HIRSCH *



* Noted equipment reviewer, in a lab report published in the December, 1962, HiFi/Stereo Review. Writes Mr. Hirsch: "Inside... the XP-4A is quite unlike any of the other speakers it resembles externally... proved to be an unusually wide-range, smooth system... the response was virtually flat from 5,000 cps to beyond the limits of audibility... Tone-burst tests showed very good transient response... In listening tests, the XP-4A... was almost neutral in character, very smooth and natural-sounding... had an especially fine and satisfying presence... a healthy amount of undistorted output in the 30-to-40-cps range... The XP-4A is priced at \$199.50."†



Larger photo shows speaker with grille cloth removed; smaller photo with grille cloth in place.

FREE! \$1.00 VALUE! The new 1963 edition of The Fisher Handbook, a 40-page illustrated guide to stereo, complete with specifications on all Fisher components, including loudspeakers. **ALSO:** Free reprint of the Hirsch report on the XP-4A.

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THE XP-4A LOUDSPEAKER BY FISHER

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T-15

Now, the professional performance of a Weathers Tonearm can be enjoyed by all! Buy it mounted on the new Weathers low-mass turntable, or use it on any table to improve reproduction... install any cartridge in its interchangeable plug-in shell. Because of its perfect balance, no side thrust is present to cause distortion, and no "skating" can occur. The non-resonant walnut arm rids the tonal coloration usually associated with metallic tonearms. Full-time viscous-damping both vertical and lateral, exclusive with Weathers, prevents accidental stylus and record damage... insures that correct stylus force is constantly applied. 100% cable shielding insures stereo channel isolation, eliminates induced hum. Micrometer adjustment for all stylus pressures.

THE WEATHERS ML66A SYSTEM—Universal Tonearm with New Low-Mass 66 Turntable—16"L. x 14"D. and only 2" high including the integrated base. Dual synchronous motor drive system and seismic platform suspension for 500 to 1 isolation from floor and cabinet vibrations. Julian Hirsch, in December Hi-Fi/Stereo Review, calls its speed "exact"—its rumble, "10 cps... and totally inaudible under any listening conditions." MT-66 Weathers Universal Tonearm, \$31.50. Weathers ML66A Turntable and Universal Tonearm System, \$99.50. Now at your hi-fi dealer. For free catalog write: Desk HR-3.

WEATHERS

Division of TelePrompTer Corp. 50 West 44th Street, New York 36, N.Y.



clude a channel balance and a pause control. The drive motor is of the hysteresis-synchronous type. Dimensions: 15¼ x 14¼ x 9 inches. Price: \$299.50.
circle 184 on reader service card

● **Sharpe** offers a set of stereo earphones, Model HA-8, equipped with flexible plastic, liquid-filled ear pads that shape themselves tightly to the contours of the human head, thus forming an air seal that eliminates ambient noise and provides good bass coupling without excessive pressure on the ear. Ambient noise attenuation is 20 db at 1,000 cps, and the frequency response of the HA-8 earphones extends to 15,000 cps. Price: \$24.50.

circle 185 on reader service card

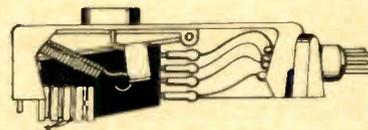
● **Sherwood's** new S-8000 II stereo FM tuner-amplifier combines on a single chassis the circuits of Sherwood's S-2100 FM tuner and an amplifier section rated at 32 watts music power per channel.



FM sensitivity is 1.8 microvolts (IHF), detector bandwidth 1 mc., FM distortion 0.33 per cent at 100 per cent modulation. IM distortion of the amplifier section is 1.5 per cent at rated output. Dimensions: 16¼ x 4 x 14 inches. Price: \$309.50.

circle 186 on reader service card

● **Shure** announces a special retractile mounting for a new Stereo Dynetic cartridge to be used in Garrard record changers. The cartridge assembly comes in a Garrard plug-in head and assures scratch-free, bounce-proof operation. Whenever the force on the stylus exceeds the proper tracking pressure due to jolts or accidental dropping of the tone arm, the cartridge retracts into the head and



a plastic guard distributes the excess pressure harmlessly on the record surface. This device also prevents record-scratching should the tone arm be dragged across the grooves.

The cartridge has a frequency response from 20 to 20,000 cps, more than 22.5 db channel separation at 1,000 cps, output of 6 millivolts per channel, 20.0 x 10⁻⁶ cm/dyne vertical and lateral compliance, and a recommended tracking force of 1.5 to 3.0 grams. The entire assembly is available in two versions: M99A for the Garrard Type A turntable; M99/AT6 for the Garrard AT6 turntable. Price for either assembly: \$49.50.

circle 187 on reader service card

Here's how a really advanced stereo control amplifier...



becomes this simple to use!



The new Fisher X-101-C: sophisticated stereo design with the new 'basic' look.

Even without the dramatically new arrangement of controls, this would still be by far the most advanced single-chassis integrated stereo control-amplifier in its power class. That much is assured by its performance. Its Hinged Control Desk, however, makes it the first genuine all-family amplifier in high fidelity history.

For the audiophiles in the family, the X-101-C incorporates comprehensive controls of the utmost versatility. But for immediate enjoyment of stereo by even the least technically-inclined members of the family, only the 'basic' controls (Program Selector, Stereo/Mono Switch and Volume Control) are in view. The other controls — those that are not absolutely essential for instant use of the amplifier — are concealed behind an attractive, hinged cover. The result is the most uncluttered appearance and the most functional operation ever achieved in a stereo component — as well

as the end of all uncertainty on the part of the non-technical music lover.

The X-101-C is rated at 60 watts IHFM Music Power (30 watts per channel) and features several important innovations in addition to its Hinged Control Desk. The exclusive Fisher Tape-Play System, for example, permits full use of all controls during tape playback and yet retains the convenience of monitoring while recording. A front-panel jack is available for the connection of headphones, and a special switch can silence the main speakers while the headphones are in use. A revolutionary new circuit development permits direct connection of a center-channel speaker without using an additional amplifier!

See and hear the new Fisher X-101-C at your nearest dealer. Even the briefest demonstration will convince you of its superb engineering logic and brilliant performance. Price: \$199.50*. The new X-100-B stereo control-amplifier, an improved 50-watt version of the famous X-100, \$169.50*.

The X-202-B, a highly advanced 80-watt stereo control-amplifier, \$249.50*.

The X-1000, world's most powerful single-chassis stereo control-amplifier (110 watts), \$339.50*.

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Whatever
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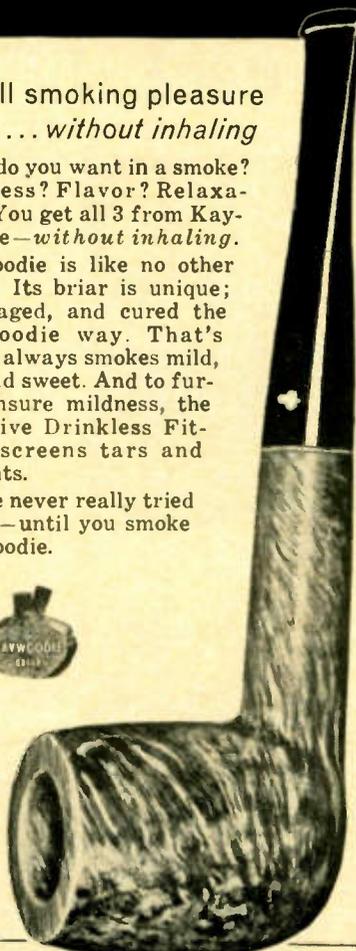
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Send 25¢ for 44-page catalog, also tells how to smoke a pipe. Kaywoodie Pipes, Inc., New York 22, Dept. Z24.

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CIRCLE NO. 47 ON READER SERVICE CARD



BEGINNERS ONLY

by HANS H. FANTELE

THE SONIC character of a loudspeaker, as noted last month, can be successfully hinted at, but not described fully, by its specifications. The most commonly used of these, the statement of frequency response, was discussed in the last issue, leaving us to deal now with transient response, distortion, efficiency, and directivity.

Transient response refers to a loudspeaker's ability to keep its motion exactly synchronous with the signal fed to it from the amplifier. This depends partially on the strength and construction of the magnet, which must start the cone moving with no delay and then hold tight rein on it, preventing it from being carried away by its own momentum and overshooting its mark.

Musically, transients are sharp, short sounds, such as drum beats and woodblock clicks, which is why percussion recordings are often used to test a speaker's transient response. But clear reproduction of other sonic detail, such as the plucking of strings, the touch of a pianist, and the tonguing of woodwinds also requires precise transient response; otherwise these subtleties would be lost. Retention of transparency in heavily scored passages and reproduction of sudden orchestral chords without blurring are valid touchstones of a speaker's transient response, as is the rendition of xylophone and castanet sounds.

As an indication of transient response, some speaker manufacturers publish oscilloscope-trace photos of tone bursts as reproduced by their speakers. These are informative but not completely sufficient in themselves, for the test signals are not exact equivalents of musical waveforms. If a system shows up badly under lab testing, your ears will probably confirm the poor curves. On the other hand, anyone who has designed a speaker can testify that good-looking scope traces and anechoic-chamber frequency-response curves are no guarantee of happy listening.

Because they are mechanical rather than electronic devices, loudspeakers have higher distortion than most amplifiers and tuners. Now, however, technological developments have reduced speaker distortion to the point where manufacturers are less reluctant than they have been in the past to publish distortion figures. As I remarked last month about frequency-response curves, if a speaker manufacturer cites any distortion figures for a speaker, it is probably a superior unit.

As for efficiency, remember that the term, when applied to speakers, is not an indication of merit. It simply denotes how much wattage the speaker needs from the amplifier to produce a given loudness. Some of the best speakers are notably inefficient (that is, they need many watts), but as long as sufficient amplifier power is available, such inefficiency in no way detracts from their performance.

Finally, the directivity of a loudspeaker is often expressed as the angle of dispersion of the high frequencies. Here the rule is simple: the wider the angle, the more uniformly the treble is distributed throughout the listening room, a characteristic that contributes greatly to the smoothness of sound. A dispersion angle in excess of ninety degrees is very good.

"Our measurements show the Fisher FM-100-B to be the most sensitive FM tuner we have tested to date."

— JULIAN D. HIRSCH and
GLADDEN HOUCK, JR.

In "Laboratory Test of Stereo FM Tuners: Part Two"
HiFi/Stereo Review, February, 1963.



And it's not even the most sensitive FM tuner we make!

There are several higher-priced Fisher tuners even *more* sensitive than the FM-100-B. Add that fact to the Hirsch-Houck report and the conclusion is inescapable: Fisher FM tuners totally outclass all other makes in sensitivity — which is the most positive criterion of distortion-free reception in typical home installations.

To quote Hirsch-Houck: "... IHFM usable sensitivity (was) 1.95 microvolts. Its limiting action was near-perfect, with minimum distortion and full output being reached at about 3 microvolts and remaining unchanged up to 100,000 microvolts. Distortion at 100 per cent modulation was 0.65 per cent ... capture ratio was 3 db.

"The Fisher FM-100-B performed as well as it measured. Tuning was exceptionally noncritical; when the tuning meter was

peaked, distortion was always at a minimum and separation very near its maximum ... Its interchannel muting circuit is very effective, producing a dead silent background between stations and operating without thumps or clicks."

A laboratory report by the United States Testing Company, Inc., published in the August, 1962, issue of High Fidelity, includes the following remarks about the FM-100-B: "... extremely sensitive, low-distortion instrument ... designed to provide top quality monophonic or stereo FM reception for the finest of home music systems ... IM distortion was measured to be 0.04%, which is extremely low ... Calibration across the tuning dial was excellent ... On stereo operation, both channels had uniform response characteristics within a

small fraction of a decibel." Enough said.

The Fisher FM-100-B is priced at \$249.50.* Walnut or mahogany cabinet, \$24.95.* Metal cabinet, \$15.95.*

FREE! \$1.00 VALUE! The new 1963 edition of The Fisher Handbook, a lavishly illustrated 40-page reference guide, idea book and component catalogue for custom stereo.



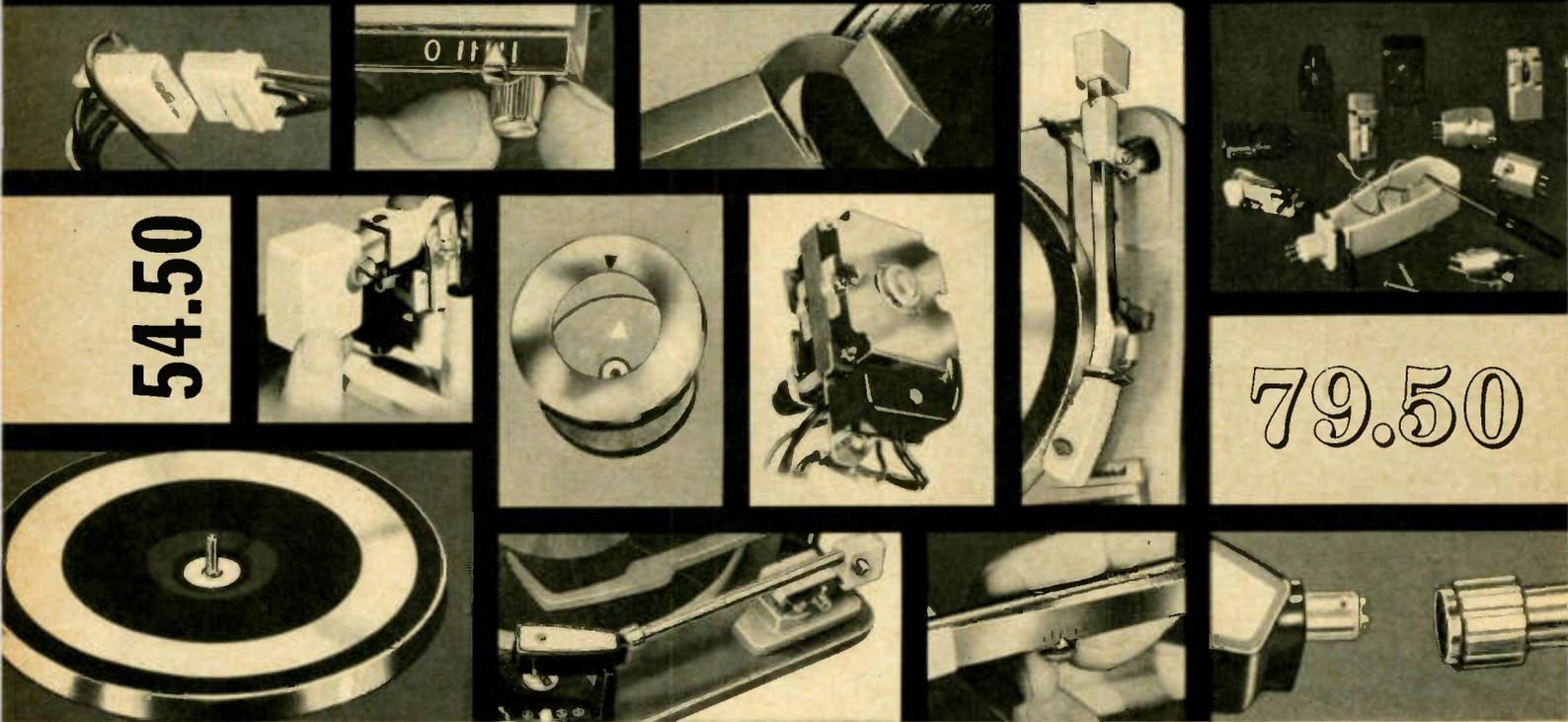
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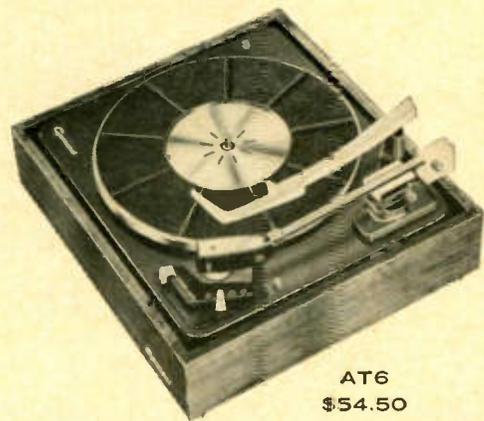


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There is a Garrard for every high fidelity system. Type A \$79.50, AT6 \$54.50, Autoslim \$39.50. For Comparator Guide, write: Dept. GC-123, Garrard Sales Corp., Port Washington, New York.

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World's Finest





ILLUSTRATION BY MIRIAM SCHOTTLAND

FRANCK'S *violin and piano sonata*

THE DEVELOPMENT of César-Auguste Franck into a major creative force in the musical life of France was slow. Born in Belgium, Franck for years labored virtually unknown as an organist and teacher, composing unperformed operas and oratorios in his spare time. Not until he was fifty did his life take a forceful purpose and direction; until then, his generally docile nature provided neither the benefit of sharp self-criticism nor the will to reject others' misguided advice. According to Debussy, Franck was "a man without malice to whom the finding of a beautiful harmony was sufficient for a whole day of contentment."

The founding of the fiercely nationalistic *Société Nationale* by Saint-Saëns during the Franco-Prussian War was one of the turning points in Franck's life. Many of his friends and admirers flocked to affiliate with the aims of the group—among them Massenet, Fauré, Guiraud, Duparc, and D'Indy—and the music of Franck soon became standard fare in the concerts

of the *Société*. In 1879, when he was fifty-seven, Franck produced his Piano Quintet in F Minor, a work of unabashed Romantic fervor, and the image of the ascetic "Seraphic Father" was promptly and finally dispelled.

As popular and critical success came his way, there also came the inevitable jealousies. The fanatical devotion of certain of his followers brought about a reaction: several of his colleagues at the Conservatoire evinced their hostility by denying awards to some of Franck's pupils for no reason, apparently, other than spite. Franck maintained his beatific reserve in the face of the mounting backbiting, and only in the turbulent and impassioned music of his final four years do we encounter the voice of the self-assertive creator. In this period he produced two superbly vital and original chamber works that, with the Quintet, a considerable body of informed opinion holds to be his most significant music: the String Quartet and the Violin and Piano Sonata.

(Continued overleaf)



Fränck's A Major Violin and Piano Sonata, a wedding gift for his violinist-friend Ysaye, has several good recorded incarnations, among them Monitor's beautifully clear performance by David Nadien and David Hancock, a dedicated co-operation between Erica Morini and Rudolf Firkusny for Decca, and the persuasive union of Isaac Stern's rich tone with Alexander Zakin's piano on Columbia.

Franck composed his A Major Violin and Piano Sonata in 1886 as a wedding present for his renowned compatriot, the Belgian violin virtuoso, Eugene Ysaye. It is a work that reaches out and involves performers and listeners in the strength and beauty of its lyricism. Cyclic form—the quotation in later movements of musical material from earlier ones—was a favorite device of Franck's, and we find it operating in the sonata with tremendous effect: the first three notes played by the violin serve as a motif that recurs in all four movements. The crown of the work is its magnificent last movement, a soaring dialogue in canon that rises to heights of exultant fervor. The main theme of the movement bears a striking resemblance to the opening of Beethoven's "Archduke" Trio.

Vincent D'Indy attended the first performance of the sonata and left a vivid description of the event. The program, a long one, began at three o'clock in the afternoon in one of the rooms of the Museum of Modern Painting in Brussels. The Franck sonata closed the program, and by the time the first movement ended the room was quite dark. Regulations forbade the use of candles or gaslight in rooms that contained paintings. The musicians were almost unable to see the music on their stands, but they proceeded with the final three movements, playing from memory "with a fire and passion the more astounding to the listeners in that there was an absence of all externals which could enhance the performance. Music, wondrous and alone, held sovereign sway in the darkness of night."

A performance of unusual "fire and passion" was once recorded in Europe for HMV by Jacques Thibaud and Alfred Cortot. The performance was available in the 1930's on RCA Victor M-81 in this country, but it has long since gone out of print. Clearly, it is a logical candidate for early inclusion in Angel's Great Recordings of the Century series, for Thibaud and Cortot brought to the music an identification and flaming intensity that remain unique in the sonata's recording history.

Seven recorded performances are listed in the current Schwann catalog, five of which exist in stereo as well as mono editions. Remarkably, every one of them has considerable merit. The oldest is the recording by

Zino Francescatti and Robert Casadesus (Columbia ML 4178). The sound shows its age—about fifteen years—but the playing has something of the Thibaud-Cortot élan and sophistication. Joseph Fuchs and Artur Balsam are the performers in the other mono-only version (Decca DL 9716). Why Fuchs has not had a more acclaimed career it is difficult to understand: everything he touches has exemplary security and polished elegance. So it is with his performance of the Franck sonata, and the balance with his partner Balsam is unusually good.

The Menuhins, Yehudi and Hephzibah, had recorded the sonata a quarter of a century ago in the days of 78 rpm, and a few years ago Capitol released a new performance by the brother-sister team (SG/G 7215). Menuhin is an unpredictable violinist, and his new version of the sonata has some rhythmic peculiarities and patches of insecure intonation. By and large, however, this is a well thought-out and deeply moving performance.

David Nadien and David Hancock recorded a smaller-scale but beautifully articulated performance for Monitor (S 2017) that is distinguished also by exceptionally clear sound. Wolfgang Schneiderhan and Carl Seemann, in their Deutsche Grammophon catalog entry (SLPM 138633, LPM 18633) give a performance of surprising sweep, in reproduction unusually forward for DGG.

Remaining are my own particular favorites—by Erica Morini and Rudolf Firkusny (Decca DL 710038, DL 10038), and Isaac Stern and Alexander Zakin (Columbia MS 6139, ML 5470). The former is one of the gems of recorded literature, a unified collaboration by two superbly musical artists who pool their considerable gifts and deliver a performance of total involvement and dedication. Stern and Zakin's partnership is not quite on this elevated level—Stern is more assertive at times than his pianist—but there is a good deal of conviction in their playing, and Stern's big, robust sound is ideally suited to the music.

In sum, the recordings of the Franck Violin and Piano Sonata are all meritorious, with Morini-Firkusny and Stern-Zakin the favored choices—along with the Thibaud-Cortot when and if a reissue appears.



AR-2a loudspeakers in the background, a Maillol bronze in the foreground

Even a jazz band isn't loud enough to fill the sculpture garden of the Museum of Modern Art, where a series of concerts was given this summer. An amplifying system was needed that would preserve the natural quality of the live instruments. Mechanical "public address" sound would not do.

AR and DYNAKIT at NEW YORK'S MUSEUM of MODERN ART

The audio components chosen for the job — eight Dynakit Mark III amplifiers and eight AR-2a loudspeakers — are often used professionally because of their high quality, but they are designed primarily for home high fidelity systems. They are in the low-medium price range.

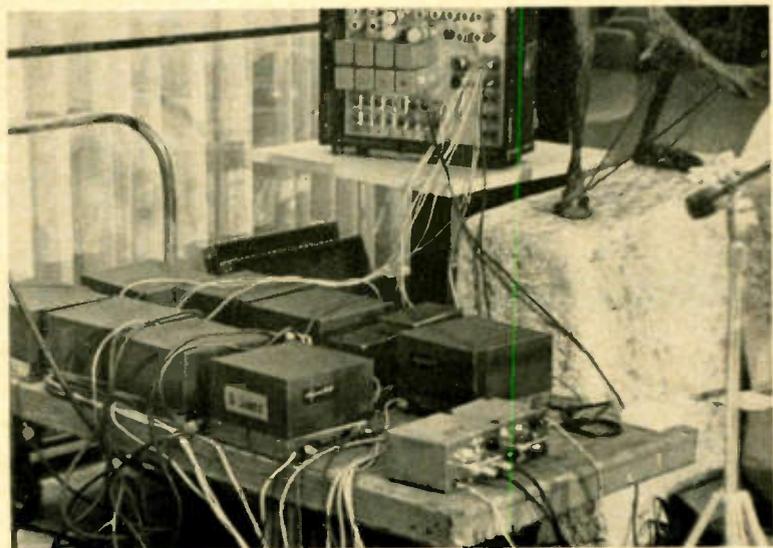


The Gerry Mulligan quartet

Concert reviews don't usually include references to electronic equipment. A review in the New York Herald Tribune congratulated the Museum on its "superb new sound system."

AR SPEAKERS and DYNAKIT AMPLIFIERS may be heard together at AR Music Rooms, on the west balcony of Grand Central Terminal and at 52 Brattle Street in Cambridge, Massachusetts. No sales are made or initiated at these showrooms.

Literature is available on request from either of the two companies listed below.



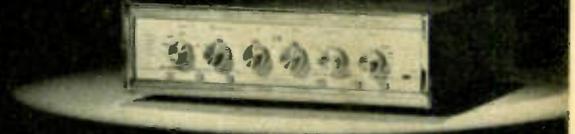
480 watts of Dynakit power — eight Mark III amplifiers

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge 41, Massachusetts
DYNACO, INC., 3912 Powelton Avenue, Philadelphia 4, Pennsylvania

Photos by Jack Bradley

Only Sherwood could combine the
two most wanted components to bring you
the new S-8000 II FM Multiplex Stereo Receiver

The advanced design, highly sensitive and selective stereo FM tuner is essentially the same as that employed in the pace-setting S-2100 Sherwood tuner (below). Stereo music power circuitry is similar to Sherwood's high-rated S-5500 II stereo amplifier (at right).



These extra quality features are standard with the Sherwood S-8000 II

- Instant FM stereo broadcast identification — Sherwood's new Stereo Indicator Light.
- Novar Output Tubes — have higher voltage ratings, more dependable.
- Noise suppressing FM circuitry 3 Mc. Gated Beam Limiter and Balanced Ratio Detector — 2.4 db. capture effect.
- Flywheel tuning — for faster, smoother dial tuning.
- Elimination of "rushing" sound when tuning — FM Interchannel Hush.
- Dial spread — communications-type, 20% longer professional scales.



64 Watts Superb Music Power

Price of the S-8000 II with attractive Walnut Leatherette Case \$317.00 (Fair-Trade). Without case \$309.50. Full-year warranty.

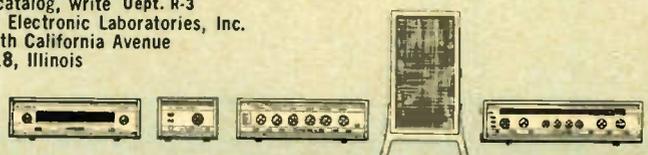
If you prefer a receiver which also includes AM reception and has even greater music power (80 watts), Sherwood now offers the new S-7700. Price with case \$377.00. Without case \$369.50. Full-year warranty.

S-8000 II Specifications

FM Sensitivity: 1.8 μ v. for -30 db. noise and distortion (IHFM).
 FM Selectivity: 200 kc. @ -3 db. FM Detector: 1.0 Mc. peak to peak
 FM Distortion: 1/3% @ 100% mod. Power output: each channel 32 watts music power or 30 watts continuous @ 1 1/2% IM distortion.
 Stereo low-noise phono or tape head play-back preamps. Tubes: 21 plus 2 silicon rectifiers, 9 diodes. Size: 16 1/4 x 4 x 14 in. deep.

For new catalog, write Dept. R-3
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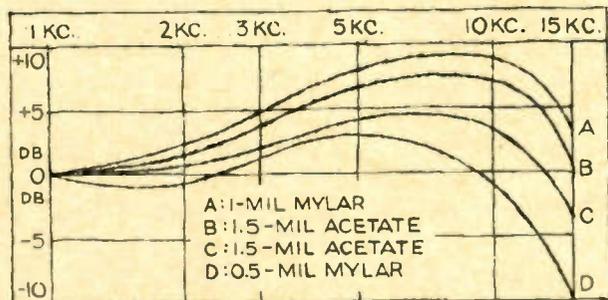
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TECHNICAL TALK

by JULIAN D. HIRSCH



NOT LONG AGO, in making some tests on a tape recorder, I found some discrepancies between my frequency-response measurements and those made by another person on the same machine. A comparison of our test procedures revealed that the only difference was in the brands of tape we used. This led me to make frequency-response measurements on the recorder (a good-quality unit in the \$400 price class) with seven different makes and types of



tape. Four of the response curves, representing upper and lower limits as well as typical intermediate responses, are shown in the graph above.

If these curves represented the frequency-response characteristics of four amplifiers, no one would expect them to sound at all alike. Anyone using the recorder with Tape A might conclude that the recorder was too shrill; if he used Tape D, on the other hand, he would find the sound dull and lacking in sparkle. In either case, the recorder would be charged with faults that were in great measure due to the type of tape employed.

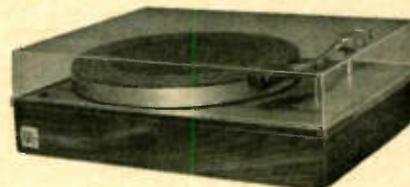
The frequency response of magnetic tape is a function of many things, including bias current and the thickness of the tape coating. Professional recorders have means for adjusting bias current to obtain optimum performance from any tape. Some home machines also have adjustable bias, but most of the less expensive models omit this adjustment. Rarely does the recorder manufacturer recommend a specific brand of tape; the user must experiment to find the best type for his machine.

If the bias current has been set properly for a tape with a thick coating, and one with a thinner coating is substituted, high-frequency response will suffer. Note the high-frequency fall-off of Tape D, a 0.5-mil tape, compared to the 1-mil and 1.5-mil tapes. No doubt the machine used for the tests had been factory-

adjusted for use with tapes of normal thickness. The bias could have been adjusted for best results with the 0.5-mil tape, in which case the frequency response would not have suffered with thicker tapes but the output would have been reduced. Manufacturers are understandably reluctant to sacrifice output, which is equivalent to an improvement in signal-to-noise ratio.

If your tape recorder seems to be deficient or overbearing in its high-frequency response, try several different brands of tape. A tape hobbyist with the necessary test equipment and know-how can probably adjust the bias current of his recorder for optimum results. For the more casual or nontechnical user, a simple approach is to splice together sections of each type of tape to make a continuous piece, and to record a program that has good highs. There should be no difficulty in determining which tape sounds best.

ACOUSTIC RESEARCH RECORD PLAYER



● THE ACOUSTIC RESEARCH record player combines the best features of the lightweight and the heavyweight approaches to turntable design. Its basic drive is through a belt from a permanent-magnet synchronous motor, operating at 400 rpm. This motor provides operating torque, but it has no starting torque; a smaller clock-type synchronous motor, operating at 600 rpm, starts the main motor and supplies about one-sixth of the running torque. The turntable itself is a moderately heavy (about three pounds) aluminum platter, with a plastic foam pad.

The tone arm is a simple aluminum tube with a removable low-mass plastic shell; an adjustable counterweight establishes the stylus force. The arm is adjustable for correct overhang with cartridges of different dimensions; a plastic gauge is supplied to aid in making the overhang adjustment. A viscous-damping system allows the arm to fall slowly when dropped, but

it automatically disengages when the tone arm touches down on the record.

The most unusual feature of the AR player, and the one that contributes most to its performance, is its arm-turntable suspension. The arm and turntable are mounted on a rigid I-beam, and the combined system is suspended from the motorboard on very compliant spring mounts. Because the motors are rigidly fastened to the metal motorboard, the result is almost total isolation of the record-playing components from external forces. The motorboard can literally be pounded with a hammer without producing a thump in the speaker, let alone any groove-jumping, even with a 1-gram tracking force.

The rumble of the AR turntable measured —38 db including both lateral and vertical components, and —40 db with vertical components cancelled, as when playing mono records. Although these figures are excellent, and surpass the NARTB broadcast standard of —35 db, the effective rumble is much lower. Unlike most motors, which operate at 1800 rpm and produce 30-cps rumble, the low-speed motors used in the AR turntable generate their rumble at about 8 cps, which is well below audibility. In practice, 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.

The wow and flutter were the lowest I have ever measured on a turntable, 0.05 per cent and 0.02 per cent. The speed was exact, and the turntable operated equally well with any line voltage from 80 to 140 volts.

The tone arm had low friction, suitable for use with cartridges operating in the 1-gram range. The viscous damping worked well, and the handling of the arm was outstanding. It had a solid feel that belied its low mass. I did measure a tracking error slightly larger than rated when the cartridge overhang was adjusted according to instructions. It varied from 0.4 degrees per inch to about 1 degree per inch, instead of the rated maximum of 0.32 degrees per inch. If the cartridge (or stylus) were to be shifted only 2.5 degrees relative to the head, which can easily happen (intentionally or otherwise), the tracking error could be reduced to about 0.25 degrees per inch. [The manufacturer acknowledges the above tracking-error figures and reports that an error in the construction of the hand-assembled test unit was responsible for the excessive tracking error. In regular production runs, according to the manufacturer, assembly jigs eliminate the possibility of such misalignment.—Ed.]

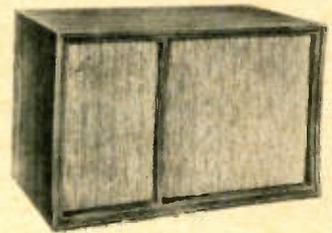
I found that records played on the AR turntable had an unusually clean, clear quality. The complete freedom from acoustic feedback (which can muddy the sound long before audible oscillations occur) was responsible for this. No audible wow was caused by introducing a warp of $\frac{1}{4}$ -inch under the record.

The AR player comes mounted on a walnut base with a transparent plastic dust cover. The user need only install the cartridge and plug the unit into his amplifier. The signal cables have a sufficiently low

capacity to allow the use of any cartridge without loss of highs. Also included are a stylus-overhang gauge, a bottle of oil, a screwdriver, and a balance-type stylus-pressure gauge that proved to be accurate to within $\frac{1}{4}$ gram.

The complete AR record player is priced at \$58.00. A two-speed model (33 $\frac{1}{3}$ and 45 rpm) priced at \$68.00 will be available shortly.

WHARFEDALE W60 SPEAKER



● THE WHARFEDALE W60 is a two-way speaker system measuring $14\frac{1}{4} \times 13 \times 24$ inches and containing a 12-inch woofer and 5-inch tweeter, plus crossover network and tweeter-level control. The woofer is a ruggedly built unit, with a 2-inch voice coil, a $9\frac{1}{2}$ -pound magnet assembly, and a free-air resonance of 25 cps. The tweeter, whose cone is edge-treated for smooth response, is mounted in a sealed compartment, isolated from the woofer section. The enclosure is made of $\frac{3}{4}$ -inch plywood, with reinforced edges and corners. The rear panel is hollow and is filled with $6\frac{1}{2}$ pounds of dry sand to damp any resonances. A rap with the knuckles on any part of the box produces a click rather than a thump.

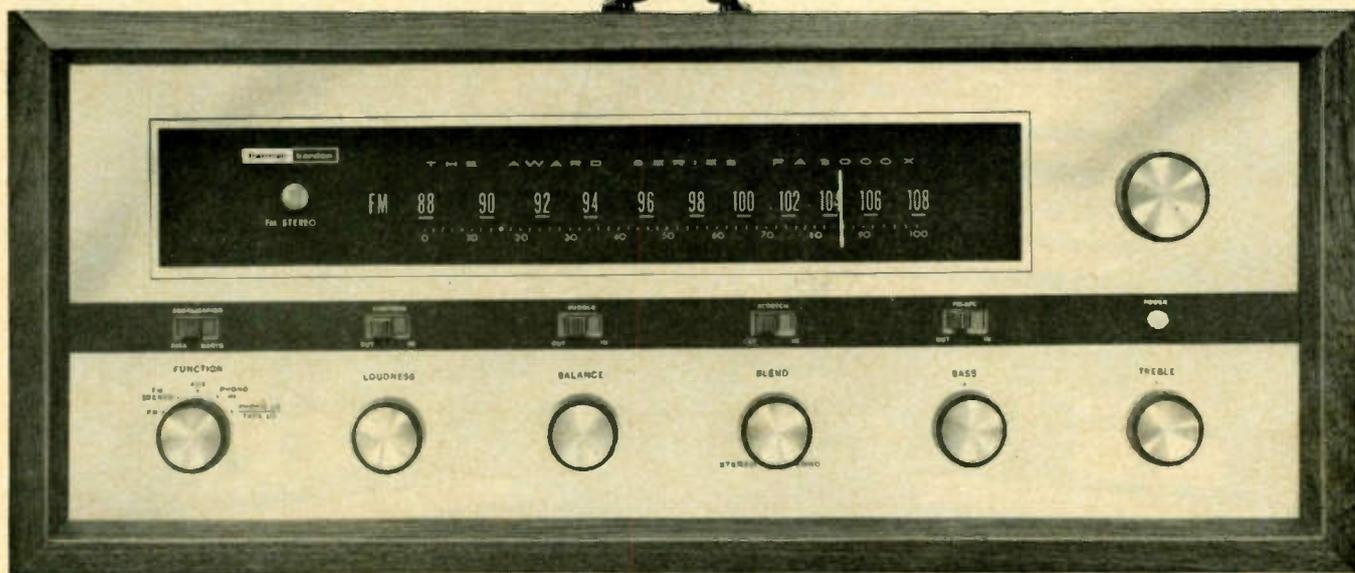
The frequency response of the W60, averaged from seven sets of data taken in different parts of the room, was exceptionally smooth in the upper mid-range and high frequencies, measuring within $\pm 3\frac{1}{2}$ db from 500 cps to over 15,000 cps. There was a slight rise in response between 150 cps and 500 cps, and a smooth drop-off below 150 cps. The over-all response was within $\pm 6\frac{1}{2}$ db from 30 cps to 15,000 cps, which is excellent, considering that it represents a true averaged response throughout a typical room, rather than the frequency-response curves often obtained in anechoic chamber or free-field measurements. The transient response, as evidenced by tone-burst measurements, was quite good throughout and nearly perfect at frequencies higher than 3,000 cps.

In listening quality, the W60 was musical and well-balanced. It had smooth nonstrident highs, a full mid-range, and a clean, nonboomy low end. In comparative-listening tests, it came very close to matching some speakers costing twice as much. The W60's efficiency was a bit low, but an amplifier rated at 20 watts should be adequate to drive it.

The Wharfedale W60 is priced at \$116.50.

For additional product information, use the reader service card. Circle number 188 for the AR record player, number 189 for the Wharfedale W60 speaker system.

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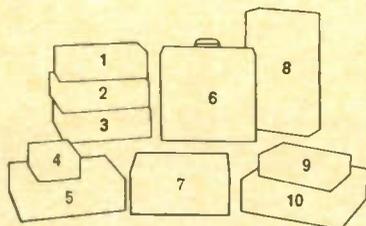


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GUIDEPOSTS FOR SELECTING A TAPE RECORDER

By HERMAN BURSTEIN

FOR THE prospective purchaser of a tape recorder, appearances can be deceiving. Models that look much the same can differ widely in performance—and in price. Fortunately, if you are sure of your own requirements for a tape machine, and know the limits of your pocketbook, you can choose your machine with a comfortable degree of confidence. But you must equip yourself with sufficient information before you go shopping in order to evaluate what you see. Basically, tape recorders differ in four ways: what they do, how well they do it, the quality of their parts, and the number and usefulness of their operating conveniences.

A tape recorder consists of three essential elements: a tape transport with its tape heads, a recording amplifier, and a playback amplifier. The transport moves

the tape past one or more heads at one of the standard speeds: $1\frac{7}{8}$, $3\frac{3}{4}$, $7\frac{1}{2}$, or 15 inches per second. A few machines have a $1\frac{5}{16}$ -ips speed for dictation.

A recording head converts an electrical signal, representing an audible program, into magnetic patterns on the tape. Any patterns from a previous recording are destroyed by the erase head, past which the tape moves prior to coming into contact with the recording head. For playback, a head converts the existing magnetic patterns on the tape into electrical signals.

The recording amplifier has four tasks. It supplies the recording head with an electrical signal strong enough to drive the head, and provides treble boost to compensate for high-frequency losses caused by magnetic phenomena. It furnishes high-frequency bias current to the recording head to overcome other mag-



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netic phenomena, making it possible to impress a large low-distortion signal onto the tape. It supplies similar high-frequency current in greater amounts to actuate the erase head. And, finally, it incorporates a recording-level indicator to warn the operator against recording at so high a level as to cause excessive distortion or so low a level as to submerge the audio signal in noise.

The playback amplifier's function is much more straightforward: simply to transform the minute and bass-deficient signal produced by the playback head into a stronger signal with a flat frequency response.

A so-called basic tape deck (of which there are many, such as the Ampex 1200, American Concertone S505, Eico RP-100, Roberts 144, Sony 777, Tandberg 64, or Viking 86) performs two functions. It records an electrical signal received from a microphone, tuner, or other program source, and it delivers a nearly identical signal in playback.

To be heard, the signal from the playback amplifier must be further amplified and fed to a speaker. Therefore, many home machines include a power amplifier and speaker. If you plan to play back only through your high-fidelity system, however, this third function has little value for you.

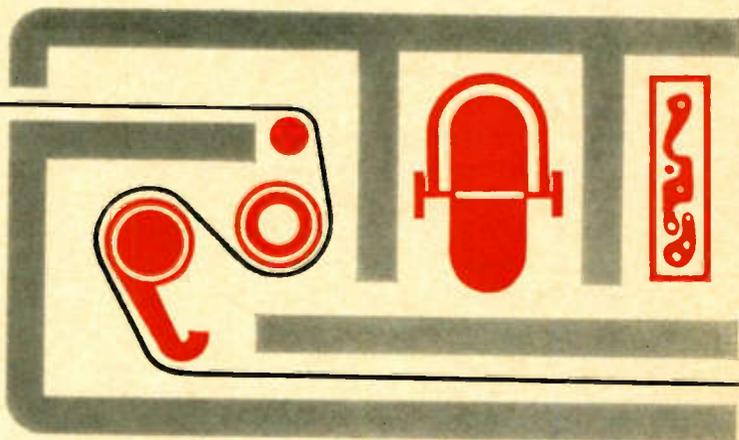
Some tape machines do not make recordings. Reasonably enough, these are known as tape players. If you merely want to play prerecorded tapes, you can save a substantial sum by purchasing a tape player. But even here your choices are varied. A tape player comes with or without "electronics," that is, its own playback amplifier. When you use a player without electronics, such as the Knight KN-4000, Magnecord PT6-6A, or Sony 262-D, the signal from the playback head must be fed into the tape-head input on your audio system's control amplifier. Here the signal is brought up to strength and corrected for flat frequency response. A player with electronics, such as the Ampex 936, Crown A324, or Lafayette RK-141WX, delivers

a signal that can be fed into any high-level input of your audio system (such as auxiliary, etc.).

The player without electronics has several possible disadvantages. You may lose treble or pick up hum in routing the cable from the playback head to the external preamp. Too, each tape speed requires different playback equalization, and most audio preamplifiers provide equalization only for 7½ ips. At very low and very high frequencies, equalization requirements tend to vary somewhat with the type of head, but the external amplifier cannot adjust for this. And very few audio preamplifiers have as low a noise and hum level as the playback amplifier in a topnotch tape machine.

It is possible to buy a transport made by one manufacturer and team it with a record-playback preamp made by another. While this may offer a saving or a far wider choice of features, several possible disadvantages ensue from having separate rather than integrated electronics. In playback, such disadvantages can include, as before, possible treble loss and hum because of the cable from the head to the amplifier, and failure of the amplifier to compensate for specific frequency characteristics of the head. In recording, the major disadvantage is that the responsibility for seeing to it that proper amounts of bias and erase current are fed to the heads, and that the indicator is accurate, passes from the manufacturer to you. Then, too, in contrast to an integrated tape recorder that automatically changes recording equalization as you change tape speed, having separate electronics requires you to change equalization manually.

IN JUDGING the performance of most audio components, the recurrent criteria are frequency response, distortion, and signal-to-noise ratio. They apply equally to tape recorders. Since tape machines must be assessed both for their recording and their playback capabilities, frequency response comes into play twice: first, when you play an externally recorded tape, and second, when you play a tape recorded on the machine itself. Flat response over the entire audio range is



the ideal, but compromises must be accepted, particularly when the tape speed is reduced below $7\frac{1}{2}$ ips. Excellent response to 15,000 or 16,000 cycles, along with low distortion and noise, can be obtained at $7\frac{1}{2}$ ips, but only to about 6,000 or 7,000 cycles at $1\frac{7}{8}$ ips. In a top-quality machine, response is flat within plus or minus 2 db between about 35 cycles and the treble limit imposed by tape speed. In a machine of fairly good quality, response is flat within plus or minus 3 or 4 db.

For flat frequency response when playing $7\frac{1}{2}$ -ips prerecorded tapes, a machine should provide NAB playback equalization, a standard set by the National Association of Broadcasters. (Equalization for lower speeds has not yet been agreed upon.) The buyer should be wary of specifications that suggest some other kind of equalization, such as "NAB-type equalization" or "modified NAB equalization." Perhaps you can get your dealer or a technician to check out the machine. Or you can compare the sound of a prerecorded tape on the machine you are considering and on a topflight unit whose equalization accuracy you are certain is beyond question. The comparison is meaningful only if you listen to each machine through the same wide-range audio system.

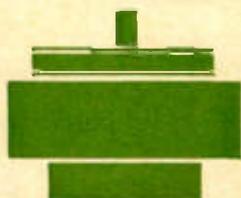
Fully as important as frequency response is the signal-to-noise (S/N) ratio of a tape machine. This ratio denotes a comparison between the signal level, when playing a tape of a 400-cycle tone recorded at standard level, and the noise level produced at the same time. Where home machines are concerned, standard level for recording is usually understood to be that which at 400 cycles produces 3 per cent harmonic distortion on the tape. High-fidelity quarter-track tape machines can have an S/N ratio of about 55 db or higher at $7\frac{1}{2}$ ips, but only a few do.

