

SHOSTAKOVICH WITHOUT IDEOLOGY

60 cents

high fidelity

OCTOBER

THE MAGAZINE FOR MUSIC LISTENERS

NEW PRODUCTS

A look at
the latest
in stereo
equipment

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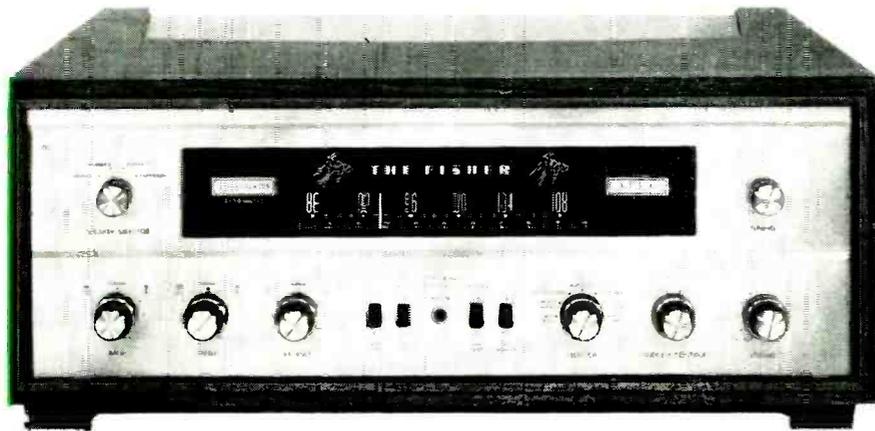
**If you want
a superlative stereo receiver
by Fisher,
check the four models
at right.**

**If you want
something free by Fisher,
look under this fold.**



The Fisher 400

65-Watt FM-Multiplex Stereo Receiver with STEREO BEAM*
 Size: 17½" wide, 5¾" high, 13" deep.
 Weight: 30¾ lbs.
 Price: \$299.50.



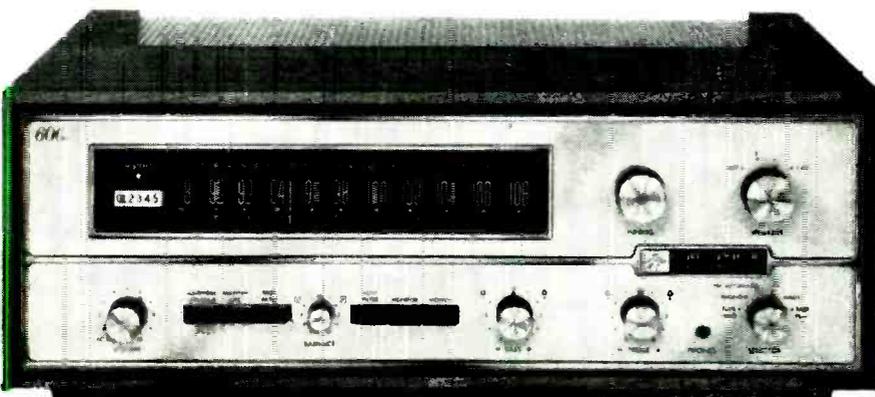
The Fisher 500-C

75-Watt FM-Multiplex Stereo Receiver with STEREO BEACON*
 Size: 17½" wide, 5¾" high, 13½" deep.
 Weight: 36½ lbs.
 Price: \$389.50.



The Fisher 800-C

75-Watt AM-FM-Multiplex Stereo Receiver with STEREO BEACON*
 Size: 17½" wide, 5¾" high, 13½" deep.
 Weight: 37 lbs.
 Price: \$449.50.

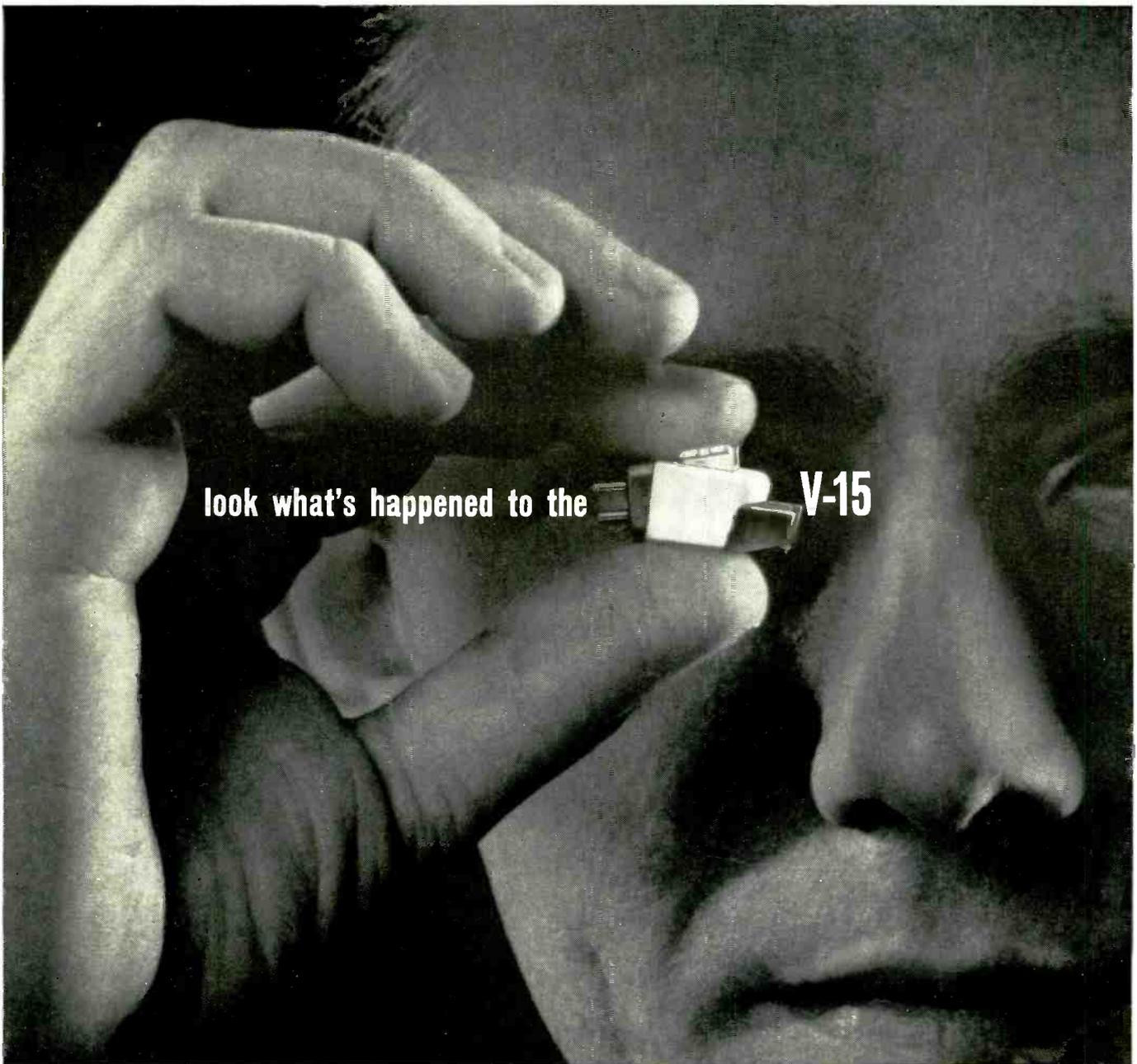


The Fisher 600-T

110-Watt Transistorized FM-Multiplex Stereo Receiver with STEREO BEACON*
 Size: 16¾" wide, 5⅞" high, 11⅞" deep.
 Weight: 31 lbs.
 Price: \$499.50.
 (Walnut cabinet for all models, \$24.95.)

*PATENT PENDING

CIRCLE 48 ON READER-SERVICE CARD



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Whether you own a record changer, automatic turntable, or a professional type manual turntable Pickering has engineered the RIGHT V-15 pickup for you. If it's RECORD CHANGER application, where high output and heavier tracking forces are required try the **V-15 / AC-1**. Most of you, no doubt are tracking lighter on the late model AUTOMATIC TURNTABLES and will use the **V-15 / AT-1**. Or if a professional type MANUAL TURNTABLE is your choice you'll need the even more compliant **V-15 / AM-1**. And if it's unexcelled tracking ability you're seeking, you will demand the ELLIPTICAL STYLUS PICKUP **V-15 / AME-1**. All four of these pickups are radically different from any other cartridge. You can see the difference. You can hear the difference. Pick up a V-15. Note its light weight—only 5 grams. Perfect for low mass tone arm systems. Now, see how Pickering's exclusive "Floating Stylus" and patented replaceable V-Guard assembly protects your record and diamond as it plays.

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high fidelity

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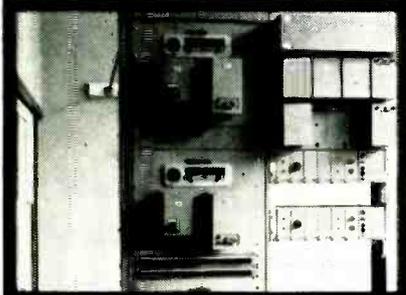
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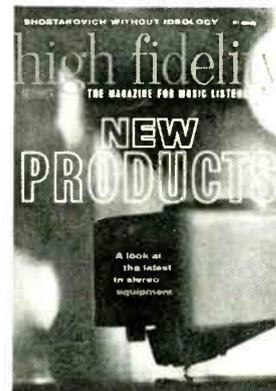
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CIRCLE 3 ON READER-SERVICE CARD



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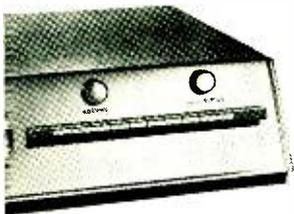
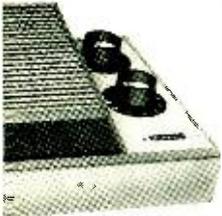
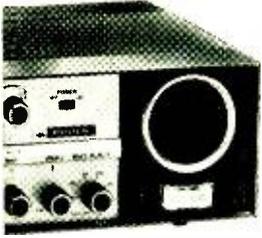
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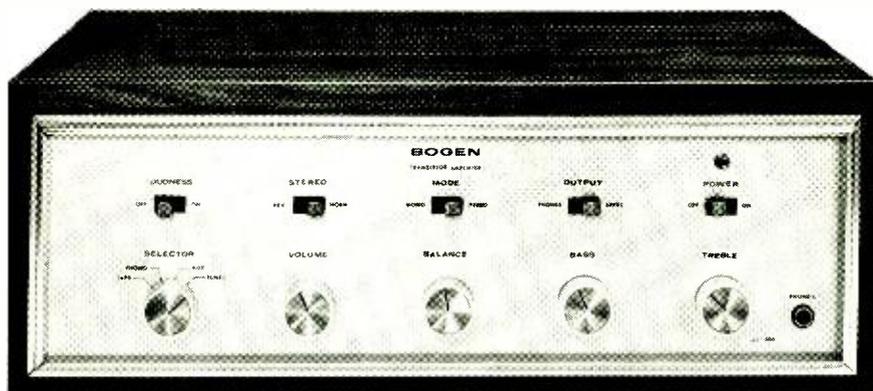


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as used by the world's only
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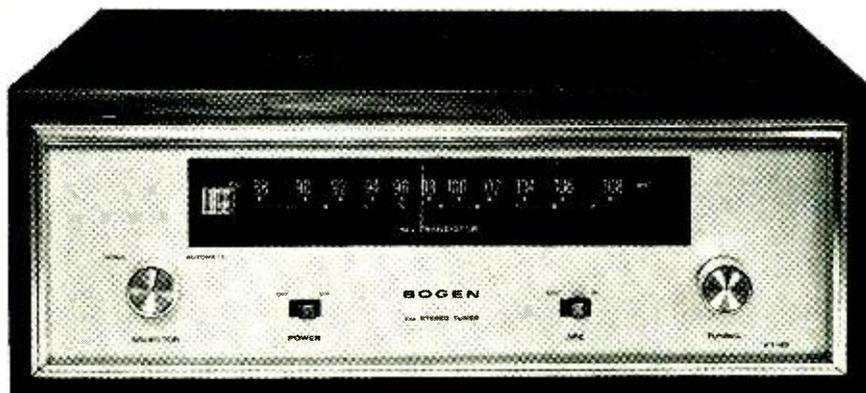
Add music.

Expect the inevitable.

Bogen solid state outperforms costlier vacuum tube components ...costs less than comparable solid state components.



Bogen AT600 all-transistor 60 watt stereo amplifier. \$224.95



Bogen FT60 all-transistor broadcast monitor FM stereo tuner. \$234.95

It started some ten years ago.

That's when Bogen began manufacturing solid state public address amplifiers for professional use.

That's why today—Bogen solid state stereo high fidelity components represent the most advanced form of the art.

There are no expensive crash programs in Bogen price tags; no costly solid state design problems crying for overnight solution. Bogen has done it all—over the past ten years.

Consider the new Bogen AT600 stereo amplifier and the FT60 FM Stereo tuner.

Both components offer all the full potential of solid state technology: the virtual absence of heat, hum, distortion and the effects of aging. PLUS: tight, cleanly defined bass; brilliant, silky highs; and a midrange sound as intimate as the sound in your favorite bistro.

The AT600 is a 60 watt stereo amplifier designed to drive any speaker on the market. It has a frequency response of 25 to 50,000 cps. IM and harmonic distortion are negligible. Reproduction of sound is totally transparent. There's a convenient front panel receptacle for headphone listening.

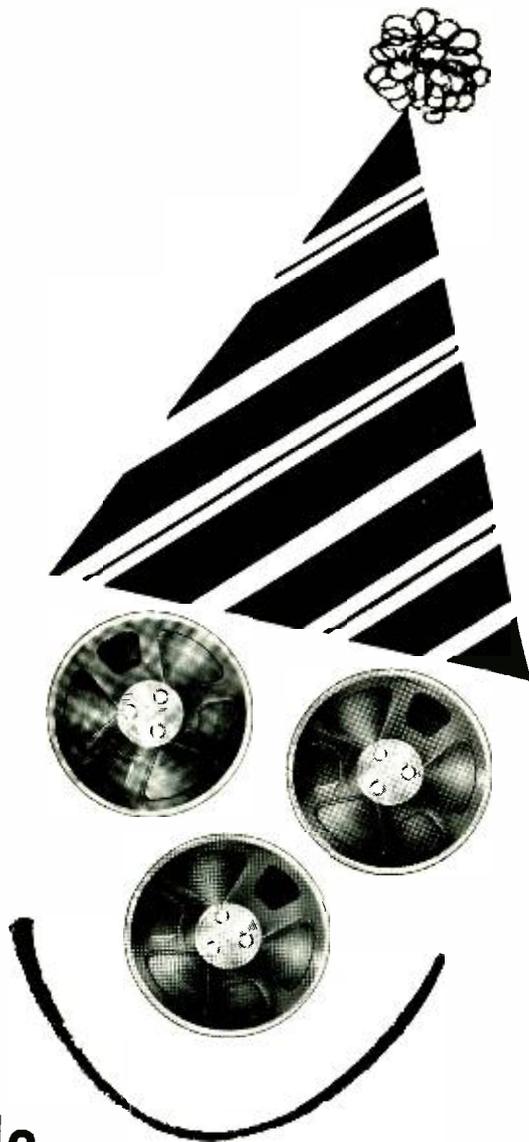
The FT60 Stereo FM tuner is the perfect mate for the AT600. When stereo is broadcast, the FT60 automatically turns on the stereo circuit. It features four wide-band IF stages plus wide-band ratio detector. Distortion is negligible in this highly sensitive FM tuner.

Both instruments are finished in a luxurious brushed gold front panel. Optional enclosures come in walnut—\$27.95; or walnut metal—\$14.95.

Write for catalog of Bogen High Fidelity Components: Bogen Communications Division, Dept. A-10, Paramus, N.J.

BOGEN COMMUNICATIONS DIVISION  **LEAR SIEGLER, INC.**

CIRCLE 18 ON READER-SERVICE CARD



Triple your tape recording fun (buy Tarzian Tape three reels at a time!)

There are some sounds that you *plan* to preserve. You know in advance—"Here is something I will want to keep, permanently, on tape." You're ready for them.

There are other sounds, though, that you can't predict or schedule. They just come along, never to come again. Do you have an extra reel of tape on hand? Are you ready for the moment that cannot otherwise recur?

Why not take this good advice? When you buy tape, buy at least three reels. And buy brand name tape, so you can be confident of its quality and certain it won't harm your recorder.

Of course, we hope you'll choose Tarzian Tape. We thoroughly test other brands along with our own—and the impartial equipment in our labs assures us that you can't do better.

FREE: Our 32-page booklet tells you how to get more out of your tape recordings. Write for your copy.



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CIRCLE 70 ON READER-SERVICE CARD

AUTHORitatively Speaking

In this issue we welcome back to HIGH FIDELITY British critic **Peter Heyworth**, whose penetrating (and provocative) studies of music and musicians have illuminated these pages at intervals—too infrequent, in the opinion of many readers—over the last five years. For this latest demonstration of Mr. Heyworth's expertise, see "Shostakovich Without Ideology," p. 96. The present analysis of the Soviet composer is, as it happens, in line with the author's special interest in music of the twentieth century: he is currently spending a year in Berlin, where, on a grant from the Ford Foundation, he is writing a book on musical life in the Weimar Republic. When not on sabbatical leave, Mr. Heyworth makes his home in London and functions as music critic for the much respected London *Observer*.

With "New Products—1964" (p. 101) this magazine's Audio Editor, **Norman Eisenberg**, takes on the most unaccustomed role of reporter, describing the latest equipment designed to entice high fidelity enthusiasts this fall. We accept no onus for encouraging folk to deplete the family exchequer, though; and Mr. E. himself is the soul of moral responsibility. More so than ever, in fact—since he's just become a member of the landed gentry (our phrase, not N.E.'s; he says he's simply joined the country's millions of harried householders). The mansion in question, of uncertain vintage, combines Victorian turrets on the top floor with a ground floor exemplifying the concept of space as continuous. Living room and library are wood-paneled, and acoustics for stereo are splendid.

And speaking, as we were, of Personal Finance (in college we took a course called that—very useful information if one ever *had* any finances), no desperate audiophile need fear for his solvency if he gives due heed to **Edward F. McIntyre's** straightforward guide to the sensible apportionment of funds among the components of a balanced music system (see p. 111). Mr. McIntyre is an engineer engaged in rather awesome projects depending on a knowledge of theoretical physics and such esoterica. He obviously is also what used to be referred to as "an eminently practical man"—see "A Budget for Stereo." We might add that Mr. McIntyre recently bought an abandoned farm as a summer place, decided to cultivate a few acres, and promptly made a profit.

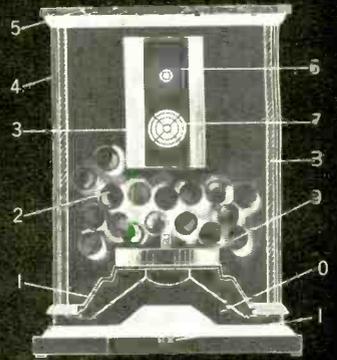
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Meet the new Royal Grenadier world's most perfect speaker system. Pretty soon every stereo system 'round will be featuring this revolutionary divergent lens speaker system. The first loudspeaker ever designed and engineered for stereophonic reproduction. Lets you sit anywhere — hear everything.



EMPIRE

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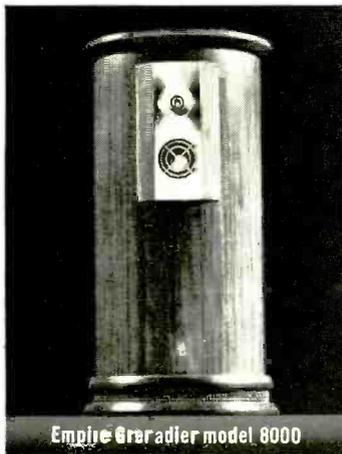
As Featured At The World's Fair Pavilion of American Interiors

The New Empire Royal Grenadier Divergent Lens Speaker System—Model 9000M

Years ahead in design and engineering the Grenadier projects a majestic sound unlike any you've heard before. Its cylindrical shape creates a system relatively free from room standing waves and approaches acoustically flat frequency response. Sound level and tone remain constant virtually anywhere in the room. Its three divergent acoustic lenses achieve unparalleled stereo separation. With the Empire Grenadier . . . speaker placement becomes non-critical.

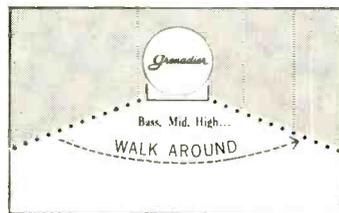
Model 9000M
outstanding features:

1. 15" mass loaded woofer with floating suspension and 4" voice coil.
2. Sound absorbent rear loading.
3. Die-cast mid frequency-high frequency full dispersion acoustic lens.
4. Hand rubbed satin walnut finish.
5. Imported Italian Perlata marble.
6. Ultra-sonic domed tweeter.
7. Full presence mid range direct radiator.
8. Exclusive non-resonant rigidized heptagonal sonic column.
9. World's largest (18 lbs.) speaker ceramic magnet structure.
10. Front loaded Horn—360° aperture throat.
11. Complete symmetry of design with terminals concealed underneath.
12. Dimensions: height 29" — diameter 22".



Empire Grenadier model 8000

Started a new era in speaker systems. Measures 29" high with a 15 1/4" diameter. Its features are virtually the same as the 9000 plus the exclusive Empire Dynamic Bass Reflex . . . high Q reflex tuned columns for in-phase low frequency reinforcement. The scientifically accurate gradients and vented ports provide unbelievably enriched base response.



Try this simple test.

You will notice no change in sound level of bass, mid range, and highs. Full frequency and separation is assured by Empire's exclusive divergent acoustic lens system.

Try this same test with any other brand of speaker. Some speakers will only have a narrow angle of high frequency sound propagation. Some may have 2 or even 3 bands of high frequency sound. With these or other speakers, slight shifts of position, turning one's head, or even leaning to one side may cause sharp changes in the listening tone and level. Not so with the Empire Grenadier.



Acoustically engineered to let you sit anywhere — hear everything. The Empire Grenadier is decorator-designed to fit any decor . . . from warm elegance to stark modern . . . fit in corners or against walls.

Its satin walnut finish is designed to blend with all furnishings. An imported Italian Perlata marble top is optional for added elegance on the model 9000. The Empire Grenadier is a truly beautiful and functional achievement in sight and sound.



For a sound demonstration of the Empire family of "most perfect" products, go 'round to your dealer or write for complete literature.

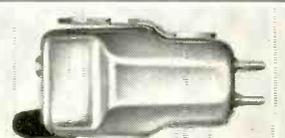
EMPIRE

"World's Most Perfect High Fidelity Components"



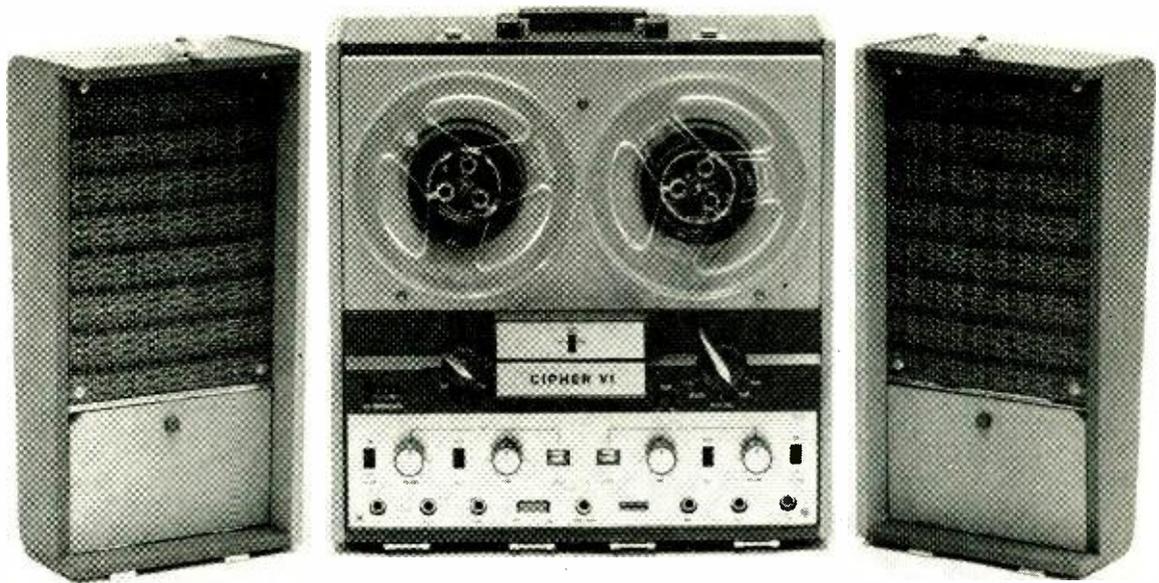
The incomparable Troubadors —

The model 498 — tailor-made for console or equipment cabinets . . . the famous Empire 398 — outstanding — too handsomely finished to hide behind cabinet doors. High Fidelity reports on the Troubador: ". . . precision engineered product of the highest quality . . . one of the finest, handsomest record players available."



Empire 880P and 880PE Elliptical Cartridge

Audio Magazine stated "...truly excellent... the finest cartridge tested." Frequency response 8 to 30,000 cps. Compliance 20X10—6cm/dyne. Empire 880Pe comes with a biradial elliptical hand polished .2X.9 mil diamond.



The superb new CIPHER VI stereo recorder from Japan is priced at \$239.50.

But you can probably buy some other make that's just as good, for about \$300 to \$400.

Have you looked at Japanese tape recorders lately? They have been getting better and better for years; but right now, dollar for dollar, they are simply the finest you can buy. And the most remarkable of them all, in engineering as well as in price, is Cipher.

The Cipher VI, newest of the six current Cipher models, is a perfect case in point. Here is a 4-track stereo tape recorder that would have to sell \$60 to \$160 above its list price if made in this country, or in England, Germany, Holland, Scandinavia or Switzerland. It is, in effect, a full-fledged "semiprofessional" machine at the price of an ordinary home recorder.

The main difference between the Cipher VI and professional-type recorders is that the former incorporates its own stereo playback system, including two detachable extended-range speaker systems, and comes with its own matched pair of high-quality dynamic microphones. Two VU-type meters assure accurate indication of recording and

playback levels; and the balanced capstan flywheel, combined with a pure idler drive (no belts!), assures rock-steady tape motion. The machine can be operated either vertically or horizontally. The two tape speeds provided are $7\frac{1}{2}$ and $3\frac{3}{4}$ ips; in the fast-forward and rewind modes an automatic tape lifter protects the heads from unnecessary wear; at the end of the tape an automatic shutoff is activated. All reel sizes up to 7" can be accommodated, and the case may be closed without removing the reels. For precise cueing and editing, both a digital tape index and a pause control are included.

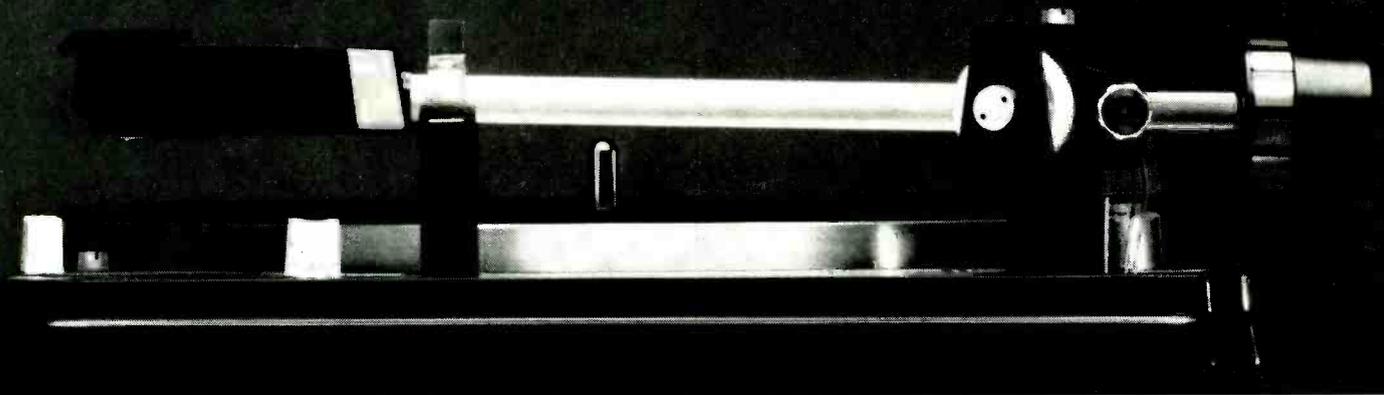
How can Cipher give you all this at a list price of \$239.50? Ah, the mysterious East!

(For further information, write to Inter-Mark Corporation, 29 West 36th Street, New York, N.Y. 10018. In Canada: Inter-Mark Electronics Ltd., 1550 Avenue Road, Toronto 12, Ontario.)

CIPHER

CIRCLE 47 ON READER-SERVICE CARD

how Dual stepped five years ahead



...with the incomparable **DUAL 1009 Auto/Professional Turntable**



The definitive record playing instrument that closed the gap between the automatic changer and the manual transcription-quality turntable.

As long as cartridges are used for record reproduction, the DUAL 1009 will remain well ahead of their tracking requirements. A year ago, this was a promise. Today, a fact acknowledged throughout the music world.

"Will function as well as any good separate tonearm," reported HiFi/Stereo Review. "Fully capable of operating at 0.5 gram, as rated," confirmed Electronics World. "In a class by itself,"

concluded The American Record Guide.

Cartridge manufacturers and the most die-hard of purists have also given the DUAL 1009 unqualified approval for its unsurpassed caliber of performance ... even with the most ultra-sensitive high compliance cartridges.

Dual's relentless quality control begins with the manufacture of every component part: motor and chassis tuned to each other ... every unit tested for a

full hour during assembly ... every tenth unit rechecked ... finally, an acoustic performance test in a component system.

All this to assure that your DUAL 1009 will be the equal in every respect to the original laboratory standard ... now the standard of the entire world for record playing instruments. At \$99.50, the DUAL 1009 is certainly your most outstanding value.

FEATURES:

- Tracks and trips flawlessly as low as 1/2 gram
- Dynamically balanced tonearm with fine-thread adjust counterweight
- Continuously adjustable direct reading stylus force from 0-grams up, dialed at pivot
- 6% variable speed range for all four speeds ... assures perfect pitch
- Elevator-action changer spindle avoids hard pusher action against center hole
- Advanced Continuous-Pole™ motor combines advantages of induction and hysteresis motors
- Automatic and manual start in single play mode
- Anti-skating compensation for 1 gram tracking integrated within tonearm system

DUAL 1009

Auto/Professional Turntable

and now... Dual quality
in the medium price range

**The new
DUAL 1010 and 1011
Auto/Standard Turntables**



... with the precision engineering and many advanced features of the DUAL 1009, including the renowned Continuous-Pole motor. Newly designed tonearm ... with low mass, rigid tubular construction, 8" effective length ... tracks at low forces required by high compliance cartridges. DUAL 1010 at \$69.50, DUAL 1011 with intermix at \$72.50.

UNITED AUDIO  **DUAL**

12 WEST 18th ST., NEW YORK, N.Y. 10011

DUAL'S THE FINEST THE RECORD PROVES IT SINCE 1900

In Canada: DUAL OF CANADA, 24 Millford Ave., Toronto 15, Ontario



I SUPPOSE that every record collector who possesses a library of a hundred discs or more is prey to that fever akin to love which takes the form of The Special Favorite Record. The Special Favorite Record is the one that the collector will produce and play on an evening when he most wants to impress his listener: it is an album handled with a care more exquisite than that bestowed on any ordinary recording, and which is served with the same ceremony as its owner would employ were he uncorking a 1947 claret. To a record collector the mere decision to listen to a Special Favorite can improve the quality of the entire day.

Most often The Special Favorite Record is not one that a panel of eminent critics would choose as a Great Recording of the Century. The very fact that so many people have agreed on the merit of a Great Recording somehow dims its attraction: the collector wants his Special Favorite to be his alone. A Beethoven sonata played by Schnabel has been elevated to a plateau too austere and remote. Yes, it is great, acknowledges the collector; yes, it may be definitive (this said with a trace of acidity); but let me play you *this* recording of the Opus 111. It may not have quite the same insight or even the control, but it does have a certain indefinable something.

SINCE THAT "certain indefinable something" is so subject to the whims of each individual collector, it is as elusive to analyze as love itself. Nonetheless, the Special Favorite does fall into several definable categories. This is so, I suspect, because however much

the collector may persuade himself that he is enraptured with his Special Favorite solely by reason of its musical values, outside influences will have intruded (as they always do) to affect his choice. Thus, the first and largest of these categories of Special Favorites is comprised of those records that are out of print. The sight of the Black Diamond in the Schwann catalogue seems to act as an immediate activator of the collector's love-gland; the disc that last month had been but one of a hundred is now prized as a unique treasure. This tendency-to-make-a-Special-Favorite-out-of-an-ordinary-out-of-print-performance (the Germans would have a wonderful word for it!) is accentuated when the black-diamonded item is the only recording of the work available—or even better, when it is the sole recorded example of a given composer's work. A gleam comes into the collector's eye; if he owns the record, he puts it aside to be cherished as a precious object; if he does not have it, he spends time out of all proportion ransacking dusty shops for a stray copy. In the days after Angel deleted its recording of Gounod's *Mireille* and before it could be imported on the Pathé label, I nosed all over New York and beyond for a set, locating, in a shop in Quebec, what I confidently believed was the last available copy in the Western Hemisphere. Please do not disabuse me. The plain fact is that the recording, though a good solid performance of that lovely and neglected opera, is hardly a great or a definitive one, yet while I was searching it out, it could have been a recording of Bach himself at the organ.

A truly crafty addict of the Special Favorite will

do his best to obviate the capriciousness of record company a & r men by buying a second copy of a Special Favorite so that when the first one wears out he will be partly protected from the depredations of Black Diamond Rot. This approach, however, only succeeds when the Special Favorite is noninitiated before the Black Diamond appears. Although my recording of Roussel's Third and Fourth Symphonies (Ansermet/Orchestre de la Suisse Romande) might be included in the charmed circle today, I doubt that it would have achieved this distinction before the Black Diamond appeared.

A second category of Special Favorites is comprised of records that inspire their owner to imagine that he is engaged in a crusade of private discernment against collective opinion. The appeal of a recording for which a collector merely has a mild liking may be greatly enhanced—enhanced to the point of Special Favoritism—if it has been ill treated by the critics or by his musical friends. Its appeal may be even greater if it has been entirely dismissed by them as totally eccentric. Performances by Wilhelm Furtwängler often fall into this category. I have a friend who thinks that the highly individualistic account of the *Eroica* by Hermann Scherchen (Scherchen/Vienna State Opera Orchestra) is the finest imaginable reading of that Beethoven symphony—and every snicker at its accelerated tempos only makes him cherish it the more. I myself feel that Toscanini was at his most consistently inspired not in German or even Italian music, but in French music. His recording of the Saint-Saëns Third Symphony appeals to me far more than any other I've ever heard, including those by French conductors. Whether my liking of that recording alone led me to the general conclusion, I don't know (I would of course say that it didn't); but among my Special Favorites are Toscanini's performances of the *Mignon* Overture and the Suite No. 1 from *Carmen*. And I regard as a special Special Favorite his recording of Act II of that "French" opera *Orpheus and Eurydice* by that "Frenchman" Gluck.

Another class of the Special Favorite is that of works considered "owned" by certain performers. Of course, what works are "owned" by whom can be the subject of endless and vituperative debate, but—aside from Beecham's "Lollipops," for which he clearly holds the patent—two examples would be Sir Thomas and the Beethoven Second Symphony and Walter Gieseking and the Debussy Preludes. What is even more interesting than a debate on the works "owned," however, is the dispute that occurs when a musician re-records an "owned" work at a later date. Which version is more "owned"? Which is the Special Favorite? More often than not it will be the first recording, since that has a prior claim on the collector's heart. Collectors of Bruno Walter records can have magnificent fur-flying contests over this problem—contests which end in an elaborate and usually misinformed quarrel about the quality of the recording itself or the playing of the orchestra. If Herbert von Karajan lives to re-record the Bee-

thoven cycle three or four more times, the ensuing debates could become cosmic.

THE MOST CHERISHED of all the Special Favorite records, however, belong to none of the above categories. They are brought out at the very end of the evening, after such others as, in my case, the Beethoven Fourth Piano Concerto (Curzon/Knappertsbusch/Vienna Philharmonic) or the Columbia recording of Richter's *Pictures at an Exhibition* have been played and digested. These final additions to the program are the discs reserved for the most precious moments with the closest of friends. And they too have extramusical attractions, for their classification as Special Favorites comes from the fact that they cannot be found in Schwann or any other catalogue. They are the "clandestine" records, special because of their rarity as well as their extralegality: one-shot pressings of live performances, or pressings of tapes or masters or music rolls pirated from some archive somewhere. To a person uninitiated in the cult of The Special Favorite Record these items may seem amateurish, or full of the dust and noise of age and wear, or just plain boring. But heaven help him if he tells the collector so. When listening to these Special Favorites there can be no debate or criticism: one misjudged word and the collector is an enemy for life.

These recordings are of the type, say, of a performance of *Götterdämmerung* by the Lapland Symphony Orchestra conducted by Wilfred Lapp, an undiscovered genius at Wagner who gave up conducting at age twenty-five to milk reindeer, and starring two unknowns who also gave up music for more profitable careers but who infused Siegfried and Brünnhilde, on that night, with a freshness of voice and essence of characterization that Wagner himself only dreamed of. Of course, the collector will tell you, the performance was live, in the Lapp Town Hall in the middle of a midwinter gale and a flu epidemic (hence the periodic rattling of the roof and hacking coughs), and was engineered by Wilfred's brother, a fisherman (hence the fading out for stretches and the prominence of the tuba, which was next to the microphone), but the performance that emerges! This type of recording is helped if Birgit Nilsson is heard in her first recorded appearance as one of the Norns, or even as one of the female chorus in the Second Act. "Can't you hear her, can't you hear her?" the collector will ask, excitedly, turning up the volume to full crackle-and-pop. "The silver voice floating above them all: that's Birgit Nilsson!"

There is no cure for the devotee of the Special Favorite, just as there is no cure for falling in love. And while he may add to his collection, the collector will remain faithful to his old Special Favorites too. His friends should only smile, and listen politely, and prepare their own Special Favorites to play for him when he comes over. It may be revenge, but such revenge is indeed sweet.

NOTES FROM OUR CORRESPONDENTS

ROME

The hottest summer that Romans can recall in years was also a hard-working one for three visiting record companies, who put a total of four operas in the can. First to arrive in the city were Richard Mohr and the RCA team, who early in June made a complete recording of Verdi's *Luisa Miller*, a work which hasn't been staged for many years in America (its last performance at the Metropolitan was in 1930) but which is fairly popular in Italy. The only previous recording (Cetra) is hard to find now and is heavily cut. In the new RCA version, Fausto Cleva conducts a cast headed by Anna Moffo in the title role, with Carlo Bergonzi, Cornell MacNeil, Giorgio Tozzi, and Ezio Flagello.

Roman Holidays. While the *Luisa* sessions were in progress out at the RCA Italiana studios on the via Tiburtina (deliciously air-conditioned, to compensate for the out-of-the-way location), the Decca-London team set up shop in the recently renovated Sala Accademica of the Santa Cecilia Conservatory. After experimenting with recording in Florence last year (with the orchestra of the Maggio Musicale), Decca-London returned to Rome and the Santa Cecilia Orchestra and Chorus for a recording of Verdi's *Macbeth*. Thomas Schippers conducted, with Giuseppe Taddei in the title role, Birgit Nilsson as Lady Macbeth, and Bruno Prevedi (a young tenor who has had considerable success in the last year, especially at Covent Garden, and who has signed an exclusive contract with Decca-London) as Macduff. Contrary to this company's usual policy in recording opera, *Macbeth* was slightly cut, omitting the ballet music and bits of some of the choruses. In this respect the new edition corresponds to the *Macbeth* that Schippers conducted at the first Spoleto Festival seven years ago.

Schippers was pretty much the protagonist of the Roman recording season. The day after the *Macbeth* sessions ended, he moved from the Santa Cecilia Conservatory to Rome's Teatro dell'Opera and to *Il Trovatore* for EMI-Angel. He also moved into a situation involving a certain amount of drama. A few days before her scheduled arrival, Régine Crespin, the Leonora, sent notice that she was suffering from exhaustion after

a very hard season and would have to be released from her commitment. EMI's Victor Olof was summoned from his vacation on Elba to meet the crisis. Fortunately, Gabriella Tucci—who had sung the part under Schippers at the Met—was available. Her vacation too was interrupted; she rushed to Rome from Apulia, taped the scenes in which Leonora appears, and immediately went on to Verona, where she opened the summer season at the Arena. But EMI's troubles were not over. Giulietta Simionato, the Azucena, came down with a throat infection, and the calendar of sessions had to finish without her. However, since both she and Franco Corelli (the Manrico) were staying on in Rome—as was Schippers—it was possible to arrange conveniently to complete the recording at a later session.

Roman Holidays, Continued. The Conte di Luna in this *Trovatore* was Robert Merrill, who accompanied the still per-durable Schippers to the next opera: *La Forza del destino*, for RCA, with a specially selected orchestra based on the Rome Radio Orchestra with some first-desk men from Santa Cecilia. This opera's Leonora was Leontyne Price (now virtually an adopted Roman, with her hideaway apartment on the Corso Vittorio Emanuele) and the Don Alvaro was Richard Tucker, with Tozzi as Padre Guardiano and Flagello as Fra Melitone. Breaking with precedent, *Forza* was recorded completely uncut—as it has never been on discs before and as it is never heard in the opera house. Thus the part of Preziosilla is restored to the importance that Verdi intended it to have, a juicy role for Shirley Verrett (who was also the Federica in *Luisa Miller*).

But not all the recording that went on in Rome this summer was dedicated to complete operas. EMI taped a collection of arias with Mirella Freni, the young soprano of Angel's stereo *Bohème* [reviewed elsewhere in this issue]; and Decca-London made a similar record featuring Mario del Monaco (one side devoted entirely to Wagnerian excerpts, sung in German); RCA recorded the Rome Radio Chorus, under Maestro Nino Antonellini, in a group of Monteverdi madrigals.

The "Unfinished" Finished. The gadfly of the Italian musical world, Denis Vaughan—the man who discovered all

the misprints in the Verdi and Puccini scores as published—also turned his attention to recording this summer. In Naples, with the Scarlatti Orchestra (which for contractual reasons will probably appear under another name on the record labels), conductor Vaughan taped a complete edition of the Schubert symphonies, again basing his work on the original manuscripts rather than on the printed scores, which, according to Vaughan, are even more riddled with discrepancies than the Verdi ones. The recordings—made on six-track tape, mono and stereo—were financed by an organization known as the Dialina Music Company. It hopes to release the product in America through one of the major companies.

The most curious feature of these complete Schubert symphonies is that, at the suggestion of H. C. Robbins Landon (Haydn scholar and HIGH FIDELITY's European Editor), Maestro Vaughan has completed the *Unfinished*, orchestrating Schubert's piano sketch of the Scherzo and completing and orchestrating the Trio (for which Schubert left a sketch of the first half). This audacity has come in for a drubbing in some sectors of the Italian press—who find in Vaughan a convenient whipping-boy—but, as the intrepid conductor points out, there is less Vaughan in this *Unfinished* than there is Süssmayer in the Mozart Requiem or Alfano in the Puccini *Turandot*.

Robbins Landon meanwhile has suggested that Vaughan take over the late Max Goberman's project of recording the complete Haydn symphonies, which may be carried out by the Dialina company, finances permitting.

WILLIAM WEAVER

NEW YORK

Marian Anderson's farewell tour, which begins this month in Washington, is going to afford a sentimental journey for millions of listeners. Surely no

one who has ever heard her sing, for example a spiritual such as *Sometimes I Feel Like a Motherless Child*, has been able to forget how she penetrated any exterior armor one might possess. And always, of course, there was the sense of being in the presence of a woman of

Continued on page 54

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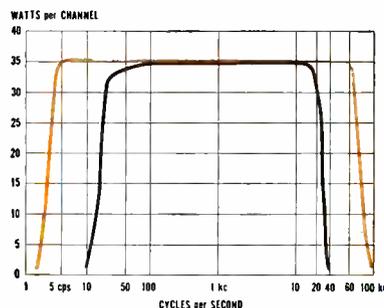
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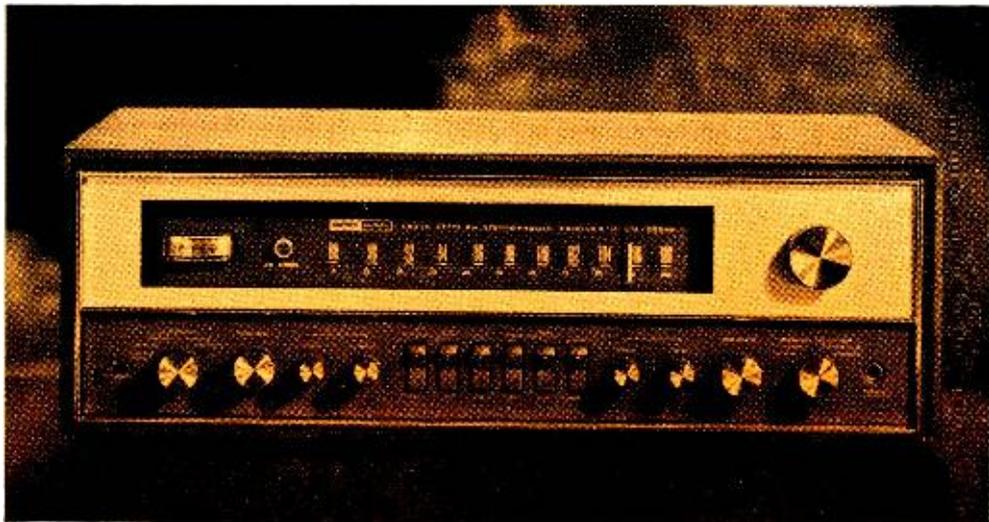


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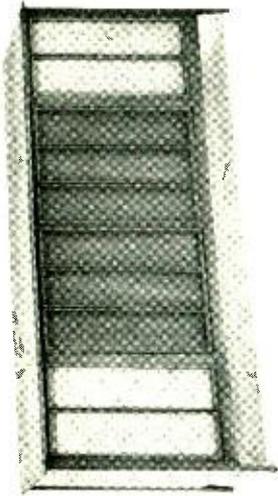
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Continued from page 51



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In a gala commemoration of this final year of concertizing, RCA Victor, with which Miss Anderson has been associated throughout her recording career, will issue no fewer than five albums featuring the contralto with her accompanist Franz Rupp. (Of the latter she says, "We have worked together for many years—we used to admit to ten, now we admit to sixteen or eighteen.") Encompassed in the series will be everything from Brahms and Schubert to spirituals and a program of general favorites called "Songs at Eventide." "We chose the songs that we had found most requested at concerts," Miss Anderson explained recently, referring to the entire list and using, as she customarily does, the editorial plural.

The "Eventide" disc, released this month, had a genesis which seems to speak volumes about this singer's art. Robert Russell Bennett, the composer-arranger, was sitting down to his worktable one day with the radio still playing on the other side of the room. As he started to cross the room to turn it off, the station put on a record of Marian Anderson singing *Comin' through the Rye*—and before Mr. Bennett could reach the switch, he confessed later, his eyes were filled with tears. He was struck on the spot with the conviction that a new recording should be made of the simple traditional songs with which Miss Anderson manages to touch the heart so directly. And for this recital he has conceived some remarkable arrangements for a chamber ensemble including recorders, a viola d'amore—and Franz Rupp at the harpsichord.

The Anderson Spirituals. Even as she listened to the finished tapes of this program, which occupied her the day we met at RCA's studio, Miss Anderson's mind was moving ahead to the album of spirituals. She spoke of it with special elation. "The arrangements have been

done by Hall Johnson. He has lived in the South and knows it well, and he has had much experience collecting and arranging spirituals. Of the eight or nine he suggested, we knew only two. All the rest were completely new to us. We plan to do them in a way which we have never done before—with a kind of continuity," she went on. "The program may begin, for instance, with the song of a slave just over from Africa, sick and bewildered, a song that goes, 'Oh Lord, how come me here—wish I'd never been born.' Then it will go on to a time when, though he is not happy with his lot and knows that he can do nothing, he has some hope. And then at last he finds something to believe in, something within himself and above himself, expressed in *Ride On, King Jesus*."

"Even nations which have no association with Africa seem to have something in their own early music—a simplicity perhaps—that makes them respond to spirituals. In India and even in Burma, which is a difficult place (by this I mean that the State Department calls it a 'hard time' country), we found that audiences seemed to like spirituals, especially *He's Got the Whole World in His Hands*, which we often had to sing twice."

Some of the seldom heard spirituals on the new Victor disc Miss Anderson hopes also to sing on the second half of her Washington and New York recitals. What about the old familiar favorites? "We will go out on a limb and hope for an encore," she said. S.F.



These days "authenticity" isn't an aim confined solely to recordings of old music, it seems. Or at least that premise was demonstrated when Richard

Tucker arrived here recently to record a collection of Neapolitan folk songs,

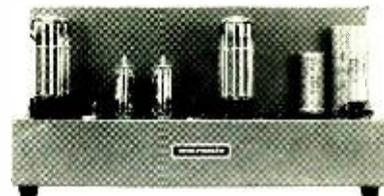
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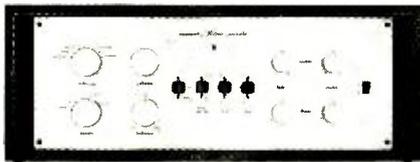
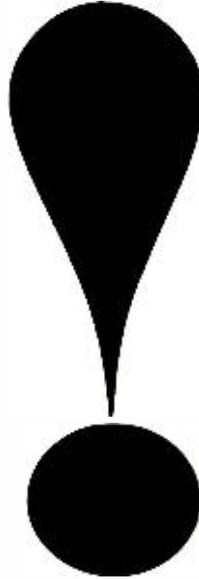
Marian Anderson, arranger Robert Russell Bennett, and RCA's Joseph Habig.



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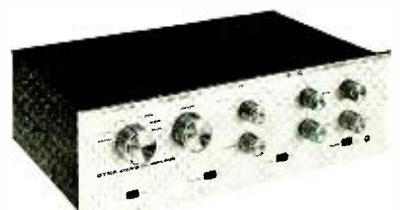
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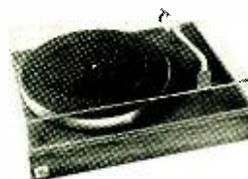
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5 (Dec. '61)	-35 db	.2%	.1%
6 (Sep. '62)	-34 db	.1%	.1%
7 (Jan. '64)	-32.5 db	.1%	.035%
8 (Oct. '62)	-23 db	.13%	.13%
9 (July '63)	-16.8 db	.08%	.04%

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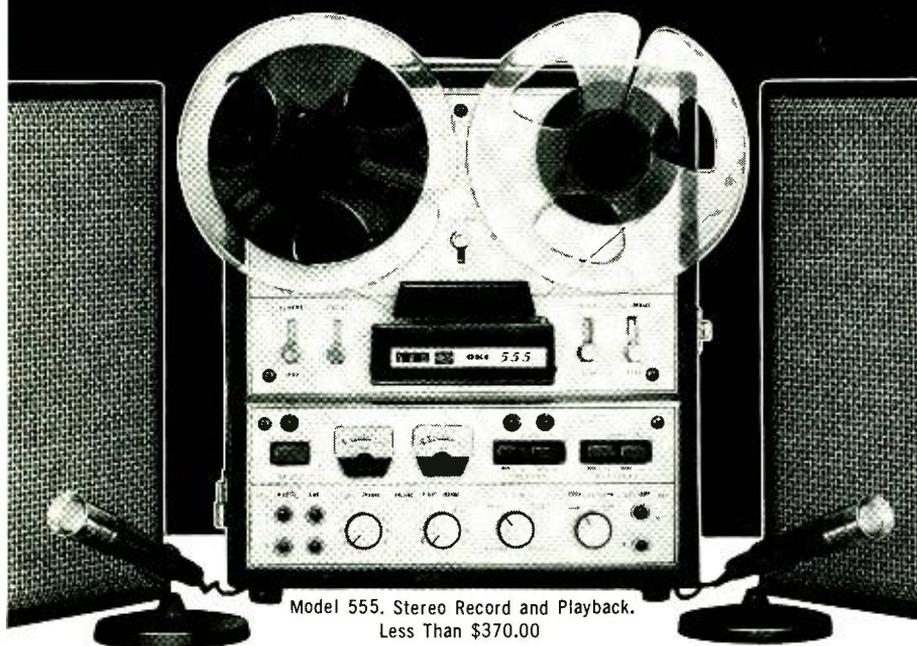
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HF-1064

CIRCLE 25 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 54

Verdi arias, and arias from French operas. No fewer than three conductors had been engaged for the sessions in the Vienna Konzerthaus: Nicholas Flagello, because of his "Neapolitan background," led the orchestra (that of the State Opera) during the taping of the songs; Nello Santi was entrusted with the Verdi arias; and Pierre Dervaux conducted the French works. For this emphasis on a genuine national provenance Columbia's recording director Thomas Z. Shepard was in part responsible, as, according to Mr. Tucker, he also was for the idea of combining well-known pieces with others hardly ever sung. Before the final selection was made the tenor himself had studied more than four hundred items. With regard to the French program M. Dervaux remarked to me that some of this music was seldom heard even in France—for example, the Prayer from Massenet's *Le Cid* and "*O Paradis*" from Meyerbeer's *L'Africaine*. Though the latter aria has been recorded many times in Italian—by Richard Tucker, as well as by Caruso, Gigli, Del Monaco, Bergonzi, and others—recordings in the original language are less ubiquitous.

The Twenties Revisited. The sessions for Amadeo's recording of Ernst Křenek's once famous opera *Jonny spielt auf* had something of the character of a Juilliard alumni reunion as the American singers Evelyn Lear, her husband Thomas Stewart (baritone), and tenor William Blankenship gathered here to take principal roles. Heinrich Hollreiser, using a score revised and abridged by the composer especially for the purpose of this recording, was in charge, and the performance will be released this fall.

At its premiere in Leipzig in 1927 *Jonny spielt auf* was a huge *succès de scandale*, and went on to be translated into eighteen languages and staged in more than a hundred cities during the late Twenties and early Thirties. The appearance on the stage of Jonny, the Negro musician who "strikes up the band" (played in the new version by Gerd Feldhoff, of the Berlin Opera), created quite a stir, and the introduction of jazz strains into the opera houses of Central Europe even led on occasion to demonstrations. In retrospect Křenek's score, which in addition to the usual instruments calls for the use of speakers and amplifiers for the sound of the band that appears on the stage, bears a unique imprint of the Twenties. When I talked with Thomas Stewart about its possible reception by present-day audiences, he refused to commit himself. "After the evolution that's taken place in jazz music since those days, it simply remains to be seen whether listeners used to the sound of Dave Brubeck and George Shearing will accept *Jonny* as an authentic work in the jazz idiom or whether they will regard it merely as a parody." **KURT BLAUKOPF**

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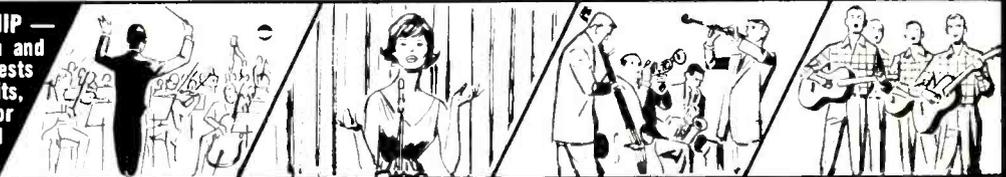
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- **YOU HAVE COMPLETE FREEDOM OF SELECTION** — Virtually any tape, record or album by any artist on any label is available including ABC, Angel, Atlantic, Audio Fidelity, Bach Guild, Blue Note, Caedmon, Capitol, Columbia, Command, Decca, DGG, Dot, Epic, Folkways, Impulse, Kapp, Liberty, London, Mercury, MGM, Pacific Jazz, Period, Philips, Prestige, RCA, Riverside, Roulette, Spoken Arts, United Artists, Vanguard, Verve, Warner Brothers, Westminster, and hundreds of others as well as most imports. Again, the choice is completely up to you. Citadel has no "pre-selected" list of recordings for you to choose from. We do not limit your choice in any way.
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- **PERIODIC SPECIALS** — Periodically you receive a list of hit albums and tapes from all categories of music at prices up to 55% off list. The selections depend on those special purchases we have been able to make. Again, you are under no obligation to purchase any of these selections.
- **FREE! SCHWANN RECORD CATALOG** — With your membership you receive this quick reference to over 25,000 albums. This easy-to-use catalog contains separate sections for classical, popular, ballet, opera, musical shows, folk music, jazz, etc., and lists a separate section for all new releases. You are not restricted to this catalog; it is simply a handy guide.
- **100% GUARANTEE** — All records and tapes Citadel supplies to members are guaranteed factory fresh and free of defects or damages of any sort. If a damaged or defective record or tape does get through our inspection, we shall immediately replace it with a perfect copy.

Special! Bonus benefits make your Citadel Membership the most valuable club you ever joined

• **DIAMOND NEEDLES**



A complete selection of 100% guaranteed, precision engineered diamond needles is available for virtually all cartridges. A clearly pictured, easy-to-follow order form is sent to you along with your catalog.

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• **OPTIONAL PRE-RECORDED TAPE DIVISION MEMBERSHIP**



Many Citadel members collect both LP's and pre-recorded stereo tapes. As an added service we have made all stereo tapes available. Details on attached card.

Membership dues is \$3.00 a year (\$1.00 more for tape division membership) . . . a nominal amount if you reflect for a moment on the record and tape purchases you have made within the past year and the prices you have paid. **AS A CITADEL MEMBER BUYING RECORDS AND TAPES AT DISCOUNT, YOUR DUES WILL BE PAID FOR WITH VIRTUALLY THE FIRST PURCHASE YOU MAKE THROUGH THE CLUB.** Additional savings quickly mount up, permitting you to buy many more albums on your budget. Special bonus benefits make your membership an ever increasing asset as you now have a complete music source to serve your needs.

May we suggest that you give Citadel Record Club an opportunity of proving its value to you. You enter no obligations, take no risks . . . simply complete the attached card, mail, and upon receipt we shall immediately forward all club membership material to you. We cordially invite you to join thousands of other satisfied Citadel members who are purchasing their records and tapes at discount price through their Citadel Club membership.

♦♦♦♦♦ **SATISFACTION GUARANTEED** Try membership in Citadel Record Club for 30 days. If at the end of that time you are not satisfied in every respect, simply request your membership dues back and it will be immediately refunded, no questions asked. ♦♦♦♦♦

CITADEL RECORD CLUB

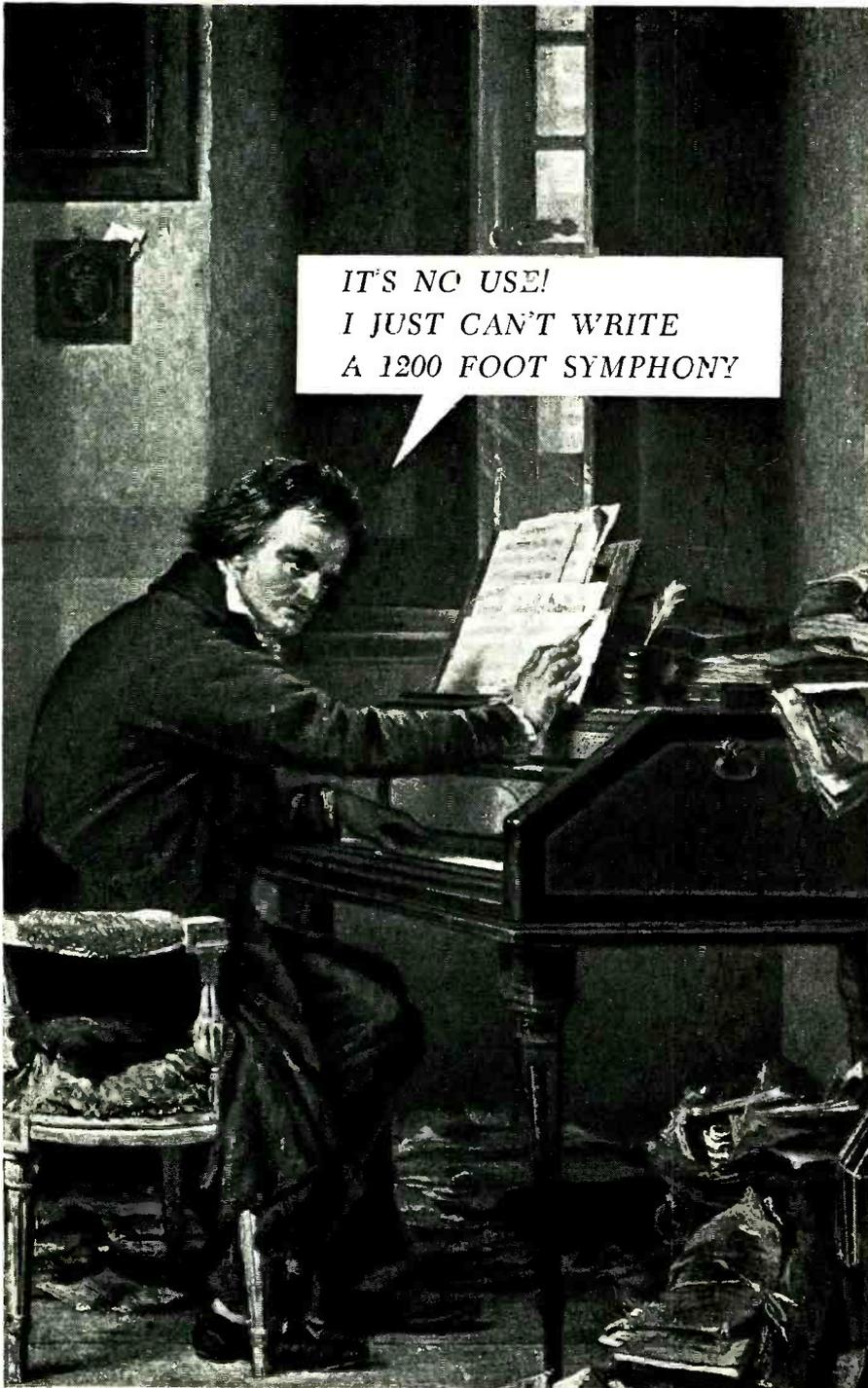
545 Fifth Avenue ■ New York, N. Y. 10017

Continued from page 66

too will be replaced at no charge. Those who own no part of this gauge—old or otherwise—may order the new one for \$1.00 direct from the company.

