

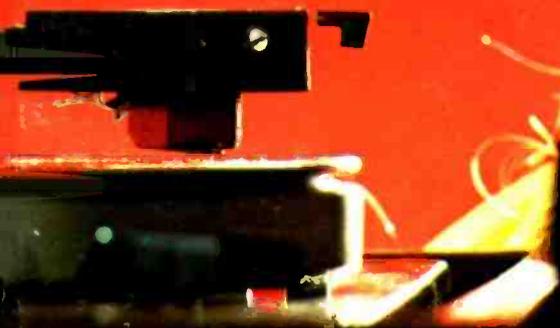
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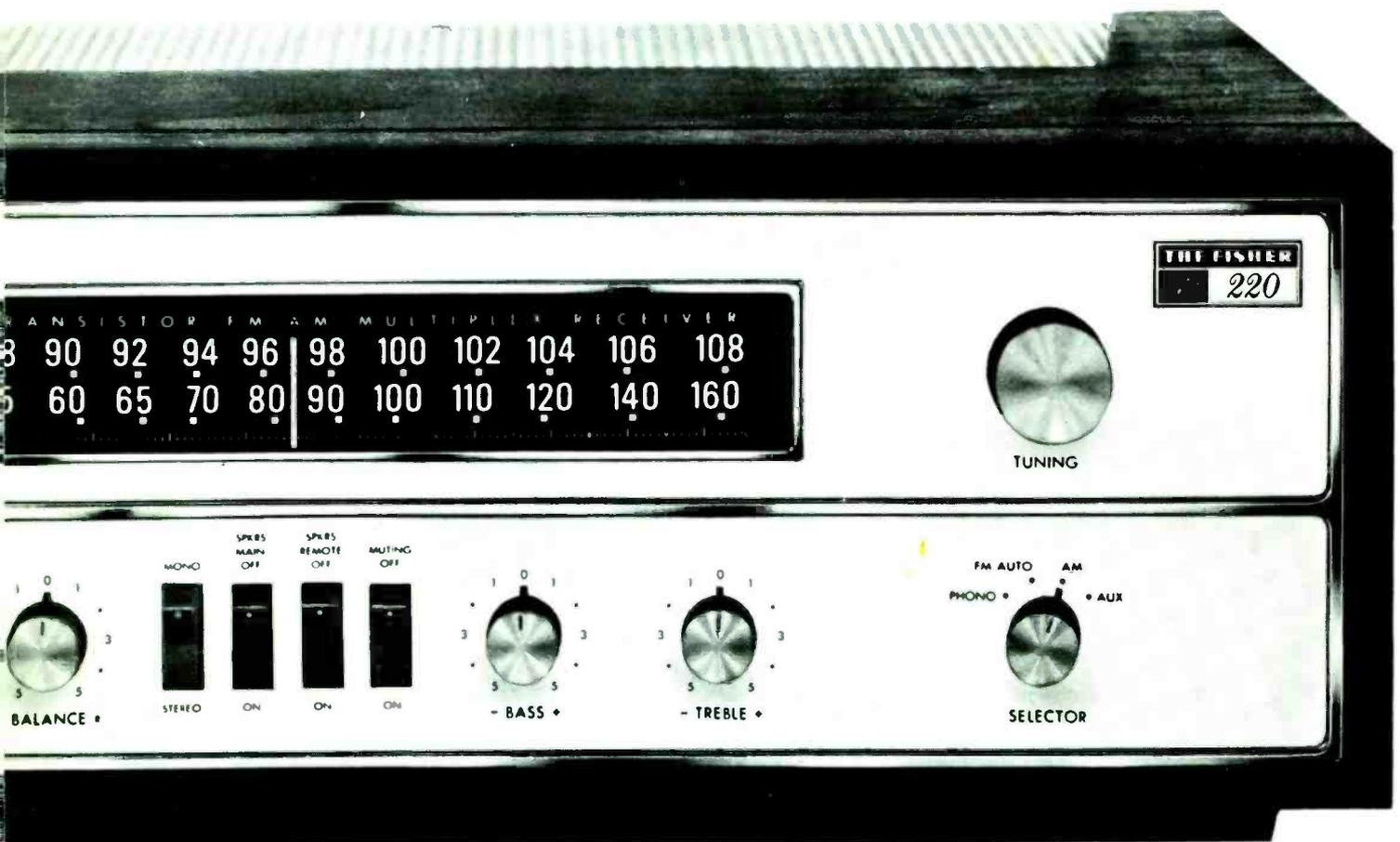
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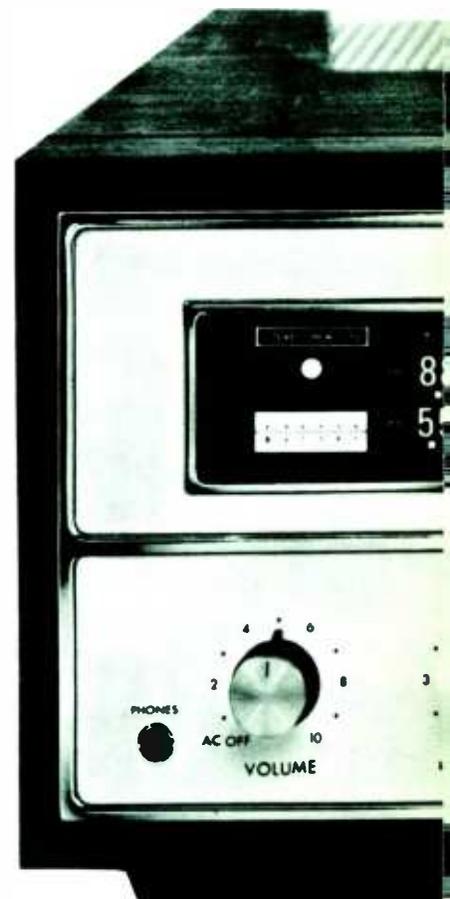
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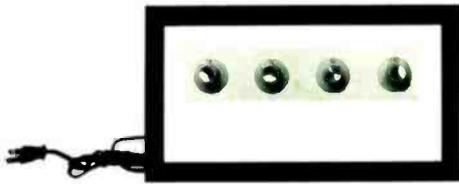
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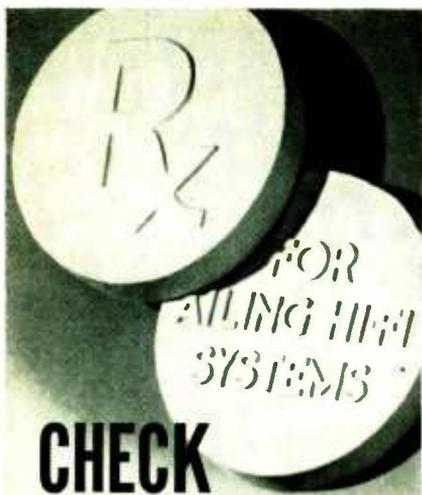
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CIRCLE 94 ON READER-SERVICE CARD