Some recorder manufacturers regard standard level as that which produces 5 per cent distortion. With this formula for rating, about 6 db is added to the S/N ratio. Thus the buyer should subtract 6 db to correlate the S/N ratio of these machines with that used to rate most home machines.

In opposite fashion, the S/N ratio of some professional and semi-professional units is based on a recording level that produces only 2 per cent harmonic distortion. Here you should add about 3 db to the S/N ratio for parity. With excessive modesty, several firms rate their machines on the basis of "average level," usually identified as "10 db below zero VU." To bring such a rating into line with the others, first add 10 db to the S/N ratio. Then find out whether "zero VU" corresponds to 1 or 3 per cent distortion for the machine in question. If it is 1 per cent, the most likely alternative, add another 6 db to the S/N ratio. For example, a machine's S/N ratio might read only 40 db when based on average level but 56 when stated in the more usual manner.

If your dealer permits, try the following tests for S/N ratio. Put on a reel of blank tape. Place the machine in the playback mode and listen to the noise when the tape is moving and when it isn't. If most of the noise seems to be created by the moving tape, this suggests that the playback amplifier—the locus of most noise problems—is very quiet and that therefore the S/N ratio is very good. Next, again using blank tape, put several feet through a simulated recording process but with no signal input and with the volume fully down. Play back the "recorded" section of tape and compare its noise level with that of the "unrecorded" section that follows it. The "recorded" portion will always be noisier, but if it is considerably noisier the S/N ratio may be inadequate for your purposes.

IMPERFECT erasure is a form of noise, so check how well the machine erases a recording. Listen for mechanical noise produced by the machine, which may sound much louder in your home than in the bustle of a store. And inquire about the frequency of the bias current employed in the tape recorder. If this is much below 60,000 cycles, noise may result from interference between the bias frequency and harmonics of the highest audio frequencies. If you expect to make tapes of stereo FM programs, inquire whether



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the machine contains a filter to prevent interference between its bias frequency and harmonics of the 19,000-cycle pilot signal employed in stereo FM.

There are two important criteria of mechanical performance: tape motion and tape handling. By tape motion is meant, at least in part, absence of erratic motion—wow and flutter—which should be below 0.25 per cent at 7½ ips for high fidelity. If you have the opportunity, play a tape containing a prolonged tone of about 3,000 cycles. At 7½ ips it should sound relatively pure and free of pulsing or wavering—but no tape machine gives completely faultless reproduction. A prerecorded tape of slow piano music should sound clear and steady. Compare how such tapes sound on the machine you are appraising and on a unit of established reputation.

Motion also means here consistency of motion, or accuracy of tape speed. Professional standards permit no more than ± 0.3 per cent departure from exact speed, but this is really expecting too much from home equipment. Inaccuracy of about ± 0.5 per cent is not inconsistent with high-fidelity reproduction, and even ± 1 per cent is quite good. Stroboscopic devices for checking speed are available.

Does the tape start almost immediately, without bouncing, jerking, or spilling off the reel? Does it stop in the same way? Does the tape wind very smoothly during recording and playback, and at least fairly smoothly during rapid forward and reverse? Can you go promptly from fast forward to fast reverse without spilling or breaking the tape? What happens to the tape if the electrical power is shut off while the tape is moving?

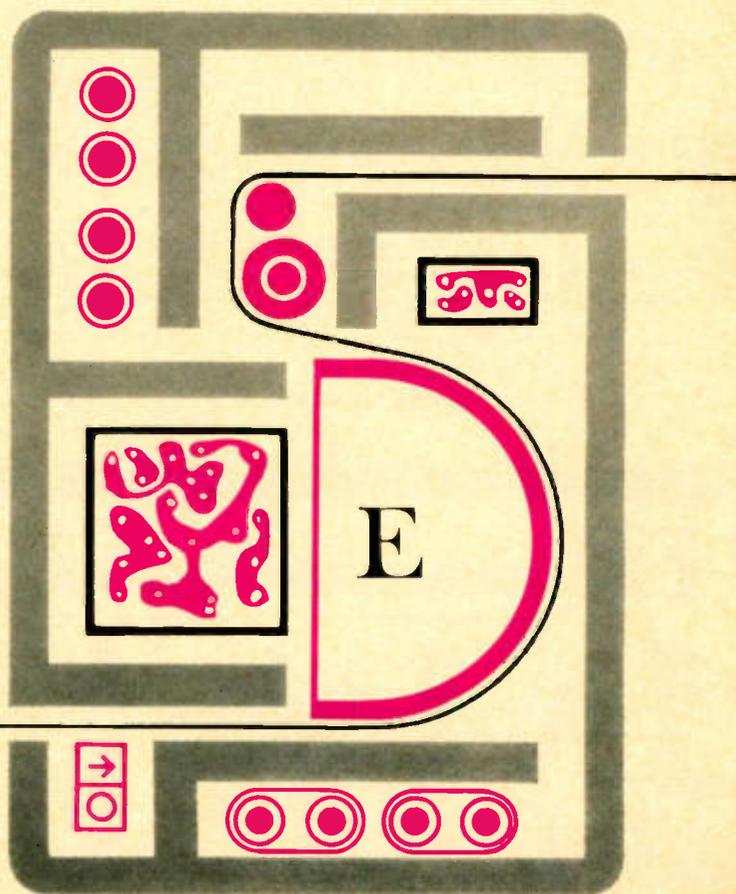
Most home machines are designed for stereo but of course can also be used for mono recording. While some record four mono tracks, others record only two tracks. If four-track mono operation is important to you, be certain to test the machines you are considering for crosstalk between channels. Using blank tape, record on channel one. Then play channel two and listen for crosstalk—the signal recorded on channel one.

If you want to make sound-on-sound recordings—that is, successive synchronized recordings on the tape track, a process by which you can transform yourself into a duo or trio—then you must have a machine

that will allow you to record simultaneously from both the microphone input and the high-level input fed by a record, tuner, or the like. Most home machines do not permit this. But if you should decide that you do not need this capability now, and change your mind later, you can acquire it by purchasing an external mixer.

True sound-on-sound recording is possible only if the machine enables you to record on one track while playing another and to mix the low-level and high-level inputs. Thus you can record signal one on channel one, play signal one and record it on channel three along with signal two, play signals one and two and record them on channel one along with signal three, etc. You may be less than satisfied if you buy a machine under the impression that it permits true sound-on-sound and find that it provides something else. For example, the machine may allow you merely to record signal one on channel one, followed by a synchronized recording of signal two on channel three. Some machines have “add-a-sound,” meaning the erase head can be deactivated so one recording can be imposed over a previous one, but there is no means for exact synchronization.

If you prefer a machine that permits mixing, check to see whether it has a separate volume control for each input or one control for both. The adequacy of the latter depends on whether you have independent



means for adjusting the volume of the high-level source so it can be brought into relation with the microphone signal.

Most home machines operate at two speeds: $7\frac{1}{2}$ and $3\frac{3}{4}$ ips. A fair number (for example, Concertone 400, Citroen 660, Concord 880, Norelco 300, Sony 111, Tandberg 64, V-M 735, and Webcor 2250) operate at $1\frac{7}{8}$ ips, usually as a third speed, although sometimes only in combination with $3\frac{3}{4}$ ips. A very few (the Norelco 400 and Uher Universal S are two) offer $1\frac{5}{16}$ ips as a third or fourth speed. In the opposite direction, a handful (such as the Brenell Mark IV, Crown 702, and Magnecord S36-B) operate at 15 ips for maximum fidelity.

True high fidelity requires a tape speed of no less than $7\frac{1}{2}$ ips, though very good results are obtainable at $3\frac{3}{4}$ ips. Not everything you record, however, need be high fidelity. You don't need it, for example, when you are playing games, preparing music for a party, practicing a speech, recording a discussion, preserving baby talk, and so on. Hence the slower speeds and their tape economy can be desirable.

THE quality of a machine's construction, its design, and the performance of its components determine its reliability and length of service. As pointed out before, quality is not always evident to the eye. Thus a well-made and costly set of tape heads may look

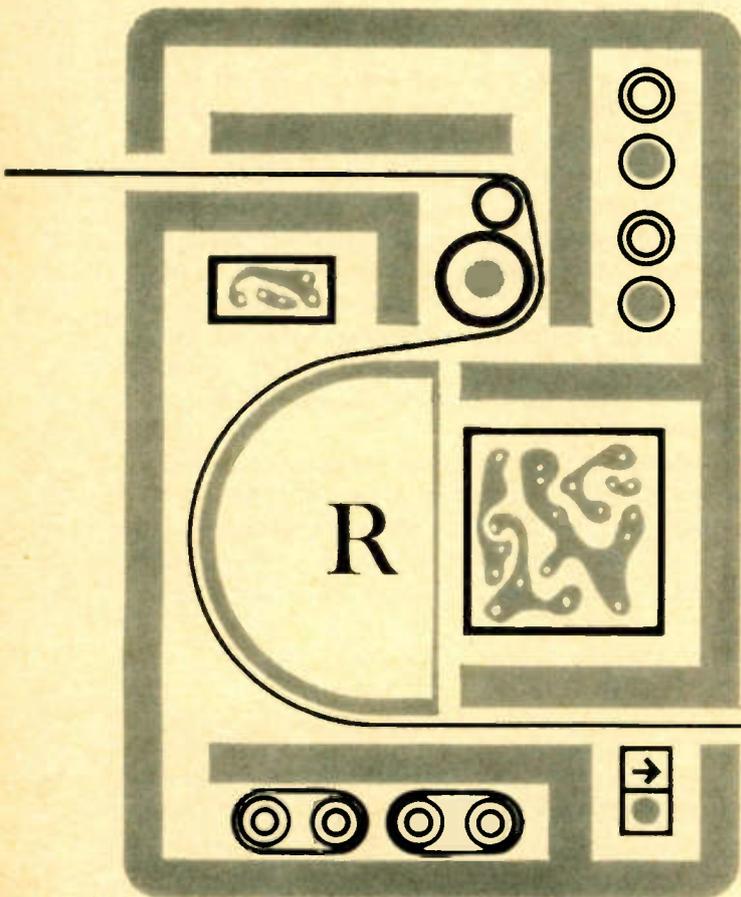
hardly different from a run-of-the-mill set. Nonetheless, some salient aspects of tape-recorder construction can be discussed.

The use of a hysteresis-synchronous motor to drive the capstan, which in turn drives the tape, is considered one indication of a superior machine, because this type of motor runs at a constant speed and thereby contributes to accuracy and stability of tape speed. But this does not mean that tape machines without synchronous motors are beneath notice. Because of intelligent design, some tape machines achieve excellent results with the less expensive induction motor. Ideally, the capstan motor should not be burdened with the additional task of driving the reels, and so superior quality is linked in the audiophile's mind with a two-motor or three-motor unit. But, again, intelligent design has shown that there is more than one way to skin a cat. The Ampex and Tandberg, both of high reputation, have just one motor.

In professional machines a VU meter is employed as the recording-level indicator because it also serves, as only a meter can, to measure playback level and to adjust bias current and sometimes erase current as well. Since home machines are seldom constructed to permit these adjustments, the VU meter would seem somewhat superfluous for most users. Nevertheless, because of its professional characteristics and aura, the VU meter or something like it is found on a number of home tape recorders. Compared with the widely employed magic eye, the VU meter permits finer and more definite gradations of recording level, and its readings are more stable as between one unit and the next. But it has a significant disadvantage: it shows average rather than peak recording level, and the peaks are primarily responsible for noticeable distortion. The magic eye, an electronic rather than a mechanical device, can follow sudden, sharp peaks as they come along. Hence such a highly regarded tape recorder as the Tandberg uses a magic eye, although it is in a price class in which VU meters are virtually the rule. Usually, a damping circuit is provided to prevent the magic eye from flickering too rapidly for your eye to follow.

A few tape recorders still use neon lamps as recording-level indicators, but they are inferior to the VU meter and the magic eye.

Instead of a single head for record and playback, as most home machines have, some units employ separate heads (this is so, for example, of models made



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by Concertone, Crown, Eico, Magnecord, Roberts, Sony, Tandberg, and Viking). Separate heads make possible simultaneous recording and playback, so that the signal on the tape can be compared with the original signal. Too, this facilitates checking and adjustment of frequency response, bias current, and recording-level indication. Through separate heads the somewhat different design requirements for recording and playback can be met, resulting in better frequency response, higher signal-to-noise ratio, and less distortion. But the state of the art has advanced to the point where results nearly as good can be had with a single record-playback head.

Home machines commonly use pressure pads for the intimate contact, so necessary for good treble response and good erasure, between the tape and the heads. Unfortunately, friction between pads and tape is a source of wow and flutter. Therefore the better machines instead depend totally or largely on tape guides, contour and orientation of the heads, and carefully controlled tape tension for tape-to-head contact. If a pad is used at all, it is applied only against the erase head or tape guide. Some machines seek to minimize wow and flutter further by having the tape run against a spring-loaded tension arm to filter out irregularities in the tension exerted by the takeup reel (for example, machines made by Ampex, Concertone, Crown, Magnecord, Roberts, and Sony do this).

Many common features are really conveniences rather than essentials. But you may find that some of the following meet your special needs—or at least scratch your back in the right place:

1) *Safeguards against accidental erasure:* To prevent accidental erasure of a tape, virtually every machine has a safety-interlock button you must push before you can record. Some units automatically switch out of the recording mode when you shut off the

machine or stop the transport. At the same time, many have a "pause" device that stops the tape but leaves the machine in the recording mode. There may be a warning light that goes on during recording. In machines operated by push buttons, the record button often requires heavier pressure than the others to engage it.

2) *Tape lifter:* To minimize wear on the tape heads, a number of machines incorporate a tape lifter, which spaces the tape away from the heads during rewind and rapid forward.

3) *Footage counter:* Almost a standard feature now, a three- or four-digit counter enables you to locate quickly a specific point on a recorded tape—provided you thought to make a note of the number when you were recording!

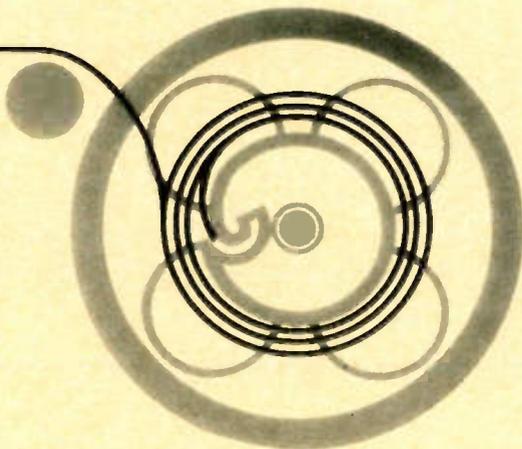
4) *Low-impedance output:* If you play tapes through your high-fidelity system but must place the tape machine some distance away, you run the risk of treble loss through the long cable. A low-impedance output (less than 10,000 ohms), usually in the form of a cathode follower, eliminates this possibility.

5) *Electrical alignment facilities:* Optimum operation of a tape recorder requires critical adjustment of bias current, record equalization, and recording-level indication. In the better machines, some or all of these adjustments take place through variable rather than fixed resistors or capacitors, making possible a finer degree of alignment.

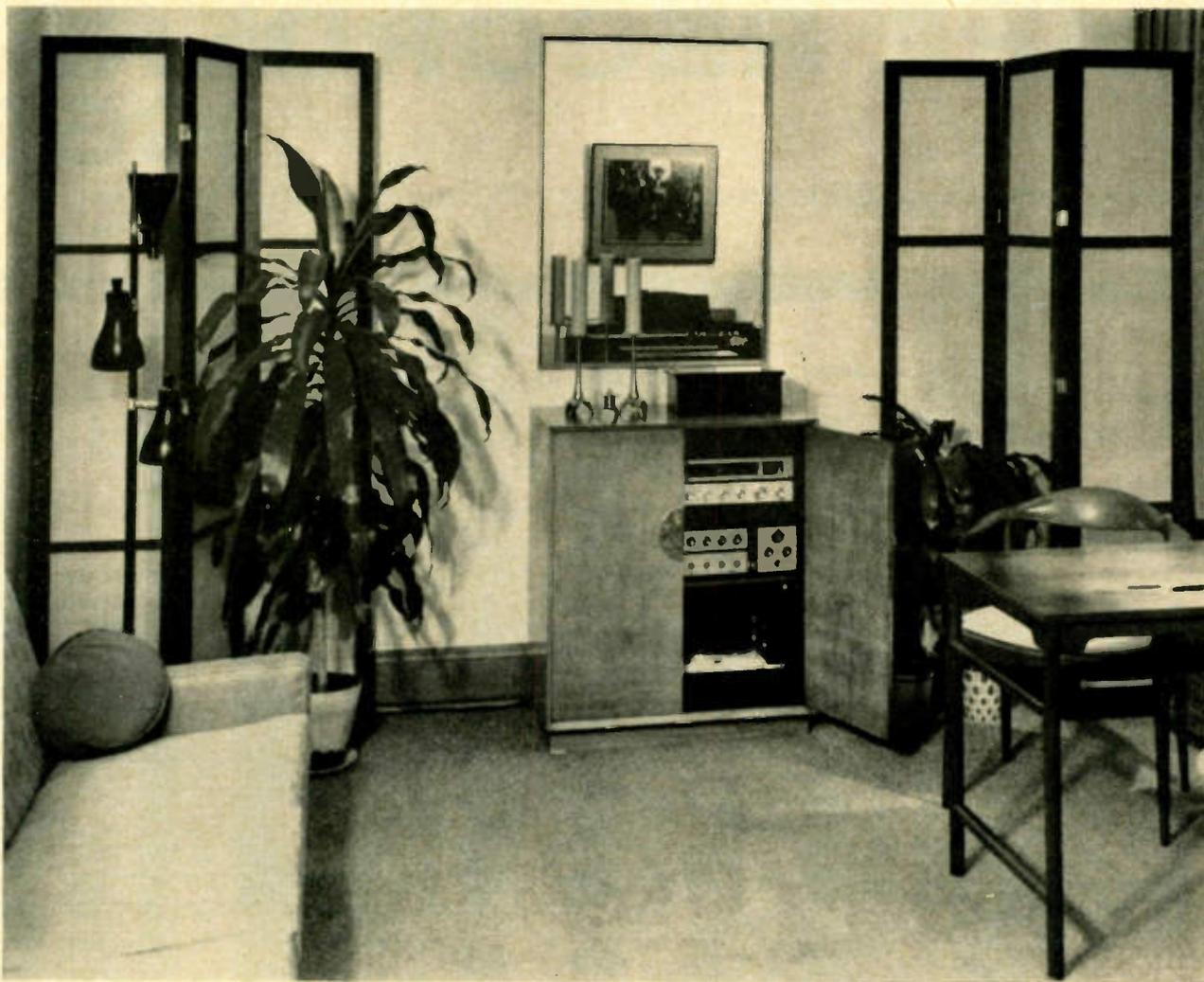
6) *Azimuth alignment:* Correct azimuth means that the record and playback heads are positioned so that their gaps are exactly at right angles to the length of the tape. This is vital for extended treble response. The heads should be mounted in a manner that permits simple, precise adjustment of azimuth.

7) *Automatic shutoff:* As yet, only a few home machines automatically halt the transport when the tape runs out. Attachment of a metal leader to each end of the tape usually completes an electrical circuit and stops the transport after the end of the reel. More desirable is the Microswitch-operated shutoff, actuated by tape pressure, that stops the transport if the tape runs out or breaks.

From the foregoing, you can see there are a lot of factors to be juggled around as you look for a tape machine. But the effort you make in evaluating your needs and the capabilities of various machines will most likely be rewarded by your getting what you want.



Herman Burstein, an economist and statistician by profession, is also the author of many articles and books on high fidelity. The latter include Getting the Most out of Your Tape Recorder, The Fundamentals of High Fidelity, and Stereo... How It Works.



INSTALLATION OF THE MONTH

KITS FOR KEEPS

A PRODIGIOUS musical appetite for everything from Dixieland to opera made Joseph Weiglein one of the first high-fidelity fans in Milwaukee, Wisconsin. For fifteen years his various installations mirrored the progress of audio technology as he continuously upgraded his components, but recently he arrived at a system that, in his opinion, couldn't be improved.

Of course, top quality is apt to be expensive, and to bring it within his financial reach, Mr. Weiglein decided to build his components from kits. This decision was made despite the fact Mr. Weiglein had never handled a soldering iron before. When his first project, a Harman-Kardon Citation II power amplifier, proved a success, he proceeded to build a Citation I preamplifier and a Citation III-X stereo FM tuner.

To complement his outstanding electronic components, Mr. Weiglein chose a pair of Acoustic Research

AR-3 loudspeakers, which he set in the corners of the room on stools three feet off the floor—to bring them approximately to ear level—and concealed them behind acoustically transparent folding screens. The power amplifier was placed on the floor behind one of the screens, where it gets good ventilation and does not clutter up the equipment cabinet housing the control units and program sources. A Thorens TD-124 turntable with a Shure M212 integrated arm and cartridge are the principal record-playing components, but Mr. Weiglein also has a Miracord XS200 changer with a Shure M3D cartridge for social occasions, when he likes to put on a stack of records for background listening.

Mr. Weiglein expects to make no changes in his system for years to come, except to add a roof antenna to enable him to pick up stereo FM broadcasts from Chicago.

TAPE RECORDERS: 1963

AN AT-A-GLANCE COMPARISON CHART OF THIS YEAR'S HIGH-FIDELITY STEREO RECORDERS
By WARREN DEMOTTE

COMPANY	MODEL	SPEEDS			2-TRACK MONO RECORD	4-TRACK MONO RECORD	2-TRACK MONO PLAYBACK	4-TRACK MONO PLAYBACK	2-TRACK STEREO RECORD	4-TRACK STEREO RECORD	2-TRACK STEREO PLAYBACK	4-TRACK STEREO PLAYBACK	PREAMPS	SPEAKERS	HEADS	MONITOR*	PRICE
		7½	3¾	1½													
AMERICAN CONCERTONE	605-2	YES	YES	NO	YES	NO	YES	NO	YES	NO	YES	YES	YES	NO	4	AFTER	745.00
	605-4	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	4	AFTER	745.00
	605-4R	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	4	AFTER	795.00
	S505-2	YES	YES	NO	YES	NO	YES	NO	YES	NO	YES	YES	YES	NO	4	AFTER	549.50
	S505-4	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	4	AFTER	549.50
	S505-4R	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	4	AFTER	599.50
	S510	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	4	AFTER	699.50
	S510-R	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	4	AFTER	749.50
AMPEX	1250	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	3	AFTER	499.50
	1260	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	3	AFTER	545.00
	1270	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	YES	3	AFTER	645.00
	934	YES	YES	NO	NO	NO	YES	YES	NO	NO	YES	YES	NO	NO	1	NO	199.50
	936	YES	YES	NO	NO	NO	YES	YES	NO	NO	YES	YES	YES	NO	1	NO	249.50
BELL SOUND	T-347	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	3	AFTER	319.95
	T-333	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	NO	NO	3	BEFORE	179.95
	T-337	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	3	BEFORE	299.95
BRENELL	Mark 5	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	NO	NO	2	BEFORE	239.50
CONCORD	880	YES	YES	YES	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	3	AFTER	399.50
	550	YES	YES	YES	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	2	BEFORE	319.95
CROWN	714C	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	2	BEFORE	795.00
	754C	YES	YES	NO	NO	NO	YES	YES	NO	NO	YES	YES	YES	NO	1	NO	460.00
	A324	YES	YES	NO	NO	NO	YES	YES	NO	NO	NO	YES	YES	NO	1	NO	520.00
	A324C	YES	YES	NO	NO	NO	YES	YES	NO	NO	YES	YES	YES	NO	1	NO	595.00
EICO	RP-100	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	3	AFTER	399.95
FERROGRAPH	424	YES	YES	NO	YES	NO	YES	NO	YES	NO	YES	YES	YES	NO	3	AFTER	595.00
GRAETZ	M50K	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	1	2	BEFORE	349.95
HEATH	AD-22	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	2	BEFORE	179.95
	AD-12	YES	YES	NO	NO	NO	YES	YES	NO	NO	NO	YES	NO	NO	1	NO	124.95
KNIGHT	4310A	YES	YES	YES	YES	NO	YES	NO	YES	YES	YES	YES	YES	YES	2	BEFORE	249.95
	4000	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	NO	NO	3	AFTER	129.95
LAFAYETTE	RK-155WX	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	2	BEFORE	169.95
MAGNECORD	748-44X	YES	YES	NO	YES	NO	YES	YES	YES	NO	YES	YES	YES	NO	4	AFTER	915.00
	101-1	YES	YES	NO	YES	NO	YES	NO	YES	NO	YES	YES	YES	NO	3	BEFORE	489.95
NEWCOMB	SM-310-4B	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	2	BEFORE	569.50
NORELCO	401	YES	YES	YES	NO	YES	YES	YES	NO	YES	NO	YES	YES	YES	2	BEFORE	399.50
	300	YES	YES	YES	NO	YES	YES	YES	NO	NO	NO	YES	1	1	2	BEFORE	269.50
	200	YES	NO	NO	NO	YES	YES	YES	NO	NO	NO	YES	1	1	2	BEFORE	179.50
REALISTIC	Electra	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	2	BEFORE	169.95
	T-130	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	2	BEFORE	189.95

*Machines with AFTER monitoring employ a separate playback head to allow instantaneous playback directly from the tape of any material recorded. BEFORE monitoring allows audition of program material fed to the recorder.

COMPANY	MODEL	SPEEDS			2-TRACK MONO RECORD	4-TRACK MONO RECORD	2-TRACK MONO PLAYBACK	4-TRACK MONO PLAYBACK	2-TRACK STEREO RECORD	4-TRACK STEREO RECORD	2-TRACK STEREO PLAYBACK	4-TRACK STEREO PLAYBACK	PREAMPS	SPEAKERS	HEADS	MONITOR*	PRICE
		7½	3¾	1⅞													
REVERE	2200	YES	YES	NO	NO	YES	YES	YES	YES	YES	YES	YES	1	2	BEFORE	249.50	
ROBERTS	997	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	2	BEFORE	449.95
	1057	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	2	BEFORE	339.95
SONY	777S-4	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	3	AFTER	595.00
	777S-2	YES	YES	NO	YES	NO	YES	YES	YES	NO	YES	YES	YES	NO	3	AFTER	595.00
	CS-300	YES	YES	NO	YES	YES	YES	YES	YES	YES	YES	YES	YES	NO	2	BEFORE	349.50
	DK-300	YES	YES	NO	YES	YES	YES	YES	YES	YES	YES	YES	YES	NO	2	BEFORE	349.50
	464-CS	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	YES	2	BEFORE	299.50
	464-D	YES	YES	NO	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	2	BEFORE	199.50
	262-SL	YES	YES	NO	NO	YES	YES	YES	NO	NO	NO	YES	YES	1	2	BEFORE	199.50
	262-D	YES	YES	NO	NO	NO	YES	YES	NO	NO	NO	YES	NO	NO	2	NO	89.50
TANDBERG	74	YES	YES	YES	NO	YES	YES	YES	NO	YES	NO	YES	YES	YES	2	BEFORE	399.50
	64	YES	YES	YES	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	3	AFTER	498.00
	4	YES	YES	YES	NO	YES	YES	YES	NO	NO	NO	YES	1	1	2	BEFORE	349.50
	65	YES	YES	YES	NO	NO	YES	YES	NO	NO	YES	YES	NO	NO	1	NO	199.50
TELECTRO	SS-500	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	2	BEFORE	399.95
	SR-122	YES	YES	NO	NO	YES	YES	YES	NO	NO	YES	YES	YES	YES	2	BEFORE	159.95
	MS-123	YES	YES	NO	NO	YES	YES	YES	NO	NO	YES	YES	YES	YES	2	BEFORE	179.95
	SS-132	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	2	BEFORE	199.95
	SS-133	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	2	BEFORE	229.95
UHER	STEREO I	YES	YES	YES	NO	YES	YES	YES	NO	YES	NO	YES	YES	NO	2	BEFORE	299.95
	STEREO III	YES	YES	YES	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	2	BEFORE	399.50
VIKING	86-RMQ	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	NO	NO	3	AFTER	179.50
	86-ERQ	YES	YES	NO	YES	NO	YES	YES	YES	NO	YES	YES	NO	NO	3	AFTER	179.50
	86-RMQ COMPACT	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	3	AFTER	297.50
	86-ERQ COMPACT	YES	YES	NO	YES	NO	YES	YES	YES	NO	YES	YES	YES	NO	3	AFTER	297.50
	86-RMQ SUPER-PRO	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	NO	3	AFTER	394.50
	86-ERQ SUPER-PRO	YES	YES	NO	YES	NO	YES	YES	YES	NO	YES	YES	YES	NO	3	AFTER	394.50
	76Q	YES	YES	NO	NO	NO	YES	YES	NO	NO	YES	YES	NO	NO	1	NO	99.00
	76HQ	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	NO	NO	2	BEFORE	114.00
	76RQ	YES	YES	NO	YES	NO	YES	YES	NO	NO	YES	YES	NO	NO	3	BEFORE	106.00
V-M	735	YES	YES	YES	NO	YES	YES	YES	NO	NO	NO	YES	YES	1	2	BEFORE	159.95
	722	YES	YES	NO	NO	YES	YES	YES	NO	YES	YES	YES	YES	1	2	BEFORE	207.95
WEBCOR	EP-2323	YES	YES	YES	YES	NO	YES	NO	NO	NO	YES	YES	YES	YES	2	BEFORE	199.95
	EP-2356	YES	YES	YES	NO	YES	YES	YES	NO	NO	YES	YES	YES	YES	2	BEFORE	249.95
	EP-2357	YES	YES	YES	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	2	BEFORE	299.95
	2360	YES	YES	YES	NO	YES	YES	YES	NO	YES	YES	YES	YES	YES	2	BEFORE	329.95
WOLLENSAK	1580	YES	YES	NO	YES	YES	YES	YES	YES	YES	YES	YES	YES	YES	2	BEFORE	379.00
	1515-4	YES	YES	NO	NO	YES	YES	YES	NO	NO	YES	YES	YES	1	2	BEFORE	239.50
	1600	YES	YES	NO	YES	YES	YES	YES	NO	NO	YES	YES	YES	1	2	BEFORE	299.50

IF I HAD been asked, more than about a year ago, to assess the then current state of prerecorded tape, I am afraid I would have had to make a fairly discouraging report. At that time my reaction to four-track stereo tapes in general was that they were rather poorly processed and an enormous bother in the bargain.

In strictest terms, of course, tape is no bargain at all. A tape costs two or three dollars more than the equivalent stereo disc, and the product itself is hardly an imposing example of the packager's art. For his eight or nine dollars the tape buyer gets a square box that looks as if it might contain frozen sausages, with a tiny reproduction of the disc edition's cover art on the front and a tiny reproduction of the liner notes, in most cases severely edited, on the back. If the notes are reproduced in full, and run over onto that slip of paper labeled "Insert A," they are virtually impossible to read without squinting. Traces of the printed word are rare in the two- or three-reel operatic sets, except for the inevitable post card informing the buyer he may send for his free libretto or what-have-you. Small wonder that the casual record buyer is slow to step up to tape, used as he is to more attractive packaging and more extensive, easily legible, and in some instances lavishly illustrated reading matter.

A GOOD many record collectors find themselves intimidated by the whole idea of tape. To some it simply spells money. And they are right. To get the most out of any four-track stereo tape, to get from it a sound distinctly superior to its lower-price stereo-disc counterpart, it must be played on good equipment, which is not cheap. Nor is tape convenient to handle. The threading and re-threading of the reel with every play, the winding and rewinding required to find just that passage or just that song—these are quite frankly bothersome.

It is a pity that tape manufacturers have too seldom taken into account the essential advantage of the medium: its capacity for extended play. Most tape releases do no more than duplicate disc editions both in content and format, so that taped symphonies are needlessly split between movements, and tone poems are broken at the traditional points. Take, for example, the current Fritz Reiner-Chicago Symphony recording of Strauss's *Also Sprach Zarathustra* (RCA Victor FTC 2115). Here is a beautifully engineered, utterly compelling performance I would recommend to any tape collector, but with one serious reservation: this thirty-two-minute work need not have been divided between two sequences on tape, as it was, of necessity, on discs. A suitable companion piece, occupying the rewind side of an eminently salable twin-pack, might have been the equally fine Reiner-

Antonio Janigro-Chicago Symphony recording of Strauss's *Don Quixote*, which has yet to be released on tape. In all fairness to RCA, I should probably add that its splendid four-track edition of the Charles Munch-Boston Symphony *Symphonie fantastique* (FTC 2113) is preferable to the disc version because the "Scenes in the Country" is allowed to run its course without interruption. But why did the company tuck on the *Manfred* Overture of Schumann—was it some small pang of guilt at the tape buyer's not getting his money's worth?

Columbia's recent Stravinsky recordings offer another example of curious planning. Both *The Firebird* and *Petrouchka* have been issued in the series so far (MQ 450 and MQ 474), and both on separate reels. Yet the latter was originally issued in tandem with *Le Sacre du printemps* on discs. Why not on tape? The collector who is willing to shell out eight or nine dollars for any one of these estimable recordings would not, I suspect, be unwilling to spend two or three more for a closely related pair. Consider how London coupled on tape the two suites drawn from Prokofiev's *Romeo and Juliet* and *Cinderella*, incisively performed by the Suisse Romande Orchestra under Ernest Ansermet. Each was released separately on discs at \$5.98 apiece; the price on tape, for them both, is only \$11.95. How many tape buyers could there be with so particular an interest in either one of these fine scores that they would object to the slight additional cost of the long-playing reel and pass it up altogether? Very few, I should imagine.

The same holds for another excellent coupling, again a London twin-pack, of Falla's *Three-Cornered Hat* and the Albéniz-Arbo's *Iberia* (LCJ 80079), equivalent to the contents of one and a half stereo discs and priced at \$9.95—representing not so much a bargain as a square deal, which is what the industry must deliver if it is to create a wide market for prerecorded tape.

INDICATED at the outset that this report would be a reasonably optimistic one. And I can oblige by stating unequivocally that, for all these misgivings, the technical quality of commercial tapes has substantially improved during the past year, and that the quality standard is both high and reliable. Such bugaboos as excessive crosstalk, print-through, and high hiss levels have been largely overcome or so minimized that the premium one pays for tape today is in my opinion justified. I want to call special attention to some recent tape releases that are especially deserving in terms of musical contents and technical proficiency. Foremost among these, other than the few cited above, are Birgit Nilsson's stunning *Salome* under Georg Solti, which, oddly, occupies two reels

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(London LOS 90042); the new *Bohème* with Anna Moffo and Richard Tucker, miraculously got onto one (RCA Victor FTC 7002); the remarkable *Die Walküre* conducted by Erich Leinsdorf (FTC 7001); the compelling *Aida*, with Leontyne Price (FTC 8005); the Munch recording of Berlioz's *Romeo and Juliet* (FTC 7003); Thomas Schippers's rousing treatment of Prokofiev's *Alexander Nevsky* (Columbia MQ 466); the elegant Bach Suites by the Stuttgart Chamber Orchestra under Karl Münchinger (London LCK 80088); and the Brandenburg Concertos conducted by Hermann Scherchen (Westminster WTT 151). Add to these E. Power Biggs's recital of organ music by Bach (Columbia MQ 435); Leonard Bernstein's refreshing account of the "Rhenish" Symphony as Schumann originally orchestrated it (Columbia MQ 475), and the impressive Beethoven Ninth by Reiner (RCA Victor FTC 3005). Almost every one of these recordings can be faulted for this or that minor shortcoming, but I have enjoyed them all tremendously. They also typify, under the most auspicious circumstances,

the advanced state of the recording art as we now know it. I must stress again, however, the importance of topnotch playback equipment to get from these tapes a quality of sound distinctly superior to that of their disc counterparts.

There are, of course, a good many recordings released on tape a year or more ago that still warrant the attention of serious collectors primarily for the performances they offer. Among them, in the operatic category, is the classic *Don Giovanni* conducted by Josef Krips (London LOV 90007) and Erich Kleiber's *Le Nozze di Figaro* (London LOV 90008), both heading a list that would include for me the superb London recordings of *Das Rheingold* and *Tristan and Isolde* (LOR 90006 and LOY 90034), RCA's *Turandot* with Birgit Nilsson and Jussi Bjoerling (FTC 8001), and Renata Tebaldi's most recent *Bohème* (London LOS 90014), which I prefer to the RCA recording previously noted.

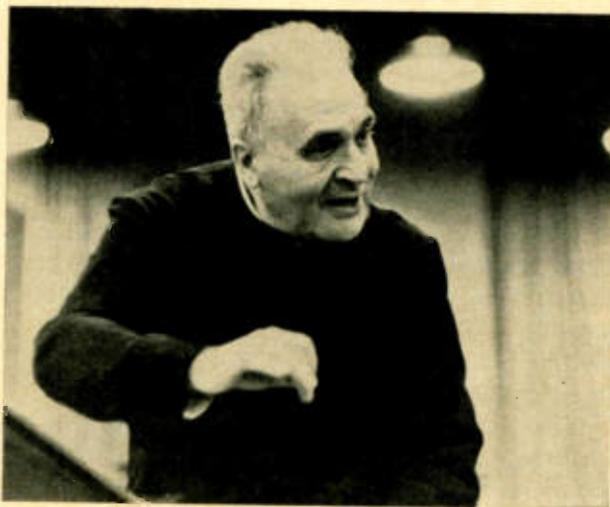
On the operetta front the five D'Oyly Carte recordings of Gilbert and Sullivan should warm the cockles of Savoyard hearts everywhere, but at least two of them deserve special mention: *The Mikado* (London LOH 90001), first of the series issued complete with dialogue, and *Patience* (LOS 90045), the



Thomas Schippers (above) contributes to the tape catalog a stunning version of Serge Prokofiev's score for the Eisenstein film *Alexander Nevsky*, beautifully recorded by Columbia's engineers.

Among several symphonic performances from the hand of the late Bruno Walter (above right) to be heard on Columbia tapes, the release of Mozart's Symphonies Nos. 35 and 41 is outstanding.

The young American Ruggiero Ricci (right) is a splendid soloist in a London tape release which can serve as a model for what couplings should be: the Tchaikovsky and Dvorák Violin Concertos.

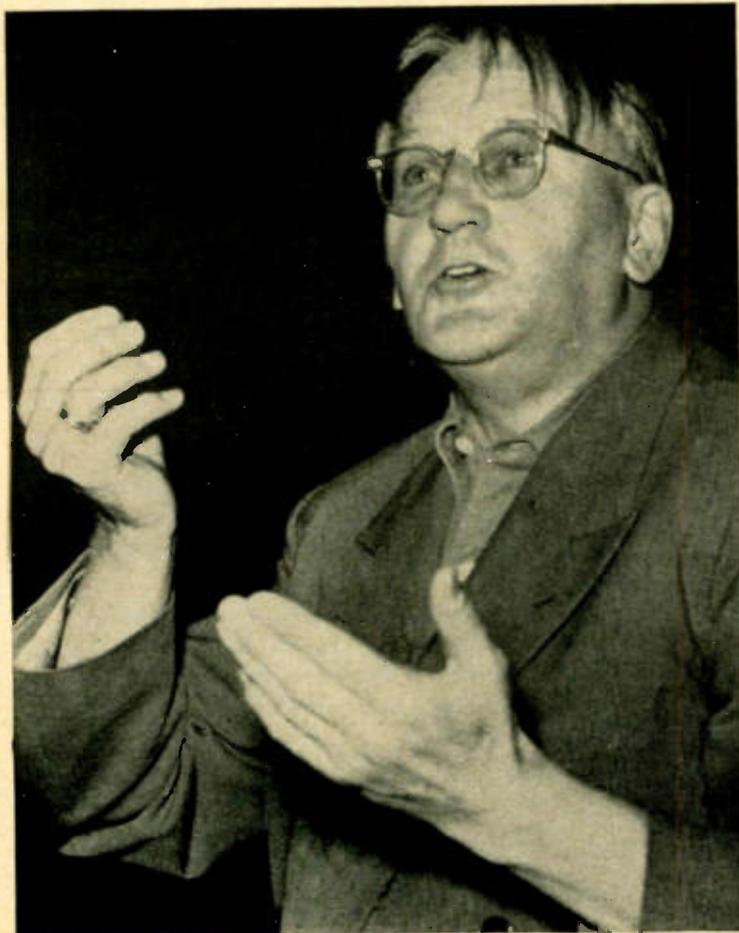




latest. There is, too, the glorious, all-star *Die Fledermaus* conducted for London by Herbert von Karajan (LOR 90030).

As for choral works, there are four I would not be without: Scherchen's recording of Bach's B Minor Mass (Westminster WTZ 119), the Berlioz *Requiem* conducted by Munch (RCA Victor FTC 7000), Reiner's imposing Verdi *Requiem* (RCA Victor FTC 7001), and the Poulenc *Gloria* sung by Rosanna Carteri under Georges Prêtre (Angel ZS 35953). The last recording, coupled with the composer's G Minor Concerto for Organ, Strings and Timpani, is to my ears something less than a great example of the recording engineer's art, but there is no finer contemporary religious music in the catalog.

THE spate of piano concertos that hit the market about twelve months ago, all released under the aegis of RCA Victor, could almost by themselves do as a starter set: Sviatoslav Richter's lyric recording of the Beethoven C Major Concerto (FTC 2070), the Brahms B-flat Major by Van Cliburn (FTC 2096), the Chopin E Minor by Artur Schnabel (FTC 2088), the Grieg A Minor by the same artist (FTC 2100), and Gershwin's Concerto in F Major by Earl



Top left, in a take for RCA's superb Turandot, complete on two reels, are Giorgio Tozzi, Renata Tebaldi, and the late Jussi Bjoerling. Birgit Nilsson, not shown, sings the opera's title role.

Left, Hermann Scherchen seems to be conveying with words and gestures the spirit he infuses into Johann Sebastian Bach's Six Brandenburg Concertos, all of which Westminster has put on tape.

Herbert von Karajan and members of the Vienna Philharmonic (above) join forces with a sparkling cast of top operatic names in a superlative performance of Die Fledermaus for London.

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Wild, coupled with the *Cuban Overture* and the *I Got Rhythm Variations* (FTC 2101). In addition, I have especially liked the impeccable performances of Mozart's Piano Concertos K. 466 and 491 by the late Clara Haskil (Epic EC 820), the two Mendelssohn piano concertos so brilliantly tossed off by Rudolf Serkin (Columbia MQ 308), and, for the sheer magic of music-made-for-stereo in a Baroque vein, the double concertos of Vivaldi performed by I Musici (Epic EC 818). Isaac Stern's eloquent version of the Brahms Violin Concerto (Columbia MQ 374) and London's apt coupling of the Dvořák and Tchaikovsky concertos on a single reel, in performances by the peerless Ruggiero Ricci (London LOL 80080), should not be overlooked.

Outstanding among the symphonic releases I would urge on any collector are the "Eroica" and Seventh Symphonies of Beethoven by Krips and the London Symphony (Everest TT 43-005), the Brahms Second by William Steinberg and the Pittsburgh Symphony (Command CC-4T 11002), the Franck D Minor by Pierre Monteux with the Chicago Symphony (RCA Victor FTC 2092), and the still sublime Schubert Ninth by Krips, again conducting the London Symphony (London LOL 80043). If I were to single out two reels devoted to the symphonies of Haydn and Mozart (there are not many to choose from), they would be the Münchinger-Vienna Philharmonic coupling of Haydn's Symphonies Nos. 96 and 105 (London LCL 80017) and the late Bruno Walter's beautifully contoured performances of the "Haffner" and "Jupiter" Symphonies of Mozart (Columbia MQ 436).

George Szell and the Cleveland Orchestra clearly lead in the popular area of orchestral miscellany in which reside the tone poems of Richard Strauss. While Szell's forces have not as yet surpassed Reiner in *Zarathustra*, their recording of *Don Quixote*, in which Pierre Fournier is the solo cellist (Epic EC 815), and the triple-header embracing *Don Juan*, *Death and Transfiguration*, and *Till Eulenspiegel* (Epic EC 805) are truly unexcelled. Ormandy's reading of *Ein Heldenleben* with the Philadelphians (Columbia MQ 396) is very nearly their equal, and the sound is considerably more robust.

The ballet repertoire is spectacularly represented by the Ansermet-Suisse Romande performance of Rimsky-Korsakov's *Scheherazade*, to which Borodin's *Polovtsian Dances* are added (London LCL 80076), the complete and unrivaled *Daphnis and Chloë* of Ravel by the Boston Symphony and New England Conservatory Chorus under Munch (RCA Victor FTC 2089), and the infectious *Gaité Parisienne* by

Georg Solti and the Covent Garden Orchestra (London LCL 80081).

Contemporary or near-contemporary scores are few on tape, but top honors to date go to the breathtaking Reiner-Chicago Symphony recordings of Bartók's *Music for Strings, Percussion, and Celesta* coupled with his *Hungarian Sketches* on a Victor reel (FTC 2024), and to the Concerto for Orchestra and Dance Suite nimbly performed by young Bernard Haitink and the Concertgebouw Orchestra (Epic EC 814). In the same class are two tapes by Bernstein and the New York Philharmonic—one devoted to the conductor's own symphonic suites from *West Side Story* and *On the Waterfront* (Columbia MQ 402), and the other to music from *Rodeo* and *Billy the Kid* by his friend and colleague Aaron Copland (MQ 397).