New York High Fidelity Show. Most of the equipment mentioned in our annual roundup of "New Products" elsewhere in this issue (page 101) will be on display at the New York High Fidelity Music Show, at the Trades Show Building on Eighth Avenue. The public is invited as follows: October 1, 3.30 to 10:30 p.m.; October 2, same hours; October 3, 12 noon through 10:30 p.m.; October 4, 1 p.m. through 7:30 p.m. An unusual feature of this year's show will be a series of panel discussions on various aspects of stereo, each to be chaired by an editor in the audio field. Our topic is on "Listening to Stereo in the Home"—something we'd rather do than talk about. However, with Columbia Records' producer Tom Frost on hand, this should be a lively and interesting session—some time on Saturday, October 3.

Literature. Mostly Free. Those who savor audio material for autumn reading (or dreaming) might dip into the following items which, according to announcements, are available free on request to the addresses indicated: "A Practical Guide to Solid State Technology" (four pages of questions and answers on transistors in high fidelity). Harman-Kardon, Inc., Plainview, L.I., N.Y. . . . A new Eico catalogue (32 pages of kits and wired units), Eico Electronic Instrument Co., Inc., 33-00 Northern Blvd., Long Island City 1, N. Y. . . . An 8-page brochure (describing equipment, offering hints on record care, and listing a recommended "basic stereo record library"), Empire Scientific Corp., 845 Stewart Ave., Garden City, L.I., N.Y. . . . Catalog CL-643, available from Dage-Bell, 6325 Huntley Rd., Columbus, Ohio 43224 is an attractive 16-page booklet describing Bell stereo components. . . . Catalogue SAH-76, sixteen pages of product information, Electronic Applications Division, Sonotone Corp., Elmford, N.Y. . . . Lafayette's 1965 Catalogue, 516 pages—the largest yet issued by this organization—from Lafayette Radio Electronics Corp., P.O. Box 10, Dept. PR, Syosset, L.I., N.Y. 11791. . . . "Electronics for Everyone" is the title of Allied's 1965 catalogue; send to Allied Radio, 100 N. Western Ave., Chicago, Ill. 60680. . . . "An Introduction to Hi-Fi & Stereo," published by the Institute of High Fidelity, seems to be attaining the popularity status of a best seller. The Institute reports that it already has distributed 100,000 copies, and plans to bring out an additional 200,000. The 64-page booklet is available at audio dealers', from some manufacturers, and will be distributed at the high fidelity show in New York this month. Nominal price is twenty-five cents, although most of these sources have been giving the book gratis.



That's all right, Ludvig, neither could Tchaikovsky, or Brahms, or Mozart or Lerner and Loewe or any other composer for that matter. You simply can't write music to fit a reel of recording tape. It's up to the recorder owner to buy a tape that will fit the music. Only American offers a selection of 45 different recording tapes available in lengths of 150, 250, 300, 350, 450, 500, 600, 900, 1200, 1500, 1800, 2000, 2400, 3000, 3600, and 7200 feet. Be up to date. Insist on American, the tape designed to fulfill your every recording need.

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CIRCLE 39 ON READER-SERVICE CARD



This
is
the Townsend[®]
a new stereo turntable
which you can own
for only **\$59.95!**

That's all you will pay for this new top performance turntable by Weathers, a company whose turntables have won design awards and have been exhibited at the Louvre and Buenos Aires museums.

If you're graduating from a changer or looking forward to more discriminating music reproduction with a quality turntable, the Townsend will give you the incomparable sound that only Weathers can produce . . . Yet the price is under sixty dollars!

This turntable could not have been built 10 years ago, despite lower labor and material costs at that time. It took Weathers' experience in the creation of prize winning turntables and a constant search for new and better techniques and materials to produce the Townsend — including solid walnut, oil finished base and tone arm — at this unequalled low price of \$59.95.*

Specs? Here are a few: speed — 33 $\frac{1}{3}$ rpm; combined wow & flutter — .065%; rumble — minus 50 db. The universal tone arm will accept any standard cartridge.

* With Weathers top rated DM Stereo Cartridge — \$59.95.

Write to Weathers for free literature about this new stereo turntable or better yet, go to your nearest hi-fi dealer for a demonstration.

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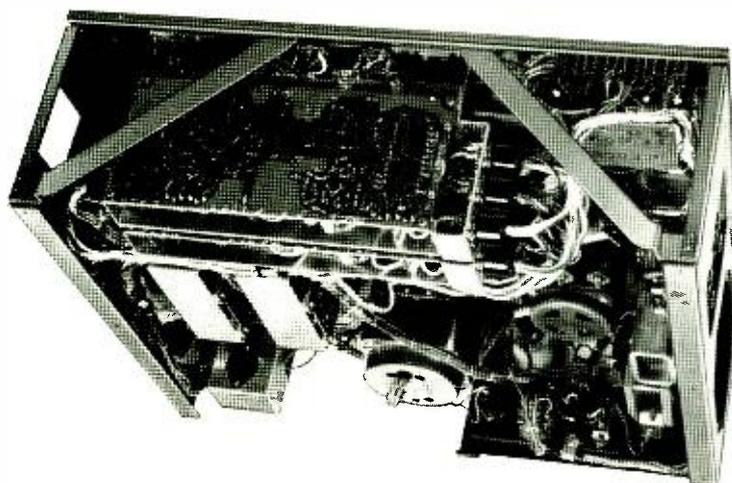
Please send me your free literature on the Townsend — the World's Greatest Turntable Value at \$59.95.

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It's almost a shame...



**to conceal the beautiful solid state circuitry
of the Miranda® Sorrento
4-Track Stereo Tape Recorder**

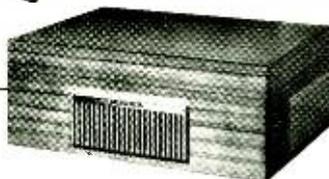


...even inside this handsome teak cabinet

But it's a great way to bring you the outstanding range, clarity and responsiveness that distinguish the "transistor sound." Because it brings it to you so compactly, so visually right for the home. Instead of concealing it in a closet or cabinet, you can now actually plan a tape recorder as part of your decor! In all, the Miranda Sorrento has 21 transistors and 19 diodes, all of the most advanced type, especially developed to meet the exacting standards of full range high fidelity performance. The Sorrento takes advantage of transistor speed and efficiency even in its matrix-type



SORRENTO REMOTE CONTROL: All tape transport controls, plus individual channel volume controls. With 16 foot cable, \$35.00.



MIRANDA NOCTURNE: completely self-contained 4-track stereo tape recorder, boasting high quality performance and an array of features that belies its surprisingly modest cost. Hysteresis motor assure constant tape speed. Three speeds give up to 8 hours of uninterrupted play. Each channel has volume and tone controls, VU meter, two input jacks, speaker output, built-in wide-range 4" x 6" speaker, ten watt output. Handcrafted oiled teak cabinet. With dynamic microphone and stand, \$250.00.

switching system. The one-second electronic delay, for example, lets you switch freely from mode to mode — even from fast forward or rewind to play—without the slightest possibility of tape spill or breakage. Three separate motors, plus servo micro-motor, tension bars and automatic tape lifters provide this superb home machine with studio-caliber care of tape and heads. And the built-in 4" x 6" wide range speakers complete the perfectly matched acoustical system that makes the Sorrento such a unique 4-track stereo tape instrument for the home. \$400.00.

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CIRCLE 5 ON READER-SERVICE CARD

Do you know the difference
between genuine Altec

PLAYBACK

equipment and ordinary "Hi Fi" Components
(besides quality)?

ALTEC PLAYBACK EQUIPMENT IS USED UNIVERSALLY
BY THE FINEST RECORDING AND
BROADCAST STUDIOS IN PRODUCING THE BEST IN SOUND

You can't help but notice that many manufacturers who design hi fi components specifically for the home try desperately to tie the term "professional" to their products. Why they do this is obvious: The word "professional" implies wide acceptance and use by professionals in the sound industry (such as recording and broadcast studios). Such acceptance by people who are most qualified to know good sound from bad, reflects favorably on their products. (After all, if you're in doubt, the safest way is to follow the example set by experts.) However, there's a wide difference between implied professional acceptance and tangible proof of its universal existence.

That's why we've filled this page with various sample photos showing Altec PLAYBACK equipment in actual use by famed recording and broadcast studios. The photos speak for themselves, and make it unnecessary for us to use the word "professional" loosely. Not with so many Altec PLAYBACK tuners, amplifiers, speakers, and speaker systems being used by the professionals in sound—the recording stars, musical conductors, and recording or broadcast engineers. (In fact, that's how we originally started selling

our PLAYBACK components for home use: so many sound professionals were carting the equipment home with them, we knew we had a good thing. That was nearly 20 years ago.)

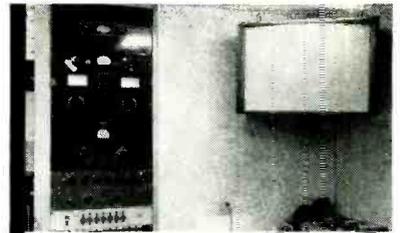
IS IT WISE TO PAY LESS
— AND GET LESS?

You've no doubt considered the fact that your home PLAYBACK center will be one of the largest single equipment investments you will ever make. As a wise investment policy, we urge you to visit your Altec Distributor and listen to the same Altec PLAYBACK equipment most probably used by the artist, director, and recording engineer to compare and judge the final recording with original performance. We suspect you'll find Altec PLAYBACK solid-state stereo amplifiers and full-size speaker systems are the best "value" on the market in terms of continued listening pleasure.

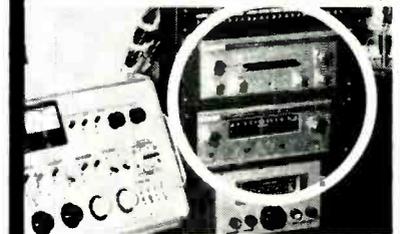
Be sure to ask for your courtesy copy of Altec catalog, *PLAYBACK and Speech Input Equipment for Recording and Broadcast Studios*. Or, write Dept. HF10.



ALTEC LANSING CORPORATION
A Subsidiary of
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ANAHEIM, CALIFORNIA



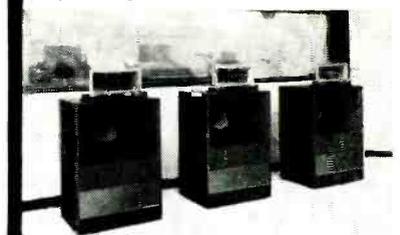
Altec 838A "Carmel" PLAYBACK Speaker System is suspended from ceiling at Century Recording Co. Rack at left shows Altec power and compressor amplifiers used for recording.



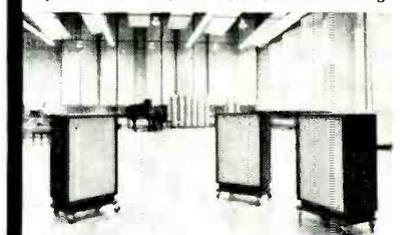
Perfect partners! Rack-mounted solid-state Altec 360A PLAYBACK Amplifier works with Altec 314A FM Multiplex Tuner at Sim-O-Rama Sound Recording Studio.



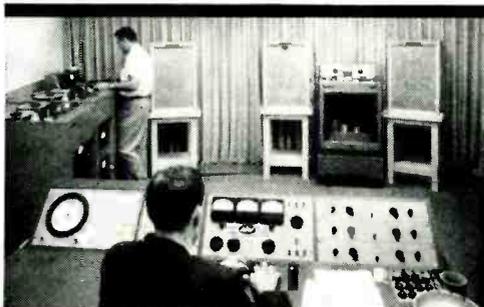
The film production service at Virginia State Department of Education relies on the all-transistor 360A for power in conjunction with other Altec PLAYBACK amplifiers and controls in producing educational sound films.



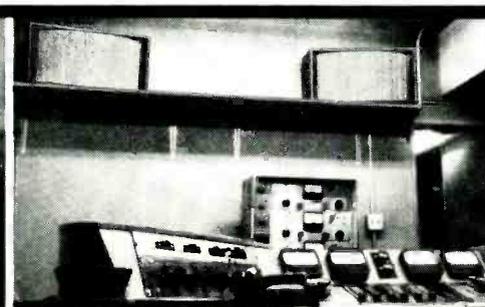
United Recording Studios (Hollywood) uses Altec A-7 "Voice of the Theatre" Speaker Systems for 3-Channel PLAYBACK monitoring.



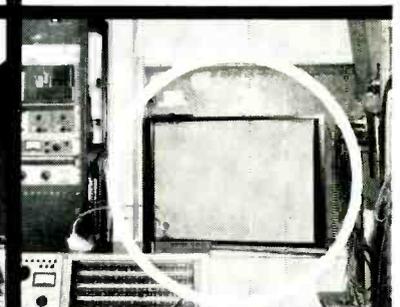
Interior of Columbia Records Studio (Hollywood) and Altec 605A "Duplex" Loudspeakers used for PLAYBACK.



PLAYBACK at Capitol Records — Altec 605A "Duplex" Loudspeakers verify the fine performance that has just been recorded.



Pair of Altec 836A "Lido" Speaker Systems are shelf-mounted for stereo PLAYBACK monitoring at Walton Recording Studio in Chicago.



Full-size Altec speaker system, the 838A "Carmel", is used for monitoring the famous Steve Allen Show by originating station, KTLA, Channel 5, in Los Angeles.

CIRCLE 8 ON READER-SERVICE CARD



GOLDENEARS

AND THE THREE SPEAKER SYSTEMS

Once upon a time, Jason Goldenears was wandering through the city in search of a miracle. To be precise, he was looking for a moderately priced speaker system free of distortion, coloration, peaking and boom.

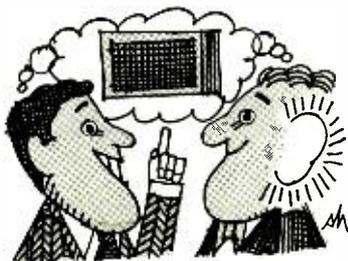
He was not having an easy time of it. If his super-sensitive appendages could not hear the bowing of



the bull-fiddles, if brass did not bite, if drum-beats were heard as a blurred roll instead of well-separated beats, he sneered. He was an acoustic malcontent.

Because of his limited budget, he had been listening to dozens of "bargain-priced" off-brand systems. Now, sadder but wiser he vowed: "I will no longer shop for price. If necessary, I will sell the children into white slavery."

In the very last store he entered he was met with a sound to delight the ears. "You're listening to the University Classic Mark II," said the dealer. It was magnificent, thought Mr. Goldenears, and looked it, too, in its new Provincial cabinet. Though only \$325, it exceeded his modest budget. Nevertheless, had he felt that his small living-room could accommodate two Classics, our story would be over. "The devil take middle-income housing!" thought Mr. Goldenears.



The dealer, apprised of his problem, said, "I have exactly what you're looking for. Listen!" And he began to demonstrate the new University Medallion Monitor.

"Yes," mumbled Mr. Goldenears as he listened to it. "No distortion, no coloration or peaking. Instruments clearly defined. And feel that bass."

"25 to 40,000 cps," said the dealer with a smug little smile. "It can fit on a shelf and," he paused dramatically, "it's only \$129!" *This one was just right!*

"I'll take two, if you please," said Mr. Goldenears, and it was done.

Almost, that is. On the way out, he heard the new University Mini-Flex II. Only 15" x 9" x 6", but it sounded so big! And no distortion. Perfect

for the bedroom! Certainly, it was superior to larger and costlier systems he had heard. But could he afford it?

As if he had read his mind, the dealer said: "It's only \$49.50. And it carries University's exclusive five-year warranty, just like the Classic and the Medallion Monitor."

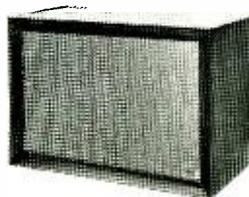
And so Mr. Goldenears bought two Medallions, one Mini-Flex, and lived with them happily ever after.



For the complete story on all the "Goldenears-qualified" speaker systems, send for the new University catalog and the 1964 Component Stereo Guide. Write: Desk P-10, LTV University, 9500 West Reno, Oklahoma City, Okla.



Renowned Classic Mark II, 15" three-way speaker system in its new Provincial cabinet. Fruitwood, \$325. Modern (oiled walnut), \$295.00.



New Medallion Monitor, 12" three-way professional monitor bookshelf speaker system. Oiled walnut, \$129.00.

New Mini-Flex II, ultra-compact three-way speaker system. Oiled walnut, \$49.50.



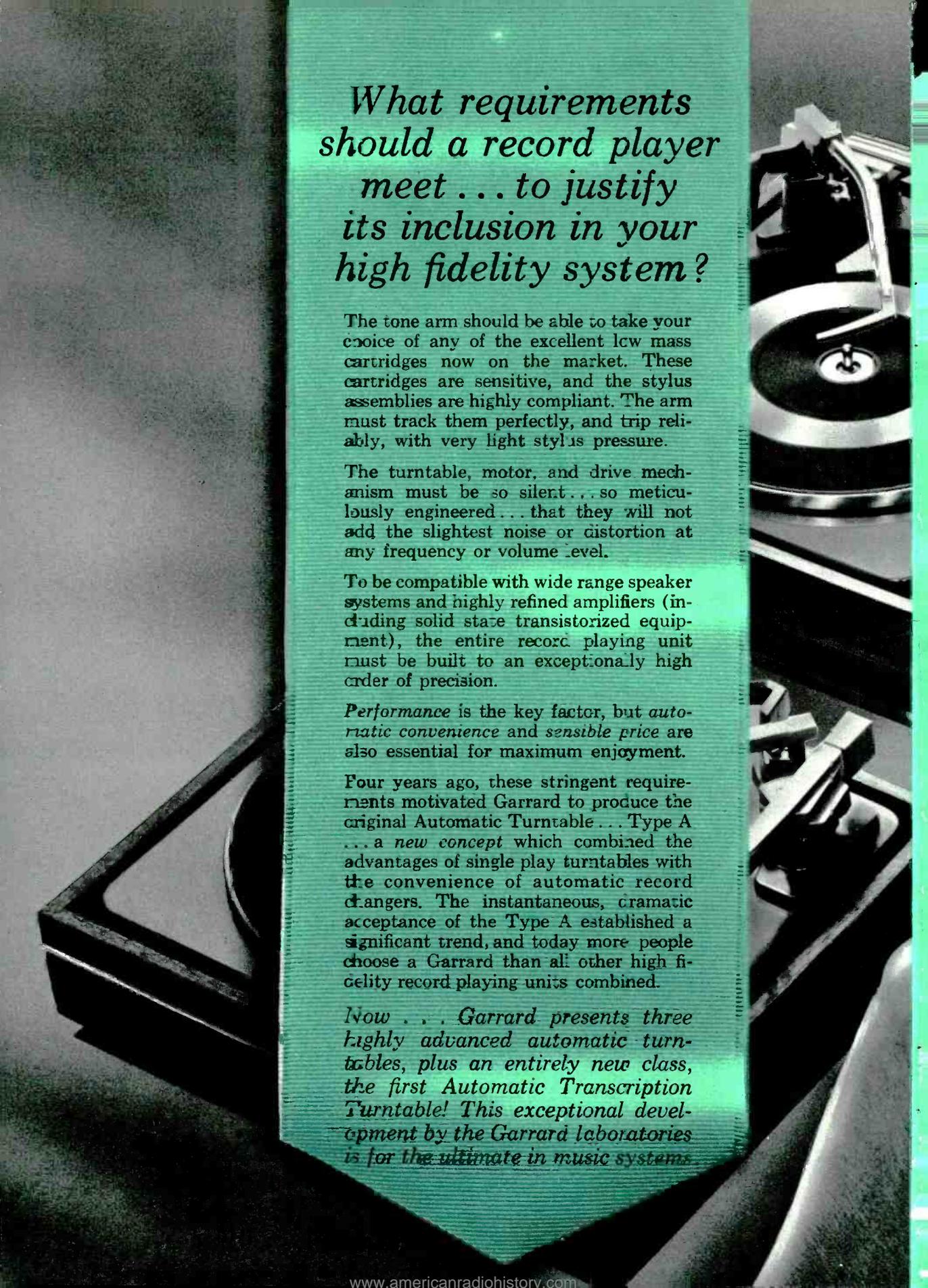
LTV UNIVERSITY
A DIVISION OF LING-TEMCO-VOUGHT, INC.
9500 West Reno, Oklahoma City, Okla.

CIRCLE 84 ON READER-SERVICE CARD

*In these
32 pages
we offer you
technical and
non-technical
explanations
of today's
most advanced
record-playing
equipment.*

*This includes
LAB 80
the first
Automatic
Transcription
Turntable*





*What requirements
should a record player
meet . . . to justify
its inclusion in your
high fidelity system?*

The tone arm should be able to take your choice of any of the excellent low mass cartridges now on the market. These cartridges are sensitive, and the stylus assemblies are highly compliant. The arm must track them perfectly, and trip reliably, with very light stylus pressure.

The turntable, motor, and drive mechanism must be so silent . . . so meticulously engineered . . . that they will not add the slightest noise or distortion at any frequency or volume level.

To be compatible with wide range speaker systems and highly refined amplifiers (including solid state transistorized equipment), the entire record playing unit must be built to an exceptionally high order of precision.

Performance is the key factor, but *automatic convenience* and *sensible price* are also essential for maximum enjoyment.

Four years ago, these stringent requirements motivated Garrard to produce the original Automatic Turntable . . . Type A . . . a *new concept* which combined the advantages of single play turntables with the convenience of automatic record changers. The instantaneous, dramatic acceptance of the Type A established a significant trend, and today more people choose a Garrard than all other high fidelity record playing units combined.

Now . . . Garrard presents three highly advanced automatic turntables, plus an entirely new class, the first Automatic Transcription Turntable! This exceptional development by the Garrard laboratories is for the ultimate in music systems.



CARNEGIE FREE PUBLIC LIBRARY
SIOUX FALLS, S. DAK.

*This
new kind
of Garrard
is called
the LAB 80*

This is the
LAB 80

*More than an
automatic turntable,
it is an Automatic
Transcription
Turntable*

The Lab 80 is designed for professional reproduction of LP/stereo records (33 $\frac{1}{3}$ and 45 rpm) . . . literally without compromise. It was created expressly for those who have not been willing to accept any automatic unit heretofore.

Now, feature-by-feature comparisons will verify that the concept of the single play turntable combination has been obsoleted by a superior new class of mechanism.

With the Lab 80, Garrard establishes a spectacular new precedent in record playing equipment . . . combining precision, performance, and convenience of a standard not previously available, in single play or automatic units.

The price of the Lab 80 is \$99.50





To visualize what the Garrard Laboratories have achieved in the Lab 80, we urge you to take the time to read the galaxy of advancements built into it.

(Here are some highlights . . . described in greater detail on the following pages)





NEW BIAS COMPENSATOR

negates "skating" ... keeps stylus evenly in groove no matter how light the tracking force.

NEW DYNAMICALLY BALANCED TONE ARM

made of lightweight, non-resonant wood, insures optimum performance from every cartridge.

NEW MASSIVE NON-MAGNETIC 12" TURNTABLE

is balanced in motion for perfect speed.

NEW INTEGRAL CUEING DEVICE

allows you complete control of tone arm, for manual play without damage to records or stylus.

NEW LOW-MASS SHELL

is compatible with the latest pickup designs.

NEW MAGNETIC TRIP

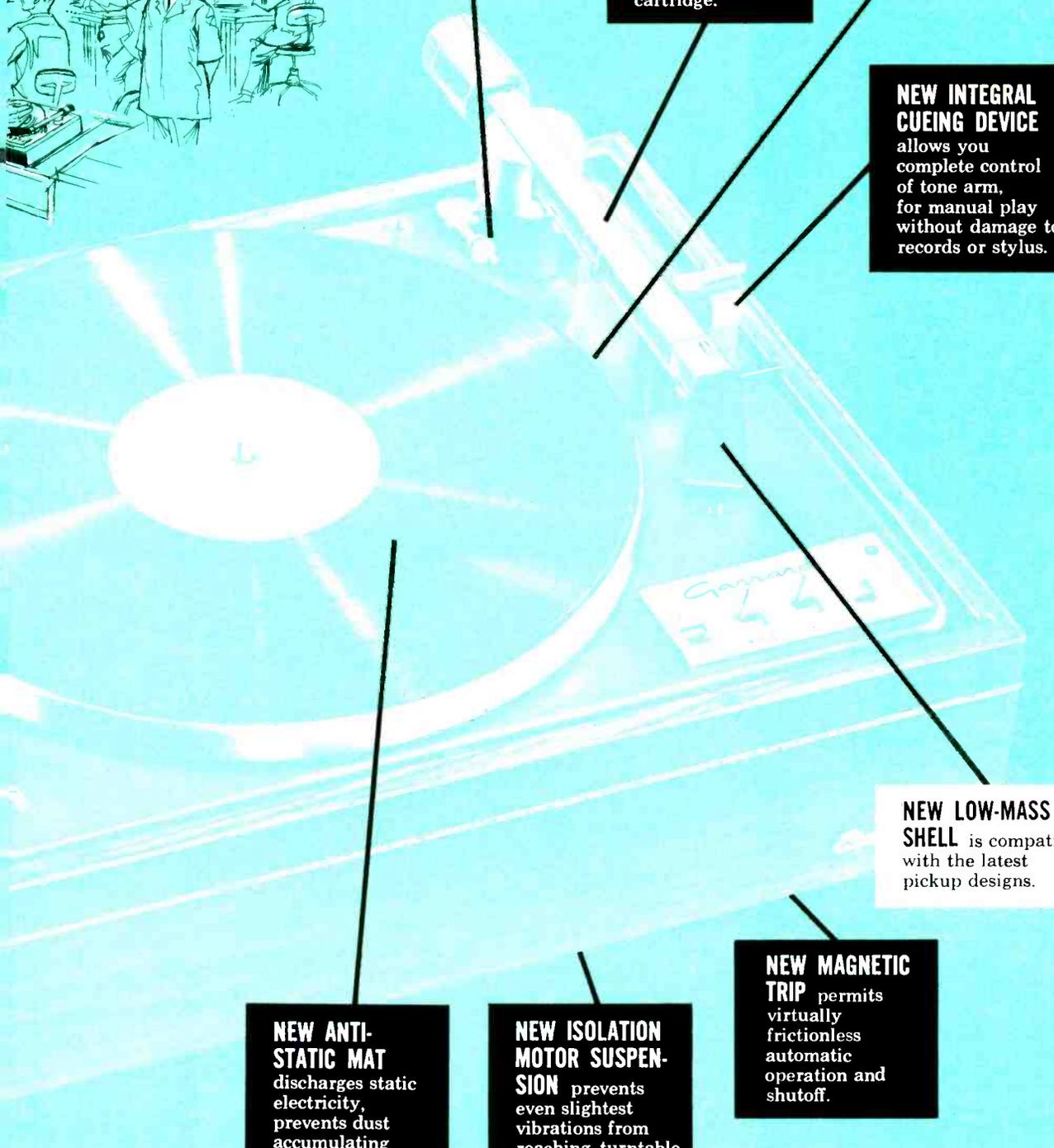
permits virtually frictionless automatic operation and shutoff.

NEW ANTI-STATIC MAT

discharges static electricity, prevents dust accumulating on records.

NEW ISOLATION MOTOR SUSPENSION

prevents even slightest vibrations from reaching turntable.

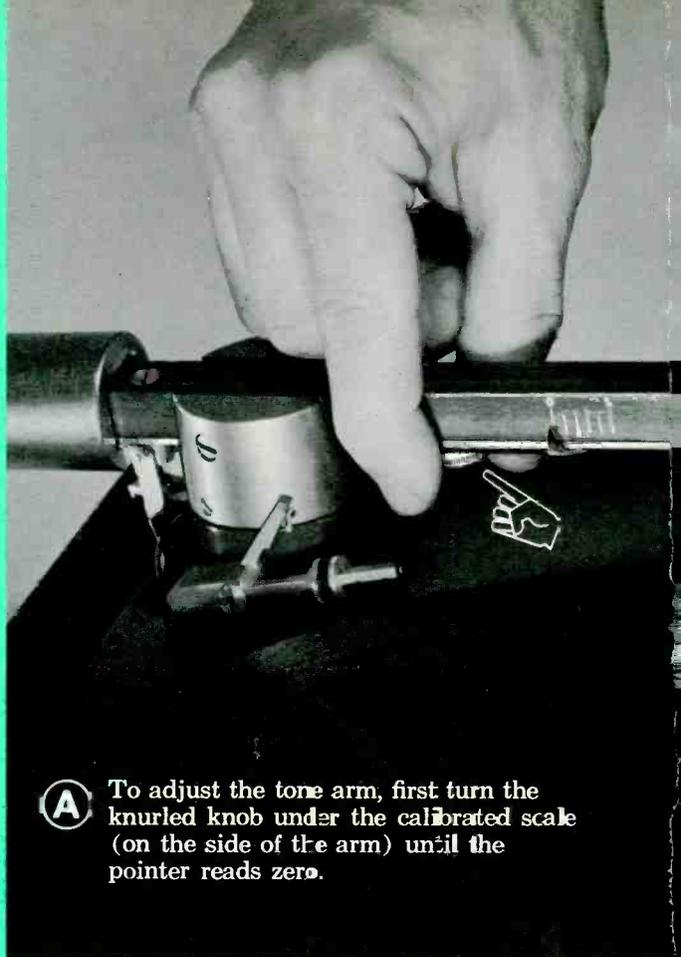
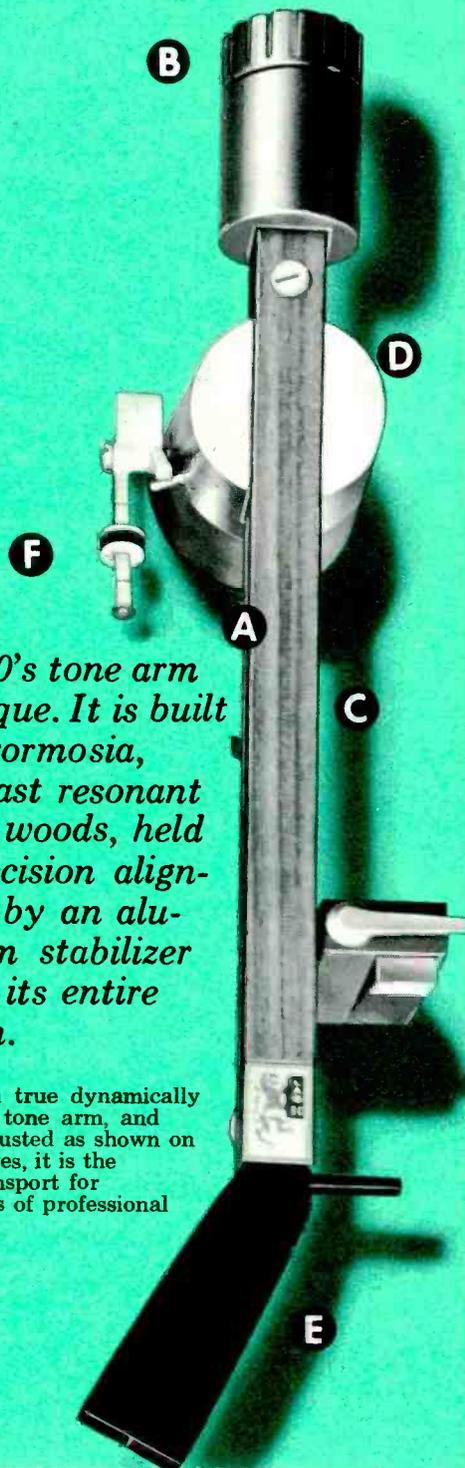


Lab 80's tone arm is unique. It is built of Afrormosia, the least resonant of all woods, held in precision alignment by an aluminum stabilizer along its entire length.

This is a true dynamically balanced tone arm, and when adjusted as shown on these pages, it is the ideal transport for cartridges of professional calibre.

An important note regarding stylus pressure and protection of your records:

As a service, we wish to point out that under no circumstances should any cartridge be operated at a lower stylus pressure than that prescribed by its manufacturer. Specifications for stylus pressure are determined by the basic design of the cartridge. To track at a pressure lower than specified may cause many undesirable effects, in terms of damage to record grooves; intermodulation and other distortions.



(A) To adjust the tone arm, first turn the knurled knob under the calibrated scale (on the side of the arm) until the pointer reads zero.



(D) Because of today's featherweight tracking, the slightest interference with free movement of the tone arm may affect the performance of the cartridge. To avoid this, the Lab 80 arm moves on special needle pivots, set into ball bearings. The flat geometry of the arm cancels out warp-wow distortion; and the low center of gravity eliminates sensitivity to external jarring.



- B** Next, balance the arm until it floats level at zero tracking force. This is done by rotating the fine adjustment on the movable counterweight at the rear of the arm. (Note that the counterweight is isolated in rubber.)



C Then set the correct tracking force, as specified by the cartridge manufacturer. Turn the knurled knob under the scale, listening for the clicks, which can also be felt. Each click represents $\frac{1}{4}$ gram, providing an accurate audible setting, confirmed visually by the indicator on the side of the arm. (Since some professional cartridges today may be tracked as lightly as a fraction of a gram, this uniquely accurate method of setting is necessary to insure the best performance.)

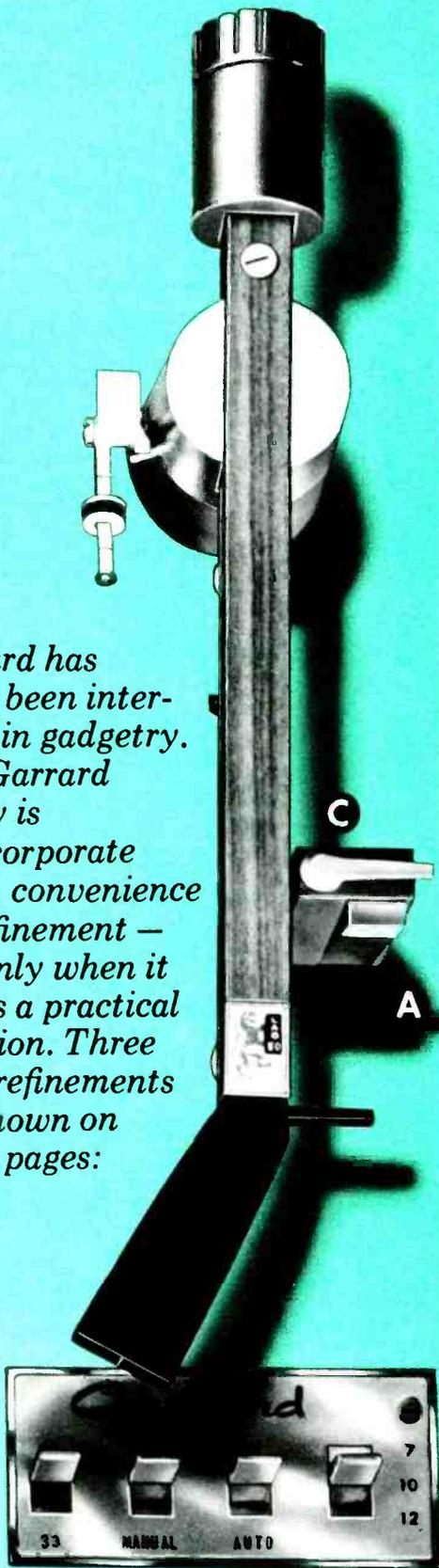


- E** The lightweight design of the shell makes it compatible with all cartridges including the new low mass professional types. The shell slides into the tonearm on channels and is fixed rigidly with a knurled screw, so that it cannot resonate or rotate from side to side. A new long finger lift insures safety in handling the shell.

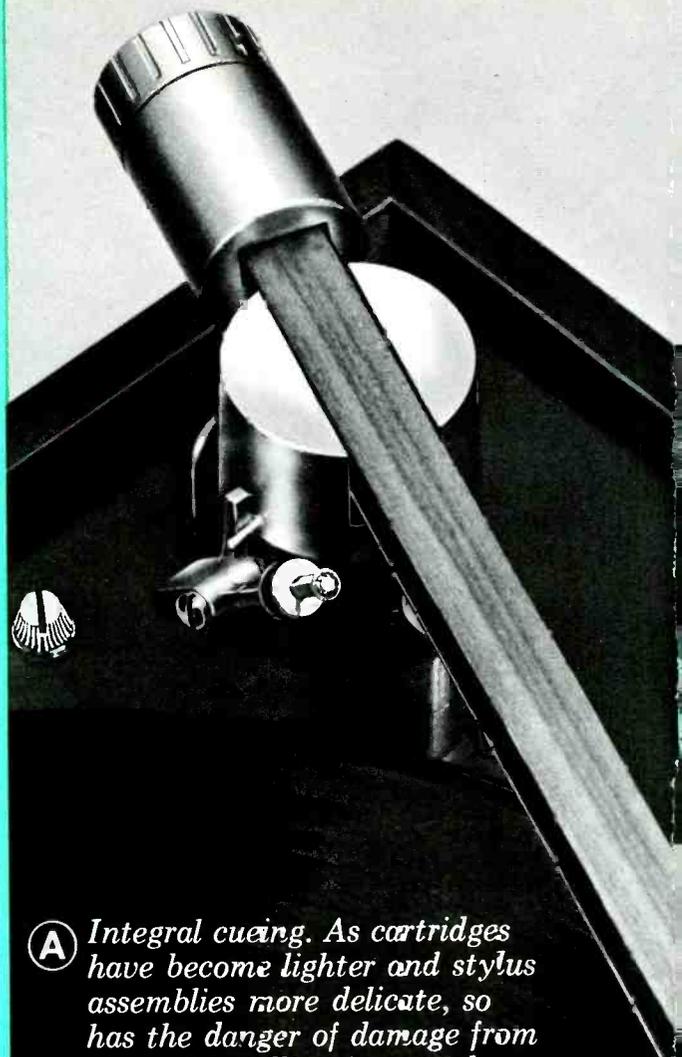


- F** One major problem in all record playing equipment is the tendency of the arm to slide inward across the record. This is overcome in the Lab 80 through an exclusive, patented bias compensator which accurately cancels out any tone arm skating force, making it possible to use a cartridge with the highest compliance and most delicate stylus assembly. Setting the bias compensator is simplicity itself. A weight on the compensator is moved to a position along its scale corresponding to the stylus pressure which has been set, establishing a direct relationship with the stylus pressure reading on the tonearm.

Garrard has never been interested in gadgetry. The Garrard policy is to incorporate every convenience or refinement — but only when it serves a practical function. Three such refinements are shown on these pages:

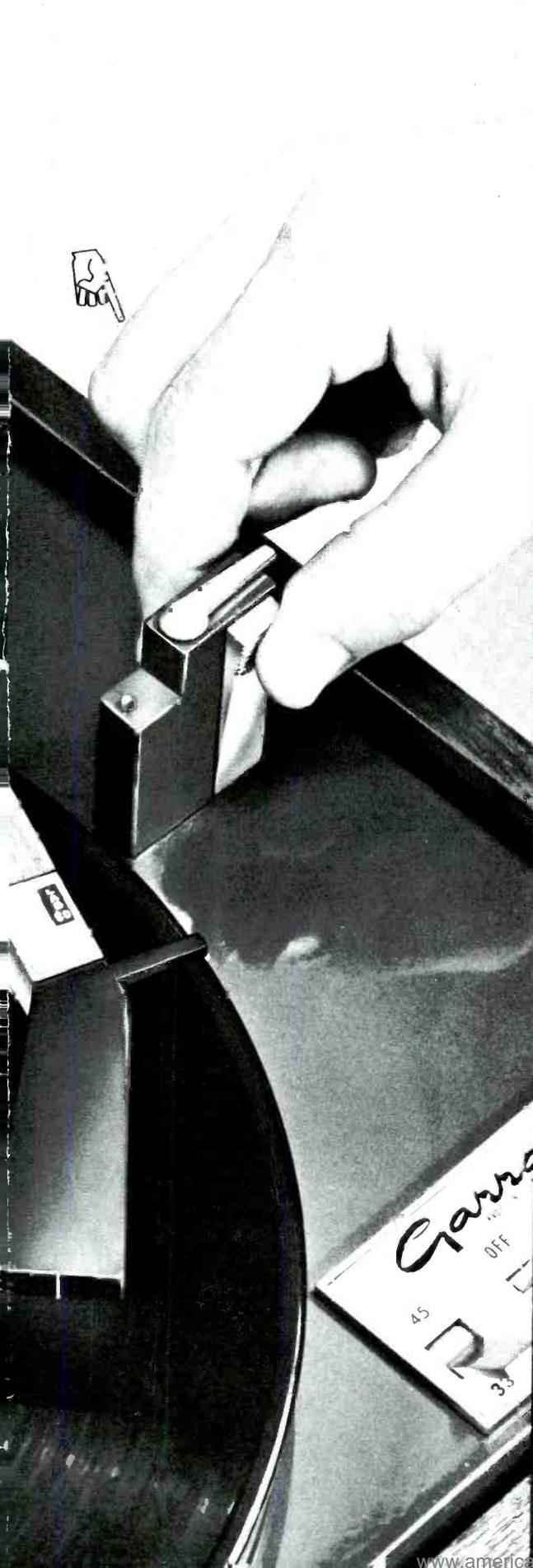


B



A *Integral cueing. As cartridges have become lighter and stylus assemblies more delicate, so has the danger of damage from manual handling increased. Now, in the Lab 80, Garrard has incorporated an integral cueing device, which is activated whenever the manual lever is thrown. The tone arm is suspended safely and accurately $\frac{1}{2}$ inch over any record groove selected. Then press the tab control on the front of the tone arm rest . . . and the arm gently lowers under featherweight control. The first demonstration will show you dramatically the convenience and safety which this feature imparts.*

(If it is desired to lift the arm off the record during play, simply touch the manual switch, and the arm rises gently, directly over the record groove. You can then safely reposition the arm or reactivate the cueing device, and lower the stylus into the very same groove!)



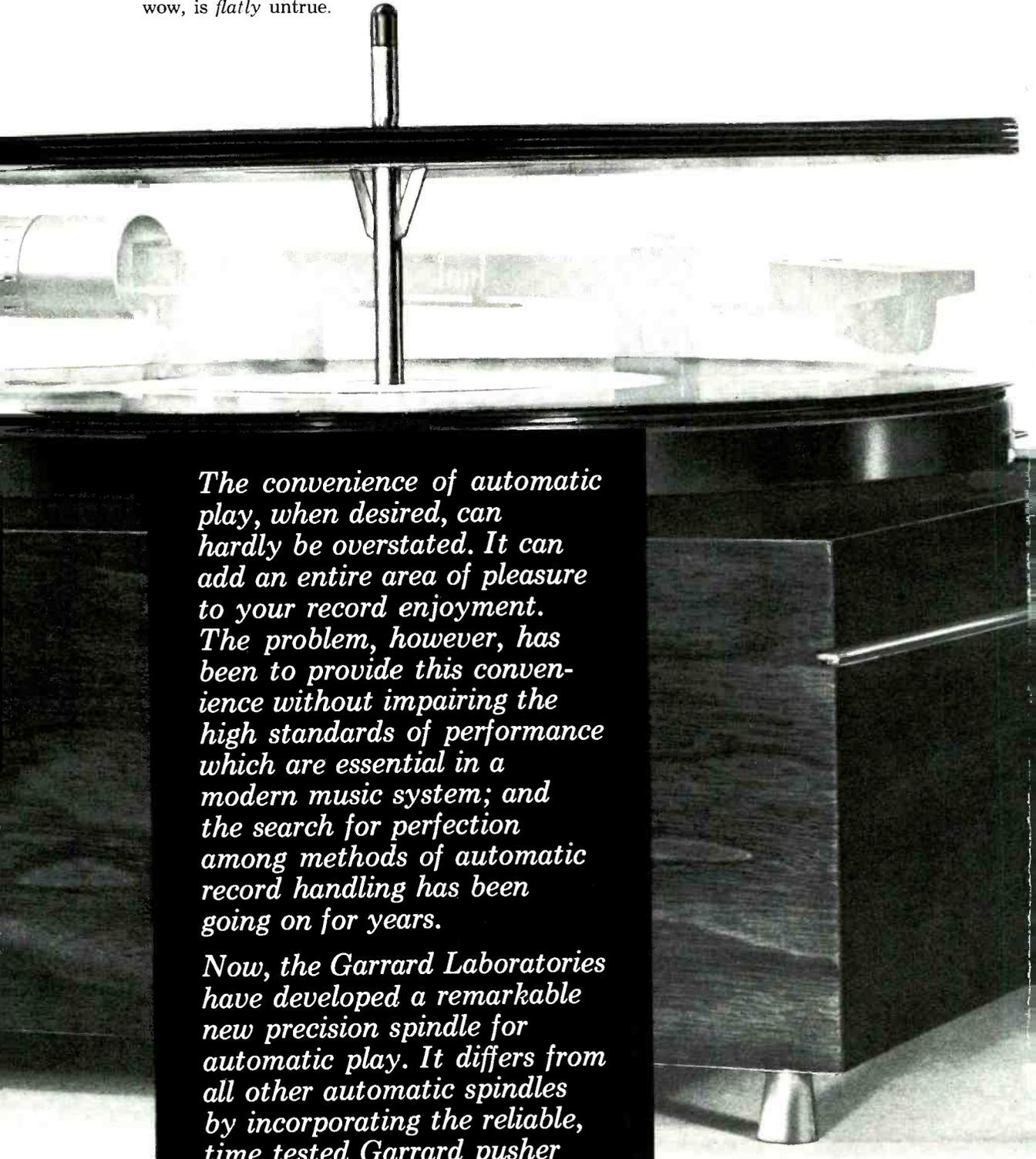
(B) *Tab controls.* Lab 80 features finger-tip tab controls, handsomely designed and set into an engraved escutcheon. Switches for "manual" and "automatic" are separate, yet all functions are coordinated on this single panel. The tabs are easily accessible... require only featherweight touch to start, reject, or stop, and insure safety from damaging pickup jump due to accidental jarring of the record player. An illuminated indicator tells the record size selected and acts as a pilot light.



(C) *Automatic shutoff.* At the end of a single record (or the last record in "automatic" position) the tone arm returns to its rest and the Lab 80 shuts off. This simple convenience can add more to the pleasure of listening to records than most other features. A spring-loaded lock can then be turned into position to protect the tone arm from accidents.

Concerning manual vs. automatic play: With the present state of the art in the design and manufacturing of tone arms — as exemplified most particularly by the low geometry of the Lab 80 and other dynamically-balanced Garrard arms — the maximum variation in stylus pressure between one record and a stack is in the order of 0.2 gram (two-tenths of a gram).

Thus, it will be seen that the significance of the question of whether or not it is important to play only single records at a time on any turntable, has been eliminated. The contention that stacking several records creates flutter and wow, is *flatly* untrue.



The convenience of automatic play, when desired, can hardly be overstated. It can add an entire area of pleasure to your record enjoyment. The problem, however, has been to provide this convenience without impairing the high standards of performance which are essential in a modern music system; and the search for perfection among methods of automatic record handling has been going on for years.

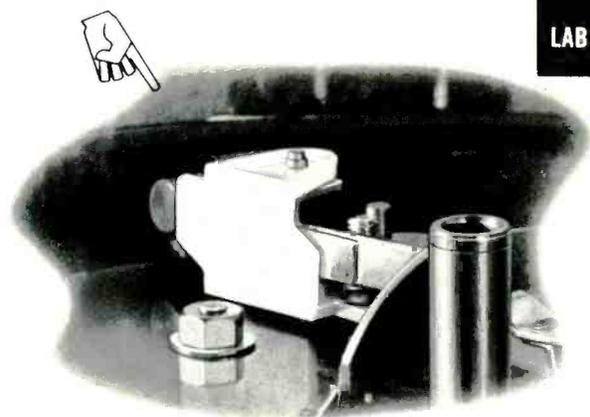
Now, the Garrard Laboratories have developed a remarkable new precision spindle for automatic play. It differs from all other automatic spindles by incorporating the reliable, time tested Garrard pusher platform principle.



In use, the automatic pusher spindle is relatively simple. The stack of records is securely held on three widely extended arms. Then, utilizing the basic Garrard technique, the arms retract and the individual records are pushed off gently.

This is the technique which established Garrard as the pre-eminent name in automatic record playing equipment, because it proved, over the years, completely reliable and gentle to records. Now, the pusher platform principle has been designed into the spindle, creating the safest, most positive-acting device of its kind.

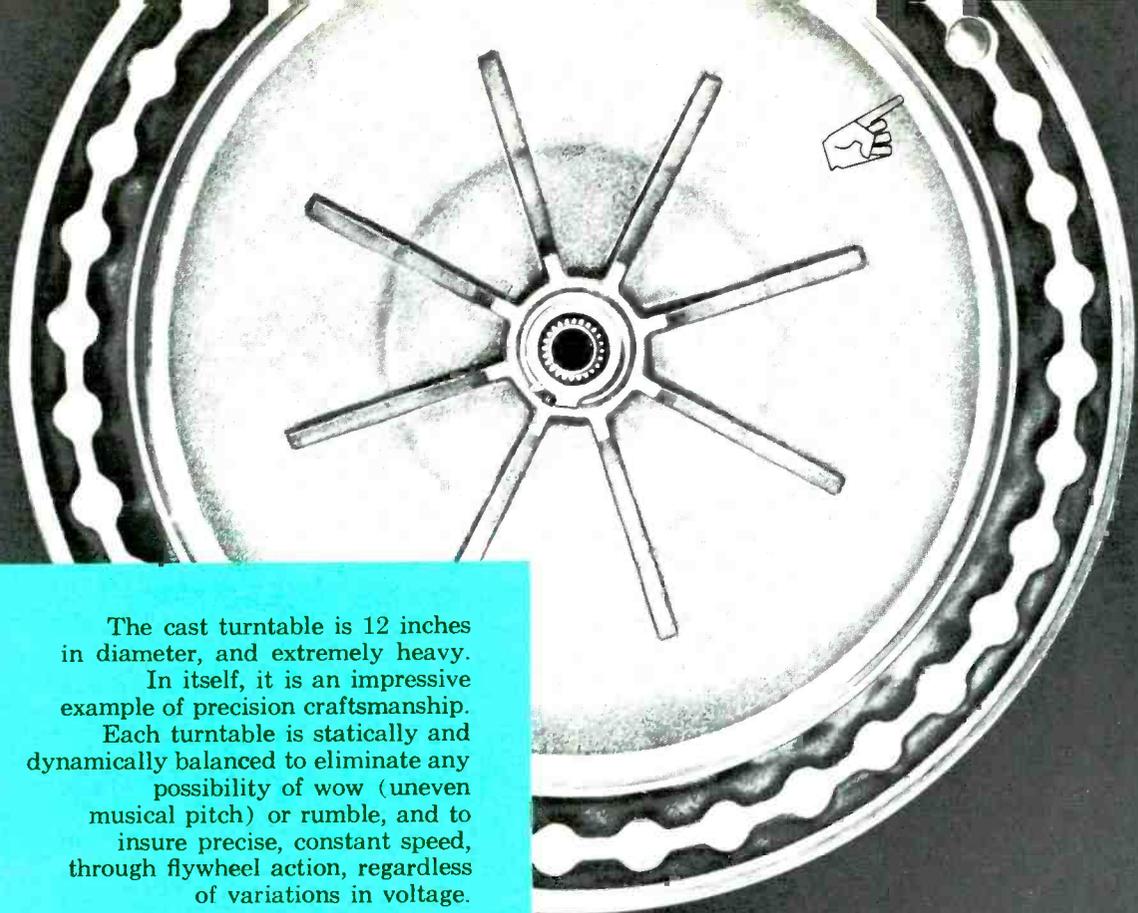
(Of course, this spindle is used only for automatic play. A short spindle is provided for your use in playing single records.)



The trip mechanism is the device which activates the automatic record changing and the automatic shutoff at the end of the last record. Since the tone arm mechanism must engage the trip mechanism, the problem with automatic units has been to accomplish this with the least possible amount of friction or drag. Indeed, one of the points claimed in favor of single play turntables has been the lack of a trip mechanism, even though no one will dispute the tremendous advantage of the automatic feature. In the Lab 80, the trip mechanism is revolutionary and obviates this argument. The trip assembly is molded completely of Delrin® the remarkable new Dupont "slippery" material which has an exceptionally low co-efficient of friction. Resistance of the trip mechanism to the tone arm engaging it becomes virtually unmeasurable.

The tripping cycle is activated by ultra-sensitive magnetic repulsion (through the use of magnets with polarities which repel each other), eliminating the need for mechanical contact. The combination of these two principles, ingeniously applied for the first time to an automatic record playing device, is the answer of the Garrard engineers to the stringent requirements of ultra-sensitive cartridges, allowing the unit to trip reliably, at virtually zero force.



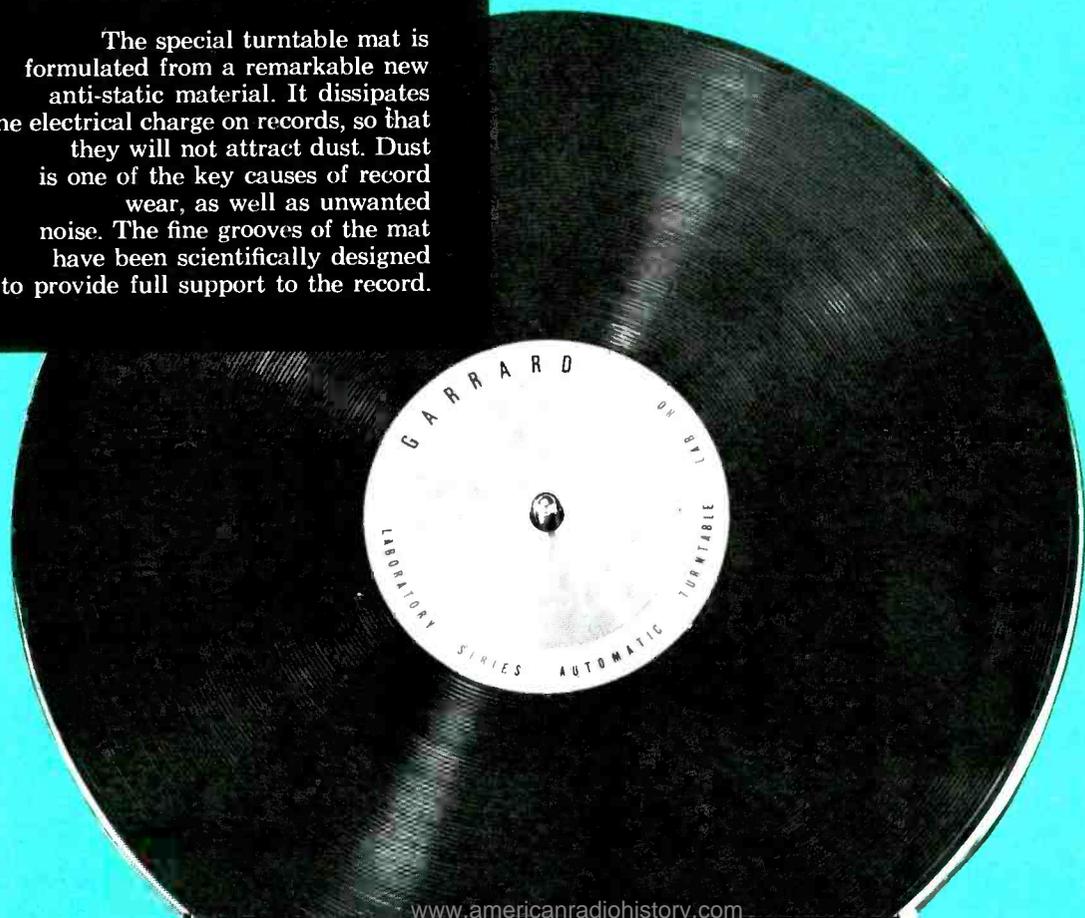


The cast turntable is 12 inches in diameter, and extremely heavy.

In itself, it is an impressive example of precision craftsmanship.

Each turntable is statically and dynamically balanced to eliminate any possibility of wow (uneven musical pitch) or rumble, and to insure precise, constant speed, through flywheel action, regardless of variations in voltage.

The special turntable mat is formulated from a remarkable new anti-static material. It dissipates the electrical charge on records, so that they will not attract dust. Dust is one of the key causes of record wear, as well as unwanted noise. The fine grooves of the mat have been scientifically designed to provide full support to the record.



Constant, reliable speed, of course, is essential. Recent tests confirm the traditional Garrard viewpoint that the motor type (induction or hysteresis) is not the key factor in fine reproduction. It is basic compatibility of the motor to the particular turntable/drive mechanism, and meticulous manufacturing, which determine outstanding results.

The Lab 80 is powered by the unsurpassed Laboratories Series® motor (with dynamically balanced armature), designed and built entirely by Garrard, which will maintain speed within NAB standards even through the unlikely line voltage variation of 95 to 135 volts.

The loose assumption or contention that only a hysteresis motor can maintain speed with such reliability is simply untrue.

It is isolated from the unit plate by a revolutionary suspension system of rubber anti-vibration devices and damping pads. This ingenious mounting system frees the Lab 80 from any vestige of spurious vibrations which might reflect in record reproduction.

The entire Lab 80 unit floats on a new 5-point foam-damped spring suspension system, which isolates it from external jarring and the mechanical interference known as "feedback". Installation is simple and practical. The Lab 80 is stereo wired, with a 4-pin, 5-wire system; separate ground connections . . . the ideal wiring because it eliminates danger of hum-causing factors. Leads plug into the player with Amplok plug (for AC) and twin female phono sockets on the unit plate, for the audio connection. This simplifies connecting or disconnecting the player. Dimensions are compact enough to fit most high fidelity cabinets.

Specifications:

2 speeds: 33 $\frac{1}{3}$ and 45 rpm.
100-130 volts, 60 cycles AC (50 cycle pulley available).

Minimum cabinet dimensions:

17" left to right; 14 $\frac{3}{4}$ " front to rear;
5 $\frac{1}{2}$ " above and 3 $\frac{1}{2}$ " below motor board.

This, then is Garrard's Lab 80 Automatic Transcription Turntable . . . a record-playing unit unequalled by any now on the market . . . destined to establish a new milestone by Garrard in the continual striving toward perfection which characterizes our industry.

This superlative mechanism has been magnificently styled to grace the finest music system, the smartest decor. On its decorator base, the Lab 80 is a symphony of shimmering satin metal, grained wood, and a special iridescent color that picks up and reflects the warmth of the cabinet finish. Into this excellent unit have been lavished every skill, every technique known to the Garrard Laboratories. To judge for yourself how well they have succeeded, use the convenient chart below to compare the Lab 80's main features with any other record playing unit you may be contemplating.