Brass Knuckles for Brash Critics

SIR:

Open-eared alertness and open-minded fairness are all most record reviews have space for, and all most records deserve. But in his recent review of Angel's abridged *Elijah* [HIGH FIDELITY, July 1966], Bernard Jacobson fails to supply either of these. He begins by quoting Bernard Shaw—which is to say he doesn't consider his own opinion of sufficient importance to stand by itself, and so must invoke enshrined authority to carry the day against Mendelssohn. But having raised the ghost of Shaw, Mr. Jacobson might have gone on to remind us that, had Shaw had his way, he would have replaced Mendelssohn not with Purcell but with Wagner. I leave it to those who share Shaw's and Jacobson's concern with purity of religious sentiment in music to decide whether *Elijah* or *Parsifal* offers "the most painful incident in the art-history of the century."

Shaw and Jacobson invite us to raise our eyebrows highest over a single line telling us that God disapproves of sin, an idea that doesn't seem to have been considered unusually heretical or obnoxious in any century previous to our own. If this notion really offends Mr. Jacobson, then his quarrel is with Moses and not with me. But if we are to confound the *Elijah* on these grounds, then is *Israel in Egypt* ten thousand times more confounded, and poor Haydn had better start looking for some mountains to hide under too. Since when, though, have we begun judging composers by their tastes in literature and theology? Anyone who can bear "To day that is coming speaks it the day," or "And though worms destroy this body/Yet in my flesh," etc., ought to be able to take anything in Mendelssohn without choking.