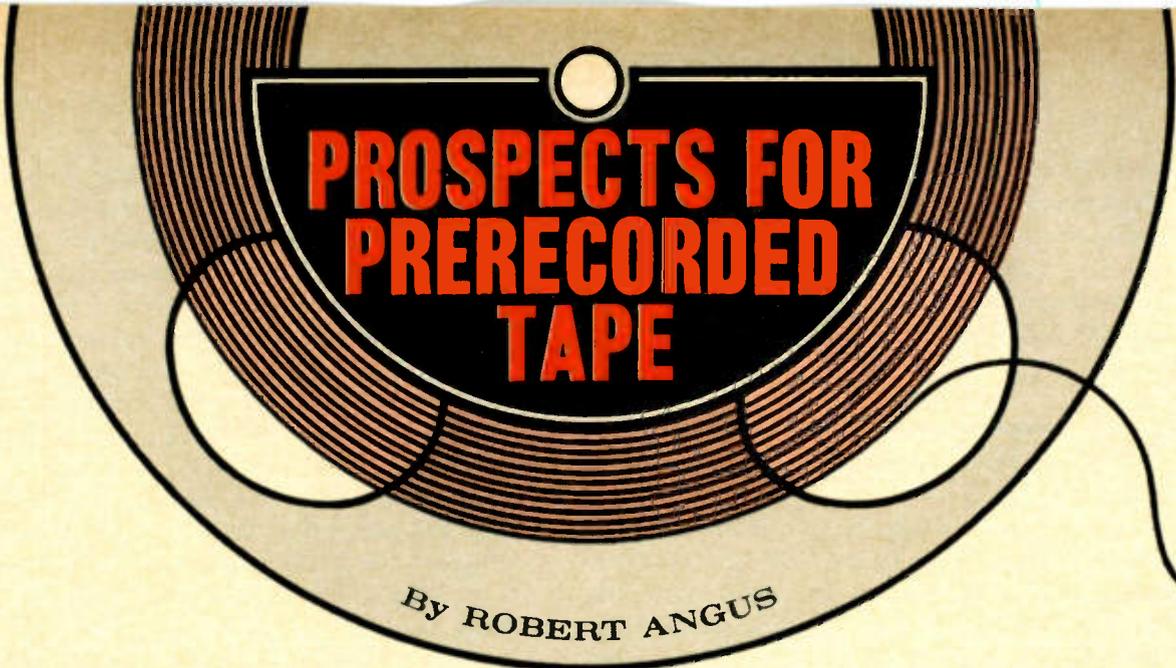
STILL more scarce in the tape medium are recordings of chamber music. Worth noting, however, are the blood-quickenings Bartók Quartets, all six of them performed with brio by the Fine Arts Quartet on Concertapes (5003, 5004, and 5005). The same company offers distinguished readings of the clarinet quintets by Mozart and Brahms, with Reginald Kell (4005 and 4006), and Poulenc's disarming Piano Sextet by Frank Glazer and the New York Woodwind Quintet (302). A more recent release, and a lovely one, is the Schubert "Trout" Quintet played by Clifford Curzon with members of the Vienna Octet (London LOL 80092).

In the solo category there are only two tapes that warrant more than passing notice—the fine Richter coupling of Beethoven's "Appassionata" and "Funeral March" Sonatas (RCA Victor FTC 2096) and the recital of short works by Prokofiev, Szymanowski, Debussy, and Villa-Lobos pieced together from Artur Rubinstein's Carnegie Hall marathon of last season (RCA Victor FTC 2125).

Vocal recitals are virtually nonexistent on tape, but three are in a class by themselves, and indispensable: Netania Davrath's "Songs of the Auvergne" (Vanguard VTC 1636), the collection of fourteen Negro spirituals sung by Leontyne Price (RCA Victor FTC 2109), and the blues set by Odetta, "Sometimes I Feel Like Cryin'" (RCA Victor FTP 1153).

This brings us to the frontier of another far country best explored by the tape buyer himself. Suffice it to say that when he encounters the songs and songbooks of Ella Fitzgerald he may well be lost forever.

Christie Barter is the recordings-and-FM editor for New York City's weekly Cue magazine. He has been the primary reviewer of prerecorded tapes for HiFi/STEREO REVIEW since January, 1962.



PROSPECTS FOR PRERECORDED TAPE

BY ROBERT ANGUS

SOME KEY TAPE-INDUSTRY EXECUTIVES ANSWER
QUESTIONS ABOUT THE FUTURE OF STEREO TAPE

DURING THE past year, the number of prerecorded tapes in the catalog rose from about a thousand to over three thousand, and the number of companies releasing tapes doubled. Half a million tape recorders—one for every man, woman, and child in Atlanta, Georgia—went into use during the same period. With this burst of activity in stereo tape, the consumer might ask what type of tape-music library can be built now, and where is prerecorded tape headed?

To find out, a group of experts in the prerecorded-tape field was consulted. They were E. Herbert Mayer of Bel Canto Stereophonic Recordings; William Gallagher, a vice-president of Columbia Records and head of its prerecorded tape division; Peter Fabri, president of Musictapes; president Cy Leslie of Pickwick International, perhaps the most recent record company to begin tape manufacture; Jack Burgess, a vice-president of RCA Victor and head of RCA's prerecorded tape division; and Ted Wallerstein, general manager of United Stereo Tapes. Their comments were solicited on the following key questions.

Q

Where do prerecorded tapes stand today? Do they pay their own way?

"You bet they do," says Columbia's William Gallagher. "Our sales of prerecorded tapes are running seventy-four per cent ahead of last year." Jack Burgess claims a fifty per cent sales increase for RCA Victor and attributes the rise to the fact that there are more recorders in use. "I suspect that people are listening more and recording less, using their recorders primarily as playback decks." While most companies don't make

a profit on every title in their catalogs, Mayer, Burgess, Wallerstein, and Gallagher agree that prerecorded tape is a profitable business. "As long as business continues to be good, we're not going to cut back on new tapes," commented one executive.

Musictape's Fabri points out, however, that tape producers can count on a sales top of only 2,500 in the first year for a particularly popular tape. "Compare this with sales of ten thousand or more for even a modestly successful record—which racks up most of its sale in the first few months."

Q

What sort of music sells best on tape?

Generally, if music sells well on records, it'll sell well on tapes. Some categories do proportionately better on tapes. Complete operas, for example, sell as well as popular and lower-price tape programs by Mitch Miller, Roger Williams, and Mantovani. Original-cast Broadway-show albums such as *Camelot*, *West Side Story*, *My Fair Lady*, and *How to Succeed In Business without Really Trying* are extremely successful on tape. Classical instrumental tapes also sell proportionately better than they do on discs; classics represent approximately fifty per cent of Columbia's tape sales but only thirty per cent of their record sales. Best-selling artists include Van Cliburn, Ernest Ansermet, the Boston Symphony, and Leonard Bernstein.

Generally, popular vocals do less well, proportionately, on tape than on records. Notable exceptions are tapes by Mitch Miller, Pat Boone, Ella Fitzgerald, Harry Belafonte, and Judy Garland. Pop instrumentals by the big bands such as Si Zentner, Billy May, Ray Conniff, Mantovani, and Frank Chacksfield; the Law-

rence Welk and Guy Lombardo orchestras; and instrumentalists Roger Williams, Peter Nero, and Ray Bohr do fairly well. Comedy material, which is booming on records, has never done well on tape, but pop organ programs and Hawaiian music do surprisingly well in the four-track format.

Q

How can the price to the consumer be reduced?

Pickwick's Cy Leslie answers, "There are two ways—multiply current sales by ten over the next few months, and find a cheap way of making and duplicating tape. Unless we do both, tape prices aren't likely to drop much." Pickwick, RCA Victor, and United Stereo Tapes have experimented with prices of \$3.95 and \$4.95 by eliminating or drastically cutting artist and music royalties for a particular reel. Musictapes's response is a full-length \$3.95 tape recorded at 3¾ ips instead of the standard 7½ ips, but Mayer of Bel Canto says, "Today's machines cannot yet provide good enough sound at the slower speed." Prices have been reduced in the past by using second-grade raw tape or by issuing ten- or fifteen-minute tapes, but neither is currently the policy of any of the major producers.

UST's Wallerstein feels that tape prices will come down. "Raw materials are less expensive now and will become even cheaper. We've found ways of reducing bills by printing as many as a dozen different jackets on a single sheet of paper. And competition in quality and price is giving the tape consumer a better break all the time."

Q

Why has the industry standardized on 1-mil acetate tape, large hub reels, and a 7-inch package?

One-mil tape is about 25 per cent cheaper per foot for the tape companies than is 1½-mil tape. The thicker tape is acknowledged to be more durable, but 1-mil tape is more flexible, and wraps closer to recorder heads. This feature is particularly important in low-price recorders. Another advantage—not utilized by most manufacturers—is that 1-mil tape makes it possible to record up to an hour and a half of material on a standard-size reel.

"The large hub reel," Fabri of Musictapes asserts, "is a definite benefit to the customer. The nearer you get to a small hub when playing a tape, the greater the wow and flutter. This is comparable to tracking error encountered on an LP cut too near the center label, and is more pronounced on lower-price ma-

chines." Since the average disc these days is thirty minutes long, Fabri of Musictapes says, "That amount of tape wound on a standard 7-inch reel would give the consumer the illusion he's being cheated. So we went to the larger hub to produce a better-looking package." The extra weight of the large hub helps to reduce tape wow, and its extra surface makes for easy labelling by manufacturers. Finally, say the experts, large hub reels are less subject to warping than standard reels.

In relation to the 7-inch package, "This is what the public and our dealers want," Mayer notes. "There is a feeling that 5-inch packages would be easy targets for shop-lifters. The larger 7-inch package is more difficult to pilfer. And the customer just doesn't think he's getting his money's worth when he pays \$7.95 for a 5-inch package." Another difficulty with the 5-inch reel concerns program notes. When these are reduced from a 12-inch disc sleeve to fit onto a 7-inch tape box, they are still legible, but producers feel that, if reduced to 5-inch size, they would be almost unreadable. Also, on such small packages, jacket designs would lose their point-of-sale impact.

Q

When four-track recording began in 1959, an average \$7.95 tape contained approximately forty-two minutes of music. Some tapes today contain less than thirty minutes. Is this a trend?

Most popular tapes have shrunk, the experts admit, and they blame the trend on the record producers. Radio stations and juke-box operators have pressed the record companies to produce shorter popular singles so that more can be played in an hour. Thus, while a tape today may contain the same twelve tunes it held in the past, each tune may be as much as a minute shorter. In classical music, there are two opposing trends, one to shorter tapes made from bigger disc packages, and the second to longer tapes that add material to a short recording program. "We sacrifice playing time to gain fidelity," Burgess says of the shorter records. "But I doubt that many tapes are getting shorter. As a matter of fact, I think more longer tapes are being made now than in the past."

Q

Considering you can get two mono LP's on a four-track tape, isn't tape the ideal medium for rereleasing historic recordings that don't sell on discs?

A sale of two or three thousand may be disappointingly small for a recording—but for a tape, it is highly satisfactory. So, some collectors reason, why not issue

Toscanini or Jelly Roll Morton or Giovanni Martinelli performances on tape? Answers William Gallagher, "If they won't sell on records, they probably won't sell on tape either. It's just not reasonable to suppose that a sufficient number of people who have not bought a deleted recording will rush out and buy tape reissues." Thus there are no plans to reissue previously recorded historic performances.

Q

Why do most prerecorded tapes simply duplicate records that sell for half the price?

Profits simply don't as yet make possible original recording for tape. Musictapes has experimented with excerpts from four or more movie sound-track tapes to produce a single new tape containing the most popular segments of the originals. But Bel Canto's Herb Mayer argues that to shuffle combinations or disc programs is to violate "the good judgment of the artist-and-repertoire people at the record companies we work with. They have much experience in putting together a popular or classical package that is well integrated and will sell." Another advantage of duplication is that the tape package can use the record jacket's art work and notes. RCA recently became the first major manufacturer to release record and tape versions simultaneously—others issue tape a month or more after the disc version has appeared. But Jack Burgess explains this candidly: "We save money by advertising tapes and records at the same time."

Although business is generally good and getting better, the prerecorded-tape field is still record-oriented, depending on discs for material, packaging, and sales promotion.

Q

What is the long-term future of tape?

The cartridge player may create a new market for music in the home. The experts don't see consumers switching from reel-to-reel to the cartridge (because the former sounds better), nor from records (because recordings are an established music medium). Cartridges and players could, however, make it possible for motorists to play their own choice of music as they drive.

Fabri and Leslie of Pickwick are agreed that tape prices inevitably must come down. "The time may not be too far off," Fabri speculates, "when it will be possible to buy two complete film sound-track albums on a single reel at \$5.95. And perhaps a complete opera at the same price." Leslie says Pickwick plans to issue a wide range of music at the \$3.95 price—

"everything from country-and-western through traditional and progressive jazz, from kiddie tapes through the basic classical repertoire." Burgess, speaking of RCA's Camden line, says, "We'll be reissuing a number of stereo sets that originally appeared on Red Seal. The repertoire will be largely light classical and basic classics. In addition, Camden will carry more Living Strings tapes." Bel Canto and Columbia have no plans for low-price lines. Gallagher acknowledges that Columbia could produce a \$4.95 tape by using material recorded in Europe by independent producers, "but the sound quality wouldn't meet the high standards of most tape buyers. So why bother?"

As for tape repertoire, UST's Wallerstein indicated that it is at present more diverse than many think. "Our catalog contains madrigals by Lassus and Gesualdo, a Machaut mass, Honegger's *King David*, a concertino by Ricciotti, and American music by Thomson and Copland." Others point out in their catalogs modern jazz, documentaries, contemporary music by Bartók and Orff, and chamber music.

Until recently, there were few if any tapes for children. Last fall UST released "The Wonderful World of the Brothers Grimm," and now Pickwick and Musictapes have both announced plans for kiddie tapes—the former will price a standard-length item at \$3.95, and the latter will issue a two-hour 3¾-ips tape for \$4.95. Pickwick plans to bring the first complete language courses, its Instant Learning series, to the tape catalog. Instant Learning includes a Vic Tanny diet-exercise course, a spelling course for children, and a memory training course, all of which can be expected on tape. Add-a-part tapes of works in which a piano, violin, or some other instrumental part has been left out so the buyer can play along are slated to make their debut sometime during 1963. Spoken-word tapes, such as the plays of Shakespeare and poetry readings, are considered unlikely at present. United Stereo Tapes is actively surveying its catalog with a view to creating more twin-packs. At the same time, RCA is eliminating some of its early twin-packs because they haven't sold. Musictapes says it plans to do more "cherry-picking"—combining the best tracks from four or more discs, mainly film sound tracks and background music, into a single tape.

Generally, the other companies plan to continue business as usual. More Broadway show albums, popular, and classical releases will be the order of the day. For the old hand and the new owner of a tape machine alike, the vistas of prerecorded tape may not be spectacular, but they are surely promising.

Robert Angus is the editor and tape columnist of Audio Times, a bi-weekly trade publication serving the high-fidelity field.



PRACTICAL TIPS FOR TAPESTERS

BY J. GORDON HOLT

A HANDY ASSORTMENT OF HINTS, KINKS, TIPS, AND TRICKS CALCULATED TO LEND THAT PROFESSIONAL TOUCH TO YOUR RECORDING EFFORTS

YOU CAN keep your equipment and interconnections organized if you follow standard practices in setting them up. If amplifiers are side by side, the left-hand one as you face their front panels should be, of course, the left channel (Channel A). If they are one above the other, the top one should be left, the bottom right (Channel B). In a microphone setup, the left-channel microphone is to the audience's left, not the performer's left. Left-channel cable plugs should be either unmarked or colored black. Right-channel plugs should be red or white. Splotches of red nail polish on right-channel plugs and their mating sockets make them easily identifiable.

To remove unwanted tape from the hub of a reel without unwinding it, cut downward through the layers toward the hub with a razor blade.

When you edit tapes, leave enough leader tape at the beginning of the program to allow time to get

from the recorder to your favorite chair before the program starts. A similar length of blank tape at the end of the program will enable you to get back to the machine to shut it off before the tape detaches itself from the supply reel.

A half-inch length of splicing tape placed across a recorded tape at selected spots will work wonders for fast relocation of selected passages, pauses, etc. Just look for the protruding tab as the reel revolves.

Ordinary masking tape, applied over the hinge of a tape box *inside* the box, will provide reinforcement without marring the container design.

If you splice together and reuse short lengths of left-over tape, make sure you do not mix different kinds of tape. Slight differences in their oxide coatings may cause sudden changes in the frequency response or volume level of your recordings.

A bright red china-marking pencil is ideal for writing useful information directly onto tape reels. Markings can be erased cleanly with a wad of soft facial tissue. On tape boxes, the pencil will likewise leave clear, vivid markings that can be eradicated with an art-gum eraser. When editing tapes, the pencil can be used for marking the cutting spots on the back of the tape.

Sticky splices can be remedied by dusting them with talcum powder. A bit of talcum powder applied to felt brakes or holdback pads will usually stop them from squealing when the recorder is running.

Short pieces of light-colored leader tape, inserted between the selections on a one-directional tape, make it easy to spot the beginning of any selection. These separating leaders can serve to pace a program. Seven seconds—fifty-two inches at $7\frac{1}{2}$ ips—is suggested for most pauses, but of course the “correct” duration is a matter of individual judgment.

A strip of adhesive tape applied to the rear of one stereo headphone may be used to identify it as the right-channel phone — just remember that white is right.

Tape squeal from friction between the tape and the heads often indicates dirty head surfaces. Frequent cleaning of heads and pressure pads with a suitable solvent will squelch squealing.

Tapes intended for broadcast should have at least three feet of leader or blank tape ahead of the recorded section to allow for threading onto the large professional machines most radio stations use.

Failure of your machine to erase recorded tapes cleanly may mean that there is dirt on the erase head, or that the erase head is not covering the same area of the tape surface as the record-play head. If cleaning doesn't help, use an alignment tape to adjust the record-play head, and then adjust the erase head with the record-play head in the right position.

A coiled microphone cable is easier to unravel at the site of a recording job if you transport it with its turns tightly tied together with string.

Mylar and acetate tapes are readily distinguishable from one another by holding the reels up to a strong light. Some light passes through the layers of acetate tape, but practically none will penetrate the layers of Mylar tape.

When mailing tapes, the outer layers can be prevented from unwinding by fastening the tape end to the reel with a small piece of cellulose tape. Send tapes by first-class mail.

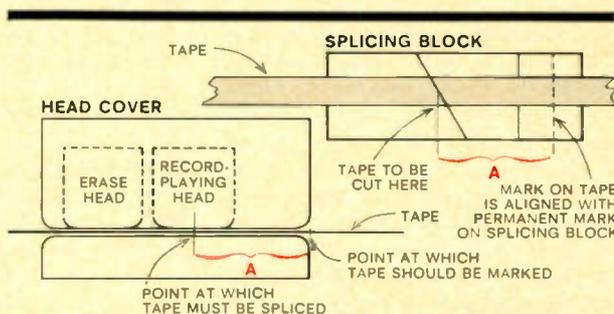
Never leave a recorder turned off with its deck in the play or record mode for a long period of time. Prolonged pressure of the capstan against one spot on the pinch wheel will leave a permanent dent in the wheel's rubber tire, causing wow or flutter.

An old felt hat is an ideal source for emergency replacement pressure pads. If you need the thickness, use two or three layers held in place by a minimum of glue.

When recording a pipe organ, the microphone(s) should be suspended from a rope strung across the auditorium. A floor stand will transmit heavy bass vibrations from the floor to the microphone, causing muddy, overloaded lows.

In certain rooms, microphone pickup is improved if the microphones hang upside down. Most microphones pick up more from above than below. If echoes or reflections from the ceiling tend to make a recording sound hard or brittle when the microphone is right side up, turn it over.

Head covers or pressure pads make it impossible to mark the tape directly on the playback head when editing. Equal spotting accuracy can be obtained by using a displaced marker, such as a guide post or one edge of the head cover. If you know the exact distance from this marking spot and the playback head's gap, this distance can be marked off on the splicing block, so that when your grease-pencil mark is lined up with the editing mark, the splicer will cut the tape at the spot that was directly over the head gap. To determine the displacement distance, take a small darning needle, magnetize it with a small magnet, and then use it to score a single “line” of magnetism across the tape, being careful to bear down just hard enough



to leave a visible mark across the tape. By hand, shuttle the marked spot across the head until it corresponds to an audible “plop.” Hold the tape in that position, and use a marking pencil to indicate any convenient spot to one side of the head. The distance from that mark to the magnetized needle's mark is the displacement distance, and should be marked permanently on your splicing block.

S&Q

SOUND AND THE QUERY

A FORUM FOR ELIMINATING THE MOST COMMON AND OFTEN MOST EXASPERATING PROBLEMS OF STEREO HI-FI

BY J. GORDON HOLT

Disc Static

Q. What can be done to reduce static electricity charges on record surfaces? The various liquids sold for this purpose have a tendency to gum up the grooves and add surface noise of their own.

J. MONTALEONE
Kansas City, Mo.

A. The only anti-static agent that leaves no residue at all is the radioactive ionizer that projects a beam of alpha particles at the surface of the disc while it is playing. These devices are available as small clip-on attachments for the tone arm, or as large bracket-mounted devices that attach to the motor board and hold a radiating element in a position where it scans the entire playing surface of the disc.

Tracking Error

Q. In a recent "Technical Talk" column, Julian Hirsch mentioned that a tone arm may be mounted to give either minimum distortion or minimum tracking error. I always thought minimum tracking error automatically meant minimum distortion. Am I wrong?

DON MEYERS
La Crosse, Wisc.

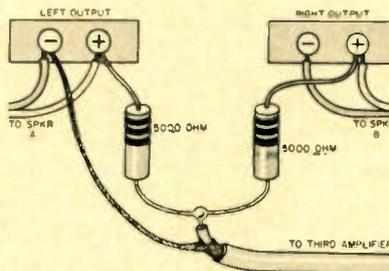
A. Tracking error is the difference between perfect tangency of the stylus to the groove, and the deviation from perfect tangency that occurs as a result of the arm's swinging through an arc. Because the arm is pivoted at one end, its tangency will change as it traverses the disc. Consequently the alternatives are to place the arm so that tangency varies only through a small angle throughout the playing arc, thus achieving minimum tracking error, or so that the arm is perfectly tangential in inner grooves but considerably off in outer grooves. A given amount of tracking error will cause more distortion in inner grooves than in outer grooves, however, so the latter—perfect tangency in inner grooves—gives the least distortion over most of the playing surface.

Remote-Channel Takeoff

Q. I would like to add to my stereo system a separate loudspeaker for use in another room. Is there any way I can blend both stereo channels together to feed a mono signal to this speaker, without using a separate amplifier and without destroying the channel separation of the stereo setup?

WALTER TURNBURGER
Long Branch, N. J.

A. The best way of providing a blended channel for an extension speaker is to use the Electro-Voice XT1 mixing transformer (\$13.50). An alternate means is to use two 5,000-ohm



resistors to blend the two stereo outputs and feed these to a separate amplifier to drive the remote speaker. If your amplifier has a third-channel output, use this to feed the separate amp. Otherwise, use the network shown above. The separate amplifier should have its own input level-set control, to allow you to cut down its input signal if necessary to avoid overloading it.

Closed Back?

Q. What can be done to the back of an open-back speaker cabinet to obtain decent baffling?

BEN T. STRICKLAND
Deerfield Beach, Fla.

A. Most open-back cabinets are too small to serve as adequate bass-reflex or infinite baffles, and the walls of the cabinet rarely have enough rigidity to remain inert when subjected to the pressures that build up in a closed cabinet.

Your best bet would be to remove the speaker altogether and install a

good, compact speaker system—enclosure and all—inside the cabinet, or to use a separate speaker and a well-designed enclosure elsewhere in the room. The latter is preferable, because if you succeed in getting good bass from the console set, you might encounter severe acoustic feedback between the speaker and the record-player unit.

Assorted Noises

Q. When I turn on my stereo amplifier, loud blasts come out of the speakers until the amplifier is warmed up. Could these noises damage the equipment? Is there anything I can do to prevent them?

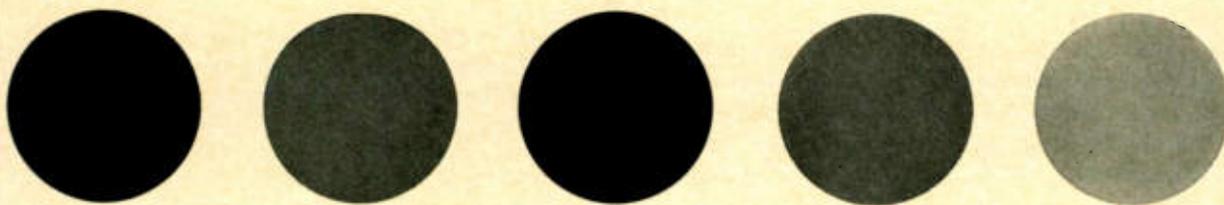
Also, when I listen to the system through stereo headphones connected to the amplifier outputs, I hear soft hissing, sputtering sounds in the background, and sometimes voices too, like short-wave radio conversations. I can't hear these noises when I listen through the loudspeakers. What causes them?

GERARD MARTINEZ
New York, N. Y.

A. The loud blasts in the amplifier are probably caused by an intermittently shorted tube or capacitor that breaks down momentarily when high voltage starts to build during warm-up but corrects itself a few minutes later. Try substituting tubes, one by one, starting with the output tubes and working forward toward the preamp, until the noise disappears. If one of the output tubes is the offender, replace both in order to have a reasonably balanced pair. If tube replacement isn't the answer, you'd better have your amplifier serviced by the factory or an authorized repair agency—loud noises could damage your speakers.

The hissing and talking you hear when you listen through headphones are common. All hi-fi systems have such noises in them, but they aren't usually audible through speakers. Headphones are far more efficient than speakers, and with the normal background noise in the room blocked out, the set's hisses and voices become audible. A simple volume-reduction network, installed between the amplifier and the phones, should eliminate them. The specific configuration of the network will depend upon the impedance of the phones, so details should be obtained by writing to the headphone manufacturer, asking for the circuit of the 10-db attenuator network that should be used between the speaker taps and the phones.

BEST OF THE MONTH



CLASSICAL

OEDIPUS REX RECEIVES ITS ROYAL DUE

Stravinsky's neoclassic monument in the best performance yet

IF IGOR STRAVINSKY'S opera-oratorio *Oedipus Rex* is the unvocal, stylized, forbidding—and faintly absurd—neoclassical musical gesture that it is sometimes assumed to be, no one has informed the English conductor Colin Davis, the Royal Philharmonic Orchestra, or the splendid vocal soloists for this superb new recording from Angel. For

DAVID SIM



THE MASK OF OEDIPUS
(Ronald Dowd, Sadler's Wells, 1960)

these collaborators seem to have the idea that *Oedipus Rex* is a masterpiece, that its musical expression, if yielded to with a measure of flexibility and endowed with a big line, is as noble, monumental, and lyrical as any large vocal work of the last forty years.

Oedipus Rex dates from the mid-Twenties and the formulative period of the neoclassic aesthetic that was to dominate Stravinsky's musical output for the next twenty-five or thirty years. Conceived from Jean Cocteau's French adaptation of the Sophocles tragedy, its text was subsequently translated into Latin—so, according to Stravinsky's logic, removing it another step away from the taint of vulgar realism. But it is also worth noting that a Latin rather than a French text allowed the composer a certain license in bending the words to the florid stylization affected in the solo vocal writing. The violation of normal prosodic values, he assumed, would be less jolting in a remote language than in the intricately delicate scansions of the French tongue.

The most startling thing about *Oedipus Rex* at its premiere in 1927 was, of course, its aping of certain patterns associated with earlier musical styles. But these purely stylistic attitudes seem unimportant as we listen to the (continued overleaf)



work today in a performance as vital and humanistic as this one. Today, we hear the work as an extraordinarily apt parallel to Sophocles's tragedy, from the portentous evocation of an unyielding fate that grips one at the very first choral utterance to its chillingly austere restatement in the final bars.

Since Angel's musical lineup is not one from which I would have anticipated so impressive an *Oedipus*, my choice of this new version in preference to Stravinsky's own performance on Columbia has been arrived at the more painstakingly. For one thing, this release has the virtue of superb stereophonic sound as contrasted to the composer's monophonic recording. For another, the spoken narrative assigned here to Sir Ralph Richardson is in an English translation, while the earlier version is, less practically for us, in French.

But most important, Colin Davis's reading of the score is more plastic in design and somehow more idealized as musical expression than the composer's own comparatively precise and finicky interpretation. And it should be emphasized that Davis has achieved this result without apparent violation of the composer's directions in the score.

It remains only to add a word about the soloists. Patricia Johnson's performance of Jocasta's aria is an outsize musical gesture as expansive and dramatic as the Big Soprano Aria in *any* opera ought to be. And each of the male performers,

in turn, has reached for something beyond the typical English oratorio manner.

Admirers of Stravinsky's *Oedipus Rex* have a field day in store for them with this recording. And the skeptics, I should think, are due for a surprise.

William Flanagan

© ® STRAVINSKY: *Oedipus Rex*. Sir Ralph Richardson (speaker), Ronald Dowd (tenor), Raimund Herinx (baritone), Harold Blackburn (bass), Patricia Johnson (soprano), Alberto Remedios (tenor); Sadler's Wells Men's Chorus, David Tod Boyd chorus master; Royal Philharmonic Orchestra, Colin Davis cond. ANGEL S 35778 \$5.98, 35778 \$4.98.

A CZECH'S DRAMATIC TESTAMENT OF FAITH

Dvořák's Stabat Mater
in stereo opulence

ANTONIN DVORAK's *Stabat Mater*, which through this new Deutsche Grammophon stereo recording may at last receive the recognition due it, grew out of unspeakable tragedy—the deaths of the composer's three children, all within a period of two years. Yet the work does not mirror the circumstances that surrounded its creation: it is instead a devout expression of faith. Dvořák's approach to this as to other lit-



IVO ZIDEK, VERA SOUKUPOVA, KIM BORG, AND VACLAV SMETACEK
For Dvořák's *Stabat Mater*, a dedicated team

urgical texts was personal, romantic, and—like Verdi's—verging on the theatrical. He employed dramatic contrasts with stunning effect—as in *Quis est homo* (Part Two), when the richly harmonized vocal quartet mounts to a stirring climax and then dissolves into a bleak monotone recitation of the lines depicting Christ's death on Calvary. Traces of Slavic coloration hint at the nationalism at the core of Dvořák's artistic life, and call to mind that the work is sometimes labelled the first Czech oratorio. It is not a flawless score—some passages seem too lengthy and overelaborate—but its sincerity, poetry, and rare melodic beauty transcend minor lapses.

This joint German-Czech recording, which supersedes a worthy but sonically outdated performance on Artia 182/3, displays exemplary care and dedication by all concerned. The excellent chorus and orchestra are captured in opulent sound, though the resonant quality of the reproduction blurs some choral passages. Tenor Ivo Zidek's careful musicianship emerges despite his somewhat bleating tone. His three partners are excellent, with particularly haunting solos by Borg and Soukupová. Absolutely silent surfaces and fine accompanying material, including a multilingual text and excellent notes, contribute to making this an album DGG has every right to be proud of. *George Jellinek*

© ® DVORAK: *Stabat Mater*, Op. 58. Stefania Woytowicz (soprano), Vera Soukupová (contralto), Ivo Zidek (tenor), Kim Borg (bass); Czech Philharmonic and Chorus, Václav Smetáček cond. DEUTSCHE GRAMMOPHON SLPM 138818/19 two 12-inch discs \$13.96, LPM 18818/19* \$11.96.

***** JAZZ *****

THE TENDER SUBSTANCE OF JAZZ BALLADRY

*Bill Evans's
taut piano line
discloses lyric depths*

THERE is no other pianist currently in jazz who explores ballads with such consistent originality of conception and depth of feeling as Bill Evans. The most recent illustration of his superiority in an area where many modern jazzmen are deficient is a Riverside album called "Moonbeams."

This is, incidentally, the first all-ballad collection Evans has attempted. Most ballad anthologies blur into mood sets, with a limited spectrum of colors and ideas. In Evans's case,

however, each performance is a distinctive experience, and the album as a whole contains more substantial and diverse improvisatory material than the usual mixed bag of ambling jump tunes, ballads, and swift swingers.

"Moonbeams" also represents the first recording by the Evans trio since the enlistment of bassist Chuck Israels in early 1962. Before Israels, the bassist had been Scott La Faro, who was killed in a car crash. The virtuoso La Faro and Evans had achieved a remarkable rapport, and there was speculation for some months whether or not Evans could again find a bass player with the sensitivity and technical resources to match Evans's particular bent. Israels appears to be that bassist. He has matured greatly since joining Evans, and his work in this set complements that of his leader while revealing a thoughtful personal style. Drummer Paul Motian is characteristically unobtrusive, but close listening reveals how vital his taste and fluid timing are to this unusually well-integrated trio.

The essence of Evans's playing is a combination of introspective lyricism and tensile strength. He is not simply a producer of sentimental reveries. Evans's conception is acutely intelligent as well as intensely emotional; and accordingly, he constructs unexpected but thoroughly logical solos. Even in such familiar standards as *It Might as Well Be Spring* and *Polka Dots and Moonbeams*, Evans is continually surprising. Although the prevailing mood may be tender, his long-lined melodic variations are marked by a tautness of design and a clarity of execution that exclude any trace of sentimentality or the movie-music melodrama some jazzmen mistake for romanticism.

Evans's quality of imagination and the lucidity of his playing result in jazz with a great deal more than the rhetorical appearance of emotion, a condition all too common in all styles. In addition to six judiciously chosen standards, there are two graceful Evans originals—*Re: Person I Knew* and the subtle waltz, *Very Early*. Here too the gracefulness is never wispy. This is firm, relentlessly challenging jazz that grows in interest through many replays. The quality of sound is generally excellent.

Nat Hentoff

© ® BILL EVANS: *Moonbeams*. Bill Evans (piano), Chuck Israels (bass), Paul Motian (drums). *I Fall in Love too Easily*; *If You Could See Me Now*; *In Love in Vain*; *Very Early*; and four others. RIVERSIDE RLP 9428 \$5.98, RLP 428* \$4.98.

JAZZ AND THE COMMEDIA DELL'ARTE

*The Modern Jazz Quartet
evokes the spirit of an
ancient entertainment form*

FOR ALMOST ten years, John Lewis, the musical director of the Modern Jazz Quartet, has been fascinated by the improvisatory Commedia dell'Arte, which began in Italy in the second half of the sixteenth century and whose influence spread to much of Europe. In several previous works, Lewis has sketched some of the prototypical characters on which the Commedia dell'Arte was based and the settings in which it was performed. "The Comedy," a new Atlantic release, is his most fully organized attempt so far to transmute the spirit of Commedia dell'Arte into the forms and colors of jazz.

Beginning with a scene in a Roman square, he and his colleagues construct successively playful, romantic, flirtatious, roguish, faintly sinister, unself-consciously charming, and droll impersonations of Columbine, Pulcinella, Pierrot, La Cantatrice, and Harlequin. The revels conclude with a description of Piazza Navona, a Roman square where, as the notes say, "we can visualize an outdoor stage for the company of comedians."

THE MODERN JAZZ QUARTET
*A jazz translation of the
Commedia dell'Arte*



MONTE KAY MANAGEMENT

La Cantatrice is played by Diahann Carroll in the most disarmingly skillful and pungent vocal she has ever recorded. Miss Carroll is not a jazz singer, but when firmly directed in such specialized dramatic material, she reveals a singular if small-scale talent. All the other tracks are instrumental.

Like the original Commedia dell'Arte troupes, the members of the MJQ have been together so long that they are expert at improvising collectively, at anticipating each other's shifts of mood and line. Because of this pre-eminent expertness in ensemble interaction, they have fused two traditions widely separate in time and background. The lion's share of credit, however, is due composer-pianist John Lewis, whose temperament is attuned to elements of European culture as well as to jazz. His compositions in this collection fit each subject as evocatively as the intriguing drawings of Commedia dell'Arte characters that are reproduced in the double-fold package. In terms of packaging and design, this album sets a new standard. *Nat Hentoff*

© © MODERN JAZZ QUARTET: *The Comedy*. John Lewis (piano), Milt Jackson (vibraharp), Percy Heath (bass), Connie Kay (drums); Diahann Carroll (vocal). *Columbine; Pulcinella; Pierrot; Harlequin; La Cantatrice*; and two others. ATLANTIC S1390 \$5.98, 1390* \$4.98.

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COLUMBIA RECORDS

Despite the wealth of classical music recorded, only rarely do the performance and its reproduction match the quality of the music itself. The works listed below are just such achievements to which initiates turn and connoisseurs return again and again.



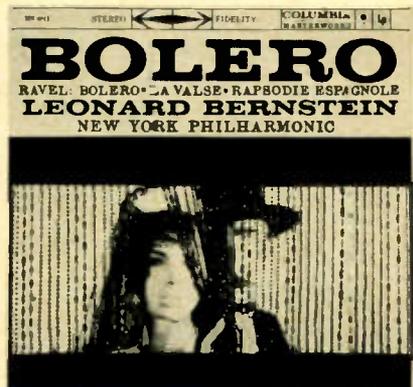
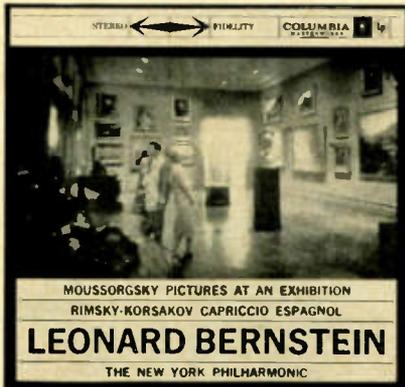
Stravinsky: Firebird Suite/Tchaikovsky: Romeo and Juliet Overture-Fantasy—Leonard Bernstein, Conductor; New York Philharmonic. ML 5182/MS 6014*
"A sensitive performance."—*High Fidelity*



Moussorgsky: Pictures at an Exhibition/Rimsky-Korsakov: Capriccio Espagnol—Leonard Bernstein, Conductor; New York Philharmonic. ML 5401/MS 6080*
"Bernstein misses no opportunities to make the Pictures as vivid as possible"
—*High Fidelity*



Ravel: Bolero; La Valse; Rapsodie Espagnole—Leonard Bernstein, Conductor; New York Philharmonic. ML 5293/MS 6011*
"Bernstein has tremendous flair for music of this sort"
—*High Fidelity*



Liszt: Hungarian Rhapsodies Nos. 1 and 2/Enesco: Roumanian Rhapsodies Nos. 1 and 2—Eugene Ormandy, Conductor; The Philadelphia Orchestra. ML 5299/MS 6018*
"Superbly played...exciting listening"
—*American Record Guide*

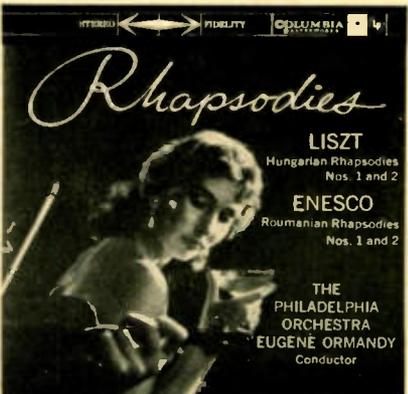


Debussy: Prelude to the Afternoon of a Faun; La Mer/Ravel: Daphnis and Chloe—Suite No. 2—Eugene Ormandy, Conductor; The Philadelphia Orchestra. ML 5397/MS 6077*
"Full of sumptuous detail"
—*New York Times*



Grofé: Grand Canyon Suite—Eugene Ormandy, Conductor; The Philadelphia Orchestra. ML 5286/MS 6003*
"A top-notch performance"
—*American Record Guide*

*Stereo



COLUMBIA RECORDS PRINTED IN U.S.A.



classics

Reviewed by WILLIAM FLANAGAN • DAVID HALL

GEORGE JELLINEK • IGOR KIPNIS

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ BACH: *Art of the Fugue: Contrapuncti I through XI* (transcribed by Samuel Baron). Fine Arts Quartet, New York Woodwind Quintet. CONCERT-DISC CS 230 \$5.98, C 1230* \$4.98.

Interest: Instrumentation
 Performance: Humanized
 Recording: Good
 Stereo Quality: Adequate

The Art of the Fugue, Bach's last work, was written in open score—that is, as four separate lines of music without any specified instrumentation. Various authorities differ as to whether the work was intended for solo harpsichord or solo organ. To fill the breach, there are arrangements for string quartet and for orchestra. From time to time, recordings in each of these adaptations have been available.

The present edition is a transcription, by the very capable Samuel Baron, flutist of the New York Woodwind Quintet, for string quartet and winds (flute, oboe, clarinet, English horn, French horn, and bassoon), with each group playing separately and in combination. The result is quite admirable in both variety of color and retention of chamber-music sonority. The effect not only of the instrumental combination but also of the playing is a humanization of this intricate contrapuntal work. To be sure, the instrumental interpretation is not ideally Baroque (the winds are a little better in their articulation and correct ornamentation than the strings), and the reading is on the whole perhaps more suitable for Mozart than for Bach. Yet hearing these performances of roughly the first half of *The Art of the Fugue* is a pleasurable listening experience. The recording, if not entirely free of distortion in spots, is good, with unobtrusive stereo placement. I. K.

Ⓢ Ⓜ BACH: *Capriccio on the Departure of His Beloved Brother* (S. 992); *Tocatta in D Major* (S. 912); *Four Duets* (S. 802-805); *Adagio in G Major*

(S. 968). Rosalyn Tureck (piano). DECCA DL 710061 \$5.98, DL 10061 \$4.98.

Interest: Keyboard Bach
 Performance: Personal
 Recording: Excellent
 Stereo Quality: Excellent

Rosalyn Tureck's individual style of performing Bach will appeal to some listeners, but, for my part, this conception is far too personal and romantic, in spite of largely correct ornamentation, to be enjoyable. My objections are not to the instrument: one has only to hear Dinu Lipatti's performance of the Partita No. 1 in B-flat to realize that Bach can sound

movement from the unaccompanied Violin Sonata in C, but, again, the pianist's caressing of every note will strike many as excessive. The shifting Schumannesque dynamics throughout the recitative portions and middle fugue of the D Major Toccata or the rhythmically lax treatment of the opening section of the Capriccio seem a complete negation of the Baroque style. Miss Tureck's fingerwork is impeccable, and her playing of the faster sections is clean and lively. The recording is first-rate. I. K.

Ⓢ Ⓜ BACH: *Concertos for Harpsichord and Strings: No. 1, in D Minor; No. 3, in D Major; No. 5, in F Minor.*



THE FINE ARTS QUARTET
Humanizing Bach's treatise on the fugue

magnificent on the piano, rather than the harpsichord or clavichord for which the music was intended. But Lipatti's Bach is completely straightforward yet beautifully shaded and never without warmth; Miss Tureck's interpretations, at least in this collection, often seem precious, particularly in slow movements. Witness the mincing manner of the third Duet or the mooning, intimate style of the first. The G Major Adagio is of considerable interest, since it is Bach's own transcription for keyboard of the first

Robert Veyron-Lacroix (harpsichord); Jean-François Paillard Chamber Orchestra. WESTMINSTER WST 17016 \$5.98, XWN 19016 \$4.98.

Ⓢ Ⓜ BACH: *Concertos for Harpsichord and Strings: No. 2, in E Major; No. 4, in A Major; No. 7, in G Minor.* Robert Veyron-Lacroix (harpsichord); Jean-François Paillard Chamber Orchestra. WESTMINSTER WST 17017 \$5.98, XWN 19017 \$4.98.

(Continued on page 64)

© ④ BACH: *Concertos for Two Harpsichords and Strings: No. 1, in C Minor (S. 1060); No. 2, in C Major (S. 1061); No. 3, in C Minor (S. 1062)*. Robert Veyron-Lacroix and Anne-Marie Beckenstein (harpsichords); Jean-François Paillard Chamber Orchestra. WESTMINSTER WST 17018 \$5.98, XWN 19018 \$4.98.

© ④ BACH: *Concerto No. 1, in D Minor, for Three Harpsichords and Strings (S. 1063); Concerto No. 2, in C Major, for Three Harpsichords and Strings (S. 1064); Concerto in A Minor, for Four Harpsichords and Strings*. Robert Veyron-Lacroix, Anne-Marie Beckenstein, Marie-Claire Alain, and Olivier Alain (harpsichords); Jean-François Paillard Chamber Orchestra. WESTMINSTER WST 17019 \$5.98, XWN 19019 \$4.98.

Interest: Almost-complete keyboard concertos

Performance: Unvaryingly excellent

Recording: A little clongy

Stereo Quality: Very good

These four discs, recorded in Europe by Erato, include all of the Bach concertos for solo and multiple harpsichords with one notable exception: the sixth of the solo set, a transcription of the fourth Brandenburg Concerto. These concertos were, for the most part, arranged by Bach from others of his works for use at the Leipzig Collegium Musicum concerts every Friday evening. Performers would include Bach, his sons, and his pupils, as well as students of the university. If Bach cannot be credited with the actual invention of the keyboard concerto, he was very much responsible for the direction of its development.