COMPARATOR CHART

- | | |
|---|---------------------------------------|
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| Dynamically balanced, counterweight-adjusted tone arm of Afrormosia wood | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| Calibrated stylus pressure scale, with click settings | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| Low mass shell | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| Bias compensator (Anti-skating device) | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| Integral cueing device | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| Finger tip tab controls | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| Automatic play, when desired, with revolutionary pusher spindle | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| Delrin® trip mechanism with magnetic repulsion | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| 12 inch, balanced, weighted, anti-magnetic turntable with anti-static turntable mat | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| Laboratory Series® 4-pole shaded motor | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| Motor isolation system | |
| LAB 80 <input checked="" type="checkbox"/> | Other <input type="checkbox"/> |
| 4-pin, 5-wire stereo wiring with Amplok plug connections | |





*This is the new
Type A70*

*ultimate expression of the
Automatic Turntable concept,
which Garrard launched
with the original Type A,
the most successful
record playing instrument
the high fidelity field
has ever known*

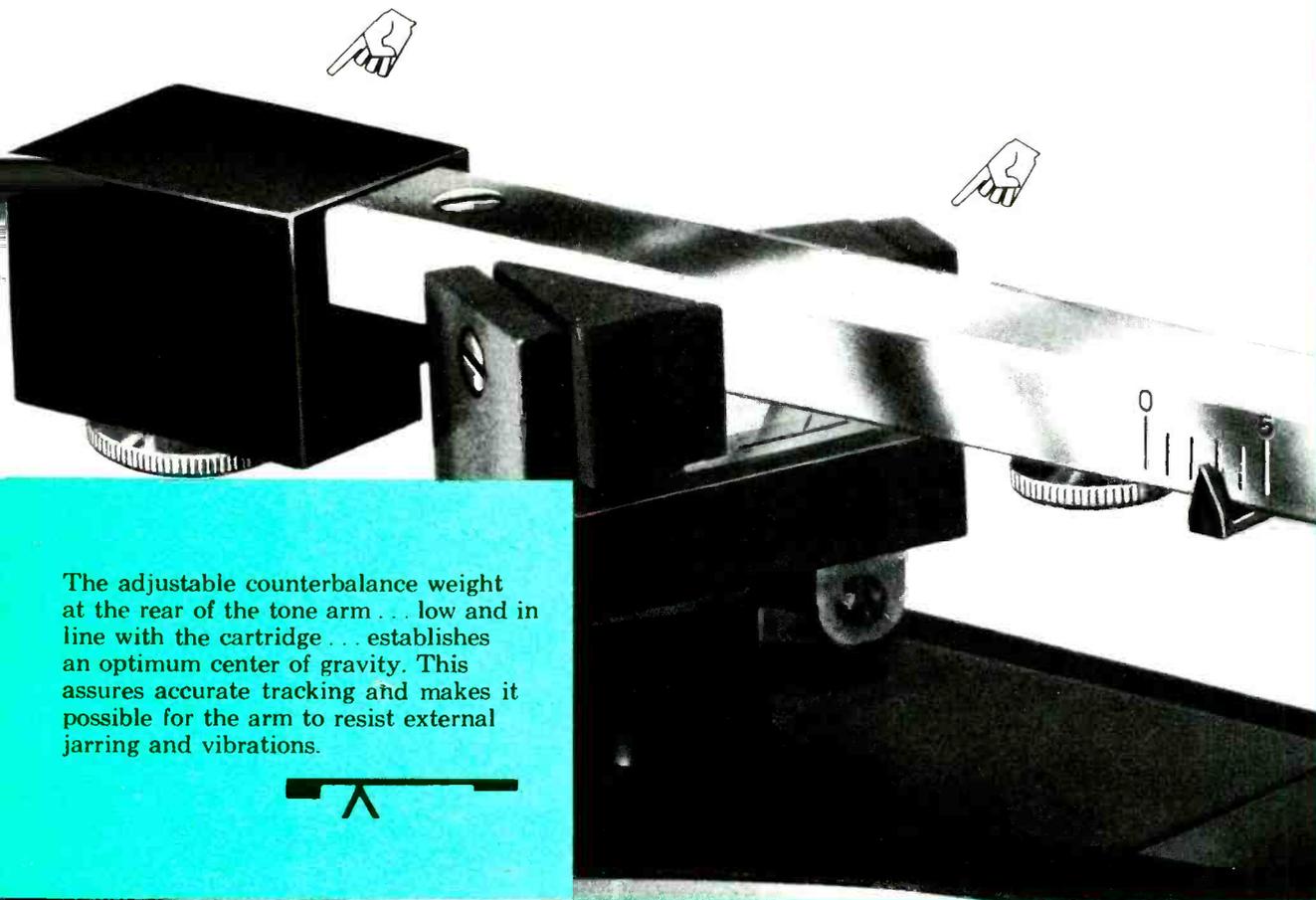
This new automatic turntable is a perfect expression of the Garrard philosophy. Those who are familiar with the great models which established the Garrard reputation for unassailable integrity, will recognize in the Type A70 certain familiar proven features which have become indivisible from the Garrard name. The most notable of these is the pusher platform automatic record changing principle... a classic mechanism which has never been equalled, much less surpassed, for gentleness or reliability.

However, traditional features are only half the story of the Type A70... for this is also the newest and most advanced of all automatic turntables! For example, the exciting tone arm described on the following pages is but one of a number of innovations which confirm how successfully Garrard has re-engineered the classic unit, advanced it beyond all other automatic turntables, and reconfirmed it as the definitive record player for the finest music systems.

The price of the Type A70 is \$84.50





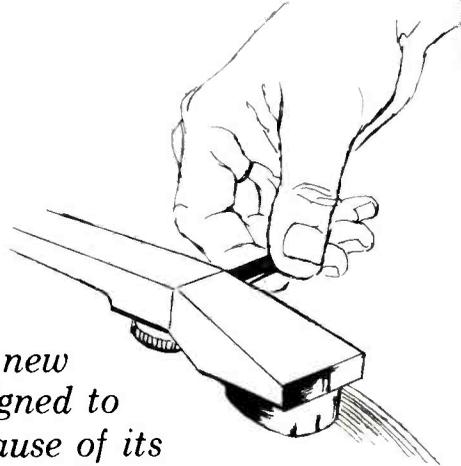


The adjustable counterbalance weight at the rear of the tone arm . . . low and in line with the cartridge . . . establishes an optimum center of gravity. This assures accurate tracking and makes it possible for the arm to resist external jarring and vibrations.



Special needle pivots set into miniaturized ball bearings, make vertical motion of the tone arm virtually frictionless.

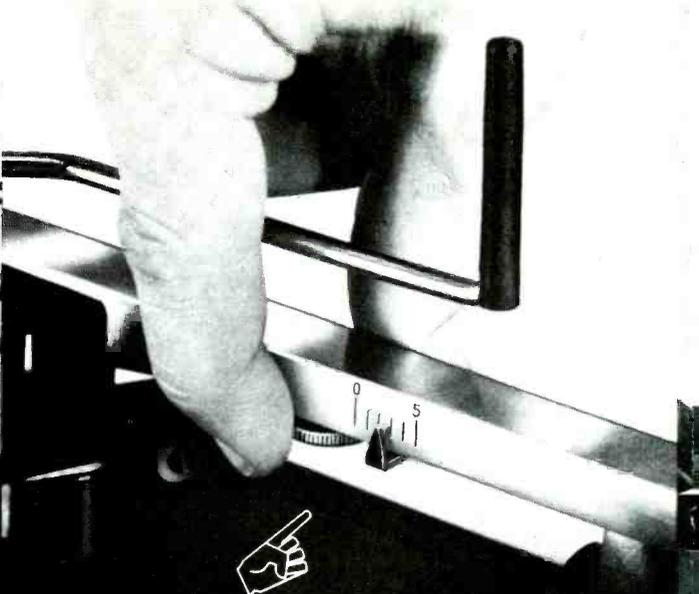
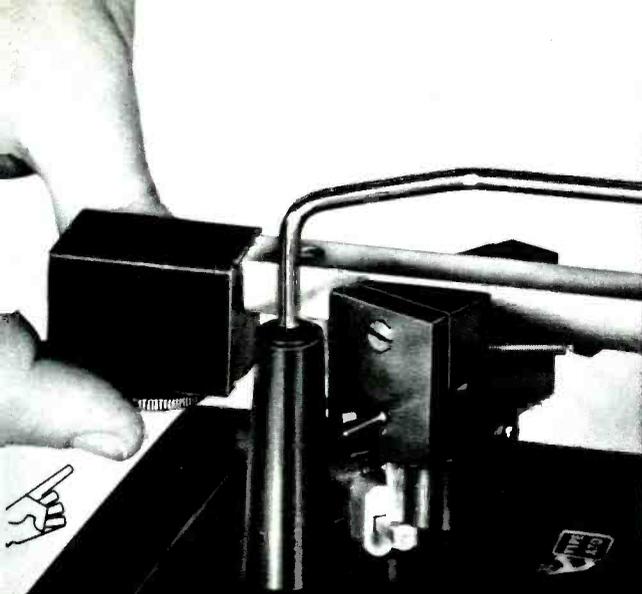




The Type A70 features a completely new dynamically balanced tone arm, designed to an exceptionally high standard. Because of its low mass and flat geometry, this arm offers impressive advantages in tracking capability. Since total side pressures acting on the arm at the stylus have been kept infinitesimal, the Type A70 achieves outstandingly clean reproduction with modern cartridges.

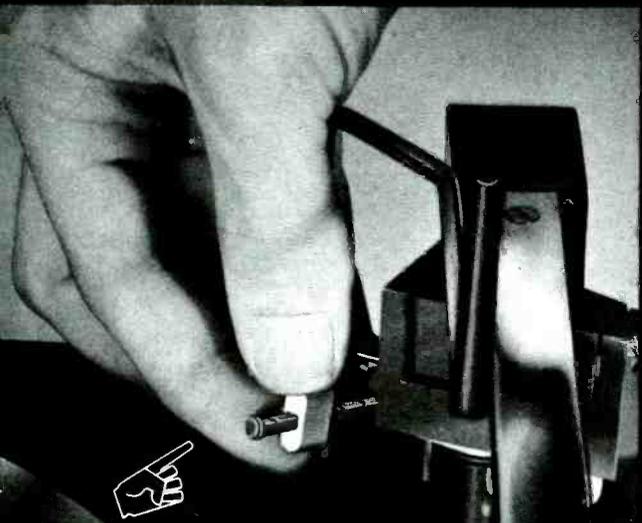


The slide-in shell locks positively into position and takes any cartridge, including the very light, high-compliance professional types. The cutaway form provides low mass, and simplifies installing and servicing the cartridge. An extended finger lift enables the user to handle the arm safely and conveniently.



Stylus pressure on the Type A70 is adjusted in two simple steps, similarly to the Lab 80. First the sliding counterbalance weight is moved to the position which balances the cartridge (so that the arm floats level above the turntable), and locked in position by tightening an accessible adjusting screw. The arm is now in balance, at zero stylus pressure.

Then, the correct tracking force prescribed for the cartridge is set by turning the adjusting screw under the tone arm. The reading is taken on the calibrated scale at the side of the arm. As the knurled screw turns, a click is heard (and felt) for each $\frac{1}{4}$ gram. The stylus pressure setting, therefore, is extremely accurate.



As in the Lab 80, the Type A70 tone arm incorporates an adjustable bias compensator anti-skating device. Simply slide the weight to the notch corresponding on the scale to the stylus pressure. With the bias compensator set, the arm will track accurately and without distortion — even if the player is intentionally tilted, the record warped, or not concentric. It will bring out the best in any cartridge used, applying equal pressure on both sides of the stereo record groove, to minimize stylus and record wear.



The full-sized, balanced turntable of the Type A70 is unique, having certain advantages not found in other units. Actually it consists of two turntables balanced together . . . a drive table inside and a heavy cast turntable outside. These are separated by a resilient foam barrier, which damps out noise and vibration. Being non-ferrous, the cast table offers no attraction to magnetic pickups, which might affect tracking pressure. The heavy turntable weight is the optimum for perfect torque and flywheel action in the Type A70.

TYPE A70 COMPARATOR CHART

A TYPE A70 OTHER

Dynamically balanced, counterweight-adjusted tone arm

B TYPE A70 OTHER

Flat silhouette and low center of gravity (tone arm)

C TYPE A70 OTHER

Audible/visible 1/4 gram check settings on stylus pressure gauge built into tone arm

D TYPE A70 OTHER

New lightweight shell

E TYPE A70 OTHER

Adjustable bias compensator (anti-skating device)

F TYPE A70 OTHER

Needle pivots for tone arm bearings

G TYPE A70 OTHER

Exclusive full-sized, heavy, balanced cast "sandwich" turntable

H TYPE A70 OTHER

Double shielded Laboratory Series® 4-pole shaded motor

I TYPE A70 OTHER

Ultra-sensitive trip with Delrin®

J TYPE A70 OTHER

Garrard's exclusive pusher platform, offering the great advantage of automatic play when desired, without compromise (Safest automatic record handling principle ever developed)

K TYPE A70 OTHER

Garrard iridescent color, compatible with all cabinet finishes

L TYPE A70 OTHER

New decorator base — optional

M TYPE A70 OTHER

Spring cushioned suspension, damped by foam rubber to prevent feedback and sympathetic vibrations

N TYPE A70 OTHER

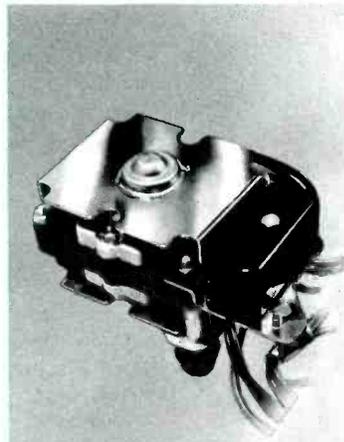
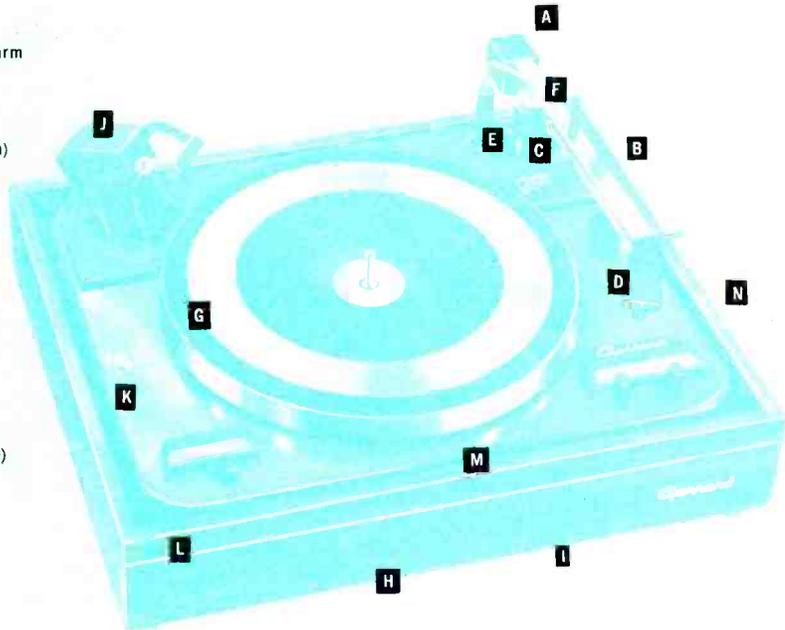
Simple installation and service: Type A70 is stereo-wired with 4-pin, 5-wire system. Separate ground connection eliminates hum. Leads simply plug into player with built in Amplok plug (for AC) and female twin phono socket on unit plate (for audio)

Specifications:

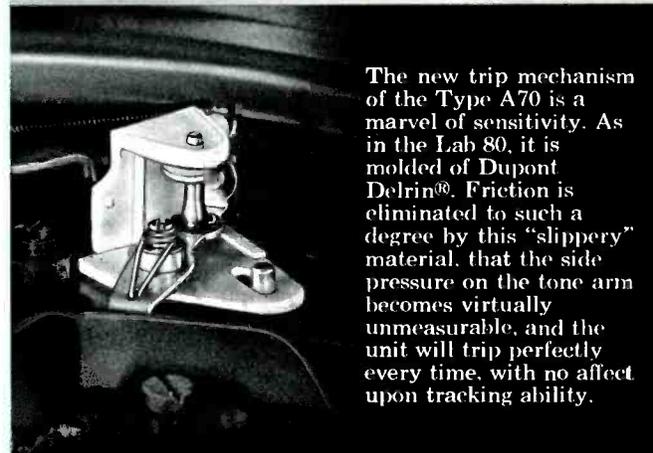
4 speeds: 16 2/3, 33 1/3, 45 and 78 rpm.
100-130 volts, 60 cycles AC (50 cycle pulley available)

Minimum cabinet dimensions:

16 3/4" left to right, 14 1/8" front to rear,
6" above and 2 7/8" below motor board



The Type A70 is built around the Garrard Laboratories® shaded 4-pole motor, designed specifically for use with this turntable and drive assembly. It is shielded completely, top and bottom, with accurately oriented plates which prevent any interference or hum, even when ultra-sensitive magnetic cartridges are used.



The new trip mechanism of the Type A70 is a marvel of sensitivity. As in the Lab 80, it is molded of Dupont Delrin®. Friction is eliminated to such a degree by this "slippery" material, that the side pressure on the tone arm becomes virtually unmeasurable, and the unit will trip perfectly every time, with no affect upon tracking ability.

This is the new
AT60
*an automatic turntable
with intermix capability*

Handsomely dramatic in the new Garrard iridescent color and brushed aluminum, this precision model meets all the critical performance standards required of a Garrard automatic turntable, offering the additional advantage of compact versatility. The tubular tone arm is particularly efficient... dynamically-balanced and counterweight-adjusted, with built-in stylus pressure gauge.

Under its distinctive turntable mat, the AT60 incorporates a heavy, die-cast, oversized turntable — dynamically-balanced and non-magnetic. This feature — so vital to professional performance — has been found previously only in the highest bracket automatic turntables.

The price of the AT60 is \$59.50



This massive turntable makes for more constant speed, and correct torque through flywheel action. It also facilitates using the AT60 with refined cartridges and amplifiers of greater sensitivity than in earlier music systems.

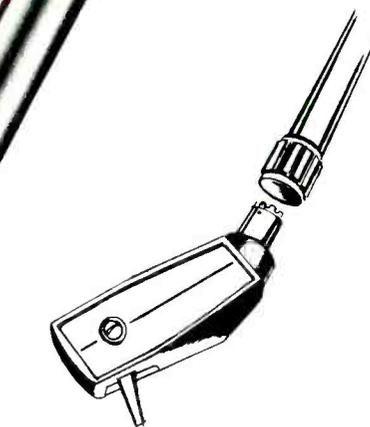


The turntable of the AT60 is an example of the Garrard policy of consistently upgrading equipment by incorporating the advantages of higher priced units as soon as they can be made available... when the changes can be expected to impart genuine improvement in performance.

The tone arm is tubular...dynamically-balanced and counterweight-adjusted. The tubular design will be recognized as one of the most popular formats for arms sold separately and used with single play turntables; and those featured in certain "high priced" automatic turntables.

The AT60 incorporates a self-adjusting bias compensator . . . anti-skating device. With side pressures on the stylus made negligible, the AT60 will track the most compliant cartridges.

In the advanced AT60 version, the tone arm has a built-in stylus pressure gauge, legible from the top for precision setting.



In the AT60 a bayonet fitting keeps the shell instantly removable, yet rigidly held while playing to avoid resonance.

With the new low mass cutaway shell, and the revolutionary Dupont Delrin® trip mechanism, the AT60 will track and trip the most up to date cartridges at minimum pressures. One additional advantage of the new shell design is the safety and convenience of being able to locate the stylus accurately on the record.

AT60 COMPARATOR CHART

A AT60 OTHER

Tubular dynamically-balanced counterweight-adjusted tone arm

B AT60 OTHER

Built-in stylus pressure gauge, legible from top

C AT60 OTHER

Tubular overarm

D AT60 OTHER

Needle pivots for arm bearings

E AT60 OTHER

Automatic bias compensator (anti-static device)

F AT60 OTHER

Lightweight cut-away shell and finger lift

G AT60 OTHER

Positive-acting tone arm safety catch to prevent accidents, simplify portability

H AT60 OTHER

Heavy, cast, oversized turntable

I AT60 OTHER

Double-shielded Laboratory Series® 4-pole shaded motor, in a special version designed exclusively for the AT60

J AT60 OTHER

Automatic intermix operation, when desired

K AT60 OTHER

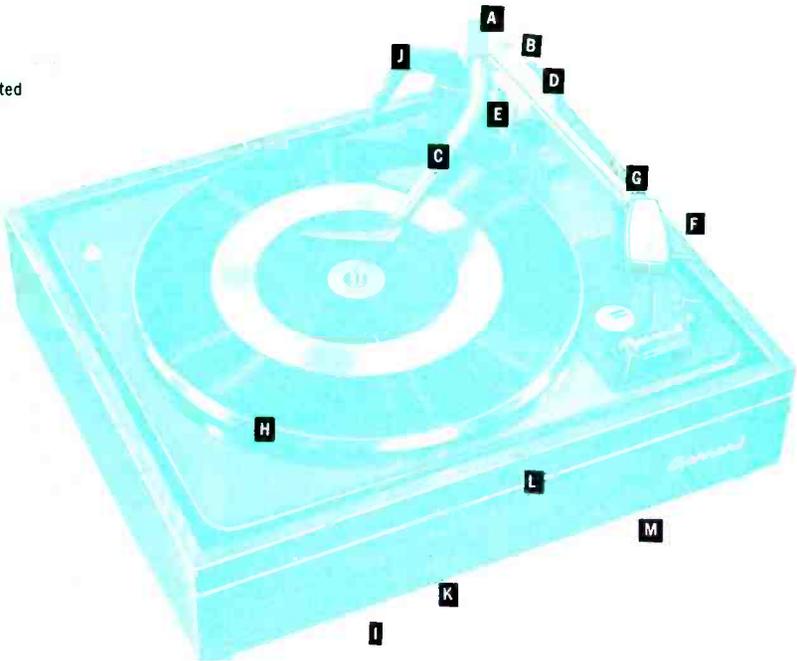
Supersensitive trip. As in all the new Garrard models, the AT60 utilizes Dupont Delrin® to offset friction and make it possible to track and trip high compliance pickups at correct minimal tracking force

L AT60 OTHER

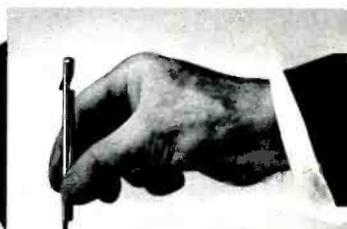
Decorator styled base — optional

M AT60 OTHER

Simple installation: AT60 is fully wired for stereo, with a 4-pin, 5-wire system utilizing separate connection for ground, to eliminate hum. Leads connect to the changer with a built-in Amplok plug (for AC) and a female twin phono socket mounted on the unit plate (for audio). Simply plug-in at the player!



Two spindles are provided. A convenient short spindle is used for playing single records manually.



The short spindle is interchangeable with a center-drop spindle for automatic play, when desired.



With the automatic spindle and tubular overarm in position, the AT60 becomes the safest and most reliable center-drop intermix automatic available today. The spindle removes for safety and convenience in taking records off the turntable. AT60 is compact, fits easily into any record changer cabinet or space.

Specifications:

4 speeds: 16 2/3, 33 1/3, 45 and 78 rpm.
100-130 volts, 60 cycles AC (50 cycle pulley available).

Minimum cabinet dimensions:

15 3/8" left to right, 13 3/8" front to rear,
4 7/8" above and 2 7/8" below motor board.

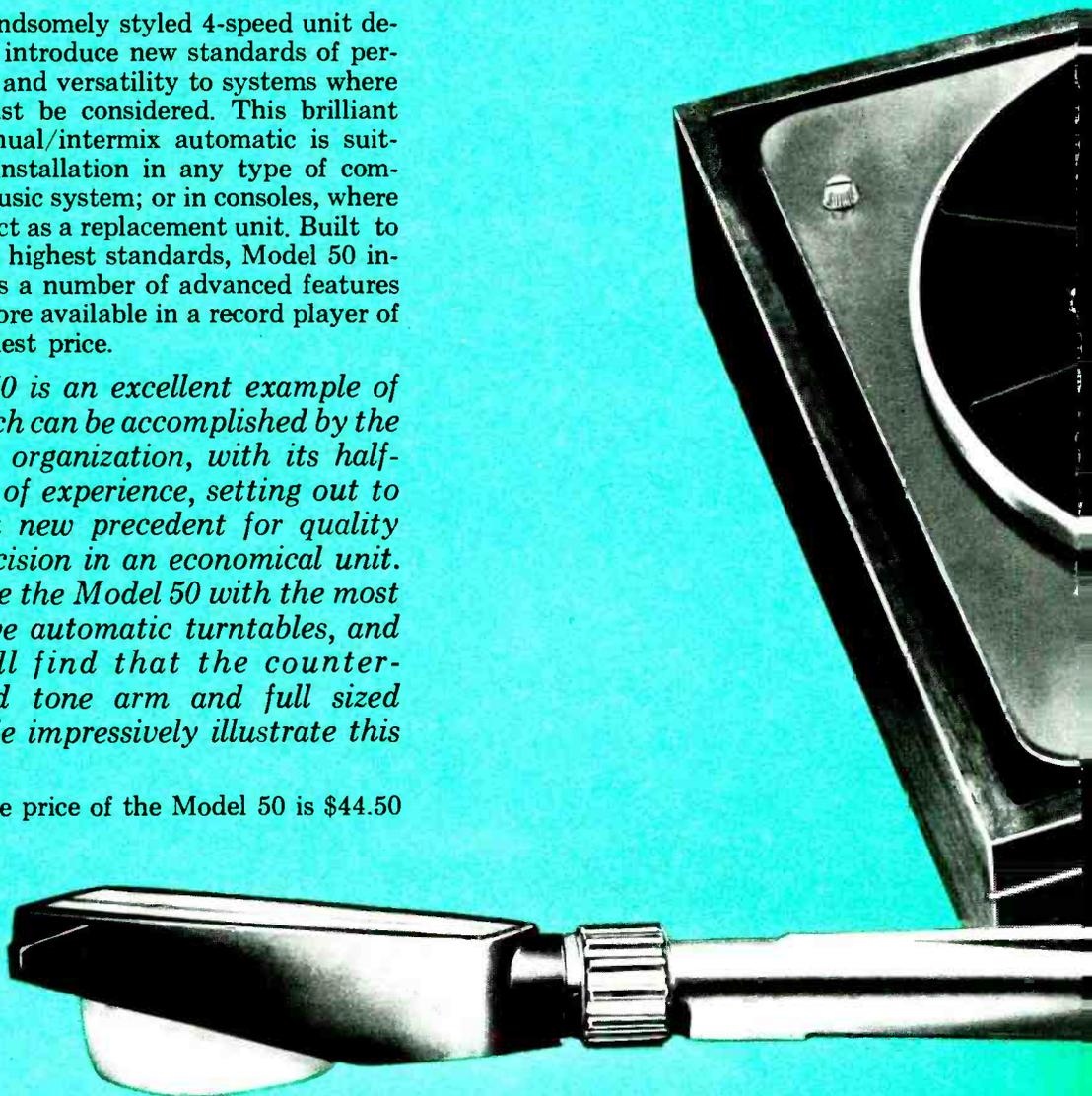
*This is the new
Model 50*

*Garrard has now designed
an exceptionally compact
automatic turntable
at the price of an
ordinary record changer!*

It is a handsomely styled 4-speed unit designed to introduce new standards of performance and versatility to systems where space must be considered. This brilliant little manual/intermix automatic is suitable for installation in any type of component music system; or in consoles, where it is perfect as a replacement unit. Built to Garrard's highest standards, Model 50 incorporates a number of advanced features never before available in a record player of such modest price.

Model 50 is an excellent example of how much can be accomplished by the Garrard organization, with its half-century of experience, setting out to create a new precedent for quality and precision in an economical unit. Compare the Model 50 with the most expensive automatic turntables, and you will find that the counter-weighted tone arm and full sized turntable impressively illustrate this point.

The price of the Model 50 is \$44.50

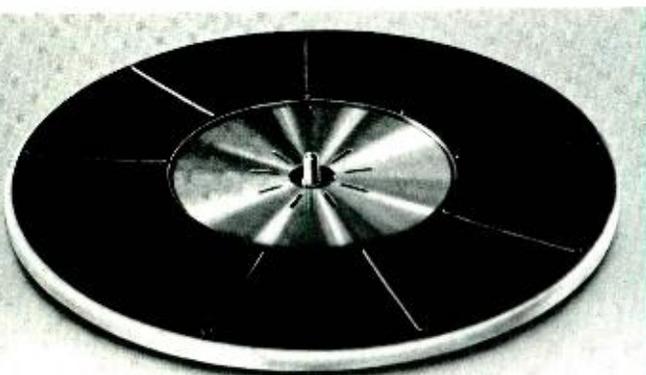
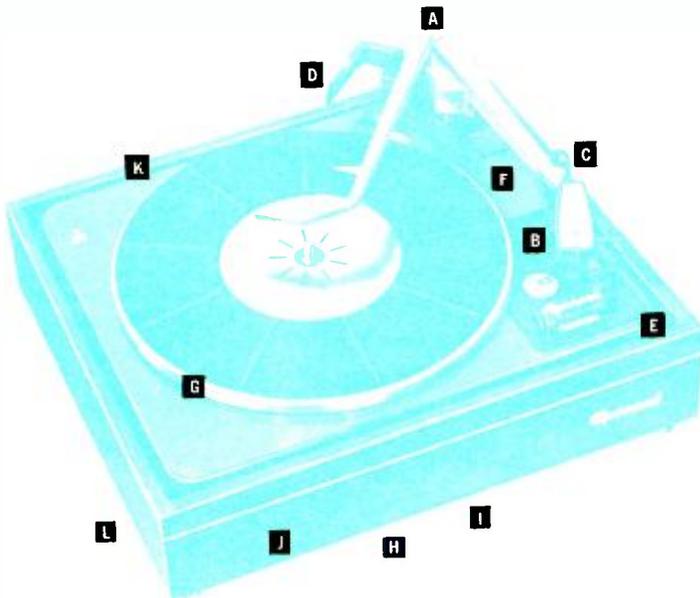


The shell is the lightweight cut away type with an extended finger lift for safety in handling. It plugs in . . . accommodates your widest personal choice of cartridges . . . can be removed from the arm instantly to change the cartridge or service the stylus.

Stylus pressure is adjusted with a simple, accessible finger touch device, for correct tracking force, according to the cartridge manufacturers' specifications.



The graceful cast aluminum tone arm is counterbalanced — the first time this type of arm has been available in a popular priced unit. This feature alone gives the Model 50 particular significance — an automatic in the economy field which can track high quality cartridges, for finer sound reproduction



The turntable is oversized; and the handsome mat is reminiscent of previous Garrard models in a considerably higher price echelon.



Model 50 is the most compact multi-speed automatic turntable. Only 6½" in height overall, it will fit where other automatics may not. Sparkling in the new Garrard iridescent color and brushed aluminum, Model 50 will enhance the appearance of any music system.



In automatic position, Model 50 intermixes records of any size or sequence. Two spindles are provided. A convenient short single play spindle is interchangeable with the center drop automatic spindle, removable for safety in handling records.

MODEL 50 COMPARATOR CHART

A MODEL 50 OTHER

Counterweighted cast aluminum tone arm

B MODEL 50 OTHER

Lightweight cut away shell, with extended finger lift

C MODEL 50 OTHER

Tone arm safety catch, for easy portability

D MODEL 50 OTHER

Automatic intermix operation when desired

E MODEL 50 OTHER

Handsomely styled unitized control panel with separate positions for manual and automatic play

F MODEL 50 OTHER

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Super sensitive trip with Dupont Delrin®

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"The FM tuner is in the first rank in all respects. IHF usable sensitivity (rated at 2.2 μ v) measured 1.7 μ v...

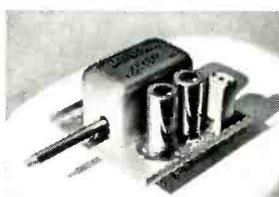
"... Suffice it to say that the unit met, and in many cases substantially exceeded, every one of the ratings for which we were able to test. It is not often that we can confirm EVERY published specification of a high fidelity component, particularly one as complex as (this), and it was a gratifying and pleasant experience..." \$399.95



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The Struggle for Perfection

. . . being a short survey of conductors' rehearsals on record.

BY DENIS STEVENS

EIGHT YEARS AGO, with the release of an album called "Birth of a Performance," Bruno Walter gave music listeners a wholly new perspective on the art of recording. Comprised of Mozart's *Linz* Symphony preceded by three sides of rehearsals with the Columbia Symphony Orchestra, the Walter set inaugurated an era in under-the-hood revelations which has now spread over several labels and represents such well-known conductors as Beecham, Serafin, Solti, Toscanini, Karajan, and Monteux.

Most recently, Columbia has issued a Walter coupling of Schubert's *Unfinished* and Beethoven's Fifth Symphony, with rehearsals of the latter on an extra bonus disc (M2L 5906 or M2S 6506). Collectors who missed the Mozart album (DSL 224)—and the later record featuring rehearsals of Mahler's Ninth and talks with the conductor, included in M2L 276 or M2S 276 when this set was first released—should seize upon the Beethoven. Here they will discover how a great interpreter of the Viennese classics brings freshness and vitality to one of the most battered scores in the basic orchestral repertoire. From the simple, direct approach to the famous opening attack (Walter insists on a truly Beethovenian urgency) to the complex finesse of phrasing in the slow movement, the listener is carried along almost as if he were sitting in the orchestra. This careful attention to detail, especially as it affects problems of balance, characterizes Walter's rehearsal of the Mahler symphony too. Cross-dynamics from muted and unmuted horns, the phrasing of a cello theme, correct balance within the trombone section—all these contribute tiny, deft touches of color to a resplendent whole. He sums up his attitude in his words to the orchestra before they begin the second movement: "The difficulty is, it's very different if one part plays *piano* and the other part plays *forte*, so don't just join the others; everyone should look what his marking is."

Walter seems to have been completely devoid of the autocratic manner assumed by many maestros. His methods sometimes recall what we have been told of Mahler himself, whose fanatical pursuit of perfection at the Vienna Opera raised the artistic standards of that institution to unparalleled heights. A reticent second oboe or second clarinet, unwilling even momentarily to steal a little limelight, would

find that Mahler—between rehearsals—had penciled the word "solo" at the appropriate point in the player's music. From then on, there was no danger of a half-hearted entry. Walter uses this trick with admirable effect in talking to his double-bassoonist: "This is *your* solo—I must hear this very well."

If his rehearsal of the *Linz* Symphony sounds now and again overfussy, even precious, it must be borne in mind that when this recording was made Walter was at the outset of a virtually new career as conductor of a specially assembled orchestra whose members—however individually talented—had not previously played together as an ensemble. Displaying a meticulous care over the tiniest details of accent, rhythm, and dynamics, Walter is never afraid to stop the men and talk to them, or even let them talk to him, about ways of achieving greater finesse. His long experience as an accompanist of Lieder serves him well in his unquenchable desire to bring out the lyrical lines of Mozartean melody. He is also particular about rhythmic control, especially in the slow movement, explaining beforehand exactly what he wants from the players. Walter's voice was hardly that of a trained singer, but his musical meaning is never in doubt. Like Toscanini, he frequently exhorts his musicians to use a singing tone, even in accompaniments. In 1935, when Toscanini first conducted a British orchestra (the newly formed BBC Symphony, trained by Sir Adrian Boult), he took great trouble to perfect the balance of the lower strings at the beginning of Elgar's *Enigma Variations*: "Is only 'armony, yes, but is lovely music. It must be alive." An object lesson to those who neglect inner parts in order to devote more time to maltreatment and distortion of the melody.

Highly sensitive to pulse and accent, Walter never confuses the two, and takes good care that his musicians understand what he wants from them. Sometimes he discusses a purely technical matter, such as choice of the best kind of bowing, and here the concertmaster's advice is welcomed. He plays a phrase, and the other first violins repeat it. Then this passage is tried over again with the rest of the orchestra, but Walter stops them, and explains that he can still hear an accent where none is called for. Once more he begins probing for cause and effect. It is as if he wants us

Continued on page 84

Scott's top rated LT-110 FM Stereo Tuner Kit now at a new low price...\$139.95!

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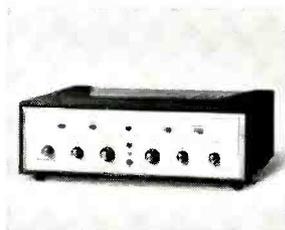
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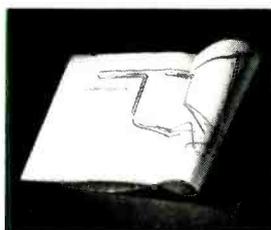
Here's what the technical editor of *Electronics Illustrated* said about the LT-110: "If you have hesitated to go into stereo FM because of imagined complexities and highly technical skills and knowledge that might be required, fear no more. The LT-110 shows you how to enjoy stereo FM the easy way."



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The Struggle for Perfection

Continued from page 80

to hear Mozart as we see a beautiful view through glass—expansive, colorful, and clear.

With “Beecham in Rehearsal” (originally sponsored by this journal, now on Odeon ALP 1874, available as a Capitol import), we find an attitude towards the Haydn symphonies comparable to Walter’s in its attention to detail; and if Sir Thomas is Walter’s equal in the matter of internal balance, he surpasses him occasionally in rhythmic zest and a true feeling for the dance. A Stravinsky-Craft conversation refers to Walter’s constant appeals for a singing tone, and goes on to state that it is dance, not song, that the conductor should have evoked. Beecham’s evocation of Terpsichore depends for its success not upon speed but (as he always insisted) on having the right accent in the right place. One minute he jokes with his musicians, the next he coaxes them: the result is an eighteenth-century minuet in which *noblesse* provides an aristocratic obbligato to a dance whose primitive pulse reigns supreme.

Beecham always pretended to loathe rehearsals, and in the early part of his career would either arrive late or not at all. During a break in the recorded rehearsal, he tells his men how, after a very long experience, he has come to realize that they are much wider awake on the night of the concert if they have little or no idea of what he intends to do. In fact, his stick was often wildly unpredictable—but its expressive qualities never failed him. He could bring off an attack of almost superhuman urgency by deliberately beating it a fraction too soon, and he could bring forth sounds and colors from a Sibelius or Delius score that no other conductor could hope to match.

In his rehearsal of *Il Seraglio*, Beecham shows himself partial to the kind of earthy humor that Mozart himself delighted in. Rarely has the March sounded so boisterous, or Constanze’s “*Welcher Wechsel*” so wistfully sentimental. Beecham’s singing voice, limited to a mere handful of notes, could hardly reflect his musical ideals; but these reached the soloists and orchestra via his unorthodox stick, his powerful, stocky frame, and his compelling gaze.

A different kind of conductorial approach is represented in the rehearsal excerpts for Georg Solti’s *Tristan und Isolde* with the Vienna Philharmonic Orchestra and Chorus, and a cast headed by Birgit Nilsson and Fritz Uhl (London A 4506 or OSA 1502). Solti, of course, found himself involved in the vast sonic complexities of recording a Wagnerian opera in multichannel sound. Attention is rightfully paid to the vital matter of acoustics—the difference in reverberation between an indoor and an outdoor scene, for example, or the hunting calls echoing and reëchoing as they recede into the distance, which for many listeners is the living-room wall. As everyone knows, a complicated setup can be a powerful consumer of time, and so of money. Solti, realizing this, rehearses lengthy sections with the minimum of stopping and starting: he prefers to rap out an order over the general tumult, outline a phrase before it arrives, and call loudly upon his cohorts in the hope that at least the principal of each section will hear, and relay the desired reaction by telepathy to the players behind. Bad ensemble, however, will make him call a halt. “*Bisschen zu spät*,” he admonishes the tardy chorus, and goes over the entry once more to make certain of accuracy.

Undaunted by the sheer bulk of the score, Solti willingly takes time out to discuss a single note that vanished, or a single sound from a timpani that fails to satisfy critical ears. Equally alert in a piano rehearsal, he cheerfully sings the part of Isolde, with Fritz Uhl obviously happier in that of Tristan; later, but still with piano, he rehearses the eighteen French horns in their three groups of six so that all will be ready for the orchestral session when each group will be in a different location in the recording building. The Alphorn used in Act II poses its own problems; once again trial and error lead to success. The effect of these rehearsal recordings is such that even the most casual listener must realize that sheer physical endurance and almost unlimited patience are an essential part of the conductor’s armory.

By comparison with the *Tristan* document, the rehearsal record

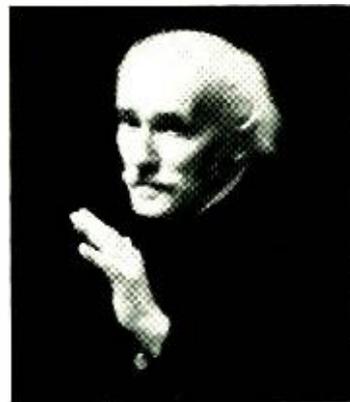
Continued on page 90



Beecham

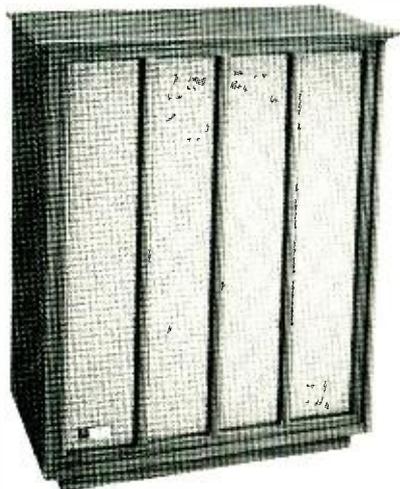


Walter



Toscanini

The Fisher XP-10, \$249.50



The following is AUDIO magazine's "Equipment Profile" on the Fisher XP-10 Consolette speaker system, reprinted in its entirety:

The Fisher XP-10 was introduced in the latter part of 1963 and represents the crowning achievement of the Fisher line of loudspeakers. It is a three-way system encompassing a 15-in. woofer, an 8-in. midrange speaker, and a "soft dome" hemispherical tweeter.

Before going forward with an explanation and description of this speaker system, it might be worthwhile to look back briefly. If our memory serves us correctly, Fisher has been making speaker systems for only a few years, and yet some trade sources indicate that they are amongst the top few in current popularity. A rather striking performance which has been largely unheralded. Undoubtedly part of this success was due to the fact that the Fisher name was on these speakers. Equally important, however, was the fact that the progression of systems have been excellent performers for their day and age, and have been consistently upgraded over the years. Thus we arrive at their best and most elaborate system to date.

The XP-10 is also the finest piece of speaker furniture produced by Fisher, which is only partially indicated in the illustration. Measuring 24 $\frac{3}{8}$ -in. wide, 30 $\frac{1}{2}$ -in. high, and 14 $\frac{3}{8}$ -in. deep, it makes an unusually handsome piece of furniture with its Scandinavian Walnut exterior. Now let us take a look at what lies beneath that exterior.

The Woofer

The 15-in. woofer features the eddy-current damped electrolytic-copper voice coil which was introduced in the Fisher XP-4A. This technique provides excellent damping, and thus excellent transient response. The open air resonance of this speaker is 18 cps, and in the enclosure provides good output in the 30-cps region. The crossover frequency of 200 cps permits the woofer to operate in its most effective range and avoids some of the phasing problems resulting from a higher crossover point. The low-frequency driver utilizes a 6-lb. magnet structure.

Altogether, the 15-in. cone, the powerful driver, the excellent damping, and the low crossover frequency combine to produce clean and tight bass.

The Midrange Speaker

Often, the importance of the midrange

"The XP-10 is truly a step forward in smoothness, transient response and musical quality. It handled percussion, piano, strings, brass, and what have you, as cleanly and precisely as any speaker system we know."

—AUDIO magazine, March, 1964

speaker is overlooked, especially since it is usually the least expensive speaker in a decent-quality three-way system. In fact the midrange does the lion's share of the work since it must carry the majority of the orchestral fundamentals. Just glance at one of those charts which show the frequency range of orchestral instruments if you want to be convinced.

In addition to doing all that work, it must also be a smooth bridge between the woofer and tweeter. We can't overstate the importance of properly bridging the high and low frequencies in a three-way system; a poor bridge can make even the best woofer and tweeter sound somewhat poor.

The preceding makes us well believe the statement by the manufacturer that he tried literally hundreds of different combinations of parameters before the right combination was found. The final result is a midrange which is flat within 1 $\frac{1}{2}$ db. It required an 8-in. speaker with a 5 $\frac{1}{2}$ -lb. magnet structure, 1 $\frac{1}{2}$ -in. voice coil, and its own separate-from-the-woofer loading. The upper crossover frequency of 2500 cps was chosen as a good compromise between the major orchestra fundamentals and the increasing importance of dispersion with increasing frequency.

The Tweeter

The major innovation introduced in the XP-10 is the "soft dome" hemispherical tweeter. Usually, hemispherical tweeters have domes made of molded phenolic or spun aluminum, both very stiff substances. The assumption behind these stiff domes is the same as one would have in making a cone tweeter; they require a stiff, light material because of the frequencies involved. Unfortunately, these stiff domes have certain resonances which tend to show up above 10 kc.

The designer of this system reasoned that the hemispherical tweeter is different than the cone tweeter in that it is driven at its periphery so that there is a certain amount of structural strength (like an arch) making it unnecessary to use materials such as aluminum or phenolics. Instead he used a rubber-impregnated cotton diaphragm and achieved the same excellent dispersion and transient properties of the stiffer materials, without the characteristic resonances of these materials. (A patent is pending on the idea.)

Of course, to take advantage of the excellent properties of this tweeter, and to match

it to the more efficient cone speakers, a 5 $\frac{1}{2}$ -lb. magnet structure with an air-gap flux density of 16,000 gauss was used. It is interesting to note that the magnetic circuit on this tweeter is more powerful than the circuit on many woofers—but of course this speaker is much, much less efficient.

Performance

In order to gauge the performance of the XP-10, we decided to go through extensive listening tests in addition to the usual microphone pickup tests.

First let us look at what the microphone revealed as far as frequency response and dispersion. The frequency-response curve was essentially flat (within 2 db) from 50 cps (our starting point) out to 16,000 cps. At 30 cps the curve was down 5 db and at 20,000 cps it was down 7 db. The dispersion was constant, within 3 db, over an angle of about 90 deg., which was as far as we measured. We noted that the high-frequency response was unusually smooth, thus corroborating the designer's contention concerning the soft dome. Indeed, our measurement of the midrange also agreed with his statements: it was well within the 1 $\frac{1}{2}$ -db variation he claimed. Beyond that, the unit we tested had a remarkably smooth response curve overall.

The listening tests were the best of all however. (They don't always agree with measurements, as you may well know.) We must report that the XP-10 is truly a step forward in smoothness, transient response, and musical quality. It handled percussion, piano, strings, brass, and what have you, as cleanly and precisely as any speaker system we know. We won't use that hackneyed term "best," because it is a meaningless term when applied to speakers, but we will say it pleased us immensely. You try it.

FREE! Mail this coupon for your free copy of the Fisher technical fact booklet on speakers plus the XP-10 technical fact sheet.

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One reason why the Fisher 50 performs like a much larger and costlier stereo system is its 30-watt (IHF) transistor amplifier. A power output of 15 watts per channel is completely without precedent in stereo portables; and the transformerless solid-state circuitry of the Fisher 50 makes this abundance of power available at extremely low distortion, and with superior transient response at both high and low frequencies. The transistorized preamplifier section features a full complement of audio controls, input facilities for an external tuner and tape recorder, plus a front-panel headphone jack with speaker-silencing switch for private listening.

The loudspeaker design of the Fisher 50 is the other secret of its performance. The quantity and quality of sound from the two compact enclosures will astound the most experienced stereophile. Each channel incorporates a 6-inch

free-piston woofer and a 2½-inch tweeter, connected through a genuine inductive-capacitive crossover network. The drivers are designed and matched in accordance with the latest ideas of Fisher loudspeaker engineers, and the results make you wonder about established ideas on the subject of size versus fidelity. Two 10-foot cables are provided to connect the speakers to the amplifier.

The four-speed automatic changer is the world-famous Garrard. It plays both mono and stereo records either automatically or manually, and shuts itself off after the last record. The superior Pickering magnetic pickup cartridge has a diamond stylus for microgroove. There is even a zippered pouch for accessories that fits into the streamlined Royalite® carrying case. Nothing has been omitted that makes life easier for the traveling music lover.

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The circuitry of the K-1000 is com-

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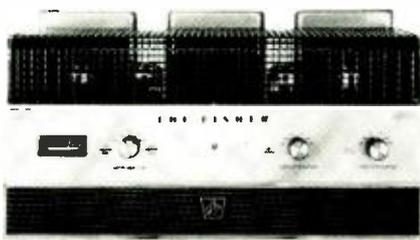
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CIRCLE 48 ON READER-SERVICE CARD

The Struggle for Perfection

Continued from page 84

of *La Traviata* under the baton of Tullio Serafin (at one time given as a bonus with Capitol GCR 7221 or SGCR 7221) seems tame. Apart from a rather pointless argument at (rather than with) a luckless clarinetist, the disc is largely made up of uneventful Verdi accompaniments, over which Serafin's falsetto *soffège* rapidly palls. The same opera, however, can be heard as prepared by another, and a master's, hand—that of Arturo Toscanini (available through a contribution of \$25 or more to Musicians Foundation, Inc., c/o Clyde Burrows, 131 Riverside Dr., New York, N.Y. 10024). Toscanini goes carefully through the familiar passages—“*Sempre libera*” must be in tempo with lots of life, and this it possesses in abundance, especially when the Maestro himself sings. Soloists are present, but the orchestra is not yet perfect, and he continues to sing when they reach “*De miei bollenti spiriti*,” adding afterwards that the orchestra must be “like the best pianist.” In the process of rehearsing the duet for Germont and Violetta, Toscanini sings or hums both parts, and still finds fault with the orchestra. He probably knew the term *Notenfresser*, for he tells the musicians (in Italian) that they gobble notes with the appetite of street musicians. Invective was a necessary ingredient in Toscanini's rehearsal technique, just as quips and anecdotes were in Beecham's; and in their different ways the two conductors usually achieved the same polished result.

IN HIS WHITE-HOT preparation of Beethoven's *Choral* Symphony, Toscanini spends what seems to be an inordinate amount of time on the recitative passages for cellos and double basses. Everything must sound magnificent, monumental, spontaneous; and by dint of drilling his men, he eventually molds that entire section of the finale into an unforgettable musical experience. In the main, Toscanini's attitude is passionate rather than analytical. Quite the reverse is that of Herbert von Karajan, who can be heard rehearsing the same symphony in “*Herbert von Karajan bei der Probe belauscht*” (a special disc at one time available as Deutsche Grammophon 004300). Unlike the Toscanini record, which includes a running commentary by Marcia Davenport in English, DGG's offering is in German from start to finish (and in a rapid, guttural, sotto-voce kind of German which might tax the powers of comprehension of even a native German), but admirers of Karajan's Beethoven cycle will probably find it well worth searching out. Certainly, much of the nervous intensity of the conductor's personality emerges from his rehearsal procedure.

Karajan talks a great deal, and the musicians listen attentively, only rarely interrupting when some necessary question has to be asked. There are no jokes. Once, and once only, a spectral laugh or two

flits by the microphone. Everything is solemn and everyone seems very much in earnest. Dealing with those recitatives, whose contour Toscanini shaped so skillfully, Karajan asks for contrast above all, especially between the staccato notes and the plain ones: “*Es muss ein grösserer Unterschied zwischen dem Staccato und dem anderen sein, die einen sind zu verwaschen und die anderen viel zu kurz. . .*” (“There should be more of a distinction between the staccato notes and the others; the former are too colorless and the latter much too short. . .”)

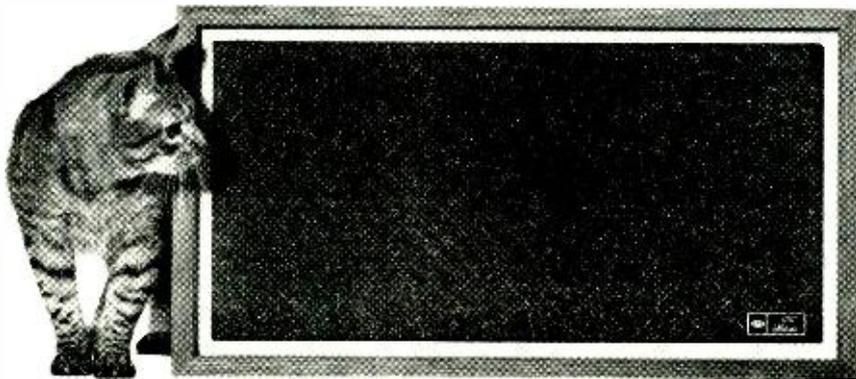
He asks too for a singing timbre, of dreamlike quality. This kind of Teutonic abstraction usually infuriates English and American players, who prefer to be told whether to play loud, soft, or *mezzo-piano*, but there is no doubt whatever about the splendid results of Karajan's frantically detailed analysis of every note in a phrase. Of the great D major theme, every shade of meaning in its stepwise progression is discussed and tried out, first this way, then that: “*aus dem D herauswachsen lassen, und dann wieder zurück die Verbindung von D nach E muss weicher sein; aber den Schwerpunkt schon auf das E legen.*” (“Let the [tone] grow out of the D, and then back again: the connection between D and E must be softer, but place the center of gravity already on the E.”) When the return of the Adagio is reached, great pains are taken with the balance of the divided violas and cellos, and the orchestra is constantly under fire for failing to observe the exact point at which a crescendo or decrescendo begins. The entire rehearsal is an object lesson in extreme and conscientious thoroughness, and the reward is evident in a complete performance of the last part of the finale (from the Presto, meas. 208).

A Gallic view of the *Choral* Symphony comes with the Monteux recording on the Westminster label (XWN 2234 or WST 234), and though rumor has it that the conductor didn't know the rehearsal was being taped and felt somewhat unhappy about its release, the fact remains that his remarks are clearly audible and make for enjoyable as well as instructive listening. He is particularly concerned with crispness of rhythm in the Scherzo, taking the strings over their individual entries time and time again until perfection is achieved. The workout he gives to the first and third movements proves how sensitive the late maestro was to subtleties of balance and to the preservation of rhythmic strength.

Franz Liszt, talking of the art of conducting, once said, “We are pilots, not drillmasters.” Yet even Liszt would have admitted that the French word for rehearsal—*répéter*—expresses the basic need in the struggle for perfection which these conductors so well recognize. Sometimes, at least, the result is a great performance, whose myriad features fuse into an indestructible musical alloy, unique and splendid.

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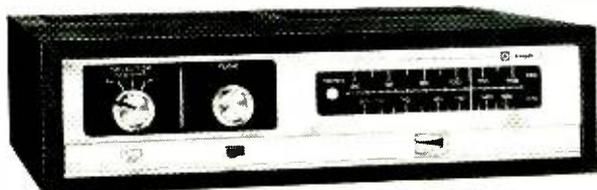
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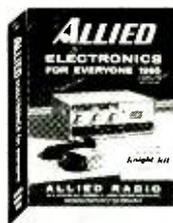
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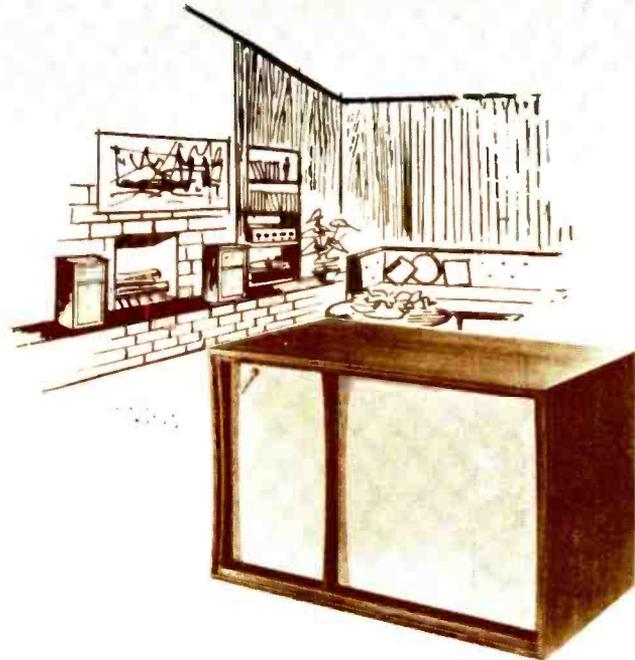
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W90 shown on optional mounting base

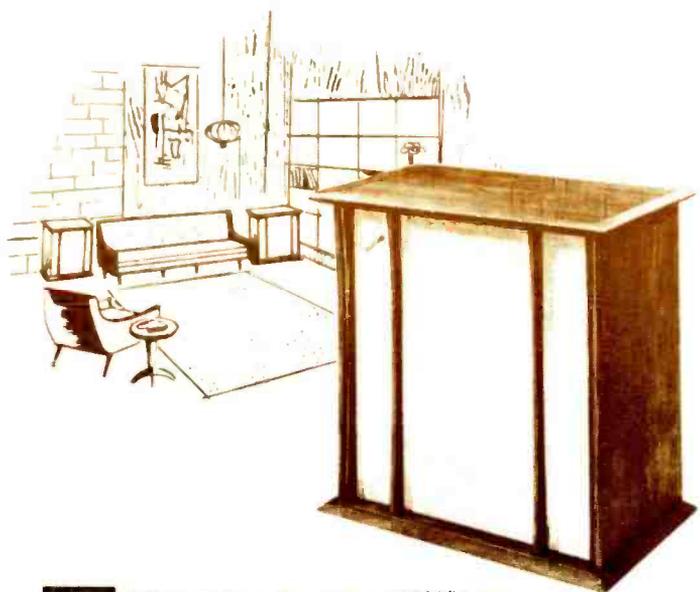
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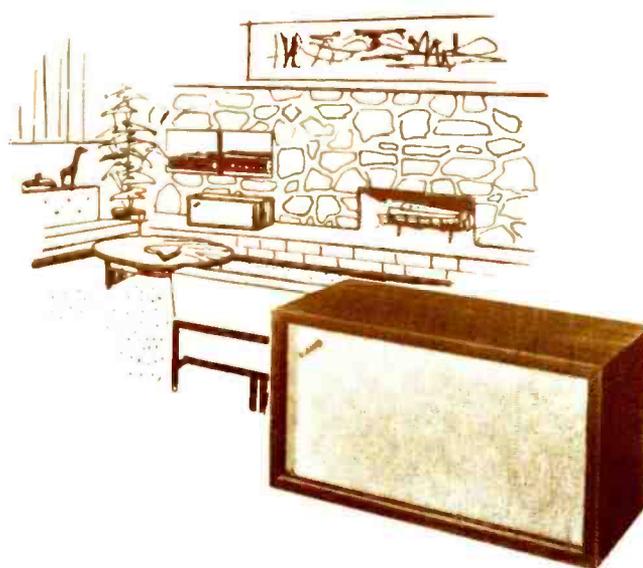
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O Lieber Schwann

FIFTEEN years ago this month, Mr. William Schwann of Cambridge, Mass., brought out the first issue of a new publication entitled *Long Playing Record Catalog*—a compilation of all the 33 $\frac{1}{3}$ -rpm microgroove records then in print. The editor well remembers receiving it and thinking how relatively puny the consolidated LP repertoire was. For the War of the Speeds still raged furiously in October 1949, and the microgroove bandwagon had only just begun to start rolling. Columbia Records, the originator of LP discs, was by then no longer alone in the fray, but its allies had not as yet taken up the new medium with much confidence or vigor.

Our original intention this month was to hold forth learnedly on the contrast between Schwann of 1949 and Schwann of 1964. But since one pic-

ture is worth a thousand words, we shall content ourselves with reproducing, side by side, the Haydn entry of fifteen years ago with a small snippet of the Haydn pages today. Could anything better illustrate the fantastic growth of the LP repertoire in the decade and a half since Mr. Schwann began publishing his invaluable catalogue? From nine Haydn discs in 1949 we have progressed to 335 today. All told, 674 listings appeared in that first issue of Schwann. This month's Fifteenth Anniversary Issue lists over thirty thousand records.