These performances are lively in tempo and scholarly in stylistic details. Veyron-Lacroix's straightforward solo playing is always impressive for its technical skill and polished brilliance. Occasionally one may feel a lack of expressiveness in the slow movements, but on the whole, these are excellent renditions. But those who do not wish to invest in all four discs may want to select a single disc for particular virtues. The best solo playing is in Concertos Nos. 2 and 4 (WST 17017/19017), and the record containing all three concertos for two harpsichords (including Bach's fascinating transcription of the double violin concerto) is to my mind the most enjoyable of the lot for both vigor and integrated interpretive playing. The final disc listed above is more than satisfactory, but the slightly sluggish readings are less successful than the recently deleted Angel version (45022, mono only) of the C Major and A Minor concertos played by Thurston Dart, George Malcolm, Eileen Joyce, and Denis Vaughan. The orchestral accompani-

ments throughout are good but are tarnished by slightly muddy acoustics, which de-emphasizes the importance of the ensemble. The balance, however, is very well handled, the advantages of stereo being especially pronounced in the concertos for multiple instruments. The harpsichords themselves sound a little clongy, particularly at the side ends. My copy of WST 17019 had some severe pressing faults on the second side. *I. K.*

RECORDING OF SPECIAL MERIT

© ④ BACH: *Concertos for Organ according to Various Composers: No. 1, in G Major (S. 592) (after Duke Johann Ernst von Sachsen-Weimar); No. 2, in A Minor (S. 593) (after Vivaldi's Concerto Grosso No. 8, Op. 3); No. 3, in C Major (S. 594) (after Vivaldi's Concerto Grosso No. 5, Op. 7); No. 5, in D Minor (S. 596) (after Vivaldi's Concerto Grosso No. 11, Op. 3)*. Anton Heiller (organ). VANGUARD BGS 5049 \$5.95, BG 637 \$4.98.

Interest: Bach the orrronger

Performance: Spectacular virtuosity

Recording: Superb

Stereo Quality: Splendid

Among the most interesting curiosities in the Bach solo organ literature is a series of concertos he arranged from orchestral originals by other composers. The present disc contains three whose sources are Vivaldi, and a shorter work based on a concerto by the talented Prince Johann Ernst, nephew of the Duke of Saxe-Weimar. For sheer elemental virtuosity, the performances of Anton Heiller are even more impressive than the very musical ones by Hans Heintze on Archive 3118. Heiller's keyboard pyrotechnics, not to mention his stylistic know-how, are among the most impressive on any Bach organ recording. The sound of the excellent Baroque-style instrument, built in 1959 by Marcussen and Son for St. Mary's Church, Hälsingborg, Sweden, is amazingly full-bodied and lifelike, and Heiller's colorful yet scholarly registration is bound to delight both sound enthusiasts and Baroque buffs. As a sampler, try the last movement of the C Major concerto with Vivaldi's long, intricate, and fantastically flashy cadenza. Both mono and stereo pressings are first-class, except for slight distortion toward the center, but the latter wins hands down for absolute realism. *I. K.*

© ④ BACH: *St. Luke Passion*. Christiane Sorell (soprano), Maura Moreira (contralto), Kurt Equiluz (tenor), Franz Wimmer (bass), Akademie Kammerchor and Vienna State Opera Orchestra, George Barati cond. LYRICHORD LLST 7110 three 12-inch discs \$17.85, LL 110* \$14.94.

Interest: Spurious Bach?

Performance: Tedious

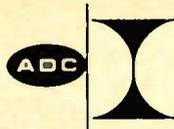
Recording: Very good

Stereo Quality: Well managed

This year's favorite musical parlor game may well include the question, "Who wrote the *St. Luke*?" There has been much controversy over the authenticity of the *St. Luke* Passion, supposedly one of Johann Sebastian Bach's three settings of the Passion story to come down to us complete. Listening to the opening chorus, one hears music that certainly resembles Bach's style, but in magnitude, tragic intensity, and choral complexity there is little in common with the beginnings of either the *St. Matthew* or *St. John* Passions. The recitative style might be Bach in a weak moment, and so might the first chorale, but as chorale follows chorale one begins to doubt that the master would ever have allowed himself to be so unimaginative. There are thirty-two chorales, almost all different tunes (unlike the *St. Matthew*, for instance, which for the most part consists of different harmonizations of two chorales), nine choruses, of which only the first is in any way extensive, two arias for soprano, one for alto, three for tenor, and one trio. The whole effect is not too far removed in outline from the pioneering work of Heinrich Schütz, though much less effective. The Schmieder thematic catalog attributes the work to Bach's Weimar period, about 1712, and considers the music highly suspect. The score does exist in Bach's own hand, but the paper on which it is written dates from his last period in Leipzig, that is, after the *St. John* and *St. Matthew*. As Schweitzer has pointed out, it is very doubtful that Bach would have copied a work from his youth without drastically changing and improving it, and this Passion as it now stands sounds far too simple, as for example in the lack of weaving inner parts in the chorales, and the choral work far less developed than in the Bach cantatas of about 1712. Then, in view of the antiquated character of most of the work, the galant style of the arias is strange: this method of writing stretched from Bach's sons through the time of Mozart and was more typical of, say, Telemann than J. S. Bach. I conclude, on the basis of the available evidence, that the Passion was not a work of Bach's youth, that it could not have been written by him in the maturity of his Leipzig years, and that consequently, as Schweitzer suggests, he must have copied out a contemporary composer's Passion either to perform it or because, as a student of chorales, he wanted to have a copy, as we might want a reference book.

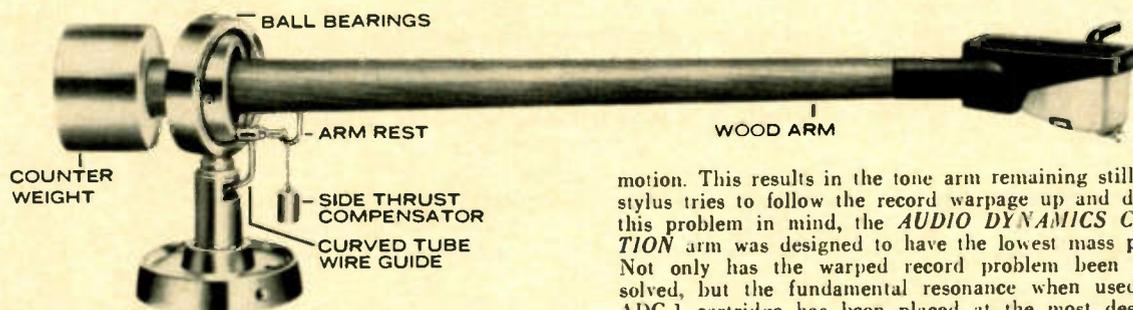
The performance, directed by the conductor of the Honolulu Symphony, is unfortunately neither very stylish nor

(Continued on page 66)



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The job of a tone arm is, in many ways, a negative one. That is to say, what it does not do is largely what matters. All it should do is to hold the cartridge in such a position that its stylus can correctly engage the record groove while allowing free motion vertically and laterally across the record. Ideally all other motion would be prevented.

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LEAD DRAG: Provision of good bearings proves to be a simple problem compared with that of preventing lead drag. The better the bearings the more obvious it becomes that existing forms of lead design are inadequate. This accounts for the relatively complicated but highly successful wiring system used in the *AUDIO DYNAMICS CORPORATION* arm, where the drag has been reduced to about 1% of the tracking force.

This is quite an achievement when one considers that in many popular tone arms having bearing friction much greater than the *AUDIO DYNAMICS CORPORATION* tone arm, the wire drag still overcomes this friction. This can easily be seen by anyone who brings the arm into balance and then attempts to make it remain stationary in various positions across the turntable.

MASS: Most modern tone arms are prevented by their high mass from performing satisfactorily with a high compliance cartridge. Unfortunately, all records are warped to some extent, and the high mass tone arm will resist this vertical change in

motion. This results in the tone arm remaining still while the stylus tries to follow the record warpage up and down. With this problem in mind, the *AUDIO DYNAMICS CORPORATION* arm was designed to have the lowest mass practicable. Not only has the warped record problem been completely solved, but the fundamental resonance when used with the ADC-1 cartridge has been placed at the most desirable frequency, i.e. between 6 and 8 c.p.s. This resonance by the way, is in practice damped almost out of existence by the inclusion of a carefully matched resilient damping material connecting the tone arm to the counterweight.

RESONANCES: Spurious resonances in the audio range are another of the troubles that plague tone arms. The metal parts used tend to "ring" or resonate and some of this ringing gets transferred to the stylus, resulting in unwanted signals. These resonances can be greatly reduced by making the metal parts very massive (which in turn produces its own set of problems) or by damping them with such materials as rubber or wood. A highly satisfactory solution to this problem is that of constructing the arm itself from wood. If, as in the case of the A.D.C., the wood is carefully selected for its acoustic properties and then treated to prevent warpage, etc. well nigh perfect results are obtained and nothing has to be compromised.

SIDE THRUST: In order to keep tracking error to a minimum it is necessary for the stylus to swing in an arc passing beyond the center of the record. This condition is known as overhang. In its turn, this causes part of the friction on the stylus to be converted into a force tending to pull the stylus toward the center of the record, a condition known as side thrust. Unless this is compensated for, it will produce uneven stylus pressure on the groove walls resulting in distortion. The unique and very simple side thrust compensator incorporated into the A.D.C. arm neatly solves this problem.

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dramatically sound—particularly unfortunate are the often slick tempos of the chorales. The vocal soloists, with the exception of the adequate albeit rather colorless Evangelist, are quite poor, the chorus is muddy and wobbly, and the recitatives are unbearably tedious, due no doubt to the monotonous, harmonium-like organ continuo. The recording is very effective in stereo—the soloists are clearly placed. The set, in spite of my severe reservations, may have considerable appeal as a novelty to Baroque-minded listeners. Notes, texts, and translations are included. *I. K.*

© **BACH: Six Sonatas for Harpsichord Concertato and Violin (S. 1011-19).** Hansheinz Schneeberger (violin); Eduard Müller (harpsichord). BARENREITER BM 25R901/902/903 three 10-inch discs \$4.98 each.

Interest: Supreme chamber works
Performance: Very solid
Recording: Well-balanced

If it were not for the Menuhin-Malcolm-Gauntlett recording (Angel S 3629B/3629B), reviewed last month, this set of the six glorious violin and harpsichord sonatas would be more welcome. The German-made package (liner notes are in that language) is exceptionally scholarly, in keeping with the high quality of Bärenreiter music publications, of which the recording enterprise is an offshoot. Also especially commendable is the recorded balance, which does not sink the all-important harpsichord part below that of the violin. Unlike in the Menuhin-Malcolm set, however, no viola da gamba has been added to back up the bass line. The harpsichord registration there, too, is lighter than here and less dependent for weight and volume on the heavy sixteen-foot register. The vigorous, well-articulated playing by Schneeberger and Müller is very solid indeed, although a bit solemn on occasion, as in the slow movements—despite their usually faster tempos. Faster sections invariably fare very well, yet nowhere does one feel quite the warmth, humanity, and imaginative spirit that make the recent Angel album outstanding. *I. K.*

© **BARATI: Chamber Concerto (1952).** Philadelphia Orchestra, Eugene Ormandy cond. **ROCHBERG: Symphony No. 2.** New York Philharmonic, Werner Torkanowsky cond. COLUMBIA MS 6379 \$5.98, ML 6379* \$4.98.

Interest: Varied moderns
Performance: Vigorous
Recording: Very good
Stereo Quality: Suitable

Each of these works is typical of a particular breed of contemporary composition

that was rather common during the Forties and the early Fifties. George Barati's Chamber Concerto has been set down in the international neoclassic idiom that was current during the period of World War II and shortly after. It is marked by stylistic impersonality, a high degree of diatonic dissonance, and predominantly Baroque contrapuntal style. Barati's piece is keenly honed, smartly scored, and utterly effective. If it records no sharply personal feelings, it is nonetheless a superbly operative musical machine.

George Rochberg's explosive Second Symphony is characteristic of yet another kind of piece of the postwar era. This is the pseudo-twelve-tone symphony in which row techniques are employed as a point of melodic departure instead of as a device for producing atonality. Rochberg's symphony is tautly dissonant, anguished of expression, and a little relentless. At its core, it is conservative, traditional, and eminently respectable.

Both works are given superlative performances, and the recordings do justice to all concerned. *W. F.*

© **BARTÓK: Sonata for Two Pianos and Percussion; Divertimento for String Orchestra.** Boston Chamber Ensemble, Harold Faberman cond. CAMBRIDGE CRS 1803 \$5.98, CRM 803 \$4.98.

Interest: Vital performances
Performance: Animated
Recording: Good
Stereo Quality: Good

An eager group of younger musicians have put their all into this graphic, live-wire performance of Bartók's Sonata for Two Pianos and Percussion. The piece seethes with animation and spirit, and the tendency of the inner musical parts to get a little murky is not a serious enough flaw to make purchase of the record an error.

The Bartók Divertimento, which fills out the second side, is put forth with exemplary spirit, and the recording is effective, if a little exaggerated in its dynamic contrasts. *W. F.*

BEN-HAIM: Pastorale Variée, Op. 31, No. 6 (see BRITTEN).

© **BERGER: String Quartet (1958).** Lenox String Quartet. **WYNER: Concert Duo for Violin and Piano.** Matthew Raimondi (violin), Yehudi Wyner (piano). COMPOSERS RECORDING, INC. CRI 161 \$5.95.

Interest: Significant American chamber music
Performance: Authentic
Recording: Good

The music of Arthur Berger has, until quite recently, contained areas of apparent contradiction. During its tonal period,

when it sprang from the influence and premise of Stravinsky's neoclassic manner, it was marked by an urbane and highly mannered complexity, and a predisposition toward serialized devices. Still—and this was the catch—once one had got over the fear of its bark, one found that it bit not at all, that it was music of the most wistful and innocent lyricism.

It was all but inevitable that at last—in this String Quartet of 1958—he should have conceded to twelve-tone methodology. But, make no mistake about it, this has been no bandwagon capitulation to vogue. For the work, which is almost claustrophobic in concentration and intensity, still carries the earmarks of Berger's earlier preoccupations. And if one misses his former enchanting lyricism, one is grateful for the nearly operatic intensity that replaces it.

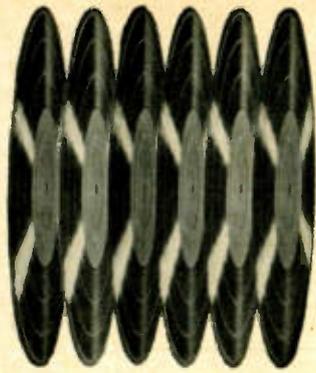
Yehudi Wyner is one of the major talents among our under-forty composers. Listen to his *Concert Duo* and you will readily see the makings of an important composer. For Wyner's music is still uncommitted to formula, it is still the product of the man's inner muse. Its style is chromatic, its impulse almost startlingly lyrical and romantic, and its formal scheme bravely personal and original. Given his chromatic direction, he may one day be swallowed up by the doctrinaire serialism he is far too gifted to require. But for now, his work adds distinction to this valuable CRI release. *W. F.*

© **BERLIOZ: Harold in Italy, Op. 16.** William Lincer (viola); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MS 6358 \$5.98, ML 5758 \$4.98.

Interest: Berlioz travelogue
Performance: Affectionate
Recording: Full-bodied
Stereo Quality: Good

The unevenly inspired genius of Hector Berlioz is one of my enthusiasms, but I find *Harold in Italy* impossible to become excited about. The opening pages are enthralling in their evocation of the grandeur of the Italian Alps, and the initial statement of the "Harold" theme by the solo viola is haunting; the second movement, *The Pilgrims' March*, has a fine melodic line and fascinating bitonal implications in the bell-like horns. But from this point on it takes a conductor of the caliber of the late Sir Thomas Beecham, whose 1952 recording with William Primrose is still available on Columbia ML 4542, to keep my attention from wandering.

Bernstein and the New York Philharmonic's first-chair violist William Lincer make a brave try on behalf of Berlioz's flawed masterwork, but even Bernstein's theatrical flair is unable to compensate
(Continued on page 68)



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for the relatively characterless and reticent quality of Mr. Lincer's viola. On the credit side, Bernstein's tempos seem more just and consistent with the character of each of the varied movements than Munch's in the RCA stereo recording with William Primrose.

If up-to-date stereo sound is a major consideration, this new Columbia disc fills the bill, but the most convincing statement of the music remains the old Beecham-Primrose disc. *D. H.*

⑤ ⑥ **BRAHMS: *Hungarian Dances: Nos. 1-7, Nos. 10-21.*** Hartford Symphony Orchestra, Fritz Mahler cond. DECCA DL 710058 \$5.98, DL 10058 \$4.98.

Interest: Charming popular Brahms
Performance: A bit inhibited
Recording: Slightly dry
Stereo Quality: Adequate

It is good to hear some of the Brahms Hungarian dance settings other than the oft-played Nos. 1, 5, and 6. Regrettably, however, the new Decca disc is not a satisfactory replacement for the long-deleted Allegro 3006, for Dances 8 and 9 are not included "because no suitable orchestrations are available," the jacket notes tell us. This seems a pretty weak excuse in view of the quite adequate versions on the old Allegro disc. Moreover, the Decca performances are seldom better than competently conscientious. The recorded sound is likewise on the colorless and sober side, lacking the warmth and liveness of Decca's best New York work, such as that by the New York Pro Musica or by Frederic Waldman's Musica Aeterna group.

Under the circumstances, then, one is better off with the more limited but brilliantly played collections of these works recorded by Reiner, Dorati, Kubelik, or Karajan. *D. H.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ **BRITTEN: *Canticles.*** John Hennessey (alto), Peter Pears (tenor), Barry Tuckwell (horn), Benjamin Britten (piano). LONDON OS 25332 \$5.98, 5698 \$4.98.

Interest: Little-heard Britten
Performance: Presumably authentic
Recording: A mite harsh
Stereo Quality: Suitable

Benjamin Britten's three *Canticles*, written in 1947, 1952, and 1954, are the intensely personal musical statements of a composer whose stylistic eclecticism has not precluded a fierce independence that renders him triumphantly superior to our contemporary composers' preoccupation with method and direction.

A canticle, Webster would have us know, is "a song or hymn: specif., one of

ten songs of praise (not psalms), as the Magnificat, taken from the Bible." Britten's view of the form is surely a free one—extending from the quasi-cantata of Number Two, an adaptation of a Chester Miracle Play, to the extended open song form of Edith Sitwell's *Still Falls the Rain*, the basis for Number Three. Certainly, one commands an extraordinarily varied view of Britten with these works: everything from the young romantic to the vigorous modernist, from the sensitive young man to the outgoing popularist.

Above all, one experiences genuine contact with a composer who has imagined and refined an English-language vocal style that is powerful and personal.

The exposure is valuable and important, and the release a must for the listener of cultivated tastes. *W. F.*

⑥ **BRITTEN: *Concerto No. 1, for Violin and Orchestra, Op. 15.*** Paul Kling (violin), Louisville Orchestra, Robert Whitney cond. **BEN-HAIM: *Pastorale***



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Variée for Clarinet Solo, Harp, and String Orchestra, Op. 31, No. 6. James Livingston (clarinet), Louisville Orchestra, Robert Whitney cond. LOUISVILLE LOU 626 \$7.95.

Interest: More from Louisville
Performance: Adequate
Recording: Ditto

If Benjamin Britten's *Concerto No. 1* for Violin and Orchestra is scarcely as imposing a musical achievement as that the composer was to produce only a few years later in his opera *Peter Grimes*, it is most certainly an impressive earful from a composer who was then just twenty-six years old. The mastery of large formal plan, the already personal delivery of a singing line, and the virtuosity with which the composer handles the orchestra are all quite apparent in this work. It is vastly entertaining, and its

occasional air of precocity in no way detracts from its total accomplishment.

Paul Ben-Haim's *Pastorale* is a highly colored, rather fragrant stretch of mood painting that does not avoid traces of sentimentality. I happen to like the composer's peculiar brand of expressivity, and I recommend this work wholeheartedly to those with similar inclinations.

The performances are of the Louisville group's highest caliber, and the recording is satisfactory. *W. F.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ **CARTER: *Suite from Pocahontas Legend. Piano Sonata.*** Charles Rosen (pianist); Zurich Radio Orchestra, Jaques Monod cond. EPIC BC 1250 \$5.98, LC 3850* \$4.98.

Interest: Major keyboard achievement
Performance: Excellent
Recording: Appropriate
Stereo Quality: Just

How good it is to welcome Charles Rosen's performance of Elliot Carter's gravely eloquent Piano Sonata to records. This sonata, which dates from the mid-Forties, is a key to Carter's present reputation as one of America's first composers. It is, indeed, the work that paves the way for the extraordinary string quartets that were to follow in the 1950's.

Rosen, who has supplied his own sleeve annotation, tells us that the Carter sonata is a "revolutionary" work "built upon and constructed out of the overtone possibilities of the piano." Since the work does not sound revolutionary—there is more than a suggestion of Aaron Copland's Piano Sonata in some of its pages—I recommend that you not let this claim disturb you. The work is absorbing and moving in its austere way. And Mr. Rosen's performance of it is vivid, concentrated, and extraordinarily right—fine enough to permit us to pardon his rather tiresome jacket commentary.

If Mr. Rosen must find all manner of significant foreshadowing of the composer to come in the early suite from the ballet *Pocahontas Legend*, he has my sympathy. I prefer to take the work as it is: a slightly awkward, even gauche, assimilation of diverse musical influences cast in tentative orchestral dress that gives very little indication of the Carter to come. To suggest that it does is to falsify recent history and to deny the singular drama of Carter's development.

The recorded sound is exemplary on both sides of the disc, an important release for its inclusion of the Sonata. *W. F.*

CHOPIN (arr. Anderson and Bodge): *Les Sylphides—Ballet* (see PROKOFIEV).

(Continued on page 71)

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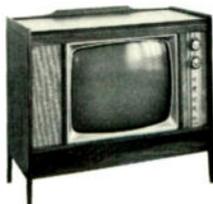
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COWELL: String Quartet No. 5 (see TOCH).

© © **HAYDN: Mass No. 2, in E-flat Major (Missa in honorem Beatissimae Virginis Mariae); Mass No. 5, in B-flat Major (Missa brevis Sancti Joannis de Deo).** Ursula Buckel (soprano), Yonako Nagano (alto), John van Kesteren (tenor), Jens Flottau (bass), Franz Lehrndorfer (organ); Regensburg Cathedral Choir and Regensburg Boys' Choir; members of the Bavarian Radio Symphony Orchestra, Theobald Schrems cond. DEUTSCHE GRAMMOPHON SLPM 138756 \$6.98, LPM 18756* \$5.98.

Interest: Haydn organ masses
Performance: Sensitive
Recording: Smooth
Stereo Quality: Unobtrusive spread

Both of these works, recorded for the first time in stereo, are called organ masses because of the use of the organ as an obbligato instrument throughout. The second mass, a longer setting, was written in 1766 at the time Haydn became full Kapellmeister of the Esterházy orchestra; the "Little" Mass Number 5 was composed about 1775, the organ being heard only in the Benedictus. The soloists, including the organist, are extremely good, but the real highlight is the excellent choral work, particularly the pure-voiced Regensburg Boys' Choir. Theobald Schrems leads a smooth-sounding and always sensitive performance that captures perfectly the galant characteristics of the music. The recording, well spread out between the two channels, avoids obtrusive gimmicks and effectively reproduces the atmosphere and acoustics of St. Emmeran's Church in Regensburg. *I. K.*

© © **HAYDN: Quartet No. 67, in D Major, Op. 64, No. 5 ("The Lark"); Quartet No. 82, in F Major, Op. 77, No. 2.** Hungarian String Quartet. Vox STGBY 512 080 \$4.98, GBY 12 080* \$4.98.

Interest: Quartet gems
Performance: Enjoyable
Recording: Strident
Stereo Quality: Satisfactory

Both of these quartets belong to Haydn's last period. The "Lark" was written in his final year of service to the Esterházy, and the F Major Quartet, with its Beethovenesque Minuet-Scherzo, was composed nine years later in 1799, and is Haydn's last work, except for the unfinished Quartet, Op. 103. Each is a gem of the literature, especially when played with as much earthy vigor as here. The Hungarian Quartet, who had previously recorded Op. 77, No. 2, for Angel, achieves just the right blend of lively

MARCH 1963

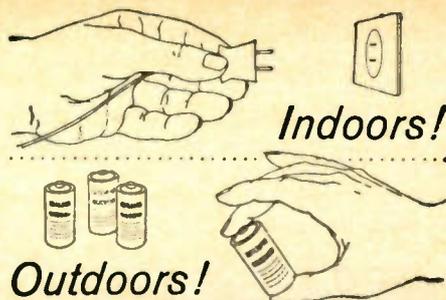
virtuosity, lyricism, and warmth in these pieces. It is a shame, however, that the musicians' enthusiastic playing is spoiled by a harsh recording that causes the loud passages and most of the upper string frequencies to sound unpleasant unless the treble is turned down. *I. K.*

© © **HAYDN: Symphony No. 3, in G Major; Symphony No. 96, in D Major ("Miracle").** New York Sinfonietta (in No. 3), Vienna State Opera Orchestra (in No. 96), Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES HS 8 \$8.50 (for subscribers) \$10.00 (for non-subscribers), mono or stereo.

© © **HAYDN: Symphony No. 21, in A Major; Symphony No. 23, in G Major.** Vienna State Opera Orchestra, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES HS 9 \$8.50 (for subscribers) \$10.00 (for nonsubscribers), mono or stereo. (Available from Library of Recorded Masterpieces, 150 W. 82nd St., New York 24, N.Y.)

Interest: Haydn symphonies, Volumes 8 and 9
Performance: Dedicated
Recording: Excellent
Stereo Quality: Excellent

These releases in the late Max Goberman's Haydn series include one very early symphony (Robbins Landon in his exhaustive notes suggests that Number 3, written about 1760 before Haydn's Esterházy employment, should properly be about Number 10 in chronological sequence), two slightly later ones composed in 1764, and one of the great symphonies of Haydn's London success, the first work in the 1791 Salomon series. Numbers 21 and 23 are both jolly works, and the earlier symphony is also distinguished by a particularly affecting slow movement. The famous "Miracle" is noteworthy in this performance for the first use of a newly edited score, correcting the errors that have been part of every previous recording. Here the more elaborate trumpet and timpani parts are restored and wrong notes and harmonies are avoided (the most dramatic example occurs at the beginning of the minuet). Number 3, with its more old-fashioned contrapuntal style, comes as a bit of a shock in the record sequence after the sophistication of the Salomon symphony, but, as with all of Haydn's works in this form, it inspires amazement at the freshness of inspiration and the seemingly inexhaustible variety of musical ideas. Goberman's performances of all these symphonies are delightfully earthy, but this does not mean that the orchestral playing is imprecise. Rather, the type of polish applied to such music by Beecham, Walter, and others here gives way to a most appropriate Haydnesque rugged-



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ness. Certainly, one can find no more authentic Haydn on record, though I am sorry that this performance of Number 96 did not include a harpsichord continuo—the program for March 11, 1791, reads: “Mr. Haydn will be at the Harpsichord.” The recorded sound is excellent in both editions, and, as usual, miniature scores are included. *I. K.*

RECORDING OF SPECIAL MERIT

⑤ ⑥ **HONEGGER:** *Christmas Cantata; Symphony for Strings*. Suisse Romande Orchestra, Ernest Ansermet cond. LONDON OS 25320 \$5.98, 5686* \$4.98.

Interest: Fine Honegger program
Performance: Superb
Recording: Elegant
Stereo Quality: First-rate

Arthur Honegger's *Christmas Cantata*, completed in 1953, is the only fully realized portion of an oratorio planned during the Forties. I think this is one of the composer's finest efforts. Its expressive range is extraordinarily varied, its pages bear the unmistakable mark of a master hand, and it is plainly and simply moving.

In addition, we get Ansermet's clean, powerful execution of the *Symphony for Strings*—even if the work itself seems by now a little singleminded in its pursuit of tension, and a little innocent in the *religioso* outburst of the final pages.

Both works have been accorded London's very best sound. *W. F.*

⑥ **KRENEK:** *Lamentatio Jeremiae Prophetarum*. N.C.R.V. Vocal Ensemble Hilversum, Marinus Voorberg cond. BARENREITER-MUSICAPHON BM 30 L 1303/04 \$11.96.

Interest: Austere modern rarity
Performance: Capable
Recording: Good

This work, I fear, cannot but strike fear in the hearts of all but the most thoroughgoing musical ascetics. Not because it is “modern”—it is a twelve-tone piece with overlaying aspects of Gregorian chant and “early Netherlands polyphony”—but because of the almost compulsive severity that seems to have governed its expressive manner. The piece dates from the early 1940's, when the composer, disturbed by “a world increasingly darkened,” had little or no interest in producing a necessarily performable work. This factor no doubt accounts for its extremely hazardous technical posture and its severe, rather chilling expressive aura. An austere piece like Stravinsky's *Threni* (the same textual material is involved) is a veritable riot of color by comparison. If you are aroused to consider buying the record, proceed with caution. *W. F.*

⑤ ⑥ **LEONCAVALLO:** *Pagliacci* (excerpts). Mario del Monaco (tenor), Cornell MacNeil (baritone), Gabriella Tucci (soprano); Chorus and Orchestra of L'Accademia di Santa Cecilia, Rome, Francesco Molinari-Pradelli cond. **MASCAGNI:** *Cavalleria Rusticana* (excerpts). Giulietta Simionato (mezzo-soprano), Mario del Monaco (tenor), Cornell MacNeil (baritone); Orchestra of L'Accademia di Santa Cecilia, Rome, Tullio Serafin, cond. LONDON OS 25334 \$5.98, 5700* \$4.98.

Interest: Twin peaks of verismo
Performance: Good
Recording: Rich-sounding
Stereo Quality: Pronounced

While neither of the complete sets from which these highlights were taken rates as the recommended version of *Cavalleria* or *Pagliacci*, this disc is an attractive and desirable souvenir of such



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distinguished interpretations as the Canio of Mario del Monaco and the Santuzza of Giulietta Simionato. The excerpts have been well chosen and edited, particularly on the *Cavalleria* side, which gives the impression of a much stronger over-all performance than was actually the case. In fact, the entire *Cavalleria* sequence is outstanding, though the singing is somewhat restrained by Serafin's deliberate ways. Del Monaco's robustly sung but dignified and believable Canio is the only characterization of real distinction in the *Pagliacci* excerpts.

London's customary tonal opulence is present on both sides, but the balance between orchestra and singers in *Pagliacci* is unsatisfactory. *G. J.*

⑤ ⑥ **LISZT:** *Graner Messe*. Maria Werner (soprano), Olga Szönyi (con-

tralto), Alfonz Bartha (tenor), Andras Farago (bass); Budapest Choir and State Orchestra, Janos Ferencsik cond. DEUTSCHE GRAMMOPHON SLPM 138616 \$6.98, LPM 18646* \$5.98.

Interest: First recording
Performance: Adequate
Recording: Fair
Stereo Quality: Satisfactory

Among the lesser-known works of Franz Liszt that were unearthed during the commemorative year of 1961 was the *Graner Messe*, the composer's first liturgical effort, written in 1855 for the consecration of the basilica in the town of Esztergom. (The town, traditional seat of Hungary's Primate, is called Gran in German, hence the work's title.) The *Mass* was probably recorded in the fall of 1961, following a concert performance in Budapest at which the identical artists appeared. Unfortunately, the recording must have occurred under unfavorable conditions because the resultant sound is dull and the balances between soloists, choir, and orchestra are inconsistent.

The music is not devoid of dullness, either, though it has occasional flashes of excitement. Most effective are the purely orchestral pages—hardly a surprising fact since the composition of this *Mass* dates from the same period that yielded *Les Preludes* and the *Faust Symphony*. That the work is euphonious, harmonically advanced for its age, and deftly constructed—in Liszt's characteristic cyclical manner—is undeniable. But somehow it radiates no more sincerity and conviction than did its creator in the robes of an abbé.

The Hungarian orchestra plays well under its seasoned conductor; the chorus performs less consistently; and, among the soloists, only the tenor rises above routine competence. *G. J.*

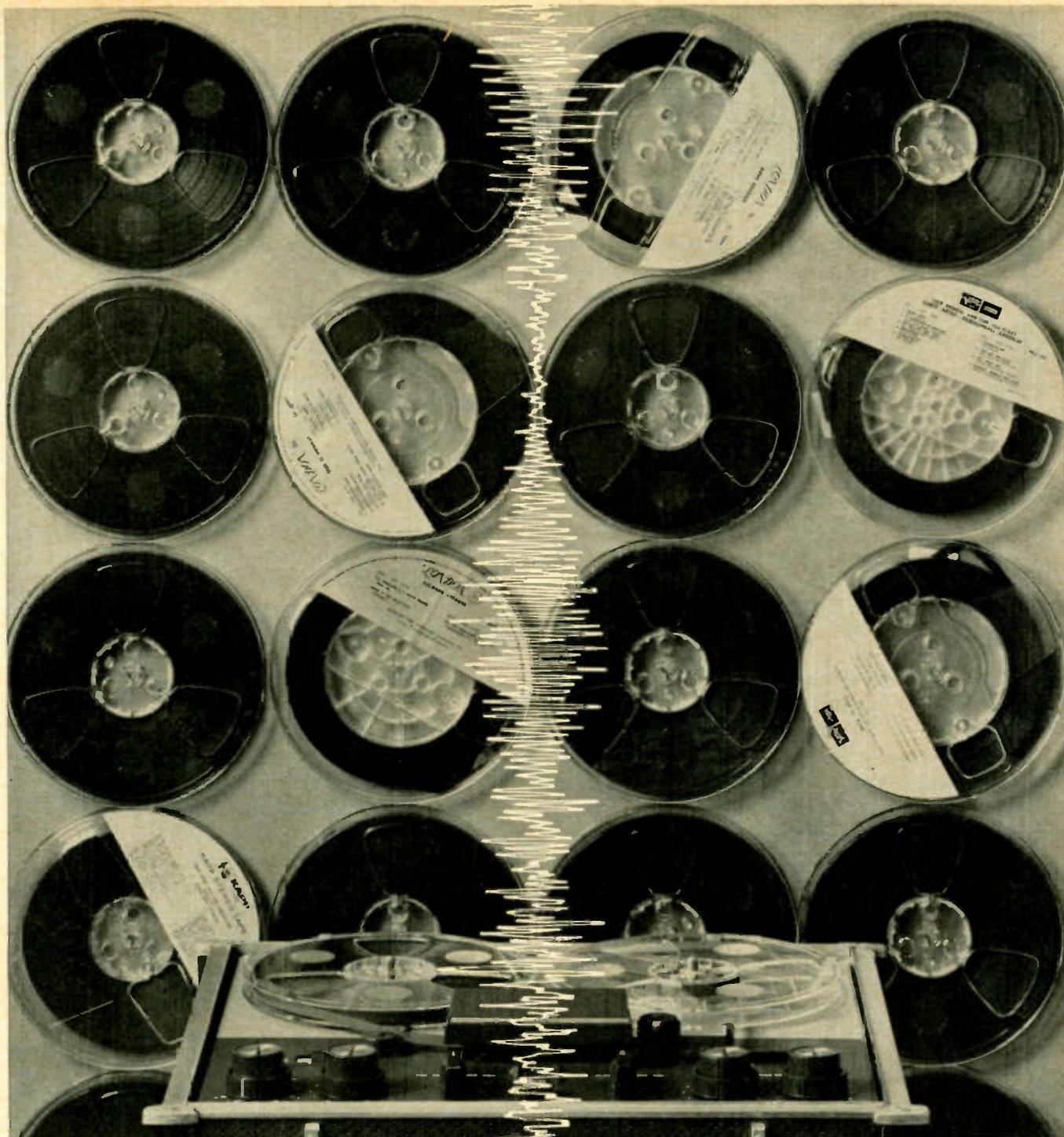
MASCAGNI: *Cavalleria Rusticana* (excerpts) (see LEONCAVALLO).

RECORDING OF SPECIAL MERIT

⑤ ⑥ **MOZART:** *Exsultate, Jubilate K. 165; Et Incarnatus Est (from Mass in C Minor, K. 427); Laudate Dominum (from Vesperae solennes, K. 339)*. **A. SCARLATTI:** *Su le sponde del Tebro*. Maria Stader (soprano); Berlin Radio Symphony and RIAS Choir, Ferenc Fricsay cond. (Mozart); Munich Bach Orchestra, Karl Richter cond. (Scarlatti). DEUTSCHE GRAMMOPHON SLPEM 136291 \$6.98, LPEM 19291* \$5.98.

Interest: Substantial
Performance: Exquisite
Recording: Good
Stereo Quality: Good

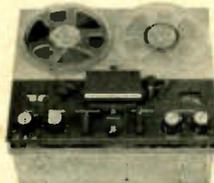
(Continued on page 78)



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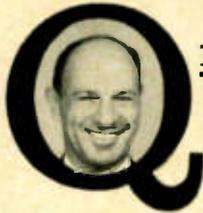
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Warren DeMotte's MUSIC QUIZ



1. UNTIL Isaac Albéniz and Manuel de Falla made their mark in the concert hall, musical impressions of Spain usually reached concert audiences via composers of other nationalities, usually French or Russian. Can you name three of those composers and their "Spanish" works?

2. Two of the greatest comic operas were based on the first two plays of a trilogy written by a French dramatist. The opera that was composed first is dramatically the sequel to the later one, with several of the same characters, a little older, less adventurous, and perhaps wiser. What are the names of the two operas and who was the French playwright? What was the name of the third play?

3. TELEVISION also has its triumphs and virtues. Among these is the first opera commissioned by a TV network, NBC, in 1951. Unlike many operas commissioned by established opera companies, this one was immediately taken to heart by the public. It is a miniature masterpiece, and is performed at least once a year on TV and sometimes in the theater. What is the opera and who wrote it?

4. IN EFFECT, Benjamin Britten's *Young Person's Guide to the Orchestra*, Robert Schumann's *Symphonic Études*, Paul Hindemith's *Four Temperaments*, and Richard Strauss's *Don Quixote* are decidedly dissimilar, but they have something in common. What is it?

5. HE WAS a prolific writer of songs so subtle and magical that his reputation in the field is unchallenged. He wrote little other music, but he did complete one opera. While working on a

second opera, *Manuel Venegas*, he became insane, dying at the age of forty-three. Who was this great composer?

6. Two of the greatest Russian operas are Moussorgsky's *Boris Godounov* and Borodin's *Prince Igor*. Aside from their length and their nationalism, they share at least one other important characteristic, one that helped each to achieve popularity. What is it?

7. BARRING illness, composers usually remain creative until the end of their days. However, three important composers who lived to ripe old ages wrote nothing significant, quantitatively or qualitatively, during the last three or four decades of their lives. Who were they?

8. THE melody below is found in a study for piano. Marked *Lento ma non troppo*, the composition was intended as an aid to developing legato and cantabile playing. However, its melancholy tunefulness has not escaped lyric writers,



who have given it a career in song recitals and Tin Pan Alley. Can you identify the original piano piece and name one of its concert-song incarnations, as well as its recent popular song title?

9. BY THE time this composer was forty-five, he had written a series of masterworks and was universally hailed as a genius. However, he lived on for another forty years, turning out music, particularly operas, steadily. When he died in 1949, it was generally felt that longevity had betrayed his reputation. Who was he?

10. ON A few occasions, the movies have saluted composers by using them as subjects for nominally biographical screen plays. Who were the composers so honored by (a) *A Song to Remember*; (b) *Song Without End*; (c) *Night and Day*?

ANSWERS:

1. Georges Bizet: *Carmen*; Claude Debussy: *Ibéria*; Edouard Lalo: *Symphonie Espagnole*; Maurice Ravel: *Rapsodie Espagnole*; Nikolai Rimsky-Korsakov: *Capriccio Espagnol*; Emmanuel Chabrier: *España*.

2. Rossini's *Il Barbiere di Siviglia* and Mozart's *Le Nozze di Figaro*, based on plays by Pierre Augustin Caron de Beaumarchais. The third play was *L'autre Tartuffe, ou la Mère Coupable* (*The Guilty Mother*).

3. *Amahl and the Night Visitors*, by Gian Carlo Menotti (b. 1911).

4. They are all constructed in theme-and-variation form.

5. Hugo Wolf (1860-1903).

6. Rimsky-Korsakov reworked them both. He reorchestrated *Boris* and completed *Prince Igor*.

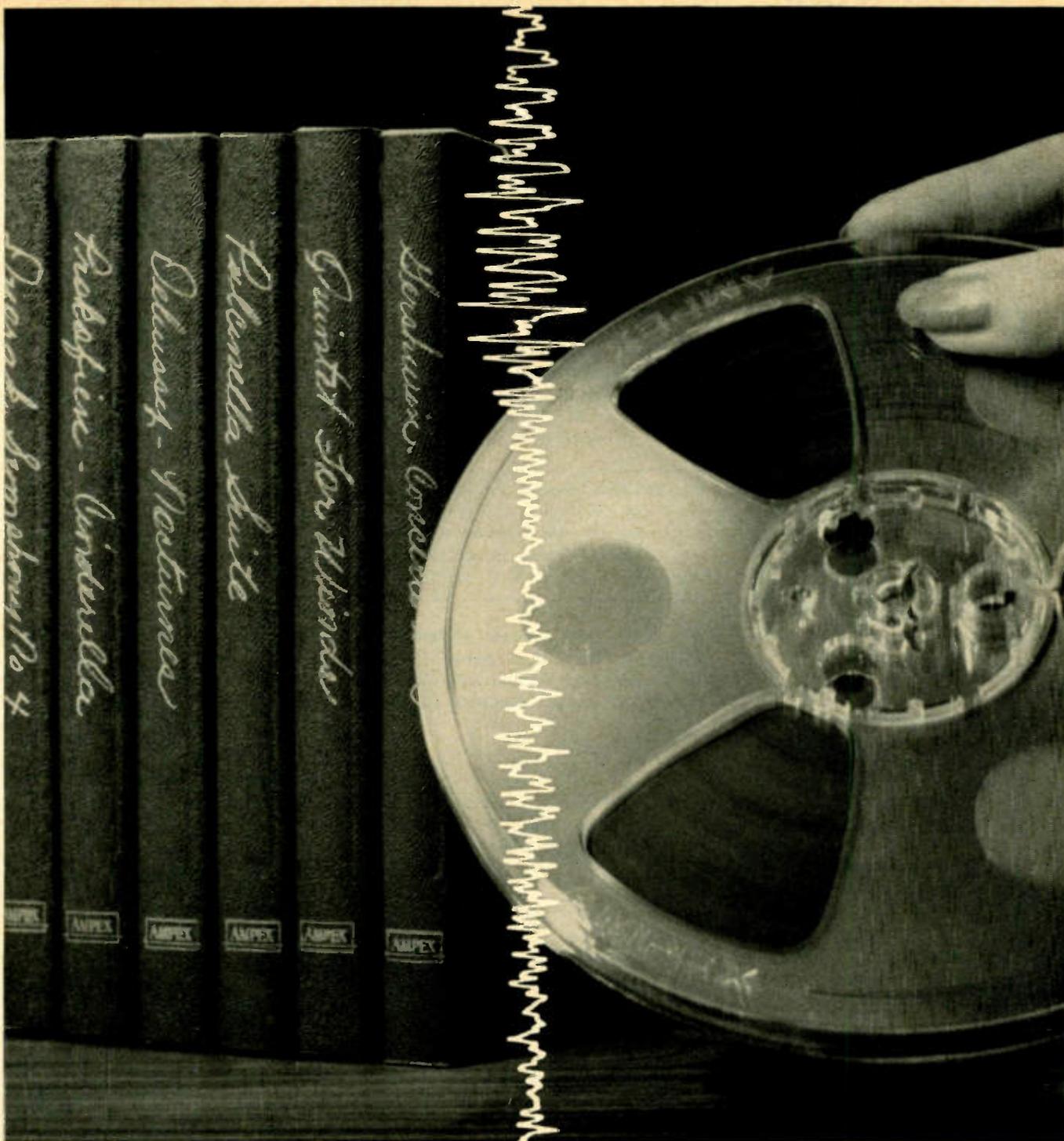
7. Jean Sibelius (1865-1957), whose creative period ceased about 1926; Gioacchino

Rossini (1792-1868), who composed only fitfully after 1829; and Charles Ives (1874-1954), who published little of significance after 1916.

8. Chopin's *Etude in E Major, Op. 10, No. 3*; *So Deep is the Night*; *Tristesse*; *No Other Love*.

9. Richard Strauss (1864-1949).

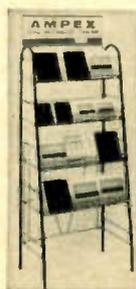
10. (a) Frédéric Chopin; (b) Franz Liszt; (c) Cole Porter.



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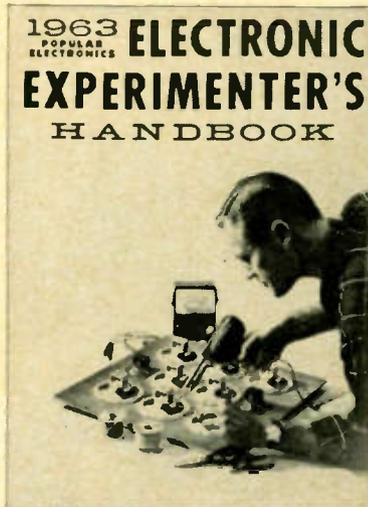


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DATA

⑤ ⑩ **BRAHMS: *Symphony No. 1, in C Minor, Op. 68.*** Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA MS 6389 \$5.98, ML 5789* \$4.98.

⑩ **CHOPIN: *Sonata for Cello and Piano, Op. 65; Introduction and Polonaise for Cello and Piano, Op. 3.*** Saša Večtomov (cello); Vladimír Topinka (piano). SUPRAPHON SUA 10150 \$5.98.

⑩ **NIELSEN: *Sonata for Violin and Piano, Op. 35; Prelude and Theme with Variations, Op. 48; Preludio e Presto, Op. 52.*** Kai Laursen, Eyvind Moller. WASHINGTON WLP 462 \$4.98.

⑩ **SAINT-SAËNS: *Suite algérienne.*** TCHEREPNIN: *Georgiana Suite.* Frankland State Symphony Orchestra, George Barati cond. LYRICHORD LL 103 \$1.98.