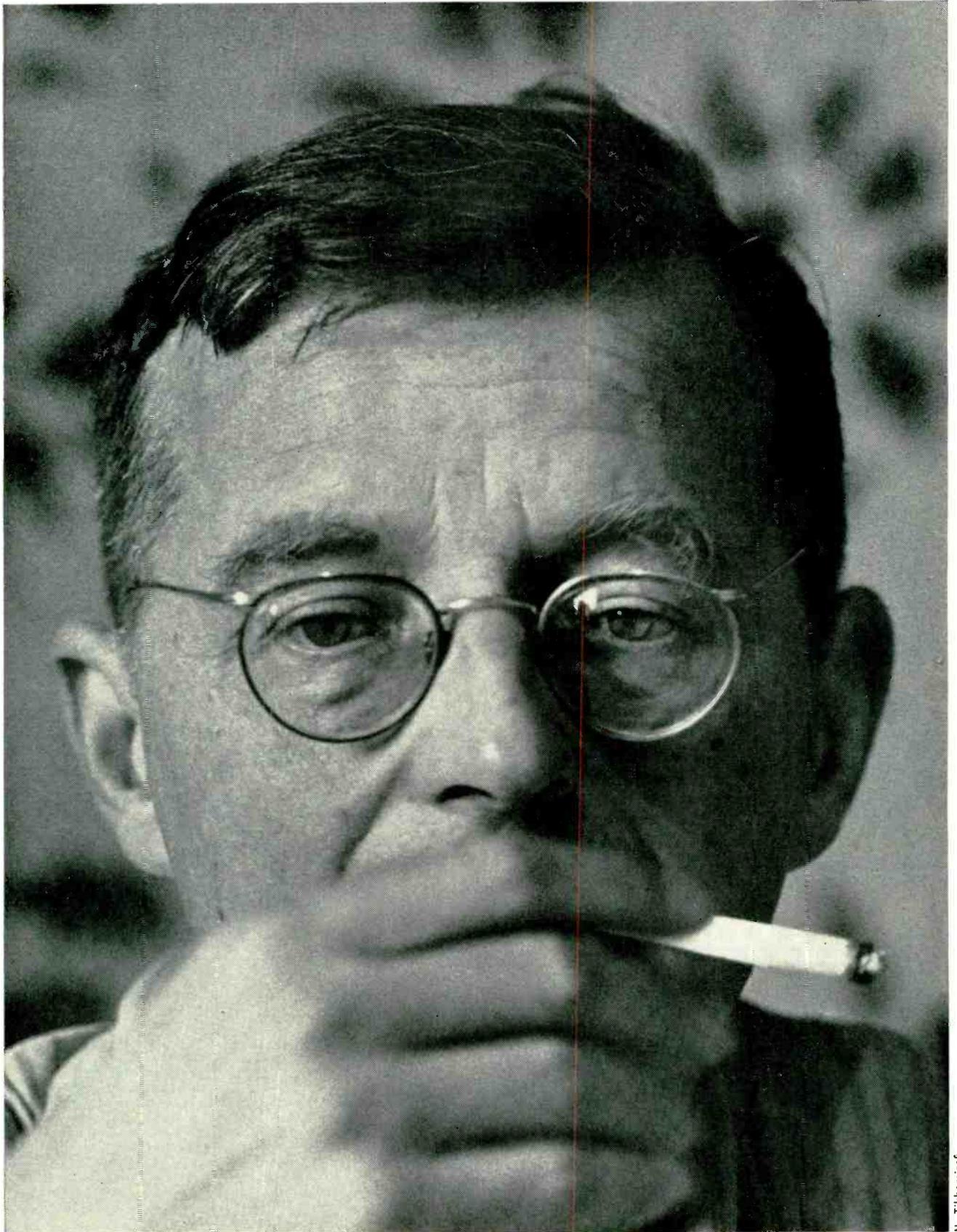
It is easy for us to take this largesse for granted, easy to assume that the profusion of music on records today has always been ours to command. It hasn't . . . and a glance at the Schwann of 1949 is a salutary reminder of how far we have traveled.

Orchestra, Philadelphia Orch.	
Messiah	
Huddersfield Choral Society	Col. SL
Royal Fireworks Music	
Sargent, Liverpool Philharmonic	Col. ML-4197
Sonatas da Camera 5 & 6	
Scripka (violin), Rich (piano)	Con. CHC-15
HAYDN	
Quartet in D, Op. 64, no. 5, "Lark"	
Budapest String Quartet	Col. ML-4216
Quartet No. 30 in G minor, Op. 74, no. 3, "Horseman"	
Budapest String Quartet	Col. ML-4029
Quartet in B-flat, Op. 76, no. 4, "Sunrise"	
Budapest String Quartet	Col. ML-4216
Seasons (oratorio)	
Gatti, Albanese, Neroni, EIAR chorus & orch	Cet. LP-1202
Sonatas for Piano, numbers 12 and 8	
Lily Dumont, piano	Con. CHC-18
Symphony No. 88 in G (number 13)	
Ormandy, Philadelphia Orchestra	Col. ML-4109
Symphony No. 94 in G, "Surprise"	
Schmidt-Isserstedt, Berlin Philharmonic	Cap. P-8038
Symphony No. 101 in D, "Clock"	
Ansermet, Orch. de la Suisse Romande	Lon. LPS-54
Trio in G	
Alma Trio	Allegro LA-4
HERBERT	
Music of Victor Herbert	
Kostelanetz and orchestra	Col. ML-4094
Music of Victor Herbert	
Stevens	Col. ML-2013

HAYDN—Continued	
Symphony No. 80 in d	
Scherchen, Vienna Sym. † Sym. 55 West. 18614	
Symphonies Nos. 82, 83, 84, 85, 86, 87, "Paris"	
Ansermet, Or. Suisse Romande	3-Lon. 7306:2306 (9333/5):6333/5)
Symphony No. 82 in C, "L'Ours"	
Sternberg, Vienna Sym. † Sym. 85 Haydn 9113	
Wand, Cologne Phil. † Sym. 103 Count. 615:5615	
Symphony No. 83 in g, "Poule"	
Heiller, Vienna Coll. Musicum † Sym. 84	
Münchinger, Vienna Phil. † Sym. 100	Haydn 9116
Lon. 9297:6230	
Symphony No. 84 in Eb	
Davis † Mozart: Concertone Oiseau 50199:6020	
Heiller, Vienna Coll. Musicum † Sym. 83	
Haydn 9116	
Symphony No. 85 in Bb, "La Reine"	
Baltzer, Vienna St. Op. Orch. † Sym. 82	
Haydn 9113	
Keilberth, Bamberg Sym. † Sym. 101	Tel. 18014
Symphony No. 87 in A	
Swarowsky, Vienna St. Op. Orch. † Sym. 89	
Haydn 9118	
Symphony No. 88 in G	
Furtwängler, Berlin Phil. † Mozart: Sym. 39	DGG 18725
Jochum, Berlin Phil. † Sym. 98	DGG 18823:138823
Jochum, Berlin Phil. † Sym. 98	DGG 18823:138823
Reiner, Chicago Sym. † Mahler: Das Lied	
2-Vic. LM-6087: LSC-6087	
Scherchen, Vienna St. Op. Or. † Sym. 92	West. 18616
Szell, Cleveland Orch. † Sym. 104	Epic LC-3196
Walter, Columbia Sym. † Sym. 100	
Col. ML-5886:MS-6486	
Symphony No. 89 in F	
Somogyi, Vienna Sym. † Sym. 90	West. 19043:17043
Swarowsky, Vienna St. Op. Orch. † Sym. 87	Haydn 9118
in C	
Sm. † Sm. 89	

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SHOSTAKOVICH



N. Tikhomirof

WITHOUT IDEOLOGY

by Peter Heyworth

The Soviet's most celebrated composer has had his artistic ups and downs, but is the Party really to blame?

DMITRI Shostakovich is the victim of two myths. In the Soviet Union, he has been held up as the prime example of how collective criticism and the guiding hand of the all-knowing Party can rescue a composer from the barren trammels of modernism and help him to speak in a language intelligible to the people as a whole. In the West, he has generally been regarded as a composer of immense promise whose genius has been stunted and deformed by the obscurantist Communist doctrine of the arts as servants of social ends.

Shostakovich's career offers enough evidence to make either of these views superficially plausible. It is true, in a way, that he was—at a crucial moment in his development—in some degree “rescued” from modernism. It is most certainly true that he suffered a great deal in the worst days of Stalinism. Yet both theories leave a good deal unexplained. For instance, if Shostakovich's weaknesses as a composer are to be attributed to the stultifying dogmas enforced by Zhadanov, why is his Symphony No. 12, written in the full flood of Khrushchev's thaw, by so far his worst? Conversely, if the Party “rescued” him from modernism, how is it that his Fourth Symphony, which was banned in 1934 during rehearsals for the first performance, didn't turn out to be particularly “modern” when it was finally heard a couple of years ago? The fact of the matter is that Shostakovich's evolution as a composer has been too unpredictable to provide useful ammunition for political controversy. It will be many years before we know the full truth, but it certainly won't be as simple as ideological warriors would have us suppose.

IN 1917, when the revolution broke out in his native city of Leningrad, Shostakovich was a mere child of eleven. He is thus the only composer of world repute who has spent his entire working life under Communism, and in the dramatic ups and downs of that life are mirrored much of the stormy history of the arts in the first Marxist state.

Shostakovich was only nineteen when his First Symphony, written in 1925 while he was a student at Leningrad Conservatory, carried his name around

the world. Because of this early start and his residence in what was still in some degree the country's cultural capital, he participated directly, as contemporaries like Khachaturian did not, in the extraordinary artistic ferment taking place in those first years of the Union of Soviet Socialist Republics. This was a period when the young revolutionary state took it for granted that one of its functions was to support revolution in the arts; and as a result, musicians of radical aesthetic bent—politically naïve, disingenuous, converted, or merely curious—flocked to the new Mecca.

In Leningrad the young Shostakovich was able to see Berg's *Wozzeck* on the stage of his local opera house shortly after its first performance in Berlin in 1925, and almost a generation before he would have seen it had he lived in Paris, London, or New York. There is every reason to suppose that its effect on him was profound. No less crucial to his development were the symphonies of Mahler, which conductors like Bruno Walter and Fritz Stiedry were then making known in the Soviet Union. Although Stravinsky had cut all links with his fatherland, his early neoclassical works were performed there. Bartók came as an interpreter of his own music, and so did Hindemith, Milhaud, and Honegger. Above all, at this time scores were still arriving from the West.

Surrounded by all this revolutionary ferment in the arts, what could have been more natural than that a prodigiously gifted rising composer should have plunged into it with all the abandon of youth? And in doing so was he not helping to overturn the stuffy old idols of the bourgeois world with its plushy, flyblown romanticism? Like young Hindemith and Weill in Berlin, like young Walton in London, like Stravinsky and Les Six in Paris, so Shostakovich threw himself into this new world of antiromantic modernism. As a result, his music in the late Twenties is for the most part irreverent, grotesque, leg-pulling, and full of his own special brand of sardonic, parodistic humor. Music of all sorts poured from his pen: a satirical opera called *The Nose*, incidental music to Mayakovsky's *The Bedbug*, the score for a ballet on the adventures of

At left, the composer in his study, at about the time when he was writing the Fifth Symphony; at right, a few years later, in his wartime role as a volunteer member of Leningrad Conservatory's fire-fighting squad.



Sovfoto



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a Soviet football team. These must have been intoxicating years, and like many young avant-garde artists Shostakovich devoted a lot of his energy to cocking snooks at everything the past had stood for. For the time being all this went down quite well. As long as the Soviet Union still regarded itself as the bridgehead of a world revolution, it had nothing against art that held bourgeois society and its morals up to ridicule.

In 1931 Shostakovich completed the opera that was to mark the turning point in his career: *Lady Macbeth of Mtsensk*. Based on Leskov's short novel, it tells the story of a woman who murders first her rich father-in-law and then her feeble husband in order to run off with a brutal farm laborer. He of course deserts her, so she murders his new mistress and then drowns herself. The general style of this lurid work is expressionist and there can be little doubt that *Wozzeck* was a considerable influence on its general aesthetic aim, for Shostakovich's intention was to depict the heroine as a pathetic victim of circumstances, rather as Berg seeks our pity for his feeble-minded batman.

At first *Lady Macbeth* was an immense success. Certainly there was no question of banning it. Quite to the contrary, it was staged all over the Soviet Union. But in 1934 something went wrong. It is said that Stalin attended a performance and, sitting directly over the ample and hard-worked brass section, was baffled and enraged by what he heard. Certainly neither in musical style nor in moral outlook was the opera well calculated to appeal to his rather restricted sensibility. True or not, this story is indicative of the fundamental changes that had overcome the Soviet Union since the blithe days of Shostakovich's youth. Stalin had abandoned, for the time being, all hope of world revolution, in order to concentrate on strengthening the Party's grip on

Russia itself. Naturally, the arts had a role to play. From underminers of bourgeois life in countries supposedly ripe for revolution they had to be turned into supporters of the *status quo* in the Soviet Union; and clearly an opera written in a style that the Party functionaries couldn't understand, and which in some degree could be said to glorify a murderess, did not serve this purpose. Accordingly, *Lady Macbeth* was attacked in *Pravda* and disappeared from all Soviet stages until the winter of 1962, when a revised version entitled *Katarina Ismailova* was mounted in Moscow. At the same time as *Lady Macbeth* ran into trouble, the Fourth Symphony, which Stiedry was already rehearsing in Leningrad, was withdrawn. At Edinburgh in 1962 Shostakovich claimed that he had himself withdrawn the Symphony as he was "dissatisfied" with it—and promptly went on to emphasize that not a single change had been made in the score during the intervening years.

Pravda's attack on *Lady Macbeth* was the first of a series of official assaults on artistic independence which did immense damage to the cultural life of the Soviet Union. But it does not follow that everything the Party organ wrote on this occasion was foolish. I was fortunate enough to see the original version of the opera on the last occasion it was given, in Düsseldorf in 1960. *Pravda* was, of course, wrong to assert that an opera on this theme should not have been written, but it is by no means certain that it was wrong to mock the idea of turning such a woman into a heroine. The circumstances in which Shostakovich's *Lady Macbeth* coldly commits two murders are by no means comparable to those in which poor tormented *Wozzeck* knifes his mistress. Furthermore—and this is crucial—Shostakovich's music cannot rival the power of Berg's score in compelling acceptance of the composer's point of

view. It is a youthful, brilliant score, but in its dramatic effect it does not often rise above the level of *grand guignol*. It totally lacks the tragic dimension of *Wozzeck*.

For over eighteen months after *Pravda's* rebuke this usually fertile composer wrote nothing. And then in 1937, still only thirty years of age, he produced his Fifth Symphony, obligingly headed "Creative reply of a Soviet artist to just criticism." Contrary to everything that a Western liberal might expect, it proved to be Shostakovich's first fully mature work. Naturally enough, the Party's cultural officials were jubilant. Had not their criticism been admitted by its object as deserved? Better still, had it not yielded fruit in the shape of the finest score that Shostakovich had yet written? The precedent was an ugly one. The bureaucrats had demonstrated to their own satisfaction that they could "improve" an artist, and in the coming years they were not to prove shy in attempting to repeat their success.

I HAVE GONE INTO the affair of *Lady Macbeth of Mtsensk* in some detail because it shows better than any other incident in Shostakovich's turbulent career what silly conclusions are apt to be drawn when politics and the arts get mixed up, and when people propound artistic judgments not on the evidence of the works themselves but on the role they have fulfilled in a *cause célèbre*. Western opinion is not, to my mind, justified in treating *Lady Macbeth of Mtsensk* as a good work, let alone a great one. Not all forbidden fruit tastes good. Conversely, official

Russian opinion has good grounds for regarding it as an immature score compared to the Fifth Symphony.

But it does not follow from this that the banning of the opera was justified, and still less that the attack on it somehow helped Shostakovich to write his No. 5, Op. 47. In fact, the official Soviet thesis that the crisis brought Shostakovich to his senses and helped him to reach maturity is blown sky-high by the Fourth Symphony. For almost thirty years this remarkable score was unknown and unplayed. But its first performances outside Russia revealed it as the missing link between Shostakovich's youthful works and the mature Fifth Symphony. Thus the very score in which Shostakovich was finding his way to a deeper level of expression than he had so far attained was precisely the work that officialdom, with a characteristic blend of ignorance and ham-handedness, chose to ban on the grounds that it was modern and immature.

Of course it is neither—at any rate not in comparison with Shostakovich's earlier writing. Like many works in which a composer is trying to find his way into a different style, it is not wholly successful; certainly as a work of art the Fifth Symphony ranks higher. The Fourth consists of two huge discursive movements, between which is sandwiched a brief scherzo. Neither of these two outer movements is formally satisfactory. But in them, Shostakovich, here strongly influenced by Mahler, explores a new world of emotional conflict. By any standards, this is a fantastically inventive work—ideas are scattered around like so much confetti. Though it is an unequal piece and the conflicts it



Sovfoto
Soviet artists take holidays too: here Shostakovich strolls at a dacha near Leningrad.

poses are never satisfactorily resolved, its faults are the faults of life and not of death; and if the functionaries who so confidently undertook the task of guiding Soviet music had had the least understanding, they would have heralded it as a work of startling promise for the future. But then, if Stalin had not sat over the brass at a Bolshoi performance of *Lady Macbeth*, these functionaries would probably never have taken exception to the new symphony in the first place.

So much for the crisis of *Lady Macbeth*. With the Fifth Symphony, Shostakovich redeemed himself; and shortly after came the War, in which he was used as a trump card for Soviet propaganda. After the much publicized *Leningrad Symphony* (1942) there followed the far greater Eighth Symphony (1943), which contains some of the most profoundly disturbing and violent music he has ever written. He followed up this massive score with the light-hearted Symphony No. 9 (1945), in which he seemed to return to the jaunty manner of his mispent youth. For a moment it appeared as though Shostakovich had again won the right to a certain degree of creative independence. In fact, of course, the Party had other things to attend to. But once the War and the initial aftermath were over, it set about reasserting its grip on all aspects of Soviet life.

On this occasion the assault on the arts was led by the formidable, catlike figure of Zhdanov, and what happened made the event of 1934 seem like the merest storm in a teacup. In 1948 Zhdanov himself presided as grand inquisitor over a conference of musicians. Alexander Werth's fascinating book *Musical Uproar in Moscow* describes the shameful humiliations inflicted on any composer who tried to stand up for himself. Backed by nauseating waves of sycophantic laughter and applause, Zhdanov poured cheap mockery on contemporary music. Prokofiev had the courage not to attend—on the grounds of ill health. But the more timid Shostakovich, whose nervousness still makes it an agony for him even to acknowledge applause on a platform, was obliged to admit the error of his ways in two pathetically subservient speeches.

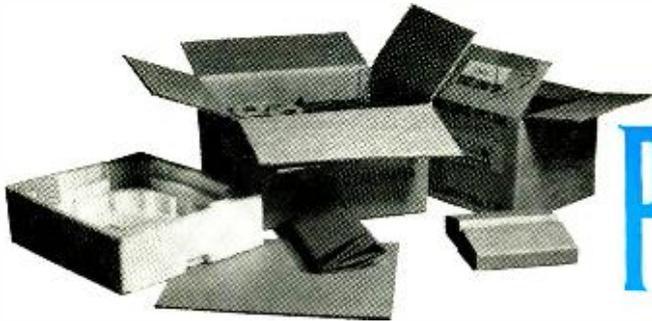
If Shostakovich's disgrace in 1934 did not produce the Fifth Symphony, as Soviet critics would have it, it at least did not deter the writing of that masterpiece. The infinitely more drastic events of 1948 were totally destructive in effect. A blight compounded of bigotry, philistinism, professional envy, chauvinism, and sheer brutish stupidity overnight reduced the whole of Eastern Europe to a musical desert. The astounding thing is that some of the musical officials who served as instruments of these outrages still sit in office in Moscow and greeted Stravinsky on his recent return to Russia. For a time it was thought that the effects on Shostakovich had been disastrous. For years nothing of importance was published, and it was not until the death of Stalin in 1953 that he released first his Tenth Symphony (armed with a curiously self-deprecatory preface) and then the Violin Concerto. In this same

period he wrote the Fifth String Quartet, which is almost certainly the best of an uneven but underrated series. Thus it turns out that what were apparently the most black and barren years of Shostakovich's life were in fact quite exceptionally fruitful. Once again the outward political scene offers little explanation for the music. For public consumption he served up a few trite cantatas on the approved pattern ("The Sun shines over our Land," and so on), as well as a certain amount of film music.

WHEN THE WORKS that Shostakovich had written in the winter of Stalinism were revealed to the world after the dictator's death and discovered to be among his best scores, it seemed that Khrushchev's thaw might well usher in the most splendid and fruitful period of the composer's checkered career. And indeed the old sources of strife between them were rapidly disappearing, for as the regime was becoming comparatively more liberal, so Shostakovich was himself growing more conservative in his musical sympathies. In 1958 he turned up at the Warsaw Festival of Contemporary Music and listened attentively to all the advanced products of the West, from Nono to Cage, from Boulez to Stockhausen. On his return to Moscow he wrote an article in which he praised Bartók and Britten, preserved an eloquent silence over Stravinsky (who was and is still a highly controversial figure in the Soviet Union), and dismissed all dodecaphonic music as valueless.

But once again Shostakovich failed to oblige those who would interpret his career in terms of political pressures. The last decade has produced only one really fine score—the terse yet intensely lyrical Cello Concerto. The symphonies of these years have been a particular disappointment. No. 11 (1957), which is based on events of the abortive revolution of 1905, contains some evocative descriptive writing but finally lapses into bathos and monumentality. The Symphony No. 12 (1961) rarely rises above this sorry level. It is a stiff, mechanical affair that at moments sounds like a cruel parody of the composer's symphonic mannerisms. Thus at the crest of his career, at a time when there can have been little grounds for conflict with authority, Shostakovich produced a score that would have given pleasure to Zhdanov himself. Some people argue that its deadly lack of imaginative power stems from the fact that it was written for the twenty-second Party congress of 1961 and deals with the events of the 1917 revolution. But Shostakovich is not the first composer who has written a score to order (Haydn and Bach, not to mention Verdi, were used to doing so), and there is no more reason to suppose that the whole subject of the Revolution is antipathetic to him than to suppose that the sins of a Renaissance pope render the Resurrection antipathetic to a Christian.

Others will point to the fate of the composer's most recent Symphony, No. 13 (1962), abruptly withdrawn soon after its first performance and as a result yet to be heard in *Continued on page 185*



New *by Norman Eisenberg* Products: 1964

A survey of the latest equipment on view this fall.

NEW EQUIPMENT, like plant life, appears each year in a variety of shapes and sizes. Unlike plants, however, man-made products in the audio field attain their major flowering in the fall, starting at the San Francisco and New York high fidelity shows and then continuing in greater numbers through the coming months and into next year. Unlike plants, audio gear also changes each season.

The major change is most evident in amplifiers and tuners, or “electronics” in general. Transistors no longer are a trend in high fidelity but a dominant fact. Yet the venerable tube shows no sign of an early demise. Most manufacturers are employing both in liberal quantities—often to produce two distinct lines of equipment, sometimes in the very same model to develop what may aptly be called a hybrid. We thus have reached not merely the “coexistence” foreseen some time ago, but a state of technological eclecticism for which there is no parallel or precedent in audio history. No definite pattern is yet discernible, although it appears that the use of transistors alone predominates among the new “all-out”

New Products

and perfectionist units, such as the Citation B power amplifier, the McIntosh C-24 preamp, the J. B. Lansing control center, and the latest Acoustech models. Transistors also are prominent in the integrated amplifiers and tuner-amplifier chassis offered by most of the industry, although here they still share honors with tubes. And transistors have yet to turn up in equipment by Marantz and Dynaco, each of which has brought its tube models up to new levels of refinement. The Quadramatic preamp and power amplifier of Pure-Sonics, Inc., also use tubes.

The bulk of new equipment falls noticeably in the combination-chassis class: preamps combined with power amplifiers, or both combined with FM/stereo tuners. A typical reason for using transistors in this type of equipment is offered by Sherwood; in announcing its new solid-state integrated amplifier, this manufacturer points out that transistors have enabled it to produce a unit that can provide audio power output (50 watts rms per channel) "never before available in one compact" chassis. For lower power needs, Sherwood also is bringing out a new tube amplifier, while its updated receiver, the S-8000 IV, remains an all-tube model.

The pattern is similar in many lines; somewhat different in others. Thus Bogen will release a new transistor tuner and an integrated amplifier that may be bought as separate units or combined on one chassis as a "receiver." At the same time, Bogen continues to manufacture tube models. A forthcoming Knight line from Allied Radio includes both types of equipment, although new Knight-Kits are exclusively solid-state. Eico is releasing a new line of transistor kits (including a tuner/amplifier chassis) to vie for attention alongside the company's tube products. Harman-Kardon will offer, in addition to its Citation kits, a new line of factory-built all-transistor receivers known as the Stratophonic series. Leak, via its U.S. distributor, Ercona, will offer its first venture into transistors, the Stereo 30, which also is this company's first integrated amplifier. At the same time, Leak tube preamps and power amplifiers continue to be made.

Heath will offer both types of equipment, in kit and wired form; the new solid-state units may be housed in walnut wrap-arounds. About equal attention to tubes and transistors is apparent in new Scott equipment, which includes tuners, amplifiers, and combination chassis of both types. Scott also is readying a fairly high-priced console line that incorporates many of the advanced circuit techniques used in its components and employs a new compact speaker system. Scott-Kits continue as part of the company's offering.

Among the new products from Fisher is its "Professional Series" of transistor units: a stereo receiver, a separate tuner identical to the tuner section of that receiver, and an integrated amplifier that is similar to, and slightly lower-powered than, the amplifier portion of the receiver. The receiver itself, the Model 600-T, stands as Fisher's most ambitious single unit to date. At the same time, Fisher will offer updated versions of its tube models, including its StrataKits. A new solid-state line is the Sansui, which enters the field with a 110-watt (1HF power) tuner/amplifier.

Altec continues in solid-state with new versions of its integrated amplifier, tuner, and receiver. Eric will introduce new transistor components, compact and sleekly styled. A low-cost line of transistor tuner-amplifier combinations has been announced by Martel. From Spectron, Inc., a Miami manufacturer of government and industrial electronic gear, comes word of a new solid-state amplifier. KLH, in addition to its transistor amplifier, the Model 16, will release a solid-state tuner. Acoustech offers new transistor components in kit and wired form, among them its first integrated amplifier. Bell has announced a new receiver that may be bought first as an amplifier—the tuner is added later.

Hybrid units are in evidence from many sources. Thus, Scott's 4312 tuner uses nuvistors (miniature tubes) in the RF section, transistors in the rest of the circuit. Kenwood's expanding line of amplifiers, tuners, and combination chassis includes some hybrid designs. The current Pilot receivers use tubes in the tuner sections, although the amplifier portions are all transistorized. In the new McIntosh integrated amplifier, the front end or preamp is solid-state; the power output section employs tubes.

THE BIG NEWS in cartridges is the 15-degree vertical tracking angle, with virtually all new models so specified. Somewhat lesser news is the elliptical (or, as Percy Wilson, our British confrere, would have it, ellipsoidal) stylus, offered in somewhat fewer new models. These developments notwithstanding, many experts point out that other design features—such as low mass and response resonances outside the audible range—are equally important, and in fact many of the new models will feature such characteristics. A good portion of what is *au courant* in cartridges has been covered in recent test reports in this journal: viz., the London Summation units; the Shure M44-5 and V-15; the ADC Point Four and Point Four/E; the Stanton 481AA (now available with elliptical stylus as the 481EL); the Empire 880p. A report on the new Ortofon SPE/T (with elliptical stylus) is scheduled for next month. A cartridge with elliptical stylus has been announced by Grado; Sonotone is bringing out a high-compliance version of its Velocitone series of ceramic cartridges; Pickering now has four different versions of its V-15, to suit any type of playback equipment; Shure's newest cartridge is the M55E, a lower-priced version of its V-15.

In tone arms for use with separate turntables, the most recent item is Scope's Castagna, a precision-crafted instrument with many fine adjustments, jokingly described by one wag as "Brooklyn's answer to the SME." The SME itself (marketed in the U.S.A. by Shure) may now be fitted with a new lightweight head, designed to accommodate more precisely the new lightweight cartridges.

New arms, and other improved features, are evident in an entirely new line of Garrard automatic players to be introduced this month by British Industries. Included in the roster are four models, priced from \$44.50 to \$99.50. The top price is for the Lab 80, which features among other things a wooden tone arm—the first, so far as we know, to appear on an automatic turntable. The AT-60, successor to the AT-6, will have a heavier platter, similar to that formerly used on the Type A. Bogen's revised B62 manual turntable-arm assembly will have continuously variable speed adjustment from below 33 $\frac{1}{3}$ to above 78 rpm. A completely redesigned arm and a new suspension system are featured on the Miracord PW-40, which also boasts a general restyling. The Empire turntable is joined by a small model, the 488. For the Thorens models—TD-124, TD-121, TD-135—Elpa will offer a new walnut base with a transparent dust cover hinged at the rear. A new four-speed changer has been announced by Knight. United Audio will introduce the Dual 1010 and 1011 automatics, priced below the 1009. Weathers has announced the Townsend, a turntable and arm with walnut base for less than \$60. For 45-rpm doughnuts, Aldshir Manufacturing offers its Omnidapter, said to fit over the spindles of 95 per cent of all automatic players.

TO SAY that the field of home tape recorders is burgeoning is probably to make the understatement of the year. There has been a decided increase in the number of under-\$500 machines, aimed at what recorder manufacturers feel is a growing market for tape record/playback equipment that combines sonic quality with a host of new features, including automatic reverse, self-threading reels, sound-on-sound, facilities for synchronizing sound with showings of slides, and others. Thus, Ampex will highlight its new 1000 and 2000 series, transistorized and costing less than previous Ampex machines. At the same time, Ampex will bring out a four-track version of its professional model the PR-10, formerly only a two-track machine. The F-44 series has a new hysteresis-synchronous motor; the UST-4 continues as the lowest-priced tape recorder that Ampex has yet made available.

Dynaco will release a tape recorder costing about \$500 (not a kit), imported from B&O of Denmark. A three-speed machine, it has "plug-in" electronics for different functions, a front-mounted mixing panel, and built-in RIAA equalization for playing and recording direct from a turntable. Among the new models from Sony/Superscope is a voice-acti-

vated, self-charging battery-operated portable; a new "economy" stereo model—the 200A, priced at less than \$170 with built-in speakers; a stereo playback deck, the 263-E, that can be converted later to record; the 250, a record/playback deck, for installation with external amplifiers.

Roberts will offer new decks and recorders, ranging from its Model 1600, priced at about \$170, to its Model 400 "Reversitile," at \$699.95. A very broad and full line is expected from Concord, with models priced from \$60 up to \$1,000. The costlier units include Concord's new "R" series, described as professional automatic recorders.

Five new models are offered by the Revere-Wollensak division of the 3M company. Battery-operated portables, stereo decks, and complete recorders are represented. The Freeman line now includes the Model 800, a stereo recorder with built-in speakers, as well as the more elaborate 600, and the "robot"-operated 200DPA. Freeman also has announced new accessories, including a tape care kit, and has released updated versions of its battery-operated portables.

Norelco will offer new accessories for its Model 101 portable, and will introduce a cordless portable, the Model 150, that operates with a "drop-in" tape cartridge. The company's line of standard recorders continues. Matthew Stuart will introduce an Italian-made recorder, the Bryan TK-7, and continue to offer the Korting models and the Phono-Trix portables. From Knight comes news of a new transport, to which record/playback electronics may be added optionally. The newest addition to Lafayette's tape recorder line is its Criterion 1000, self-contained in a teakwood cabinet with built-in speakers, and costing just under \$200. Four new models—two stereo and two monophonic—will be introduced by OKI, a Japanese firm hitherto engaged in manufacturing only professional and industrial electronics.

Crown will introduce a 700 series of solid-state recorders, as well as new stereo and mono amplifiers. Several new Magnecord machines will be released, of which the Model 1024—a transport with separate solid-state electronic chassis—is, according to the company, specifically aimed at the high fidelity buyer who wants near-professional equipment at a price within the home user's budget. In addition to its recent Caravelle, Concertone has announced a new series 800, which features six heads for continuous recording and playback in both directions. The latest addition to Intermark's Cipher line is the Model VI, a complete recorder costing less than \$240.

The expanded Viking line now includes models with built-in speakers, as well as several transports to which separate electronic chassis may be added. Ercona has announced an updated version of the Ferrograph, the Series Five. Tandberg has added new features and versatility to its Model 74, now known as the 74B. For monophonic use, there is the new Tandberg 92 series. Webcor has brought out six new tape machines priced up to about \$500, the most expensive being the Model 2550, which has

a tilt-out control panel and a keyboard-operated transport. The Model 738, self-contained, is a new entry from V-M. Several new models will be introduced by Emerson. Westinghouse will offer a miniature battery-operated portable for handling a tape cartridge, while a new player for the RCA cartridge—designed for mobile or home use—has been announced by Automatic Radio. Selectron International plans to import a line of Aiwa recorders, mostly portables. Newcomb will offer its TX-10, a full-size deck with a shift-lever control and room for 10½-inch reels.

The most expensive and elaborate new recorder that has come to our attention is the Scully 280, a full-size professional deck with separate electronics, capable of recording four-track on ½-inch tape and costing just under \$4,000.

Superscope has set up a new Sony Tape Division to introduce to the U.S. a new recording tape. Details of type and footage were not available at press time. Reeves continues to place special emphasis on its "premium line" Golden Tone tape, a 1-mil tensilized Mylar. Audio Devices has introduced a new version of a continuous loop tape cartridge, and is about to announce a new formula Audiotape. From Kodak comes word of its Triple-Play tape, a seven-inch reel containing 3,600 feet of ½-mil polyester-based tape. In prerecorded tapes, Ampex has started to release 3¾-ips programs, while the 3M Company has signed Vanguard for repertoire for its automatic Revere cartridges.

IN SPEAKERS, there is no "first-time" new design, although there is evidence of refinement and improvement using familiar techniques, conspicuously in compact systems costing less than \$100 and to a lesser degree among costlier compacts and "middle-sized" floor-standing systems in the price range up to \$300. Several updated versions of large systems also have been announced. The most novel speaker design yet to appear—a flat diaphragm backed by conductive ribbons—is the Gé-Go, now imported from France by Orthophase, Inc. The basic Gé-Go unit is a small cell; some Orthophase systems consist of a number of cells for midrange and highs and a cone woofer for the bass. A full-range system using only cells is also available.

New magnetic materials and higher compliance characterize an improved line of Wharfedale systems; there now are four models using the sand-filled enclosures developed by the British designer G. A. Briggs. Sherwood's Tanglewood, a floor-standing four-way reproducer, will be released in both kit and factory-built form. From University comes word of a comprehensive line, with models priced from below \$50 up to \$325 for the Classic, which employs a 15-inch woofer.

Klipsch is offering a new corner horn system, called La Scalla (*sic*), and available in "theatre-black" finish at a cost of \$310. Two new models will be shown by Hartley, its Mark III and IV, floor-standing

units costing \$495 and \$525. A new approach to the "shape of sound" is suggested by two lines of circular, or cylindrical, speakers: one is the Leonhardt, available in two models—the LH-500 and the similar but smaller LH-190; the other is Empire's Grenadier, the first model now joined by a larger version known as the Royal Grenadier.

Bozak is expanding its speaker kit line to include models from below \$100 up to its B-4000 system at about \$400. Jensen is bringing out a very full line, in all sizes and price ranges. Altec Lansing will feature its A-7 system and others. Electro-Voice is readying a new kit version of the Patrician, as well as other models in varying price ranges. Three Tannoy systems have been announced. Acoustic Research will release the lowest-priced system it has yet offered: the AR-4, costing less than \$60. From H. H. Scott comes word of a similarly priced compact, the S-5. The latest speaker from KLH is its Model 17, under \$100. RCA reenters the component speaker field with a new line of compacts. Three new systems have been announced by Goodmans of England. Also from Britain, via Ercona, are new R&A speakers, and the higher-priced Vitavox line. Frazier is offering an expanding line of systems, including compacts and floor-standing models. Two new compacts have been announced by Sonotone. Argos Products will offer a new low-cost compact and higher-priced systems, including a floor-standing model. Small and medium-size systems may be expected from Utah.

The latest Knight speaker system is a shelf model employing horns for midrange and highs. The company once known as Stephens is readying a new line of systems under the name of Trusonic; the first is to be the Lyra, a slim-line using what the manufacturer calls "revolutionary miniaturized speakers." Two large distributors—E. J. Korvette and Audio Exchange—have proprietary lines of compact speakers. Grado Laboratories offers its Laboratory Standard, a compact, and the "Mini-Lab," even more compact and lower in cost.

Of interest to headphone fanciers is a new line from Sharpe, with one model priced below \$15. Freeman headphones, which may be fitted under the chin, will be offered. The Turner PML set, from Sweden, has been announced, while RCA will introduce its new Model XKF-11. Telex/Acoustic presents a set featuring individual level controls for each phone, the ST 20. Superex has come up with its model SX-800, a lightweight stereo headset with earpieces of an almost rectangular shape. New "woofer-tweeter" headsets also will be shown by Superex. The well-known models of Koss and David Clark will continue to be featured by these companies with no announced changes.

TO HOUSE all this new equipment, several manufacturers are offering attractive storage systems. Audio Originals now has a full line of cabinets, ranging in style from its open-shelf units to more

elaborate enclosures for equipment and speakers. Ruxton has added a wall-hanging case for record player and amplifier (or receiver). Cabinets in kit form will be offered by Furn-a-Kit; these units can be used for general storage as well as audio gear. New cabinets from Barzilay include high-styled designs with matching speaker enclosures, and a new kit. Rockford has announced storage units that may be used free-standing or hung on the wall. Comprehensive lines of cabinets are offered by Davrick and by Prelude, including from the latter a desk that may be fitted with components. Adjustable poles for suspending shelves and cabinets are offered by Stores Research Corporation, while a swing-out rack for storing records has been announced by Record Tree.

New antennas and related accessories will cater to the rising interest in FM, and in FM/stereo particularly. Channel Master will introduce what is termed the world's first booster-rotator combination,

the Gemini, as well as a new line of antennas for outdoor and indoor installation. Finney has brought out a second version of its FM-5 antenna, and a new item, its Model 3007 FM band-pass filter, designed to eliminate interference in broadcast reception. New antennas and accessories are being prepared by JFD, while Alliance is offering a new transistor booster. Winegard will show a new line of antennas and boosters.

Among other assorted goodies for the equipment-minded are inverters from Terado, designed to permit operation of audio equipment from car or boat batteries. Fedtro offers a variety of gadgets, including remote control devices and extension outlets. And finally, AR has brought out an improved version of its modest, but very handy, stylus pressure gauge. With this kind of abundance and variety of products, more records may well be spun, more tapes reeled, and more broadcasts tuned to in the coming year than ever before.

MUSICAL MODULES—*A New Breed of Equipment*

A SIGNIFICANT OFFSHOOT of transistors—bred by the compact yet high-performing amplifier circuits possible with them, and in union with improved smaller speakers—is a new type of audio gear known loosely as “modular equipment.” In general, the term designates a complete sound system offered by one manufacturer, compactly styled in three matching parts: a record player and amplifier built into one “module” plus a pair of speakers.

Evolving from its Model 11 “luggage type” system is an integrated version in walnut from KLH. The Fisher system originally announced in “suitcase” form as the Model 50 is also available, in walnut and with somewhat larger speakers, as the Model 75 Custom Module. Shure's new M100 system comes as a portable model in Samsonite, or in three walnut housings as the Library model. It boasts, among other features, the use of this company's top-flight V-15 stereo cartridge. Another new entry in this class is the Stereo Compact by Scott, in which the turntable-amplifier module has space for an optional “drop-in” tuner. The Pilot luggage-type system has a similar option. Benjamin Sound has incorporated an updated version of the Miracord turntable with a transistor amplifier in a walnut and plexiglass housing; the resultant Benjamin 200 may be bought with matching speakers, or separately for use with any speakers. The amplifier in this module is fitted beneath, rather than alongside, the record player, and there is room for an optional “slide-in” tuner.

Similar approaches to physically unified systems may be expected from other companies, including many not primarily known for audio components but apparently interested in the “modular market.” General Electric, for one, has announced a series of modules which include a transistorized tuner-amplifier, a transistorized tape recorder, record player, and a choice of speaker arrays. G-E's approach is described as “bridging the gap between consoles and components.” Whether this refers to the equipment's packaging, promotion, or performance is hard to determine; it may mean all three. Modular equip-

ment, as well as separate components, has been announced by RCA, Magnavox, Westinghouse, and V.M. Modules and consoles have been introduced by Crestmark. On the other hand, new consoles have been announced by such component manufacturers as Scott, Pilot, Norelco, and Wurlitzer (the last-named known for its organs). The most novel-looking console yet seen is Clairtone's Project G—a low-slung cabinet housing turntable, amplifier, and tuner (with space for an optional tape recorder), and flanked by two large globular, free-swinging speakers that are designed to disperse the sound over a wide angle.

The bringing out of consoles by component manufacturers, the announcements of components by console manufacturers, and the introduction of modules by just about everyone tends to blur and at the same time broaden the equipment picture. It may mean that everything—regardless of the physical form it takes—is getting better. It also may mean that some equipment will be styled to look like the real thing, but will fall short of delivering top performance. The prospective buyer may indeed ask: “When is an audio component really high fidelity, and when is it an inferior product dressed in component garb?” Or, “When is a console, or a modular system, simply a ‘better package set’ or, more auspiciously, ‘a pre-matched and integrated component system?’”

Looking to past performances for the answer may be misleading, inasmuch as improvements in small speakers and design changes made possible by the widespread use of transistors are demonstrating that the physical form in which equipment comes is not necessarily related to its sound. In this new area of overlap between individual components and pre-engineered systems, one's ears must be kept open more than ever; there is ample opportunity in the new technology for good engineering and high standards as well as for the opposite. It should become apparent as more of this equipment is tested and auditioned which items are new phonos that merit serious consideration and which are old phonies wrapped in walnut veneer.

Portugal's melancholy fado is

The Sound of Saudade



Not so much a song as a way of life. *by O. B. Brummell*

DARKNESS FALLS in Lisbon—and in the dim, smoky, night-club-like *casas do fado* which dot the old quarters of the city, women draw black shawls tightly about their shoulders and, to the sorrowing twang of guitars, lift their voices in song. With a piercing woe that makes American blues sound like nursery tunes, they sing of fickle fortune and ironic fate; they sing of the raptures of love and the agonies of rejection; above all, they sing of *saudade*, the indefinable—and untranslatable—yearning for what can never be that ravages the Portuguese soul.

The songs are *fados*—the word means fate in Portuguese—and audiences listen gravely, in an ecstasy of empathy, as the singer's heart breaks in hauntingly syncopated 2/4 time. The Portuguese are notorious lovers of anguish, and fado embodies suffering in an intensely personalized yet artistically appealing form. As the night wears on and the candles gutter on the tables, customers toy with their Scotch—Lisbon's latest vogue—or stare into their *vinho verde*; the songs grow sadder and sadder, finally climaxing in the raw, primitive emotion of *fado de Mouraria*, the old, pure prototype of today's ballads. "Before midnight," says a Lisbon *fanático*, "the fado they sing is fit only for tourists. After midnight, only for Portuguese."

Rigid convention surrounds every aspect of fado. Female *fadistas* wear black dresses and black shawls; men wear black suits and black ties. All sing with their eyes half-closed, heads uptilted. The Portuguese *guitarra*, a sweet-toned instrument of six double strings reminiscent of the sixteenth-century cittern, carries the melody, while a Spanish guitar—unaccountably termed a *viola da França*, or French viola—thrums the rhythm. Lights are always dimmed for the performance.

Any aspect of everyday life can furnish subject matter for a fado: the death of a football player . . . the hard life of a woman who hawks fish in the streets . . . the departure of an emigrant. There is even a gay, spirited offshoot called the *fado corrido*, and a lighthearted variant of the fado exists at the university town of Coimbra. But *fado de Coimbra*, in actuality a serenade, bears little relationship to its harsher cousin from the shores of the Tagus. It is full of hope and illusion (the international hit *April in Portugal*, originally a fado from Coimbra, epitomizes the engaging qualities of this form) whereas most fados are exercises in despair. "A good voice may be important in other songs," a *fadista* told me, "but in fado, emotion is all."

Along with Spanish flamenco and Jamaican

calypso, fado is one of the world's few surviving song forms still firmly rooted among the impoverished and unlettered. "The fado is the voice of the poor," says Manuel Fernandes, one of Lisbon's finest male *fadistas*. "Long ago they would sing in the streets in protest or joy, in bitterness or gladness. This song comes from their soul." Even today, few of the older *fadistas* can read or write, and musical notation is unknown to most of the guitarists who accompany them.

BY COMMON CONSENT, if not with common approval, fado—Lisbon variety—now ranks as Portugal's national song form. To one critic, the melancholy melodies are "the liturgy of the nation's soul." To another, fado is "a song of rogues, a hymn to crime, an ode to vice, and encouragement to moral depravity . . . an unhealthy emanation from the centers of corruption, from the infamous habitations of the scum of society." And still another dismisses fados as "deliquescent and immoral melodies . . . to be understood and felt only by those who vegetate in the mire of crapulence."

One reason for such violent denunciation is doubtless the long association of the fado with Lisbon's squalid demimonde. Until the present generation, *fadistas* without exception were part-time pimps or prostitutes. Even today, the best-known *casas do fado* (*A Sévera*, *Solar da Hermínia*, *Toca de Carlos Ramos*) are in the Bairro Alto, which, until a government decree abolished legalized prostitution last year, was the city's flourishing red-light district. In fact, the word fado itself has an alternate meaning—debauchery.

The story of the most famous of all nineteenth-century *fadistas*, Maria Sévera, illustrates fado's shady and tempestuous past. Born of a gypsy mother called "A Barbuda" (The Bearded One), Sévera became legendary for the passion and violence of her life. A *fadista*-prostitute, she set up shop in Mouraria on a thoroughfare known popularly as Rua Suja, roughly translatable as Filth Street. Lovers came and went—mostly to jail—until, in 1840 or shortly thereafter, Sévera met the Count of Vimioso, a nobleman, a bullfighter, and probably the finest horseman in horse-conscious Portugal. Their stormy affair ended, according to latter-day myth, when the gorgeous *fadista* died of tuberculosis at the age of twenty-seven. (A variant tradition—and one more credible in view of the robust figures and appetites of her present-day disciples—holds that she expired from

overeating. Fados still memorialize the love of Sévera and Vimioso, and from their immortal liaison grew the still potent affinity between the fado and the bullring. Many a voice in Bairro Alto and Alfama weeps nightly for some gallant *toureiro* killed before his time. *Fadistas* also insist that their uniform of the night, the black shawl, is worn in mourning for Sévera. More likely, it represents a carry-over from the early semiprofessional days of fado, for Portuguese women of the poorer classes always wore—and continue to wear—just such shawls.

Still another factor contributing to fado's disrepute is the fact that many investigators trace its origin as a musical entity to a brace of rather gamy forebears. One, the *lundum*—an indolent and monotonous song out of West Africa—came to Lisbon by way of Brazil in the eighteenth century. The Lisbonese adopted the *lundum* with enthusiasm, and couples danced to it and to allied Afro-Brazilian rhythms in a fashion, according to one properly shocked English observer, "so lascivious that decency blushes at witnessing it." Fado's other basic element apparently stemmed from the *modinhas*, popular adaptations of sentimental Italian airs that swept Lisbon theatres at about the same time as the *lundum*. William Beckford, the author of *Vathek*, has left a contemporary account of the *modinhas*' intoxicating effect: "With a childish carelessness they steal into the heart, before it has time to arm itself against their enervating influence; you fancy you are swallowing milk, and are admitting the poison of voluptuousness into the closest recesses of your existence." In attenuated form, this description could also convey the insinuating charm of today's fado.

There is a minority school that ascribes fado to Moorish sources, but students of such matters find little similarity between it and the wailing, iterative songs of North Africa. They clinch their argument by pointing out that in the Algarve—the southernmost province of Portugal, where the Moors stayed longest and where their stamp is still apparent on architecture and folkways—there is no indigenous trace of fado. Thus in this instance majority opinion seems valid: that some one hundred and fifty years ago, the melody of the basically alien *modinha* fused with the rhythm of the alien *lundum* to form a unique musical projection of the Portuguese spirit.

TO UNDERSTAND the national attachment to these songs of sorrow, one must know something of Portuguese history. An excellent book on fado by Luiz Moito bears the subtitle "The Song of the Defeated." And this is the key. For Portugal is a nation of losers, a nation that lives in the remembered glow of old glories.

A tiny enclave on the west coast of the Iberian Peninsula, Portugal fought long and hard for independence and is, in fact, the only one of the ancient states of the Peninsula—among them Castile, Navarre, Leon, Catalonia, Aragon—to preserve its identity to this day. Destiny first smiled on the

struggling kingdom in the fourteenth century, when Prince Henry the Navigator, a moody, solitary genius, dispatched his caravels to explore the unknown oceans. Portuguese mariners became the first to inch their way around Africa's southern tip; Vasco da Gama reached fabled India in 1498; Cabral discovered Brazil in 1500; evidence strongly suggests that Portuguese ships made Central American landfalls long before Columbus; they were the first to drop anchor in the harbors of China, Japan, and Timor in the far South Pacific. And a Portuguese, Fernão de Magalhães—unaccountably known to history as Magellan—was the first to circumnavigate the globe. For a dizzy moment in the sixteenth century, Portugal bestrode the world. The Portuguese flag flew from Japan to Brazil; Portuguese shipping dominated the spice trade; the treasures of the world poured into Portuguese ports.

And then, in four hours on a hot June afternoon in 1578, it all ended. Defying counsel, King Dom Sebastião I—young, handsome, and unquestionably mad—proclaimed a crusade against the Moorish Emperor of Morocco. Five hundred vessels transported the Portuguese host of almost 25,000—the flower of the underpopulated country—to North Africa. A short march inland, at Alcazar-Kébir, the Moors surrounded Sebastião's army and, in a short battle, annihilated it. Barely fifty survivors found their way back to the coast and freedom. Stripped of arms and ships through this folly, Portugal lay defenseless. Two years later, the Spanish monarch claimed the throne, and until 1640 the nation was ruled from Madrid. Although the tenacious Portuguese ultimately regained independence, greatness had passed them by forever.

To the Spanish historian Miguel de Unamuno, the history of Portugal after Alcazar-Kébir is "a long twilight suicide." The centuries-long chronicle of domestic decadence and foreign humiliation reached a whimpering nadir in 1961 with the invasion of Goa by India. The relatively large, well-armed Portuguese garrison surrendered almost at the sound of the first shot. "A man or a nation can only die once," a bitter Portuguese told me, "and my country finally died in Goa. Of shame." War drags on in Angola, but most Portuguese have a sense of inevitable doom. For no one can remember when Portugal last won anything.

Hence the national neurosis of melancholy. Hence the addiction to the sad strains of fado.

I remember a conversation with a young Portuguese lawyer who hopes fervently that disaster abroad will spark a renaissance at home. "For a long time I refused to accept the fado," he said. "To my mind, it furthered the national compulsion to resignation, to patient acceptance of defeat. In the fado world, when a mistress turns aside from her lover, the rejection is always fate. He accepts it because it *had* to happen, and the song merely underlines his own unworthiness. This is precisely our trouble as a nation. In your Anglo-Saxon world, it is different. A rejected lover ends not by abasing

Fado on Records

ALTHOUGH the world of fado is very special, even *recherché*, American recording companies have not ignored it. The Schwann catalogue lists some ten items from Monitor alone, for instance—all worthy of attention. But any critique of fado on vinylite must begin, perforce, with Amália Rodrigues. She is not a *fadista* who happens to be a great singer; she is a great singer who happens to be a *fadista*. An international star who handles a French *chanson* or Spanish *zarzuela* as easily as the newest *fado de Lisboa*, she reminds one somewhat of the late Edith Piaf—not only by virtue of the stark, unrelieved black of her performing garb but in her strong, flexible voice and the profound emotional impact she makes. “The World’s Greatest: Amália Rodrigues” (Kapp KL 1310) is probably her finest album currently available in this country. Two of the selections in particular, *Vagamundo* and *Maria Lisboa*, vividly convey fado’s unique, tragic intensity. Additionally, Amália offers—in fado’s syncopated measures—the *Dura Memoria* of Camoes. This is tantamount to belting out a Shakespearean sonnet in a blues idiom, but such is the genius of the Portuguese language—to say nothing of Camoes’ verse—that the effect is as smoky as something composed in the cellars of Alfama. “La Fabulosa: Amália Rodrigues” (Kapp KL 1095), originally issued in France by Ducretet-Thomson, obviously aims for extra-Portuguese audiences. An orchestra, far too full-blown to be effective, frequently smothers the traditional two guitars, and Amália even drops a Brazilian ringer or two into the program. “Fado and Flamenco Favorites” (Angel 65039) has two defects: it is ten years old—though the sound wears its age well—and half of it is devoted to flamenco, which Amália sings as though it were some inexplicable kind of Andalusian fado. Nonetheless, the record recommends itself on three counts: a profoundly touching interpretation of *Barco Negro* (of which more later); Amália’s incomparable version of the *fado corrido* *Uma Casa Portuguesa*; her singing of *Lisboa Não Sejas Francesa*—a burning plea to Lisbonese, overrun by Napoleon’s troops in 1801,

to reject French influences. In the light of Portuguese history you may find a certain heartbreak in this strangely sunny melody. I do.

Amália’s principal rival, Maria Teresa de Noronha, Countess of Sabrosa, is represented by only a single disc—“Songs of Portugal” (London TW 91284 or SW 99284)—but it is one of surpassing beauty. London’s recorded sound is superlative, and each of the dozen fados gleams like a well-cut gem. Indeed, Senhora Noronha’s program illuminates virtually every significant facet of the art: her *Alexandrino*, *Mataram a Mouraria*, *Sou Feliz*—translation, I’m Happy (!)—and *Cancão Duma Tricana* will linger long in the memory. Her voice, lighter in texture and somewhat more silvery than Amália’s, can still strike a harsh depth of sorrow or swell in despair. If I could own but one fado recording, I think I might well choose this.

Hermínia Silva fares less well. She shares two albums—“This Is Portugal” (London TW 91196) and “Portuguese Fados” (Capitol T 10013)—with, in each case, a brace of lesser known *fadistas*. Neither disc, however, adequately displays her unique talents. Despite its somewhat muffled sound, the London entry ranks as the better of the two in that it features Hermínia singing *Lisboa Antiga*. One of the loveliest and most durable of current fados, this was written for Hermínia and no one else sings it quite so lustroously.

Of Lisbon’s younger *fadistas*, Fernanda María must be reckoned the most promising. Recording impresarios are obviously alive to her abilities, since she is represented on three full discs—“The Queen of Fado” (Request RLP 8047 or S 8047), “Portugal’s Great Fado Singer” (Monitor MFS 396 or S 396), and “Lisboa Antiga” (Monitor MFS 363)—and part of another, “Fadistas de Lisboa” (Request RLP 8048 or S 8048). The last-named, incidentally, offers the original version of *Barco Negro* (Black Boat) mentioned above. When first written, this haunting lullaby, sung here by Maria José da Guia, was called *Mãe Preta* (Black Mother). Tender and bittersweet, it concerned an African woman watching over the baby of her white master. But ironically, the

war in Angola prompted the Portuguese—actually the least color-conscious people in the world—to convert the appealing Black Mother to an impersonal Black Boat carrying a loved one across the sea. *Sic Semper* Public Relations! To return to Fernanda María, however, there is little to choose among her three sets: all are excellent. Her best efforts on the Request label are *Esperas de Gado*, an echo of the historic fado-bullring collaboration, and *Ronda da Saudade*, an evocation of the great Sévera. Both Monitor recordings offer carefully chosen, wide-ranging programs, and both benefit from superior stereo sound. No fado fancier should be without a Fernanda María disc: which one must remain a matter of individual preference. Audition all if possible.

The most impressive of Lisbon’s present-day male *fadistas*, Carlos Ramos, is not represented on records at all. This leaves a serious void in the catalogue, because the gravel-voiced Ramos towers over his contemporaries. *Faute de mieux*, Manuel Fernandes is possibly the best available. Monitor has recorded him twice: he shares “Portugal” (MFS 340) with Maria Marques and “Fados of Portugal” (MFS 406 or S 406) with Maria do Espirito Santo. Of the two, I prefer “Portugal,” not only for the superiority of the songs Fernandes chose for it but also for Senhora Marques’ warm, compelling voice. This album also offers an example of a *desgarrada*, or fado dialogue between singers.

Finally, Monitor provides two attractive grab bags, “April in Portugal” (MFS 374 or S 374) and “Lisbon by Night” (MFS 393 or S 393), featuring the singers of A Sévera, possibly the most popular *casa do fado* of Bairro Alto. Of A Sévera’s platoon of *fadistas*, far and away the most engaging is Alfredo Duarte, Jr. Small and close-knit, he is the son of the aged and long-retired “Marceneiro” (The Cabinet Maker), possibly the greatest male *fadista* of all time. Duarte traces little dance steps as he sings, his *voz de bogaço* grates nicely, and each performance has a tightly coiled intensity. Duarte alone makes either of these albums eminently worthwhile, and either provides a painless entree into the painful world of fado.



Amália Rodrigues: an art of distilled pathos.

himself but by saying, "To hell, my dear, with you!" He smiled sadly. "But suddenly I find myself attracted by certain fados. One in particular, *Rua Dos Meus Ciúmes*—Street of My Jealousies—moves me deeply. It's because of an unfortunate love affair, and I hope to God it's temporary."

THE ONLY *fadista* ever to win international fame is the electrifying Amália Rodrigues. A child of Lisbon's slums, she has almost singlehandedly raised the fado from the slough of disrepute to the level of an accepted art. Her soprano is strong and clear, with the slight, hoarse catch—*sine qua non* of a successful *fadista*—slangily termed a *voz de bogaço*, or in English equivalent, a whisky tenor. However, the visitor to Lisbon, as indeed the Lisbonese themselves, must reconcile himself to *not* hearing Amália in the flesh. She is now the wife of a Brazilian engineer and intersperses her life in Rio de Janeiro with progressively rarer professional appearances in her native country.

Still, one can never tell. A few years ago, as Lisbon was celebrating St. John's Eve—a local festival characterized by wine-bibbing in multiple cafés—a workman lazily strummed his guitar on a dark, twisting alley in Alfama. An Angola-bound soldier paused at the sound of the midnight guitar and, saddened by wine, began to improvise a fado to the soft chords. A small group gathered in the sultry June night. Encouraged, the soldier sang on, his voice swelling with poignance. The crowd, an inky clot in the unlit alley, listened quietly. More shadows drifted to a halt. One of them, a well-

dressed woman, borrowed a shawl and wrapped it about her shoulders. Then she too began to sing, joining the soldier in a *desgarrada*, a kind of spontaneous fado dialogue. The crowd listened in awe. "Never again will I hear anything so beautiful," one man said later. "To remember it is to weep."

After a long five minutes of distilled pathos, the voices died, the guitar ceased. The woman returned the shawl and quietly walked away. By then, everyone knew. It was Amália, roaming the haunts of her childhood.

With Amália's semiabdication, Portugal's finest *fadista* is undoubtedly Maria Teresa de Noronha. And therein lies an anomaly. For Sra. Noronha knows little of Lisbon's slums—supposedly the indispensable incubator of a career in fado. She is, in fact, a member of the nobility, wife of the Count of Sabrosa. I will always remember the wonderment on the face of a certain Portuguese grand lady at the thought of this "*menina fina de uma família fidalga*"—this cultured girl of a noble family—actually singing the coarse ballads of the working class. But the preëminence of Sra. Noronha is merely a sign of the times, for the intelligentsia and well-to-do are moving in on fado. More and more, *meninas finas* are donning the black shawl, and poets of note frequently contributed lyrics to leading *fadistas*.

The *fadistas* of the old order are both flattered and bewildered. Defensively, they insist that, call it what you will, the songs of the newcomers are not fado. "There's something lacking," one told me. "It's a question of distance. These people sing only with their minds, not with their hearts." Yet the opinion of the professionals notwithstanding, when you hear Sra. Noronha's lovely, faintly husky voice, you are hearing fado of the highest order. As is the case with Amália, though, your chances of hearing her at first hand are slim indeed. The Countess reserves her appearances for private gatherings and occasional benefit performances.

This leaves as chief claimant to the title of Lisbon's premier performing *fadista* fiftyish, well-fleshed Hermínia Silva. Holding forth in her own *boîte* in Bairro Alto, Hermínia possesses a hearty *voz de bogaço*—along with a striking ability to *piano* it effectively—and has the habit of peppering the verses of her songs with earthy asides. This enrages purists. "*Bandarilhas!*" a Portuguese friend snorted in disgust. "She does nothing but plant verbal *bandarilhas*. Hermínia's over the hill, she's lost all tragedy, so she does this to win easy laughs." Easy laughs? Perhaps. But few people laugh at the fado, even at Hermínia's. And she herself, in the long midwatch of the night, when the crowds have thinned and the streets outside are silent, reverts to the black laments of the *fado de Mouraria*. At the tables sit the Portuguese, those inveterate losers. And to the sound of the grieving guitars, they stare emptily at the *fadista* twisting the ends of her somber shawl . . . at her white face . . . her closed eyes. . . . "The years are remembrances,/Torments,/Which dissolve in this suffering."

A black and white photograph showing a hand holding a piece of paper with numbers written on it. In the foreground, a calculator is visible with several buttons (4, 7, 9, 4, 5, 0) in focus. The background is dark with some bokeh light effects.

A BUDGET FOR STEREO

With X dollars to spend, how much should go for each component?

by Edward F. McIntyre

EVEN THE MOST CASUAL acquaintance with sound reproduction—or sheer instinct, for that matter—would suggest something seriously amiss in installing a \$75 pickup on an \$18.95 changer or feeding a \$400 stereo amplifier into two four-inch speakers at \$5.50 each. But the intelligent shopper will want something more than instinct as a guide to apportioning his funds among the various components that comprise a balanced or matched music system.

In the dim past of simple monophonic disc-playing systems, a rough “rule of thirds” could be applied to achieve a balanced system. With, say, \$300 in hand, in those days it made good sense to spend about \$100 on each of the main sections of such a system: turntable and pickup; amplifier; speaker system (including the speaker enclosure). Today, anyone trying to follow this rule “by the numbers”

may encounter a confusing and often frustrating complex of variables and exceptions. For instance, the simplest stereo disc-playback system involves an amplifier more complicated than the older mono rigs: it uses a cartridge and tone arm that are of an entirely new breed; it plays through two (sometimes three) speaker systems. The old rule of thirds does not apply—and simply doubling up on the old figures can be misleading. A stereo amplifier, although it handles two channels, need not cost twice as much as its monophonic predecessor. Stereo pickups and arms, while offering new heights of performance, cost only marginally more than mono types. As for speakers, two still cost about twice as much as one—but the dollar value, vis-à-vis older models, has definitely increased for the buyer; the plain fact is that there are more acceptable speaker systems available

A BUDGET FOR STEREO

now in any given price class than ever before, and increased production know-how enables speaker manufacturers to offer systems that outperform similarly priced models of a few years ago. If you build your components from kits, you will of course reduce the cost in all categories.