⑩ **SUK: *Through Life and Dream, Op. 30; About Friendship, Op. 36.*** Pavel Stepan (piano). SUPRAPHON B 10017 \$5.98.

⑤ ⑩ **TCHAIKOVSKY: *Nutcracker Suite, Op. 71a; Overture 1812, Op. 49.*** Oslo Philharmonic Orchestra, Odd Grüner-Hegge cond. RCA CAMDEN CAS 630 \$2.98, CAL 630 \$1.98.

⑤ ⑩ **REY DE LA TORRE, CLASSIC GUITARIST. *Selected works of Orbón, Nin-Culmell, Lauro, Cervantès, Moreno Torroba, and Tárrega.*** Rey de la Torre (guitar). EPIC SC 1151 \$5.98, LC 3815* \$4.98.

⑤ ⑩ **THE LORD'S PRAYER, Vol. II: Schubert: *Ave Maria*; Verdi: *Ave Maria from Otello*; Luther-Bach: *A Mighty Fortress*; and nine others.** The Mormon Tabernacle Choir, Richard P. Condie (director); Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6367 \$5.98, ML 5767* \$4.98.

⑤ ⑩ **THE VIRTUOSO GUITAR. *Selected works of Dowland, Carulli, Torelli, and Vivaldi.*** Karl Scheit (guitar); Wiener Solisten, Wilfried Böttcher cond. VANGUARD BGS 5043 \$5.95, BG 618 \$4.98.

COMMENTARY

The late Bruno Walter's way with this symphony is predominantly lyrical, but impassioned and warmly affectionate by turns. Columbia's orchestra plays with impeccable polish, and the engineering lends the recording a full-bodied tonal impact. *D. H.*

The best work of these vigorous partners occurs in the slow movements. Unfortunately, despite their brilliant fingerwork, they lack that extra degree of poetry, nuance, and stylishness necessary to make this music come off. *I. K.*

Attractively post-Romantic and well-crafted, this music is pleasurable, but Nielsen has better claims for international attention. The performance is apt and the sound bright. *D. H.*

The Saint-Saëns, a vigorously eclectic evocation of the Algerian scene, is more convincing music than the ever-so-slightly uncouth Russian ruminations of Tcherpnin. The orchestral playing will win no prizes for suavety, and the recorded sound is brittle. *W. F.*

In spite of its bleeding-heart programmatic intention, this music by the contemporary Czech composer is completely disarming in its simplicity and homely lack of musical affectation. The quality of the recording is old-fashioned. *W. F.*

In one of the better packages of Tchaikovsky pops fare, the Oslo Philharmonic shows itself a thoroughly capable outfit, conscientious in the delicate movements, though lacking in sheer string power to cope with the climaxes. *D. H.*

This highly interesting program by the Cuban guitarist is brilliantly executed, with a widely varied and subtle range of tonal colors. The recording, close and clean, is extremely natural. *I. K.*

The choir's singing is a miracle of balance, polish, and precision. Ormandy's sound is unique even when playing second fiddle to a choir. Columbia captures the tonal magnificence well, though the Tabernacle acoustics seem excessively reverberant. *G. J.*

The music is perfectly delightful, the performances lively and stylish, with good balance and audible continuo. The recording, save for some slight deterioration at the end of each side, is excellent in both versions. *I. K.*



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This program offers some of Mozart's most glorious vocal music, and Maria Stader, always a reliable and stimulating artist, performs it to perfection—pure in tone, immaculate in phrasing, and clear in enunciation. This is Mozart singing of the highest order. There is also great color variety in Miss Stader's performance, and in the *Alleluja* of K. 165, her limpid tones are suffused with a youthful exultation that is utterly disarming. Particular attention is called to the *Laudate Dominum*, a deeply moving and hauntingly lovely piece of music from a seldom-heard choral work. Although complete versions of the *Vesperae* exist, it is unlikely that Maria Stader's performance of this excerpt can be matched anywhere.

The Scarlatti cantata, another exquisite work, is an elaborate sequence of recitatives, arias, and instrumental interludes. High trumpet obbligato passages and unusual harmonies add spice to the orchestral texture and keep the musical inspiration on a high level throughout. Here, too, Miss Stader sings with a sure sense of style and unflinching beauty of line, coupled with the proper dramatic thrust. Her orchestral support is excellent, and the sound is exceptionally fine on both sides. Stereo possibilities are well realized in the Scarlatti work, less well handled in the Mozart. G. J.

⑤ ⑥ MOZART: *Flute Quartets: in D Major (K. 285); in G Major (K. 285a); in C Major (K. 285b); in A Major (K. 298)*. Camillo Wanausek (flute); Gustav Swoboda, violin; Fritz Haendschke, viola; Richard Harand, cello. Vox STDL 500 830 \$4.98, DL 500 830* \$4.98.

Interest: Complete flute quartets
Performance: Flutist best
Recording: Too close and bright
Stereo Quality: Adequate

In a letter to his father on September 14, 1778, Mozart indicated that the flute was far from being his favorite instrument: "You know that I become quite powerless whenever I am obliged to write for an instrument which I cannot bear." Yet the intimate charm of these quartets, not to mention the two flute concertos, would seem to belie the composer's reluctance to write for the instrument even on commission. The best aspect of these performances is the sensitivity and clean playing of Camillo Wanausek, one of Europe's finest instrumentalists. His collaborators, three capable members of the Europa Quartet, are apt to stick at one dynamic level. One might wish, too, for a less heavy-handed approach and more subtlety of tone, nuance, and phrasing by the strings. This may, however, be partially the fault of the recording, which is too close-up, bright, and reverberant. I. K.

⑤ ⑥ MOZART: *Piano Concerto No. 17, in G Major (K. 453); Piano Concerto No. 21, in C Major (K. 467)*. Géza Anda (pianist and conductor); Camerata Academica des Salzburger Mozarteums. DEUTSCHE GRAMMOPHON SLPM 138783* \$6.98, LPM 18783 \$5.98.

Interest: Concerto staples
Performance: Efficient and refined
Recording: Very good

Géza Anda's refined playing of these often-recorded concertos is technically admirable and his control over the fine orchestra impressive. The pianist has a polished, pearly tone, and his Mozart is meticulous in phrasing and dynamics if not quite the last word in stylistic niceties (that is, he fails to add a lead-in cadenza after the opening ritornellos in the first and last movements of No. 21). These are thoroughly enjoyable performances,



GEZA ANDA
Cerebral and polished

but some listeners may consider them slightly too calculated and cerebral. Edwin Fischer in No. 17, Lipatti and Schnabel in No. 21, and Serkin in both (all mono recordings) exhibit greater warmth and humor and, to my mind, are therefore preferable. All four of these pianists, too, are more expressive in the slow movements than Anda, who seems, like so many of the younger pianists, to want to avoid too much sentiment in Mozart at all costs. In the exceptionally smooth-sounding mono pressing, the instruments are not too close but very beautifully balanced. I. K.

⑤ ⑥ MOZART: *Piano Concerto No. 25, in C Major (K. 503); Rondo for Piano and Orchestra, in D Major (K. 382)*. Alfred Brendel (piano); Pro Musica Orchestra of Vienna, Paul Angerer cond. Vox STGBY 512 110 \$4.98, GBY 12 110* \$5.98.

Interest: Prime Mozart
Performance: Superior piano execution
Recording: Adequate
Stereo Quality: Variable

The thirty-two-year-old Austrian pianist Alfred Brendel makes an unusually strong impression in these Mozart works. This is the expression of a warm performer, full of personality, whose approach is quite similar to that of Brendel's teacher, the late Edwin Fischer. One might have wished for an accompaniment that was more subtly refined and delicate in its phrasing, more of a complement to Brendel's technically expert renditions. The recorded sound highlights all the solo lines, but strangely the stereo version places the piano toward the left channel in the concerto, whereas the short rondo features the instrument in the usual center position. The program notes, in both French and poorly translated English, are disjointed. The opening line reads, "The Concerto No. 25 (K. 503) seems to have been written at the same time—it is dated the 4th December. . . ." I. K.

⑤ ⑥ MOZART: *Sonata No. 11, in A Major, K. 331; Fantasia, in D Minor, K. 397; Fantasia, in C Minor, K. 475; Piano Sonata, in A Minor, K. 310*. Wilhelm Kempff (piano). DEUTSCHE GRAMMOPHON SLPM 138707 \$5.98, LPM 18707 \$4.98*.

Interest: Lovely Mozart
Performance: Sensitive
Recording: Excellent
Stereo Quality: Good

Kempff has gone about this program with enormous poise and maturity. Although listeners who like their Mozart on the brightly animated side may find the pianist's work wanting in surface appeal, for my own taste Kempff's searching, mellowed, highly Viennese approach is admirably appropriate.

The recording is perfectly suited to the qualities of Kempff's playing—a shade subdued but lucid and resonant. W. F.

⑤ ⑥ PROKOFIEV: *The Love for Three Oranges—Suite, Op. 33*. CHOPIN (arr. Anderson and Bodge): *Les Sylphides—Ballet*. Boston Pops Orchestra, Arthur Fiedler cond. RCA VICTOR LSC 2621 \$5.98, LM 2621 \$4.98.

Interest: Odd coupling
Performance: Clean
Recording: Brilliant
Stereo Quality: Good

The fine blend of rowdiness, piquancy, and sentiment contained in Prokofiev's *Love for Three Oranges* orchestral excerpts is communicated with sparkling brio by Fiedler and his players, and they
(Continued on page 80)



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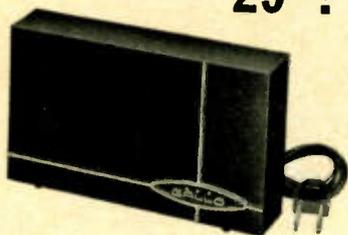
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also turn in a neat, transparent rendering of the tasteful Leroy Anderson-Peter Bodge orchestrations of the Chopin music for the famous Fokine *ballet blanc*. Still, the Dorati version of the Prokofiev music on Mercury more than holds its own as competition, and it has a more suitable disc-mate as well: Prokofiev's *Scythian Suite*.

Somehow it's difficult to imagine those with a taste for Prokofiev caring a hoot about *Les Sylphides*—and vice versa. This is one of those couplings in the same class with the Sibelius Seventh Symphony and Respighi's *Feste Romane*, or Gordon Binkerd's First Symphony and Wagner's *Siegfried Idyll*. Must such things be?

D. H.

© PROKOFIEV: *War and Peace*. Eugene Kibkalo (baritone), Prince Andrei Bolkonsky; Galina Vishnevskaya (soprano), Natasha; Valentina Klepatskaya (mezzo-soprano), Sonya; Vladimir Petrov (tenor), Pierre Bezukhov; Alexei Maslennikov (tenor), Anatole Kuragin; Alexei Krivchenia (bass), Field Marshal Kutuzov; Pavel Lisitsian (baritone), Napoleon; orchestra and chorus of the Bolshoi Theater, Alexander Melik-Pashayev cond. MK ARTIA 218 D four 12-inch discs \$23.92.

Interest: Russian epic opera

Performance: Good

Recording: Inadequate

War and Peace is essentially two operas in one, and neither section is fully cohesive or entirely satisfying. The first eight scenes deal with the complex human relationships of the noble Prince Andrei, the lighthearted Natasha, the unscrupulous Anatole Kuragin, and the brooding, idealistic Pierre Bezukhov, all revealed against a swirling backdrop of Tsarist society. There are interesting plot situations here, and enough personages to populate several operas, but little action and even less continuity. Then, as Napoleon's army invades Russia, the principals simply dissolve into faint silhouettes against the epic struggle. Marshal Kutuzov, the embodiment of Russian determination, emerges as the protagonist in the remaining five scenes, and the opera ends with a choral apotheosis signifying the triumph of the Russian people over the invading armies.

Generally speaking, Prokofiev did better with the first portion. Here his lyric gifts and harmonically stimulating treatment of the orchestra caught the moods of the succeeding episodes with a sure hand, if not always on a consistently high level of inspiration. The later portions of the opera are less successful. Prokofiev's music fails to reflect the stirring spirit of the time, leaving the listener for the most part uninvolved. Thus, the entire scene devoted to Napoleon falls

flat, while the crucial battle episode and the burning of Moscow (Scene 11) is little more than tumultuous noise. Neither is Marshal Kutuzov's passionate hymn to Moscow (for which the dramatic monologues of Ivan Susanin and Boris Godounov served as examples) as effective musically as intended.

In what seems to be a typical performance for a Russian cast, the singers reveal more strength of characterization than vocal polish. Kibkalo sings the demanding part of Prince Andrei very movingly; Lisitsian does his best with the thankless role of Napoleon. Kutuzov could be a fat challenge for a bass like Christoff, but Krivchenia hasn't quite the tonal solidity to put it over. Vishnevskaya, Gres and other Bolshoi pillars contribute creditable performances to what is, in the final analysis, an authoritative and well-directed ensemble effort.

Unfortunately, it is not served well by the recording. While the sound of individual voices is passable, the chorus is indistinct and the orchestra lacks color and bite. Further disservice is rendered to Prokofiev, to say nothing of the listener, by Artia's release of such a monumental work without a libretto. Under the circumstances, the set can be recommended to the record buyer only with the above-mentioned qualifications. G. J.

© PUCCHINI: *Il Tabarro*. Robert Merrill (baritone), Michele; Renata Tebaldi (soprano), Giorgetta; Mario del Monaco (tenor), Luigi. *Suor Angelica*. Renata Tebaldi (soprano), Suor Angelica; Giulietta Simionato (mezzo-soprano), Princess; Lucia Danieli (contralto), Abbess. *Gianni Schicchi*. Fernando Corena (bass), Gianni Schicchi; Renata Tebaldi (soprano), Lauretta; Lucia Danieli (contralto), La Vecchia; Agostino Lazzari (tenor), Rinuccio. Chorus and Orchestra of the Maggio Musicale Fiorentino, Lamberto Gardelli cond. LONDON OSA 1364 three 12-inch discs \$17.94, A 4364 \$14.94.

Interest: Complete *Trittico*

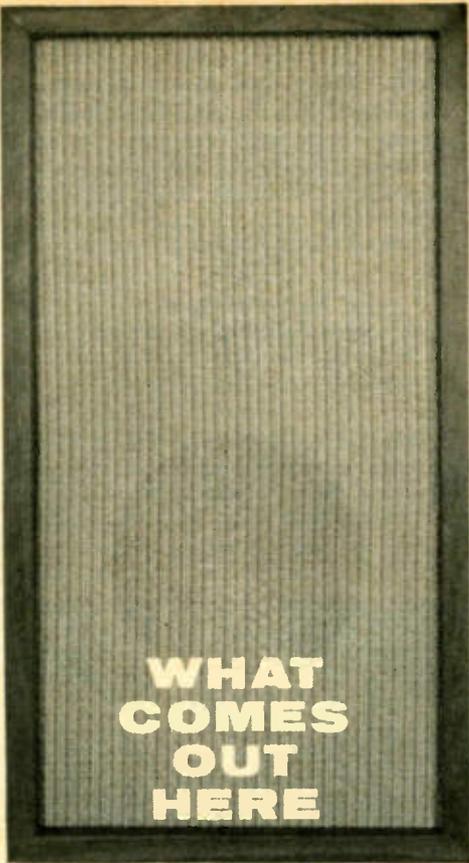
Performance: Mostly good

Recording: Excellent

Stereo Quality: Ditto

By releasing in one set for the first time the three one-act operas that comprise Puccini's *Il Trittico*, London Records has done the opera enthusiast a handsome turn. Boasting the most impressive names of the London roster, and built around the stellar figure of Renata Tebaldi, the casting is of uncommon attraction if not always precisely suited to the requirements at hand. Fortunately, the leadership of Lamberto Gardelli is unflaggingly stimulating.

In *Suor Angelica*, Gardelli's vital reading (aided by brilliant engineering) (Continued on page 82)



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reveals all the seething power that underlies the story's surface gentility. Tebaldi's portrayal of Angelica is moving to the point of heartbreak; her voice is at its most luminous. Equally effective is Giulietta Simionato, as the stern and unforgiving Princess; she fills every phrase with meaning. Fine choral work and the very attractive voices of the supporting singers contribute to a performance that will undoubtedly gain many partisans for an opera Puccini always held in special affection.

In *Il Tabarro*, we are treated to an aural evocation of atmosphere (essential to the full enjoyment of this tale of Parisian waterfront violence) that was lacking in the opera's two previous recordings. Here, too, Gardelli propels the music excitingly, aided by some first-rate if at times misplaced singing. For sheer sensuousness, Tebaldi's vocal quality is persuasive enough, but Giorgetta's youth is not adequately suggested by her characterization. Even less convincing is Mario del Monaco, much too mature in tone and manner to suggest the image of the twenty-year-old lover. Robert Merrill, on the other hand, plays the aging husband Michele with the proper note of gloomy bitterness in his voice. Ideal casting or not, this is an exciting performance. An interesting bonus is included with the disc: Puccini's first draft for Michele's aria, "*Scorri, fume eterno*," which was later replaced with the less lyrical but more appropriate monologue "*Nulla! . . . Silenzio*."

Least successful of the three discs is the *Gianni Schicchi*, but the work's quicksilver action and malicious wit can still carry a routine performance. Corena is in good voice and is always an entertaining actor; his reading of the will while pacing up and down is an inspired individual touch. But his impersonation of Buoso Donati is a broad buffo caricature and not—as the role is portrayed with such inventiveness by Tito Gobbi—the suggestion of a feeble old man. With more restraint this could have been a classic portrayal; in its present form it is merely amusing. Tebaldi is not at her best here, and she sounds distant. This, then, is a rather uneven performance, but it is helped considerably by the bite and sparkle of the orchestral statement.

After repeated grumblings about London's stereo techniques on these pages, it is only fair to report that the engineering of *Il Trittico* is of the first order. Librettos and detailed notes are supplied, but the text of *Gianni Schicchi* is assembled in a jumbled sequence. The individual operas may also be purchased separately.

G. J.

RECORDING OF SPECIAL MERIT

© © PUCCHINI: *Madama Butterfly*.
Leontyne Price (soprano), Cio-Cio-San;

Richard Tucker (tenor), Pinkerton; Rosalind Elias (mezzo-soprano), Suzuki; Philip Maero (baritone), Sharpless; Piero de Palma (tenor), Goro; Robert Kearns (baritone), Yamadori; Virgilio Carbonari (bass), The Bonze. RCA Italiana Opera and Chorus, Erich Leinsdorf cond. RCA Victor LSC 6160 three 12-inch discs \$17.94, LM 6160 \$14.94.

Interest: Repertoire staple
Performance: Strong and stirring
Recording: Excellent
Stereo Quality: Outstanding

In what appears to be a reversal of RCA Victor's earlier intimate-scale view of *Madama Butterfly* (exemplified by LSC 6135 with Anna Moffo and Cesare Valletti in the principal roles), we have now



ERICH LEINSDORF

Directs a vibrant and passionate Madama Butterfly

a vibrant and passionate reading keyed to the expansively opulent vocalism of Leontyne Price and Richard Tucker. The briskly efficient directorial hand of Erich Leinsdorf has been brought from the old recording into the new, with altogether happy results. His kind of solid authority charts a purposeful course with just the right amount of vocal wind to assure exciting but well-controlled musical sailing.

The recorded history of this opera has been exceptionally rewarding. In the title role alone, there have been outstanding portrayals by De los Angeles, Tebaldi, Callas, Moffo, and Toti dal Monte—each, in its own way, memorable. It is to Leontyne Price's credit that her own compelling characterization rises to these standards with an individual strength of its own. In fact, it is distinguished from all previous efforts in de-

parting from the image of a childlike Butterfly. Miss Price's Cio-Cio-San has her poignant, tender moments, but essentially she is a passionate, sensuous woman with an earthy streak (one suspects this is more Price than Puccini). The characterization is well thought out and convincing in its own terms, and the singing is at all times beautiful. This is, in sum, a highly personal but extremely appealing account of the role, but total acceptance will depend on the listener's taste.

It goes without saying that Miss Price and Mr. Tucker make a sizzling affair out of the Act I love duet. Elsewhere, as always, the tenor comes through in vigorous and resonant fashion, but a shade too explosively in "*Addio, fiorito asil*."

Philip Maero's efforts are diligent and

musicianly, but his unyielding voice cannot lift this Sharpless above routine. On the other hand, Rosalind Elias may easily be the most sumptuous-sounding Suzuki on records. Excellent, too, is the supporting cast headed by the mercurial Goro of Piero de Palma and the appealing and well-sung Yamadori of baritone Robert Kearns.

Based on the evidence offered here, RCA can be proud of its Rome studio. Technically, this production is near-perfection: the sound is warmly alive without being overly resonant, balances are exemplary, stage action is skillfully simulated and without obtrusive effects. The same is true of stereo utilization—the earmarks of ingenious planning and first-class technical proficiency are evident everywhere.

G. J.

(Continued on page 84)



G. MACDONNIC

"I'd like to think I could live to hear anything more beautiful.." Walter Legge

The following report is reprinted from high fidelity. To achieve every possible degree of perfection, release has been postponed from the date anticipated here. This remarkable performance will be available about April 1.

LONDON

It looks at this writing as if the EMI-Angel *Così fan tutte* will be in your shops as well as ours at the beginning of February. Walter Legge, EMI's recording chief, said to me,

"This recording is meant to last for twenty years!" Having heard tape samples, most of them electrifying, I should not be surprised if this turned out to be a laughable understatement. Here, it strikes me, is a performance for all time.

The cast is a mixture of *Così* familiars and *Così* newcomers. Apart from previous individual experience of their roles, Elisabeth

Schwarzkopf and Christa Ludwig had sung *Fiordiligi* and *Dorabella* side by side in Vienna and at Salzburg for five years and were a gleaming partnership even before Karl Böhm (who is estimated to have conducted *Così* over three hundred times) first lifted his baton in the Kingsway Hall studio.

The Despina, Hanny Steffek, principal soprano of the Munich Opera, had sung the part in German but never before in the original Italian. The Don Alfonso (Walter Berry), the Guglielmo (Giuseppe Taddei), and the Ferrando (Alfredo Kraus) were entirely new to these roles. Mr. Legge had the Scala coach, Antonio Tonini, work on Ludwig, Steffek, and Berry in Salzburg and Munich a month ahead of the Kingsway sessions. Kraus's and Taddei's turn came later, in London. Preliminaries ended with the entire cast having spells in Mr. Legge's drawing room at Hampstead, with a musical assistant at the piano.

At Kingsway there were eighteen recording sessions with the Philharmonia Orchestra and a professional chorus of sixteen. Most of the ensembles were prepared and, up to a point, recorded in groups. After hearing the last of the five trios, all sung in a row, Mr. Legge picked up his microphone in the downstairs control room, which he calls "Nibelheim," and said over the loudspeaker to the assembled company in the studio: "I'd like to think I could live to hear anything more beautiful than that."

Later I heard tape samples in Mr. Legge's editing room at St. John's Wood. Three factors or episodes struck me especially. One was

the complete lucidity and sharp articulation of all the ensembles up to sextet-plus-chorus level. Another thing was Schwarzkopf's fervor and brilliance in that formidable steeplechase of an aria, "Come scoglio," with its leaps of nearly two octaves. The third point was the successful acoustical handling of the quasi-serenade, "Secondate aurette amiche," in Act II. According to Mozart's stage directions, this duet is supposed not only to be sung by the two lovers in a barque at the back of the stage; it is supposed further to be accompanied by a wind sextet who are on board with them. In the theatre the wind band usually plays from the orchestra pit, putting the voices more or less out of focus and ruining the gently veiled effect that Mozart had in mind. For this number at Kingsway Hall, Mr. Legge had Taddei, Kraus, and the woodwind party retreat to the back of the hall, up near the organ pipes and far away from the microphones. The effect is bewitching.

CHARLES REID



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Ⓢ Ⓜ RAMEAU: *Pièces de Clavecin, Book II: Les Tendres Plaintes; Les Niais de Sologne; Les Soupirs; La Joyeuse; La Follette; L'Entretien de Muses; Les Tourbillons; Les Cyclopes. Book III: Allemande; Courante; Sarabande; Les Trois Mains; Fanfarinette; La Triomphante; Gavotte and six doubles.* Albert Fuller (harpsichord). CAMBRIDGE CRS 1601 \$4.98, CRS 601 \$4.98.

Interest: Keyboard Rameau,
Volume One
Performance: Mostly accomplished
Recording: Excellent
Stereo Quality: Excellent

Albert Fuller's traversal of fifteen Rameau clavecin works, the first volume in a projected complete edition of the keyboard Rameau, is by and large an accomplished one, even though not ideal in all respects. These pieces are among the finest examples of the highly sophisticated, stylized writing of the French Baroque, and although all of the Rameau harpsichord works have been recorded before—there have been complete editions by Gerlin and Veyron-Lacroix as well as excerpts by Landowska, Valenti, and Heiller—none has been stylistically entirely satisfactory. Landowska most nearly captured the music's sophisticated

French spirit, but even she did little with one of the most important French stylistic conventions of this period—*notes inégales*, in which notes of equal value on the printed page are played unequally. Mr. Fuller respects this convention but not always the rules it establishes—he is inconsistent and sporadic in applying it, often being *inégaie* for one phrase and not for a similar phrase later in the same piece.

Most of these works are extremely well played from both the technical and interpretive standpoint, but in spots there are curious lapses from the charm and grace this music should have. The weighty A Major *Sarabande*, for example, is movingly rendered, yet the even grander *Gavotte and Variations*, one of the mightiest of all harpsichord pieces, is quite matter-of-fact and emotionally flat. Nor is Mr. Fuller apparently aware of Rameau's own foreword to his Third Book, in which he says that the gavotte is to be played more slowly than the following variations. Most of the complex, finger-twisting ornamentation is handled with knowledge and dexterity, and the performer's choice of registration is uniformly excellent. The recording is very realistic and natural. I. K.

ROCHBERG: *Symphony No. 2* (see BARATI).

A. SCARLATTI: *Su le sponde del Tebro* (see MOZART: *Exsultate*).

Ⓢ Ⓜ SCHOENBERG: *Pierrot lunaire*. Alice Howland (Sprechstimme), Gilbert Kalish (piano), Louise Burge (flute and piccolo), Chester Milosovich (clarinet, bass clarinet), Abram Loft (violin, viola), George Sopkin (cello); Herbert Zipper cond. CONCERT-DISC CS 232 \$5.98, 1232* \$5.98.

Interest: Another new *Pierrot*
Performance: Musicianly
Recording: Good
Stereo Quality: Sensible

This version of Arnold Schoenberg's expressionistic landmark is a considerable improvement over the recent prettied-up reading that Vladimir Golschmann recorded for Vanguard. Alice Howland's reading of the Sprechstimme vocal part is more stylistically apt than Iлона Steingruber's, and Concert-Disc's chamber ensemble has not allowed itself the over-colored homophonic emphasis by which Golschmann's players undercut the work's impact.

Though Vanguard's recorded sound is a more impressive technical achievement—more spacious and alive—there is something to be said for the more muted, closed sound of this release. W. F.

(Continued on page 86)

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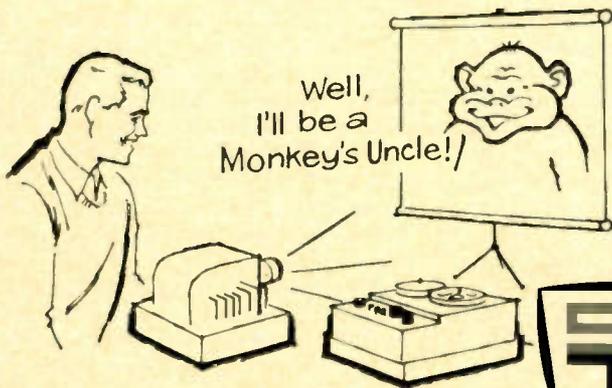


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⑤ ⑥ **SCHUBERT: *Incidental Music to Rosamunde (complete)***. Netania Davrath (soprano); University of Utah Chorus and Utah Symphony Orchestra, Maurice Abravanel cond. VANGUARD VSD 2114 \$5.95, VRS 1087 \$4.98.

Interest: Topnotch Schubert
Performance: In the vein
Recording: Good
Stereo Quality: Good

This first stereo recording of Schubert's complete score for *Rosamunde* may be from an unlikely part of the world, but it is a performance of grace and sensitivity. Netania Davrath does herself proud in the exquisite Romance, "*Der Vollmond strahlt*," and the Utah University choristers enter enthusiastically into the spirit of the shepherd and hunting choruses. The familiar orchestral entr'actes and ballets, as well as the *Zauberharfe* Overture, are handled in fine lilting style by Abravanel. Add Vanguard's excellent sound, and you have by far the most satisfying disc yet from the Utah vocal and instrumental forces. *D. H.*

⑤ ⑥ **SCHUMANN: *Dichterliebe, Op. 48; Mein Wagen rollet langsam; Lehn' deine Wang'; Mit Myrthen und Rosen; Schöne Wiege meiner Leiden***. Eberhard Wächter (baritone); Alfred Brendel (piano). LONDON OS 25330 \$5.98, 5696* \$4.98.

Interest: Major song cycle
Performance: Impressive
Recording: Good
Stereo Quality: Centered

Eberhard Wächter has already recorded the principal roles of *Don Giovanni* and *Marriage of Figaro*, as well as important parts in at least five other operas. To have achieved so much at the age of thirty-three is an indication of exceptional gifts—hence the impressive results of his first lieder recital on records are hardly surprising.

Vivid dramatic projection is the keynote of Wächter's singing. The voice itself is very pleasing—warmly colored, virile, and ample in range—though its uppermost register is not always free of strain. It is used with intelligence at all times, with sensitive awareness of the changing moods within the confines of an individual song (*Im Rhein, im heiligen Strome* is a good example).

Further proof of his communicative power is offered in *Ich grolle nicht*, in which he boldly takes the climactic high A shunned by most baritones and captures the bitter resignation of the Heine poem more heartbreakingly than any other singer in recent memory. The lyrical and contemplative songs (*Allnächtlich in Träume*, for one) sometimes lack the needed repose to give all the nuances their due.

Wächter's tone production is not consistent—there are some gruff passages and a tendency to lose focus in moments of stress. My feeling, however, is that these are caused more by impulsiveness than by any real artistic deficiency. Undoubtedly, Wächter will give a superior performance of this cycle a few years hence, but the present effort is altogether satisfying. Alfred Brendel's contribution at the piano is all a singer can ask for. Four other Heine songs, kindred in mood, round out the program. *G. J.*

⑤ ⑥ **STAINER: *The Crucifixion***. Richard Lewis (tenor); Owen Brannigan (bass); Choir of St. John's College, Cambridge; Brian Runnett (organ); George Guest cond. LONDON OS 25333 \$5.98, 5699* \$4.98.

Interest: Popular oratorio
Performance: Reverent
Recording: Good
Stereo Quality: Reasonable

The enduring appeal of Stainer's *The Crucifixion* cannot be explained by its



MAURICE ABRAVANEL
Old-world lilt and grace from Utah

musical worth, for this Victorian period piece lacks the boldness and grandeur to speak to all ages. But the very modesty of its aims and dimensions, the clarity and simplicity of its writing, and its special suitability for church performance are reasons enough for its popularity. On records, too, *The Crucifixion* has not known neglect, though it has not had a really memorable recorded performance since the old and now deleted Victor/Camden effort in which Richard Crooks and Lawrence Tibbett offered distinguished contributions. Now we have the work in stereo, in a handsome production that easily surpasses its predecessors from

the point of view of technical achievement.

Aside from omitting a few stanzas from the congregational anthems in which *The Crucifixion* abounds—a procedure that rather improves the over-all effort—the work is given complete. The spirit of the performance is reverent—conductor Guest is not one to heighten the dramatic impact of a work that is meditative and somewhat lacking in dramatic qualities to begin with. Occasional imprecisions in choral attacks are revealed by the transparency of London's engineering, but these instances are not too disturbing—we have here a recreation of a church performance, not a concert production. Richard Lewis sings the narratives with deeply moving and altogether admirable art, but the bass solos are not given their full due in Brannigan's well-enunciated but somewhat unsteady delivery. Good sound throughout, and lively, wide-range organ reproduction. *G. J.*

⑤ ⑥ **TELEMANN: *Die Tageszeiten***. Ingrid Czerny (soprano); Gertraud Prenzlau (contralto); Gerhard Unger (tenor); Günther Leib (baritone); Werner Haupt (viola da gamba); chorus, instrumental soloists, Berlin Chamber Orchestra, Helmut Koch cond. DEUTSCHE GRAMMOPHON SLPM 138 785 \$6.98, LPM 18 785* \$5.98.

Interest: First recording
Performance: Excellent
Recording: Very good
Stereo Quality: Clearly defined

Telemann wrote his secular cantata, *Die Tageszeiten (The Times of Day)*, around the middle of the eighteenth century. Fashioned after a poem by Friedrich Wilhelm Zachariae, this work is in many ways a counterpart to Haydn's *The Seasons*, not only in its rustic religious sentiment but in its *galant* style of composition. The music is more Baroque in its scoring than Haydn's. It consists of four separate cantatas for morning, noon, evening, and night, each for a successively lower voice, and each concluding with a chorus. An opening sinfonia effectively pictures the sunrise.

The performance is excellent. The conductor obtains superior results from a smooth-sounding orchestra, an appropriately small-size and transparent chorus, and a fine set of soloists, of whom the tenor and the baritone (vocally reminiscent of Fischer-Dieskau) are especially outstanding. A minor criticism is the omission of embellishments in the vocal line, particularly in the *da capos*, and the singers' reluctance to add trills to their cadences. Other than this the disc is a valuable and welcome addition to the catalog. Texts and notes are included. *I. K.*

(Continued on page 89)

© ⑧ **WAGNER:** *Tristan and Isolde: Prelude and Liebestod; Die Meistersinger: Prelude; Tannhäuser: Overture.* Cleveland Orchestra, George Szell cond. Epic BC 1245 \$5.98, LC 3845 \$4.98.

Interest: Wagnerian staples
Performance: Sternly controlled
Recording: Slightly dry
Stereo Quality: Good

First-rate interpretations of the Wagnerian orchestral repertoire in stereo are hard to come by for the same reason it is all but impossible to hear great performances of Schumann's piano music any more. Too many of today's interpreters have no sympathy for the Romantic aesthetic, and so we hear watered-down Wagner and riveting-machine Schumann. To illustrate the point, one need only compare Bruno Walter's last Wagner recordings with George Szell's new Wagner disc. This is to recognize the difference between Wagner played with discipline plus imagination and Wagner played only with discipline.

The sternness of Szell's performances tends to be underlined by the recorded sound, which lacks the richness of most of the previously issued Cleveland Orchestra discs of the past year. *D. H.*

© ⑧ **WAGNER:** *Die Meistersinger: Prelude; Tannhäuser: Overture; Lohengrin: Prelude; Parsifal: Good Friday Spell.* London Symphony Orchestra, Antal Dorati cond. Mercury SR 90287 \$5.98, MG 50287 \$4.98.

Interest: Wagner panorama
Performance: Variable
Recording: Transparent
Stereo Quality: Excellent

There are many good features to this Wagner collection, notably the lyrical span and the transparency of texture throughout. Dorati also does a wonderfully brilliant job with the "Venusberg" section of the *Tannhäuser* Overture. But why do the pilgrims in the opening of this music start out at such a funereal pace and wind up with such a mad rush? Couldn't we have had a little more brio in the solemnly festive portions of the *Meistersinger* Prelude and perhaps more fervor in the *Parsifal* music? The *Lohengrin* Prelude is one of the more satisfying stereo versions, thanks both to Mercury's spacious and transparent recording and to Dorati's finely controlled pacing and dynamics. I would rate this disc as not as good as Walter's on Columbia but superior to Szell's Epic collection, reviewed just above. *D. H.*

© ⑧ **WARD:** *The Crucible.* Frances Bible (mezzo-soprano), Chester Ludgin (baritone), Patricia Brooks (soprano),

Norman Kelley (tenor), Jack De Lon (tenor), Nancy Foster (soprano), John Macurdy (bass), Eunice Alberts (contralto), Gloria Wynder (contralto), Maurice Stern (tenor), Paul Ukena (baritone), Naomi Farr (soprano), Richard Krouse (tenor), Spiro Malas (bass); New York City Opera Company, Emerson Buckley cond. COMPOSERS RECORDINGS, INC. CRI 168SD/168 two 12-inch discs \$11.90, mono or stereo.

Interest: Pulitzer Prize opera
Performance: Creditable
Recording: Quite good
Stereo Quality: Adequate

The problems raised for a composer by the prevailing opinion about contemporary opera—not to mention contemporary American opera—add up to a single, particularly stubborn pain in the neck. If the composer steers away from the conventions of the medium—duels and love duets, *tenuto* high notes, blood and thunder—if he tries something new in the operatic concept, he is more likely than not greeted with patronizing critical lectures on the nature of what is or is not "operatic." This seems to suggest that a conventionality and vulgarity not tolerated in today's concert hall is somehow permissible in opera, that tacky musical effects not to be tolerated in an art song are somehow quaintly amusing in dear, unlikely, corny Grand Opera.

If Robert Ward has indicated no new possibilities, musical or dramatic, in his Pulitzer-Prize setting of Arthur Miller's celebrated play, he has nonetheless sustained a fit level of musical integrity throughout. His score is post-Romantic in stylistic origin, often tuneful, always lyrical, and consistently appealing. If he has made little attempt at a unique musical statement—a music that might be immutably associated with this work alone—he has at least avoided specious folk-evocation. In sum, the opera is an estimable one rather than a significant one. Anyone familiar with the disaster-strewn path of American opera will recognize this as a more-than-minimal critical compliment.

Accepting the opera on these terms, I will register one objection: there is a curious sameness about the musical fabric that is less the result of simple compositional miscalculation than what would appear to be an urge to keep the music boiling, in constant tumult. Casual conversation thus sometimes sounds like a witch's curse. It is possible, of course, that seeing a performance would modify this impression.

CRI's recording is excellent, and, if the singing itself is not perfection, one can at least say that it shares its foibles with the common run of live operatic performances. *W. F.*

(Continued on page 94)

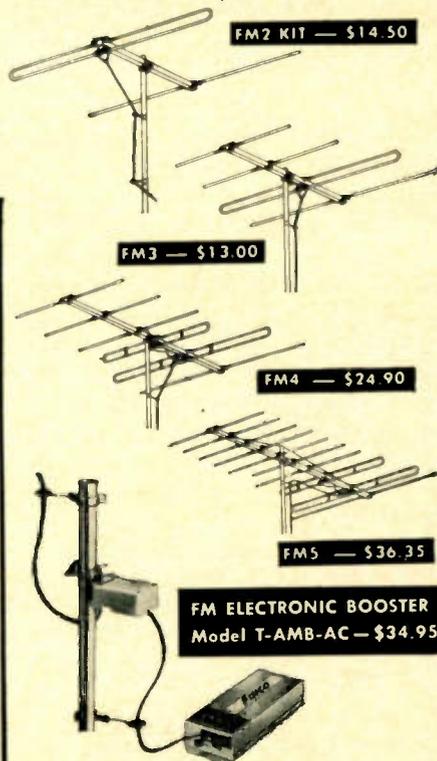
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DATA

COMMENTARY

⑤ ④ **BACH: Cantata No. 76 "Die Himmel erzählen die Ehre Gottes."** Ingeborg Reichelt, Hertha Töpfer, Helmut Krebs, Franz Kelch (vocal soloists); Schütz Chorale of Heilbronn; Pforzheim Chamber Orchestra, Fritz Werner cond. EPIC BC 1251 \$5.98, LC 3851* \$4.98.

Of the soloists here, Helmut Krebs and Hertha Töpfer show distinction, and the instrumental playing is impressive. The choral work too is extremely good, but the sound of the full ensemble emerges muddy and diffused in stereo. A good performance of a work not otherwise available, this is a welcome addition to the catalog. *I. K.*

⑤ ④ **HÉROLD-LANCHBERY: La Fille Mal Gardée; Excerpts.** Orchestra of the Royal Opera House Covent Garden, John Lanchbery cond. LONDON CS 6252 \$5.98, CM 9321* \$4.98.

The basis of this work is a group of folk songs and popular ditties of the late eighteenth century. In 1959 John Lanchbery of the Royal Ballet of Covent Garden made this arrangement of an earlier nineteenth-century arrangement. It will be of little interest to anyone but a hard-core balletomane, despite a vivacious performance. *W. F.*

⑤ ④ **KHACHATURIAN: Spartacus; Gayne.** Vienna Philharmonic Orchestra, Aram Khachaturian cond. LONDON CS 6322 \$5.98, CM 9322* \$4.98.

Spartacus, which provoked the New York dance critics' horror when it was recently performed there by the Bolshoi Ballet, is like poor film music—it speaks in clichés so transparent on close examination that they do not seem possible, particularly when removed from the primary occasion. The recording and performance are first-rate. *W. F.*

⑤ ④ **MASSENET: Werther (excerpts).** Cesare Valletti, Rosalind Elias, Gérard Souzay (vocal soloists); Rome Opera House Orchestra, René Leibowitz cond. RCA VICTOR LSC 2615 \$5.98, LM 2615 \$4.98.

Rosalind Elias sings securely and with insight, and Cesare Valletti rates praise for his musicality, expressiveness, and the graceful negotiation of subdued passages. Yet over-all, the cast is tonally modest, which probably explains a certain paleness in the orchestral performance. *G. J.*

⑤ ④ **PACHELBEL: Partitas No. 1 and 2; Canon and Gigue. TELEMANN: Sonata Polonese No. 1; Trio Sonata in F Minor; Suite in A Major.** Societas Musica Chamber Orchestra, Jorgen Ernst Hansen cond. WASHINGTON WLP 9463* \$5.98, WLP 463 \$4.98.

These Danish performances are unfortunately typical of the many that attempt to render such music unromantically but without consideration of the stylistic conventions of seventeenth- and eighteenth-century performance practices. The playing is unrelievedly aggressive, with good tempo choices, but unvaried dynamics that are made more monotonous by the rather loud mono pressing received for review. *I. K.*

⑤ ④ **POULENC: Les Biches. DUTILLEUX: Le Loup. MILHAUD: La Création du monde.** Orchestre de la Société des Concerts Conservatoire, George Pretre cond. ANGEL S 35932 \$5.98, 35932* \$4.98.

This Poulenc ballet is aloof and cynical, the Dutilleux work reveals a gift for Ravelian musical gesture. Milhaud's ballet is not as well played here as it is in the recent Munch version for RCA Victor, but it will pass. *W. F.*

④ **KIRSTEN FLAGSTAD: Hymns from Norway (sung in Norwegian).** *Lead kindly light; Heavenly Father; Beautiful Savior;* and eleven others. Kirsten Flagstad (soprano), Sigvart Fotland (organ). LONDON 5638 \$4.98.

This unexpected addition to the Flagstad legacy derives from 1956 radio broadcasts of hymns of German and English origin. While the program is restricted in scope, it offers music of simple dignity matched with art of innate nobility and luxuriance. The sound is clean. *G. J.*

④ **MASTERPIECES OF THE CLASSICAL GUITAR.** *Selected works of Sor, Paganini, Robinson, J. S. Bach, and Scheit (arr.).* Karl Scheit (guitar). VANGUARD BG 625 \$4.98.

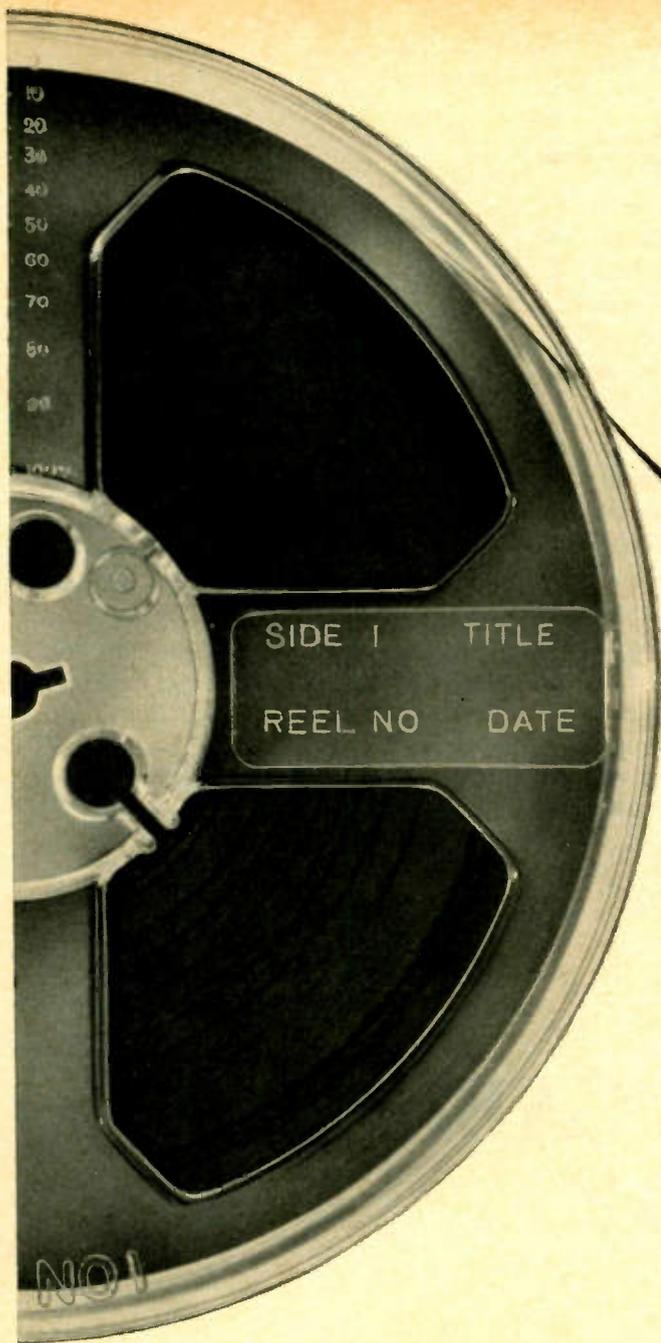
The program is interesting, particularly Scheit's own transcriptions of seventeenth-century English lute pieces and dances from anonymous Renaissance and sixteenth-century sources. The artist's expressive and dynamic range are impressive, his sense of musical line sure. *G. J.*

⑤ ④ **RAVI SHANKAR IN CONCERT: Madhuvanti; Dhun in Mishra Mand.** Ravi Shankar (sitar); Kanai Dutta (tabla); Nodu C. Mullick (tamboura). WORLD-PACIFIC S 1421* \$4.98, 1421 \$3.98.

Here the sitar is placed squarely in the spotlight, so that by the time its exciting give-and-take with the tabla (hand drums) gains momentum, the ear is fatigued by plectral twang. Columbia WL 119 presents the great Indian virtuoso Shankar in an ideal recording that has a far more just balance between the sitar and tabla. *D. H.*

⑤ ④ **RIVERSIDE CHAMBER SINGERS. Selected songs of Deering, Vittoria, Weelkes, Schütz, A. Gabrieli, Arcadelt, Monteverdi, Luzzaschi, Gastoldi, Jannequin, Costeley, Lassus, Le Jeune, Farmer, Pilkington, Morley, Bennet, Debussy.** Riverside Chamber Singers. MUSIC GUILD S 20 \$4.87 to members, \$6.50 to nonmembers, M 20 \$4.12 and \$6.50.

This collection is admirably varied in mood, content, and style. Included are sacred songs, Italian, French, and English madrigals, and a Debussy cycle. The accomplished performances boast good spirits and well-blended vocal balance. The sound is not especially transparent, but the spread in stereo is commendable. *I. K.*



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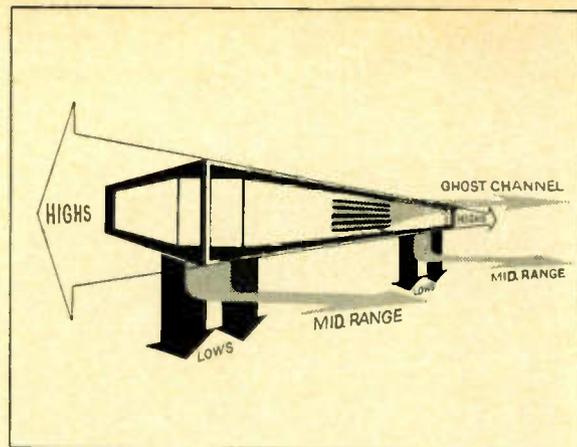


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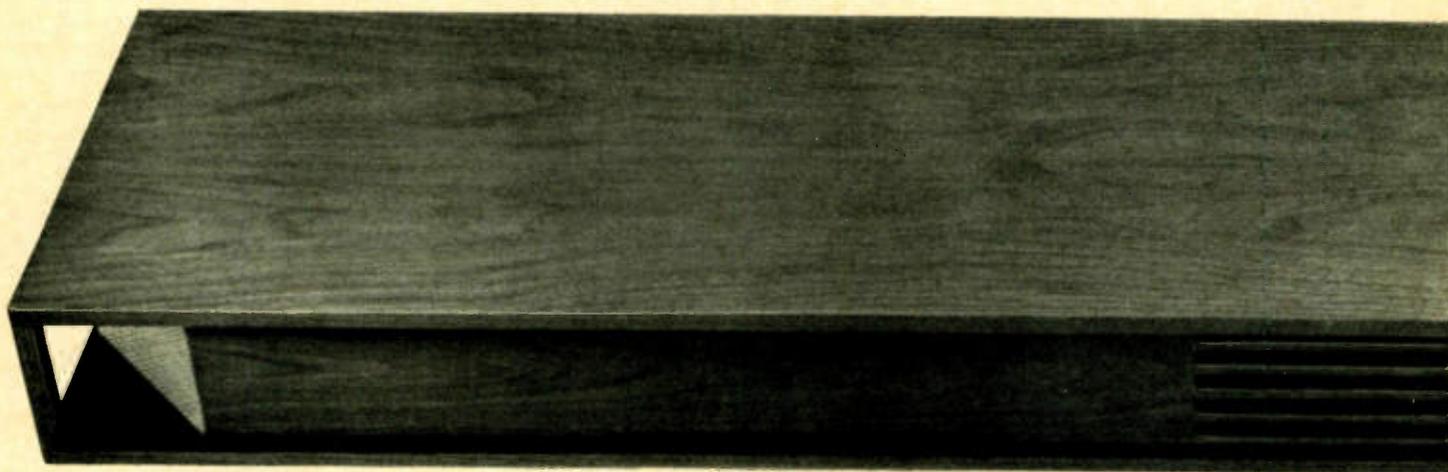
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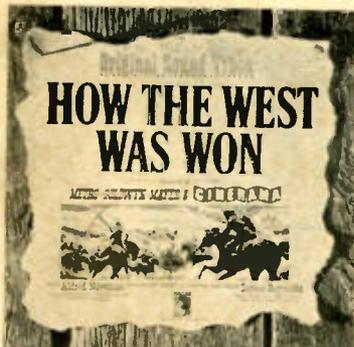


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CIRCLE NO. 51 ON READER SERVICE CARD
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© ① WEBER: *Der Freischütz* (excerpts). Eberhard Wächter (baritone), Ottokar; Irmgard Seefried (soprano), Agathe; Rita Streich (soprano), Ännchen; Kurt Böhme (bass), Kaspar; Richard Holm (tenor), Max; Walter Kreppel (bass), The Hermit. Bavarian Radio Symphony Orchestra and Chorus, Eugen Jochum cond. DEUTSCHE GRAMMOPHON SLPEM 136221 \$6.98, LPEM 19221* \$5.98.

Interest: Vital Romantic opera
Performance: Expert
Recording: Good
Stereo Quality: Strongly directional

Weber's *Der Freischütz* influenced the course of Romantic opera to a remarkable degree, as every student of opera knows. Yet were it not for recordings—originating in Germany and Austria, where *Freischütz* is one of the most-performed works in the repertoire—this vital and enduring masterpiece would be a dead letter in America. It has not been staged at the Metropolitan Opera since 1929.

DGG issued a complete *Der Freischütz* about two years ago, on two records. It is a more desirable acquisition than this single disc of highlights, where, in favor of some spoken dialogue and a sense of dramatic continuity, certain musical high points must be eliminated. This is particularly regrettable in the curtailment of Kaspar's role, since Böhme gives such a vivid and lusty portrayal of that sinister schemer. As highlights go, however, the disc does nicely. With Böhme's inspired malevolence, it contains exceptional vocal contributions by Rita Streich and Eberhard Wächter. The Agathe of Irmgard Seefried is sung with tasteful musicianship and accuracy, but the role requires more voice and more temperament. Holm and Kreppel are adequate in their taxing assignments.

Jochum conducts with authority, though his tempos are often slow and cautious where more fire is needed. The important choral passages are very well done. In spite of occasional inconsistencies in microphone placement, and some excessive reverberance, the recorded sound is satisfactory.

G. J.

WYNER: *Concert Duo for Violin and Piano* (see BERGER).

COLLECTIONS

© ① VICTORIA DE LOS ANGELES: *Cantos de España*. Monsalvatge: *Cinco Canciones Negras*. Granados: *Llorad, corazón; Iban al pinar*. Rodrigo: *Cuatro Madrigales Amatorios*. Esplá: *Cinco Canciones Playeras Españolas*. Falla: *La vida breve: Vivian los que rien; Allí está! Riyendo!* Victoria de los Angeles (soprano); Paris Conservatoire Orchestra,

Rafael Frühbeck de Burgos cond. ANGEL S 35937 \$5.98, 35937* \$4.98.

Interest: Contemporary Spanish music
Performance: Authoritative
Recording: Lacks richness
Stereo Quality: Satisfactory

Victoria de los Angeles's second exploration of twentieth-century Spanish vocal music returns to circulation the two fiery arias from Falla's *La vida breve* that have always been associated with her. Aside from these important pages of Spanish operatic lore, the most fascinating part of the collection are the *Canciones* of Monsalvatge—highly original evocations spiced with West Indian and Afro-Cuban rhythms and textures. Monsalvatge's orchestration is an effective complement to the languid vocal line. The songs of Granados, Rodrigo and Esplá, on the other hand, seem rather inflated by the orchestral setting.

In general, the soprano's previous Angel recital (with piano accompaniment, on S 35775) offers a more rewarding program. The present collection is recommended primarily to Iberian specialists and to collectors of Angelicana. Needless to say, the singing is quite beautiful at all times.

G. J.

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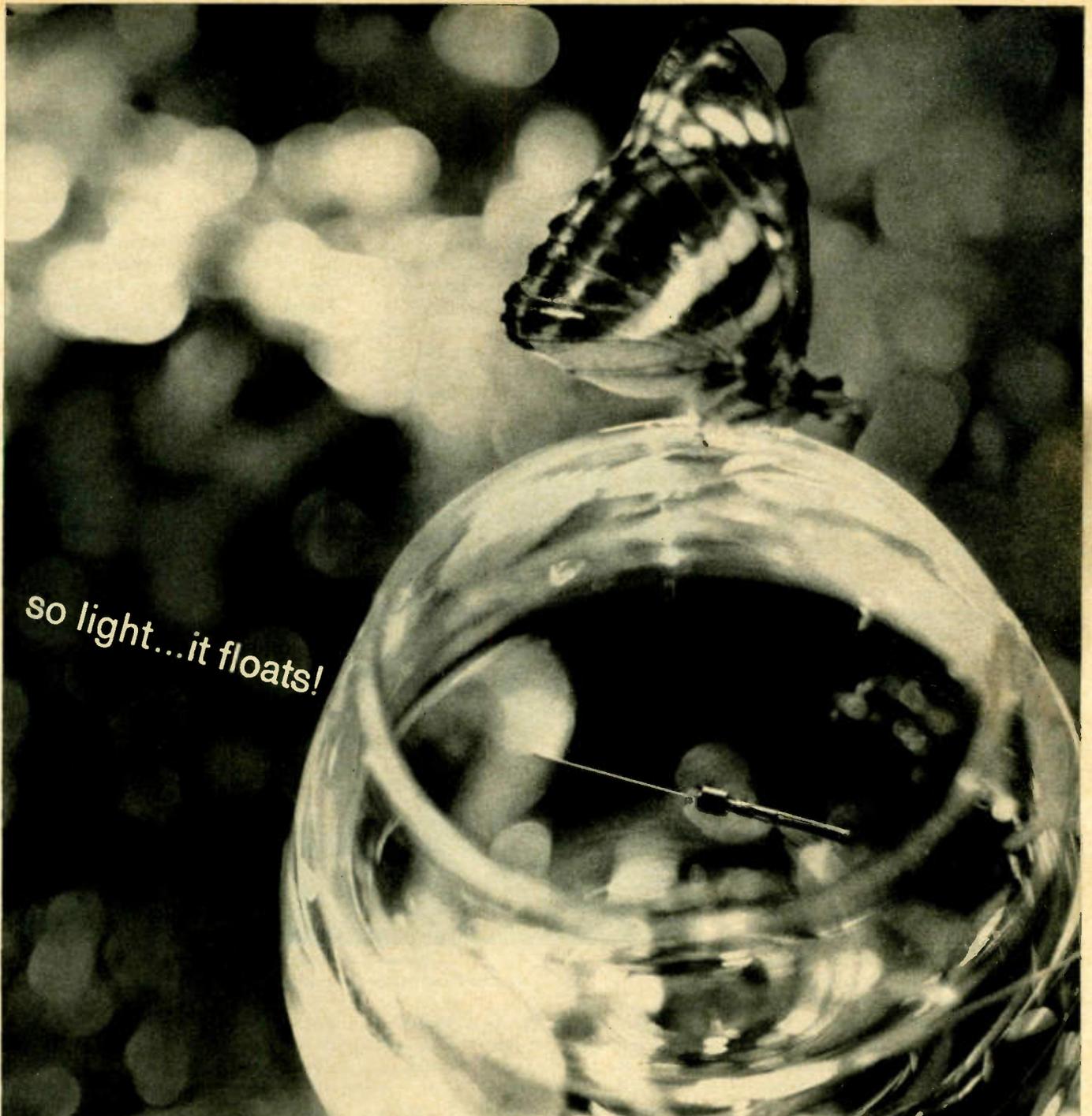
© ① TERESA BERGANZA: *Spanish and Italian Songs*. Cherubini: *Demofonte: Ah! che forse ai miei di*. Cesti: *Intorno all'idol mio*. Pergolesi: *Cato: Confusa, smarrita*. A. Scarlatti: *Se delitto e l'adorarti; Chi vuol innamorarsi; La Rosaura; Elitropio d'amor*. Guridi: *Como quieres que adivine; Mañanita de San Juan*. Lavilla: *Quatro Canciones Vascas*. Turina: *Saeta*. Granados: *Tres Tonadillas*. Turina: *Farruca*. Teresa Berganza (mezzo-soprano); Felix Lavilla (piano). LONDON OS 25726 \$5.98, 5726* \$4.98.

Interest: Old Italian, new Spanish
Performance: Ravishing
Recording: Sumptuous
Stereo Quality: Centered

Just hearing the effortless flow of Teresa Berganza's gorgeous tones is enough to make this recital an unalloyed delight. But that is only the beginning. Add impeccable musicianship, a natural dramatic flair, tasteful restraint, a keen sense of style, and a subtle enriching of the musical line with telling nuance, and you have an artist whose every expression glorifies the music it serves. Singing of this kind is almost too good to be true.

The Cesti and Scarlatti songs are simple and melodious examples of *ariette antiche*; the Pergolesi and Cherubini selections are examples of eighteenth-cen-

(Continued on page 96)



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tury operatic style, characteristic of the composers. Miss Berganza works wonders with them, as she does with the captivating songs of her native Spain. The latter group includes the exquisite Granados *Tonadillas* and Guridi's *Mañanita de San Juan*, a song instantly enchanting. Hardly less engaging are the Basque settings of Felix Lavilla, whose piano contribution rates nearly equal billing with the voice of Berganza (Señora Lavilla). G. J.

© HUGUES CUENOD: *Eight Songs from Plays of William Shakespeare*. (Wilson: *Take o take those lips away*. Purcell: *Come unto these yellow sands; Full fathom five*. Morley: *It was a lover and his lass*. Arne: *Blow, blow thou winter wind; Where the bee sucks; Come, come away death; Under the greenwood tree*.) J. S. Bach: *Five Songs from the Little Notebook for Anna Magdalena Bach*. Clérambault: *Seven Songs from La Fontaine's Fables*. Hugues Cuenod (tenor); Albert Fuller (harpsichord). CAMBRIDGE CRS 1702 \$5.98, CRS 702 \$4.98.

Interest: Unusual repertoire
Performance: Excellent
Recording: Excellent
Stereo Quality: Wide separation

While this collection gives renewed evidence of Hugues Cuenod's imaginative art, musicianship, and admirable stylistic versatility, it is also a pleasure to report that his voice is in fine condition after some twenty-five years of work before the microphone.

For Cuenod and his admirable harpsichordist partner, these seventeenth- and eighteenth-century songs are not precious relics to be treated with reverence; their approach is vigorous, zestful, and rich in expressive detail. Cuenod's enunciation of the English and German texts is exceptionally clear, and his art sparkles with special liveliness and gusto in the Clérambault settings of the entertaining French poems (which may or may not be by La Fontaine; the sketchy notes do not make this point clear).

Since the singer and accompanist are widely separated in stereo, some listeners may prefer the more natural balance offered by the fine-sounding and less expensive monophonic version. G. J.

© ERNST HAEFLIGER: *Bach and Handel Arias*: Bach: *Cantata No. 45: Der Höchste; Mass in B Minor: Benedictus; Magnificat: Deposuit; St. Matthew Passion: Mein Jesus schweigt. . . Geduld, Geduld; Cantata No. 189: Meine Seele rühmt und preist*. Handel: *Xerxes: Ombra mai fù; Se bramate d'amar. Julius Caesar: Svegliatevi nel core. Samson: Total eclipse; Thus when the sun from wat'ry bed*. Ernst Haefliger (tenor); Ansbach Chorus and Munich

Bach Orchestra, Karl Richter cond. DEUTSCHE GRAMMOPHON SLPEM 136268 \$6.98, LP EM 19268 \$5.98.

Interest: Baroque arias
Performance: Expert
Recording: Smooth and clear
Stereo Quality: Well-balanced

A Bach specialist whose work has been much admired on records, Ernst Haefliger performs the Bach arias with his usual purity of line and straightforward musicality. In the Handel excerpts, while the same high degree of musicianship is present, the tenor seems less at ease. Surprisingly enough, he is most impressive in the fiendishly difficult "*Se bramate d'amar*," a virtually unknown aria from



ERNST HAEFLIGER

Straightforward and persuasive artistry in Bach and Handel

Xerxes. The *Julius Caesar* excerpt lies uncomfortably low for him, and his approach to the *Samson* recitative and aria is much too oratorio-like.

For the Baroque enthusiast, this is an interesting and unhackneyed repertoire, sung with earnest and persuasive artistry. Except for a degree of understatement in Handel, which is common with conductors who spell the composer's name with an unlaut, Richter's treatment is exemplary. The recorded sound is of exceptional sheen and transparency, and emerges from immaculate surfaces. G. J.

© LEONID HAMBRO AND JASCHA ZAYDE: *Magnificent Two Piano Performances*. Debussy: *En blanc et noir*. Poulenc: *Sonata for Two Pianos*. Franck (arr. Williams): *Prelude, Fugue, and Variation*. Saint-Saëns: *Minuet and Gavotte from Suite, Op. 90*. Leonid Hambro and Jascha Zayde (pianos). COMMAND 11013 SD \$5.98, 11013* \$4.98.

Interest: Attractive Gallic fare
Performance: Craftsmanship
Recording: Fine
Stereo Quality: Good enough

The enigmatic Debussy music, with its curious quotation of *Ein' feste Burg*, the *sec* brashness of the youthful Poulenc sonata, the dignity and power of the Franck music, and the gay pastiche of Saint-Saëns make for a two-piano program by turns absorbing and entertaining. Of the four performances, I found Patrick Williams's arrangement from Franck's organ score the most satisfying—its dark texture enhanced by the full-bodied piano sound in a rather intimate acoustical environment. But it is perhaps this very same intimacy that serves, in

this recording at least, to rob the Debussy of a certain magic and glitter and the Poulenc of some of its sparkle.

On the whole, however, this is an enjoyable disc. D. H.

© VLADIMIR HOROWITZ: *Piano Recital*. Liszt: *Piano Sonata, in B Minor; Funérailles*. Schumann: *Toccata, in C Major, Op. 7; Arabesque, Op. 18; Trau-meswirren, Op. 12, No. 7; Presto passionato*. Vladimir Horowitz (piano). ANGEL COLH 72 \$5.98.

Interest: The young Horowitz
Performance: Magnificent Liszt
Recording: Good for its time

The Liszt B Minor Sonata as recorded in 1932 by the twenty-eight-year-old Vladimir Horowitz was one of the glories of the 78-rpm disc era. As rereleased in Angel's Great Recordings of the Century (Continued on page 98)



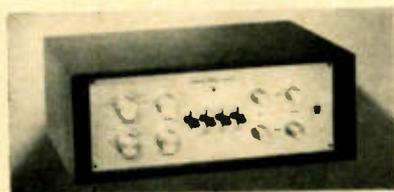
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series, the performance still retains its impact and astonishing lyric beauty. The legendary Horowitz virtuosity is present, indeed, in all its satanic grandeur. However, Horowitz has not chosen to make a virtuoso's holiday out of Franz Liszt's most successful large-scale masterwork. Instead, he sets forth with unerring beauty of phrasing and decorative ornamentation the singing line that Liszt put into so many pages of this music. As a result, the whole work falls into proper and wholly convincing perspective as regards its turbulent rhetorical episodes on one hand and its lyric sentiment on the other. The recorded sound as microphoned in London some thirty years ago remains quite acceptable; and indeed, if one tries to find a contemporary reading of the Liszt sonata that combines up-to-date sonics with comparable artistic integrity, there is only one today that meets that exacting criterion: the 1960 Epic disc of Leon Fleisher.

The shorter selections offered from the Horowitz disc repertoire of the early 1930's present a somewhat less consistently appealing listening experience, both musically and sonically. Traces of flutter afflict the Liszt *Funérailles* and the *Presto passionato*, which Schumann at one time intended to use as the finale for his G Minor Sonata. Furthermore, the Liszt performance here is no match for the diabolic power with which Horowitz imbued his 1947 version (currently available on RCA Victor LM 2584). The Schumann *Traumeswirren*, however, is breathtaking both in its technical execution and in the phantasmal atmosphere conjured up by Horowitz. Exciting, too—particularly in the matter of subtle rhythmic accentuation—is the heretofore unreleased reading of the Schumann Toccata. The exquisite *Arabesque* makes for interesting comparison with the 1962 version done by Horowitz for Columbia. The latter is far more free and sensitive in phrasing and dynamic gradation. D. H.

RECORDING OF SPECIAL MERIT

⑤ ⑥ SÁNDOR KÓNYA: *Puccini Opera Arias*. *Tosca*: *Recondita armonia*; *E lucevan le stelle*. *La Fanciulla del West*: *Or son sei mesi*; *Ch'ella mi creda*. *Madama Butterfly*: *Addio, fiorito asil*. *Turandot*: *Non piangere, Liù*; *Nessun dorma*. *Gianni Schicchi*: *Firenze è come un albero fiorito*. *Manon Lescaut*: *Donna non vidi mai*; *Ah! non avvicinate . . . Guardate, pazzo son*. *La Bohème*: *Che gelida manina*. *Il Tabarro*: *Hai ben ragione*. Sándor Kónya (tenor); Orchestra of the Maggio Musicale Fiorentino, Antonino Votto cond. DEUTSCHE GRAMMOPHON SLPEM 136370 \$6.98, LPEM 19370* \$5.98.

Interest: Puccini arias
Performance: Impassioned

Recording: Good
Stereo Quality: Excellent

The place of Sándor Kónya is secure in today's tenor hierarchy, though his exact position there is hard to define. His voice cannot match Corelli's for sensuous beauty, nor Del Monaco's for strength and firmness. Tucker has more control, Bergonzi more grace and restraint. Kónya's main strength is his versatility, his amazing ability to sing anything uncommonly well and with complete conviction. One must go back to Leo Slezak to find an outstanding Wagnerian tenor who could also sing Puccini with Kónya's kind of persuasive ardor and Italianate sound.

What we hear in these arias is the kind of youthful fervor that makes believable characters of Rodolfo, Rinuccio, and Des Grieux. The singing—powerful but well-modulated—tends to be overemotional at times, and not always under



SÁNDOR KÓNYA
A tenor in the tradition of Leo Slezak

full control. In the "*Nessun dorma*," for instance, singer and orchestra seem to be pulling away from one another. But Kónya is basically a musicianly singer, and I am confident that he will overcome these deficiencies.

More Puccini tenor music is offered here than in any similar collection I know of. This consideration plus Kónya's impressive, sometimes exciting vocalism makes the disc unusually attractive. Votto's accompaniments are finely detailed if not always sharply drawn. G. J.

⑥ MUSIC AT THE BURGUNDIAN COURT: Anonymous: *Dance "Dit le Bourguynon"*. Arnold de Lantins: *Puis-que je voy, belle*. Dufay: *Hé! Compaignons; j'atendray tant qu'il vous playra; Sequence for Whitsunday*, "*Veni Sancte Spiritus*"; *Hosanna from the Mass*, "*Se la face ay pale*." Okeghem: *D'un autre*

amer mon cuer s'abesseroit? Obrecht: Tsat een meskin. Morton: *N'araige jamais mieulx*. Binchois: *Amours merchi; De plus en plus; Amoureux suy; Adieu, adieu, mon joieux souvenir; Je loe amours; Triste plaisir; Filles à marier; Hymn for Whitsuntide*, "*Beata nobis gaudia*"; *Agnus Dei*. Brussels Pro Musica Antiqua, Safford Cape director. VANGUARD BG 634 \$4.98.

Interest: 1450-1500 collection
Performance: Atmospheric
Recording: Excellent

Safford Cape, one of the pioneers in this century's attempts to resurrect music of the Middle Ages and the Renaissance, is well known to collectors for his early recordings of Dufay and Josquin on the EMS label and for a variety of fine Archive discs of several years ago. Vanguard should be commended for bringing us Mr. Cape and his ten-member ensemble of singers and performers on ancient instruments, for his always intelligently planned programs make delightful listening. As witness, here is a varied glimpse of the rich musical settings, both secular and sacred, played at the late fifteenth-century Burgundian Court.

In the past ten years, we have learned much about the performing styles of these times, and what was once accepted as the best of a very few recorded offerings now tend to seem a little old-fashioned and lagging behind the latest scholarly details. So one might quibble with some of the singers' scooping effects or the lack of embellished vocal or instrumental parts. Mr. Cape's usual lyrical, relaxed, and easy-going style, though quite appropriate at times, is not well suited to the more alert sophistication of the Burgundians. The recorded sound is excellent, and both notes and texts are included. I. K.

⑤ ⑥ OPERA OVERTURES: Mozart: *The Magic Flute*. Rossini: *William Tell*. Smetana: *The Bartered Bride*. Czech Philharmonic Orchestra, Karel Ancerl cond. Wagner: *Lohengrin—Act II*. Weber: *Der Freischütz*. Verdi: *La Forza del Destino*. Czech Philharmonic Orchestra, Zdenek Chalabala cond. PARLIAMENT PLS(S) 167 \$2.98, PLS 167* \$1.98.

Interest: Good collection
Performance: Ancerl superb
Recording: Mostly good
Stereo Quality: OK

The baton work of Karel Ancerl, who is roughly a Czech counterpart of our own Fritz Reiner, lifts this disc out of the category of the usual overture grab-bag. Not since the long-deleted Toscanini BBC Symphony recording have I heard a performance of Mozart's *Magic Flute* overture with such vitality and clarity.

(Continued on page 102)



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COMMENTARY

© ① BACH-WALTON: *The Wise Virgins—Ballet Suite*. SCARLATTI-TOMMASINI: *The Good-Humored Ladies—Ballet Suite*. Concert Arts Orchestra, Robert Irving cond. CAPITOL SP 8583 \$5.98, P 8583 \$4.98.

① BARTÓK: *Violin Concerto No. 2*. Igor Oistrakh (violin); Moscow State Symphony Orchestra, Gennady Rozhdestvensky cond. ARTIA MK 1576 \$4.98.

© ① HANDEL-HARTY: *Water Music Suite*; *Royal Fireworks Music Suite*. HANDEL-BEECHAM: *The Faithful Shepherd: Minuet*. HANDEL-REINHARD: "Largo" from *Xerxes*. London Symphony Orchestra, George Szell cond. LONDON CS 6236 \$5.98, CM 9305 \$4.98.

① NIELSEN: *Sonata for Violin and Piano, Op. 35; Prelude and Theme with Variations, Op. 48; Preludio e Presto, Op. 52*. Kai Laursen (violin), Eyvind Moller (piano). WASHINGTON WLP 462 \$4.98.

© ① SCHUBERT: *Rosamunde: Excerpts*. GLUCK (arr. Mottl): *Ballet Suite*. Vienna Philharmonic Orchestra, Rudolf Kempe cond. ANGEL S 35746 \$5.98, 35746* \$4.98.

© ① J. STRAUSS, JR.: *Waltzes: Wine, Women, and Song; 1001 Nights; Roses from the South*. *Polkas: Tritsch-Tritsch; Auf der Jagd; Neue Pizzicato; Thunder and Lightning; Explosions; Annen; Leichtes Blut*. JOSEF STRAUSS: *Feuerfest Polka*. Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6552 \$5.98, ML 5752 \$4.98.

© ① STRAUSS: *Death and Transfiguration, Op. 24*. WAGNER: *Tristan und Isolde: Prelude and Liebestod*. Los Angeles Philharmonic Orchestra, Erich Leinsdorf cond. CAPITOL SP 8580 \$5.98, P 8580 \$4.98.

© ① STRAUSS: *Till Eulenspiegel; Salome: Dance of the Seven Veils; Don Juan*. Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35737 \$5.98, 35737* \$4.98.

© ① WAGNER: *Die Walküre: Wotan's Farewell and Magic Fire Music*. CHOPIN: *Mazurka in A Minor, Op. 17, No. 4; Prelude in D Minor, Op. 28, No. 24; Waltz in C-sharp Minor, Op. 64, No. 2*. CANNING: *Fantasy on a Hymn Tune by Justin Morgan*. Houston Symphony Orchestra, Leopold Stokowski cond. EVEREST SDBR 3070 \$5.98, LPBR 6070 \$4.98*.

© ① CHAPELS OF THE PRINCES: *Gascogne: Missa Pourquoi non; Christus Vincit*. Vermont L'Ainé: *Ave Virgo gloriosa*. *Sermisy: Si bona suscepimus*. Anonymous: *Prelude; Agnus Dei; Dulcis amica Dei*. Roger Blanchard Ensemble, Roger Blanchard cond.; Pierre Froidebise (organ). Music Guild S 15 \$6.50, M 15 \$5.50 (Available from Music Guild, Inc., 111 W. 57th St., New York 19, N.Y.).

© ① THE VIRTUOSO GUITARS OF PRESTI AND LAGOYA. Bach: *Selections from English Suite, No. 3, in G Minor*. D. Scarlatti: *Sonata, L. 33; Sonata, L. 23*. Granados: *Danza Española No. 2*. Marella: *Selections from Suite No. 1*. Debussy: *Suite bergamasque; Claire de Lune*. Ida Presti and Alexandre Lagoya (guitars). ELEKTRA EKS 7208 \$5.98, EKL 208* \$4.98.

Tommasini's sprightly orchestrations of Scarlatti harpsichord sonatas and Walton's sensitive transcriptions of Bach cantata excerpts make superior lightweight listening. The performances are neatly turned and nicely recorded. D. H.

In spite of the fair recording, this Russian presentation by Rozhdestvensky allows the shape of Bartók's forms to become flatulent. The younger Oistrakh's playing leaves much to be desired, both stylistically and technically. W. F.

For all the charm of the Harty orchestrations, I still prefer the complete *Water Music* or *Fireworks Music* to these suites. The short selections add little to the value of this disc. The performance is below Mr. Szell's usual standard, and the recording is rather harsh. D. H.

Attractively post-Romantic and well-crafted, this music is pleasurable, but Nielsen, the neglected Dane, has better claims for international attention. The performance is apt and the sound bright. D. H.

Kempe's romantic middle-European manner befits Schubert's lovely score, but the cooler melodies and sparkling dance measures of Gluck's ballet are leaden here. The recording is good but hardly the last word. D. H.

Unhackneyed choice of repertoire makes this disc, billed as "Carnival in Vienna," especially attractive. Though the first side starts a little perfunctorily and is stylistically uncertain (*Roses from the South* fails to develop sufficient momentum), things get into full swing on the second side of the disc. D. H.

This highly romantic musical fare needs more convincing projection than it receives here. The readings lack urgency and fail to rise above the level of polished routine. The sound lacks richness. D. H.

Klemperer does not succumb to Viennese mellowness here. Instead, his readings of these Strauss favorites are marked by vigor and style, and the sound is spacious. W. F.

Stokowski's transcriptions of Bach, Wagner, and Chopin outraged critics for a generation, but they survive as orchestral displays. The Canning Fantasy is so similar to Vaughan Williams's *Fantasia on a Theme by Tallis* that it seems almost a rewrite of it. The Houston Symphony, admirable as it is, simply does not produce the spectacular sound that could justify Stokowski's musical approach. W. F.

The a capella ensemble sings with clarity, excellent diction, and style, and achieves considerable excitement in the exultant portions of the Mass. The organ, however, is played with rhythmic stiffness. Although there is some shattering in the climaxes, the recording is generally satisfactory. I. K.

These duets, skillfully arranged and transcribed by Lagoya from the keyboard originals, combine an intense excitement with deft touches of color that overshadow any minor stylistic drawbacks. The recording is good, the instruments being clearly separated on the two channels, although a slight hiss is noticeable. I. K.



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And not since Beecham in his great days have I heard such a musical reading of Rossini's battered *William Tell* overture. *The Bartered Bride* is what one would ideally hope for from a great Czech orchestra under its best conductor: a thing of sheer joy and sparkle.

The late Zdenek Chalabala is not in a class with his compatriot; his performances are of a coarser grain.

The recorded sound is very spacious but not uncomfortably diffuse. D. H.

© © RAFAEL PUYANA: *The Golden Age of Harpsichord Music*. Anonymous: *My Lady Carey's Dompe*. Bull:

Les Buffons; The King's Hunt. Byrd: *La Volta*. Besard: *Branle Gay*. Francisque: *Branle de Montirandé*. Peerson: *The Primerose; The Fall of the Leaf*. Phillips: *Pavana Dolorosa; Galiarda Dolorosa*. L. Couperin: *Tombeau de M. de Blancrocher*. J. S. Bach: *Concerto No. 3, in D Minor, after Alessandro Marcello*. D. Scarlatti: *Sonata in E Major (K. 381; L. 225)*. Freixanet: *Sonata in A Major*. Albéniz: *Sonata in D Major*. Rafael Puyana (harpsichord). MERCURY SR 90304 \$5.98, MG 50304* \$4.98.

Interest: Colombian harpsichordist
Performance: Colorful

Recording: Brilliant
Stereo Quality: Fine

The thirty-two-year-old Colombian-born harpsichordist Rafael Puyana makes a splendid solo debut on Mercury with a nicely varied program that concentrates mainly on the late Renaissance and Baroque. Rarely does one hear such immaculate execution of the difficult ornaments, such precision and dexterity, or such deftly realized articulation. Puyana's choice of registration is wide and colorful, and he is especially brilliant in the Elizabethan selections: both Bull works, notably the technically demanding *King's Hunt*, are stunning. Puyana reveals as well a lively rhythmic sense, fine pacing, and a scholarly approach, and though he is not as dramatic and spontaneous a player as his late teacher, Wanda Landowska, no one hearing this collection is going to be disappointed. Mercury's sound is excellent. I. K.

© © RITA STREICH: *Song Recital*. Schumann: *Der Nussbaum; Die Stille; Schneeglöckchen; Die Lotusblume; Intermezzo; Aufträge*. Brahms: *Ständchen; Geheimnis; Auf dem Schiffe; Trennung; Vergebliches Ständchen; Wiegenlied; Das Mädchen spricht; Drei Mädchenlieder*. Strauss: *Schlagende Herzen; Wiegenlied; Schlechtes Wetter; Amor; An die Nacht; Als mir dein Lied erklang*. Rita Streich (soprano); Günther Weissenborn (piano). DEUTSCHE GRAMMOPHON SLPM 138716 \$6.98, LPM 18716* \$5.98.

Interest: Specialized recital
Performance: Neat and enjoyable
Recording: Unremarkable
Stereo Quality: Centered

Rita Streich has chosen a program here that displays her limpid tones and excellent technique to good advantage. The last three songs by Strauss to texts of Brentano require exactly her type of voice. This is the most rewarding portion of the recital, capped by *Wiegenlied*, on which Strauss lavished the kind of floating, rapturous line he so often wrote for the soprano voice.

The Schumann and Brahms songs, too, have been judiciously chosen. Setting the proper mood and never straying from the path of clean and accurate singing, Miss Streich can be most enjoyable in songs of simple, descriptive character. But lovely singing is not always the answer, and in the songs that ask for deeper penetration and a wider interpretive range (*Vergebliches Ständchen, Schlechtes Wetter*) this gifted artist cannot make the most of her opportunities.

Technically, the disc rates little praise. Other recordings have captured Miss Streich's voice in warmer colors, and the piano tone is rather dull. G. J.



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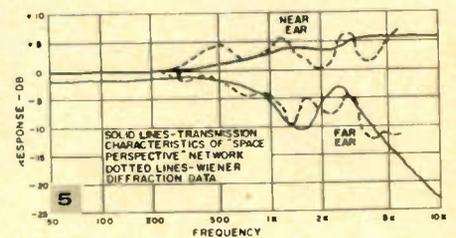
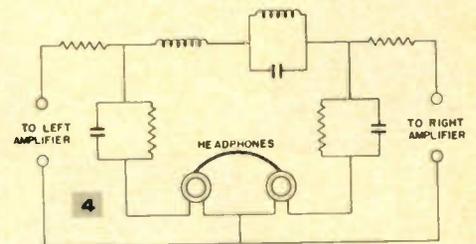
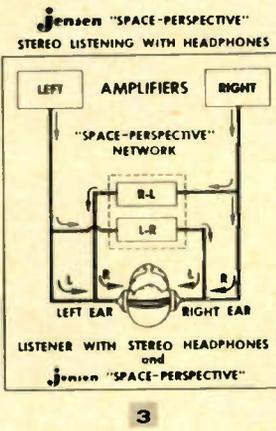
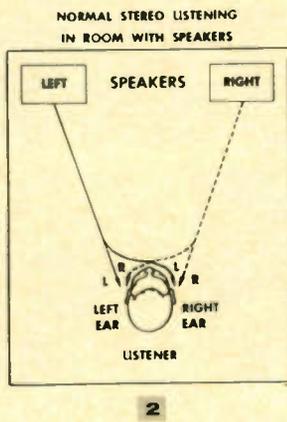
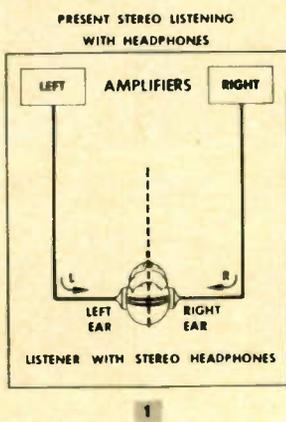
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- 1 Ordinary stereo headphone listening confines the left channel sound to the left ear, the right channel sound to the right ear. You have the impression you are in the midst of the musicians, who are partitioned to the left and right of you.
- 2 In "open ears" stereo speaker listening, sound from the left speaker reaches the left ear, and also the right ear a little later in time. The sound pressure at the left ear rises, while that at the right ear falls, due to acoustic "shadow" as the audio frequency is increased. The corresponding thing happens for sound from the right speaker.
- 3 Bauer at CBS Laboratories visualized an inspired answer to the problem—a left-right, right-left "cross-feed" electrical network that would accurately simulate the "open ears" acoustical situation. Note the resemblance of the electrical paths of 3 to the acoustic paths of 2.
- 4 Bauer's circuit is complex, as would be expected since frequency characteristics and time delay must be precisely shaped. Resistance networks and potentiometer or volume control "blending" circuits cannot do this.
- 5 Here is the performance of the Jensen SPACE-PERSPECTIVE network compared with Wiener's acoustic data. Note how accurately the network produces the desired acoustic result at the ears. (The data is shown only over the frequency range important to stereophonic directional location; HS-1 'phones and network transmit the full frequency range.)

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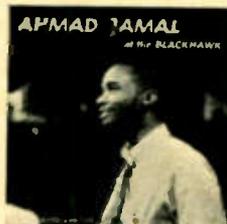
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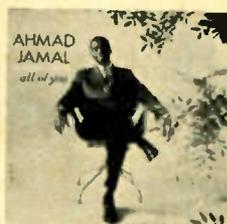
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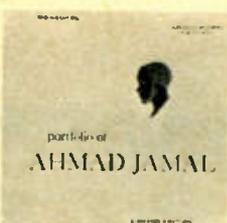
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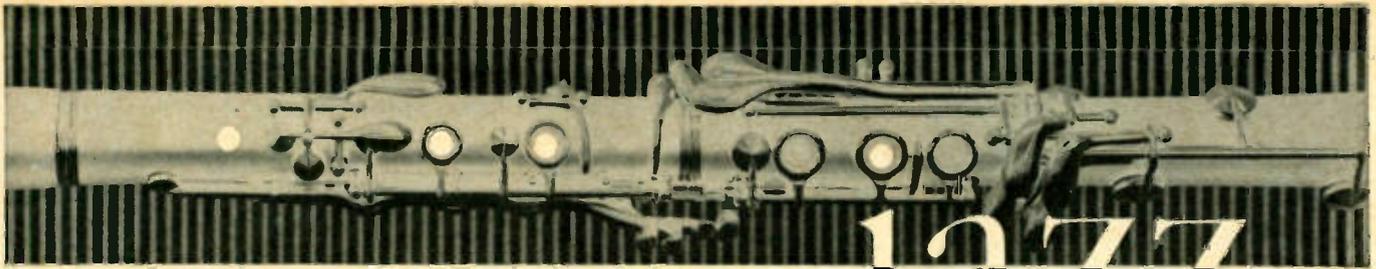
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HIFI/STEREO REVIEW



JAZZ

Reviewed by JOE GOLDBERG • NAT HENTOFF

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ **ART BLAKEY: *The African Beat***. Art Blakey (drums, timpani, gong, telegraph drum), Solomon G. Ilori (vocal, penny whistle, talking drum), Chief Bey (conga, telegraph drum, double gong), Montego Joe (bambara drum, double gong, corboro drums, long drum), Garvin Masseaux (chekere, African maracas, conga), James Ola Folami (conga), Robert Crowder (bata drum, conga), Curtis Fuller (timpani), Yusef Lateef (oboe, flute, tenor saxophone, cow horn, thumb piano), Ahmed Abdul-Malik (bass). *Ife L'Ayo; Obirian African; Love, The Mystery Of; Ero Ti Nr'ojeje; Ayiko Ayiko; Tobi Ilu*. BLUE NOTE 84097* \$5.98, 4097 \$4.98.

Interest: African polyrhythms
 Performance: Exciting
 Recording: Excellent

Once in a while, Art Blakey turns from the fortunes of the Jazz Messengers to attend to another of his primary interests: the drum, and the use made of it in Africa. He has, on this latest recording, assembled an "Afro-drum ensemble" from Africa, the West Indies, and the United States, employing men who range from a native Nigerian to a trombonist—Curtis Fuller—playing timpani. The main soloist other than the drummers is Yusef Lateef, who ranges over five instruments.

The instrumental list gives some idea of the polyrhythms of which this group is capable. The material is primarily African. Some of the melodies and vocals are charming, particularly the Nigerian *Ife L'Ayo* and the "high life" music. On these and others, bassist Ahmed Abdul-Malik, a seriously underrated musician, shows his great inventiveness.

Exciting as the polyrhythms are, Blakey sometimes allows them to go on interminably. As the accompaniment to a demonstration of African dances, for instance, they would be breathtaking, but as nonvisual entertainment they may appeal only to the specialist. J. G.

Ⓢ Ⓜ **RAY CHARLES AND MILT JACKSON: *Soul Meeting***. Ray Charles (piano and alto saxophone), Milt Jackson (vibraharp), Kenny Burrell (guitar), Percy Heath (bass), Art Taylor (drums). *Hallelujah I Love Her So; Blue Genius; X-Ray Blues; Soul Meeting; Love on My Mind; Bags of Blues*. ATLANTIC SD 1360 \$5.98, 1360* \$4.98.

Interest: Conjugating the blues
 Performance: Total communication
 Recording: First-rate
 Stereo Quality: Excellent

This is a companion album to "Soul Brothers," a previous colloquy between Charles and Jackson that was released a few years ago. Except for a glowing

briefly switches to alto saxophone, and his combination of poignancy and earthiness resembles his singing (of which there is not a note in this album). The aura of this record is that of an after-hours session at which friends talk easily in the most common language of jazz, a language still its most immediately self-revealing form of expression. N. H.

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **ORNETTE COLEMAN: *Ornette On Tenor***. Ornette Coleman (tenor saxophone), Donald Cherry (pocket trumpet), Jimmy Garrison (bass), Ed Blackwell (drums). *Cross Breeding; Mapa; Enfant; Eos; Ecars*. ATLANTIC S 1394 \$5.98, 1394* \$4.98.

Interest: Ornette on tenor
 Performance: Exemplary
 Recording: Good
 Stereo Quality: Good

This, Ornette Coleman's first disc on tenor saxophone instead of alto, is also his best to date. "The tenor," he explains in the liner notes, "is a rhythm instrument, and the best statements Negroes have made of what their soul is have been on tenor saxophone." Coleman played a rhythm-and-blues tenor years ago, but that is not his style on this album. Here he plays as he plays alto: short, melodic, rhythmically fascinating blues phrases, all emotion. The change of instrument makes far more apparent the magnitude of his impact on John Coltrane and the renascent Sonny Rollins.

Trumpeter Donald Cherry is more assured and less skittish than before, but is still no musical match for Coleman. There is another of those marvelous rhythm sections that Coleman is always creating. Bassist Jimmy Garrison does not quite fill the multiple rhythmic-melodic-harmonic functions of Charlie Haden or the late Scott La Faro, but simply because his strong pulse is more basic, he offsets Coleman in stronger relief. With the possible exception of the Modern Jazz Quartet's Connie Kay, Ed Blackwell can do more on drums at lower volume than anyone in jazz. The tunes are compressed statements, typical Coleman.

And Coleman obviously knows exactly



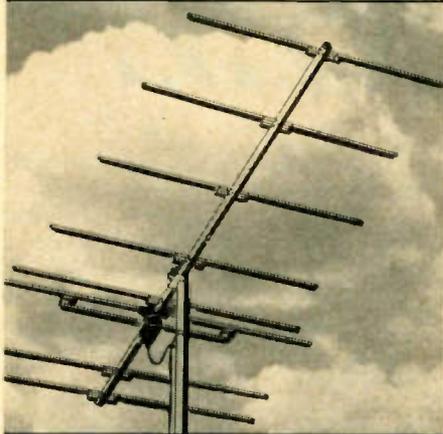
MONTE KAY MANAGEMENT

ORNETTE COLEMAN
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Ray Charles ballad, *Love on My Mind*, the congenial business at hand is conversing in the blues. Charles, of course, has long since shaped that viable idiom into an urgently individualistic language. In these performances, he focuses on reflective and amiably buoyant blues.