If the old budgeting rules no longer apply, what does? In the present audio market, approximately what portion of a total budget ought to be assigned to each component, or section, to assure one of a balanced system? And beyond that, how does one invest additional money to enlarge the system, improve it, or update it? To begin with, it must be apparent that—aside from the extreme example cited earlier—the question of “balance” between components is no longer as critical as in the past. For one thing, signal outputs and inputs are pretty well standardized as to voltage, sensitivity, and impedance, so that a random selection of different components is more than likely to assure a correct match. Controls are more versatile to assure the fine adjustments that further provide correct signal-matching.

Some thought should be given, of course, to the efficiency of speakers vis-à-vis the power output of the amplifier; but inasmuch as the former has generally gone down and the latter gone up, the likelihood of satisfactory matings is as good as ever. Experience has shown that a well-made 15-watt amplifier will drive the lowest-efficiency speaker if sonic demands are modest, as in a small room or at relatively low listening levels. For more stringent demands the perfectionist will still choose the highest-powered amplifier he can afford. Actually, power as such is not really what is germane here; what does count is clean, undistorted power over the audio range. For instance, an amplifier that delivered, say, 30 watts at mid-frequencies but distorted badly at 40 cps and at 15,000 cps, or delivered only a few watts at those frequencies, or did both would be a poorer choice than an amplifier that delivered only 10 or 15 watts but did so from the lowest to the highest frequencies with very low distortion—regardless of the efficiency of the speaker used with it.

As for balance among other components, one can

take either of two views. An old saw in audio has it that the over-all performance of a system can be no better than that of its poorest component—the chain is as strong as its weakest link. This approach has a tempting simplicity and finality, but the fact is that it does not always hold. It is true that a superior speaker substituted for an inferior one in a relatively modest-quality system may reproduce rumble from the turntable never heard before; however, it most certainly will reach down deeper into the musical bass. Again, a better-designed amplifier in place of an older or cheaper one may amplify more distortion as well as signal from the pickup; but its wider frequency response and superior transient characteristics will render certain forms of distortion and noise, such as record ticks, less objectionable. Because of an increasing experience with such examples of apparent “mismatch,” today many audio experts insist that any improvement in a reproducing system represents a real, audible benefit.

In any case the serious shopper will listen carefully to different combinations of components; and the conscientious audio dealer will try to understand the client's needs by relating *his* listening tastes, *his* room acoustics, and *his* budget to the selection of equipment at hand.

AS A POINT OF DEPARTURE, let us consider first a “bottom-budget” system for playing stereo records. Such a system, in today's market, will cost somewhat under or near \$300, exclusive of cabinetry, and will buy decent-sounding components. About \$60 will go for the changer, or turntable plus arm. At this price, it may have a degree of flutter, but it will be heard only very occasionally, and then only on some slow piano music. Its rumble will be inaudible with the volume control set for normal loudness (but not very far above it) and with the bass control not too far advanced. A suitable cartridge can be bought for \$20 to \$30. The amplifier, costing under \$150 and rated at 10 to 15 watts sine-wave power per channel, will drive speakers of moderate to low efficiency in a small or moderately large room loudly enough to give music an exciting dynamic range and power. It will not shake the rafters in a large room or in one with lots of sound-absorbing material, nor will most amplifiers in this class put out full power in the *very* low bass—on organ pedal notes or the bottom of the bass tuba, for instance. The speakers in this system would be compact types that might cost from \$30 to \$60 each and that could be expected to handle the important midrange with clarity and ease and at least to suggest something of the heft of the bass and the air of the highs.

To add FM stereo to this system will cost about \$120 to \$150 for a wired tuner, or \$75 to \$100 for a corresponding kit. (At present FM stereo tuners priced significantly below these figures will not, in general, have high enough sensitivity and low enough

distortion to qualify; tuners that cost much more can be expected to be more sensitive, or offer more control features, or both.) For FM stereo, you may well need a high-gain, directional roof antenna to bring in signals free of noise and "multipath distortion"—a garbling and a loss of separation which come from getting strong reflections of the FM signal along with the signal. A good antenna, plus installation, might cost upward of \$50; if you are highly skilled and don't mind working on a roof, you can buy the antenna for perhaps \$20 and put it up yourself. If a rotator is needed, add another \$30-\$35 to the cost.

It would be difficult to estimate the cost of adding tape to this system inasmuch as the tape machine could be as simple or as elaborate as you liked. In terms of average performance level, a suitable deck for playback-only of prerecorded tapes might be bought for about \$100. With the recording function, the cost goes up, and with built-in speakers it goes up even more. Built-in speakers duplicate the amplifier and speaker components already in the system—but this duplication may be worth the additional cost. If you plan to make live recordings elsewhere than in your own home, you can listen to them on the spot, which is almost essential to be sure everything is going on the tape properly, at the right level, and with effective microphone placement; and of course you have the advantage of being able to play tapes anywhere an electric outlet is available.

IF the system outlined above will provide satisfying listening, what will a higher-priced rig do, say one costing under \$600, and how should the funds for such a system be apportioned? For instance, should one spend \$300 on an amplifier and use it with the turntable, pickup, and speakers of the less expensive system? Or should a good deal of the money be put into speakers, while staying with the cheaper turntable, pickup, and amplifier?

In general, neither way is ideal, yet either approach *can* be taken. The better amplifier can be expected to deliver more power, especially in the very low bass. The cheaper speakers probably won't be able to handle that power—they will distort if you turn the volume up—and only a little of the stronger bass will come through. On the other hand, the speakers may sound generally cleaner than they did with the more modest-priced amplifier. Similarly, if you choose to spend a large proportion of this budget on better speakers only, you may find that they improve the performance up to a point. Beyond that, however, you will have more speaker power capacity and response than the rest of the system can supply. In this sense, the vastly superior speakers would be wasted—unless, again, you plan to upgrade the rest of the system at a later date.

The most reasonable approach would be to apportion the \$600 to buy at the same time a better amplifier, better speakers, and better turntable than

the man with \$300 bought. (The better amplifier and speakers will improve the low bass response, but to avoid hearing rumble you will then need the better turntable.) A turntable with arm (automatic or manual) selling for under \$100 ought to qualify here. The pickup of the cheaper system will not necessarily be outclassed, since this strategic component was above the prevailing level of the budget system. An amplifier for the higher quality system—say, one rated at 15-25 watts—may cost near \$200; speakers will cost about \$75 to \$100 each.

This combination should provide strong and clean response to the near bottom of the bass, 30 to 40 cps. It could also be expected to provide a generally big sound even in a big room (providing that it is not too dead) before the amplifier would overload. Flutter and rumble would be rarely, if ever, audible, and hum would be below the music even in very quiet passages.

An FM stereo tuner to match this system in frequency response and freedom from distortion will cost about \$175, more if you need really high sensitivity. Again, tape can be added in any of a number of forms.

The plateau of cost marked by \$750 to \$850 for a stereo record-playing system can represent a quality of sound close to the best available in home audio systems today. The turntable of the medium system is still appropriate, but it can be fitted with one of the latest and best in available stereo cartridges, at a cost in the range of \$50 to \$60. The difference in sound quality between this unit and the lower-priced cartridge is admittedly small, but in the system made up of superior components, it can be discerned, appearing as an airier, smoother, high end and in improved tracking of heavily modulated records, particularly at the inner portion of the groove.

Medium- to high-powered amplifiers (25 to 40 watts per channel) for this system can be bought at varying cost—depending on the features offered, ruggedness of construction, newness of design. Whatever the model, the amplifier for this system will have quick overload recovery, plenty of power at the bottom of the bass, and extremely smooth highs to beyond the limits of hearing. Hum and noise will be far below the softest music you are ever likely to play. The speakers should be able to handle the higher power such an amplifier can deliver. Their own response ought to be clean and smooth to the very bottom of the bass (20 to 30 cps) and to beyond the limits of hearing at the high end. Without such highs in both amplifier and speakers, some of the all-out clarity you bought in the pickup will fail to come through.

The stereo tuner for this system can well be the best one can afford; the reproducing channel set up for it certainly can handle whatever is fed into it. Similarly, in tape equipment, one would logically look for decks or recorders capable of doing full justice to the best prerecorded tapes and, if one is

so inclined, capable of making near-perfect copies of other program sources, as discs and FM broadcasts. Only a few years ago, to get such results it was necessary to buy professional tape equipment at a cost of \$1,000; today, the cost is about half that. For equivalent results on live performances, cost perforce goes up another significant notch, to allow for better microphones than are customarily supplied with tape recorders. These could be, say, low-impedance types selling at about \$100 each. Possibly too, a matching transformer might be needed to permit feeding such mikes into a recorder that had only a high-impedance input.

Yet fine as it is, the system just outlined can be improved on. The perceptible improvements may vary from relatively subtle to startling, and the margin for improvement may vary with individual installations. For instance, in a very large room—and especially one containing much carpeting, draperies, heavily upholstered furniture—the amplifier-speaker combination of even this very superior system might not be able to deliver enough clean audible power, with consequent distortion on *fortissimo* passages. In such a case, one would have two general lines of attack: to go to a higher-powered amplifier, rated at, say, 60 watts per channel, or to shift to higher efficiency speakers (though usually it is easier to settle on a speaker that satisfies one's personal sonic tastes and then get the amplifier needed to drive it).

EQUIPMENT that offers the ultimate in convenience as well as in performance and durability, that is generously "overdesigned" so that it has rocklike reliability, that is classed as "state of the art" because of its advanced techniques, that enjoys a kind of technical supremacy acknowledged even by competing manufacturers, and finally that probably does not sell in as large quantities—such equipment is, understandably, very expensive. (Kits, of course, even at the top level of audio performance, still represent substantial savings over equivalent factory-wired units.) And on this level, even a small improvement or refinement will increase the cost considerably. In the very highest-priced range of equipment, only personal tastes can dictate expenditures. For instance, how much is it worth to a given listener to have a four-speed turntable with a fine adjustment for each speed, as compared with a two-speed model without such adjustment, but with otherwise similar rumble and other performance characteristics? How much more is it worth to have an automatic player that turns records over than one that simply stacks them? How much more is it worth to have an amplifier that is built to last practically forever over one that has virtually identical specifications but may need servicing after a few years?

It is obvious that—longevity and ultimate reliability aside—an "all-out" system can be assembled at varying cost. Thus, the preamp and power amplifier

for such a system could be priced from about \$300 to \$700. It would have superb transient response, lightning-fast overload recovery, hum far, far below audibility at any setting of the volume control one would ever use, distortion nearly unmeasurable at normal power levels. Switching, tone controls, input and output connectors would be extremely precise, long-lasting, and convenient to use. The prices of speakers for an all-out system cover an even wider range. Speaker design is such a complex matter that a relatively small increase in fringe-end response—i.e., at the extreme bass or high end—necessitates a big jump in cost. But always remember that the sound *you prefer* may not come from the most expensive speakers. For these reasons, then, one all-out system might employ a \$400 amplifier driving a pair of speakers that could cost \$800 each; another all-out system might use a \$600 amplifier driving a pair of speakers that cost \$200 or so each.

FM tuners at the all-out level cost from about \$250 to \$600. Refinements at the top of this range are typified by one such tuner that never needs alignment; that has a built-in cathode-ray tuning indicator and monitor showing not only center-of-the-band setting but the extent of multipath interference and the best antenna direction; that has bandwidth, limiting, and linearity characteristics considerably better than they need be for sound as good as the FM multiplex system can at present produce.

Tape machines for an all-out system start at about \$400 for a transport, \$600 for a deck with preamplifiers, and \$750 for a complete machine, and go up from there. Here we are moving into the professional class of tape machines, in which the mechanical functions—transport of the tape, starting, stopping, rewinding, etc.—are designed to maintain high precision and total reliability through hundreds of uses a day. This kind of mechanical design is very costly, which is why a professional deck with no electronics may cost from \$1,000 to \$2,000.

In attempting to generalize on budgeting, it becomes apparent that the rules for apportionment (such as they are) prevail more forcibly for the lower-priced systems. The older rule of thirds *almost* applies—modified perhaps from a 1:1:1 ratio (for a mono record player, amplifier, and speaker) to a 1:1.25:1.50 ratio for similar stereo components. In the higher-priced categories, though, the proportions change noticeably. Pickup and turntable drop to a smaller part of the total—about 15% to 25%, and even less in the most expensive systems. (Actually, the stereo pickup has become the great bargain of high fidelity today, and a turntable for stereo is the same as one for mono, except that rumble has been better controlled.) At this price level it is impossible to generalize about the relative amounts to be spent for amplifier and speakers. As for an FM stereo tuner, generally speaking it should cost about the same as the amplifier. Cost of tape equipment will vary, depending on the owner's intended use for it.



Manita de Plata listens to the playback of a stereo master tape which will become "Flamenco Legend" (Connoisseur CS 263). The speakers are AR-3's.

***first playback after the recording:
guitarist Manita de Plata listens to himself
through AR-3's***

Connoisseur Society makes stereo records in 12-inch 45-rpm LP's, of the very highest quality.

Connoisseur engineers recently made a European tour, taking their recording equipment with them. They recorded *Flamenco Legend* (Connoisseur CS 263) with Manita de Plata in Arles, France, where this photo was taken.

Recording engineers make critical decisions on the basis of the playback sound achieved on location. Artificial coloration in the monitor loudspeakers provides false clues to work with, and tends to perpetuate itself inversely in the record. Connoisseur engineers chose AR-3 speakers as producing the sound most faithful to the tape.

The AR-3 (\$203 — \$225, depending on finish) and the lower-cost AR-2a (\$109 — \$128) are often used professionally because of their high quality, but they are primarily designed for the home. AR-3 speakers were selected for the top stereo systems described by three magazines — the September 1963 *Popular Science*, the Fall 1963 *Bravo*, and the 1964 edition of *Hi-Fi/Tape Systems*. A five-year guarantee covers any repair costs, including freight.

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And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

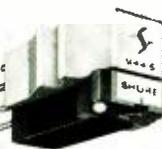
THE CARTRIDGE



V-15



M55E



M44



M7/N21D



M99



M3D

ITS FUNCTION, ITS FEATURES...

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low... cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens".) Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs... makes the stylus scratch-proof... ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

IS YOUR BEST SELECTION

If your tone arm tracks at 1½ grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question your cartridge. It is designed for the purist... the perfectionist whose entire system must be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of ¾ to 1½ grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1½ and 3 grams, the M44-7 is for you... particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2½ gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about \$16.00)... with almost universal application. Can be used with any changer. Very rugged.

SHURE

Stereo Dynetic®

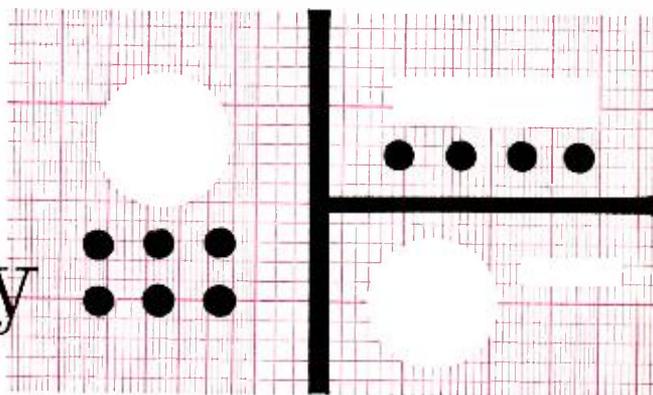
HIGH FIDELITY PHONO CARTRIDGES... WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

CIRCLE 73 ON READER-SERVICE CARD

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

high fidelity



EQUIPMENT REPORTS



Altec Three Sixty

Integrated Amplifier

THE EQUIPMENT: Altec Playback Three Sixty, an integrated stereo preamp—power amplifier. Dimensions: 5½ by 15 by 11¼ inches. Price, \$366. Manufacturer: Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.

COMMENT: The Playback Three Sixty is a completely solid-state control amplifier offering reliable performance in the medium-power class. The front panel contains six rotating controls and a row of nine keyboard-type switches. The rotating controls include: a six-position program selector (microphone, tape head, phono, radio, tape amplifier, and auxiliary); a volume control combined with the power off-on switch; separate friction-coupled concentric treble control knobs for each channel; similar type bass controls; a channel blend control; a channel balance control. The keyboard switches are for: rumble filter; stereo-mono; tape monitor; channel reversal; high or low gain; volume contour; scratch filter; phase reversal; headphones or speakers. A low-impedance headset jack also is on the front panel.

The rear of the amplifier contains six pairs of stereo input jacks that correspond to the settings of the program selector, plus an output jack for feeding each channel to a tape recorder. There also is a slide switch to select suitable gain and equalization for either a magnetic or ceramic (crystal) cartridge. A separate jack provides an "A plus B" signal for driving an additional basic amplifier (for monophonic sound in another room, or a center channel in the main listening room). In addition, there are terminals for a center-channel speaker that may be hooked up directly to the Three Sixty. The

left and right speakers are connected directly to two dual-terminal barrier strips; suitable output impedance (4/8 or 16 ohms) is selected by a slide switch. The rear of the set also has two AC convenience outlets.

The circuitry of the Three Sixty is built around twenty-eight transistors, and three diode-rectifiers. To prevent damage to the transistors or amplifier failure owing to an extreme rise in heat (which may be caused by excessive current in the output stages due to a short circuit), the amplifier is equipped with three thermal-type, automatic-reset circuit breakers. Two of these devices are in the output signal channels, and the third in the AC power line to the amplifier. In tests conducted at United States Testing Company, Inc., these circuit breakers proved to be excellent safeguards against short circuits or severe overload. USTC regards their use as a definite design advantage as well as a convenience, inasmuch as they obviate the need to pull the amplifier out of its installation to replace a fuse.

In performance tests, the Altec Three Sixty exceeded its power claim of 25 watts per channel at about 1.5% total harmonic distortion, providing actually 25.9 watts on the left channel, and 26.2 watts on the right channel. Other related measurements are shown on the accompanying charts. The power bandwidth, extending from 13 cps to 30 kc, is especially good for an integrated amplifier. Harmonic distortion varied with the power the amplifier was called on to deliver, rising somewhat generally above 20 watts per channel and in the high-frequency region. The IM distortion was typical of many solid-state amplifiers, decreasing as audio power output was increased up to almost full power. The

REPORT POLICY

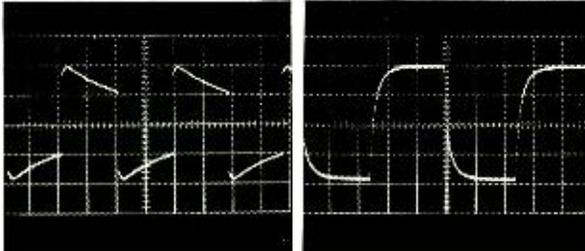
Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization not affiliated with the United States Government which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. No reference to the United States Testing Company, Inc., to its seals or insignia, or to the results of its tests, including material published in HIGH FIDELITY based on such tests, may be made without written permission of United States Testing Company, Inc.

lowest distortion, in general, was measured with the amplifier driving an 8-ohm load, and at power output levels from about 10 to 20 watts per channel. This, along with the amplifier's fairly low damping factor, would suggest the Three Sixty's optimum use in driving well-damped speakers of moderate to high efficiency. Frequency response, RIAA disc equalization, and NAB tape equalization all were very good; the tape-head playback characteristic, in fact, was one of the finest

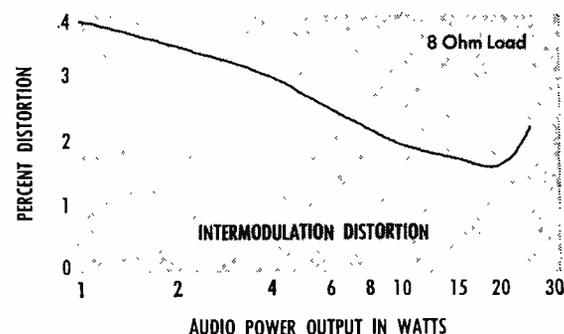
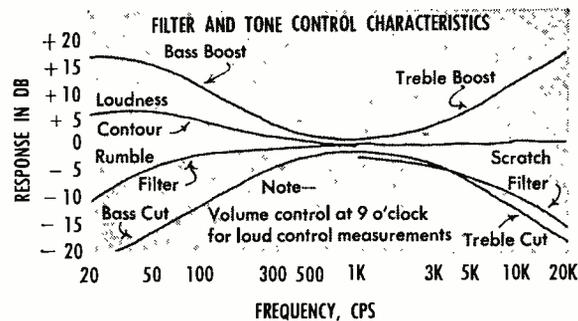
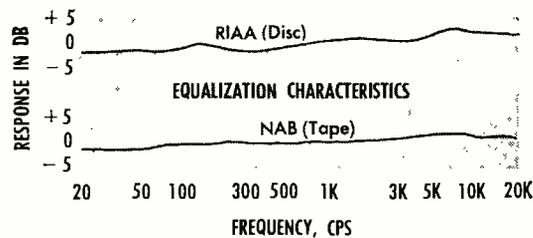
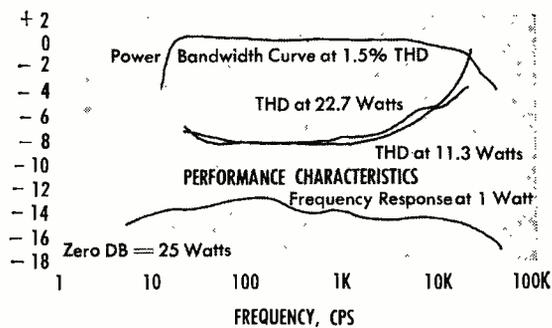
yet measured. Tone control, loudness contour, and filter characteristics all conformed closely to the curves shown by the manufacturer and were quite satisfactory.

An unusual feature of the Three Sixty is its "high gain" switch for changing the amplifier's input sensitivity. The switch, when off, decreases the amplifier's gain and thus can prevent overloading from high-level sources that are supplying very strong signals. In its ON position, the switch permits the Three Sixty to operate at full gain. The OFF position of this switch, as expected, improved signal-to-noise ratio, although the S/N characteristic was very good in the ON position. There was no appreciable change in distortion from one position of the switch to the other.

Square-wave response was, in general, good for an integrated amplifier. The 10-kc photo showed some rolloff of the extreme highs, but no ringing. The 50-cps photo showed some low-frequency boost but no excessive phase distortion. The amplifier proved to be completely stable with all loads. All told, the Three Sixty shapes up as a very worthy contender in the medium-power class of new, all-transistor integrated amplifiers.



Square-wave response to 50 cps, left, and 10 kc.



Lab Test Data

Performance characteristic

Measurement

Power output (at 1 kc into 8-ohm load)																									
l ch at clipping	22.7 watts @ 0.46% THD																								
l ch at 1.5% THD	25.9 watts																								
l ch at 1% THD	25.2 watts																								
r ch at clipping	24.8 watts @ 0.45% THD																								
r ch at 1.5% THD	26.2 watts																								
r ch at 1% THD	25.5 watts																								
Both chs simultaneously at clipping	l ch clips at 19.2 watts with 0.5% THD r ch clips at 19.2 watts with 0.5% THD																								
Power bandwidth for 1.5% THD rated distortion	13 cps to 30 kc																								
Harmonic distortion 22.7 watts output	below 1%, 20 cps to 5.5 kc; 1.5% at 14 kc; 2.3% at 20 kc																								
11.35 watts output	below 1%, 20 cps to 7 kc; 1.5% at 16 kc; 1.6% at 20 kc																								
IM distortion, 8-ohm load	less than 2%, 9 watts to 24 watts output																								
Frequency response, 1-watt output	± 1 db, 5 cps to 20 kc; -1.7 db at 30 kc; -3.3 db at 45 kc																								
RIAA disc characteristic	+2.3, -1.1 db, 20 cps to 20 kc																								
NAB tape characteristic	+1.2, -1.7 db, 20 cps to 20 kc																								
Damping factor	4 at 1 kc; 5 at 60 cps																								
Sensitivity for full output	<table border="1"> <thead> <tr> <th>INPUTS</th> <th>HI-GAIN SWITCH ON</th> <th>HI-GAIN SWITCH OFF</th> </tr> </thead> <tbody> <tr> <td>phono mag</td> <td>3.9 mv</td> <td>16.5 mv</td> </tr> <tr> <td>mic</td> <td>4.8 mv</td> <td>20 mv</td> </tr> <tr> <td>tape head</td> <td>23 mv</td> <td>94 mv</td> </tr> <tr> <td>phono cer</td> <td>150 mv</td> <td>620 mv</td> </tr> <tr> <td>aux</td> <td>415 mv</td> <td>1.76 v</td> </tr> <tr> <td>tape mach</td> <td>415 mv</td> <td>1.76 v</td> </tr> <tr> <td>radio</td> <td>415 mv</td> <td>1.76 v</td> </tr> </tbody> </table>	INPUTS	HI-GAIN SWITCH ON	HI-GAIN SWITCH OFF	phono mag	3.9 mv	16.5 mv	mic	4.8 mv	20 mv	tape head	23 mv	94 mv	phono cer	150 mv	620 mv	aux	415 mv	1.76 v	tape mach	415 mv	1.76 v	radio	415 mv	1.76 v
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ADC Point Four and Point Four/E Cartridges



THE EQUIPMENT: ADC Point Four, a stereo cartridge with 0.4-mil diamond stylus. Price, \$50. ADC Point Four/E, same cartridge with elliptical-radius (0.2-mil by 0.7-mil) diamond stylus. Price, \$60. Manufacturer: Audio Dynamics Corp., Pickett District Rd., New Milford, Conn. 06776.

COMMENT: Inasmuch as their basic design departs from the familiar moving-magnet type, the new Point Four cartridges by Audio Dynamics have been termed generically the "induced-magnet" type. In this cartridge, the stylus is imbedded in a cantilever which fits into a groove of a tiny permanent magnet. At the end of this magnet farthest from the stylus, the cantilever extends via its pivot point—through a tube of soft iron. The tube interacts with the permanent magnet surrounding the stylus to set up a predetermined magnetic flux. When the cantilever-cum-tube vibrates, in accordance with the signal in a record groove, the assembly acts as an armature to vary the initial magnetic flux. This varying flux, in turn, induces a voltage in two sets of coils, one for each channel, which is the output signal of the cartridge. The design is said to make for a minimum number of moving parts, low dynamic mass, a linear translation of stylus movement to signal voltage, and a practicable way of achieving the 15-degree vertical tracking angle.

The "stylus" in this case consists of the entire assembly of stylus proper, cantilever, permanent magnet, pivot block, and soft iron tube. The cartridge body contains only the coils and their terminal connections. The original Point Four was so named because the stylus tip has a nominal radius of 0.4-mil (.0004-inch). The same unit, fitted with an elliptical stylus (nominally 0.7-mil by 0.2-mil), is designated as the Point Four/E. Both models have a vertical tracking angle of 15 degrees. ADC also has a 3-mil stylus assembly for use with this cartridge for playing 78-rpm discs.

The Point Four has a rated compliance of 30×10^{-6} and a recommended tracking force of $\frac{3}{4}$ to $1\frac{1}{2}$ grams. It is designed for use in most tone arms, including those found on the new, improved automatic players. In tests conducted at United States Testing Company, Inc., it was found that installed in the SME arm—with all adjustments carefully made—the ADC Point Four tracked well at 1 gram; in other arms, the $1\frac{1}{2}$ -gram tracking force yielded top performance.

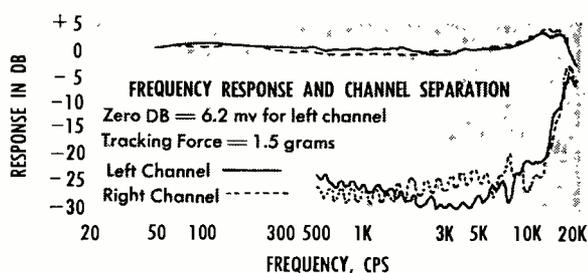
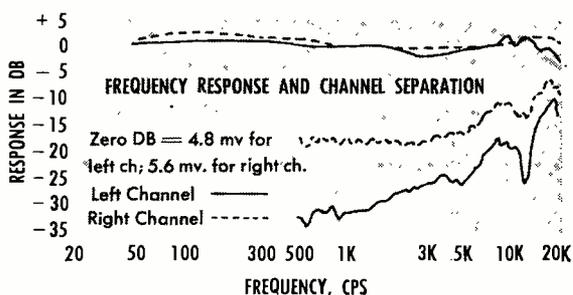
The over-all response of the Point Four was quite smooth over the audio range. The left channel remained uniform within +1, -2 db to 18 kc, falling to -4.5 db at 20 kc. The right channel was uniform within +2.5, -0.5 db to 20 kc. The measured signal output (at 1 kc, with a 5 cm/sec peak recorded velocity) was

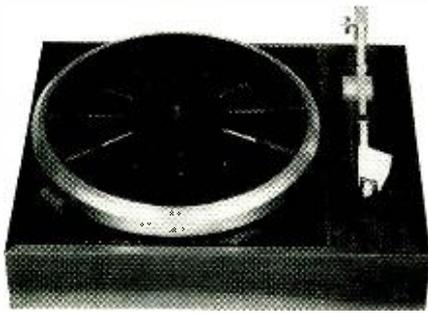
4.8 millivolts for the left channel, 5.6 millivolts for the right, values suited for modern preamp inputs. The slightly higher output from the right channel—about 1.5 db—is insignificant from a listening standpoint and could, in any case, be readily compensated by the slightest adjustment of the balance control on a stereo amplifier. The cartridge's channel separation was ample for today's stereo records. Harmonic distortion did not become evident until about 5 kc on the test record, and was low. Vertical and lateral IM distortion also was low. The measurements, supplemented with listening tests, add up to a fine cartridge—very much in the ADC tradition of high quality and clean sound.

The Point Four/E has the same rated compliance and range of recommended tracking forces as the Point Four, and the same comments apply as to tone arms and relative tracking forces used. Its over-all response characteristic is similar to, and—except for the rise above 10 kc—smoother than, that of the Point Four. The two channels are more closely balanced. The left channel measured ± 1 db to 10 kc, then rose to about 3.5 db at 14 kc, and fell to -5 db at 20 kc. The right channel measured virtually the same, except that its high end rose to 3 db at about 12.5 kc. These "peaks" are not, in our view, terribly important from a listening standpoint and are, in fact, similar to what is measured in most cartridges. The Point Four/E put out a slightly higher signal voltage than the Point Four (6.2 millivolts on the left channel). Channel separation was outstanding on both channels, remaining better than 20 db to above 10 kc. Harmonic distortion began at 10 kc and was low. IM also remained low.

Attempting to describe audible differences between the Point Four and the Point Four/E would be virtually splitting hairs. Both have an easy, open, airy sound that is well articulated and very wide in range. Vis-à-vis the Point Four: the Point Four/E seems especially good at "staying with it" as the cartridge reaches the inner portion of a heavily modulated record, and—like other elliptical stylus models—it does a remarkable job of eliciting clean, full response from older mono records. Both the Point Four and the Point Four/E have negligible needle talk and are free of hum pickup. Both have the retractable stylus feature, so that if the tone arm is dropped carelessly the stylus is protected from damage. In sum, both cartridges exemplify recent advances in the audio art, and either model can be recommended for use in the finest of reproducing systems.

Response of the ADC Point Four, left, and the Point Four/E.





Stanton 800B

Stereotable System

THE EQUIPMENT: Stanton 800B, a single-speed ($33\frac{1}{3}$ rpm) turntable supplied with a Model 200 tone arm and a walnut base. Dimensions: 15-13/16 by 12-7/8 by approximately 6-1/2 inches high, depending on adjustment of leveling feet. Price, \$99. Manufacturer: Stanton Magnetics, Inc., Terminal Drive, Plainview, N.Y.

COMMENT: Although the turntable, known as the Gyropoise, used in the 800B system is sold with the Model 200 Unipoise arm, the latter can be bought separately for \$24 for use with other turntables. Our unit came with a Stanton 481AA cartridge which also sells separately for \$49.50 and which is a logical mate for use in the 200 arm. Any of these components is, in itself, a top quality audio device; together they comprise a disc-playing ensemble of unusual design, handsome appearance, and splendid performance.

Assembling the parts is a short and easy task. The turntable goes together in jig time and requires no tools; the cartridge slips into the arm's shell by means of a special plug and without the need for terminal clips or "sleeves"; the arm comes pre-mounted on a wooden platform that fits into a cutout on the main base where it is aligned by two guide pins.

The turntable has a unique type of suspension. The platter literally floats on a cushion of air or, more correctly, on a magnetic field set up by two flat circular magnets under the platter that are so polarized as to repel each other. The circular shaft that extends through the platter and through both magnets thus is not used to support the platter, but only to center it during its rotation. Thus, except for the rubber idler wheel, there is very little mechanical contact between the platter and the other parts of the mechanism.

The tone-arm mounting board is held in place by another magnet, this time by attraction to a metal plate. Inasmuch as this is the same plate that mounts the bearing for the center shaft, there is a predetermined and constant mechanical relationship between platter and arm, which is desirable. The plate itself is suspended from the motor mounting board by means of three hollow rubber balls, so that the platter and arm combination is isolated from the motor. This type of suspension, combined with the magnetic trick described above, is designed to reduce acoustic feedback and rumble.

The platter—11½ inches in diameter—is made of cast aluminum, finely machined and balanced. It weighs 2 pounds, 11½ ounces without its pad; 3 pounds, 2 ounces with the pad. Power is supplied by a four-pole synchronous motor via an idler wheel that engages its inner rim. A large metal knob at the front left of the turntable is pushed to engage the idler and to start the motor. The walnut base is handsomely finished and its four feet may be adjusted to level the turntable.

The arm is a precision-crafted, hollow metal type, suspended on a single ball pivot (hence the name Unipoise), and is fitted with an accurately calibrated scale and sliding weight for setting tracking force. When correctly installed, the arm is truly balanced, and perfectly free to move in all directions with virtually no friction. It has no pronounced resonance above 10 cps, and is hardly susceptible to pronounced jarring or external vibrations. It fits onto the arm mounting board by means of a single, narrow shaft; the board itself may be pulled up to remove the arm. The cartridge signal leads in the arm terminate in a dual plug that is clipped to a small bracket under the table; from this plug, the signals are carried by pre-soldered cables (supplied with the unit) for plugging into the preamplifier. A separate grounding lead also is supplied to eliminate hum. The arm has a novel-shaped finger lift that, once the user gets accustomed to it, makes handling the arm and cueing a record quite easy.

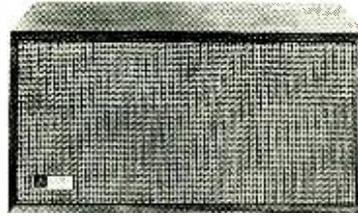
In measurements made at United States Testing Company, Inc., the turntable's speed proved accurate within 0.5% over a range of supply voltages from 105 to 129 volts AC. Wow and flutter were insignificant at 0.15% and 0.04% respectively. In our view the existing NAB standard for measuring rumble produces a figure (-21 db) that is not indicative of the performance of the 800B, because it occurs at a very low, inaudible frequency, and—in addition—as the manufacturer points out, the novel magnetic suspension system is designed to minimize any rumble being transmitted up from the motor to the pickup. Our evaluation of rumble therefore was based on listening tests using several test records; in a word, whatever rumble may be present is well below the threshold of audibility and would not be a factor in listening. The measurement of rumble, incidentally, is reportedly being examined by a committee of the NAB, and a revised test standard may be forthcoming soon.

Using the 800B ensemble is a gratifying experience. The platter runs smoothly and silently; the arm handles well. The ease with which the tone-arm mounting board can be removed and replaced is a boon to the experimenter or curious audiophile who is often trying new pickups. The 481AA cartridge itself, known as the Calibration Standard, is Stanton's best, designed for use with very lightweight arms such as the Unipoise, and capable of tracking at well below 3 grams. The stylus too is readily replaced by the user, and a stylus assembly is available for playing 78-rpm discs. The 481AA, in listening tests, proved to be among the cleanest we have auditioned, with wide, smooth response and excellent channel separation. Hum pickup and needle talk were negligible. Whether as a complete record-playing ensemble, or as individual components, the Stanton equipment merits serious consideration by the discriminating discophile.

REPORTS IN PROGRESS

Ortofon SPE/T Cartridge

Bell 1000 Tuner/Amplifier



Fisher XP-10 and XP-5 Speaker Systems

THE EQUIPMENT: Fisher XP-10, a floor-standing speaker system in an integral enclosure. Dimensions: 30 $\frac{1}{4}$ inches high, 24 $\frac{3}{8}$ inches wide, 14 $\frac{3}{8}$ inches deep. Weight, 80 lbs. Price, in oiled walnut, \$249.50. Fisher XP-5, a compact speaker system in an integral enclosure. Dimensions: 10 by 20 by 9 inches deep (can be positioned vertically or horizontally). Weight, 15 lbs. Prices: in oiled walnut, \$54.50; in unfinished birch, \$49.50. Manufacturer: Fisher Radio Corp., 21-21 44th Drive, Long Island City, N. Y. 11101.

COMMENT: These systems represent two recent approaches to the air-suspension speaker design. In both the XP-10 and the XP-5 the woofer has a natural resonance below its performance response range; the cone is "stiffened" or brought up to the response range by the air within the enclosure, which is confined by a packing of sound-absorbent material. The XP-10 employs a 15-inch woofer for this purpose; the smaller XP-5, an 8-inch woofer. Special techniques are used to obtain optimum performance with these drivers and their associated components.

The XP-10 is a three-way system. The 15-inch woofer is crossed over at 200 cps to an 8-inch midrange unit; this again is crossed over at 2,500 cps to a wide-dispersion type cone tweeter. The crossover frequencies were chosen to minimize phasing problems in the region where most orchestral and vocal fundamentals occur. In addition, the upper 2,500-cps crossover frequency was chosen, as designer Bill Hecht explains, as a "good compromise between the midrange carrying the major fundamentals and the point at which good dispersion assumes increasing importance." The woofer in the XP-10 employs the eddy-current damped copper voice-coil used in the earlier Fisher XP-4A (see *Equipment Reports*, February 1963) to obtain good transient response. A "long-throw" type, it is powered by a 6-pound magnet. The midrange unit, designed especially for this system, uses a 5 $\frac{1}{2}$ -pound magnet. The tweeter is a hemispherical dome type with a soft composition diaphragm, on which a patent is pending. It too is driven by a 5 $\frac{1}{2}$ -pound magnet. All drivers are mounted behind a grille cloth, and the system functions as a direct radiator. Input impedance is 8 ohms; efficiency is moderately high.

The response range of the XP-10, which conformed very closely to the manufacturer's claim, was excellent and among the widest encountered in any speaker. The bass was clean and smooth down to 30 cps; response below this frequency rolled off in amplitude. Doubling was evident below 30 cps, depending on how hard the

system was driven. The response had a slight rise at about 60 cps and then continued very smooth to beyond audibility. The output, checked at various test-tone frequencies, seemed uniformly dispersed in all planes, becoming more directional as we approached 10 kc, which was to be expected. Test tones themselves were reproduced with outstanding clarity, and a 14-kc tone still was perceptible slightly off axis of the system. The white noise response of the XP-10 was smooth and subdued.

Handling program material, the XP-10 exhibited all the virtues associated with a fine reproducer. The sound had clarity, transparency, tonal balance, excellent transient response, fine separation of instruments. The bass had no hang-over and plenty of impact. The midrange and highs were airy. Voices sounded natural. In a normal- to large-size room, a pair provides an excellent stereo presentation of all types of program material, from solo piano to large-scale opera works. A nice sense of air and space also is imparted to monophonic material reproduced over a pair of XP-10's. The over-all impression of this system is one of natural, musical sound. The tweeter and midrange controls on the rear of the speaker can be adjusted to tailor the over-all tonal balance to suit different room acoustics. They do make an audible difference, and we found that in one room we preferred them at maximum settings; in another room, we had to reduce these considerably.

The smaller XP-5 uses an 8-inch woofer of special design and very compliant suspension. It is crossed over to a small cone tweeter at 2,000 cps. Input impedance is 8 ohms. The over-all response of the XP-5, like that of the XP-10, confirmed the manufacturer's performance claim. In general, it was exemplary of its price class; moreover its bass response, for a speaker costing about \$50, seemed outstanding. Full and clean bass was produced down to about 36 cps; with the doubling attendant on driving a speaker harder, the bass extended to below 35 cps. Midrange and highs were smooth and evenly distributed, though not as airily or as omnidirectionally as in the XP-10. This consideration, in our view, relates chiefly to the size room in which the XP-5 will be used. In a fairly large room, the highs seemed—by comparison with the XP-10—somewhat remote. In a smaller room, acoustically on the "live" side, the highs took on a brighter, more "rounded" quality, and the speaker as a whole came into a more satisfying tonal balance. This characteristic, combined with its fair efficiency, would suggest that the best use of the XP-5 would be in an installation employing an amplifier rated at, say, 15 to 25 watts per channel, and installed in a room of up to 1,800 or so cubic feet.

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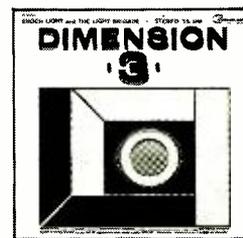
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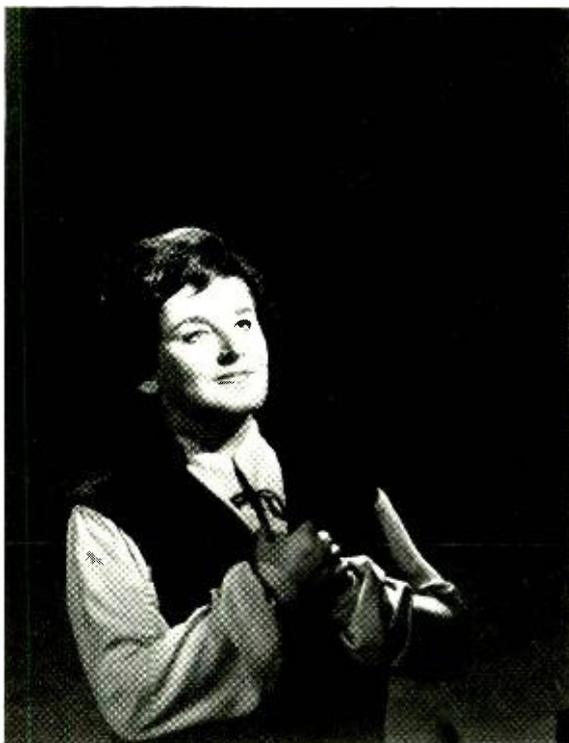
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O. B. BRUMMELL
R. D. DARRELL
SHIRLEY FLEMING
ALFRED FRANKENSTEIN



HARRIS GOLDSMITH
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ERIC SALZMAN
JOHN S. WILSON



Birgit Nilsson



James McCracken

A *Fidelio* Pitched for Excitement by Conrad L. Osborne

BY AND LARGE, I have better things to do than stand around the living room with a checkered flag and a stop watch, waiting for Version J of *Fidelio* to cross the finish line. Someday, nonetheless, I am going to time the complete recordings of this opera as a sop to science: Knappertsbusch, obviously, will bring up the rear; and I suspect that Lorin Maazel, winded but still game, will go home with the cup. The latter's version may require a few minutes' more playing time than Toscanini's, but into this span it crowds as much of the spoken dialogue as one ever hears (the Toscanini edition, like Furtwängler's, includes no spoken material except the "melodrama" in the grave-digging scene).

So this is, to start with, a breakneck *Fidelio*. It is not entranced by the profundity of each of the master's notes or by the Nobility Of It All. It opts for excitement. Whether one cares for this approach is naturally a matter of taste, but I think we will have to concede its validity, for it produces some thrilling moments, and at least one sustained passage of enormous effect—the close of the dungeon scene. Here, from the point of Pizarro's "*Er sterbe!*" through the rescue trumpets, the ensuing furious ensemble, and the duet "*O namenlose Freude,*" Maazel drives his forces through roughly ten minutes which must stand as among the most exciting in recorded opera. His soloists key themselves to the

pitch: Tom Krause pours it on for his vengeance lines, James McCracken is rock-firm with Florestan's defiance, and Birgit Nilsson flings out a stunning "*Tôt erst sein Weib!*"—a moment which she always renders unforgettable in the theatre.

The quick tempos are also welcome—to me, at least—in the songs and duets allotted to Marzelline, Rocco, and Jacquino in the opening scene: in almost all Pizarro's music; and in a number of the arias (Nilsson, for example, is certainly much more comfortable in this "*Abscheulicher!*" than in the one conducted by Downes on her recent recital record, and succeeds in shaping the piece better than I have ever heard her do). The finale

also carries conviction in this reading; one may miss the expansiveness and weight of Knappertsbusch or the balance of Klemperer or Böhm, or the warmth of Furtwängler, but these qualities would be misplaced in the context of the present interpretation, and Maazel at least keeps things firm and controlled.

Sometimes it doesn't work, because it's just too damned fast. The concluding bars of the overtures are almost ridiculous, a breathless scramble, and there are other points where things seem on the verge of going haywire. The introduction to Act II has little about it of gloom or mournfulness and it misses the cataclysmic sense of doom which Toscanini was able to convey in his own rapid version. I simply don't understand this reading of the "Prisoners' Chorus"; it is not only fast, but so crisp (the accent is almost staccato) as to seem practically jolly. But that's the way it is with this interpretation: it is not piteous, or warm, or profound, or reverent. But it is dramatic and exciting; and if one prizes these qualities in *Fidelio*, one may also prize the performance, and overlook some of the reckless tempos and some of the forced accents and overemphatic detail.

The cast is no bouquet of shrinking violets, either. I am sure that many listeners may prefer a Leonore who sounds more personally involved, but then they will have to put up with some rough singing on the part of the recorded artists who dig into the role this way: Hilde Konetzni, Martha Mödl, Sena Jurinac are all very much extended by the demands of the music. In the theatre, Nilsson's Leonore is indeed compelling, for she is an intelligent and thoughtful actress who uses pantomime, rather than vocal coloration, to make the salient dramatic points. Her singing is expressive in that it is well phrased, round, strong, and always beautiful (with, of course, some glorious top notes). It is also free of artifice and mannerism; it bespeaks sincerity. Yet it is quite possible that listeners who have not seen her Leonore will find her recorded version a bit cool or lacking in urgency—in the manner of many classically great vocalists, she does not under any circumstances allow emotional involvement to interfere with vocal freedom. For my part, I suspect that Nilsson's Leonore will wear better than that of any of the others: there is no doubt that, a few of the runs excepted, here is the best-sung Leonore on records. Anyone doubting her dramatic comprehension can listen to her voicing of the dialogue, particularly during the dungeon scene, for she is persuasive and moving.

McCracken, who is suddenly one of the world's leading dramatic tenors after years in the galleys as a *comprimario*, is here making his first major recording (a listening to the Columbia *Lucia* will disclose him briefly as Normanno). McCracken is an impressive singer and a very individual artist. He is at his best when the music calls for size and intensity—the truth is that he sounded thoroughly bad in most of the bit parts the Met used to assign him. His singing is somewhat pressurized, not relaxed, and it shows strain when he is called upon to scale it down. On this recording, he

surmounts the killing climax of the aria in extremely imposing fashion, but sounds on the thin edge in some of the recitative that precedes it. His dark, weighty tenor, capped here with more of a high ring than it usually has in the opera house, is a good instrument for the music, and both musically and interpretatively he makes a decidedly positive impression. Let's hope his voice can withstand the uninhibited use to which it is put.

Krause is a sturdy, incisive Pizarro. Though changes in the recording perspective occasionally lead one to the conclusion that his voice is not as large or dramatic as it seems, for the most part his presence is appropriately domineering, and his singing has temperament. Böhme proves a surprisingly fine Rocco. I had not thought his rather ponderous bass would take well to the role, but he handles it lightly and intelligently, and gives us a recognizable, unforced characterization. Graziella Sciutti, extremely musical as always, has some precarious moments vocally, but brings a good deal of charm to Marzelline—and her German in the dialogue is amazingly fluent-sounding. Hermann Prey is a perfect Fernando, and Donald Grove is quite satisfactory as Jacquino.

Orchestrally, there are a few ragged moments, but I think we must lay the blame on Mr. Maazel, for they all occur at points where he is thrashing the day-lights out of things: most of the time, the execution is more than acceptable. The chorus is extremely fine. The sound, to judge from the advance pressings, is excellent, with the soloists not so far back as London has sometimes placed them. Even in stereo, everything is gotten onto four sides with no detectable sacrifice in sound quality (the *Leonore* No. 3, I need hardly add, is absent).

For most listeners, the *Fidelio* choice will boil down to Klemperer vs. Maazel, if stereo is desired. On Klemperer's side: balance: the wisdom of experience; a ripe, full vision of the work; and a generally strong cast. In the background, of course, are the specialized and familiar virtues of the Toscanini and Furtwängler editions (minus dialogue), and the distinct excellence of the Böhm performance (Vox), which unfortunately is badly recorded. The uneven DGG Fricsay set has an intermittently powerful Leonore in Leonie Rysanek, the excellent Rocco of Gottlob Frick, the silken malevolence of Dietrich Fischer-Dieskau's Pizarro. And there is Westminster's Knappertsbusch, for those who set store by the fable of the tortoise and the hare.

BEETHOVEN: *Fidelio*

Birgit Nilsson (s), Leonore: Graziella Sciutti (s), Marzelline: James McCracken (t), Florestan: Donald Grove (t), Jacquino: Kurt Equiluz (t). First Prisoner: Tom Krause (b), Don Pizarro; Hermann Prey (b), Don Fernando: Kurt Böhme (bs), Rocco: Günther Adam (bs). Second Prisoner: Vienna Philharmonic Orchestra. Lorin Maazel, cond.
 ● LONDON A 4259. Two I.P. \$9.96.
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Pianist Wilhelm Kempff.

WITH SO MUCH TALK these days of imminent excursions to the moon, it's a rather startling thing to come upon a European musician, long celebrated in his field, who has yet to pay a visit to the United States. Yet that is precisely the situation regarding the famed pianist Wilhelm Kempff, who will be playing here for the first time during the month of October. Herr Kempff (whose Continental appearances have for years been received with the kind of awed reverence usually associated with Bayreuth) has made numerous trips to South America, has toured Canada once, and is certainly no unknown quantity to American music lovers. Old-time collectors will vividly remember the artist's early electric versions of Beethoven Sonatas released on the long defunct Brunswick label in the late Twenties and early Thirties. The postwar generation knows the complete edition of the Beethoven Sonatas, which Decca issued here in the early Fifties, and has been listening to Kempff ever since.

Yet Kempff's forthcoming recitals will be greeted with uncommon interest and curiosity, for in spite of his many recordings this artist remains something of an enigma. He is one of the most individualistic and least predictable of the great pianists now before the public, a highly subjective performer who chooses to cloak his liberties behind a veil of understatement. He has much in common with Sviatoslav Richter—which may sound surprising in view of the two players' totally different orientation. Both favor extreme plasticity of tempo and are lavish in emphasizing shifts of tonal color, both have a fondness for biting *sforzandos*, and both are capable of coaxing sounds of the utmost delicacy and seductive beauty from the instrument. But there are differences too: in much of the music he plays, Kempff tends to be more angular and far less glossy than his Russian compeer. He also would appear to have a touch of humor, even irony, in his playing of classic composers, while Richter, in that terrain, tends to be either constrained or unabashedly romantic. Kempff is patently the possessor of a masterful technical equipment, yet at times he can be rather cavalier in regard to hitting the right

by Harris Goldsmith

Beethoven and Brahms With a Master's Stamp

notes. He certainly is not as careful a pianist as, for example, Gieseking was.

To commemorate Kempff's long overdue visit, Deutsche Grammophon Gesellschaft has just made available a lavish cornucopia of his recordings. In a boxed ten-disc album we are presented with a handsome reissue of the well-known set of Beethoven Piano Sonatas which have been unavailable in this country since their deletion from the Decca catalogue over a year ago. New versions of the last four Sonatas, recorded for stereo, appear on two discs. Finally, there is a two-disc set of Brahms piano music, largely duplicating material which Kempff recorded for London a decade or so ago.

In terms of sound, all of these DGG issues are extremely fine. The processing is superlative, with silent surfaces and firm piano tone. The set of the Sonatas is a real prize, for despite the compression of the series onto ten discs (as opposed to the fifteen employed by Decca), the sonics are often improved almost beyond recognition. To hear these performances in really adequate reproduction after all these years is a revelation. As a matter of fact, I confess to preferring this resurrected sound to that on the brand-new Kempff discs in the stereo series, for the older monophonic recording has a more mellow and substantial bass registration. Piano sound need not be ultrabright in the Beethoven Sonatas.

Last year Angel Records performed a true service to the public in making available the late Artur Schnabel's complete cycle of Beethoven Sonatas, recorded for HMV in the decade before World War II. To everyone's delight, the mammoth thirteen-disc album turned into a best seller. It is to be hoped that DGG's similar effort in behalf of Kempff will meet with like success, for in their totally different ways both sets are equally important. Each version bears the evidence of interpretative genius, and the strong (sometimes totally irreconcilable) views held by these two masters make it almost imperative to have both readings at one's disposal.

The overriding feature of Schnabel's playing was his uncompromising attitude towards Beethoven's tempos and formal

logic. Practically without exception, his renditions convey a breath-taking impetuosity and unbroken nervous intensity. Schnabel was, in many ways, the precursor of our modern pianistic school: he was basically an antiromanticist concerned with the over-all analytic content of the music rather than its momentary diffuseness. Though there is awesome attention to detail in his readings, one sometimes feels that the quest for essential "truth" takes precedence over precise technical refinement. Schnabel is at his best in the big, dramatic Sonatas—both late and early—which can absorb his Herculean relentlessness. At other times, as in the slow movement of Op. 2, No. 2, the effect he produces is almost too overpowering to be pleasurable. Still, his is always gigantic interpretation, and (contrary to the generally held myth of Schnabel's technical inadequacy) superb virtuoso keyboard mastery.

Kempff's cycle, in contrast, is on a smaller, less cosmic scale. His is a more gracious, reflective temperament, and this quality stands him in particularly good stead for such works as the whimsical Op. 7, in E flat, the perky, imaginative Op. 31, Nos. 1 and 3, the fantastic and poetic Op. 78. Kempff's differs from most present-day Beethoven playing in that he emphasizes the cameolike Haydn-esque element which is undeniably as strong an aspect of Beethoven's fundamental outlook as his heroic force. Kempff's sardonic *sfzandos* and exquisite trills are a pleasure to experience. One follows his traversal from Op. 2 to Op. 111 with a sense of wonderment and adventure. Although his tonal dimensions are not particularly large, he suggests a kind of suppressed drama, a beguiling wittiness in many of the lesser-known Sonatas. An amazingly diverse coloristic grasp delineates all sorts of unsuspected harmonic innovations with supreme skill.

Kempff, it might be said, shifts the focal point away from the standard, popular Sonatas towards those that have hitherto languished in relative obscurity. Save for a lovely, intimate *Moonlight* and an *Appassionata* of rugged grandeur, Kempff seems almost embarrassed by the much heralded drama of the most commonly played works in the series. In

these, he tends to be withdrawn, even dispassionate. Kempff's evident antipathy to extrovert display is manifested in two ways. He is sparing in his use of pedal and he flattens out extreme contrasts of tempo—generally playing *adagio* sections rather briskly and matter-of-factly while curbing the *allegros*, *vivaces*, and *prestissimos* with an iron hand. For this reason, I do not care much for his treatments of the *Tempest* and *Waldstein*, although both are celebrated interpretations and have many marvelous features. But in the Op. 101 Kempff's detached objectivity makes his interpretation a joy to hear; certainly the contrapuntal textures of the *Marcia* and finale are incomparably clear and subtle. There is also much to be said for Kempff's leisurely pacing of the *Hammerklavier's* first movement (which permits every phrase to fall into place with unflinching logic), even if I myself am one of the few people convinced by Schnabel's attempt to play this composition at Beethoven's amazingly fast metronome marking. And though relatively small-scaled, Kempff's versions of Op. 109 and 111 are deeply felt and convincing. All told, this album is a towering achievement.

Kempff will be playing the last four Beethoven Sonatas at one of his New York concerts this autumn, and the new recorded versions (Nos. 29 and 30 on 18944 or 138944, Nos. 31 and 32 on 18945 or 138945) are a sort of foretaste of that program. It will be extremely interesting to hear how the presence of an audience affects the pianist in these works. The newer recordings would seem to indicate that, like Gieseking, Kempff has in recent years become even more concerned with refinement and tonal colorism. To an even greater degree than on his older records, there is avoidance of heaven-storming drama in these performances. Those repeated G major chords near the end of Op. 110, for example, are even more restrained than in the earlier rendering, and the washes of tonal color are, if anything, even more scintillant. But except for this Op. 110 Sonata, which can profit from *cantabile* understatement, I tend to prefer the Kempff readings in the integral set. The present *Hammerklavier* sounds almost flippant and prosaic in comparison with that of twelve years ago, while Op. 109, for all its great tonal beauty, somehow lacks the solidity and strength heard in the monophonic recording. And although the urgently needed but previously omitted repeat of the exposition in the first movement of Op. 111 is restored in the newer recording, Kempff's rhythm and control of dynamic gradations is less tightly maintained. Indeed, the first movement begins to sound slightly turgid here, and the already fast pace for the *adagio* of twelve years ago seems to have lost whatever breadth it possessed. I have a premonition that the live performances will have more tension and force than these: Kempff impresses me as a performer who reacts to an audience. Perhaps he lavished just a shade *too* much preparation on these two discs.

The pianist is absolutely radiant in the Brahms collections. I confess to enjoy-

ing the present performances more than any others that I have ever heard. Kempff's attention to light and shade, his pointed intellectualism, and his touches of stark accentuation when called for imbue his interpretations with constant enlightenment. These are highly personal, individualistic readings which nevertheless respect tradition. The two Rhapsodies from Op. 79 and the mighty No. 4 of Op. 119 (together with Op. 76 on 18902 or 138902) are square-hewn, rugged, and virile. Their moments of rhythmic energy are enhanced by the fact that Kempff refuses to let his textures become thick; inner lines emerge with unobtrusive clarity. A brusquer than average tempo gives the F sharp minor Capriccio of Op. 76 a delightful tongue-in-cheek roguishness, while its companion in B minor dances with gnomelike laughter. Spare, somewhat staccato statements of the much played Op. 117 group drain every trace of treacle from them. What beautifully poised rhythmic logic Kempff gives these pieces! As for the lilting C major Intermezzo of Op. 119, one would have to go back to Dame Myra Hess in her prime to find an interpretation of similar *brio* and ease. (Her LP version sounds stodgy in comparison to Kempff's slowish but rhythmically supple reading.)

I remember having a fondness for Kempff's older London versions of this music, but I cannot recall any of those performances having the exquisite autumnal atmosphere and haunting mellowness of the present miraculous statements. This is pianism of towering greatness.

BEETHOVEN: *Sonatas for Piano* (complete)

Wilhelm Kempff, piano [from Decca 9578/92 and 9864, 1952].
 ● DEUTSCHE GRAMMOPHON KL 42/51. Ten LP. \$59.80.

BEETHOVEN: *Sonatas for Piano*

No. 29, in B flat, Op. 106 ("Hammerklavier"); *No. 30, in E, Op. 109*; *No. 31, in A flat, Op. 110*; *No. 32, in C minor, Op. 111*

Wilhelm Kempff, piano.
 ● DEUTSCHE GRAMMOPHON LPM 18944/45. Two LP. \$5.98 each.
 ● ● DEUTSCHE GRAMMOPHON SLPM 138944/45. Two SD. \$6.98 each.

BRAHMS: *Piano Works*

Capriccios: in F sharp minor, Op. 76, No. 1; in B minor, Op. 76, No. 2; Rhapsodies: Op. 79 (complete); *in E flat, Op. 119, No. 4; Fantasias: Op. 116* (complete); *Op. 118* (complete); *Intermezzos: Op. 117* (complete); *Op. 119, Nos. 1-3.*

Wilhelm Kempff, piano.
 ● DEUTSCHE GRAMMOPHON LPM 18902/03. Two LP. \$5.98 each.
 ● ● DEUTSCHE GRAMMOPHON SLPM 138902/03. Two SD. \$6.98 each.



BACH: *Concertos for Two, Three, and Four Harpsichords and Strings, S. 1060-1065*

Anton Heiller, Erna Heiller, Kurt Rapf, Christa Landon, harpsichords; Solisti di Zagreb, Antonio Janigro, cond.
 ● VANGUARD BG 659/60 Two LP. \$4.98 each.
 ● ● VANGUARD BGS 70659/60. Two SD. \$5.95 each.