Milt Jackson sustains the relaxed mood of the session, and the co-leaders are superbly complemented by guitarist Kenny Burrell and the rest of the flowing rhythm section. On *X-Ray Blues*, Charles

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106

what he wants to do on tenor. Much of the apparent groping that nagged his earlier efforts is gone. His music is no longer the next force in jazz, it is the present force. It has never been more clear and compelling than here. J. G.

RECORDING OF SPECIAL MERIT

⑤ ④ **PAUL DESMOND AND GERRY MULLIGAN: *Two of A Mind***. Paul Desmond (alto saxophone), Gerry Mulligan (baritone saxophone), Wendell Marshall, Joe Benjamin, or John Beal (bass), Connie Kay or Mel Lewis (drums). *Stardust; All the Things You Are; Blight of the Fumble Bee; Out of Nowhere*; and two others. RCA VICTOR LSP 2624 \$4.98, LPM 2624* \$3.98.

Interest: Superb musical conversation
Performance: Uncanny empathy
Recording: Excellent
Stereo Quality: Natural

In 1957, when Gerry Mulligan was meeting other saxophonists regularly on the Verve label, he recorded with Paul Desmond. Five years later, Desmond, who records for Victor when he is not involved with the Dave Brubeck Quartet, has returned the invitation.

The intervening years have added authority to Desmond's playing and economy to Mulligan's. The new record is far superior to the first, with more vigor and definition. Four standards—all of them Desmond-Brubeck favorites, a blues, and an original based on a standard make up the program. Here, in the company of Mulligan and far better rhythm sections than Brubeck has had, Desmond reaches heights in his special wispy lyricism and wry humor. Mulligan, in bumptious contrast, is as good as he has ever been.

The delight of the record is the casual counterpoint that the two constantly toss back and forth, a display of an unusual musical empathy that justifies the album's title. The atmosphere could not be more friendly and relaxed: a witty, amiable conversation between two jazz musicians of the highest order. J. G.

⑤ ④ **TOMMY DORSEY: *The Golden Era, Volume Three***. Tommy Dorsey (trombone), Bill Raymond, Gordon Pol or Lynn Roberts (vocals), orchestra. *High and Mighty; Mr. Rainbow; My Friend the Ghost; Lost in Loveliness*; and eight others. COLPIX SCP 401 \$5.98, CP 401* \$4.98.

Interest: Inferior Dorsey
Performance: Routine
Recording: Good
Stereo Quality: Fair

This Tommy Dorsey collection is made up largely of ephemeral bits and pieces,

the trivia that the great dance bands often contributed to the old Betty Grable musicals that turn up on the late show. There is a *Grenada* that tries to recapture the success of *Song of India*; a *Little Girl*, complete with brother Jimmy's boy-girl vocal routine, that is perilously close to Guy Lombardo; an outrageously banal novelty of the day; and remakes of the famous *Who and Marie*.

What saves this collection from complete worthlessness is the magnificent sound Dorsey got from his trombone, a tone so ravishing that there was scarcely need to improvise. It is always beautiful, but here it is best suited to Cole Porter's lovely *Silk Stockings*. Preferable sampling of Dorsey's work would include almost every other of his albums. J. G.

⑤ ④ **HARRY "SWEETS" EDISON AND EDDIE "LOCKJAW" DAVIS: *Jaubreakers***. Harry Edison (trumpet), Eddie Davis (tenor saxophone), Hugh Lawson (piano), Ike Isaacs (bass), Clarence Johnston (drums). *Broadway; Four; A Gal in Calico; Close Your Eyes*; and four others. RIVERSIDE RLP 9430 \$5.98, RLP 430* \$4.98.

Interest: A mellow dialogue
Performance: Robust
Recording: Very good
Stereo Quality: Tasteful

Although this is the first time Harry Edison and Eddie Davis have recorded together, both are alumni of the Count Basie band and have continued the Basie tradition of straightaway swinging. Their first meeting was more cohesive because the rhythm section was Edison's regular crew, so the team was assured of comfortably integrated rhythmic support.

It is years since either hornman has surprised listeners with bold, new extensions of his conception. Each settled on his style long ago. Although the ideas are no longer fresh, they are played with such warmth and confidence that the listening experience is continually relaxing. Davis plays with blustering power, but he can also be sonorously gentle on ballads. Complementing the rolling big tone of Davis, Edison improvises with lithe economy and with a particularly sinewy sense of time. The team is at its plain-speaking best in the slow blues, *Moolah*. This session was clearly a source of unalloyed pleasure for the co-leaders.

N. H.

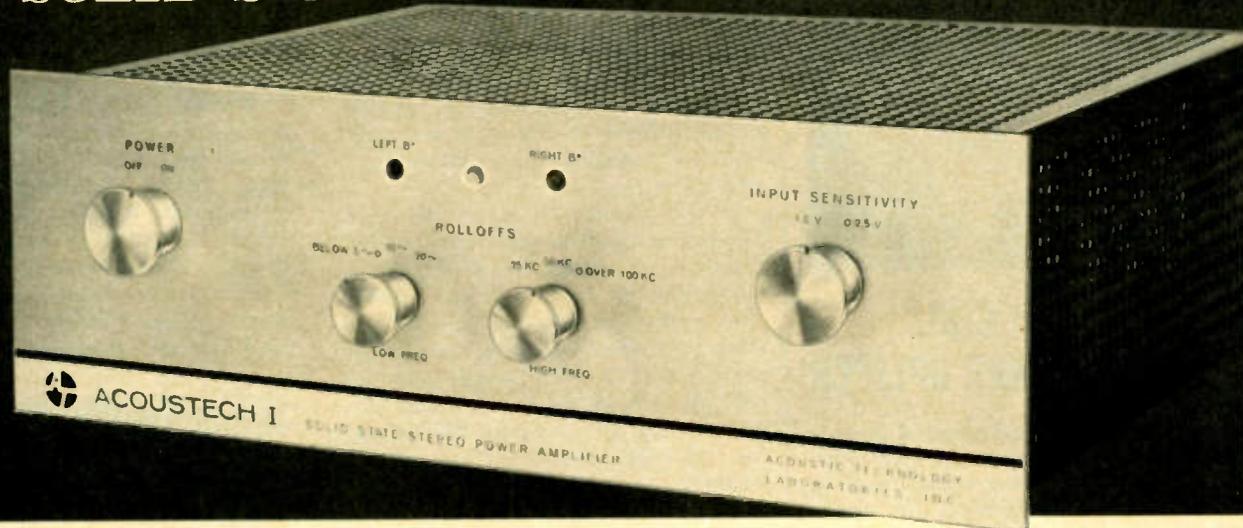
RECORDING OF SPECIAL MERIT

⑤ ④ **DUKE ELLINGTON: *Midnight in Paris***. Duke Ellington (piano), orchestra. *No Regrets; Mademoiselle de Paris; The River Seine; Guitar Amour*; and nine others. COLUMBIA CS 8707 \$4.98, CL 1907* \$3.98.

(Continued on page 108)

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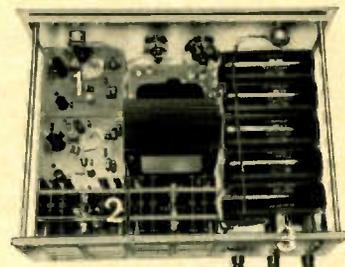
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*Julian D. Hirsch, co-director of world famous Hirsch-Houck Laboratories, has long been recognized as one of the most reliable and discriminating experts in the field of audio testing. He was formerly associated with the highly respected Audio League, a testing organization known for its early recognition of significant new breakthroughs such as acoustic suspension loudspeaker systems.



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Interest: Delightful Francophilia
Performance: Serene
Recording: Excellent
Stereo Quality: First-rate

No other orchestra in jazz, past or present, has been able to produce so wide a range of emotions and so many convincing impressions of specific times and places as the Duke Ellington band. But despite its remarkable flexibility, the orchestra is always unmistakably itself, as a result of Ellington's singular voicings and the presence of many veteran soloists for whom Ellington's pieces are deliberately tailored.

In this affectionate survey of Paris moods, Ellington comes very close to the slightly acrid nostalgia and wistful sophistication of the best of the French *chansonniers*. At the same time, he has thoroughly translated these sketches of the city and its night people into his own idiom, and the fusion works superbly. Three of the songs are Ellington's, one is Billy Strayhorn's, and the rest are standards.

Weaving through the relaxed orchestra are soloists Jimmy Hamilton, Paul Gonzales, Ray Nance, Lawrence Brown, Harry Carney, and Harold Baker. They add their own individually colored lines to the continually fascinating Ellington mosaic. The album is a triple achievement: it should attract Ellington buffs, collectors of French essences, and those who simply want an extraordinarily careful dance set.

N. H.

RECORDING OF SPECIAL MERIT

© ® DON FRIEDMAN: *Circle Waltz*. Don Friedman (piano), Chuck Israels (bass), Pete La Roca (drums). *Sea's Breeze; In Your Own Sweet Way; So in Love; Modes Pivoting*; and three others. RIVERSIDE RLP 9431 \$5.98, RLP 341* \$4.98.

Interest: Lyrical leader
Performance: Tops
Recording: Fine
Stereo Quality: Fine

It is remarkable and unfortunate that so searching and original a musician as Don Friedman finds work as a leader so seldom. His newest album for Riverside, "Circle Waltz," further strengthens the eminently favorable impact of his earlier set "A Day in the City." Friedman is essentially a lyrical jazzman in the vein of Bill Evans, who has clearly influenced him, but he is far from simply a copy of Evans. Friedman's ideas—compositional and improvisational—are fresh and personal. His patterns of development are cohesive, and although his work is often brilliantly convoluted, there is clarity in terms of the over-all shape and emotional statement of each of his performances.

Four of the numbers on "Circle Waltz" are by Friedman, including the mesmeric title tune. Only twenty-seven, Friedman is already a writer of strength, grace, and intelligence. He could well grow into an important contributor to the jazz repertoire. Friedman receives first-rate support from his colleagues, particularly Chuck Israels, a bassist with a quality of reflective, disciplined intensity similar to Friedman's.

N. H.

© ® SAM JONES: *Down Home*. Sam Jones (bass and cello), Blue Mitchell, Snooky Young, or Clark Terry (trumpets), Jimmy Cleveland (trombone), Frank Strozier (alto saxophone or flute), Jimmy Heath (tenor saxophone), Pat Patrick (baritone saxophone), Wynton Kelly or Joe Zawinul (piano), Les Spann (flute), Israel Crosby or Ron Carter (bass), Vernel Fournier or Ben Riley



DON FRIEDMAN

Searching, original, and seldom-heard

(drums). *Unit 7; Thumbstring; Strollin'*; and five others. RIVERSIDE RLP 9432 \$5.98, RLP 432* \$4.98.

Interest: Solid but not startling
Performance: Skillful
Recording: Well-balanced
Stereo Quality: Very good

Sam Jones's regular position is with Cannonball Adderley's quintet. In this, his third album on his own for Riverside, Jones is heard on bass in four tracks with an orchestra conducted by Ernie Wilkins. He switches to cello on the rest in the context of a quintet. Jones is an excellent section player with a large mellow tone. He is not, however, a particularly interesting soloist, so that the album, while efficiently manned, is not by any means outstanding.

The strongest tracks are with the band in Ernie Wilkins's admirably straightforward.

(Continued on page 110)

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WASHINGTON STAR: "An amazingly fine artist, with perfect control of a sweet, sensitive voice."

THE MUSIC JOURNAL: "A matchless individual artistic style; singing of ravishing beauty."

MONTREAL STAR: "Her pure soprano, faultless intonation and clear enunciation are capable of transforming even a mediocre song into something beautiful, and the warmth and intensity of her singing gives the music life."

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ward scores. The arrangements allow for tersely swinging solos by several of the sidemen, and Wilkins's section of the set also contains its three most ingratiating pieces—*Thumbstring*, *Strollin'*, and Jones's own *Unit 7*.

On the quintet numbers, the rhythm sections are full-bodied—especially on the three tracks with the late Israel Crosby—but the solos by Jones and flutists Spann and Strozier contain few surprises. Jones, moreover, is limited in his conception of the cello as a jazz instrument. Most of the time, he handles it as if it were little more than a bass with a different sound. *N. H.*

© ® **JOHN LEWIS AND SVEND ASMUSSEN: *European Encounter***

John Lewis (piano), Svend Asmussen (violin), Jimmy Woode (bass), Sture Kalin (drums). *Slater's Theme*; *Valeria*; *Django*; *New York 19*; and three others. ATLANTIC S 1392 \$5.98, 1392* \$4.98.

Interest: Lewis for dining
 Performance: Pleasant
 Recording: Excellent
 Stereo Quality: Good depth

It is easy to be charmed by the music of John Lewis; melodic and pleasant, his compositions make no demands on the listener. When played by the Modern Jazz Quartet, one may almost be persuaded that these pieces are top-flight jazz. Elsewhere, as on this album, they do not seem more than clever pastiches of blues, classical forms, pop tunes, and gypsy music.

Lewis here joins forces with Danish violinist Svend Asmussen, a man with a personal, astringent style who is one of the few who makes good jazz on his instrument. Lewis continues his distillation of Basie and Tatum. The quiet, helpful rhythm section consists of Danish drummer Sture Kalin and ex-Ellington bassist Jimmy Woode, who has a fine solo on *New York 19*.

Despite Asmussen's assured, ingratiating playing, Lewis dominates the album. All the compositions are his, with the exception of Ornette Coleman's *Lonely Woman*. Coleman's desperation gives way in this treatment to cloying melodramatics that effectively subvert the intent of the musician whom Lewis has so forcefully championed. *Django* has been almost completely reworked, and there are other points of interest, but perhaps the key piece is *Winter Tale*, from a Lewis film score. When played by the MJQ it is poignant and touching. Here it seems like a saccharine collection of Rachmaninoff endings played one after the other.

As you listen to this very sophisticated and high-quality music, you can almost see the immaculate linen and the potted palms. The album is soothing, relaxing, enjoyable—it is only saddening that

Lewis seems more at home in this setting than with the precision jazz instrument he has made of the MJQ. *J. G.*

RECORDING OF SPECIAL MERIT

© ® **SHELLY MANNE AND BILL EVANS: *Empathy***. Shelly Manne (drums), Bill Evans (piano), Monty Budwig (bass). *Let's Go Back to the Waltz*; *With a Song in My Heart*; *I Believe in You*; and three others. VERVE V6 8497 \$5.98, V 8497* \$4.98.

Interest: Superior triologue
 Performance: Accurately titled
 Recording: Warm and live
 Stereo Quality: Very good

Bill Evans has been unusually active in studios during the past year. It is an index of Evans's skills and emotional depth that a surfeit of his work is difficult to imagine. Here again, in this closely interwoven trio session, Evans reveals an unusually exacting harmonic sense. Few other jazz pianists search out voicings of such consistent aptness and freshness. There is also in Evans's playing a subtlety of melodic invention that continues to reveal added nuances of line after many hearings.

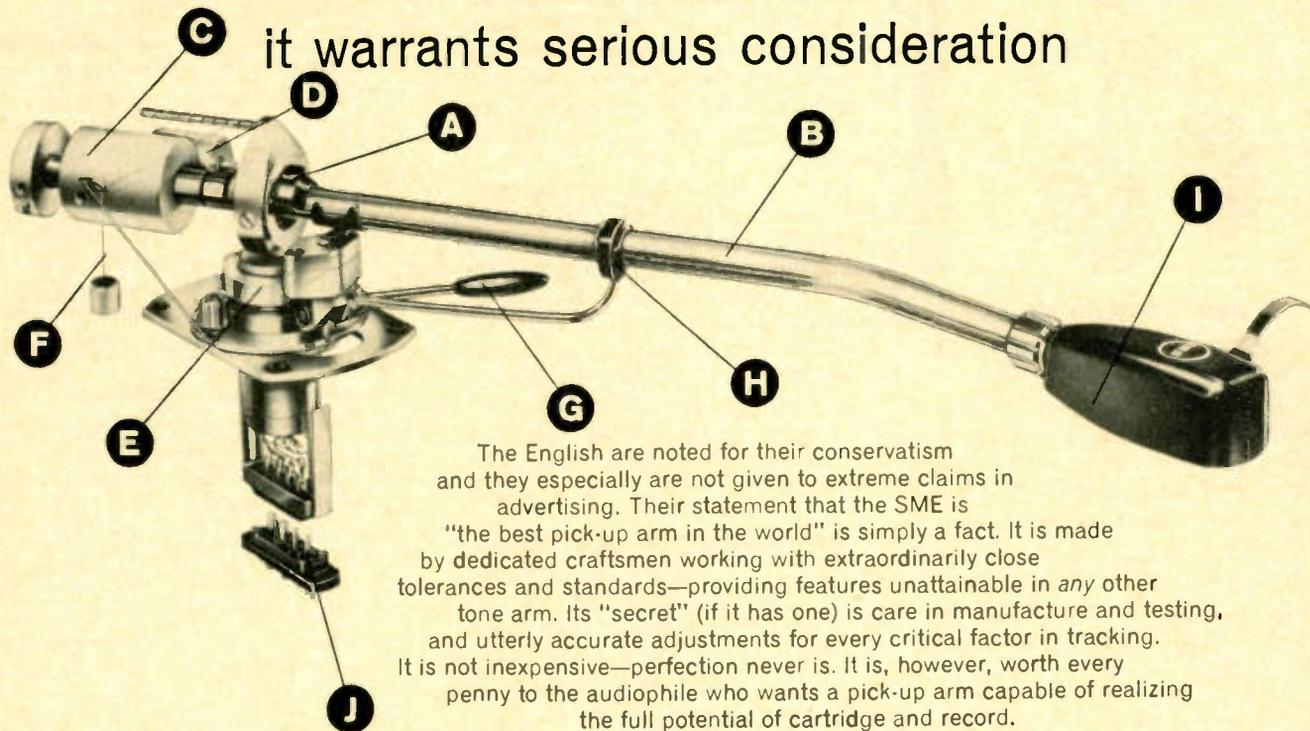
Rhythmically, Evans has a much more plastic sense than many of his jazz contemporaries. He is, therefore, well partnered with Shelly Manne, an unusually flexible and attentive drummer. Together with Monty Budwig, an able bassist, they here produce one of the more rewarding trio sessions in recent months. Their material ranges from a delightfully reshaped *Washington Twist* by Irving Berlin to a haunting, twilight exploration of *Goodbye*, the old Benny Goodman sign-off theme. *N. H.*

© ® **WES MONTGOMERY: *Full House***. Wes Montgomery (guitar), Johnny Griffin (tenor saxophone), Winton Kelly (piano), Paul Chambers (bass), Jimmy Cobb (drums). *Full House*; *Blue 'n' Boogie*; *S.O.S.*; and three others. RIVERSIDE RLP 9434 \$5.98, 434* \$4.98.

Interest: Montgomery in person
 Performance: Easy swinging
 Recording: Excellent
 Stereo Quality: Very good

It has been widely agreed that recordings do not accurately reflect the talent of guitarist Wes Montgomery, who feels restricted by studio conditions. Riverside Records has attempted to correct matters by recording Montgomery before an audience in a Berkeley, California coffee house the guitarist finds atmospherically and acoustically stimulating. His sidemen for the occasion are the tenor saxophonist
(Continued on page 112)

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CIRCLE NO. 71 ON READER SERVICE CARD

Johnny Griffin and the members of the Miles Davis rhythm section.

They have come up with Montgomery's best recording to date, a happy, relaxed, enjoyable session. Griffin keeps his nervous, skittering runs to a minimum, and concentrates on basic blues playing. The Davis men are superb. On *Cariba*, an immediately attractive Latin blues by Montgomery, all show a superlative sense of interaction. The true star of the record is probably pianist Wynton Kelly, who is always in perfect taste and never rhetorical.

There is one ballad given over to Montgomery, *I've Grown Accustomed To Her Face*, a brief chordal essay. The rest of the numbers, primarily blues, are fast- or medium-tempo. Montgomery shows phenomenal technique and a remarkable sense of swing, pace, and organization. But his melodic imagination is not now equal to his other gifts. If he could touch the emotions as directly as Jim Hall or Charlie Byrd, he would be matchless.

J. G.

© ● LEE MORGAN: *Take Twelve*.

Lee Morgan (trumpet), Clifford Jordan (tenor saxophone), Barry Harris (piano), Bob Cranshaw (bass), Louis Hayes (drums). *Lee-sure Time*; *Little Spain*; *Second's Best*; and three others. JAZZLAND JLP 980 \$5.98, 80* \$4.98.

Interest: Superior quintet date

Performance: Fiery

Recording: Very good

Stereo Quality: Natural

Lee Morgan's first disc as a leader since leaving Art Blakey in 1961 is a superior example of the kind of quinter session heavily influenced by Blakey and Horace Silver. Morgan is an adroit trumpet player in the Clifford Brown manner who sometimes sees past his fluency to an incisive statement. Four of the six pieces are his, and they bear the Silver stamp. *Raggedy Ann*, with its insistent rhythm figure, elicits everyone's best work. The lovely *Waltz for Fran* reveals a welcome lyricism. Barry Harris, Bob Cranshaw, and Louis Hayes provide a good if not exceptional rhythm section. Saxophonist Clifford Jordan has found in the influence of John Coltrane an avenue toward personal authority that he was never able to find when he explored Sonny Rollins's style. But Morgan is the most consistently satisfying soloist. His essay in the Messengers's genre contains more careful thought and inventiveness than the great majority of its slapdash kin.

J. G.

© ● GERRY MULLIGAN AND PAUL DESMOND: *Blues in Time*.

Gerry Mulligan (baritone saxophone), Paul Desmond (alto saxophone), Joe Benjamin (bass), Dave Bailey (drums). *Blues In-*

time; *Body and Soul*; *Battle Hymn of the Republican*; and four others. VERVE V 8478 \$4.98.

Interest: Mulligan meets Desmond

Performance: Quietly masterful

Recording: Good

Bluff Gerry Mulligan and delicate Paul Desmond, who has always been attracted to Mulligan's musical approach, have an extraordinary musical affinity, as this 1957 recording proves. Here Desmond plays with $\frac{3}{4}$ of the Mulligan quartet of the time: the leader, bassist Joe Benjamin, and drummer Dave Bailey.

The program consists of a blues, a standard, a Mulligan jazz staple, and two lines on standard changes by each of the hornmen. Desmond is the more interesting soloist of the two featured players. Perhaps the best solo is *Wintersong*, Desmond's reworking of one of his favorites, *These Foolish Things*.

It is not an exciting record, but rather a relaxed conversation between two close musical friends, one superbly energetic, the other superbly lyrical. There is, in fact, so much empathy—particularly on some of the startling improvised counterpoint—that the tension between players that is often responsible for their finest music is missing.

Although the record is titled *Blues in Time*, perhaps to cash in on some of Brubeck's rhythmic experiments, the Desmond piece is really called *Blues Intime*. RCA has just released a newly recorded Desmond-Mulligan meeting. Comparisons should be fascinating.

J. G.

© ● CHARLIE PARKER: *The Happy Bird*.

Charlie Parker (alto saxophone), Wardell Gray (tenor saxophone), Charlie Mingus or Teddy Kotick (bass), Walter Bishop or Dick Twardzik (piano), Roy Haynes (drums). *Happy Bird Blues*; *Scrapple from the Apple*; *I Remember April*; *I May Be Wrong*. CHARLIE PARKER RECORDS PLP 404 \$5.98.

Interest: Bird uncaged

Performance: Parker aloft

Recording: Uneven

Charlie Parker Records, now distributed by MGM, has discovered a previously unreleased on-location recording by the late alto saxophonist after whom the company is named. Recorded in 1951 at Christy's, a club outside Boston, the session further confirms the impression that Parker, like most jazzmen, was considerably freer away from recording studios.

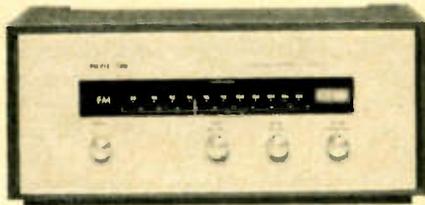
On this April night, Parker was obviously cheerful. Although capable of bitter and despairing music, Bird here performs with a rushing delight in his own powers of invention and technique. Less arresting, but competent, is the work

(Continued on page 114)

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Mr. Gersten talks from experience—both as an FM broadcaster and as a high-fidelity authority and enthusiast. And in all his experience he has never heard an FM stereo tuner that compares with the PILOT 780.



He first heard the PILOT 780 in September, 1962, at the New York High Fidelity Show.

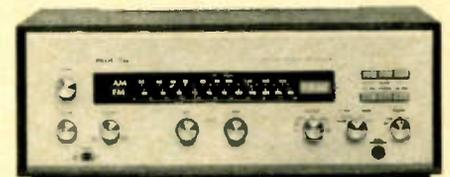
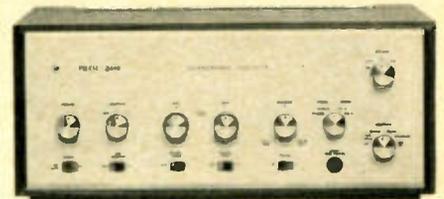
He says: "The Concert Network station in New York City, WNCN, 104.3, was broadcasting music and interviews with manufacturers and dealers directly from the Show. We tried to monitor our station on several FM tuners. None of them, including the most expensive ones, could produce a satisfactory signal, that is, until we walked into the PILOT exhibit and tried the 780. The exceptionally clear, noise-free signal it produced was a revelation. Subsequent tests convinced me that this was the finest FM Stereo tuner ever built for the home. Today, I use this tuner in my home and, as far as I am concerned, it is in a class by itself."

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CIRCLE NO. 16 ON READER SERVICE CARD

by Wardell Gray. On one track, we are given an intriguing glimpse into Charlie Mingus's already formidable ability a decade ago.

The recording balance is often less than optimal. Dick Twardzik's piano solo on *I Remember April*, for one example, is badly off mike. Nonetheless, the fidelity as a whole, especially when Parker solos, is adequate or good. The album is essential to a well-rounded Parker discography, as well as being a revealing documentary of the jam-session spirit. Whoops of laughter and encouragement testify to the pleasure of that evening. *N. H.*

© © **SONNY STITT: *Sonny Stitt and the Top Brass***. Sonny Stitt (alto saxophone), Reunald Jones, Blue Mitchell, Dick Vance (trumpets), Jimmy Cleveland, Matthew Gee (trombones), Duke Jordan (piano), Perri Lee (organ), Joe Benjamin (bass), Frank Brown or Philly Joe Jones (drums). *Souls Valley; Coquette; Poinciana; Hey Pam; Boom-Boom*; and four others. ATLANTIC S 1395 \$5.98, 1395* \$4.98.

Interest: Disciplined Stitt
Performance: Breathtaking
Recording: Excellent
Stereo Quality: Excellent

This is probably the finest recording Sonny Stitt has made. Instead of a rambling quartet or a battle with Gene Ammons, Stitt has the challenging background of a full brass section, with the standard rhythm. The arrangers are Jimmy Mundy, who harks from Goodman days, and Tadd Dameron, a giant of the bop era recently returned to well-deserved prominence.

Stitt, who also plays tenor, confines himself to the alto on this album. I am amazed by his technique: he probably commands his horn with more authority than Charlie Parker, in whose shadow he remains. Stitt is a powerful, sometimes breathtaking performer, but this recording, which brings his undeniable virtues into sharp focus, also discloses the reasons he has not become great. His own compositions are either blues or variants of *I Got Rhythm*, and not at all extraordinary ones. The mood of *Souls Valley* is nearly rock-and-roll; after years in local clubs, he has allowed this record to be marred by an organ; a stint with Miles Davis has apparently led him to use a typical Davis tag ending here. All this demonstrates that he has allowed himself to be influenced by the least valuable of his musical associations. While he no longer seems to ponder quite so obviously how Parker would play a song, the presence is always undeniably there, despite the claim in the liner notes of an "authoritatively personal" style.

Still, this is an important album from an important musician. The emphasis,

as it should be for Stitt, is on the blues. Trumpeter Blue Mitchell and trombonists Jimmy Cleveland and Matthew Gee contribute fine solo bits. Dameron's quietly powerful arrangements, particularly of *Sea Sea Rider* and his own *The Four Ninety*, are further proof of his talent, and guide Stitt into some of his most compressed work. The result is so assured, and so beyond the capabilities of most saxophonists, that one wishes it were better and more personal. *J. G.*

RECORDING OF SPECIAL MERIT

© © **BEN WEBSTER AND "SWEETS" EDISON: *Ben Webster and "Sweets" Edison***. Ben Webster (tenor saxophone), Harry Edison (trumpet), Hank Jones (piano), George Duvivier (bass), Clarence Johnson (drums). *Better Go; Kitty; My Romance; Embraceable You*; and two others. COLUMBIA CS 8691 \$4.98, CL 1891* \$3.98.

Interest: The essence of swing
Performance: Ben is matchless
Recording: Very live and warm
Stereo Quality: First-rate

Unfortunately Ben Webster, despite his impregnable stature in jazz, does not sell many records. Rooted in the swing era, the huge-toned tenor saxophonist does not appeal to hipsters who believe that jazz was created in 1945. It is all the more to Columbia's credit, therefore, that they set up this session. Particular plaudits are due Mike Berniker, who produced the session, and the engineer, who made possible a sound of unusual depth and clarity.

Edison is not up to Webster's ability to improvise with a wholeness of design in which no note sounds superfluous. He is, however, an easy swinger who, like Webster, combines power with sensitivity. On the ballad performances, Webster once more demonstrates that probably no jazzman today is his peer in evoking passionately intimate moods. On the other tracks, the two hornmen and their authoritative rhythm section amble through the riff-built tunes with the pride and pleasure of jazzmen who no longer have to prove themselves. Whatever the popularity polls say, both are a permanent part of jazz annals, and Webster looms larger as the years go by. *N. H.*

RECORDING OF SPECIAL MERIT

© © **JIMMY WITHERSPOON: *Roots***. Jimmy Witherspoon (vocals), Ben Webster (tenor saxophone), Gerald Wilson (trumpet), Ernie Freeman (piano), Ralph Hamilton (bass), Jim Miller (drums). *Key To the Highway; Did You Ever; Cherry Red; Just A Dream; Confessin' the Blues*; and seven others. REPRIS 96057 \$4.98, 6057* \$3.98.

HIFI/STEREO REVIEW

Interest: Best Witherspoon yet
Performance: Powerful
Recording: Very good
Stereo Quality: Good

Finally, along comes a Jimmy Witherspoon album that makes me understand what the shouting has been about. To begin with, this recording places the blues singer in a more appropriate context than he has previously had. The bulk of the solo work is given to the superb Ben Webster, whose tenor is a perfect complement to Witherspoon, and who deservedly receives a "featured" credit on the jacket. Gerald Wilson, known primarily as an arranger, plays a nervous, brittle trumpet but still manages to blend. The rhythm section is wonderfully apt. In particular, pianist Ernie Freeman's accompaniment, as in *Just A Dream*, often contains a refreshing hint of authentic gospel. The material consists almost entirely of blues associated with such giants as Bill Broonzy, Bessie Smith, and Joe Turner.

Witherspoon himself is powerfully assertive. His annoying strangled mannerisms still obtrude, but he gives in to the self-pity that has marred much of his other work only on *Please, Mr. Webster*. With these exceptions, he is a strikingly direct blues performer, and he and his accompanists have made a deeply satisfying blues album. *J. G.*

© © **ELDEE YOUNG:** *Just for Kicks*. Eldee Young (bass and cello), Leo Wright (alto saxophone, flute), Mal Waldron (piano), Isaac Holt (drums), Richard Evans (bass). *Goodbye; Mr. Kicks; Motherless Child; Just for Kicks*; and six others. ARGO S 699* \$4.98, 699 \$4.98.

Interest: Vigorous new bassist
Performance: Sidemen superior
Recording: Very live

This is the first album by Eldee Young, a Chicago bassist and cellist. He plays with clarity of line, warm tone, and persuasive intensity. He explores a somewhat wider range of material than many modern jazzmen. Here, for example, Young moves from *When Johnny Comes Marching Home* and *John Henry* through several ballads and riff-built swingers to an impressionistic interpretation of *Motherless Child* that opens formally but gradually turns into a raw swinger.

On the basis of this debut, Young's scope of interest is not yet matched by a sufficiently individualized and mature conception, but he does display a firm base for growth.

Young has chosen his sidemen well. Leo Wright on flute, and particularly on alto, improvises with fiery, leanly swinging impact. The rhythm section is excellent, especially Mal Waldron's thoughtful patterns of accompaniment. *N. H.*

© © **GEORGE YOUNG:** *The Greatest Saxophone in the World!* George Young (alto saxophone); orchestra and chorus, Hugo Montenegro cond. *Dardanella; Summer Love; Little Girl Blue; Venus*; and eight others. COLUMBIA CS 8681 \$4.98, CL 1821* \$3.98.

Interest: Perverse humor
Performance: Ludicrous
Recording: Good
Stereo Quality: Suitable

George Young, using such set pieces as *Dardanella, So Rare, and Stranger on the Shore*, gives a shrieking display of

freak technique perfectly suited for rhythm and blues groups on the Reno-Tahoe lounge circuit. He is a harsh, eclectic mélange of Parker, Desmond, and concert saxophonists, and once, on *Summer Love*, even manages to suggest Johnny Hodges.

The background orchestra and chorus use a combination of clichés and simplifications of Ray Conniff techniques. Like the musician they accompany, the arrangements are almost a definition of bad taste. The quality of this music can be gleaned from two titles: *Flight of the Bumblebee Twist* and a "classical" version of *Slaughter on Tenth Avenue*. *J. G.*

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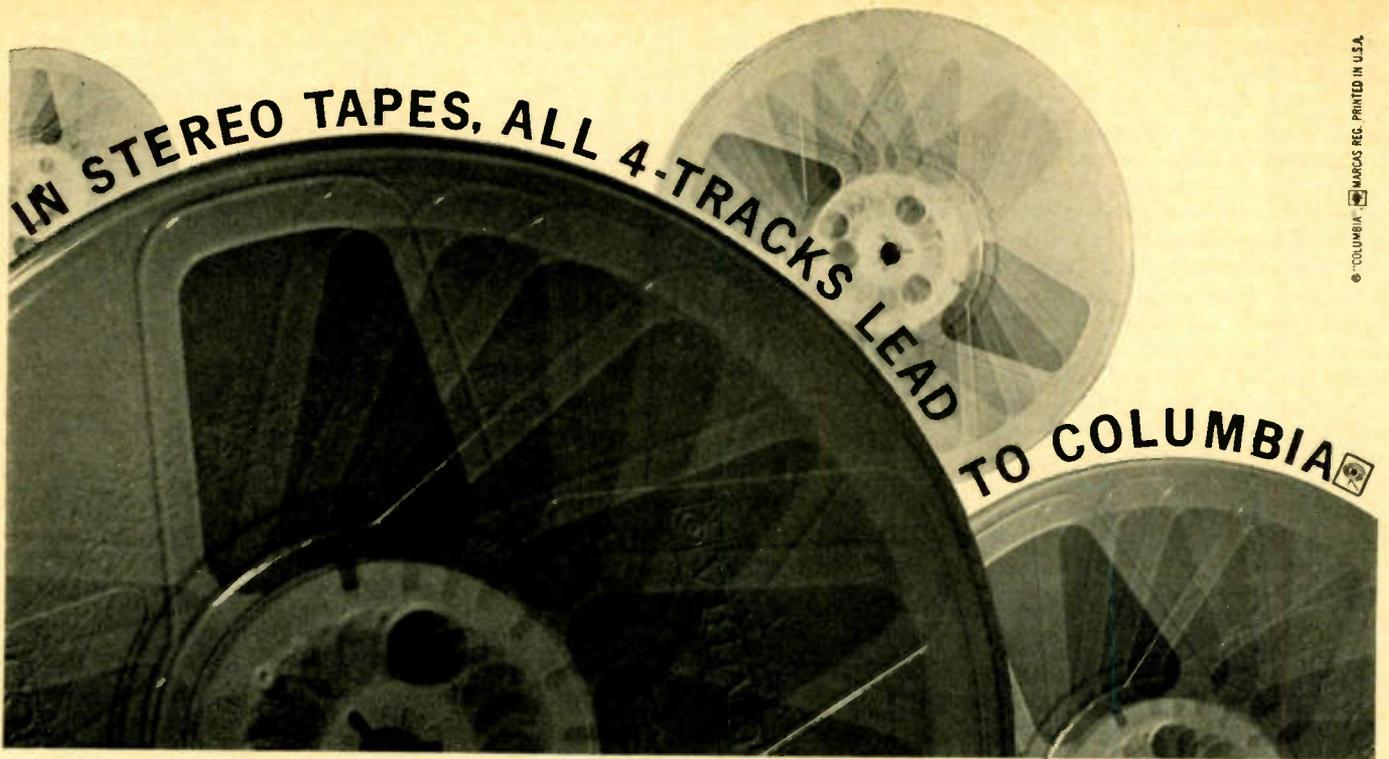
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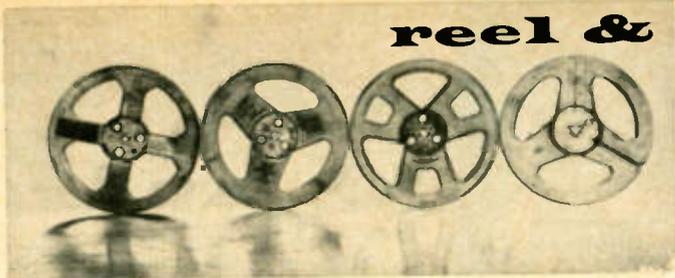
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4-TRACK CLASSICS

Ⓢ **BEETHOVEN:** *Piano Concerto No. 5, in E-flat Major, Op. 73 ("Emperor")*. Rudolf Serkin (piano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA MQ 489 \$7.95.

Interest: Basic Beethoven
 Performance: Imposing
 Recording: Faulty transfer
 Stereo Quality: Unbalanced in part

Many will prefer Serkin's bold and majestic "Emperor" to the other two outstanding tapes by Van Cliburn (RCA Victor FTC 2081) and Leon Fleisher (Epic EC 807). It falls between the two, being neither as volatile and spontaneous as Cliburn's nor as controlled as Fleisher's. My own preference is for the latter. The Columbia recording, for all its brilliance and robust presence, is technically impaired by noticeable print-through at the beginning of the first sequence and high-frequency flutter at the beginning of the second. That channel on the tape submitted for review was also weak on the rewind side, so that the piano, which is unusually prominent anyway, booms out on the right. *C. B.*

RECORDING OF SPECIAL MERIT

Ⓢ **DEBUSSY:** *Prélude to the Afternoon of a Faun; Nocturnes: Nuages, Fêtes*. **RAVEL:** *Rapsodie espagnole; Pavane pour une infante défunte*. London Symphony Orchestra, Pierre Monteux cond. LONDON LCL 80108 \$7.95.

Interest: Impressionist masterworks
 Performance: Greatest
 Recording: Tops
 Stereo Quality: Superb

If there are finer aural realizations of the poetic essence of Claude Debussy's musical language, I have yet to hear them. For me these remarkable recorded performances under the patriarchal and magically eloquent baton of Pierre Monteux represent the ultimate. Here is no straining for highly colored effect, but rather a superb blend of intuition and

intellect to the artistic end of a flawless balancing of orchestral timbre and musical architecture. The visual and sensuous evocations of Debussy's tone poetry become almost palpable here: the listener appreciates afresh the wondrous imaginative genius that produced these scores. The recorded sound achieved by London's engineers is on a par with Monteux's artistic achievement.

The more externalized expression of Ravel fares superbly on this tape, with Monteux emphasizing the formal staidness of the Spanish dances in the *Rapsodie*, and bringing to the abused *Pavane* dignity and genuine poignancy.

Without question, this tape holds some of the finest performances of the French impressionist orchestral literature ever to be recorded. *D. H.*

Ⓢ **HAYDN:** *Missa in Tempore Belli (Mass in Time of War)*. Netania Davrath (soprano), Hilde Rössl-Majdan (contralto), Anton Dermota (tenor),

from Italy toward Vienna at the time of its composition (1796), is a felicitous, informal piece composed for the same Esterházy prince for whom Beethoven composed his Mass in C, Op. 86. The soloists have little to do, but of the four here Walter Berry distinguishes himself particularly in the *Qui tollis*. The singer from whom the most might have been expected, Israeli soprano Netania Davrath, is disappointing, and the idea of isolating her in the quartets was ill-advised. The chorus and orchestra carry out their assignments with diligence and care under Wöldike's direction, and the recording serves them adequately. The solo trumpet is too loud and the winds a little weak, but this is the first Haydn Mass on tape and as such is welcome, whatever its shortcomings. *C. B.*

Ⓢ **MASSENET:** *Werther (excerpts)*. Rosalind Elias (soprano), Charlotte; Cesare Vallètti (tenor), Werther; Gérard Souzay (baritone), Albert. Rome



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Walter Berry (bass); Vienna Chamber Choir and Vienna State Opera Orchestra, Mogens Wöldike cond. VANGUARD VTC 1649 \$7.95.

Interest: Not-so-belligose Haydn
 Performance: Studied
 Recording: Fair
 Stereo Quality: Marked

Haydn's *Mass in Time of War*, so titled because Napoleon's armies were moving

Opera House Orchestra, René Leibowitz cond. RCA VICTOR FTC 2120 \$8.95.

Interest: Welcome sampler
 Performance: Viable
 Recording: Clean
 Stereo Quality: OK

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the case of the Massenet opera, a collection of highlights can be misleading, because the musical passions involved appear to be more heroic, the tensions more highly charged, than they actually are in the work as a whole. Yet the present recording is welcome for what it offers. Miss Elias may be a little beyond her depth stylistically, and Mr. Valletti may now and then encounter some difficulty above the staff, but both convey the dramatic qualities of the score with conviction and assurance. Mr. Souza's contributions are beyond reproach. The only serious technical flaw is the sequence break, which occurs in the middle of Charlotte's letter scene. The interruption was necessary on the disc, but surely it could have been avoided in the tape edition. A brief synopsis of the plot is provided, but no texts. **C. B.**

© **MOZART: Piano Concertos: No. 21, in C Major (K. 467); No. 23, in A Major (K. 488).** Artur Schnabel (piano): RCA Victor Symphony Orchestra, Alfred Wallenstein cond. RCA Victor FTC 2123 \$8.95.

Interest: Mozart masterpieces
Performance: Virtuoso
Recording: Good enough
Stereo Quality: Satisfactory

The slim literature of Mozart piano concertos available on tape gets a welcome expansion with these two firsts representing the composer at the peak of his mature creativity. It is in the predominantly lyrical A Major Concerto, which has been in his repertoire for thirty years and which he has here recorded for the third time, that Rubinstein excels. The first movement flows along with effortless ease; the slow movement is set forth with surpassing tonal beauty and resulting expressive poignancy; the finale sparkles like vintage champagne.

It is in the expansively festive first movement of K. 467 that Rubinstein comes something of a cropper stylistically. The virtuoso approach here rather tends to overshadow the genuine substance of these splendid pages, and Rubinstein's own rather flashy cadenza unhappily underlines the somewhat superficial and monochromatic character of his interpretation. With the slow movement, however, things are set to rights once more, thanks to the ravishing tonal beauty of Rubinstein's pianism. The finale rips along at a whirlwind clip, but Rubinstein's light-fingered dexterity makes it sound utterly effortless.

Alfred Wallenstein's accompaniments are thoroughly able and idiomatic, and the recording job generally satisfactory—though the stereo spread seems rather wide in relation to the depth perspective heard through my speakers. **D. H.**

(Continued on page 120)



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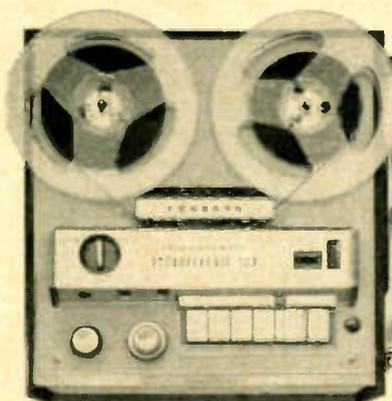
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© J. STRAUSS, JR.: *Waltzes: Vienna Blood; Artists' Life; Roses from the South; Thunder and Lightning Polka.* JOS. STRAUSS: *My Life is Love and Laughter.* Chicago Symphony Orchestra, Fritz Reiner cond. RCA VICTOR FTC 2093 \$8.95.

Interest: Vintage Strauss
 Performance: Calculated
 Recording: Loud and brilliant
 Stereo Quality: Realistic

The repertoire here is splendid, including the not overrecorded *Artists' Life* and *Roses from the South*, as well as Josef's beautiful *Lebenslauf* Waltz. Unhappily, Reiner's treatment of these wonderful dance poem-symphonies lacks Viennese heart and lift. There are distressing bits of cuteness in some added touches of orchestration, not to speak of the vulgarity displayed in the closing strains of *Roses from the South* and *My Life is Love*.

Fortunately, Vienna-waltz aficionados can turn for genuine satisfaction to the excellent tapes of Willy Boskovsky, either with the Vienna Philharmonic (London LCL 80039/80015) or with his delightful chamber ensemble (Vanguard 1634).

D. H.

RECORDING OF SPECIAL MERIT

© WAGNER: *Tannhäuser: Overture and Venusberg Music.* Rieni: *Overture. Der Fliegende Holländer: Overture.* Singverein der Gesellschaft der Musikfreunde and Vienna Philharmonic, Georg Solti cond. LONDON LCL 80109 \$7.95.

Interest: More bite-size Wagner
 Performance: Grand
 Recording: Very good
 Stereo Quality: Spacious

Orchestral excerpts from the operas of Wagner are not in short supply on tape, but these, conducted by a proved master, must certainly rank among the very finest yet recorded. The sound is glorious, except for some unavoidable thickening of texture in the *Flying Dutchman* Overture. Here Solti's somewhat slow tempos help considerably in clarifying detail without dissipating the inner momentum of the music itself. The *Rienzi* Overture, on the other hand, moves along at a fine clip, with vigor and assurance. Since the *Tannhäuser* Overture of 1845 is played in full, with the reprise of the *Pilgrims' Chorus* at the end, the listener has the curious sensation of returning to the middle of the Overture when, after a short pause, the *Venusberg Music* starts on a new band. Each may therefore be assayed apart from the other, which is seldom the case in collections of this kind. But if this music is to occupy the

whole of one sequence, as it does here, the integrated version is preferable. C. B.

COLLECTIONS

© HEROIC MUSIC FOR ORGAN, BRASS, and PERCUSSION. E. Power Biggs (organ); New England Brass Ensemble. COLUMBIA MQ 486 \$7.95.

Interest: Baroque spectacular
 Performance: Noble
 Recording: Superb
 Stereo Quality: Marked

The second sequence on this reel is devoted entirely to Telemann's *Heldenmusik*, a dozen little marches portraying the sterling qualities of an imaginary hero—his honor, his bravery, his gentleness, and the rest. It possesses a certain quaintness and charm. But the first sequence is truly stunning in its impact. The short fanfares, trumpet tunes, and airs by four composers writing in England shortly before and after the turn of the eighteenth century are truly heroic in sound and substance, from the lofty introduction from a *Voluntary* by Croft for organ alone to the galvanizing trumpet flourishes in Purcell's *Martial Air*. Mr. Biggs, who did the orchestrations for three trumpets and two trombones accompanying the organ at Harvard's Busch-Reisinger Museum, and Daniel Pinkham, who scored for percussion, did a princely job. Aside from some print-through between selections, the recording cannot be faulted. Stereo directionality is fully exploited, particularly in the dialogues between the brass on either channel, and the sound is vividly realistic.

C. B.

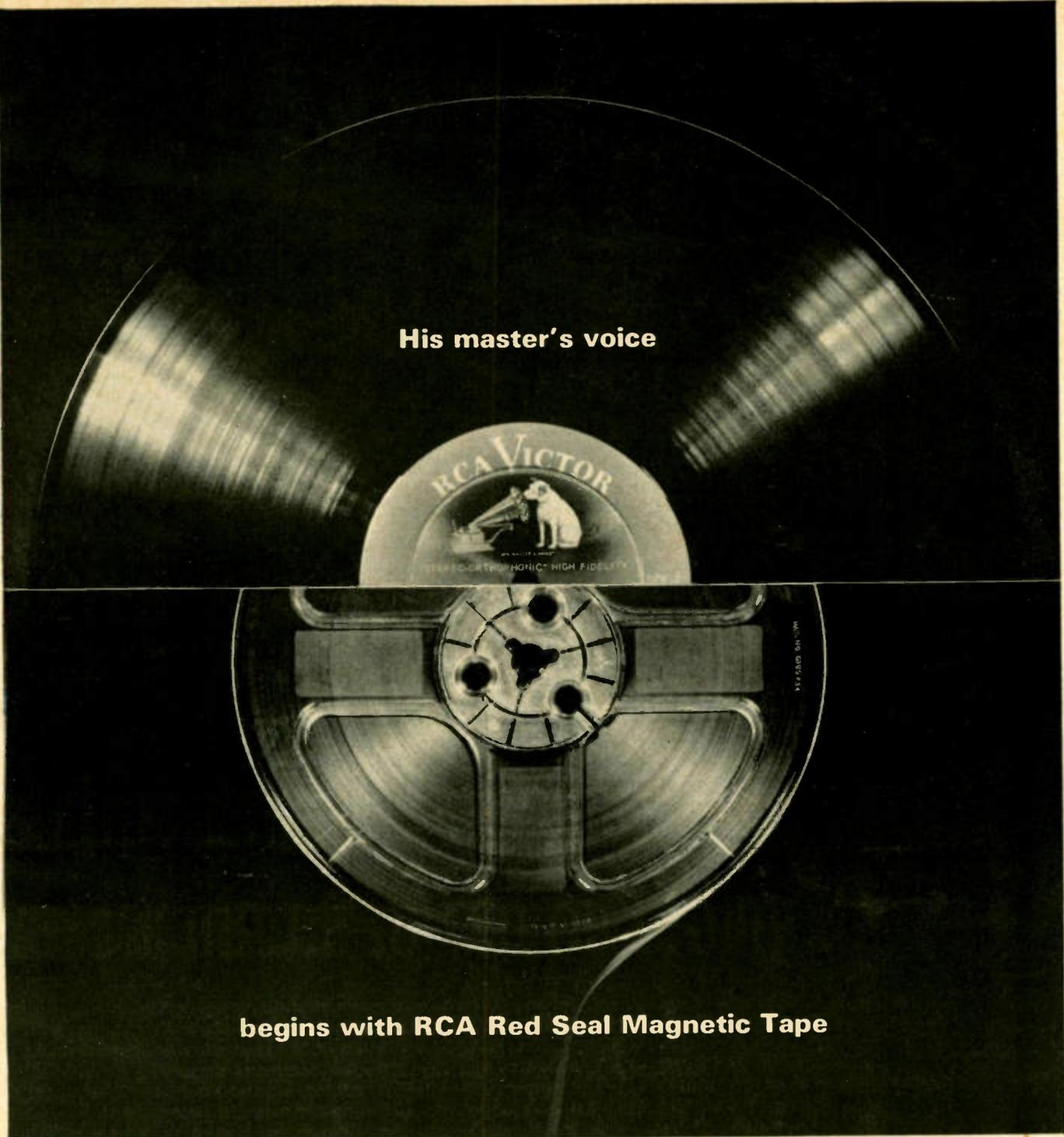
RECORDING OF SPECIAL MERIT

© MADRIGAL MASTERPIECES: Jannequin: *Ce mois de may; La Bataille de Marignan; Au joly bois.* Lassus: *Mon coeur se recommande à vous; Matona mia cara.* Marenzio: *Scaldava il sol.* Monteverdi: *Baci, soavi, e cari; Ecco mormorar l'onde; Non più guerra! Pietate!; Sfogava con le stelle.* Byrd: *Lullaby, My Sweet Little Baby.* Morley: *Now is the Month of Maying.* Tomkins: *When David Heard that Absalom Was Slain.* The Deller Consort. VANGUARD VTC 1652 \$7.95.

Interest: High Renaissance riches
 Performance: Elegant
 Recording: Close-up
 Stereo Quality: Adequate

Fifty minutes of five-part vocal music is a lot to take at one sitting, but this tape, heard three or four numbers at a time and with close attention to the printed texts, is one of the gems of the
 (Continued on page 122)

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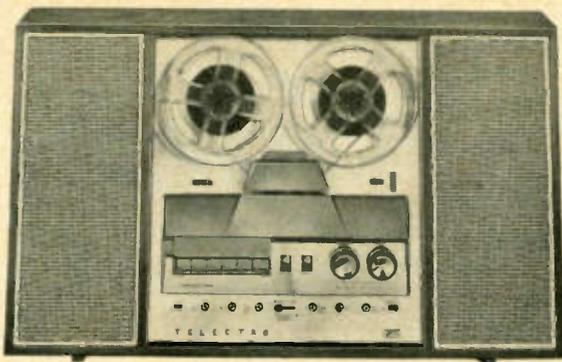


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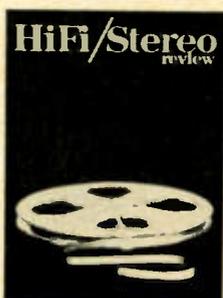
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The microphoning of the singers is rather close-up, and a certain amount of intermodulation distortion showed up in playing back the review tape, but this was alleviated by careful adjustment of volume and bass controls.

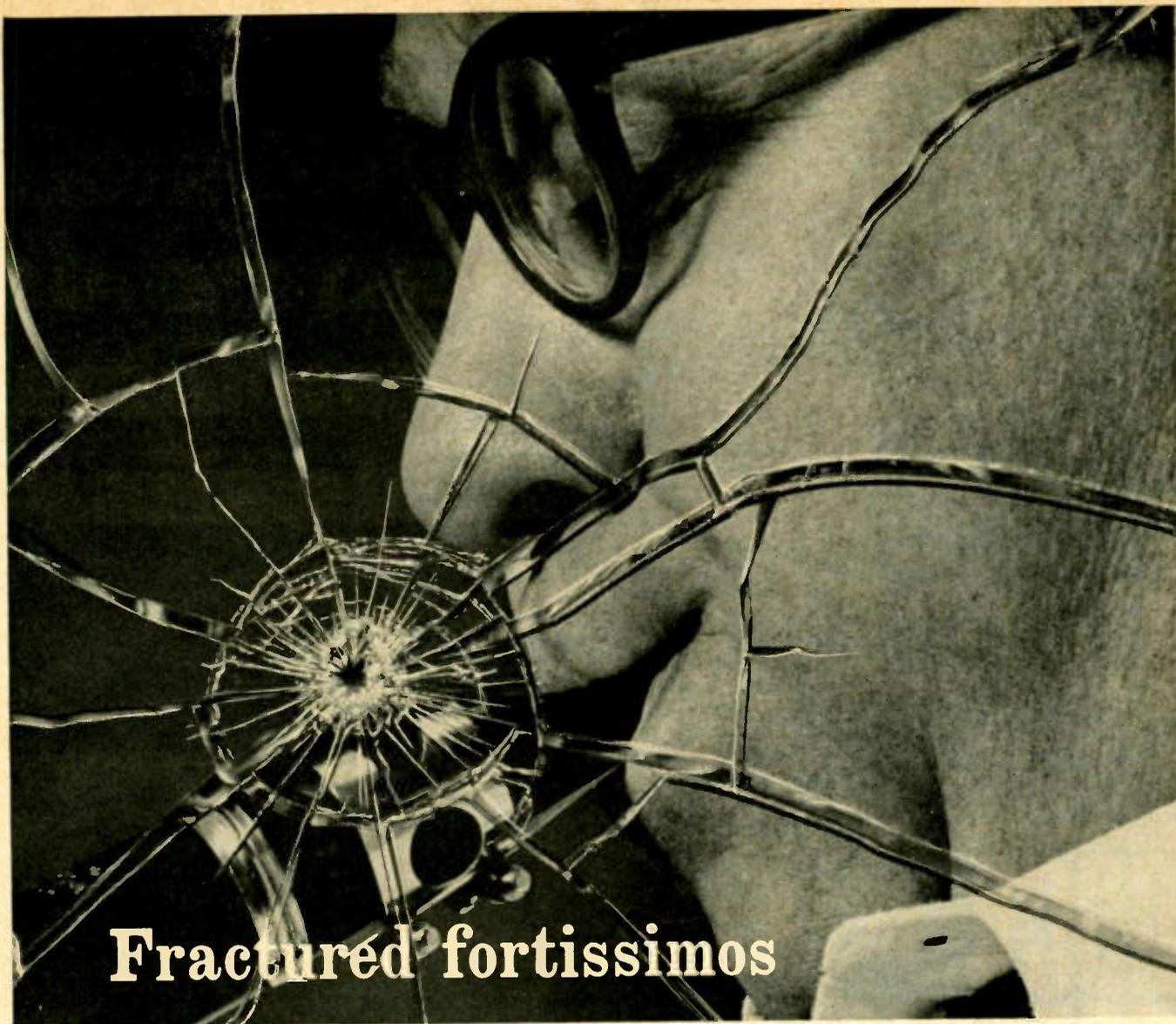
This is no tape to be listened to in an offhand manner, but rather under conditions of quiet and concentration. D. H.

⑤ **MUSIC FOR MULTIPLE ORCHESTRAS.** Beethoven: *Battle Symphony* ("Wellington's Victory"), Op. 91. Orff: *Entrata after William Byrd*. Gabrieli: *Canzon in Primi Toni*. Vienna State Opera Orchestra, Hermann Scherchen cond. WESTMINSTER WTC 156 \$7.95.

Interest: Fun and games
Performance: Satisfactory
Recording: Very good
Stereo Quality: Distinct

Most of the music on this reel is pure rubbish, yet it admirably serves to demonstrate stereo techniques applied to works that stand, in turn, to be significantly enhanced by them. Most effective are the selections in which the opposing instrumental forces are clearly separated, Gabrieli's *Canzon* and Beethoven's *pièce d'occasion* celebrating Wellington's victory over the French at Vittoria. Orff's stultifyingly dull evocation of Byrd employs five orchestral ensembles, none of which emerges as a distinct entity. The performances are passable. The recorded sound, despite some background noise and occasional pre-echo, is clean and dynamically substantial. C. B.

⑥ **1001 NIGHTS IN VIENNA.** Johann Strauss, Jr.: *Feuerfest Polka*, Op. 269; *Kaiser Waltz*, Op. 437; *Jokey Polka*, Op. 278; *Wo die Zitronen blühen Waltz*, Op. 364; *Napoleon March*, Op. (Continued on page 124)



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156; *Fledermaus Quadrille*, Op. 363; *Tausend und eine Nacht Waltz*, Op. 346. Johann Strauss, Sr.: *Loreley-Rheinklänge Waltz*, Op. 154. Carl Michael Ziehrer: *Fächerpolonaise*. Vienna Philharmonic, Wili Boskovsky cond. LONDON LCL 80099 \$7.95.

Interest: Alt Wien
Performance: Idiomatic
Recording: Very good
Stereo Quality: Just

This is primarily another Strauss collection, but a good one. The Vienna Philharmonic and its concertmaster, Wili Boskovsky, obviously have this music in their bones. The program ranges from the liting but rather run-of-the-mill *Loreley-Rheinklänge Waltz* of the elder Strauss to the stately "Emperor" Waltz and snappy *Jokey Polka* of Strauss, Jr., with Ziehrer's straight-laced *Fächerpolonaise* thrown in for good measure. At the outset, the *Feuerfest Polka*, with its more than passing references to the *Anvil Chorus*, fosters the impression that a stereo spectacular is in the offing. Such is not the case, though the recording is adequately directional and full-bodied in sound. The title waltz is a tender, evocative piece, a confection of Austrian whipped cream lovingly served. C. B.

4-TR. ENTERTAINMENT

RECORDING OF SPECIAL MERIT

© JOAN BAEZ: *In Concert*. Joan Baez (vocals and guitar). *Babe, I'm Gonna Leave You*; *Geordie*; *Copper Kettle*; *Kumbaya*; and nine others. VANGUARD VTC 1653 \$7.95.

Interest: Baez before an audience
Performance: Idiomatic
Recording: Good
Stereo Quality: Incidental

Joan Baez is here recorded before an audience, though the notes do not say where. The élan that characterizes her work on previous reels remains as vital as ever. Like an oracle speaking with the voice of an invisible deity, Miss Baez sings with a kind of impassioned detachment onstage or off. She identifies with her material completely but never allows her own personality to intrude into the simple and direct expression of the song. Her repertoire this time ranges from lusty Child ballads like *Matty Groves* and *Geordie* to what she fondly describes as "the gentlest protest song I know"—*What Have They Done to the Rain*. Between are samplings of sacred and profane folklore from an area roughly bounded by the Appalachians on the north (*Black Is the Color of My True Love's Hair*) and Brazil on the south, and laterally by Africa's Gold Coast and

Bexar County, Texas. The miking in this on-the-spot recording is just right, neither too close nor too distant for the proper aural perspective. C. B.

© PAUL DESMOND AND GERRY MULLIGAN: *Two of a Mind*. Paul Desmond (alto saxophone); Gerry Mulligan (baritone saxophone); Wendell Marshall, Joe Benjamin, and John Beal (bass); Connie Kay and Mel Lewis (drums). *All the Things You Are*; *Stardust*; *Two of a Mind*; *Blight of the Fumble Bee*; *The Way You Look Tonight*; *Out of Nowhere*. RCA VICTOR FTP 1172 \$7.95.

Interest: Two jazz greats
Performance: Well-knit
Recording: Good
Stereo Quality: Pronounced

The playing on this reel, which brings together two of jazzdom's leading sax players, is easygoing and relaxed. The meeting is an informal one. Neither soloist seems hell-bent on outdoing the other, as so often happens in encounters of this kind, and the results are wholly satisfying. So is the stereo engineering, which has each sax on a separate channel with the rhythm section dead center and to the rear. The dialogue is fascinating. In *Stardust* and *The Way You Look Tonight* the melodies are never stated: informed listeners are invited to try their friends' ability at guessing what is being played. The tune on which *Two of a Mind* is based is not identified. C. B.

© ELLA FITZGERALD: *Rhythm Is My Business*. Ella Fitzgerald (vocals); orchestra, Bill Doggett cond. *Rough Ridin'*; *Broadway*; *You Can Depend on Me*; *Runnin' Wild*; and seven others. VERVE VSTC 278 \$7.95.

Interest: Ella adds another
Performance: Pro
Recording: Good
Stereo Quality: Good

Add one more winner to the already impressive and steadily growing number of tapes by Ella Fitzgerald. She is not one who needs a gimmick to face a microphone: she merely sings well, enjoying every minute of it, and artist-and-repertoire men understandably seem willing to let her, whenever she wishes. Do not be put off by the word "rhythm" in the title; it does not mean that Miss Fitzgerald is backed by ping-pong percussion or anything of the sort. The songs on this reel are all good, solid swingers, and neither Ella nor conductor-arranger Bill Doggett attempts to make them more. The big-band arrangements may sound a little old-fashioned by current standards, but that sound, as recorded, is superb. C. B.

HIFI/STEREO REVIEW

RECORDING OF SPECIAL MERIT

© **LENA HORNE:** *Lena Lovely and Alive.* Lena Horne (vocals); orchestra, Marty Paich cond. *I Concentrate on You; I Get the Blues When It Rains; I've Grown Accustomed to His Face; I Got Rhythm;* and eight others. RCA VICTOR FTP 1157 \$7.95.

Interest: Fine collection
Performance: Vivid
Recording: Excellent
Stereo Quality: Fully adequate

Miss Horne's powers of projection are phenomenal. In this, her fourth reel, she really gives all she has, finding at the same time all there is to give in what she is singing. Ballads like *I Understand* and *I Only Have Eyes for You* are contrasted with a rugged group. Among the best are the opening *I Concentrate on You*, a sizzling, sultry treatment of *I Get the Blues When It Rains*, and the classic *I Ain't Got Nobody*. Marty Paich's arrangements are consistently attractive, and the recorded sound is superb. C. B.

RECORDING OF SPECIAL MERIT

© **CARLOS MONTOYA:** *The Incredible Carlos Montoya.* Carlos Montoya (guitar). *Zambra; Café de Chinitas;*

Zapateao; Alorno y Verdial; and five others. RCA VICTOR FTP 1155 \$7.95.

Interest: Flamenco guitar
Performance: Olé
Recording: Crisp
Stereo Quality: Nicely focused

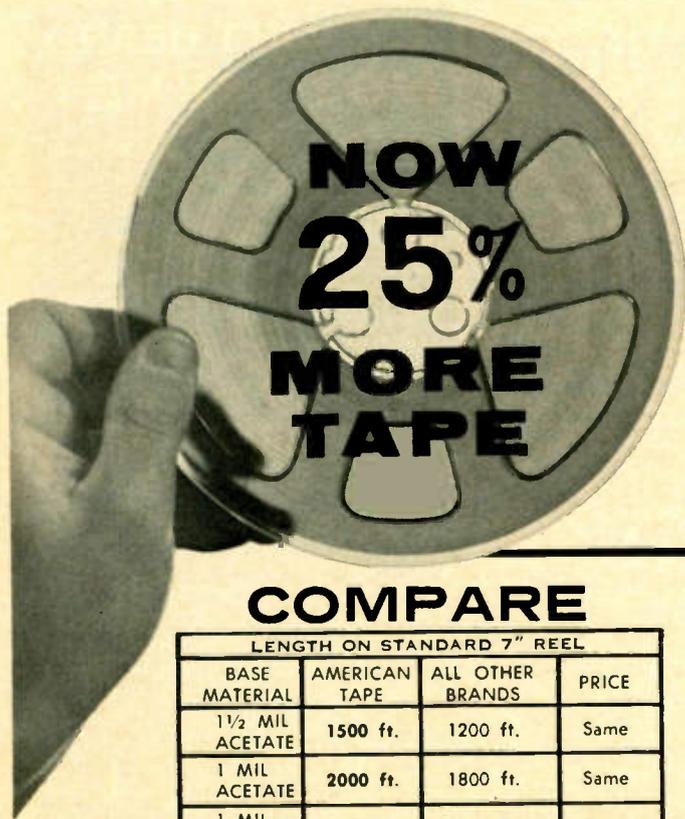
Montoya's second reel, like his first (FTP 1044), should enjoy a wide following, offering as it does an agreeably varied flamenco program recorded at a Town Hall concert last winter. An added treat is the guitarist's glinty Iberian treatment of the *St. Louis Blues*, which he often plays as an encore after a night of sizzling fandangos and soulful *cante jondo*. The recording, fairly closely miked, conveys a marvelous sense of immediacy. The subtle magic of the music and the truly incredible virtuosity of the man making it are faithfully reproduced by the recording. C. B.

© **STOP THE WORLD—I WANT TO GET OFF.** (Leslie Bricusse and Anthony Newley). Original-cast recording. Anthony Newley, Anna Quayle, Jennifer Baker, Susan Baker; orchestra, Milton Rosenstock cond. LONDON LAN 85001 \$8.95.

Interest: British import
Performance: Disarming

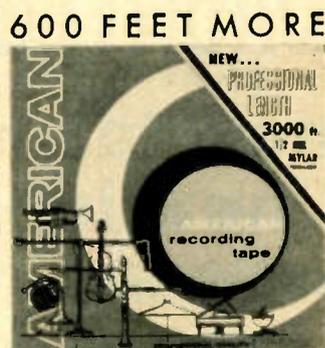
Recording: Excellent
Stereo Quality: Distinct

In his notes Mr. Newley says that in writing the music and lyrics for this latter-day *Everyman* he and his collaborator tried to keep them "simple . . . and therefore readily understood." And they are, even to Americans—except for the occasional British jargon. "Naturally," he continues, "there are some 'situation' numbers involved but we'd like to think that many of the songs can stand on their own feet out of context with the same sort of 'bath-tub' appeal with which Rodgers and Hammerstein enjoyed so much success." There are at least three such, a showing even R&H might have envied. Two of them are ballads—the winsome *Once in a Lifetime* and the popular *What Kind of Fool Am I?* The third, *Gonna Build a Mountain*, is a fine satire of rock-and-roll. All three are sung by Mr. Newley himself. In the same class, though, is the pleasant duet he sings with Anna Quayle, *Someone Nice Like You*. The rest, including Miss Quayle's not-so-gentle spoofs of Russian, German, and American songs and mores, are perhaps too dependent upon the visual to come across with complete effectiveness. The tape is nevertheless a technical triumph, one of the very best for clear, crisp, undistorted sound. C. B.



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Reviewed by STANLEY GREEN • NAT HENTOFF • PAUL KRESH

Explanation of symbols:

- Ⓜ = monophonic recording
- Ⓢ = stereophonic recording
- * = mono or stereo version not received for review

Ⓢ Ⓜ **MICHAEL BROWN:** *Alarums and Excursions*. Michael Brown (vocals); orchestra, Arnold Goland cond. *Run to Your Momma; Zion; Lost in the Woods*; and nine others. IMPULSE AS 24* \$5.98, A 24 \$4.98.

Interest: Modern folk songs
Performance: Expert
Recording: Beautiful

There is sophistication and impressive range in the folk songs written by Michael Brown. That the composer-lyricist is a first-rate interpreter of his own works helps, too, and he makes this compendium an almost continuously delightful one. By now you might be familiar with *The John Birch Society* and *Lizzie Borden*, still two of the best, but equally as strong are the shanty-type *Run to Your Momma*, the Olde Englishe *Blood Red Rose*, and the stirring account of the Mormons' trek called *Zion*. There is no question but that Mr. Brown is an original and diverting talent. S. G.

Ⓢ Ⓜ **VIC DAMONE:** *Young and Lively*. Vic Damone (vocals); orchestra, Johnny Williams cond. *Serenade In Blue; Imagination; Solitude*; and nine others. COLUMBIA CS 8712 \$4.98, CL 1912* \$3.98.

Interest: Standard ballads
Performance: Tremendous appeal
Recording: Fine
Stereo Quality: Very good

At thirty-four, Vic Damone might qualify as being young, but there is nothing very lively about this recital of some of the most tender romantic expressions in popular music. I have long felt that Mr. Damone seems ill at ease with up-tempo numbers. But give him a heartfelt ballad and he is unquestionably one of the most accomplished singers today. Seldom has he revealed such expressive power as here, and his phrasing and timing would

be hard to beat. Johnny Williams's orchestra supports him nobly. S. G.

Ⓢ Ⓜ **KEVIN GAVIN:** *Hey! This Is Kevin Gavin*. Kevin Gavin (vocals); orchestra, Mundell Lowe cond. *Let There Be Love; As Long as I Live; The First Time You Love*; and nine others. PARKER PLP 810 S \$4.98, PLP 810 \$3.98.

Interest: Standards plus Gavin's own
Performance: Welcome newcomer
Recording: Satisfactory
Stereo Quality: Adequate

I hope there is room today for a singer with a warm, legitimate voice who respects a song lyric and knows the difference between projection and distortion. Kevin Gavin's voice may not be the most potent instrument around, but he is surely an exceptionally intelligent interpreter.

tra, Marty Paich cond. *I Concentrate on You; I Surrender, Dear; I Understand; I Let a Song Go out of My Heart; I Ain't Got Nobody; I Only Have Eyes for You*; and six others. RCA VICTOR LSP 2587 \$4.98, LPM 2587* \$3.98.

Interest: Standards made specialties
Performance: Compelling
Recording: Fine
Stereo Quality: Tops

Lena Horne's highly lacquered approach to popular songs has seldom been better displayed than in this release. Repudiating the excesses that have frequently marred her performances before audiences, she emerges here a supreme technician with an unerring ability to extract meaning from her material. She is, of course, very much the stylist, but her interpretive art is so formidable that even



LENA HORNE

Glittering standards by a formidable stylist

In addition to well-chosen standards, Gavin offers five of his own songs, which show him equally adept at writing and singing. I also like Mundell Lowe's orchestral backing. S. G.

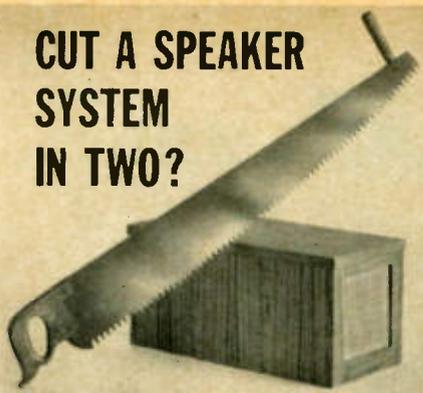
RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **LENA HORNE:** *Lena . . . Lovely and Alive*. Lena Horne (vocals); orches-

the most ordinary lyric takes on special meaning, and her reedy yet vital voice manages a wide variety of musical expression with ease. And she can build to a climax in such a compelling manner that the listener is ineluctably swept along with her.

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the fact that all twelve are well known provided an additional challenge, and Miss Home has met it by making each selection seem written especially for her. Note her delicate singing of the first line of the verse to *I Get the Blues When It Rains*, which she takes immediately after the chorus, or the oddly affecting way she accents the first syllable of "almost" in the line, "He almost makes the day begin" from—what else—*I've Grown Accustomed to His Face*. The simply stated verse to *I Understand* is spicetangling in its controlled intensity, especially following a lowdown *I Found a New Baby* growled out in superb fashion.

On all these, Marty Paich offers understanding and imaginative backings that beautifully serve both the singer and the songs. The recorded sound is very good.
S. G.

Ⓜ **ELLA MAE MORSE AND FREDDIE SLACK:** *The Hits of Ella Mae Morse and Freddie Slack*. Ella Mae Morse (vocals); orchestra, Freddie Slack cond. *Get Off It and Go; Strange Cargo; The Blacksmith Blues*; and nine others. CAPITOL T 1802 \$3.98.

Interest: Engaging program
Performance: With vitality
Recording: A bit sharp

Capitol's Starline series commendably preserves some of the great hit singles of the past. The exceptionally persuasive back-country vocalism of Ella Mae Morse and the strong boogie beat of Freddie Slack's piano made an infectious combination that still comes across with vitality. No less important to the team's success, however, was the series of engaging numbers written for them by Don Raye and Gene dePaul, including *Cow Cow Boogie, Pig Foot Pete*, and *Down the Road a Piece*. A highly entertaining, nostalgic package.
S. G.

RECORDING OF SPECIAL MERIT

Ⓜ **FRANK SINATRA:** *Sings Rodgers and Hart*. Frank Sinatra (vocals); orchestra. *Little Girl Blue; Dancing on the Ceiling; Lover; Blue Moon*; and eight others. CAPITOL W 1825 \$4.98.

Interest: A model of pop art
Performance: Superb
Recording: Very good

In recent months, Frank Sinatra's former label, Capitol, has been shuffling and re-packaging more and more of his many recordings for them. This is the most intelligent regrouping of the lot. In these dozen illustrations of American popular song writing at its alternately wry and hopeful best, Sinatra does thorough justice to Hart's standard-setting lyrics and Rodgers's close-fitting melodies.

Sinatra, a vocalist of rare taste and exacting phrasing, has always insisted that his accompaniment never be overblown. Accordingly, throughout the album, the orchestral backgrounds consistently adumbrate that feeling of intimacy without coyness that Sinatra maintains so convincingly.
N. H.

FOLK

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **THE CLANCY BROTHERS AND TOMMY MAKEM:** *The Boys Won't Leave The Girls Alone*. Pat, Tom, and Liam Clancy, and Tommy Makem (vocals), Bruce Langhorne (guitar), Robert Morgan (bass). *Bold O'Donahue; South Australia; The Wild Colonial Boy; Old Woman from Wexford*; and ten others. COLUMBIA CS 8709 \$4.98, CL 1909* \$3.98.

Interest: A bounty of love songs
Performance: Spirited
Recording: First-rate
Stereo Quality: Very good

The Clancy Brothers and Tommy Makem are a rare folk unit: while they appeal to a much broader audience than most indigenous folk performers, their style has remained undiluted as their popularity has accelerated. In this collection of love songs, the Clancys sing with their customary gusto of a variety of passions—love of women, of adventure, of the sea, and of the fierce love of a condemned man for his fiddle.

The material is Irish, English, and Scottish. Along with such familiar tunes as *The Wild Colonial Boy*, there are new discoveries for American listeners. The most appealing of the latter is the fragile *Singin' Bird*, and there are also several brisk sailors' songs that have seldom been available on records here.

The high-spirited Clancys project their unabashed enjoyment of the senses into their singing, and accordingly, this is one of the more boldly virile explorations of love in the recent folk catalog.
N. H.

Ⓜ **EWAN MACCOLL:** *Scots Folk Songs*. Ewan MacColl (vocals), unidentified accompaniment. *The Reel O' Stumpie; Nicky Tams; Maggie Lauder; Johnny Cope*; and thirteen others. WASHINGTON WLP 733 \$4.98.

Interest: A bold Scots brew
Performance: Proud
Recording: Very good

Originally released in small quantities on Riverside, the parent company of the Washington label, this loving anthology of Scottish folk music deserves this issue. Ewan MacColl is an actor and
(Continued on page 130)



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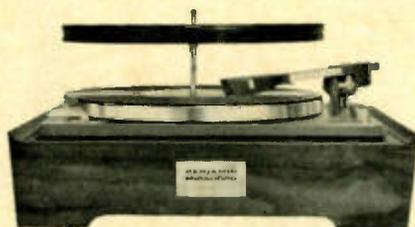
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dramatist who has acquired a justified reputation as one of Britain's most virile and diversified folk singers. Fitting himself unerringly to the specific mood of each tune, MacColl zestfully reanimates these songs of ploughmen, gypsy tinkers, patriots scornful of the Sassenachs, children at play, and unabashed lovers. Some are unaccompanied, but MacColl has no trouble keeping the rhythm alive and the melodic lines in resilient balance. My only complaint is that Riverside has failed to provide texts along with translations of the less familiar Scottish terms.

N. H.

© M PETE SEEGER: *The Bitter and the Sweet*. Pete Seeger (vocals and guitar). *We Shall Overcome*; *Barbara Allen*; *Windy Old Weather*; *Andorra*; *Where Have All the Flowers Gone*; *The False Knight*; and six others. COLUMBIA CS 8716 \$4.98, CL 1916* \$3.98.

Interest: Unquenchable Pete
Performance: Sweet is better
Recording: Excellent
Stereo Quality: Very good

Recorded at the Bitter End, a Greenwich Village night club, this is one of the most successful of Pete Seeger's in-person albums. For one thing, the acoustics of the room and the built-in engineering studio at the club make for exceptionally well-balanced sound. In addition, Seeger himself was in a particularly lyrical mood that night.

Even at his best, Seeger is weak in some areas of folk repertoire. His performance of the Child ballad *The False Knight*, for example, is too matter-of-fact. He is insufficiently convincing in Negro material, such as Leadbelly's *Mister Tom Hughes's Town*. Then there is the basic colorlessness of Seeger's voice, although he compensates for this to a considerable extent by his narrative skill and his contagious affection for the material.

Seeger is at his most expressive in gentle proselytizing songs. The highlights here, for instance, are the anti-war *Where Have All The Flowers Gone* and the deftly underplayed *We Shall Overcome*. An appealing novelty is a jaunty tribute to Andorra, a state in the Pyrenees with an annual defense budget of \$4.90. The set also includes some agreeable banjo and guitar playing, and as is customary in a Seeger performance, participation by the audience. Seeger may have retained his popularity for so long a time because, as the notes observe, he has remained open to the interests and enthusiasms of youth, and folk audiences are still primarily composed of the restless young.

N. H.

© JACKIE WASHINGTON. Jackie Washington (vocals and guitar). *Black Flies*; *Watch The Stars*; *Spanish Flang-*

dang; *Ballad of the Carpenter*; and ten others. VANGUARD VRS 9110 \$4.98.

Interest: An encouraging first
Performance: Firmly personal
Recording: Excellent

Until recently, Jackie Washington was a leading participant in the Boston and Cambridge folk milieu, the most splendid professional graduate of which is Joan Baez. His voice is soft and slightly husky, and he tends to underplay his emotions. After several listenings, however, it is evident that Washington can become one of the more compelling of the city-bred folk singers.

Washington's repertoire is, for the most part, stimulating and unhackneyed. There are, for instance, the nightmarish *Nottamun Town*, an Anglo-Appalachian fantasy; Washington's own tender but unmaekish story, *No Headstone*, about his mother's funeral; and two modern folk songs by Ewan MacColl. The most original of the latter is *Dirty Old Town*, a bittersweet description of a love affair in a drear English industrial city. Washington acquired a background in Spanish music from his mother, who grew up in San Juan, and he has included a tart Puerto Rican Christmas song as well as a brooding twentieth-century ballad from Mexico. Also not found in most city-billies' songbags are several simple, ingratiating songs by Elizabeth Cotten, who works in some of the older Negro folk music traditions. Another especially engaging track is the luminously gentle Negro Christmas song, *Watch The Stars*.

Throughout, Washington accompanies himself on the guitar with the same subdued taste and disciplined skill that characterize his singing. While he does not yet project as powerfully as Joan Baez, Bob Dylan, or Jack Elliott, Washington is clearly one of those new city-billies who are proving that hybridization can lead to individuality.

N. H.

SPOKEN WORD

RECORDING OF SPECIAL MERIT

© M BEYOND THE FRINGE. Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore (writers and performers). CAPITOL SW 1792 \$5.98, W 1792* \$4.98.

Interest: English self-immolation
Performance: Justly celebrated
Recording: Theater-illusion type
Stereo Quality: Pronounced

The British are getting so good at lampooning their own that they are liable one of these days to laugh themselves out of existence entirely. On this record, Mr. Cook and company, who have been packing them in on Broadway with this racy series of sketches that leave no facet of English existence unburned, stir up a

HIFI/STEREO REVIEW

good proportion of the vitality they generate from the stage. If they cannot be seen leaping about and popping up everywhere, they can, at least on the stereo version, be heard rushing from speaker to speaker as they burlesque to shreds such sturdy institutions as the Old Vic's approach to Shakespeare, the British war film with every tattered cliché intact, a Sunday sermon that meanders into incoherence, a fanatic doggedly readying for the end of the world, and half a dozen other helpless targets. They call themselves "amateur" actors (Bennett is a historian, Miller a pathologist, Moore a serious composer, and Cook a writer), but if they are, Lord help the professionals, few of whom have ever shot at bigger game or bagged it more successfully. Also felled in the hunt are Bertrand Russell, a parcel of twittering TV actors recording a commercial for "a man's cigarette," a bravura pianist, and a French chanteur. Not all the bands are equally brilliant, and sometimes one wishes the omnipresent audience had been bound and gagged, but as solemn edifices of English life come toppling down, it would take a sourpuss indeed to refrain from cheering. P. K.

© THEODORE BIKEL: *Poetry and Prophecy of the Old Testament*. Theodore Bikel, Marian Seldes (narration). Dov Seltzer (music). ELEKTRA EKS 7220 \$5.95, EKL 220* \$4.98.

Interest: Religious
Performance: Vigorous
Recording: Brilliant
Stereo Quality: Good enough

The readings on this handsomely produced album comprise the Creation, the Expulsion from Paradise, the Lamentation of Jeremiah, Psalms 137, 98, and 150, the Vision of Isaiah, and selections from the Song of Songs, edited to make a three-character drama involving The King, The Shepherd, and The Shulamite, but without rewriting the Biblical text. All this is familiar ground, some of it recorded a number of times, but never quite as arrestingly as here. For one thing, composer Dov Seltzer has contributed original symphonic settings that never compete with Mr. Bikel's strongly stated performances but add an atmosphere of opulence, especially in the case of the Song of Songs. The music is not always distinguished (it has, at times, the quality of movie score) but it is invariably appropriate. Matching Mr. Bikel in the ardor of her performances is actress Marian Seldes, especially as the "dark and comely" female of the piece in the Song of Songs. Mr. Bikel speaks with a strength that at times, when unreined, is overbearing, but for the most part he lives up expertly to the demands of a difficult assignment. P. K.

(Continued on page 132)

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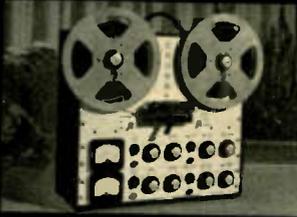


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RECORDING OF SPECIAL MERIT

⑤ ④ **CHRIST IN CONCRETE.** A musical monodrama adapted from the novel by Pietro di Donato. **SWAN SONG.** Anton Chekhov. Eli Wallach (narrator). Harold Seletsky (music). DA VINCI DS 205 \$5.98, D 205* \$4.98.

Interest: Powerful drama
Performance: Astonishing virtuosity
Recording: Triumph of complexity
Stereo Quality: Fine

Christ in Concrete, the tough novel of the Italian construction worker crucified by a builder's carelessness and inhumanity that awoke the American conscience a few decades ago, was originally published as a short story. It is to this source that the adapters wisely have gone, and the result is like nothing you ever heard before on a record—a welding of words to music, and of acting style to the material at hand, that brings it close to opera but is more powerful and shattering in its impact than most contemporary experiments in that form. The phonograph is its own medium, and this is one of the few occasions when a record has been treated in every step through the production process with the originality and respect such an enterprise deserves. In lesser hands, the adaptation of this work into an integrated alliance of words and music in three movements—a passacaglia, scherzo, and finale—might well have turned out a pretentious fiasco. In this instance, however, the ambitious twelve-tone score is as startlingly effective as the virtuoso reading. Wallach convincingly enacts all the parts in a tour de force brought to a terrifying climax by narrator and orchestra. Occasionally the music engulfs the actor, but the effect of Geremio's sacrifice, as symbol and realistic victim of a heartless world and his own sweetness, is projected with such overpowering beauty that to dwell on such lapses would be petulant. A by no means inconsiderable bonus is the same actor's tender and beautifully understated performance of Chekhov's two-character playlet *Swan Song* on Side Two, a close-up of an aging actor that teeters between humor and pathos masterfully. Mr. Seletsky also contributed the music for this effort, but it stays in the background, deferring to the irony and simplicity of the prose. P. K.

④ **RALPH WALDO EMERSON: Poems and Essays.** Kenneth S. Lynn (reader). SPOKEN ARTS 842 \$5.95.

Interest: Educational
Performance: Dry
Recording: Adequate

For most Americans, to revisit Emerson in adult years is to discover the brilliance, warmth, and urgent relevance to our life

of a man whose work has been so dehydrated and unattractively served up by our schools that the responsible pedagogues should be tried for intellectual murder. The poetry, to which one side is devoted here, is perhaps a bit turgid and decorative to the ears of a contemporary, but the essays! Even the brief excerpts from those on "Nature," "The American Scholar," "Education," and "Politics" are overwhelming in the impact of their humanity and wisdom. Their author was no arid and remote scholar, but a personality of such depth and vision that the insights he brought to the problems of his time remain fully applicable to our own. Unfortunately, the choice of Kenneth Lynn for this assignment was not a good one. A Harvard professor, he may be well qualified to speak about Emerson, but his voice is much too nasal and his delivery too uninflected, academic, and monotonous for this lively prose. He brings out some of its grace but none of its incandescence. In spite of this, the record comes through as an excellent introduction to the treasury of Emerson's writings. P. K.

RECORDING OF SPECIAL MERIT

④ **BERTRAND RUSSELL: Speaking Personally.** Produced and edited by John Chandos. RIVERSIDE 7014/7015 two 12-inch discs \$11.94.

Interest: Intellectual
Performance: Engaging and challenging
Recording: Clear

On April 11 and 12, 1961, journalist John Chandos took a tape recorder to Lord Russell's home on the coast of North Wales. There, while birds twittering in the early spring air and Russell's grandchildren's games provided an audible background, he leisurely interviewed his subject, capturing the well-known voice of the English iconoclast on such matters as D. H. Lawrence ("a cruel man"), an early meeting with Tennyson ("I thought him a humbug"), what he would do if Prime Minister ("Get England out of NATO"), and a range of other subjects from Einstein to atheism ("I don't feel I've missed anything by not believing in religion"). Chandos then humbly edited himself out of most of the recording. The result for the purchaser may be as stimulating and challenging an evening as he is ever likely to get from a record player. Lord Russell, who has been willing to go to jail on occasion for his opinions, was certainly not intimidated by a mere tape recorder. And since, to this listener, his personal charm is as compelling as his unpredictable mind, the several hours it took me to play the review discs flew by, leaving me so vastly amused and mentally alert, albeit with some favorite
(Continued on page 134)

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ideas battered, that I wished I could head for Wales and beg the speaker to continue.
 P. K.

RECORDING OF SPECIAL MERIT

Ⓜ **PAUL SCOFIELD: Reading The Poetry of Dryden.** Paul Scofield (reader). CAEDMON TC 1125 \$5.95.

Interest: Great poetry
 Performance: Magnificent
 Recording: Satisfactory

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 P. K.

Ⓜ **HENRY DAVID THOREAU: Walden.** Howard Mumford Jones (reader). SPOKEN ARTS 832 \$5.95.

Interest: Literary
 Performance: Self-effacing
 Recording: Satisfactory

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 P. K.

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RP60 Receiver

"The stereo performance of the RP60 was exceptional. Separation was more uniform with frequency than we have ever seen on a multiplex tuner. In particular we were pleased to see that the separation was nearly 20db at 10KC and 17db at 15KC. This is substantially better than we measured on a number of quite expensive FM multiplex tuners.

"Also the frequency response was more uniform than that of any other FM tuner we have ever measured, being better than $\pm 0.5\text{db}$ from 20-20,000 cps. The hum level of the tuner was -59db , which approached the residual hum of our Boonton generator. We have never measured hum less than -60db .

"From a functional standpoint, the RP60 is well conceived and executed. The styling is attractive, and complete control facilities are obtained without excessive cluttering of the panel with controls. The phone jack on the front panel is an excellent idea and worked well. We particularly liked the fact that the listening volume with low impedance phones was comfortable, and the series resistors in the phone circuit eliminated the background hiss and hum which so often plague the user of phones with a power amplifier.

"The Stereo Minder works well. This, or some equivalent, is an absolute necessity in a stereo tuner or receiver, and some otherwise excellent tuners are rendered nearly useless for stereo broadcasting conditions by the lack of an indication of the presence of a stereo transmission.

"The RP60 (or RPF60) is a basically excellent unit."

HIRSCH-HOUCK REPORT #EFGMP-451-FF



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TP250 Tuner

"The simplicity and functional design of the TP250 are exemplary. This is a tuner which any layman or housewife can operate without difficulty. It is difficult to criticize its performance, since it proved to be an exceptionally listenable tuner. It was noticeably superior in sound (on stereo broadcasts) to some much more pretentious and expensive tuners. This may be attributable to the low distortion, excellent separation and non-critical tuning.

"Stereo separation is excellent through the midrange, being 25db or better from 500cps to 9KC. It is better than average up to 10KC, where it is most needed."

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