BACH: *Concertos for Two, Three, and Four Harpsichords and Strings, S. 1062-1065*

Fritz Neumeier, Lily Berger, Konrad Burr, Ilse Urbuteit, harpsichords; Chamber Orchestra of the Saar, Karl Ristenpart, cond.
 ● NONESUCH 1019. LP. \$2.50.
 ● ● NONESUCH H 71019. SD. \$2.50.

In the Vanguard set all the soloists turn in good, well-coordinated performances, and Anton Heiller, who plays Harpsichord I in all the concertos, has seldom sounded better to me. The orchestra gets off to a rather nervous start in the first movement of the C major Concerto for Two Harpsichords, S. 1061, and the pace chosen leaves no time for nuance in the solo parts. The other two movements are more tranquil, but tenseness mars the orchestral contribution in one or two other places. Janigro's highly charged style suits some sections—such as the first movement of the great C minor Concerto for Two Harpsichords, S. 1060—better than others.

Perhaps the flaws here should not be wholly charged to the conductor, however. The recording is unusual in that it combines strikingly good qualities with some that are not. In the stereo version there is effective separation in the double concertos, and in the triple concertos one gets to a remarkable extent the illusion that there is one harpsichord at the left, one in the middle, and one on the right. But to offset this, there is a curious imbalance: if the volume is adjusted so that the harpsichords are heard at the proper dynamic level, the orchestra is too loud. Despite this loudness, the orchestra does not cover the keyboard sound; it is merely too obtrusive. Yet when three harpsichords play alone, as in the slow movement of the Triple Concerto in C major, S. 1064, there is a beautiful clarity and transparency.

On the Nonesuch disc all four works receive first-rate performances. The tempos are usually quite convincing: the

first movement of the C minor Concerto, for Two Harpsichords, S. 1062 (Bach's transcription of his own D minor Concerto for Two Violins), for example, is taken at a pace that is lively yet without haste; the opening section of the D minor, S. 1063, on the other hand, goes rather deliberately, which gives it the character of drama rather than dance. The sound is clear, even when, in the triple and quadruple concertos, the scene gets crowded. Occasionally, in the C minor and A minor (S. 1065) Concertos, there are moments of less than complete unanimity. They are not bad enough to be ragged, but they do blur the already complicated goings-on for a while. There is not much directionality in the stereo, but the sound is resonant.

N.B.

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

†Mozart: *Sonata for Piano, No. 17, in D, K. 576*

†Scarlatti, Domenico: *Sonatas for Piano: in E, L. 23; in A, L. 345*

Josef Fidelman, piano.

● PARLIAMENT PLP 300. LP. \$1.98.
 ● ● PARLIAMENT PLP 1300. SD. \$2.98.

Mr. Fidelman, whom I have not heard before, was born in Tiflis, came to this country in 1933, and now, the notes inform us, enjoys a successful teaching career. His playing here is clean, his phrasing musicianly, he uses the pedal sparingly in these pieces, and his tone is agreeable. In the fast movements of the Mozart the basic pulse varies from section to section, and the slow movement seems a bit fast. In the Bach, Mr. Fidelman is unusually generous: he not only repeats each section of the Sarabande proper, but plays, with repeats, both sections of the embellished version of the same piece too. Good sound.

N.B.

BACH: *Partitas, S. 825-830*

Joerg Demus, piano.

● WESTMINSTER XWN 19067/68. Two LP. \$4.98 each.
 ● ● WESTMINSTER WST 17067/68. Two SD. \$4.98 each.

There is a good deal to be said for these performances. Demus plays with good tone, which is carefully modified to suit the character of each piece. Except in the first movements of Nos. 1 and 4, where the rhythm sags in spots, there is a smooth flow which usually has enough vitality to prevent monotony. Such movements as the Courante and Tempo di Menuetto of No. 5 are played with delicacy; the Allemande of No. 4 has a supple beauty, the Aria of the same suite is charming. In forty movements not a single tempo struck me as untoward. In short, these are safe and sane performances, well recorded in both versions. Adventurous listeners may prefer the more imaginative recording by Gould, which occasionally soars higher—and sometimes sinks lower. As for

me. I'll stick to Kirkpatrick (Archive) playing these works in superlative fashion on the harpsichord. N.B.

BACH: Suite No. 2, in B minor, S. 1067—See Mozart: *Concerto for Flute and Orchestra, No. 2, in D, K. 314.*

BACH FAMILY: "The Sons of Bach"

Johann Christian Bach: *Quartet for Flute, Violin, Viola, and Cello.* Johann Christoph Friedrich Bach: *Sonata for Piano, Flute, and Cello.* Carl Philipp Emanuel Bach: *Quartet for Piano, Flute, Violin, and Cello.* Wilhelm Friedemann Bach: *Sonata for Cembalo, Flute, Violin, and Cello.*

Momoo Kishibe, violin; Helmut Riessberger, flute; Hatto Bayerle, viola; Wilfried Böttcher, cello; Hans Kann, cembalo and piano.

• MUSICAL HERITAGE SOCIETY 545. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY S 545. SD. \$2.50.

As a family portrait, this record has some curiosity value—principally in revealing the differences in musical approach among the Bach *fiils* and in focusing on some of the problems that arose at this transitional stage in music history. Wilhelm Friedemann is closest to the father here; he retains the continuo even as he endeavors, not with complete success, to keep a melody line moving on its own momentum. Johann Christoph Friedrich, though quite *galant* in spirit, keeps a curtailed continuo outline in the cello part. Both Johann Christian and Carl Philipp Emanuel look ahead—the former more successfully here, in his agreeable, tidy (though hardly inspired) quartet. Emanuel's quartet, written in the last year of his life, is very thin in texture and sounds rather anemic, but it does show some rhythmic inventiveness. The performances are not particularly refined, but they are adequate, as is the sound (which is quite well spaced in stereo). S.F.

BEETHOVEN: Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor")

Artur Schnabel, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2733. LP. \$4.98.
• • RCA VICTOR LSC 2733. SD. \$5.98.

Artur Schnabel's stereo version of this work (with Josef Krips conducting) was one of the first in the two-channel medium. One is startled to think that it should be regarded as ready for replacement, but it was released way back in 1957, and Schnabel at seventy-five is obviously a more mature and experienced artist than Schnabel at sixty-eight. We've got to give these kids a chance to mature.

As a matter of fact this *is* a more mature performance, at least if you associate maturity with a spaciousness and breadth of phrase that put the expressive manipulation of the line ahead of any ostentatious show of virtuosity. Beethoven's final piano concerto is a transitional work. You can see it as the last of the great classical concertos or the first of the great romantic concertos—a choice of perspective that either has you looking backward to the harpsichord or forward to the grand piano literature as treated by Liszt, Brahms, and Tchaikovsky. In Schnabel's hands, this is a grand piano concerto, and it gets a recording with nine-foot quality fully represented in the listening room.

It is the most completely satisfying Beethoven performance I know from this remarkable artist, combining the characteristic Schnabel bravura with a deeper awareness of the Beethoven style than I recall hearing from him at any time in the past. For those brought up in the Schnabel tradition it will probably continue to be criticized as "too romantic," but Schnabel himself remarked that this literature was "so total and universal" that no one performance was adequate to exhaust the content of any of these scores. Schnabel sees this music in the special light of a wise old virtuoso with lots of heart, and that's the way he plays it. The result is a performance with the technical fireworks of his earlier version, but with far greater depth and more lasting appeal.

Leinsdorf cannot be the star of this show, but he provides an accompaniment that mirrors the soloist in manner and rivals him in effect. Naturally seven years of progress in recording technique does make a difference in the sound. The current stereo engineering conveys a far more convincing likeness of both the pianist and the orchestra than was possible in the earlier album. R.C.M.

BEETHOVEN: *Fidelio*

Birgit Nilsson, James McCracken, Tom Krause, et al.; Lorin Maazel, cond.

For a feature review of this recording, see page 123.



Collaborators Firkusny and Morini.

BEETHOVEN: *Sonatas for Piano*

No. 29, in B flat, Op. 106 ("Hammerklavier"); No. 30, in E, Op. 109; No. 31, in A flat, Op. 110; No. 32, in C minor, Op. 111.

Wilhelm Kempff, piano.

For a feature review including this recording, see page 124.

BEETHOVEN: Sonata for Violin and Piano, No. 3, in E flat, Op. 12, No. 3

†Mozart: *Sonata for Violin and Piano, No. 17, in C, K. 296*

Erica Morini, violin; Rudolf Firkusny, piano.

• DECCA DL 10094. LP. \$4.98.

• • DECCA DL 710094. SD. \$5.98.

Another in the superb series of collaborations by these two sterling artists. Both Sonatas receive bracing performances, full of bite and *brío*. Miss Morini keeps her tone pure and taut, with utmost attention to staccatos and accents. Mr. Firkusny also strives for extreme evenness and clarity of texture. He uses scarcely any pedal at all, with the consequence that even rapidly played sixteenth and thirty-second notes in the left hand sound forth with distinctness. The polish and virtuosity of both participants are almost awesome; certainly I, at least, have never before heard the difficult writing of Op. 12, No. 3 solved with comparable finesse. Indeed, if there is any reservation at all with these readings, it would have to be that they are just a bit *too* perfect, and consequently slightly unsettling in their aloof elegance.

Decca's sound is perfectly—really perfectly—balanced, and as realistic as one could hope for. A phenomenal tour de force for everyone concerned. H.G.

BERG: Lyric Suite: Three Pieces—See Webern: Five Pieces for Strings, Op. 5.

BIBER: Fifteen Sonatas and Passacaglia for Violin

Suzanne Lautenbacher, violin; Rudolph Ewerhart, organ and harpsichord; Johannes Koch, viola da gamba.

• Vox VBX 52. Three LP. \$9.95.

• • Vox SVBX 552. Three SD. \$9.95.

This is, remarkably enough, the second complete recording of these fairly recondite sonatas and, even more remarkably, it is a great deal like the first, a Cambridge recording by the violinist Sonya Monosoff. The set consists of fifteen violin and continuo sonatas, each of which accompanies a print illustrating one of the Mysteries of the Rosary; a sixteenth print depicting The Guardian Angel accompanies a Passacaglia for solo violin. All of the sonatas, except the first, and the Passacaglia employ various mis-tunings of the violin, the

so-called *scordatura* technique that permits unusual effects of timbre and fiddle virtuosity. Quite apart from all the extramusical considerations, these are works of great interest and beauty. Biber created a unique virtuoso form which served his own technical abilities in the manner of a series of tours de force and yet remained at the same time deeply felt and imaginative.

Both Miss Lautenbacher and Miss Monosoff alternate harpsichord and organ as continuo instruments; both use the viola da gamba on the bass lines (though

composition is a most scrupulous player. His reading shows, on the whole, admirable attention to detail and smooth violinistic command. Although Roman Totenberg, on the two-year-old Vanguard version, digs into the music with slightly more abandon and gypsy fervor, the present soloist is generally more attentive to the composer's dynamic and phrase markings. Menuhin's is not a particularly warm or intense interpretation, however. Certainly the first-movement cadenza could profit from more cumulative impact, and there could also be more

BUXTEHUDE: *Chamber and Keyboard Music*

Robert Brink, violin; Judith Davidoff, viola da gamba; Daniel Pinkham, harpsichord and regal.

- MUSIC GUILD 57. LP. \$5.98.
- • MUSIC GUILD S 57. SD. \$5.98.

Since trio sonatas by Buxtehude are rare on discs and practically never appear on concert programs, it is good to have four of them as well performed and recorded as they are here. The first four of the seven that were published as Op. 1 in 1696, they are written for violin, gamba, and harpsichord and follow no regular pattern except alternation of slow and fast sections. In general they are richer in harmonic and contrapuntal than in melodic or rhythmic interest. Occasionally, as in the Largo of No. 3, there is an intensity arising from much chromaticism. At other times, as in the Vivace of No. 4, tension is built up in a longish movement by means of an ostinato in the bass. (Although this ostinato is repeated unchanged more than thirty times, it seems to have escaped the annotator's attention.) The other works included on the disc are two canzonettas, played on a regal (why a regal?), and the rather fine Suite No. 12, in E minor, played on a harpsichord. All three artists perform with a strong sense of the style of the period. In the slow sections they embellish their parts generously but on the whole tastefully. The sound is clear and well balanced.

N.B.

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CASTELNUOVO-TEDESCO: *Platero and I: Five Pieces—See Ponce: Sonata romantica.*

CHAUSSON: *Poème, Op. 25*

†Saint-Saëns: *Concerto for Violin and Orchestra, No. 3, in B minor, Op. 61*

Nathan Milstein, violin; Philharmonia Orchestra, Anatole Fistoulari, cond.

- ANGEL 36005. LP. \$4.98.
- • ANGEL S 36005. SD. \$5.98.

Milstein's lean style, his biting tone, and his penchant for objectivity stand him in very good stead for the two pieces recorded here. Both can, and on occasion have, become excessively maudlin in less aristocratic hands. Fistoulari is obviously a congenial partner: he shows an admirable concern for orchestral balances and sundry details. This is probably the best Saint-Saëns No. 3 available in stereo and, perhaps, on discs altogether—although the aging Francescatti performance is a very fine one. I hope that Milstein will get around to doing the *Introduction and Rondo capriccioso* one of these days. The repertoire on the present disc only serves to whet one's appetite for more.

Spacious recorded sound, perhaps a shade on the distant side but none the worse for that.

H.G.

CHOPIN: *Nocturnes (complete)*

Ingrid Haebler, piano.

- Vox VUX 2007. Two LP. \$6.95.

This set of the *Nocturnes* is truly complete—with every last posthumous work included, whereas some of the previous editions omitted one or two of the minor works. Miss Haebler favors a rippling suavity and in general veers towards understatement. She produces an admirable feeling of flow in some of the *Nocturnes* in triple-meter (the B major, Op. 9, No. 3, and the G major, Op. 37, No. 2 are two such) by impelling the music along with unusually rapid tempos. I like the effect. In some of the larger pieces in the series, however, I felt that her style fell short of the dramatic potentialities implied by the notes. Certainly, there are more eloquent accounts of the big C sharp minor *Nocturne*, Op. 27, No. 1, and the C minor from Op. 48. Haebler, for the most part, is a modest player who subordinates her own personality to the music. She never abuses a *rubato* and seldom strays far from the printed indications in her score. She could have found a more authentic edition to attach her fidelity to, however: the text used in the present recording is the corrupt one which perpetuates a host of editorial errors, such as ending the B major *Nocturne*, Op. 32, No. 1, in major instead of minor.

None of the integral versions of the *Nocturnes* is so fine as to satisfy all needs. Perhaps the most interesting (as well as the most controversial) of those now on the market are by Rubinstein

THE SOUND OF GENIUS



Veyron-Lacroix, in Dittersdorf.

(RCA Victor) and Novaes (an older Vox set). Miss Haebler's fluent, well-recorded playing can be endorsed for those who prefer their Chopin sounding like John Field.

H.G.

CORTES: *Chamber Concerto—See Sydeman: Music for Flute, Viola, Guitar, and Percussion.*

DITTERSDORF: *Concertos: for Harpsichord and Orchestra, in B flat; for Flute and Orchestra, in E minor; Sinfonia concertante for Contrabass, Viola, and Orchestra, in D*

Robert Veyron-Lacroix, harpsichord (in the Concerto in B flat); Kurt Redel, flute (in the Concerto in E minor); Georg Hortnagel, contrabass, Georg Retyi, viola (in the *Sinfonia concertante*); Pro Arte Chamber Orchestra of Munich, Kurt Redel, cond.

- WESTMINSTER XWN 19060. LP. \$4.98.
- • WESTMINSTER WST 17060. SD. \$4.98.

Karl Ditters von Dittersdorf (the title of nobility was bestowed in 1773, when he was thirty-four) was by no means a mere compositional hack, one of those short-winded eighteenth-century craftsmen who ran out of breath at the end of every four-bar phrase and sat down on an imperfect cadence to gain time. Though today his principal claim to fame seems to be that he played quartets with Haydn and Mozart, there is more to his story: the inventive works on this disc exhibit many a genuinely graceful turn of thought, and they "move" harmonically and even in a developmental sense.

The Harpsichord Concerto (superbly performed, by the way) indicates that Dittersdorf knew the keyboard as thoroughly as he knew his own violin, and he gives it room to expand and modulate in its own fashion. The Flute Concerto displays in its first movement one of the most elaborate solo parts for that instrument I've ever heard, and Kurt Redel proves himself a virtuoso as he winds, eel-like, around these configurations. Even the Mutt-and-Jeff combination of viola and double bass is

"...a gift for the gods."—VINCENT SHEEAN

Leontyne Price in a new interpretation of Carmen

with Franco Corelli, Robert Merrill, Mirella Freni. Herbert von Karajan conducting the Vienna Philharmonic Orchestra.

This extraordinary new recording represents a rare collaboration between one of the world's greatest sopranos and one of its foremost operatic conductors—a collaboration in the finest and fullest sense, lighted by strokes of pure genius, and one which Show Magazine describes as "a miraculous union." The *New York Times* calls this new album a "beautiful realization of the Bizet opera... makes the thrice-familiar score sound fresh all over again." This, indeed, is not the traditional Carmen but a more musical interpretation in which the

production is stripped of its theatrics and vulgarity.

Leontyne Price, heard here for the first time in this role, is joined by an outstanding cast in a production staged especially—and only—for this recording. The *New York Herald Tribune* says, "Miss Price makes a strong, passionate and convincing Carmen. Miss Freni is the Micaëla of our dreams." Vincent Sheean writes: "Corelli's superb tenor is at home in Don José's music, which supplied his first great success at the Scala..." Robert Merrill, as Escamillo, appears in the famous role he has performed throughout the operatic world.

In this splendid performance, the orchestra under von Karajan realizes musical subtleties rarely if ever heard before and, in fact, becomes an integral part of the dramatic action onstage.

This new album, which the *New York Times* hails as "a stunning achievement," is one that *must* be heard by everyone who enjoys great opera. 3-record Soria package, elaborate notes and libretto.



Price: "every musical requisite"



von Karajan, Price: "a miraculous union"



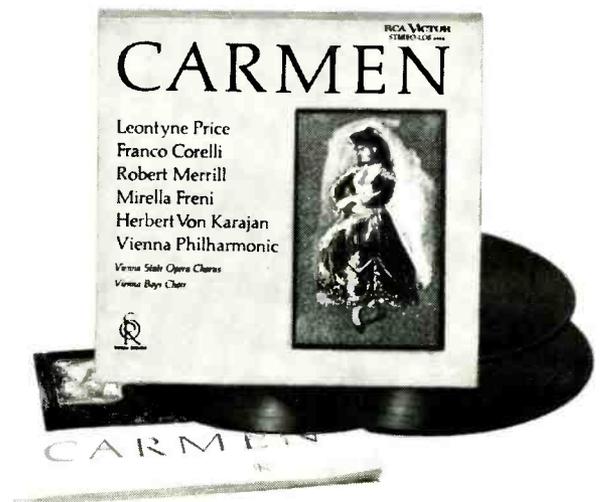
Corelli, Price: *chez Lillas Pastia*



Merrill, Price, Freni: *faithful to Bizet*



von Karajan: "every note in place"



more effective than one might expect, with a good sonority at moments when the viola is scored below the bass. But the bass does need a little extra help from the engineers: even though it occupies its own channel in stereo, it fails now and then to come through strongly enough. The Pro Arte has that extra zip which sets it above the usual modern standard of well-tailored competence. Sound is clean as can be. S.F.

DVORAK: *Symphony No. 7, in D minor, Op. 70*

London Symphony Orchestra, Istvan Kertesz, cond.

- LONDON CM 9402. LP. \$4.98.
- • LONDON CS 6402. SD. \$5.98.

You might call this work Dvořák's English symphony, as opposed to his *New World* with its American overtones. Written for the Philharmonic Society of London, it was published as the composer's Second Symphony and had been played and recorded under that designation. In fact it is the Seventh chronologically, and with the belated discovery of the wealth of Dvořák's symphonic legacy, an enlightened scholarship gives it its true number. I am coming to regard it as the most unjustly neglected symphony of the entire late-nineteenth-century literature. Altogether lyric and charming yet building to impressive climactic pages, it is exactly the sort of music to please the ear with familiar structural materials while teasing the imagination with the development of a fresh set of musical ideas.

Kertesz displays the kind of sensitivity and insight that go far beyond the surface features of the score. Moreover, he has the services of one of the very best of the English orchestras, and he is backed up with extremely bright, full, richly colored sound from the recording crew. His chief rival is George Szell, whose Cleveland performance is somewhat more subtle in its effects but less persuasive in its sonics. The Kertesz disc, I suggest, is probably preferable for those who are getting to know this music, while Szell will remain the choice of those already familiar with its merits. R.C.M.

EFFINGER: *Little Symphony No. 1*
—See Imbrie: *Concerto for Violin and Orchestra*.

GILBERT and SULLIVAN: *Utopia, Ltd.*

Marion Scodari (s). The Princess Zara; Carroll Matton (c). The Lady Sophy; Barry Morley (t); Capt. Fitzbattleaxe; Jerry Holloway (b), Mr. Goldbury; Peter Kline (b). King Paramount the First; Thomas Jones (bs), Scaphio; Gregory Wise (bs). Phantis; et al.; Chorus and Orchestra of the Lyric Theater Company (Washington, D. C.). John Landis, cond. • LYRIC THEATER. Three LP. \$11.75 (available on order from Lyric Theater

Co., 3029 N. Fourth St., Arlington, Va. 22201).

GILBERT and SULLIVAN: *Utopia, Ltd.* (excerpts); *Trial by Jury*

Ann Hood (s). The Princess Zara (in *Utopia*) and The Plaintiff; Jean Allister (c). The Lady Sophy (in *Utopia*); Thomas Round (t). Capt. Fitzbattleaxe (in *Utopia*) and The Defendant; John Reed (b), Scaphio (in *Utopia*) and The Learned Judge; Kenneth Sandford (bs). Phantis (in *Utopia*) and Counsel for the Plaintiff; Donald Adams (bs). King Paramount the First (in *Utopia*) and Usher; Anthony Raffell (bs). Mr. Goldbury (in *Utopia*); D'Oyly Carte Opera Chorus; Orchestra of The Royal Opera House, Covent Garden, Isidore Godfrey, cond. • LONDON A 4155. LP. \$4.98. • • LONDON OSA 1155. SD. \$5.98.

When *Utopia, Ltd.*, the last but one of the G & S collaborations, was first produced by the D'Oyly Carte in 1893, it received widespread critical approbation, and enough popular acceptance to achieve a run of 257 performances—a moderate success. Shaw went so far as to say he had enjoyed it more than any of the previous Savoy operas, though the tone of his review makes it clear that this was due in part to sheer relief at restoration of the partnership. After the first production had run its course, *Utopia* pretty much plummeted from sight—D'Oyly Carte has never revived it, and it has never before been recorded.

It is not quite true—as London's note-writer states—that it has not since been accorded professional production. Dorothy Raedler's American Savoyards, a decidedly professional group, have produced it in New York twice within the past decade, with substantially different casts, and with no little success. The Lyric Theater Company of Washington, a semiprofessional company, has also produced it twice, and has now issued the first complete recording in a limited edition. This album is supplemented by London's group of excerpts, which fill out the D'Oyly Carte's new recording of *Trial by Jury*.

An obvious reason for *Utopia*'s disfavor is its difficulty. The Raedler revivals were extremely enjoyable affairs, because of the company's stylistic cohesiveness, the knowledgeable direction, and the general excellence of the principals. But *Utopia* is an opera that calls for full orchestra and chorus, a ballet complement, and a stage and auditorium of reasonable size and good acoustical properties. These the American Savoyards are unable to provide, and it is the chief merit of the Lyric Theater's recording (apart, of course, from its very existence) that, though the orchestra is just passable and short on strings, it gives us at least a fair idea of Sullivan's scoring, which is perhaps subtler and more imaginative here than in any of the earlier operas.

Perhaps this is the place to say that, on the basis of merit, *Utopia*'s absence from the repertoire is a clear-cut case of criminal negligence. Not all of Gil-

bert's lyrics are up to his highest standard, but some are as good as he ever turned out, and the book's satire is wider in scope, sharper in point than anything he had previously written. The burden of the thing is this: Utopia, a South Pacific island kingdom, lolls through history under the rule of King Paramount the First, an amiable despot who must answer for his actions to two ambitious wise men, Scaphio and Phantis. They control him by means of Tarara, the Public Exploder, who is under instructions to blow up the king at the first sign of defiance.

This more or less stable situation is disturbed by the return of Princess Zara, Paramount's eldest daughter, who has been sent away to England for a proper bringing up at Girton. She brings with her as escort Capt. Fitzbattleaxe and a platoon or so of The First Life Guards; Lady Sophy, a proper English governess; and a group of half a dozen gentlemen collectively dubbed The Flowers of Progress, whose mission is to see to it that Utopia is Anglicized completely. The Utopians, fully aware that Great Britain represents all that is noble and pure in the world, are eager to learn. The army and navy are reorganized by Fitzbattleaxe, the Utopian court is instructed in correct drawing-room protocol, and nearly every other area of Utopian life is reformed in accordance with English practice. But the key transformation is in the hands of Mr. Goldbury, a company promoter, who in his song "Some Seven Men Form an Association" explains that Utopia must be changed from a limited monarchy to a monarchy, limited—it must, in other words, incorporate, for as is well known, a corporation in economic straits has but to declare bankruptcy, dissolve, and re-form in order to escape financial embarrassment. Not only the government, but each individual citizen, is incorporated, each Utopian declaring a capital investment and maximum liability of eighteen pence.

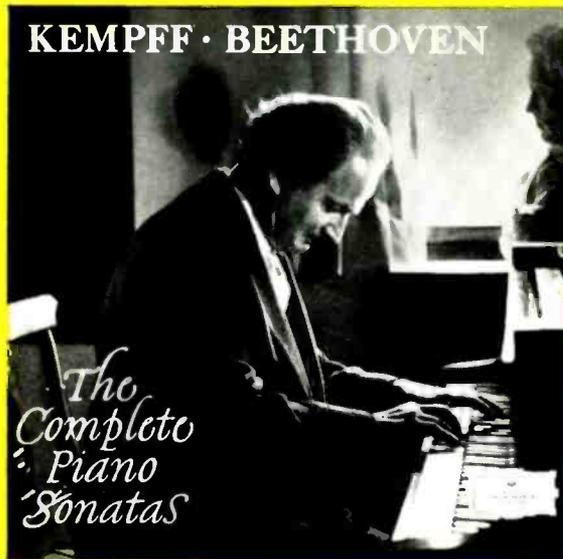
But Scaphio and Phantis—both of whom love Zara—are opposed to these reforms; their lucrative business dealings are repeatedly confounded as individual debtors declare corporate bankruptcy, and their hold over the King is rendered null, since it is obviously impossible to blow up a corporation. They foment revolution, and things are at a sticky pass when Zara happily remembers the missing ingredient: government by party. This, of course, solves all problems since any measures enacted by one party are bound to be repealed forthwith by the other. The opera ends with a chorus in praise of English wisdom and righteousness.

This framework provided Gilbert with a broad platform, enabling him to poke into nearly every aspect of English government and society. *Utopia*'s satire is sweeping, and it is rather less good-natured than was Gilbert's habit—it is great fun, but sometimes bitter fun, not calculated to warm the heart of a stock broker, bureaucrat, or social snob. Sullivan responded with a brilliant score. The patter song is conspicuous by its absence, except when Scaphio and Phantis


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tis are singing. But there are at least half a dozen songs from Sullivan's top drawer; several choruses at once impressive and satirically evocative of anything from *La Favorita* to the English choral society; a wealth of charming occasional music, including fanfares and marches, drawing-room music, and a delicious little dance used for Scaphio and Phantis and later reprised with the King; and an extended, involved first-act finale worthy of Rossini. There is a love duet, "Words of Love Too Loudly Spoken," which is as meltingly lovely as any of Sullivan's lyrical inspirations, and there is a captivating Christy Minstrel take-off. There is, in fact, an almost infinite variety of inventive, cleverly orchestrated pieces—hardly a weak number in the longish score. *Utopia* deserves a full-scale production, and a full-scale professional recording.

The Lyric Theater recording does not, of course, do the work thorough justice. The leading singers are not up to the vocal demands, and many of the principals substitute emphasis for understanding in the dialogue. However, Messrs. Jones and Wise are rather good as Scaphio and Phantis. Peter Kline has the right idea as King Paramount. Jerry Holloway does a good job with Mr. Goldbury, and Carroll Mattoon shows good vocal material and musical sense as Lady Sophy. Chorus and orchestra are on a good level for this sort of enterprise, and everyone communicates spirit—they are obviously enjoying themselves, which counts for a great deal. In any case, no one with any interest in the work should hesitate to order the recording, for it is certainly competent enough to acquaint the listener with a delightful opera.

London has recorded five of the musical numbers, and the presence of polished orchestra, chorus, and principals gives us a glimpse of what a full-scale production could be like. But so many fine things are missing that it merely whets the appetite. Still, the excerpts make a nice complement to the complete recording, especially for the excellent rendition of the choruses, "O maiden, rich in Girton lore," and "Eagle high in Cloudland soaring."

The performance of *Trial* is not extraordinary—the main thing is that it gives a good stereo recording of the work to those who want it. Hood and Round are certainly more than acceptable in the leads, Kenneth Sandford sounds good in the Counsel's Plea, and Adams is appropriately hooty as the Usher. As good a performer as Reed is, though, I do not think he makes an especially good Judge—the comedy is all hit rather hard, and I still cling to the notion that the Judge ought to be a real singing part, not another Chancellor or Major General. The chorus and the orchestra are fine, and the sound extremely good. C.L.O.

GLUCK: *Orphée et Eurydice: Dance of the Blessed Spirits*—See Mozart: *Concerto for Flute and Orchestra, No. 2, in D, K. 314.*

GROFE: *World's Fair Suite*

World's Fair Symphony Orchestra, Paul Lavallo, cond.

- RCA VICTOR LM 2764. LP. \$4.98.
- • RCA VICTOR LSC 2764. SD. \$5.98.

Renowned translator into music of the gaudier sights of our land, Ferde Grofé has done it again. There is little point in belaboring his score honoring the current goings-on in Flushing Meadow, beyond wondering whether this is to be the sole contribution the Fair is to make to culture. (If so, we are in sad shape indeed.) One must also wonder whether Mr. Grofé really had the current Fair in mind, or World's Fairs in general. His movement entitled "Fun at the Fair" is mostly conceived as a tarantella, despite the fact that Italy is one country conspicuous by its absence. One wonders too why this piece was orchestrated by Albert Glasser, considering that Mr. Grofé's own achievements include the orchestration of Gershwin's *Rhapsody in Blue*.

Such questionings help pass the time as this tawdry merchandise is set before us. The performance and recording are suitably loud. A.R.

HANDEL: *Concerti grossi, Op. 6*

Bath Festival Orchestra, Yehudi Menuhin, cond.

- ANGEL 3647. Four LP. \$19.92.
- • ANGEL S 3647. Four SD. \$23.92.

Menuhin, who has produced some fine work as conductor and soloist in the concertos and orchestral suites of Bach, now turns his attention with equal success to Handel. The twelve works of Opus 6, no two of which are alike in pattern, are given performances full of vitality, robust and majestic when Handel is striding about, tender and lyrical when he is being poetic. The slow sections are usually taken broadly, the fast ones are lively, and the songful ones are spun out with no trace of sentimentality. Very seldom is the spirit of a piece missed; the only example of this I noticed is the first Allegro of No. 5, which lacks the sauciness it can have. Frequently the playing rises to a high plane of eloquence, as in the curious "Scotch snap" passage in the Musette of No. 6 or the first Andante or the very expressive Adagio of No. 8, or the whole of No. 12. As soloist in the *concertino* Menuhin is ably seconded by Robert Masters.

In addition to its general excellence, there are some points of special interest about this set. One is the treatment of the continuo. In some concertos there are two keyboard instruments, a harpsichord for the *concertino* and an organ



for the *ripieno*. This works very well except in one or two movements—the finale of No. 1, for example—where the organ overloads the *tutti* a bit. George Malcolm, harpsichordist in Nos. 1-4, plays some particularly imaginative realizations. Another novelty is the use of oboes in Nos. 5 and 6: these double the strings. Finally there is the matter of the sound. A splendid effect is achieved by having the violins (the two solo instruments as well as the orchestral firsts and seconds) on separate channels. This, coupled with the resonance and lifelike quality of the recording, makes this the best sounding Opus 6 I have heard on discs.

Of the other available complete sets it has seemed to me that the Archive was musically the best, but the present one strikes me as just as good and its sound is much better. The Angel set, by the way, has been recorded at a high dynamic level. I found that best results were obtained when the volume control was turned down considerably lower than usual. N.B.

HANDEL: *Suites for Harpsichord: No. 5, in E; No. 7, in G minor; No. 8, in F minor. Aria con variazioni, in B flat*

Li Stadelmann, harpsichord.

- ARCHIVE 3194. LP. \$5.98.
- • ARCHIVE 73194. SD. \$6.98.

There are two contradictory qualities in these performances. Some of the slow movements are highly embellished: eighth notes are dotted, dotted figures are double dotted, many unwritten ornaments are added, and plain progressions sprout runs and other tonal foliage. All this freedom, I hasten to add, is in good taste and cannot be faulted on stylistic grounds. In many fast movements, however, and even in some of those played at moderate tempos, the rhythm is ruthlessly regular. An occasional movement—the Prelude and Allemande of No. 5, the Andante of No. 7—is more flexible, but in too many of the others rhythm is not pulsating motion but a kind of strait jacket. The harpsichord used is a handsome instrument made in England in 1763. It has a fairly attractive sound, with a rather noticeable noise component. N.B.

HANDEL: *Motets*—See Monte: *Madrigals*.

HARRIS: *Quintet for Piano and Strings; Sonata for Violin and Piano*

Johana Harris, piano; Eudice Shapiro, violin; Nathan Ross, violin; Sanford Schonbach, viola; Edgar Lustgarten, cello.

- CONTEMPORARY COMPOSERS SERIES 8102. LP. \$4.98.
- • CONTEMPORARY COMPOSERS SERIES S 8102. SD. \$4.98.

The rise and fall of Roy Harris is one

of the most curious stories in the still young history of American musical life and taste. In the Thirties, Harris was regarded, along with Copland, as the bright hope of American music. His role was most particularly that of The American Symphonist—those were the days when everyone was looking for The Great American Novel and The Great American Symphony as well. Harris adapted the great tradition to a purely American mode of address and, with this synthesis, produced a series of works that had an American, almost popular mode of speech built on diatonic-tonal ideas and structures which were clear and accessible while still possessed of seriousness of purpose and scope. Pieces like the Third Symphony of 1938 and the Piano Quintet of 1936 were models for hundreds of similar works produced in this country in the ensuing quarter century. Yet Harris has faded so badly that even his popular works are not often performed any more and an important composition like his Piano Quintet—once so famous and widely hailed—has been out of the catalogue for years.

Perhaps this pleasant music could not really sustain the weight it was supposed to bear, or maybe its rather confident and optimistic mood no longer suits us today. Or perhaps we are more aware of the inconsistencies and weaknesses: this is particularly true of works like the Violin and Piano Sonata, of 1942, where Harris definitely turned to a lighter and more popular style lightly brushed with Debussism, folk music, and a pop-show-music style. At any rate the Sonata is undeniably pretty and the more ambitious Quintet, with its attempt to find an original and organic form in its Passacaglia-Cadenza-Fugue structural pattern, is not without a certain strength and resilience. Miss Shapiro and Mrs. Harris (the composer's wife) play the Sonata very well, and the performance of the Quintet, apart from a few ensemble problems (partly due to the scoring which is overloaded with octave and unison doublings that do not always come off), is entirely adequate. The sound is dry and close, very separated in stereo. E.S.

HAYDN: *Symphonies: No. 6, in D ("Le Matin"); No. 7, in C ("Le Midi"); No. 8, in G ("Le Soir")*

Chamber Orchestra of the Saar, Karl Ristenpart, cond.

• NONESUCH H 1015. LP. \$2.50.
• • NONESUCH H 71015. SD. \$2.50.

It is my private theory that, given any chance, Haydn's *Morning, Noon, and Night* cycle could become as popular as Vivaldi's *Four Seasons*. To achieve this, however, a good inexpensive recording is essential, since the Goberman edition (excellent as it is) costs a lordly \$20 to nonsubscribers. The sole alternative up to now has been a Litschauer set from the Haydn Society issues of some years ago, without stereo, and without any particular distinction.

The Nonesuch release is a blessing all-around, gloriously cheap (since it alone gets all three symphonies on one disc),

nicely recorded, and well played. If money were no object I still would take the Goberman, if for no better reason than to get the printed scores which accompany his records; but when the ratio of costs is nearly 8-1, few but very well-off Haydn collectors will follow that course.

These are the symphonies Haydn wrote in 1761 in order to show off himself and his newly formed orchestra to Prince Paul Anton Esterházy, whose service he had recently joined. The music contains virtuoso parts for the principal instrumentalists, but the whole thing is a show-piece for the composer in the delightful baroque manner that offers sunrises and storms, formally portrayed, in the art-rials-nature manner.

Want to help start a trend? This music belongs in the "standard" repertory, and the present record could take it a long way in that direction. R.C.M.

HENZE: *Elegie für junge Liebende* (excerpts)

Liane Lubin (s), Elisabeth; Catherina Gayler (s), Hilda; Martha Mödl (s), Carolina; Loren Driscoll (t), Toni; Dietrich Fischer-Dieskau (b), Mittenhofer; Thomas Hemsley (bs), Dr. Reischmann; Hubert Hilten (bs), Mauer; Members of the Berlin Radio Symphony Orchestra and the Orchestra of the West Berlin Opera, Hans Werner Henze, cond.

• DEUTSCHE GRAMMOPHON LPM 18876. LP. \$5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138876. SD. \$6.98.

Elegy for Young Lovers was composed in 1961, when Henze was thirty-four, and has been widely performed in Europe. The libretto—by W. H. Auden and Chester Kallman, translated into German by Ludwig Landgraf and the composer—tells a strange and haunting story of an aging visionary, of a poet inspired by her visions, of the latter's young mistress and the young man who woos her away, and



Hans Werner Henze: eclectic.

of the death of this young couple on a snow-swept mountain. Mittenhofer, the poet, is the central character; his pen is guided by his own tragedy, and by that of the people around him. All that transpires in the opera becomes the final transfiguring poem, read by Mittenhofer to an invisible audience on a stage full of shadows and ghosts: a striking and disturbing scene.

Aside from his Fifth Symphony, which the New York Philharmonic commissioned and performed last year, Henze's music is unknown in this country. Basically, he is a conservative atonalist, influenced somewhat by later Schoenberg and by Berg, much less by Webern. He is also something of an eclectic, with the good dramatic sense to draw upon a wide repertory of contemporary devices to suit the needs of a particular moment. Insofar as one can judge from an hour's worth of music from a full-length opera, Henze has an excellent operatic intelligence and a flair for a kind of sophisticated contemporary vocal melody which is shapely and communicative. I wish that I could summon more enthusiasm: than this, however. I cannot, because the pall of contrivance hangs heavily over the score. It is full of the correct gestures, but it all emerges as something terribly mechanistic and cold. We are told little more through the music than what stands on the printed page, and this is a fatal lack in any opera. The role of the poet is a fascinating conception, and Dietrich Fischer-Dieskau gives it a commanding performance, but the music defeats him.

Henze is young, and he has mastered his techniques remarkably well. He seems to operate smoothly within his chosen style, but one still awaits evidence that he can put it to genuine dramatic use.

A.R.

IMBRIE: *Concerto for Violin and Orchestra*

†Effinger: *Little Symphony No. 1*

Carroll Glenn, violin (in the Imbrie); Columbia Symphony Orchestra. Zoltan Rozsnyai, cond.

• COLUMBIA ML 5997. LP. \$4.98.
• • COLUMBIA MS 6597. SD. \$5.98.

I would not hesitate to place Andrew Imbrie's Violin Concerto among the few real orchestral masterpieces of this century, American or otherwise. What is remarkable, and a little saddening, is the slow headway the work has made in the ten years since it was composed.

Imbrie was born in 1921, and studied composition on the East and West coasts, principally with Roger Sessions. Since 1949 he has been on the faculty of the University of California at Berkeley. He has received numerous grants and prizes since his First String Quartet (Columbia ML 4844) originally brought him attention. Though the present Concerto was written between 1950 and 1954 (under a grant from the Koussevitzky Foundation), it gathered dust until a festival to open the university's new concert hall smoked it out in 1958. At that time it was nationally praised in the musical press, and won a Naumburg Recording Prize in 1959. Now, five years later, the

recording has finally appeared. The first New York performance will be given this fall.

That a work of this caliber has had to wait a decade before coming to general public notice points up a real unhealthiness in orchestral circles, both here and abroad. Happily, the recording is a good one. (The Berkeley premiere of this intricate, long, and difficult score—by Robert Gross, with Enrique Jorda and the San Francisco Symphony—was worked up in two rehearsals, and showed it, especially in the orchestra.) Here, violinist Carroll Glenn has mastered her tricky part to a remarkable degree, and conductor Zoltan Rozsnyai has imparted a great deal of the basic style to the "Columbia Symphony," which in this case happens to be a pickup ensemble, although a fine one, gathered together for the occasion in Vienna.

Both in melodic material and general mood, Imbrie's Concerto bears a strong resemblance to the one by Alban Berg. Like the Berg, it employs some of the devices of atonality, while moving seemingly on a series of stable, yet shifting, tonal plateaus. This is not difficult music to listen to. Its outlines are extremely clear, and one can follow with little difficulty the mounting tensions within each of the three movements. These tensions are considerable, and the emotional sweep of the work as a whole I find quite overwhelming. Relaxation comes in the most Berg-like section of the entire work, a tranquil and poignant waltz that forms most of the substance of the slow movement. The thematic material is strong and motivic; you hear what the composer is working with, and what he does with it. Imbrie is not given to "secrets," on the whole, although there are a few small and rather subtle figures, often little more than sonorities, that recur throughout the work and help give it shape. While it is scored for a huge orchestra, including triple wind and brass and considerable percussion, most of the actual sound is quiet and transparent. Although Imbrie had written little for orchestra before this Concerto, he had already acquired an instinctive feeling for sound. He is considerate to his soloist, without sacrificing musical substance to virtuosic considerations.

In short, this is a work of very special significance, and of exceptional quality. It is a strong and altogether convincing mingling of a "difficult" musical idiom and a style of great directness and immediacy. As such, it demands careful attention, both from those who are friendly towards contemporary style and from those who may entertain lingering doubts.

Cecil Effinger's *Little Symphony* is basically an agreeable and undemanding essay (only half a disc side long) in unadventurous conservatism, put together out of the very best second hand material. Heard in another context it might well afford some pleasurable listening, but by comparison with the Imbrie it sounds a little like dinner music. Effinger wrote the work in 1945, and has apparently since composed music of greater complexity. A.R.



Andrew Imbrie: of the school of Berg.

JANACEK: *Sinfonietta; Preludes; The Makropulos Affair; Katya Kabanova; The House of the Dead; Jealousy*

Pro Arte Orchestra, Charles Mackerras, cond.

- VANGUARD VRS 1116. LP. \$4.98.
- • VANGUARD VSD 71116. SD. \$5.95.

Of major interest here are the four operatic curtain-raisers on the overside. Obviously they were not intended as a foursome and they are too much alike to string up well in a sequence; indeed, after the *Sinfonietta*, they have a tendency to sound like bits and scraps that got left out of the larger piece (partly because all of Janáček's later music sounds so authentically Janáčekian). Each of these Preludes, however, is an effective, contained musical moment characteristically built on a kind of lively intensity tinged with Slavic melancholy and foreboding.

The Makropulos Affair, based on a play by the Czech playwright Karel Capek, is one of the least-known of Janáček's mature stage works but, to judge by the intense, driving Prelude, it sounds intriguing. *Katya* and *The House of the Dead* are both based on Russian plays, Ostrovsky in the former case, Dostoyevsky in the latter. The so-called *Jealousy* Prelude is really just the original opening music for *Jenufa*, later replaced; it is the earliest music on this record, the most Dvořákian, and by far the least impressive.

The performances and recording are a little disappointing. Mackerras is a very professional conductor who studied in Prague with Talich and has been an important figure in the current Janáček boom in London. His orchestra here is clearly a good London pickup group and the men play well. But they cannot really compete with an established symphonic organization like the Czech Philharmonic in the *Sinfonietta*, where cohesiveness and a sense of style and struc-

ture are telling. These problems show up even closer to the surface in such matters as string tone, which should be full and meshed and instead is often a bit on the edgy side. Finally, the orchestra has been recorded way too far back and the sound is overresonant.

These particular recording forces produced a triumph in their recent recording of the Handel *Fireworks* music complete with sixty-four winds and nine percussion. Apparently, the combination of Mackerras' Czech background and the *Sinfonietta*'s scoring for a huge wind section (including no fewer than twelve trumpets) made this follow-up seem a natural. But the piece gets lost in its own glorious reverberation. The whole musical point of the opening and closing fanfare is that even though—or just because—harmonic motion is at a minimum, the melodic and thematic movement attains great significance; this is a characteristic Janáček elaboration of an idea derived from folk music. Thus, the entire weight of this big *Sinfonietta* comes to rest on a single triad over which fanfare and thrilling motives coalesce in a great peroration of juxtaposed and combined ideas. All Mackerras and Vanguard give us (especially in stereo) is a glorious brassy reverberating sound within which it is almost impossible to tell what is going on. E.S.

MAHLER: *Symphony No. 1, in D*

London Symphony Orchestra, Georg Solti, cond.

- LONDON CM 9401. LP. \$4.98.
- • LONDON CS 6401. SD. \$5.98.

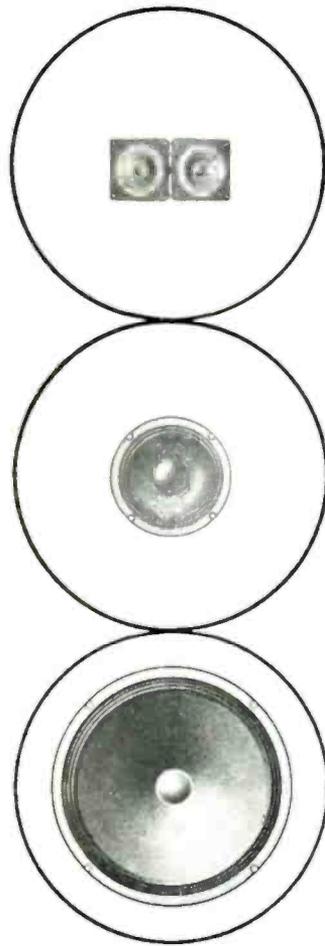
Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond.

- PHILIPS PHM 500017. LP. \$4.98.
- • PHILIPS PHS 900017. SD. \$5.98.

The Concertgebouw has a Mahler tradition established by the composer himself, and the present Philips disc was made for the seventy-fifth anniversary of the famed Dutch ensemble, in 1963, as an illustration of its continuing excellence under a young Dutch conductor. Alas, youth and tradition meet their defeat from Solti and his English players (and engineers). For nothing replaces knowledge of how this music really goes. Solti has it. Haitink, on the witness of this performance, hasn't.

I will refer merely to a few points. Mahler, always explicit, liked to insert the remark "*Nicht schleppen*" in a slow passage—slow without dragging. Solti knows what the composer was after. Haitink, on the other hand, tends to drag many a passage where a slow tempo does not mean the lack of a firm metrical foundation. So much for the faithful reproduction of the score, with Solti a clear winner. In matters of text, Solti plays the first movement repeat, Haitink does not. Other things being equal, this is no great matter, but Solti is one up again.

As for sound, the Philips disc favors the top frequencies over the bottom, yielding a bright quality with rather



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weak registration of bass instruments. London offers beautifully balanced ensemble effects with lots of bass and everything neatly in place. All told, apart from the historic Bruno Walter edition, Solti's version of the Mahler No. 1 would appear to be the dominant set in the current listings. R.C.M.

MONTE: Madrigals
†Handl: *Motets*

Prague Madrigal Choir, Miroslav Venhoda, cond.; Musica Antiqua Wien, René Clemencic, cond.
● VANGUARD BG 655. LP. \$4.98.
● ● VANGUARD BGS 70655. SD. \$5.95.

This disc presents some fine works by two sixteenth-century masters who have not been well enough represented on records. Of Philippe de Monte, we are given two *chansons* and four of his more than a thousand madrigals. They are sung with considerable dynamic nuance and lovely tone. There seem to be several voices on a part, however, and this detracts somewhat from the intimacy of these love songs. For the same or some other reason, the rich polyphony of the six motets by Jakob Handl is not always as clear as it might be: in the five-part *Omnes de Saba*, for example, the first tenors are especially weak. On the whole, however, these performances are far more flexible than the same group's recording of Palestrina's *Song of Songs* motets. There are a number of eloquent moments here, such as the high attack and descending line on "*miserere*" in *Peccantem me quotidie*, and the whole *Ecce quomodo moritur*, Handl's best-known motet.

Two of the Monte Pieces are played by an instrumental ensemble as well as sung, and a third is only played. Texts of all the vocal works are provided in the original and in English translation. Excellent sound in both versions. N.B.

MOZART: Concerto for Flute and Orchestra, No. 2, in D, K. 314
†Bach: *Suite No. 2, in B minor, S. 1067*
†Gluck: *Orphée et Eurydice: Dance of the Blessed Spirits*

Claude Monteux, flute; London Symphony Orchestra, Pierre Monteux, cond.
● LONDON CM 9400. LP. \$4.98.
● ● LONDON CS 6400. SD. \$5.98.

Claude Monteux, son of the celebrated conductor whose passing recently saddened the musical world, reveals himself here to be a first-class flutist. His tone is round and liquid, his intonation exact even in the trickiest alternations of normal and overblown tones. The Concerto receives as good a performance as we have had on records, even though the orchestra sounds larger than it need be.

In the Suite the conductor keeps the soloist in the background in several of the movements—the whole Sarabande is poetically sung without featuring the

flute—but when that instrument is permitted to come forward it is played with taste and sensitivity. These are the qualities that also mark the playing of the great flute solo in the Gluck, a melody of truly Elysian beauty. N.B.

MOZART: Quartets for Strings: No. 14, in G, K. 387; No. 18, in A, K. 464

Amadeus Quartet.
● DEUTSCHE GRAMMOPHON LPM 18909. LP. \$5.98.
● ● DEUTSCHE GRAMMOPHON SLPM 138909. SD. \$6.98.

The Amadeus Quartet is in excellent form here. In quality of tone, precision of ensemble, accuracy of intonation it leaves hardly anything to be desired. Particularly in the G major Quartet, it presents both the mercurial quality of thought and the solidity of workmanship which together are a distinguishing mark of these remarkable works. The Andante of K. 387 is beautifully played: to mention only one high spot, there is the hushed mystery of the little passage in D flat major near the beginning of the second part of the movement. The vigor of the finale takes on a rough edge in some quick *forte* chords, but seems part of the conception. The A major Quartet is sung just as lovingly as the other. I would have preferred a little more cello in passages where that instrument has thematic material, but otherwise the balances are just and the sound entirely satisfactory. This Amadeus version, it seems to me, belongs among the top two or three recordings accorded these works. N.B.

MOZART: Quintet for Clarinet and Strings, in A, K. 581; Divertimento for Strings and Two Horns, in F, K. 247

Members of the Vienna Octet.
● LONDON CM 9379. LP. \$4.98.
● ● LONDON CS 6379. SD. \$5.98.

The great Clarinet Quintet receives here a no-nonsense reading. It has elegance, smooth ensemble, good balance, and no frills. Alfred Boskovsky, the clarinetist, plays with sensitivity and musicianship, and each of the string players is fully up to the demands of his part. The result is a mild and mellow performance that promises to wear well.

The Divertimento is another side of Mozart. Written by the 20-year-old composer for the birthday of a member of the Salzburg nobility, it is entertainment music and does not attempt to plumb any depths. This does not prevent it, however, from being faultlessly made and having a lovely Adagio, for the string quartet alone. (The horns are given surprisingly little to say for themselves throughout this work.) Possibly for lack of space, the March (K. 248) that belongs to this Divertimento is omitted. The sound on both sides is excellent. N.B.

MOZART: Sonata for Piano, No. 17, in D, K. 576—See Bach: English Suite, No. 2, in A minor, S. 807.

MOZART: Sonata for Violin and Piano, No. 17, in C, K. 296—See Beethoven: Sonata for Violin and Piano, No. 3, in E flat, Op. 12, No. 3.

MOZART, LEOPOLD: Concerto for Trumpet, Horns, and Strings, in D—See Stölzel: Concerto grosso for Six Trumpets, Winds, Percussion, String Choirs, and Continuo, in D.

MUSSORGSKY: Boris Godunov

Elisaveta Schumskaya (s), Xenia; Eugenia Verbitzky (s), Nurse; Maria Mitukova (ms), Feodor; Irina Arkhipova (ms), Marina; Georgi Shulpin (t), Prince Shuiski; Vladimir Ivanovsky (t), Grigori, later The False Dimitri; Nikolai Zakharov (t), Missail; Anton Grigoriev (t), The Simpleton; Alexei Ivanov (b), Stchelkalov; Eugene Kibkalo (b), Rango; George London (b-bs), Boris Godunov; Mark Reshetin (bs), Pimen; Alexei Gueleva (bs), Varlaam; et al.; Chorus and Orchestra of the State Academic Bolshoi Theater U.S.S.R., Alexander Melik-Pashaev, cond.
● COLUMBIA M4L 296. Four LP. \$19.92.
● ● COLUMBIA M4S 696. Four SD. \$23.92.

Boris has not been very copiously represented in the catalogue, considering its indisputable greatness and its reasonable popularity. Of course, we have had the two excellent sets featuring Boris Christoff, the first led by Dobrowen, the second by Cluytens. But other than these we have had only some sets made from Russian tapes, occasionally boasting a few good principals, yet never adding up to satisfactory all-round performances and always somewhat below par technically. Now, however, the catalogue is beginning to fill out. This month we have a second stereo version from Columbia (recorded by Moscow engineers), and Decca/London is reportedly contemplating a recording with the basso Nicolai Ghiaurov.

Our choice is thus widening, though not with respect to the edition used. Columbia's production, like both the Christoff versions, uses the Rimsky-Korsakov orchestration. To be honest, I do not really find this objectionable. I suppose it is at least partly true (though exegesis on the point generally fails to convince me) that Rimsky misinterpreted Mussorgsky's intent, that he distorted the folk idiom, that he loaded the opera with inappropriate colors. But Rimsky's version has about it an exhilarating theatricality. It is precisely this, of course, that many people find objectionable—but why? The Rimsky scoring glows and glowers with atmosphere; at point after point, it makes telling theatrical gestures (and I do not think "theatrical" is a dirty word) just where the Mussorgsky version is inanimate. I have heard

the Mussorgsky scoring a number of times, for it was the version employed at one time at the Metropolitan (it has now been replaced by the Shostakovich, which has a nice barbaric clang to it), and I have concluded that it is simply too dull, too untheatrical for my taste. At the same time, I have no doubt that a good recording of the Mussorgsky edition is desirable. It should be available for study and comparison, and for those opera lovers who feel strongly that it is the only legitimate *Boris*.

In the matter of cuts, Columbia's new version follows more or less standard procedures. There is a two-page omission in Pimen's Scene 2 narrative, where he speaks of the end of Czar Ivan's life; a six-page cut in Act II, where Feodor interrupts the Boris/Shuiski interview with his chatter about the parakeet; eleven pages in Act III, Scene 2, excising the Dimitri/Rangoni encounter; and four pages in the Forest of Kromy scene, where the urchins have a second go at the Simpleton. Fortunately, the important St. Basil scene is retained, as is the division of scene in the Polish act, thus saving the bewitching little chorus for Marina's serving-maids. None of the losses is crucial or unusual.

As for the performance itself, I am afraid it really cannot be recommended except on very specialized grounds. It has the following points in its favor: 1) A general feeling of "rightness" in the ensemble, particularly with regard to treatment of the rhythms and unmarked *rubatos*. This is especially noticeable in the folk-flavored passages, such as the song of the inn hostess, which emerges with some real shape, mostly due to proper handling of all the feminine line-endings. The late Alexander Melik-Pashaev's work is once and a while, I think, overbrisk, but it has a vigor and thrust quite missing from the careful Cluytens reading. 2) The singing of the chorus. The women tend to be tremulous at points, but the men are magnificent, the massed sound is tremendous, and everything has musical point. This is, of course, extremely important in consideration of any *Boris*. 3) The work of several (but by no means all) of the secondary principals. As Marina, Irina Arkhipova shows all the steadiness, smoothness, and color of a major mezzo-soprano, and sings with considerable musical and dramatic understanding, too. The Rangoni of Eugene Kibkalo is also much above average—an attractive, lightly handled baritone voice and an oiliness in the phrasing that perfectly suggests the intriguing Jesuit. Also on the plus side is the Simpleton of Anton Grigoriev; he sings with genuine beauty of tone, and his straightforward approach greatly enhances his two wonderful scenes. 4) There is at least a theoretical advantage in having the roles of Boris, Pimen, and Varlaam taken by three artists, rather than tripled up, as on the Christoff versions. The gain is frittered away, though, for neither Mark Reshetin nor Alexei Gueleva—competent as each is in his role—approaches the stature of Christoff.

Neither, for that matter, does George

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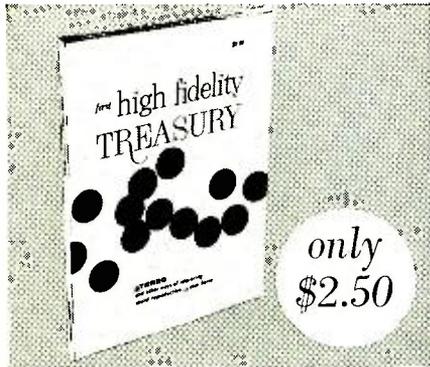
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London in the title role. Despite the fact that he is a dramatic baritone and not a bass, London has made a specialty of Boris and has become the first American to sing the role on the Bolshoi stage. Certainly he is serious and conscientious in his approach to the part, and never less than adequate in it. But his voice does not seem in very good condition here; much of the time the tone is dry and strained; often it is off-pitch. The round, dark sound which he used to bring to this role has given way to a sharper one, with more bite but less beauty, less lyric potential. His best work occurs in the last scene, but even here he cannot compete with Christoff's ability to sing a long, *piano* line. London has also adopted the expedient of shouting, not singing, practically everything in Act II. Most contemporary basses seem to consider it the thing to do, but this sort of declamation is a special and difficult art, and even when well executed it becomes very tiresome in short order. Mussorgsky did, after all, indicate pitches in the scene with Shuiski.

The recording has the soloists quite close, sometimes in strange perspective, and is better on the low end than on the high. It is certainly far better than the previous Russian recordings through which we have tried to hear the Bolshoi in the past. But recommendation remains on the negative side, unless you are willing to take vigorous conducting and good choral work in place of really topflight principals. C.L.O.

PERGOLESI: Concerti armonici: No. 1, in G; No. 2, in G; No. 3, in A; No. 4, in F minor

Stuttgart Chamber Orchestra, Karl Münchinger, cond.

- LONDON CM 9393. LP. \$4.98.
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PERGOLESI: Concerti armonici: No. 5, in E flat; No. 6, in B flat. Concertos for Flute and Strings: No. 1, in G; No. 2, in D

Jean-Pierre Rampal, flute: Stuttgart Chamber Orchestra, Karl Münchinger, cond.

- LONDON CM 9395. LP. \$4.98.
- • LONDON CS 6395. SD. \$5.98.

It is generally conceded that the concertos listed above (both flute and string) were not written by Pergolesi. In regard to the *Concerti armonici* there are three or four contenders for the honor; the only fact revealed by the publisher in 1740 was that they "stemmed from an illustrious hand." (Handel's?) At any rate, the works are exceptional. Though the "illustrious hand" begins with thematic patterns not essentially different from the usual yardage measured off at the eighteenth-century dry goods counter, he has a sure instinct as to the direction of each instrumental line; no group within the small ensemble ever serves merely as "orchestral glue," and vitality pervades every movement. Further, the unknown composer can write the most

dancing fugues imaginable, or create a gentle blend of parts that is natural and unstrained. And he never, thanks to a fairly adventurous rhythmic sense, seems to repeat himself. The flute concertos, superbly played, are as idiomatic as the works for strings, though perhaps not quite so individual.

Much of the good effect of these recordings is due to the excellent performances of the Münchinger group, which endows the clear, boldly defined themes with plenty of backbone, and at the same time maintains an understanding amiability. Sound is excellent, with stereo spread unobtrusive. S.F.

PONCE: Sonata romántica
 †Castelnuovo-Tedesco: *Platero and I: Five Pieces*

Andrés Segovia, guitar.

- DECCA DL 10093. LP. \$4.98.
- • DECCA DL 710093. SD. \$5.98.

The balanced phrases and formal design of Ponce's *Sonata romántica* (composed in 1929 in homage to Schubert, "qui aimait la guitare") provide the guitar repertoire with a pleasantly self-contained oasis which is—despite the title—essentially classical. And to tell the truth, there is something of Schubert himself in the work, in the shifting harmonies of the first movement and in the spirit of the last, sounding for all the world like one of the dramatic songs. The emphasis is not particularly on virtuosity, but enough creeps in to lift the hearts of Segovia admirers. The Castelnuovo-Tedesco pieces are deceptively simple—as, of course, are the little stories of Juan Ramón Jiménez on which they are based. One of the most appealing, and most programmatic, on the present disc (Segovia's second partially devoted to the series) is *El Canario*: the canary escapes from his cage to flutter about in the garden all day long; but at sunset he flies home again, all the children are happy and clap their hands, and even the small gray donkey Platero joins in an old-fashioned waltz. Segovia, of course, gives it tremendous charm. The sound is as fine in one channel as two. S.F.

PROKOFIEV: Concertos for Piano and Orchestra: No. 3, in C, Op. 26; No. 5, in G, Op. 55

Samson François, piano; Philharmonia Orchestra, Witold Rowicki, cond.

- ANGEL 36193. LP. \$4.98.
- • ANGEL S 36193. SD. \$5.98.

There are two basic approaches to Prokofiev's piano music. One is the objective method, which emphasizes the steely irony in the writing and leaves the rhythmic thrust relatively untouched by *rubato*. The other method brings the lyricism, indeed the latent romanticism, to the fore by stressing the chromaticism and shifting accentuations, sometimes at the expense of over-all continuity. While both interpretative schools have validity, it is usually the former that we hear.

Among the notable exceptions one thinks immediately of Horowitz's recording of the Seventh Sonata and of Samson François's earlier disc version of the Third Concerto (with Cluytens conducting). Both provide outstanding examples of the lyrical method. Now we have François once again, and with the same approach, this time in stereo. On the whole, his playing sounds more appropriate in the Third Concerto than in the lesser-known Fifth. There is brilliant collaboration by Rowicki and the Philharmonia, and Angel's reproduction offers a wealth of ravishing color and detail, plus very live, wide-open acoustics. For a soft-focus interpretation of the Third Concerto, this one is unbeatable. My own choice, however, is the Janis-Kondrashin (Mercury), which offers a perfect synthesis of the François color and the Browning-Leinsdorf (Capitol) panache.

In the Fifth Concerto, François has the misfortune of competing with a superlative Richter-DGG performance (also conducted by Rowicki). The Soviet artist is incomparably subtler in this wry, whimsical work. François tries too hard, and paradoxically comes off far less successfully than the seemingly "deadpan" Richter. The heavily accented tempos and extreme contrasts favored by the French pianist lend an aura of grossness to his otherwise very competent work. Furthermore, while the Angel-François sound is good, DGG-Richter is better still, especially in terms of balance.

H.G.

PUCCINI: *La Bohème*

Mirella Freni (s), Mimi; Mariella Adani (s), Musetta; Nicolai Gedda (t), Rodolfo; Vittorio Pandano (t), Parpignol; Mario Sereni (b), Marcello; Mario Basiola, Jr. (b), Schaunard; Paolo Montarsolo (b), Alcindoro; Carlo Badioli (bs), Benoit; Ferruccio Mazzoli (bs), Colline; Chorus and Orchestra of the Rome Opera, Thomas Schippers, cond.

- ANGEL 3643 B/L. Two LP. \$9.96.
- ● ANGEL S 3643 B/L. Two SD. \$11.96.

Though this set gives us a close look at a couple of young Italian singers who obviously are going to be among their generation's important operatic artists, it is as a whole disappointing, failing in its promise to offer us something really fresh and empathetic in an overcrowded field. There are far too many *Bohèmes* on the market, but there are not too many good ones. High-powered international casts capable of providing great vocal sheen can still miss the essence of this opera, and conductors of undeniable authority and taste can let it slip right through their fingers. On the one hand there is the stodgy Italian mediocrity and phony "tradition" that infects the DGG set, and on the other there is the glossy, "tasteful" perfection that outsmarts itself (as on the Beecham set, beautifully sung and played, but simply not very moving). I have always liked the second London/Tebaldi version, which is extremely well sung by an

Italian cast and which has in Serafin a conductor who can be idiomatic and warm without getting sloppy. The Cetra set (Carteri, Tagliavini, Taddei, Siepi) also possesses these virtues, but is not quite so glamorous or up to date in sound.

The strengths of the new set are good sound and good orchestral execution, plus the happy contributions of Mirella Freni and Ferruccio Mazzoli and a solid one from Mario Sereni. Nearly everything else must be counted on the negative side. Freni, who has already contributed nicely to the London *Alcina* and the Victor *Falstaff* and *Carmen*, makes an excellent impression. Her voice is a lovely, full lyric soprano, very lightly and evenly produced, never shrill or heavy.

Her interpretation is straightforward and not yet especially individual—that is, one likes her, but does not find anything much in the way of phrasing or projection to separate her from other good musical Italian lyric sopranos. But far better this, which is never less than acceptable, than a manneristic, externalized attempt to plumb new depths. Freni is unaffected, direct, and vocally impressive, and that is enough to place her near the top of the field.

Mazzoli reveals an exceptionally beautiful *basso cantante*, effortlessly handled and the sensitivity for a touching "Coat Song." Whether or not he is up to the challenges of the great basso roles is of course impossible to say on the basis of his work here, but he is a splendid



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Colline who clearly has the basic equipment to be an artist of stature. Sereni, nearly always better on records than on the stage, sings warmly and securely as Marcello.

Unfortunately, the negative aspects of the production carry much weight. My dislike for Schippers' conducting is undoubtedly partly a matter of taste, but certainly there is a hectic, driven quality about much of it. He seems to have wanted to combine an easygoing *col canto* expansiveness in the arias with a crisp, no-nonsense pulse in the recitatives and ensembles. As an idea of the work, this is fine, but the effect obtained here is much too aggressive and excitable, and sometimes almost metronomic, as in a good deal of the Act I clowning. There are fine details, traceable to the musical precision of the reading (Rodolfo's "Ah!" and Mimi's "L'ha trovata?" as they search for the key in Act I sound spontaneous and real because they are rendered right in time, as components of the same 2/4 measure). But too much of it is harsh and overemphatic, as if Schippers did not have quite enough faith in the music to let it sing along. The exceptions are in the arias, which he accompanies understandingly.

Nicolai Gedda's performance is also a bit of a letdown. As usual, he vocalizes cleanly and often attractively, with good attention to markings that are often overlooked (his line "Tuno brucia in un soffio" in the opening scene, for example, is for once exactly correct, rhythmically and dynamically and with respect to the *acciacatura*). But when one wants him to expand, to open out with the music, to breathe some sort of inner poetic heat into the lines, he simply continues to sing along in the same proper, clear fashion, occasionally marred by an ugly little glide which I never heard him use before. It is all somewhat unsympathetic and soulless, and small.

The Musetta, Mariella Adani, is interpretatively traditional, vocally shrill, white, and wavery. Mario Basiola, son of the well-known baritone of thirty years ago (the Tonio and Sharpless of the *Gigli Pagliacci* and *Butterfly*), is quite musical and alive, but much too woolly and mouthy-sounding. The *comprimario* singers are sufficient.

By any absolute standard, then, not a very satisfying performance. In relation to the myriad other recorded *Bohèmes*, it is somewhere around the middle of the class. C.L.O.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 3, in D minor, Op. 30*

Witold Malcuzyński, piano; Warsaw National Philharmonic Orchestra, Witold Rowicki, cond.

- ANGEL 36197. LP. \$4.98.
- • ANGEL S 36197. SD. \$5.98.

Malcuzyński made the first LP recording of this Concerto, with Paul Kletzki conducting, back in 1950. I have no way of rechecking that long deleted disc to see how it compares with the present,

1961 version, but I think the term "old-fashioned" would sum up every aspect of the new release. The performance has that loose sense of romantic freedom which seems so alien to today's younger musicians, the recorded sound has that garbled, constricted quality so familiar from restorations of 78-rpm albums of hallowed vintage (I am speaking of the stereo; no mono review copy arrived), and there is the cavalier attitude towards cuts which now seems decidedly passé. Malcuzyński here follows every excision present in the historical Rachmaninoff-Ormandy edition, including the really senseless one in the third movement which collapses the formal logic completely. The composer obviously slashed the work in order to meet the exigencies of the 78-rpm medium. There is no excuse for these cuts today.

Despite the obvious shortcomings of deletions and inferior reproduction, I found myself rather favorably inclined towards the first movement, which moves with swift propulsion and an ingratiating simplicity. The thorny technical demands of the second and third movements, however, obviously thwart Malcuzyński's basically fine interpretative instincts. His fingerwork in the whirlwind portions of the *Intermezzo* lacks the requisite precision, while the execution of the *Finale* is clumsy and unrefined as well as too loud dynamically.

The Horowitz/Reiner is still my favorite reading of this work, with Ashkenazy/Fistoulari recommended for those in search of the latest stereo, and Janis/Munch a respectable economy version. H.G.

SAINT-SAENS: *Concerto for Violin and Orchestra, No. 3, in B minor, Op. 61*—See Chausson: *Poème, Op. 25*.

SCARLATTI, DOMENICO: *Sonatas for Piano: in E, L. 23; in A, L. 345*—See Bach: *English Suite, No. 2, in A minor, S. 807*.

SCHOENBERG: *Verklärte Nacht, Op. 4*—See Webern: *Five Pieces for Strings, Op. 5*.

SCHUBERT: *Sonata for Piano, No. 21, in B flat*

Geza Anda, piano.

- DEUTSCHE GRAMMOPHON LPM 18880. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138880. SD. \$6.98.

The decision to distribute in this country the present Deutsche Grammophon version of Schubert's great B flat Sonata probably precludes our ever getting that label's older recording of the work by Adrian Aeschbacher. This is a pity, for the latter artist (Swiss by nationality and Schnabelian by training) has often proved himself to be a Schubert player of rare stature.

Anda, unfortunately, is no substitute. He is a highly finished pianist, but his reading here is superficial and quite fails to measure up to the strenuous demands of the music. The phrasing lacks breadth and humanity, the structure is splintered by all sorts of rhythmic affectations (including some actual miscounting of note values at the end of the second movement), and the sweeping lines are ruined by choppy, nonlegato phrasing. DGG, moreover, has short-changed the listener in the amount of music provided. Most other versions of the B flat Sonata offer a bonus, and Westminster's recent one with Fou Ts'ong gave us the A minor Sonata, D. 784, plus the seldom heard repeat in the first movement of the B flat. Anda takes no such repeat, offers no extra sonata, adopts basic speeds very similar to those of Fou Ts'ong—while DGG's engineering affords no substantial sonic improvement.

No perfect recorded edition of the B flat Sonata exists in the present domestic catalogue, but those by Schnabel (Angel) and Fleisher (Columbia) are by far the best: at least those performances are reasonably commensurate with the subtleties of this composition. H.G.

SCHUBERT: *Symphony No. 8, in B minor ("Unfinished"); Overtures: Des Teufels Lustschloss; Fierrabras; Overture in the Italian Style*

Vienna Philharmonic Orchestra, Istvan Kertesz, cond.

- LONDON CM 9382. LP. \$4.98.
- • LONDON CS 6382. SD. \$5.98.

SCHUBERT: *Symphony No. 9, in C*

Vienna Philharmonic Orchestra, Istvan Kertesz, cond.

- LONDON CM 9381. LP. \$4.98.
- • LONDON CS 6381. SD. \$5.98.

Schubert put considerably more into his Ninth Symphony than Kertesz manages to find. Thus in the present recording we hear a young conductor of genuine talent in a severe confrontation with a score that has proved troublesome to distinguished maestros much beyond his years. Basically, Kertesz's difficulties are the familiar ones of pacing the work. The quiet passages tend to get a slow and rhythmically flaccid treatment, and the loud ones are provided with artificial excitement through the imposition of rather fast and inexpressive tempos.

Kertesz's ability is much better seen in his version of the composer's earlier symphony. In the *Unfinished* he is perfectly in harmony with his material, taking Schubert's youthful pages with a fresh, dramatic vitality that only youth itself can provide. Among recent recordings of this work the only real competition is the Klemperer, and it is the spontaneous quality of Kertesz's performance that gives it an even greater impact than the older master's reading. Both conductors, it should be noted, take the first movement repeat and adopt a fairly moderate pace which requires

eloquence in phrasing and nuance. But where Klemperer has the traditional Kingsway Hall sound of the Philharmonia, London eschews these mellow rumblings to provide a far more vivid and direct likeness of the ensemble. The outcome is technically as impressive as the playing.

As for the relatively unfamiliar overtures coupled with the Eighth Symphony, all three in this present selection are likely to be happy discoveries for most record collectors. These pieces too have the advantages of good performances and first-quality engineering. R.C.M.

SCHUMANN: *Symphony No. 3, in E flat, Op. 97 ("Rhenish")*

Berlin Philharmonic Orchestra, Rafael Kubelik, cond.

• DEUTSCHE GRAMMOPHON LPM 18908. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138908. SD. \$6.98.

The symphony we are presented here is an extremely romantic work, conveyed in a highly romantic style. Tempo thus becomes quite flexible, with the pulse subordinated to expressive turns of phrase. Accents are soft, with the dramatic line of the score frequently going slack so that the melodic line can be treated more ravishingly. The orchestra is amenable to this approach (although there is some timid horn playing), but sounds at its best in the final two movements, where more robust and straight-forward effects are dominant. The recorded sound is a little tubby, though quite good enough to put the performance across.

The question really is an aesthetic one. Kubelik seems to have achieved what he's after, but is this the way the *Rhenish* should be played? My preference, I confess, is for a more propulsive and tightly controlled performance, such as those recorded in former years by Toscanini and Walter and represented in the present catalogue by the Szell edition.

R.C.M.

STOELZEL: *Concerto grosso for Six Trumpets, Winds, Percussion, Four String Choirs, and Continuo, in D*
 †Telemann: *Concerto for Three Trumpets, Two Oboes, Percussion, Strings, and Continuo, in D; Suite for Strings, in A minor*

Roger Delmotte, 1st trumpet; Chamber Orchestra of Versailles, Bernard Wahl, cond.

• NONESUCH H 1017. LP. \$2.50.

STOELZEL: *Concerto grosso for Six Trumpets, Winds, Percussion, Four String Choirs, and Continuo, in D*
 †Mozart, Leopold: *Concerto for Trumpet, Horns, and Strings, in D*
 †Telemann: *Concertos: for Trumpet and Strings, in D; for Trumpet, Two Oboes, and Strings, in D*

Walter Holy, 1st trumpet; Württemberg

Chamber Orchestra, Jörg Faerber, cond.
 • MERCURY 50085. LP. \$4.98.

• • MERCURY SR 90085. SD. \$5.98.

Even the few who know of Gottfried Heinrich Stölzel, or Stölz. 1690-1749, are not likely to name him in the same breath with his very slightly older contemporary and compatriot, J. S. Bach. Prolific opera and oratorio composer though he was, he is not even mentioned in Manfred Bukofzer's standard *Music in the Baroque Era*. Yet a very first hearing of the major work now recorded in two editions reveals how impressively Stölzel could deal with some of the same sonic-combination-and-contrast problems that preoccupied Bach in the *Brandenburg* Concertos.

Certainly the ceremonial breadth and drama of this Concerto grosso warrant its surprising, however belated, resurrection. The present versions prove to be strikingly contrasted in treatment. Wahl's is by far the bolder bravura performance with the incandescent high trumpets blazing more brilliantly in extremely vivid high-level recording. Faerber's trumpeters, and other players too, display less *élan*; and this conductor's more deliberate reading falls more often into the supposedly orthodox baroque jog trot. Yet his is a more equably integrated performance; and while at first hearing the recording (mono only) seems relatively distant, it proves to be quite effective—if never as exciting—when the playback level is raised to



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compensate for the disparity in modulation levels.

Wahl's lusty trumpeters and timpanists also make the most of the bustling Telemann Concerto, and these tautly controlled string players do very well indeed with the same composer's more varied and elegant seven-movement Suite. The latter is one of Telemann's innumerable "Overtures in the French Style" which apparently has been unavailable since its onetime appearance in the "Anthologie Sonore" series. It is, of course, not the same as (although stylistically akin to) the familiar A minor Suite for Flute and Strings.

The remainder of Faerber's program is more consistently devoted to *clarino*-register trumpeting. (In this context, *clarino* denotes the topmost range of which a "natural," i.e., unvalved, trumpet was capable, rather than a specific type of instrument as the anonymous Mercury annotator implies.) Leopold Mozart's two-movement concerto is already familiar on discs, and Walter Holy's somewhat choked-tone performance is no match for that by Wobitsch for Vanguard. Holy is more relaxed in the two Telemann concertos, the second of which is particularly attractive for its bitter-sweet costarred oboes, but neither his playing nor Faerber's readings achieve marked distinction. On the whole, the present Faerber/Mercury program seldom proffers more than relatively mild attractions; it is the bargain-priced Wahl/Nonesuch release that is outstanding sonically as well as musically.

I should perhaps add that other recordings of similarly titled Telemann concertos are listed in Schwann, but I cannot state definitely which, if any, are duplicated by the present discs, since two others with identical titles in Vols. 3 and 2 of the Voisin/Kapp trumpet series (now out-of-print on discs but still available in tape editions) prove to be quite different works in four, rather than three, movements each.

R.D.D.

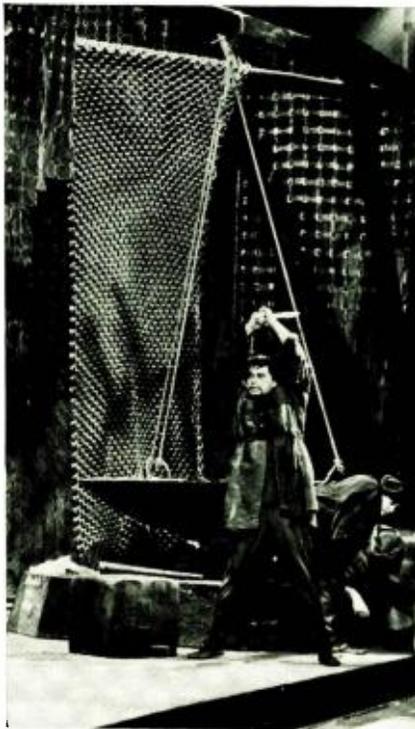
STRAUSS, RICHARD: *Die Frau ohne Schatten*

Ingrid Bjöner (s), The Empress; Inge Borkh (s), The Dyer's Wife; Ingeborg Hallstein (s), Keeper of the Gates of the Temple; Gerda Sommerschuh (s), Voice of the Falcon; Martha Mödl (ms), The Nurse; Hertha Töpfer (ms), Voice from Above; Jess Thomas (t), The Emperor; Georg Paskuda (t), Apparition of a Youth; Paul Kuen (t), The Hunchback; Dietrich Fischer-Dieskau (b), Barak; Hans Hotter (b), The Spirit-messenger; Carl Hoppe (bs), The One-eyed; Max Proebstl (bs), The One-armed; et al.; Chorus and Orchestra of the Bavarian State Opera, Joseph Keilberth, cond.

● DEUTSCHE GRAMMOPHON LPM 18911/14. Four LP. \$23.92.

● DEUTSCHE GRAMMOPHON SLPM 138911/14. Four SD. \$27.92.

The most complex product of the Strauss-Hofmannstahl collaboration, *Die*



Fischer-Dieskau as Barak the Dyer.

Frau ohne Schatten is a difficult yet greatly rewarding opera. In the libretto Hofmannstahl created an intensely symbolic fairy tale which lies somewhere between the worlds of *The Magic Flute* and *Parisfal*. Its nub is the Empress' search for her shadow, a search that leads her to the world of men and to her final realization, through her contact with mankind, of the value of human compassion. When she refuses to take the shadow of Barak's wife because she realizes that by so doing she would destroy another human being—"Ich . . . will . . . nicht!" she speaks—she immediately gains the shadow she has sought so blindly for so long. Hofmannstahl has created a number of fine characterizations: the all-giving dyer Barak and his discontented yet at heart loving wife; the Empress and her Nurse, the mankind-hating figure of evil, W. H. Auden has called the opera Hofmannstahl's finest work (up to what he terms the M-G-M ending); it is certainly a masterful example of tightly woven symbolic tale-spinning. This last may be its fault on the operatic stage; it is too densely packed for an audience to grasp more than a fraction of the meaning intended. For this reason listening to the opera in recorded form is to its advantage.

Strauss's contribution is uneven. I feel strongly that the composer never more than dimly understood the complexities of the libretto and consequently was uncomfortable in setting it. He falls back heavily on Wagnerian leitmotifs, yet by and large his use of them is simplistic and obvious. Wagner's ability to create quick psychological portraits in the orchestra is generally beyond Strauss's ability; he never properly creates musically the malevolence of the Nurse or the dichotomous nature of the dyer's wife, resorting, rather, to a demanding

tessitura which evades rather than answers the problem. Perhaps only a composer of Busoni's intellectual abilities could have set the text, but Busoni did not have Strauss's musical gifts.

Notwithstanding the work's over-all deficiencies, some of Strauss's most powerful and beautiful music can be found in the score: the moving Watchman's song which ends the first act; all of Barak's music; the ending of the second act; most of the "M-G-M" third. If some of the rest is routine Strauss, it is not a falling-off from some earlier inspiration but a noble failure, for routine Strauss is several cuts above the average. *Die Frau ohne Schatten* may be an uneven work but it is a vastly interesting one, and in the Strauss-Hofmannstahl collaboration it acts as a blueprint for the more intimate tale of a woman's realization of love and compassion which was to be their capstone and masterpiece, *Arabella*.

Perhaps the fact that there are now two substantially complete performances of this opera in the catalogue presages the coming availability of most of Strauss's late operas. The older recording, on a five-record London set, has only a few minor cuts and is well recorded. DGG is enabled to get the opera on four discs by making numerous cuts, especially in the third act. Although monophonic only, London's sound is generally superior to that of the present recording, taken from the November 21, 1963 performance at the reopening of the Nationaltheater in Munich. Unfortunately, DGG's microphone placement is nowhere near as advantageous as in its previous *Arabella* recording (which was made in the old Prinzregententheater), and the orchestral accompaniment, at least until the brassy third act, is muddy and indistinct. The voices in both versions come through clearly (which only accentuates the imbalance in the DGG), but the stereo advantage is negligible except in a few instances (such as the separation of Barak and his wife at the beginning of Act III).

Both performances contain notable singing. On DGG, Jess Thomas' youthful, somewhat inflexible and colorless but entirely secure tenor is ideal for the part of the Emperor who turns to stone to be saved by his wife. Hans Hopf on the earlier London set is good, but his voice is more worn and old-sounding. Ingrid Bjöner (DGG) does some of her finest singing as the Empress, especially in the third act. She has an on-tone soprano that soars to a high D flat, but her voice is not really large and at times she seems to be pushing it hard, whereas Rysanek's Empress was recorded at the height of her vocal powers and is a far richer, fuller voice. The Baraks present a Hobson's choice of excellence: do you prefer Fischer-Dieskau's (DGG) movingly sung interpretation, which stresses the goodness of Barak, or Paul Schoeffler's (London) deeper-voiced rendition, emphasizing the closeness-to-earth of the character? Both are close to definitive. As the Nurse, Martha Mödl's voice (DGG) has deteriorated to such an ex-

tent that much of her singing, especially as the opera continues, is barely adequate. Elisabeth Höngen's voice is better, if also worn, and she is able to portray the evil nature of the character more tellingly. Inge Borkh (DGG) is excellent as Barak's wife, even if her voice is a little hard for the role, and she clearly outclasses the rather shrill singing of Christel Goltz. Both versions use excellent singers for the smaller roles: for DGG, Hans Hotter (yes, Hans Hotter!) and Hertha Töpper; for London, Kurt Böhme as well as others.

As for the conducting, for me there is no choice. From the very first crisp and ominous sounding of the *Keikobad* theme Karl Böhm and the Vienna Philharmonic (London) rout the broad and rather flaccid tempos of Keilberth and his Munich orchestra. As with the *Arabella* recording, Keilberth bathes everything in Strauss's lushness, and several times, notably in the third act when the Empress sees her husband turned to stone, this approach has power and force. But—probably abetted by the less than good acoustics—Keilberth doesn't have the articulation and distinctness that Böhm brings to every page of the score. Certainly there is nothing wrong with Keilberth's approach, since it emphasizes all that is most immediately appealing, but in the end I know I will turn to the Böhm rendition to hear all that Strauss said.

The DGG set comes with this company's usual informative notes and, odd-

ly, the same libretto and translation included in the London set. Since this libretto reflects only the cuts made in the London set (and one of these is restored in the DGG), it will take some agility—in the third act in particular—to follow it. The work, however, amply repays any agility necessary. PATRICK J. SMITH

STRAUSS, RICHARD: *Der Krämerspiegel*, Op. 66

Herbert Brauer, baritone; Gerhard Puchelt, piano.

- EURODISC 71030. LP. \$4.98.
- ● EURODISC S 71031. SD. \$5.98.

During a good part of his life, Richard Strauss was frequently in hot water with one music publisher or another, and *Der Krämerspiegel*, a set of twelve songs set to texts by his friend Alfred Kerr, is his peculiar idea of revenge. The texts are satirical in a rather nasty Germanic way, making cruel and not very subtle fun on the names of several German publishers (who had the misfortune to bear names that lent themselves to such treatment: Bote, Bock, Breitkopf, etc.). The music is often rather funny, and there are lots of "in" jokes—references in text and music to *Der Rosenkavalier*, for example. If you like this level of humor, you will perhaps like this odd cycle. The songs are belted out, in a manner only dimly related to singing, by Herbert Brauer.

A.R.

STRAUSS, RICHARD: *Sinfonia domestica*, Op. 53

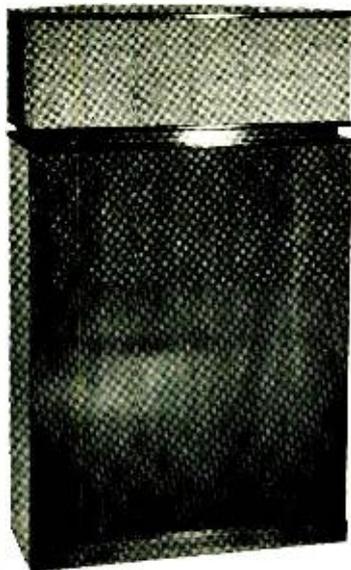
Cleveland Orchestra. George Szell, cond.

- COLUMBIA ML 6027. LP. \$4.98.
- ● COLUMBIA MS 6627. SD. \$5.98.

Strauss's symphony of domesticity is the weakest of all his long tone poems, lacking the thematic richness and drama of such works as *Heldenleben* and the tight construction of such scores as *Don Juan*. For one critic, it suggested the home life of the dinosaurs rather than the paradigm of gracious living in Garmisch. Yet, in a convincing performance, the *Sinfonia domestica* has many of the qualities that make Strauss popular. The main themes are full of the sensuous chromaticism that is a Strauss trademark, and many a page could be taken as an anticipation of *Der Rosenkavalier*.

So far, the best recording we have had of this music was a Reiner edition from Chicago, now (perplexingly) withdrawn. Szell's version, the only one currently in the catalogue, is somewhat tighter structurally, a little harder-driving, a bit more dramatic—an approach from which this music can profit and to which the engineers have done splendid justice. While the *Domestic Symphony* is not a masterpiece, it is a major Strauss score that, especially in the present recording, fully deserves a hearing. R.C.M.

Continued on page 152



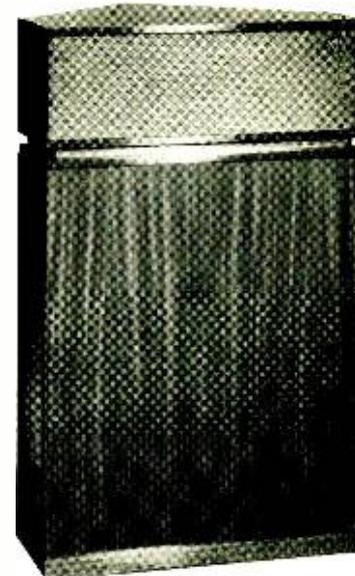
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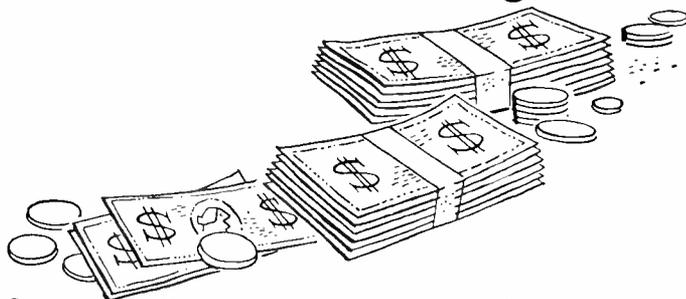
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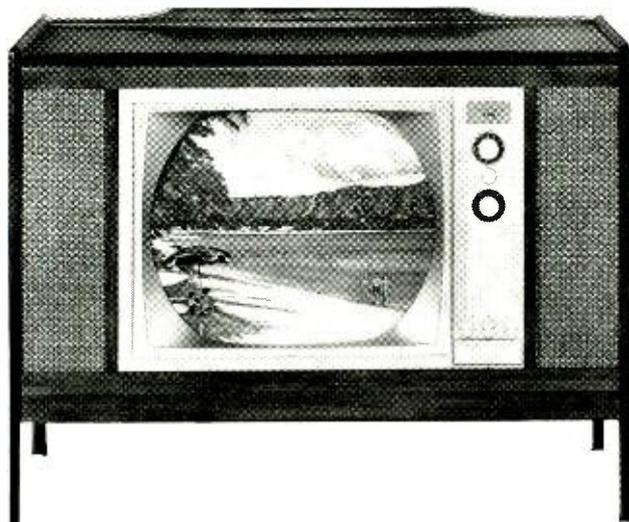
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RECORDS IN REVIEW

Continued from page 147

STRAUSS, RICHARD: *Songs*

Ständchen; Ich wollt' ein Sträußlein binden; Allerseelen; Für fünfzehn Pfennige; Ich trage meine Minne; Nichts; Die Nacht; Wiegenlied; Der Stern; Nur Mut!; Lob des Leidens; Zueignung; Mein Herz ist stumm; Herr Lenz; Ach, Lieb', ich muss nun scheiden; Das Geheimnis; Ruhe, meine Seele.

Lisa Della Casa, soprano; Arpad Sandor, piano.

- RCA VICTOR LM 2749. I.P. \$4.98.
- • RCA VICTOR LSC 2749. SD. \$5.98.

STRAUSS, RICHARD: *Songs*

Zueignung; Nichts; Die Nacht; Breit' über mein Haupt; Wie sollten wir geheim; All' mein Gedanken; Du meines Herzens Krönelein; Ach, Lieb', ich muss nun scheiden; Ach, weh mir unglücklichem Mann; Ruhe, meine Seele; Morgen; Nachtgang; Ich trage meine Minne; Befreit; Bruder Liederlich; Freundliche Vision; Mit deinen blauen Augen.

Hermann Prey, baritone; Gerald Moore, piano.

- LONDON 5869. I.P. \$4.98.
- • LONDON OS 25869. SD. \$5.98.

Though in the current crossfire over the merits of Richard Strauss his smaller-scale music seems to be generally overlooked, the composer's career as a writer of songs was longer, by and large, than his orchestral or operatic career. Some of his best-known songs such as *Zueignung* and *Ständchen* predate by several years his first major tone poem, and the four orchestral songs of 1948 constitute his leave-taking as a composer. Between 1919 and 1948, however, there is only one work in this medium, the five *Songs of the Orient*, and these are not very well known.

Song composition in Germany after the death of Schubert followed two divergent paths. Nobody until Hugo Wolf really succeeded as Schubert had in bending music supplely to the ramifications of the poetic sense: Schubert and Wolf are alone, in that their greatest songs seem to grow out of the poems themselves. While Schumann, Brahms, Liszt, and Franz created magnificent songs, with them musical considerations predominated: the music enveloped the poetry, and often usurped its interest. This was Strauss's way too, though with different results. He created a pretty musical framework around the words, a frame shaped and colored by the sense of the poem as a unity but inflexible to the urging of special phrases within the poem. Furthermore, in many cases Strauss does not seem to have chosen his texts with much taste. In my opinion the best that can often be said about his songs is that he met the poet on his own terms.

Among Strauss's 153 published efforts there are, of course, a number of songs

that reach beyond mere competence. The immense charm of *Ständchen* cannot easily be set aside, and a good performance of *Morgen*, one which tries to temper the treacly flow of sentimentality, can elevate this song somewhat. *Zueignung*, with its powerful initial succession of chords, begins like a great song though it does not sustain that promise. One of my own favorites is *Wiegenlied*, at least as Elisabeth Schwarzkopf sings it, because of its ravishing melodic line and the wonderful flexibility with which changes of meter follow the flow of words. (I also adore the Elisabeth Schumann performance, except for the bumpy piano playing of Ivor Newton.)

It seems to me that neither of the present recitalists is very successful in coping with this material. Miss Della Casa has been a particular adornment to the Straussian operatic repertory throughout her career, but here she fails to penetrate deeply into the substance of some of the songs. A simple folkslike air like *Ich trage meine Minne* she sings quite well, disarmingly and with wit. But she cannot soar, and *Zueignung* and *Wiegenlied* suffer from monotonous small-scale performances that are hamstrung by the singer's own intelligence and care. It is a little as if the Budapest Quartet were to take on *Till Eulenspiegel*. The Prey performances are flawed from another direction. As he has shown in his recent Schubert recordings, Prey is an amazingly gifted singer in his way of reacting to words and their peculiar colorations; but, as I remarked above, in Strauss the important thing is the musical line. By overreacting to the text, Prey makes the lines somewhat swollen and distorted, and a song like *Morgen* dissolves in bathos. On the other hand, he delivers a thrilling *Zueignung*. Perhaps the Straussian ideal lies somewhere between the approaches represented by these two discs. A.R.

STRAVINSKY: *The Rite of Spring*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

- DEUTSCHE GRAMMOPHON LPM 18920. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138920. SD. \$6.98.

This is a flawless performance in which everything goes off like clockwork. The lines and figures move right along on a tense, steady, even course—quiet, murmuring, menacing, or motoric, pounding, hard-driving—cut through by the sharpest and cleanest of knife-edge accents. The effect is as utterly Teutonic as one could imagine, not wild at all but fanatic and obsessive to an almost frightening degree. This is a hard, brilliant, unyielding conception, valid enough perhaps, but thoroughly unpleasant. The playing is good and the sound is vivid and clear, not at all dry but close and hard, like the performance. E.S.

SYDEMAN: *Music for Flute, Viola, Guitar, and Percussion; Concerto da Camera No. 2*

†Cortes: *Chamber Concerto*

Paul Zukofsky, violin (in the Sydemán Concerto); Charles McCracken, cello (in the Cortes); Contemporary Chamber Ensemble, Arthur Weisberg, cond.

• COMPOSERS RECORDINGS CRI 181. LP. \$5.95.

In the wake of great stylistic innovations and revolutions, there always seem to be talented composers waiting around to turn the new into the neoclassical. Two such young composers are on this record. The very attractive and well-written Sydemán quartet which heads the disc is, remarkably enough, a bit of Boulez neoclassicized. The work was written for the same combination, minus the voice, as Boulez's *Marteau sans maître*, and it was in fact intended for a 1962 tour of the Contemporary Chamber Ensemble which was currently featuring the Boulez on its programs. Sydemán has built a work based on the same Boulez-ian running, flashing colors and textures, but he has regularized them into very specific collections of phrase and pulse shapes that, in a way, contradict the basic premise of freedom and flexibility. Nevertheless, this is certainly elegant and ingratiating music by a talented composer.

Sydemán's *Concerto da Camera No. 2*, which dates from 1960, is something along the same line but not quite as far down it. The piece is a little more portentous, with big contrapuntal lines à la Berg (in the other piece, the lines have already meshed into what are hardly more than textures defined structurally by regular rhythmic repetitions and pulses). The Concerto is still conceived well within the classical concertante idea (solo and tutti, three movements, motivic use of intervals and rhythms) and the chromatic busy-ness corresponds with the neoclassical motor music of a couple of decades ago. Like its companion, the work is extremely well conceived in terms of the composer's engagement with instrumental sound of a kind rich and beautifully controlled if of no great depth.

If the Sydemán is neoclassical Boulez, the Ramiro Cortes Concerto is neoclassical Schoenberg, a kind of twelve-tone music written by ear, not by system. There is a great deal to say for this piece and for the talents of its composer, but ultimately the work is too disjointed both on its rather angular, bumpy, disconnected surface (effective phrases and musical gestures set in ineffective conjunction with one another) and in its more basic intellectual and structural premises (unresolved conflict and contradiction between the serial-developmental idea on one hand and the tonal-concertante idea on the other).

The two string soloists are first-class; so for that matter is the ensemble under Weisberg's expert direction. The recording, sponsored by the American Academy and National Institute of Arts and Letters, is among CRI's best. E.S.

TALMA: *La Corona*—See Trimble: *Symphony in Two Movements*.

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

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

• DEUTSCHE GRAMMOPHON LPM 18921. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138921. SD. \$6.98.

There are no surprises on this disc. Karajan leads, as expected, an efficient and clean version of the music, with no romantic excesses and a firm hand on its forward propulsion. For those who like their Tchaikovsky dry and without tears, this is an excellent reading. For my taste, however, it seems a little sober-sided. Surely the conductor could plumb greater depths in the last movement without violating the "score as written." Also, at the present pace the march seems unusually trivial. Aside from some sour intonation from the solo oboe, the orchestra plays excellently, and the stereo recording is, like the performance itself, clear and unobtrusive. A.R.

TELEMANN: *Concerto for Three Trumpets, Two Oboes, Percussion, Strings, and Continuo, in D; Suite for Strings, in A minor*—See Stölzel: *Concerto grosso for Six Trumpets, Winds, Percussion, Four String Choirs, and Continuo, in D*.

TELEMANN: *Concertos: for Trumpet and Strings, in D; for Trumpet, Two Oboes, and Strings, in D*—See Stölzel: *Concerto grosso for Six Trumpets, Winds, Percussion, Four String Choirs, and Continuo, in D*.

TELEMANN: *Partitas for Oboe and Harpsichord (6)*

No. 1, in B flat; No. 2, in G; No. 3, in C minor; No. 4, in G minor; No. 5, in E minor; No. 6, in E flat.

Melvin Berman, oboe; Kelsey Jones, harpsichord.

• Vox PL 14020. LP. \$4.98.

• • Vox STPL 514020. SD. \$4.98.

These partitas, which according to baroque usage could just as properly be played on any of several melody instruments, fit the chosen instrument here beautifully. Berman makes the most of the light dance suites, phrasing with a never failing graciousness, and coloring contrasting passages with a subtle variety of tone. But much would have been added by reinforcing the continuo part with a cello—which would have drawn attention to the occasional interplay of top and bottom lines and spiced the flavor of the recital as a whole. As it stands, the effect is largely simply that of a solo oboe singing to itself, and one

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is inclined to listen in small doses. Balance favors the oboe—at times too much so. More the pity, as harpsichordist Jones fulfills his role excellently, and follows his partner's lead in coloration. S.F.

THOMAS: Mignon (highlights)

Jane Berbié (ms), Mignon; Mady Mesplé (s), Philine; Gerard Dunan (t), Wilhelm Meister; Xavier Depraz (bs), Lothario; Raymond St. Paul Chorus; Lamoureux Orchestra, Jean Fournet, cond.
 ● DEUTSCHE GRAMMOPHON LPEM 19279. LP. \$5.98.
 ● DEUTSCHE GRAMMOPHON SLPEM 136279. SD. \$6.98.

Just when Angel seemed to be sewing up a monopoly on condensed versions of French operas, DGG has entered the field with this digest of Thomas's lovely work. It includes Mignon's three chief solos, Wilhelm Meister's two airs, Philine's Polonaise, Lothario's Berceuse, the Swallow Duet, the Overture and two Entr'actes, and a little choral work. Vocally, there is nothing really outstanding, nothing really poor on the disc. Berbié seems to have a largish, solid voice, but not a great deal of temperament; she simply vocalizes through the music, competently but colorlessly and with no great freedom. The "Chanson styrienne" is her best piece of work here, much better than either of the two big challenges. Dunan has a white, pleasant tenor and fair enough style: "Adieu, Mignon! Courage!" is rather good, "Elle ne croyait pas" just acceptable. Mesplé displays a rather high sharp soprano with a quick vibrato. She brings some dash to her famous test-piece and executes it well enough, except for an ugly trill. Depraz is most disappointing, for he has sounded good in the past; here his singing has no shape or line at all—it is almost bored-sounding.

The overture is given an uncommonly good reading by Fournet, and in fact the orchestral work is good throughout. The sound is excellent. Recommendable as a fill-in if you don't want the middling complete performance on London; not otherwise. C.L.O.

TRIMBLE: Symphony in Two Movements: Five Episodes for Orchestra
 †Talma: *La Corona*

Dorian Chorale (in the Talma): Japan Philharmonic Orchestra, Akeo Watanabe, cond. (in the Trimble).
 ● COMPOSERS RECORDING CRI 187. LP. \$5.95.

Neither of the Lester Trimble pieces recorded here shows his real abilities, which are in the direction of a clean, bright, and attractive neoclassicism. The early Symphony (1951) is a rather standard kind of busy and brassy Americana, while the recently composed *Episodes* are simple little atmosphere pieces, designed to bring Webern to the masses. They receive admirable readings from the excellent young Japanese con-

ductor who seems—from the evidence of this and other CRI discs—to have acquired a remarkable feeling for American music.

Louise Talma's note-spinning around a set of *Holy Sonnets* by John Donne contains every immortal cliché of contemporary chic firmly in place, but I cannot bring myself to regard the result as music. The chorus sings it well, for what that information is worth. A.R.

VIVALDI: Concertos: for Guitar and Strings, in C; for Guitar and Strings, in D; for Two Horns and Strings, in F. Il Pastor fido, Op. 13: Suite

Christian Aubin, guitar: Roger Guérin, Xavier Delwande, French horns; Collegium Musicum of Paris, Roland Douatte, cond.
 ● NONESUCH H 1018. LP. \$2.50.

This C major Guitar Concerto is the same as that performed on the lute by Julian Bream in his recent RCA Victor release (LM/LSC 2730), and it goes beautifully on either instrument. The present performance is a shade less virtuosic than Bream's and a little less rhythmically intense, but it is excellent nevertheless. The D major work is a more routine piece of music; Vivaldi treats the solo instrument rather off-handedly, and at times simply relegates it to an obligato role.

The two French horns have a very companionable time of it here, bounding along in consonant agreement for the most part and only rarely hewing separate contrapuntal paths. But to my ear the performing style in the slow movement, where the flourishing Parisian vibrato really blossoms unabashed, sounds more appropriate to the Salvation Army than to Vivaldi's *Ospedale della Pietà*. The suite from *Il Pastor fido* is very well arranged for oboe, flute, and strings (the original was a set of sonatas for solo instrument and continuo), and the balances are such that every part is heard clearly in this monophonic recording, the only version available. S.F.

WAGNER: Orchestral Excerpts

Lohengrin: Prelude; Meistersinger: Prelude; Götterdämmerung: Funeral Music; Parsifal: Prelude and Good Friday Spell.

Orchestre de la Suisse Romande. Ernest Ansermet, cond.
 ● LONDON CM 9386. LP. \$4.98.
 ● LONDON CS 6386. SD. \$5.98.

Anyone in search of *echt Wagnerismus* will pass this set by for the product of such guardians of the flame as Klemperer or Knappertsbusch, but Ansermet's achievement is not to be slighted by more cosmopolitan listeners. This conductor's work here suggests a synthesis of German and Gallic cultural tendencies of the characteristic Swiss variety. Registration is a bit light (especially in the *Lohengrin* and *Meistersinger*) but

this is not the usual "French" Wagner, and in the matter of tempos Ansermet is plainly oriented towards Bayreuth rather than Paris. These are meticulous performances, well played with a delicate sense of color and texture. They are reserved rather than theatrical (even to the point of being somewhat cool) but there is passion here, even if it lacks heavy-breathing Teutonic emotionalism. The *Götterdämmerung* and *Parsifal* Preludes have to be counted among our most interesting disc versions of these works, and the Good Friday music is heard in a distinctive performance which only a master of the orchestra could provide. R.C.M.

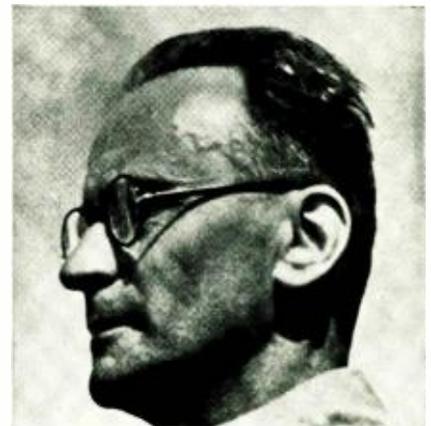
WALTON: Façade

Hermione Gingold and Russell Oberlin, speakers; orchestra, Thomas Dunn, cond.
 ● DECCA DL 10097. LP. \$4.98.
 ● DECCA DL 710097. SD. \$5.98.

Time has not dimmed the delights of this brilliantly conceived "entertainment"—the combination of the meaningful nonsense of Edith Sitwell's poems with the delicious insinuation of the Walton settings. While the music itself retains its charm in the popular orchestral arrangements, it comes into full flower only when heard, as here, with the words. The reason is simple: the poems are not mere absurdity; they constitute a brilliant study in the use of words to create musical rhythms.

The best performance I have ever heard was the series of excerpts made by English Decca in the early Thirties, with Dame Edith and the late Constant Lambert perfectly in tune with the words. The two later Sitwell performances also had the spirit though the flesh had sadly weakened. As for the new performance, it promises much but does not completely fulfill that promise. The words must be delivered dryly, cleanly, and with every sound absolutely in place. Here Miss Gingold reads in a kind of Foxy Grandma style better suited to bedtime stories, and Mr. Oberlin founders on a few tricky passages. The music is well projected under Thomas Dunn, but the sum total is still incomplete justice to the task at hand.

The Sitwell-Lambert discs having long since disappeared, the best available



Webern: ever nearer the center.

Faade remains the Sitwell/Peter Pears performance on London. This new one, alas, is no challenge. A.R.

WEBER: *Oberon* (excerpts)

Ingrid Bjöner (s), Reiza; Erika Köth (ms), Mermaid; Hetty Plümacher (ms), Fatima; Jess Thomas (t), Huon; Herbert Brauer (b), Sherasmin; Bamberg Symphony Orchestra, Wilhelm Schüchter, cond.

- EURODISC 70828. LP. \$4.98.
- • EURODISC S 70829. SD. \$5.98.

Oberon has always enjoyed a good reputation among musicians, but because of a preposterous book and the extreme difficulty of staging and casting, it turns up only occasionally. The overture and "Ozean! du Ungeheuer!" aside, the music heard on this disc of highlights is not really very interesting. Huon's prayer can make a beautiful effect in the hands of a Roswaenge, and the two songs for Fatima have charm and a melodic loveliness, while the Mermaid's Lied also has a simple beauty. But even these are not up to the level of nearly all of *Freischütz*. Huon's big, sweaty Act I aria could perhaps be effective if brilliantly sung, but here it only serves to show Jess Thomas' limitations—his tone is heavy and dry, the phrasing strained and graceless, the runs sloppy and unmusical. Though his voicing of the prayer is somewhat better, it still hardly sounds like that of a major singer.

Ingrid Bjöner's "Ozean!" is a conscientious job; she obviously has a good understanding of the piece, and her voice sounds impressive more often than not. All that is lacking is sufficient reserve and abandon for the final section, and the ultimate authority that separates a classical rendition from a solid one.

Hetty Plümacher, who has a pleasant light mezzo, sings most musically and sensitively; Herbert Brauer does his bit with good spirit, if not with much voice. The overture gets a splendid reading from the Bamberg Symphony under Schüchter, and the sound is superb. The jacket notes, in German only, concentrate on the final months of Weber's life, and tell us nothing at all about the opera. C.L.O.

WEBERN: *Five Pieces for Strings, Op. 5*

†Schoenberg: *Verklärte Nacht, Op. 4*
†Berg: *Lyric Suite: Three Pieces*

Zurich Chamber Orchestra, Edmond de Stoutz, cond.

- VANGUARD VRS 1117. LP. \$4.98.
- • VANGUARD VSD 71117. SD. \$5.95.

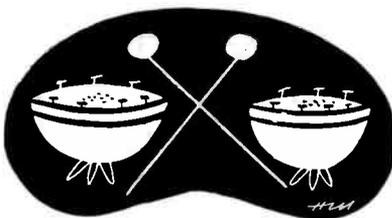
The string orchestra version of Webern's little classic of 1909—originally written for quartet—seems to move closer and closer to the center of the repertory all the time. It is fascinating to note that both the avant-garde and the general public as well have taken far more quickly to the tense, terse, aphoristic style of Webern than to the complexities of his teacher Schoenberg or even—

with the exception of one or two pieces—to the more traditional romantic-symphonic style of his colleague Berg. The works of Webern, once considered enigmatic and even absurd in their concentration and brevity, now command the most unbounded admiration for their formal ingenuity and expressive language. This is particularly true of the early "atonal" works and especially the string pieces, Op. 5, with their links to late romantic expression on the one hand (every sound is possessed of an almost unbearable intensity) and to the mature Webern and serial technique on the other (the handful of ultraexpressive notes—and rhythms, phrases, accents, dynamics, and colors as well—are tightly organized in a nontonal motivic web of considerable subtlety). Movements like the second and fourth contain only a few measures and notes, but each musical event, no matter how tiny, is packed with an absolute maximum of expressive and structural meaning.

All of this is well realized in the present recording. The Zurich players make the musical connections in just the right way and they are able to produce the right kind of soft, white, expressive, expressionist tone. The balances and dynamic relationships are good, and De Stoutz achieves the almost perfect, hesitant, flexible, rising and falling tone and tempo which this music demands. The performance also gains from the dry, clear, close sound in which it has been recorded.

A peculiarity of this version of the Webern, by the way, is the extensive use of solo strings, which actually puts this edition somewhere halfway between the original string quartet and the string orchestra score. I do not know what the authority for this instrumentation may be but it is very effective in its use of the original chamber sound and in the heightened contrasts between solo and *tutti* strings.

Unfortunately, the Swiss ensemble's virtues go for little in the Berg and the Schoenberg. Berg's *Three Pieces* from the *Lyric Suite*, also arranged by the composer from a quartet original, require not so much a sense of elegant and expressive detail as a feeling for string color and for big phrase. And, if this is true of the colorful and inventive Berg, it is ten times true of Schoenberg's late romantic masterpiece, which needs as much in the way of rich sound and large-scale line as Wagner or Mahler. The performances here simply do not have the precision, size, and scope of ensemble sound—or the integrated and powerful long-range conception—to sustain and communicate the range of expression and thought in these works. There are also some poor tape splices to cloud the picture further. E.S.



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LICIA ALBANESE: *Recital*

Verdi: *Non t'accostare all'urna; La Zingara; Ad una stella; Lo Spazzacaminio; Il Tramonto; L'Esule* (all orch. René Leibowitz). Bianchini: *La Maravegia*. Porrino: *Attitudu*. Pirozzi: *L'Urde mo sole*. Pieraccini: *Eh! Ci vuol altro*. Tomasi: *Cantu di malincunia*. Darevitsky: *Arrivederci Roma mia*.

Licia Albanese, soprano; RCA Italiana Orchestra, René Leibowitz, cond.

- RCA VICTOR LM 2753. LP. \$4.98.
- • RCA VICTOR LSC 2753. SD. \$5.98.

The six Verdi songs are extraordinarily beautiful. They date from early in his career, around the time of *Nabucco*, and have much of the free-swinging powerful lyricism, still not completely controlled, of his early operas. *La Zingara*, a song of immense high spirits, might almost be a sketch for "*Di quella pira*"; the long *scena* "*L'Esule*" could easily find a home in *Forza*. They were written with piano accompaniment, but the Leibowitz orchestrations are shrewd, very much in the Verdi manner.

It is pointless to pretend that Licia Albanese is still in her vocal prime. Even so, however, she is wonderful to hear in this music. She manages the tiny thread of tone with an artistry that is overwhelmingly touching; her feeling for the Verdian line can serve as an object lesson for singers half her age. This is what one listens for on this record, far more than the occasional strained high note.

The pseudo-folk songs on the other side are all pretty, and they are also beautifully sung. Beside the Verdi songs, however, their worth is negligible. A.R.

COLLEGIUM MUSICUM DE PARIS:
"*Symphonies and Fanfares for the King's Supper*"

Mouret: *Fanfares*. Couperin: *La Steinkerque*. Lully: *Three Marches; Fanfares for the King's Tournament of 1686*. Delalande: *Symphonies for the King's Supper*. Philidor: *March for Four Timbales*.

Collegium Musicum de Paris, Roland Douatte, cond.

- NONESUCH H 1009. LP. \$2.50.

With the exception of *La Steinkerque*

(a trio sonata performed here in an odd ensemble arrangement; its relationship to the rest of the pieces on this recording is not at all clear), this is occasional music connected in some way with the digestion or perambulation of a royal personage—in this case, usually Louis XIV of France. On the whole the royal digestion turns out to be more interesting than the royal perambulation; with the exception of the apparently unrelated Couperin, the Delalande supper symphonies seem to me to contain the most attractive music on the record. The Philidor is not without interest as a sample of the all-percussion rhythmic ideas (shades of Varèse) of a modestly capable composer of the period. The Lully marches are purely routine. One of them is for kettledrum only; it sounds like a drum part to a march for which the rest of the parts have been lost.

The performances are fair but not remarkable; some essential performance practices (ornaments, etc.) are missing. The trumpet playing, at any rate, is quite good and the one-channel recording (originally by Vogue in Paris) is acceptable. E.S.

PIERRE FROIDEBISE: "*French Organ Masterpieces of the Seventeenth and Eighteenth Centuries*"

Pierre Froidebise, organ.

- NONESUCH H 1020. LP. \$2.50.
- • NONESUCH H 71020. SD. \$2.50.

French music is here played on a Dutch organ partly built by a German. The combination turns out to work very well. In compositions by Charles Piroye, Louis Marchand, Louis and François Couperin, Louis Clérambault, and Nicolas de Grigny this excellent organist puts the splendid instrument in the church of St. Lawrence at Alkmaar through its paces. Outstanding among these ten pieces, it seems to me, are a *Récit et plein jeu en ré* by Marchand, in which the *récit*, a lovely reverie, is followed by a grand toccatalike construction; a Chaconne in D minor by Louis Couperin, with a strangely colored opening that becomes haunting when one gets used to it, and effective contrasts in registration; and a fine Duo and *récit de nazard* by Clérambault. Another striking work is Louis Couperin's Chaconne in G minor, and it is instructive to compare this big, majestic performance with another, on a harpsichord, recorded a few years ago by Paul Maynard. Each of these performances, at opposite ends of the tonal and dynamic spectrum, is persuasive on its own terms, a phenomenon by no means rare in baroque music. Excellent sound here. N.B.

ANTONIO JANIGRO: "*Contemporary Music for Strings*"

Webern: *Five Pieces for Strings, Op. 5*. Hindemith: *Five Pieces for Strings, Op. 44, No. 4; Trauermusik*. Shostakovich:

Scherzo, Op. 11. Kelemen: *Improvisations concertantes.* Roussel: *Sinfonietta for Strings, Op. 52.*

I Solisti di Zagreb, Antonio Janigro, cond.

- VANGUARD VRS 118. LP. \$4.98.
- • VANGUARD VSD 71118. SD. \$5.95.

On the evidence of this recording, I Solisti di Zagreb understand Webern a good deal less clearly than does the Zurich Chamber Orchestra in its simultaneously released disc including the same work (also for Vanguard, and also reviewed in this issue—p. 155.) Their playing is, however, accurate, clean, and well-suited to the remaining works in this set.

Of special note is the music of Milko Kelemen, the most important and best-known of contemporary Yugoslavian composers. Kelemen is now an avant-gardist of the Stockhausen-Boulez persuasion, but the work at hand, which dates from 1955, is a strong, vigorous, Bartókian attempt to create a modern Yugoslavian style of clarity and expressive rhythmic thrust. The Shostakovich too is of interest. One of two pieces for strings that followed the composer's First Symphony, the work has that youthful, wild brilliance and savage wit so characteristic of the composer's early music.

The Roussel is an attractive if somewhat inconsistent example of that composer's special wandering tonal neo-classicism. The Hindemith *Five Pieces*, though written in first position for young performers, are hardly lighthearted pieces of *Gebrauchsmusik*; along with the *Trauermusik*, they provide intense, characteristic, simple but rather striking, samples of good middle-period Hindemith. The *Trauermusik*—or Mourning Music—was written in 1936 on the day of the death of George V of England and, amazingly enough, performed the very next day on the British radio by Hindemith himself as the solo violist with a BBC orchestra. Here, Janigro plays the solo part—very well too—on the cello. The sound on this recording is dark and a bit reverberant with considerable separation in the stereo version. E.S.

MAURA MOREIRA: *Recital*

Schumann: *Requiem for Mignon, Op. 98b.* Wagner: *Wesendonck Lieder.* Brahms: *Rhapsodie, Op. 53* ("Alto Rhapsody"). Mahler: *Rückert Lieder.*

Edith Mathis, soprano; Christa Lehnert, soprano; Maura Moreira, contralto; Margarete Witte-Waldbauer, contralto; Robert Titze, bass (in the Schumann); Innsbruck Chorus (in the Schumann and Brahms); Innsbruck Symphony Orchestra, Robert Wagner, cond.

- Vox PL 12320. LP. \$4.98.
- • Vox STPL 512320. SD. \$4.98.

Schumann's setting for five solo voices, chorus, and orchestra of a passage from Goethe's *Wilhelm Meister* is new to records. It uses a long passage describing

the funeral and lamentation of Mignon in Part One of the novel, setting most of the words in a declamatory style and seldom pausing to seek out much in the way of atmosphere. An attractive minor work, it rises only once to real eloquence: the third section, where the rolling harp arpeggios are somewhat reminiscent of the slow section in A flat in the first movement of the Piano Concerto. Off-setting this is the composer's constant predilection for dotted rhythms, as in the finale of the Second Symphony, which becomes tedious after a while.

The disc purportedly serves to introduce Maura Moreira, a Brazilian contralto now active in Europe, but the finest singing actually comes from Edith Mathis, who has a long solo passage in the Schumann. She is an extremely exciting young soprano with a brilliant light voice and remarkable style; she has made a few solo records in Europe and should be heard more often. Miss Moreira, at least at this stage in her career, seems afflicted with production problems at both ends of her range; her voice is rather gray in color and little impulse can be detected in her response to the music she is asked to sing here.

The Innsbruck chorus handles its assignments capably in the Schumann and Brahms, and the orchestra is adequate. The conductor seems overly fond, however, of rather thick and gooey string tone, which is particularly annoying in the Mahler songs. A.R.

I MUSICI: "A Decade of Eloquence"

Vivaldi: *Concerto for Violin, Strings, and Continuo, in E minor, Op. 11, No. 2* ("Il Favorito"); *Concerto for Flute, Strings, and Continuo, in D, Op. 10, No. 3* ("Il Cardellino"). Corelli: *Concerto grosso in D, Op. 6, No. 4.* Albinoni: *Concerto for Oboe, Strings, and Continuo, in D minor, Op. 9, No. 2.* Manfredini: *Concerto for Strings, in A minor, Op. 3, No. 2.*

I Musici.

- PHILIPS PHM 500052. LP. \$4.98.
- • PHILIPS PHS 900052. SD. \$5.98.

This recording was issued two years ago to mark the tenth anniversary of that fine day in March 1952 when twelve students at the Academy of Santa Cecilia gave their first public concert together. We owe them much; for they, with their fellow citizens the Virtuosi, have since set a standard for all chamber orchestras professing honorable intentions towards the baroque literature.

The birthday celebration is uneven in interest but consistent in the opportunity it offers I Musici for the sort of luxuriant music making which one enjoys almost for its own sake. Violinist Roberto Michelucci, in the Vivaldi *Il Favorito*, never tosses off the passage work as if it were simply a job to be done or an opportunity to show his stuff; he seems to revel in the sheer sound of his instrument—and so do we. The charming *Goldfinch* Concerto is another example of

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Vivaldi at his best, and the performance lives up to the music. The Albinoni, played by oboist Evert van Tright with very sparing vibrato, sounds quite feminine in comparison, to say nothing of being a good bit more predictable. And Manfredini proves himself an adherent of Newton in the belief that what goes up must come down, preferably by sequences. The recorded sound, rather distantly miked, is deep and resonant, creating an over-all blend rather than a more analytical (and perhaps more appropriate?) dissection of lines. Very little effect of stereo, to my ear. S.F.

SIXTEENTH-CENTURY VOCAL AND INSTRUMENTAL MUSIC

Cima: *Two Spiritual Concertos; Sonatas for Violin: in D minor; in G minor; Capriccio a 2*. Viadana: *Two Spiritual Concertos*. Caccini: *Five Arias*. Allegri: *Symphonia a 4*.

Helmut Krebs, tenor (in the Cima and Viadana *Spiritual Concertos*, and in the Caccini); Mathias Siederl, harpsichord (in the Violin Sonata in D minor); Walter Kägi, violin (in the Violin Sonata in G minor); string ensemble with Karl Grebe, harpsichord (in the Cima Violin Sonatas and the Allegri).
 ● ARCHIVE 3217. LP. \$5.98.
 ● ● ARCHIVE 73217. SD. \$6.98.

In discussing the revolutionary new music of the early sixteenth century, great emphasis is often put on the recitative opera, with its rather dry declamation over an essential bass supporting the harmonic framework. Actually, however, the new style was also developed almost from the very beginning in terms of the solo song and of abstract instrumental works. This record gives some fascinating examples.

The arias or solo songs of Giulio Caccini are not unknown in modern performance—indeed, a reworked piano-and-voice version of *Amarilli mia bella* is standard vocal studio and opening-group recital material—but it is a pleasure to hear them in something like their original form. Caccini was both a singer and a composer (the combination was not uncommon in those days), and his songs are much too poetic in an exquisite lyric vocal idiom to fit into the usual pigeon-holes reserved for early baroque music.

Lodovico Grossi Viadana gets into the history books because his early *Spiritual Concertos* are said to have provided the

foundations of what was later to become *basso continuo* technique. These pieces are in fact nothing more than meditative solo songs on Latin texts—the term “concerto” would seem to imply that they are “art” settings intended for accompanied solo performance. The two represented here are very beautiful and, though lacking the refined imagination of the Caccini songs, they have their own distinct character expressed in the curve of long, supple, dropping lines.

Giovanni Paolo and Andrea Cima were two brothers active in Milan at the turn of that fateful century. The *Spiritual Concertos*, after Viadana, and the Sonatas are by Giovanni Paolo, the Capriccio by Andrea. Allegri is generally remembered as a retrogressive composer who continued to write in the old contrapuntal style and whose music for the Sistine Chapel Choir was still being sung in Mozart's day. Actually all the works represented on this disc are mildly contrapuntal and imitative, but the technique—especially in the Allegri—is at least as closely related to high baroque sonata style as to the old polyphony.

The performances are good although a little stolid. Aside from a strain or two, Krebs sings lightly and engagingly; nevertheless, one is almost always under the impression that he ought to be doing a great deal more with the music. The sound is good. E.S.

WIND GROUP OF THE VIENNA SYMPHONY ORCHESTRA: *Eighteenth-Century Music for Wind Instruments*

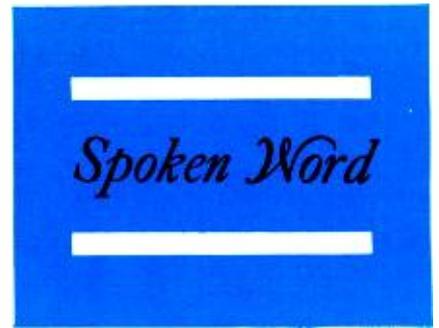
Danzi: *Quintet for Winds, in G minor*. Haydn: *Divertimento for Winds, in E flat*. Reicha: *Quintet for Winds, in E flat*. Stamitz: *Quartet for Winds, in E flat*.

Wind Group of the Vienna Symphony Orchestra.

- MUSIC GUILD M 59. LP. \$5.98.
- ● MUSIC GUILD S 59. SD. \$5.98.

There is clear sailing all the way through this pleasant collection of eighteenth-century music for winds, and the performances, like the pieces, are lively, polished, decorous, and gentlemanly to the last degree. Danzi's scoring seems particularly skillful, with Rossini-like suggestions in the first movement, and subtle rhythmic trump cards produced from time to time. The Haydn (one of six *Feldpartiten* composed for Prince Esterházy's military band) may catch you by surprise: the second movement is a setting of the *St. Anthony* Chorale, which it remained for Brahms to put on the map. Curiously enough, Haydn's last movement in the *Divertimento* almost parodies the *St. Anthony* theme—who can say whether inadvertently or not?

Reicha allots an amusingly operatic role (of the Sparafucile sort) to his bassoon in the first movement, and lets the horn take a few solo hurdles too. The Stamitz is pretty routine, but well-turned nonetheless. Superb recorded sound. S.F.



SHAKESPEARE: *All's Well That Ends Well*

Margaretta Scott, Prunella Scales, Peter Orr, Michael Hordern, Max Adrian, Patrick Wymark, Roy Dotrice; Marlowe Dramatic Society, George Rylands, dir.
 ● LONDON A 4370. Three LP. \$14.94.
 ● ● LONDON OSA 1370. Three SD. \$17.94.

Shakespeare's "somber middle comedies," once apparently about to vanish from stage presentation, are now enjoying something of a revival—largely through the influence of Bernard Shaw's enthusiasm and the modern interest in "problem" plays. It is notable, however, that both *Measure for Measure* and *Troilus and Cressida* have had better luck in the theatre than *All's Well That Ends Well*, and it is no accident that they have preceded *All's Well* to the recording studios.

This is not, to continue to use Shavian terminology, because *All's Well* is more "unpleasant" than the others; in some respects it is less so. But there seems to be less justification for its unpleasantness, and the themes with which it deals seem less interesting and vital. Parolles, for example, is not nearly as nasty as Therites, but since there is so much less dramatic meaning in his nastiness, he is always in danger of appearing considerably more so. Neither can the principals be accepted wholeheartedly. Bertram, Count of Rousillon, is enough of a cad so that we are tempted simply to call him an unsympathetic hero and let it go at that. The Victorians rejected Helena (whom Shakespeare quite obviously intended us to admire) because she dared to love unbidden and set out to get her man. Though we have got over such nonsense, we may still, I think, be distressed by her obvious lack of sexual pride.

Of course it is true that the changes in the relations between men and women which have taken place since Shakespeare's time cause us to gag at much that the Elizabethans apparently swallowed whole. What of Claudio in *Much Ado*, who shamed Hero in church because he erroneously supposed that he had seen her talking out of a window with a man on her wedding eve? What of the noble Posthumus of *Cymbeline*, who dishonors his wife by placing a public wager on her chastity? And though the greatness of *Othello* is unassailable, we cannot watch it quite as the Elizabethans did, for we no longer grant a noble hero's right to murder his wife even if she is a "whore." What I am saying, of course,



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is that there is a good deal in *All's Well* that Time has simply cast into the vast wallet he wears on his back. The Marlowe Society and its associates have, however, turned out a very good job indeed. All the actors do well by their roles and several of them do considerably better than their roles would seem to permit. EDWARD WAGENKNECHT

SHAKESPEARE: *The Taming of the Shrew*

Derek Godfrey, Peggy Ashcroft, Peter Orr, V. C. Clinton-Baddeley, Janette Richer, Michael Bates, Tony Church, Donald Layne-Smith; Marlowe Dramatic Society, George Rylands, dir.

• LONDON A 4367. Three LP. \$14.94.
• LONDON OSA 1367. Three SD. \$17.94.

All three currently available recordings of *The Taming of the Shrew* are good ones, though Caedmon (in a two-disc album) omits the Introduction, which affords many opportunities for brilliant playing, all bravely taken advantage of in this most recent version. Furthermore, the London set has a really immense Christopher Sly, the ambience of a real stage performance, and fine sound effects. The music used is as good as any I have heard on recordings of Shakespeare, and one regrets that more was not included.

I have never seen Janette Richer, who plays Bianca in this recording, but she has enough sex appeal in her voice to make Katherine's jealousy of her seem credible on grounds other than mere shrewishness. All the minor characters are well played, but most of them do not interest the auditor very deeply even on the stage, and in a recording it is hard to keep them, and the parts they play in the complicated intrigues, straight. The fault, of course, is not that of the players or the director but is inherent in the dramatic material itself.

The great strength of the present recording is the fiery Katherine of Dame Peggy Ashcroft. It seems shriller, more nervous, more "modern" than the classical interpretation of Ada Rehan (so far as one may judge Rehan by descriptions of her art and the one brief recording which she made), and it lacks the delicious humor of Julia Marlowe, who, if she was not quite Shakespeare's Katherine, was—by the same token—something much more interesting. But the performance here is a distinguished one for all that. The Achilles' heel of the recording, on the other hand, is the Petruchio—an actor so tame himself that it is impossible to believe he could tame anybody, let alone Peggy Ashcroft. Quite clearly, there was a serious piece of miscasting here. E.W.



BEETHOVEN: *Sonatas for Piano* (complete)

Wilhelm Kempff, piano.

For a feature review including this re-issue, see page 124.

LUEBECK: *Cantatas: Hilf deinem Volk; Gott, wie dein Name; Preludes and Fugues for Organ: No. 2, in E; No. 5, in C minor*

Vocal soloists; Eva Hölderlin, organ; Stuttgart Choral Society; Swabian Symphony Orchestra, Hans Grischkat, cond. [from Renaissance X32, 1951].

• DOVER HCR 5217. LP. \$2.00.

The Cantatas are fine and moving examples of the old, simple, and austere North German style before Bach. The Preludes and Fugues, played on a baroque organ in Reutlingen, Germany, stand about halfway between Buxtehude and Bach. The organ playing is faithful and stolid; the choral, solo, and orchestral readings are not remarkable. In general, the recording is not up to the sonic or performance standards of much recent baroque music recording. E.S.

ROSSINI: *L'Occasione fa il ladro*

Gianna Russo (s), Berenice; Giuseppina Salvi (ms), Ernestine; Flavio Sacchi (t), Count Albert; Piero Besma (t), Don Eusebius; Nestore Catalani (b), Don Parmenio; Tito Dolciotti (bs), Martine; Chorus and Orchestra of Società del Quartetto (Rome), Giuseppe Morelli, cond. [from Period SPL 595, 1954].

• DOVER HCR 5219. LP. \$2.00.

Unlike many bargain discs, this Dover reissue boasts a nicely printed, accurately edited booklet with text and a quite decent translation. The opera—at least as well known by its alternate title, *Il Cambio della valigia*—is an entirely pleasant, if inconsequential, one-act farce. Both musically and dramatically, it contains in embryo form all the hallmarks of the great comedies to follow; in the little imbroglione quintet "*Di tanto equivoco*," for example, we see a miniature model for the crescendo-ensemble finales which are a delightful feature of nearly every Rossini comic opera, and in the prelude we hear not only the fore-runner of the highly developed overtures of the later operas but an example of

the almost mandatory storm music as well. We have a plot which relies on the inadvertent swapping of pieces of luggage and the subsequent assumption of one traveler's identity by another, ending in the happy union of two couples. There is a buffo-bass servant who is mortally terrified of thunder and lightning; the device is still funny. Stylishly staged, it must play very well, and on records it is a most enjoyable score. The soprano's pensive aria "*Vicino è il momento*" and the duet for tenor and soprano would have a haunting lyric beauty in the hands of first-rate singers.

There's the rub. Even the best of these performers (the baritone Nestore Catalani, who is at least thoroughly professional, and the bass Tito Dolciotti, who has only a little to do) are only just getting away with it, and the tenor Flavio Sacchi is hardly above amateur level. The orchestral execution is fair, the sound ditto. Incidentally, I hear no evidence of chorus, though one is listed. At \$2.00, a perfectly sensible buy for anyone interested in Rossini byways; don't seek it out for the performance, though. C.L.O.

SIBELIUS: *Concerto for Violin and Orchestra, in D minor, Op. 47 (A)* + *Suk: Four Pieces for Violin and Piano, Op. 17 (B)*

Ginette Neveu, violin; Jean Neveu, piano (in the Suk); Philharmonia Orchestra, Walter Susskind, cond. (in the Sibelius) [(A) from HMV DB 6244/47, (B) from HMV DB 6359/60, both c. 1945].
● ODEON ALP 1479. LP. \$5.98.

In addition to the numbers given above, the Suk pieces were also distributed on shellac by RCA Victor as 11-9840 and 12-0154, while an LP reissue used to be domestically available as Angel 35129. As a whole, the Sibelius is not the finest legacy left to us by the greatly gifted young French violinist tragically killed in an airplane crash in 1949. The tempos are rather lethargic and Susskind doesn't coordinate his accompaniment with any great authority. Furthermore, the recorded sound is dull and tubby, definitely below the best possible at the time. The lovely Suk pieces are a different story, however: here the reproduction is brighter, and the brother-sister collaboration is all that it should be. (Jean was a victim of the same dreadful accident that took his sister's life.)

A reissue of Ginette Neveu's performance of the Brahms Concerto with Issay Dobrowen is said to have appeared in France. Let us hope that it too will be circulated in this country. H.G.

STRAUSS, RICHARD: "*A Richard Strauss Memorial*"

Songs: Zueignung; Die Nacht; Heimkehr; Das Geheimnis; Ruhe, meine Seele; Ich liebe dich; Breit' über mein Haupt; Morgen!; Ständchen; Cäcilie, Salome: Two excerpts from the final scene. *Der Rosenkavalier: Kann ich mich auch ein*

Müdel erinnern; Ist ein Traum, Ariadne auf Naxos: Es gibt ein Reich; Zerbinetta's Aria. Die ägyptische Helena: Bei jener Nacht; Zweite Brautnacht.

Lotte Lehmann, soprano (in *Cäcilie*); Emmy Destinn, soprano (in the *Salome* excerpts); Margarete Siems, Eva von der Osten, and Minnie Nast, sopranos (in the *Rosenkavalier* excerpts); Maria Jeritza, soprano (in "*Es gibt ein Reich*"); Hedwig Francillo-Kaufmann, soprano (in Zerbinetta's Aria); Rose Pauly, soprano (in the *Ägyptische Helena* excerpts); Robert Hutt, tenor (in *Breit' über mein Haupt* and *Morgen!*); Hermann Jadowker, tenor (in *Ständchen*); Heinrich Schlusnus, baritone (in the first six songs listed above); Richard Strauss, piano (in the first eight songs listed above); Bruno Seidler-Winkler, piano (in *Ständchen*); orchestra (in *Cäcilie* and operatic excerpts) [from various originals, 1907/28].
● ROCOCO 5217. LP. \$6.98.

Rococo's Strauss memorial disc is a variorum of performances, both song and opera, by singers close to the composer. It is, as one might expect, an uneven collection, but with several fascinations. The Schlusnus performances, accompanied by Strauss himself, display that marvelous, creamy voice at its prime and afford some interesting tempos from the keyboard. (I wish that others would adopt Strauss's own suggestion for a rather fast-paced *Ruhe, meine Seele*.) The Strauss-accompanied *Morgen!*, well sung by Robert Hutt, is also fleet and sensible. Hermann Jadowker, the first Bacchus, sings a thrilling *Ständchen*, with Bruno Seidler-Winkler missing large handfuls of notes; Lehmann's *Cäcilie* is surprisingly hectic, and with orchestra.

Emmy Destinn's *Salome* was magnificent beyond words, at least if one can judge from the two excerpts included here. The *Rosenkavalier* selections are with members of the original cast: Siems' is a youthful-sounding Marschallin, and the final duet with Eva von der Osten and Minnie Nast is radiantly aglow. Maria Jeritza's "*Es gibt ein Reich*" corrects no memories about the unevenness of her vocal production, but is strikingly ardent. Hedwig Francillo-Kaufmann, the original Zerbinetta, sings the big aria (in its first, more difficult version) very badly. Rose Pauly, a great Elektra at the Metropolitan, has similar material in two excerpts from *Die ägyptische Helena*, but sounds shrill and frazzled. This opera frazzles me, too. A.R.

VIVALDI: *Concertos: in G minor, P. 404; in F, P. 322; in D, P. 206; in D, P. 198. Sonata in A minor, F. XV, No. 1*

Gastone Tassinari, flute; Renato Giangrandi, violin; Giorgio Sempini, bassoon; Arlette Eggmann, harpsichord [from Period SPL 755, 1956].
● DOVER HCR 5216. LP. \$2.00.

The "concertos" played on this disc are actually trios for flute, violin, and bassoon, with continuo. The harpsichord

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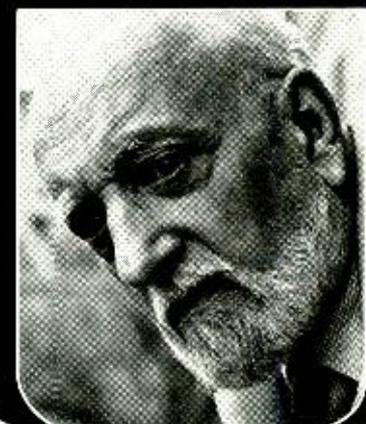
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merely doubles the bassoon and fills in the harmony; in the slow movements of P. 404 and 322 and throughout 198 it is omitted altogether. F. XV, No. 1, is for the same combination minus the violin. There are a couple of attractive movements here, but on the whole this chamber music does not represent Vivaldi at his best. All the performers are competent, and the sound is good. N.B.

JUSSI BJOERLING: *Operatic Duets and Arias*

Verdi: *La Forza del destino: Solenne in quest' ora. Don Carlo: Io l'ho perduta; Dio che nell' alma infondere. Otello: Sì, pel ciel.* Bizet: *Pêcheurs de perles: Au fond du temple saint.* Puccini: *La Bohème: O Mimi, tu più non torni. Manon Lescaut: Ah! Manon, mi tradisce; Presto in fila; No! pazzo son!* Verdi: *Il Trovatore: Deserto sulla terra; Di qual tetra luce; Ah, si ben mio; Di quella pira. Aida: Tu! Amonasro! Rigoletto: Questa o quella; Bella figlia dell' amore.*

Jussi Bjoerling, tenor; Robert Merrill, baritone; RCA Victor Orchestra, Renato Cellini, cond. (in *Forza, Don Carlo, Otello, Pêcheurs*, and *La Bohème*); Rome Opera Orchestra, Jonel Perlea, cond.; RCA Victor Orchestra. Renato Cellini, cond. [from various RCA Victor originals, 1952-57].

• RCA VICTOR LM 2736. LP. \$4.98.

We are beginning to scrape the bottom of the barrel on Bjoerling material, at least where the major companies are concerned; the second side of this record consists merely of snippets from complete RCA opera albums, of which only the *Rigoletto* is currently out of print. Thus, many collectors will be forced to duplicate up to an entire LP side in order to acquire the first side, which is a restoration of a 10-inch disc, LM 7007, containing the Bjoerling/Merrill duets. This is a grouping which for sheer vocal beauty is one of the finest recordings of the LP era. Of special interest is the fairly lengthy excerpt from *Don Carlo* (the entire first scene of the four-act version, from the point of Carlo's entrance), for it brings us two members of the original cast of the 1950 revival which opened Rudolf Bing's Metropolitan tenure, recorded as they sounded then. Certainly the tenor romance, "*Io la vidi*," has not been sung with such smoothness and security since Bjoerling last appeared in the role.

In all the duets, Bjoerling sings with the easy legato and clear, ringing tone which characterized him at his best: Merrill lacks character and color, but there is vocal beauty and richness in plenty. Through his ability to color tone and render precise attacks, Bjoerling even manages to make the *Otello* excerpt sound reasonably right—in reality, his voice had nowhere near the size or weight for the role.

The second side presents the familiar late Bjoerling, joined here and there by the artists who participated in the complete recordings—Milanov, Warren, Albanese, Peters, et al. The *Trovatore* album was the earliest, and the singing is perhaps freshest and most beautiful in the excerpts from that wonderful set, though the others are quite fine, too. Fortunately, Victor has not daubed the excerpts with any noticeable amount of added resonance. Notes, no texts. C.L.O.

GREAT VOICES OF THE CENTURY

Beniamino Gigli: Leoncavallo: *Pagliacci: Vesti la giubba.* Elisabeth Schumann: Schubert: *Nacht und Träume.* John McCormack: Handel: *Semele: Where'er You Walk.* Lotte Lehmann: Strauss, J. II: *Die Fledermaus: Mein Herr, was dächten Sie.* Feodor Chaliapin: Mussorgsky: *Boris Godunov: Clock Scene.* Nellie Melba: Tosti: *Mattinata.* Claudia Muzio: Mascagni: *Cavalleria rusticana: Voi lo sapete.* Tito Schipa: Massenet: *Manon: Ah! Dispar, vision.* Maggie Teyte: Debussy: *Beau soir.* Frida Leider and Lauritz Melchior: Wagner: *Tristan und Isolde: Liebesnacht* (excerpt). Enrico Caruso: Verdi: *Rigoletto: Questa o quella.*

Various singers, listed above; Gerald Moore, piano (in the Schubert and Debussy); Landon Ronald, piano (in the Tosti); Salvatore Cottone, piano (in the Verdi) [from various acoustic and electric originals, 1902-35].

• ANGEL NP-4. LP. \$1.00.

This is a sample disc designed to demonstrate the features of Angel's "Great Recordings" series, vocal division. But it also stands as a worthwhile record in its own right, particularly at the bargain price. Angel's engineering, consistently fine throughout this series of restorations, and its impressive line-up of artists are well represented.

One or two cavils: surely something more representative of Melba's art than the forgettable Tosti song might have been selected; and surely it would have been better to pick one of McCormack's Irish songs—the air from *Semele* shows the tenor's taste and sensibility, but also the ravaged condition of his voice circa 1935—than a Handel aria demanding precisely those capabilities which by the time of this recording came to him with difficulty. And it is a shame that something from the splendid Supervia and Battistini discs could not have been included—but there are physical limits. Everything else is unexceptionable, and the Schumann, Chaliapin, Muzio, Schipa, and Teyte bands are among the best recorded representations of those singers; the Leider/Melchior excerpt is just too much of a fragment, wonderful as it is.

In short, a great deal of fine singing for a low price—an excellent buy for anyone not about to acquire a majority of the discs in the series. C.L.O.

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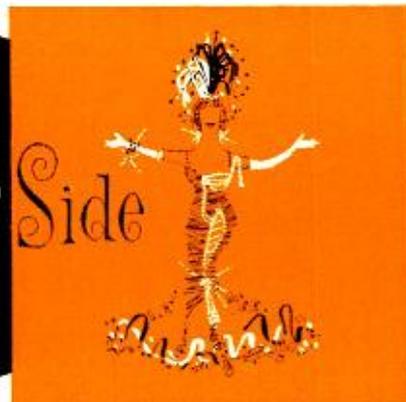
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The Lighter Side



The King and I. *Risë Stevens, Lee Venora, Patricia Neway, Darren McGavin, Frank Porretta; Franz Allers, cond. RCA Victor LOC 1092, \$4.98 (LP); LSO 1092, \$5.98 (SD).*

Barbara Cook, Jeanette Scovotti, Anita Darian, Theodore Bikel, Daniel Ferro; Lehman Engel, cond. Columbia OL 8040, \$4.98 (LP); OS 2640, \$5.98 (SD).

VICTOR's new recording of Rodgers' and Hammerstein's *The King and I* is based on the highly successful production that occupied Lincoln Center's New York State Theatre for much of the past summer. It sticks to Robert Russell Bennett's original orchestrations, and enjoys the advantage of a solid cast already assembled and rehearsed. Columbia's version brings together a cast especially chosen for the recording, and makes use of new orchestrations (and a new overture) by Philip J. Lang.

Though Columbia's cast is marginally stronger at one or two points, and though the orchestral execution is, surprisingly, somewhat superior on the Columbia album, my own preference here is for the Victor version. The key considerations are two. First, there is the matter of the casting of the two leads. Risë Stevens is of course no longer the same Stevens who made such a fine Carmen, Octavian, Orfeo, and Cherubino all through the '40s and early '50s. But she is still a thoroughly professional singer with a mature, womanly voice. She has the poise and the vocal means to make *Hello, Young Lovers* believable, and as an actress she is at least dignified and cultivated. Barbara Cook, Columbia's lead, de-



Stevens and McGavin: the Governess and the King.

serves her reputation as a fine musical comedy performer, but she is nowhere as Anna, at least on records. Her voice is hard and unattractive, her enunciation direct from Iowa—all exactly wrong for a middle-aged English governess. Neither Stevens nor Cook has the special personal magic or rightness for the role of Gertrude Lawrence, innocent as she was of vocal technique—which is why the original cast album (on Decca) remains basic.

Musically, the King has little to do. His only major assignment in the Victor version is *A Puzzlement*, to which the *Song of Kings* is added on the Columbia disc. Still, Darren McGavin's manly straightforward job is a good deal more sensible than Theodore Bikel's overclever piece of World War II movie *Nipponiana*.

And then there is the question of the orchestrations. Mr. Lang's work is not tasteless or unlistenable, it is only unnecessary. He, of course, was faced with the necessity of being different, and his orchestration is constantly reaching out for some change in sonority or voicing that will, hopefully, perk things up. Bennett, on the other hand, is always relaxed and adult, and simply lets the melodies run along, doing what he can to support them. And Lang's overture does nothing but select and sequence the tunes differently, though here and there a cute pictorial effect or an extra color cliché will pop up.

Among the secondary performers, Columbia may have a slight edge. I prefer Anita Darian's firm, clear singing to Patricia Neway's unfocused tone and muddied enunciation; and I think Daniel Ferro's pleasant baritone is heard to better effect in *We Kiss in a Shadow* and *I Have Dreamed* than is Frank Porretta's rather sharp tenor. Jeanette Scovotti is also very pleasant as Tuptim, though here I think Victor's lovely Lee Venora has the edge, particularly in a memorably fresh-voiced *My Lord and Master*.

In place of the two missing songs, Victor offers the court ballet sequence *The Small House of Uncle Thomas*, recorded here for the first time. It is one of Rodgers' and Hammerstein's most effective sustained sequences, and it is charmingly narrated by Miss Venora.

Victor's sound is slightly clearer and more natural; Columbia's packaging, on the other hand, is more attractive, and the Columbia annotations are far more informative than Victor's. C.L.O.

Ulla and Ulrik Neumann. RCA Victor International LPM 9970, \$4.98 (LP).
Svend Asmussen and Ulrik Neumann: "En Kväll med Svend och Ulrik." RCA Victor International LPM 9929, \$4.98 (LP).

Ulrik Neumann has been a cabaret performer and guitarist in Scandinavia for a quarter of a century, appearing with a variety of partners. His most recent is his teen-aged daughter Ulla, a girl with a charming singing manner who plays ukulele, piano, and even pitchpipe. Their selections range from Neumann's straightforward and persuasive guitar solo on the bossa nova *Manha de Carnaval* to a vocal duet called *Bossa Nova Infantile*, in which Ulla achieves some startling effects by scatting in a childish treble in addition to carrying out several other demanding vocal lines. At one moment, she may be at the piano joining in the now widespread swinging of Bach, at another blowing her pitchpipe to provide the single central note around which her father creates a fascinating Concerto for Pitchpipe and Guitar.

Vocally, the pair seem to know no limits. They may employ a virtuosic vocalise, or they may (as in a blithe treatment of *Billy Boy*) begin in English and soon find themselves entangled in vaudeville Russian which leads into some very broad German. And a Swedish folk song provides the basis for parodies of flamenco, Mozart, and rock 'n' roll. Amiability colors all their work, underlined by the easy, unforced manner of their presentation.

The same refreshing qualities set the tone for the collaboration between Neumann and Svend Asmussen, one of the most brilliant popular/jazz violinists playing today. Though there is some Swedish dialogue here for the American listener to contend with, there is also an imaginative mixture of fun and top-notch musical skill.

Anthony Newley: "In My Solitude." RCA Victor LPM 2925, \$3.98 (LP); LSP 2925, \$4.98 (SD).

A good many years ago Ted Lewis, who was not much of a singer, found that he could deliver a popular song successfully by means of a sort of rhythmic dramatic recitation. Lewis, who came out of carnivals and medicine shows, colored his recitations with the exaggerations and hokum of those fields. Anthony Newley (although he has considerably more vocal potential than Lewis and occasionally shows it) takes much the same approach. Because his colorations come from a background of British music halls and theatre, however, and because one hears in his phrasing the influence of Frank Sinatra, the results are quite different. The vehicles he has chosen are, for the most part, well-known songs with lyrics strong enough to sustain the close examination to which Newley's declamations subject them. *Solitude, It's All Right with Me, Like Someone in Love, I Didn't Know What Time It Was* are among the titles. Part of Newley's artistry lies in his ability to find in the lyrics of *I Didn't Know What Time It Was*, for example, several opportunities

for impassioned exclamations—and such moments, it turns out, are necessary, for otherwise the lyrics are delivered in what tends to be too stately and, eventually, too monotonous a manner. The backgrounds by Ray Ellis' orchestra are, in most cases, unobtrusive reminders of the underlying melody, but there are occasional amusing instrumental touches.

Laurie Johnson Orchestra: "England's New Big-Band Sound." Colpix CP 471, \$3.98 (LP); SCP 471, \$5.98 (SD).

Here's a big band with a distinctive sound, in performances that strike the listener with tremendous impact. Johnson's basic elements are a trumpet ensemble (frequently playing into hats to get a broad, mellow sound), a string section that sturdily holds its own against the trumpets, and a percussion section glittering with xylophones, bongos, and other whackables. Johnson displays effective fondness for putting these sections to work in different rhythms at the same time. Add to this an unfamiliar view of familiar tunes: *Bali H'ai*, for instance, is done at a roaring, express-train pace with the trumpets spearheading the attack and the percussionists rumbling and rattling furiously under them. The good old *Sheik of Araby*, made bright and rhythmic by the crisp trumpets, is surrounded by the rich ripples of a huge gong. *By Myself* dances with merry agitation on waves of unison xylophone figures. There are some calm moments too, on *Moonlight and Roses* and a couple of originals by Johnson. But the zest and vitality of the up-tempo selections lend distinction to this disc.

"Babes in Arms." Columbia OL 7070, \$4.98 (LP); OS 2570, \$5.98 (SD).

"The Boys from Syracuse." Columbia OL 7080, \$4.98 (LP); OS 2580, \$5.98 (SD).

"Brigadoon." Columbia OL 7040, \$4.98 (LP); OS 2540, \$5.98 (SD).

"Oh, Kay!" Columbia OL 7050, \$4.98 (LP); OS 2550, \$5.98 (SD).

"On Your Toes." Columbia OL 7090, \$4.98 (LP); OS 2590, \$5.98 (SD).

"Roberta." Columbia OL 7030, \$4.98 (LP); OS 2530, \$5.98 (SD).

One of the most welcome recording innovations of the 1950s was Goddard Lieberson's set of recordings of early musicals, most from the pre-original-cast era—a series that made available several worthy scores by the Gershwins as well as Rodgers and Hart. In recent years the series has practically come to a halt, although there were hopeful signs that it was under way again with the release last winter of Columbia's *Lady in the Dark*. Many of the albums had disappeared from the catalogue (only *Oh, Kay!* and *Brigadoon* remained), but now an opportunity to restore them has been provided by way of "electronic rechanneling" for stereo. No stereophonic directionality has been imparted to the originals, but at least the process serves to keep some wonderful scores alive. This is not to say that all these discs are brilliant (with one exception,

they are not), nor do they employ major performers, other than Mary Martin: but they serve a valuable purpose. Columbia's *Boys from Syracuse* is surpassed by the off-Broadway cast recording, for example, but there is still no better *Babes in Arms* (with Miss Martin) or *On Your Toes*. The choice between this *Roberta* and Decca's much earlier version with Alfred Drake and Kitty Carlisle is a tossup, while the original cast *Brigadoon* on Victor seems to me (possibly from sentimental attachment) to be preferable to Columbia's version.

The Columbia series does boast one masterpiece: *Oh, Kay!* Its Gershwin score is superb—*Someone To Watch Over Me, Do Do Do, Clap Yo' Hands, Maybe, and Fidgety Feet* are the well-known numbers, but it also includes such gems as *Dear Little Girl* and *Don't Ask*. The orchestrations are loosely woven and imaginative, with the two pianos of Cy Walter and Bernie Leighton trickling through them provocatively (the memorable piano team of Ohman and Arden were in the pit band of the original), and the music is sung to perfection by a cast headed by Jack Cassidy and Barbara Ruick. Cassidy is a stalwart performer through the entire series, but he has his best opportunities, and makes the most of them, in *Oh, Kay!*

Edith Piaf. RCA Victor International FPM 124, \$4.98 (LP).

A group of vintage Piaf recordings, made shortly after the liberation of France, have been collected on this disc in a setting designed to reproduce the atmosphere of a music hall performance, primarily through the dubbing of applause and bravos between selections. These surroundings are not imposed so blatantly as to interfere with one's enjoyment of Miss Piaf's songs. Her singing has the assurance and passion that were Piaf at her best (although the recording does not serve her as well as it might). The lilting flow she achieved by stretching out the melodic lines courses through all these selections, with one interesting exception—*Sophie*, a torch song that might have come out of the popular music of the Twenties and to which Miss Piaf adapts her singing style skillfully. In a more typical vein are *Amour du mois de mai, Le Geste, Les Cloches sonnent, and Les vieux bateaux*. As an atmospheric contribution, Bruno Coquatrix opens and closes each side leading an orchestra and chorus in such celebrated items from the Piaf repertoire as *La Vie en rose, L'Accordéoniste, and Hymne à l'amour*.

Ella Fitzgerald: "Hello, Dolly!" Verve 4064, \$4.98 (LP); 6-4064, \$5.98 (SD).

Four of these twelve selections were recorded by Miss Fitzgerald in England, apparently to permit inclusion of such late hits as *Hello, Dolly!, People*, and a selection from the Beatles' repertory called *Can't Buy My Love*. She might have done better to wait until she got back home to record them, for she has to battle a blatant orchestra and, in the case of *Dolly*, a stodgy arrangement (by an American, it should be noted in all

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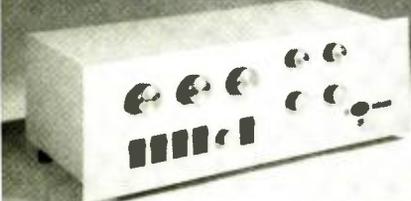
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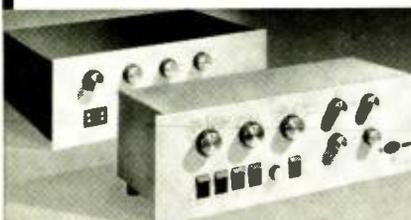
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Dat Up Dere—an uncanny forecast in style and tone of Oscar Brown, Jr.'s *Dat Dere*. His pursuit of Goodman's *Sing Sing Sing* shows up on *Golden Wedding* and during his toying with Lunceford's stylized two-beat on *Four or Five Times*. And in the 1944 Herman recording of a Dizzy Gillespie composition, *Down Under*, one can hear the beginnings of the successful Herd. This is a fairly inclusive summary, constantly brightened by Woody's singing and his clarinet.

Onzy Matthews and His Orchestra: "Blues with a Touch of Elegance." Capitol 2099, \$3.98 (LP); S 2099, \$4.98 (SD). Matthews' orchestra is made up of West Coast musicians who have been working together off and on for several years. The leader is a pianist, composer, and arranger who, in the present selections, shows a skillful hand at writing in a blues vein, in which he draws interesting ensemble colors and worthwhile solo statements from his men. Away from the blues, he tends towards the Kenton attack and the Kenton type of overstatement of the overobvious. Among his soloists, the most interesting is Curtis Amy, who plays both soprano and tenor saxophones. He is particularly provocative on soprano, for he has a firm tone and his attack has none of the derivative qualities that cling so tenaciously to this instrument. Clifford Scott on alto saxophone is also a superior soloist, with a big-bodied, singing style. Lou Blackburn, once an Ellington trombonist, displays an unusual, low, muted manner in developing a solo on *I Cover the Waterfront*. Matthews' band has the merit of being a regular group familiar with his arrangements, and his arrangements of being worthy of the players.

Brother Jack McDuff: "The Dynamic Jack McDuff." Prestige 7323, \$4.98 (LP).

At a time when most jazz organists seem driven to use their electrified instruments as vehicles of aural torture, McDuff is one who is more inclined to stress his organ's enticing resources. On one side of this disc, his quartet (tenor saxophone, guitar, drums, plus organ) is heard with a large orchestra playing arrangements by Benny Golson of two movie themes (*The Carpetbaggers* and *The Pink Panther*) and two songs from Broadway shows (*You Better Love Me* and *Once in a Lifetime*). For the film themes, Golson's writing is big and expansive, using the orchestra as a huge, imposing setting through which McDuff's organ can weave. On the Broadway material he uses lighter, more flexible settings, which give McDuff greater leeway. In both cases, the orchestra enables the organ to be used more for its coloristic accents than as a shrill dispenser of melody. Even without the orchestra (on the second side), McDuff makes such skillful use of his quartet that there is always variety and movement. The group is particularly effective in building a very simple riff into a catchy piece called *Bossa Nova West*, which has little to do with bossa nova although it gains its end through a similarly insistent rhythm.

Bjarne Rostvold's Trio: "Trocroctism." RCA Victor International LPM 9955, \$4.98 (LP).

It takes a certain amount of boldness to undertake an entire LP with a group consisting only of trumpet, bass, and drums. But Rostvold's trio carries it off remarkably well. Its success lies partly in trumpeter Allan Botschinsky's ability to keep his horn from sounding monotonous—he gets variety by playing open and muted and by using long, flowing lines (*Green-sleeves*), clipped but continuous phrasing (*Ease It*), and broken phrasing (*Perhaps*). Niels Henning Orsted Pedersen, the bassist, and Rostvold on drums sustain the interest both in their backing and in the manner in which they take solos. Both are sensitive musicians who listen and respond to everything their two colleagues are doing, and supplement and expand what might otherwise be a fairly thin melodic line. The most impressive instance of the trio's skill is in its handling of Thelonious Monk's *Well, You Needn't*, which rides on Rostvold's strong brushwork while Pedersen's bass provides a tremendously propulsive backing for Botschinsky's trumpet.

"The Sound of Chicago: Jazz Odyssey, Volume 2," Columbia C3L 32, \$11.98 (Three LP).

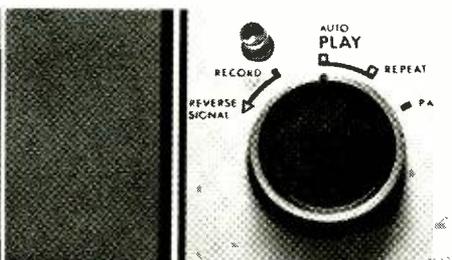
The second album in Columbia's "Jazz Odyssey" (the first dealt with New Orleans) is a wide-ranging sampling of recordings made by Chicago musicians between 1923 and 1940. There are small groups, big bands, blues singers, and pianists—from King Oliver to Roy Eldridge, from the Midway Dance Orchestra to Horace Henderson's band, from Merritt Brunies' Friar's Inn Orchestra to Charlie La Vere's Orchestra, from Hociel Thomas to Big Bill Broonzy, from Heral Thomas to Jimmy Yancey. The collection glitters with fascinating performances, familiar and unfamiliar. But it is also an uneven assortment, including quite a few recordings that seem to have been put in merely as representation—the Midway Dance Orchestra's *House of David Blues*, for example, or the McKenzie-Condon *Liza*, Benny Meroff's *Smiling Skies*, or Charles La Vere's *Ubangi Man*.

Out of forty-eight selections, however, there is a low percentage of dross (and even dross can carry some brief moments of merit). The set starts slowly with some less than vintage King Oliver, but begins to pick up with Volly de Faut's appearance with Merritt Brunies' orchestra; it continues to gain momentum with Joe Jordan's Sharps and Flats, and Art Sims's Creole Roof Orchestra. Side 2 of the first disc focuses on a remarkable series of trumpeters: Louis Armstrong, Freddie Keppard, Bob Shoffner, and Dolly Jones (a woman who played in the Armstrong vein with remarkable skill). Two curiosities are a pair of selections by Carroll Dickerson and his orchestra, made in 1928 when the group included Armstrong and Earl Hines. These have previously been released only in Argentina. Hines (but not Armstrong) sparkles through these pieces, as well as in his solo of *A*

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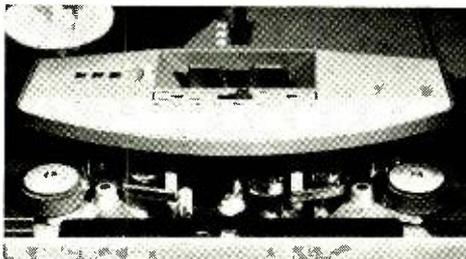
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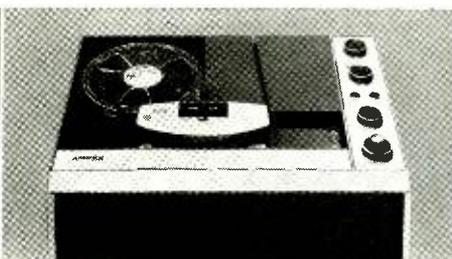
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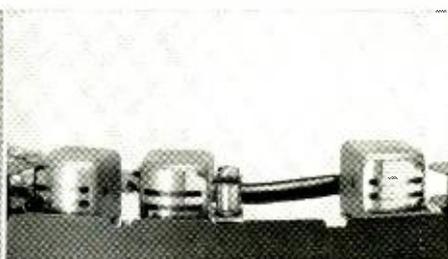
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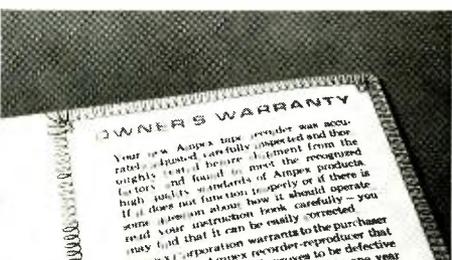
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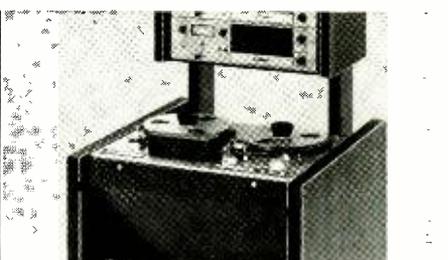
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Monday Date and on two pieces with his own big band. (One of his band's selections is Jimmy Mundy's *Take It Easy*, which later gained some fame in the Benny Goodman version called *Swingtime in the Rockies*.) The pervasive influence of Hines's piano on Chicago jazz can be heard in the very creditably Hines-like playing of Clarence Browning on a couple of Jimmie Noone performances.

The Austin High School "syndrome," as annotator John Steiner refers to the rough style of those young white Chicagoans, is represented generously—a bit too generously considering the erratic quality of their work. They might have been summed up in two selections

instead of seven. Blues singers and blues pianists get one LP side consisting of well-chosen and varied work by Hociel and Hersal Thomas, Sippi Wallace, Chipie Hill (with superb Armstrong accompaniment), Tampa Red and Georgia Tom, Cripple Clarence Lofton, Jimmy Yancey, and Big Bill Broonzy (singing his lovely *Louise, Louise*). The set concludes with the late Thirties work of Roy Eldridge, his trumpet bristling brilliantly on *After You're Gone* and *Heckler's Hop*, and Horace Henderson's smooth offshoot of brother Fletcher's big band.

Chicago produced so much jazz that was vital and important during the nearly two decades represented here that it is understandably difficult to give a

really comprehensive summation of the period on three 12-inch discs. Possibly producer Frank Driggs might have done better if he had not tried to handle it all at once, or had at least omitted some of the less enlightening performances. As it is, the set gives a very sketchy impression of this flourishing period. Despite this, however, the collection provides a valuable survey of early jazz recordings in Chicago. In some respects it is superior to the New Orleans volume.

Lu Watters' Jazz Band: "Blues Over Bodega." Fantasy 5016, \$4.98 (LP). Lu Watters was the organizer and guiding influence of the Yerba Buena Jazz Band, which was one of the sparks that set off the traditional jazz revival on the West Coast in the Forties. Watters put down his trumpet and left music in 1950. If this disc marks his return to activity, it would be a notable event, but the liner notes are so concerned with the construction of an atomic plant at Bodega Head in northern California that the circumstances of the recording are never mentioned. Whatever those circumstances, Watters is heard with such veterans of the Yerba Buena as Bob Helm, clarinet; Wally Rose, piano; and Bob Short, tuba. They play with the drive and zest typical of the old Yerba Buena front line, but with a much more lithe rhythm than the often well-starved beat of that earlier band.

With the Yerba Buena, Watters was normally part of a two-trumpet team (usually with Bob Scobey)—a situation that tended to cover up his playing. On this disc he is heard clearly and cleanly, and his playing is a joy. Leading ensembles, he has a swaggering punch, and his solo work is often brilliant, particularly his unaccompanied opening on *Blues over Bodega*, which is pure Louis Armstrong. Rose plays a pair of ragtime solos in his amiably bouncing style, while Helm's clarinet contributes its customary wryly humorous accents. Barbara Dane sings on several selections, frequently sounding as though her voice had been dubbed over the band: her approach and mood rarely fit in with the musical surroundings.

Paul Winter Sextet: "Jazz Meets the Folk Song." Columbia CL 2155, \$3.98 (LP); CS 8955, \$4.98 (SD).

Paul Winter's group has shown such impressive development on its earlier records that Winter deserves compassion when he takes a wrong turn. This venture into folk music is an unfortunate one. The sextet's earlier vitality and inventiveness is replaced here by dry and often plodding interpretations of music that does not lend itself to Winter's approach. The one striking selection is a charging performance of a nonfolk-like piece by pianist Denny Zeitlin (who does not perform with the group). Winter plays soprano saxophone in most of the selections instead of his customary alto—a choice that does not enliven the drab coloration of these proceedings.

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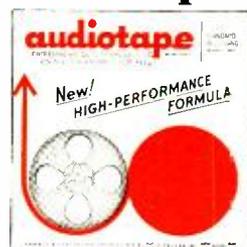
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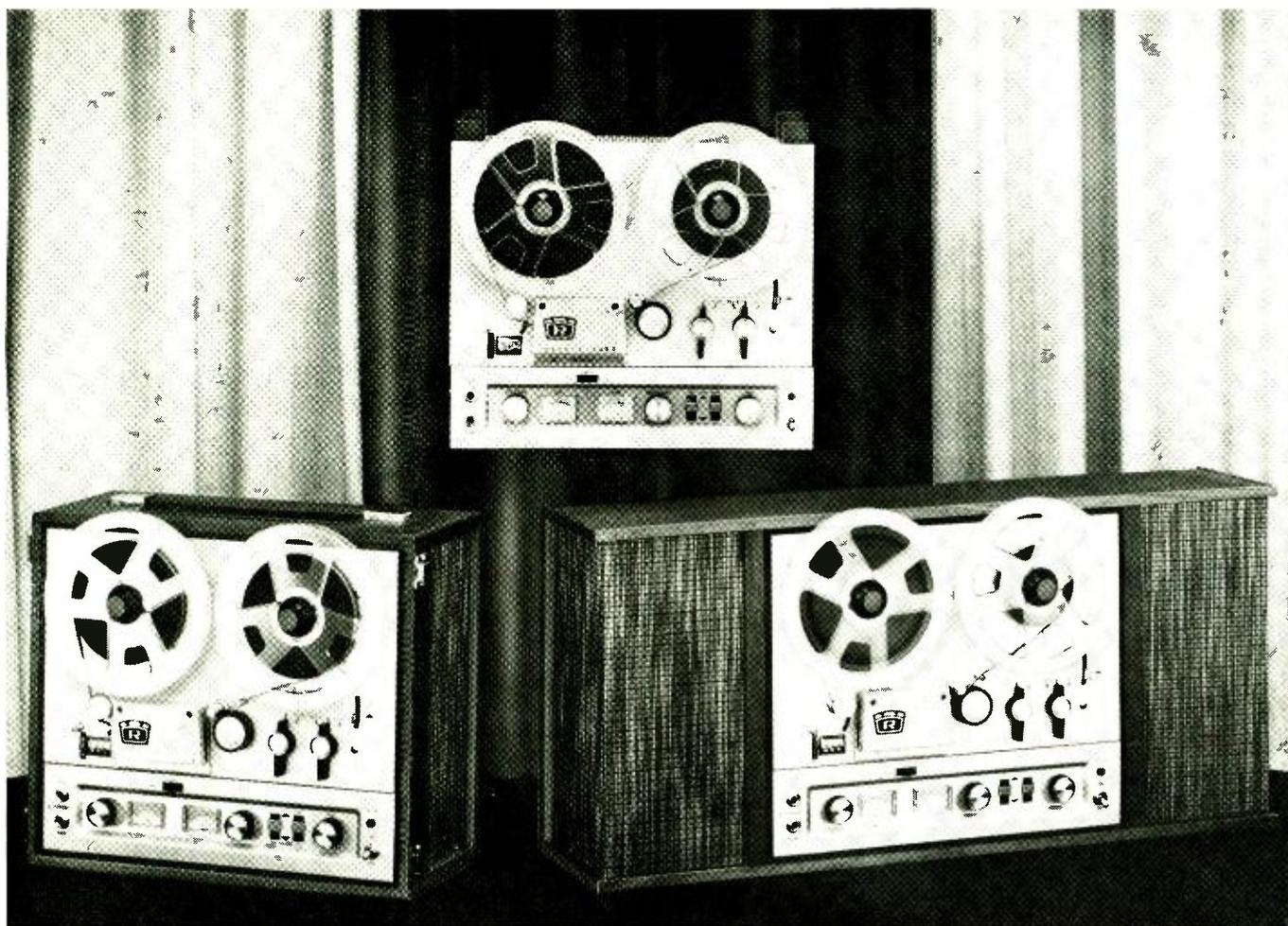
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by R. D. DARRELL

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BACH: "The Great Organ Chorales, S.651-64"

Carl Weinrich, organ.

• • WESTMINSTER WTP 170 (double-play). 83 min. \$11.95.

Veteran tape collectors will have a special welcome for the return of Weinrich to the active reel repertory, from which he has been missing since his 1957-58 Bach Sonotapes went out of print. He has chosen to record on the same instrument, in the same warmly reverberant environment as before. The Varfrukyrka organ in Skänninge, Sweden, dating from about 1800 and rebuilt in 1939, is one of the most attractive exemplars of late-baroque organ building I've ever heard, one quite free from the tonal rawness (to say nothing of the distracting mechanism noises) which nonspecialist listeners tend to find objectionable. The present release is invaluable, too, in representing a more satisfactorily "Bachian" style of performance than did the only previous major 4-track release of the chorale preludes—that by Commette on a nineteenth-century instrument (Angel ZS 36119 of last February). And here the programming is more systematic, presenting the first fourteen of the "great eighteen" chorales (only three of which are duplicated in Commette's reel) in proper sequence. (A third volume with the remaining four "great," plus the six shorter Schübler chorales, is still to be transferred to tape.) As always, Weinrich favors deliberate tempos and commands a notable lucidity and grave eloquence, yet he is also capable of surprising blitheness in more sprightly pieces such as the "trio" settings of *Herr Jesu Christ* (S. 655) and *Allein Gott in der Höli' sei Ehr'*. Throughout, the expansive yet brightly transparent stereo recording captures ideally both the coloristic charms of the organ and the spacious acoustical ambience of the Varfrukyrka.

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

†Liadov: *The Enchanted Lake*, Op. 62

Cleveland Orchestra, George Szell, cond.
• • EPIC EC 838. 38 min. \$7.95.

Szell has been giving us so many great tapes lately that it's something of a relief to be reminded that he is only human and sometimes *can* go wrong as an interpreter, if never as an executant. These *Pictures* are a model of excellently recorded virtuoso orchestral playing, notable indeed for lucidity and clarification of often overlooked details. But the pungency of their essential pictorialism is all but lost in the conductor's determination to perform the Ravel score exactly as written, without concessions to the original composer's depictive intentions. The lovely, however naïve, little Liadov tone picture is performed with more poetry and personality, but it is still too crystalline and controlled to realize its full impressionist, atmospheric magic. This is the first 4-track taping, and I hope



Weinrich: Bach grave and sprightly.

that its existence will not hinder some other conductor (Ansermet, say) from soon providing a more sympathetic version, preferably together with its *tableaux* companions *Baba Yaga* and *Kikimora*.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18*

†Mozart: *Sinfonia concertante for Violin, Viola, and Orchestra, in E flat, K. 364*

Vladimir Ashkenazy, piano (in the Concerto); Igor Oistrakh, violin. David Oistrakh, viola (in the *Sinfonia*); Moscow Philharmonic, Kyril Kondrashin, cond.

• • LONDON LCK 80139 (double-play). 67 min. \$11.95.

Even the staunchest advocate of the double-play tape format must flinch before so irreconcilable a coupling as this. A common conductor and orchestra aren't enough to make Mozart and Rachmaninoff collectors wholly compatible—all the more a pity because the *Sinfonia concertante* is a tape first (though an Epic version led by Szell has just been announced), and the Rachmaninoff warhorse is given an exceptionally attractive performance here.

As Ashkenazy demonstrated in his reel debut with the Rachmaninoff Third and Tchaikovsky First of last January, he is a pianist of uncommon interpretative sensitivity and technical skill. And if his present reading is not as dramatically flamboyant or as ultraromantic as some others, it is the most relaxed, varicolored, and perhaps most rewarding of all. Not the least of its many attractions are the rich, if perhaps a bit dense, recorded sonics of both the piano and Kondrashin's characteristically Russian-timbred orchestral collaboration.

The engineering is more transparent on the Mozart side, appropriately, with the

Continued on next page



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THE TAPE DECK

Continued from preceding page

soloists effectively spaced. But here the orchestral playing is less sympathetic—as is the saccharine playing of the younger Oistrakh. Yet even purists may be willing to overlook such stylistic deficiencies just for the opportunity of hearing Oistrakh *père's* magnificently straightforward yet eloquent reading of the viola part, to say nothing of savoring the glorious tone he draws from his Guarnerius instrument.

VERDI: *Quattro Pezzi Sacri*

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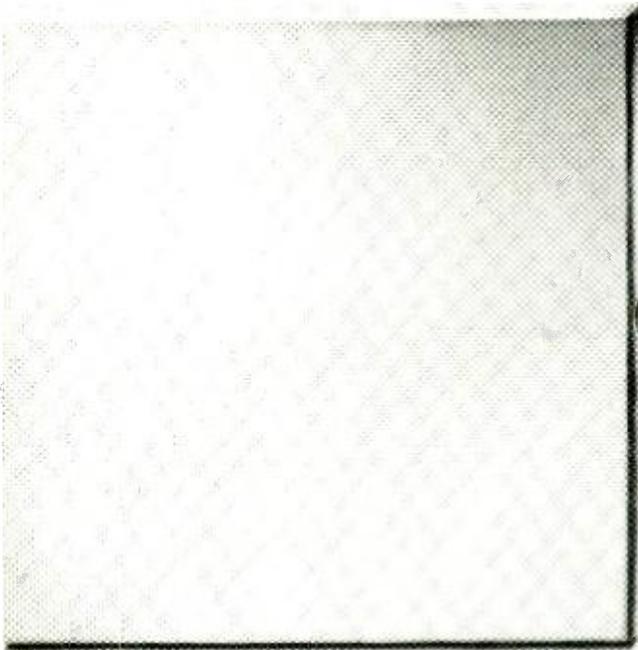
• • ANGEL ZS 36125. 41 min. \$7.98.

Esteemed as they are by Verdi specialists, these four *Sacred Pieces* are new not only to stereo and tape but probably to the majority of home listeners. The present well-nigh ideally sung and recorded performances should ensure that they become as widely celebrated as they deserve. The "pieces" themselves are quite astonishing distillations of both familiar and unfamiliar aspects of Verdi's purest genius, ranging from the ethereal loveliness of the unaccompanied Ave Maria and *Laudi alla Vergine Maria* (the latter a setting, for women's voices only, of a text from Dante's *Paradiso*) all the way to the solemnly exultant Stabat Mater and a nobly impressive Te Deum, both of which have orchestral accompaniment. Yet no less astonishing in the present reel are the serenity and triumphant affirmation of the ineffably beautiful singing and playing. And the superb engineering copes equally well with heavenly floating *pianissimo* voices and the magnificent brilliance of the full orchestral and choral climaxes. For sheer extremes of dynamic range, I can't remember a comparable example on tape since the memorable Reiner RCA Victor reel of the *Manzoni* Requiem. (It may present similar reproduction problems on narrow-range equipment!) Technically, the recording is a remarkable example of what is either unusually distant miking, or a large ratio of reflected to direct sound. This is accomplished with no real loss of musical detail (and a magical enhancement of atmospheric mood), although I must concede that the words aren't easy to follow. The accompanying leaflet of texts and translations is more than normally welcome here.

By rarely malevolent mischance, the first review copy I received of this matchless release, impeccably processed for most of its length, turned out to be defective at the very end of Side 1 and beginning of Side 2 as a result of sudden speed fluctuations in the dubbing equipment. But surely very few copies so obviously flawed could have slipped by Angel's usually exacting quality controllers. And mine of course has been promptly replaced with one in which the

Continued on page 182

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tasteless; only Pearl Bailey's bluesy *You Can't Make It Anywhere* and torchy *Love Is a Rose* boast any genuine distinction. One can only imagine how far

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THE TAPE DECK

Continued from page 180

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THE TAPE DECK

Continued from page 183

superior the original Paris production must have been. Glittering, effectively stereogenic recording is no consolation as far as I'm concerned.

"These Are the Blues." Ella Fitzgerald; Instrumental Ensemble. Verve VSTC 309, 42 min., \$7.95.

Strangely, Ella Fitzgerald has seldom ventured before into the true blues repertory—which makes it all the more pleasant a surprise that she succeeds so notably in it. She eschews a big shouting delivery, of course, but the poignantly lyrical style suits her to perfection. She is superbly eloquent in a relaxed yet buoyantly floating *St. Louis Blues*, and tenderly touching, fervent, and lonely little-girlish by turns in her infectiously rhythmed versions of *How Long*, *In the Evening*, *You Don't Know My Mind*, etc. And not the least of the attractions of this well-recorded and -processed reel are the appropriately idiomatic accompaniments by an ensemble featuring Roy Eldridge's trumpet, Herb Ellis' guitar, and Wild Bill Davis' electronic organ.

"Trooping the Colour." Massed Bands and Pipes of the Grenadier Guards, Capt. R. Bashford, cond. London LPL 74044, 45 min., \$7.95.

An excellently processed transfer of one of the best of London's Phase-4 spectacles, this tape version of the famous British ceremony is perhaps even more satisfactory than the disc edition since, if the extreme high end isn't quite as glitteringly sharp, there is more real sonic body and a better frequency spectrum balance. Both the Grenadier Guards troops and bandsmen are on the *qui vive* throughout; the barked commands and the various maneuvers are thrillingly realistic in highly directional stereoism; and the widely varied marches and other selections are magnificent examples of military music at its best.

"The Voice of Africa." Miriam Makeba; Chorus and Orchestra, Hugh Masekela, cond. RCA Victor FTP 1252, 28 min., \$7.95.

The program title is an apt description of the artist herself, but an inadequate index to the variety of musical materials here, which includes a serenely expressive original setting of the *Willow Song* from *Othello* and an unmannered pop song *Lovely Lies*, as well as an eloquent spiritual *Gone to Glory*, and a vivacious Cuban *Tuson*—all in addition to the expected African airs and chants. These are oddly interesting for the most part, particularly the poignant bride's song *Qhude* and a curiously Israeli-sounding *Shihibolet*. Masekela's accompaniments are deftly light and appropriate, without excessive use of percussion. The Dynagroove recording is markedly stereoistic and vivid, with the soloist closely integrated in the instrumental textures.

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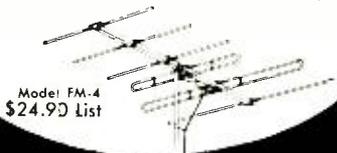
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SHOSTAKOVICH

Continued from page 100

the West, as evidence that even now Shostakovich is not a free agent. But as far as I know no official objection has ever been raised against the music as such. And to judge from an unclear tape of the original performance, I would hazard a rash guess that this work is unlikely to prove one of his more remarkable scores, or even much of an improvement on its disappointing predecessor. Certainly I could distinguish nothing in it that might offend the most exquisite bureaucratic sensibility. In fact the trouble seems to have arisen purely from the fact that the Symphony includes a setting of *Babi Yar*, the anti-anti-Semitic poem which got Yevtushenko into hot water with Mr. Khrushchev.

What then accounts for this apparent decline at the very moment when Shostakovich might be expected to be writing his finest music? That is a question we shall not be able to answer for many years, but any attempt to interpret the extraordinary ups and down of Shostakovich's career in terms of political pressures is too simple by far. Ultimately, the mainsprings of a man's art are to be found in his character, and the music itself offers one or two clues to what may lie buried there.

Shostakovich has himself discussed his failure to write a successful first movement allegro. The essence of sonata form lies, of course, in the resolution of conflict, and, significantly, this is something that Shostakovich has rarely been able to achieve. There is a further feature of his music, perhaps more closely connected with this than may at first appear. The prevalent mood in many of his works is a deep, insatiable melancholy. Yet set against it are brief outbursts—often in the scherzo—of a hilarity so taut and high-pitched that it could fairly be called manic. The result is often a sort of musical embodiment of a manic-depressive temperament.

We have now approached dangerously close to the treacherous field of psychological speculation—an area in which a music critic loiters at his peril. Criticism cannot be based on personal observation. But anyone who has seen anything of Shostakovich cannot fail to be struck by that strangely twisted face, at once sharp and innocent, like some neurotic yet highly intelligent schoolboy. And just as the face, the jerky, clumsy walk, and the abrupt, inhibited, and ill-coordinated gestures combine to convey the impression of a man profoundly at odds with himself, so does the music, for all its imaginative power, finally make the same impression. In this Shostakovich most resembles Mahler, a composer for whom he has always had a special affection and who has clearly been a potent influence in his stylistic development. One day it may be possible to discuss with some confidence the sources of these inequalities and unresolved tensions, which are at once the source of his music's fascination and of its shortcomings. But that day has not yet come.

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