Having demolished Mendelssohn to his own satisfaction, Mr. Jacobson throws a few bones to the performing forces and concludes with an embarrassing attempt to back off the limb on which he has placed himself. If all this only amounted to one more incompetent review, we would charitably remember Mr. Jacobson's better efforts on other occasions, and say he shouldn't have been stuck with an assignment so uncongenial to him. But any critic who decides to go to war with the long-dead great had better either have an awfully good case ready at hand, or be prepared to hit fast with

all the brass knuckles he has, and feel proud of it. Shaw at least knew this; he was never more brilliant than when he was dead wrong and probably knew it. And he never apologized.

Harry Wells McCraw
Gretna, La.

Mr. Jacobson replies: "I don't propose to argue with Mr. McCraw about matters of actual critical judgment, since these are legitimately derived from personal opinion. Nor is HIGH FIDELITY a suitable place for me to engage in a full-scale theological controversy. But I should like to say a word about those of Mr. McCraw's comments which relate not to specific criticisms but to critical method in general. Firstly, I should like to question the odd notion that a critic will only quote someone else's opinion if he 'doesn't consider his own opinion of sufficient importance to stand by itself.' This seems to me typical of the neurotic modern obsession with one's own adequacy. No one's opinions spring fully armed, like Athene, from his uninfluenced head. All of us derive at least some of our views at least partly from other people's. And if a predecessor—in this case, the greatest music critic known to me—happens to have expressed a particular thought as well as it can be expressed, then surely the foolish course is, not openly quoting the existing expression, but foregoing it for fear of being thought unoriginal, or even indulging in the common but dishonest practice of rephrasing it and passing it off as one's own.

"Secondly, I am sorry that Mr. McCraw's concern with what I think about my own position should have led him into a blatant inconsistency. He takes me to task for lack of 'open-minded fairness,' and then at the end of his letter interprets the favorable comments with which I mitigated my criticism of *Elijah* as 'an embarrassing attempt to back off the limb on which I have placed myself.' Because I don't think Mendelssohn a peer of Handel or Haydn—hardly, by the way, a revolutionary judgment—it doesn't have to follow that I don't think him any good at all. A qualification is not an apology. And, incidentally, it's not true to say that Shaw never apologized."

Marteau's American Premiere

SIR:

In her article "Guitar on the Go" [HIGH FIDELITY, July 1966], Shirley Fleming has misstated the facts regarding the West Coast performance of *Le Marteau sans maître* under Pierre Boulez's direction. That performance did not take place at an ISCM-sponsored concert but at Monday Evening Concerts in Los Angeles; the guitarist was not Stanley Silverman but Theodore Norman, himself a composer and teacher and a frequent performer at these concerts. The date was March 11, 1957. For the record I might also add that the other participants were Catherine Gayer, voice; Arthur Gleghorn, alto flute; Milton Thomas, viola; William Kraft, vibraphone; Dor-

Continued on page 8

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LETTERS

Continued from page 6

othy Remsen, xylorimba; and Lester Remsen, percussion.

Robert Craft had been scheduled to conduct and had begun rehearsals when Boulez happened to arrive in Los Angeles on a nonprofessional visit. Craft promptly offered the composer the opportunity to lead the performance himself, which he just as promptly accepted. This was Boulez's first appearance as a conductor in this country, and his second and third appearances were also under the auspices of Monday Evening Concerts. We have presented the American premieres of *Marteau*, *Polyphonie X*, both volumes of his *Structures for Two Pianos*, and the Third Piano Sonata, as well as the world premiere of *Eclat*.

For the performance of *Marteau*, no accurate record of the number of rehearsals was kept, and Miss Fleming's exaggerated report of forty is apparently based on hearsay. Of course there were not enough rehearsals (there never are!), but immediately after the performance, between bows, Boulez said that the performance was "*pas mal*"—which is high praise from so exacting an artist.

Lawrence Morton
Executive Director
Monday Evening Concerts
Los Angeles, Calif.

Miss Fleming replies: "Apologies to the Monday Evening Concerts for the miscrediting of the *Marteau* premiere. As for the forty-rehearsal estimate, it came to me from two individuals—one of whom was an observer, the other a participant in the performance."

A Question of Identity

SIR:
On page 99 of the August issue of *HIGH FIDELITY*, Peter G. Davis refers to Thibaud, cited as conductor on the Monitor reissue of Henryk Szeryng's performance of the Beethoven Violin Concerto, as "pianist." If the artist in question is indeed the late Jacques Thibaud, he was, of course, a violinist. However, if a pianist handled the conductor's baton, could it possibly have been Cortot?

Erwin Silber
Lyndhurst, Ohio

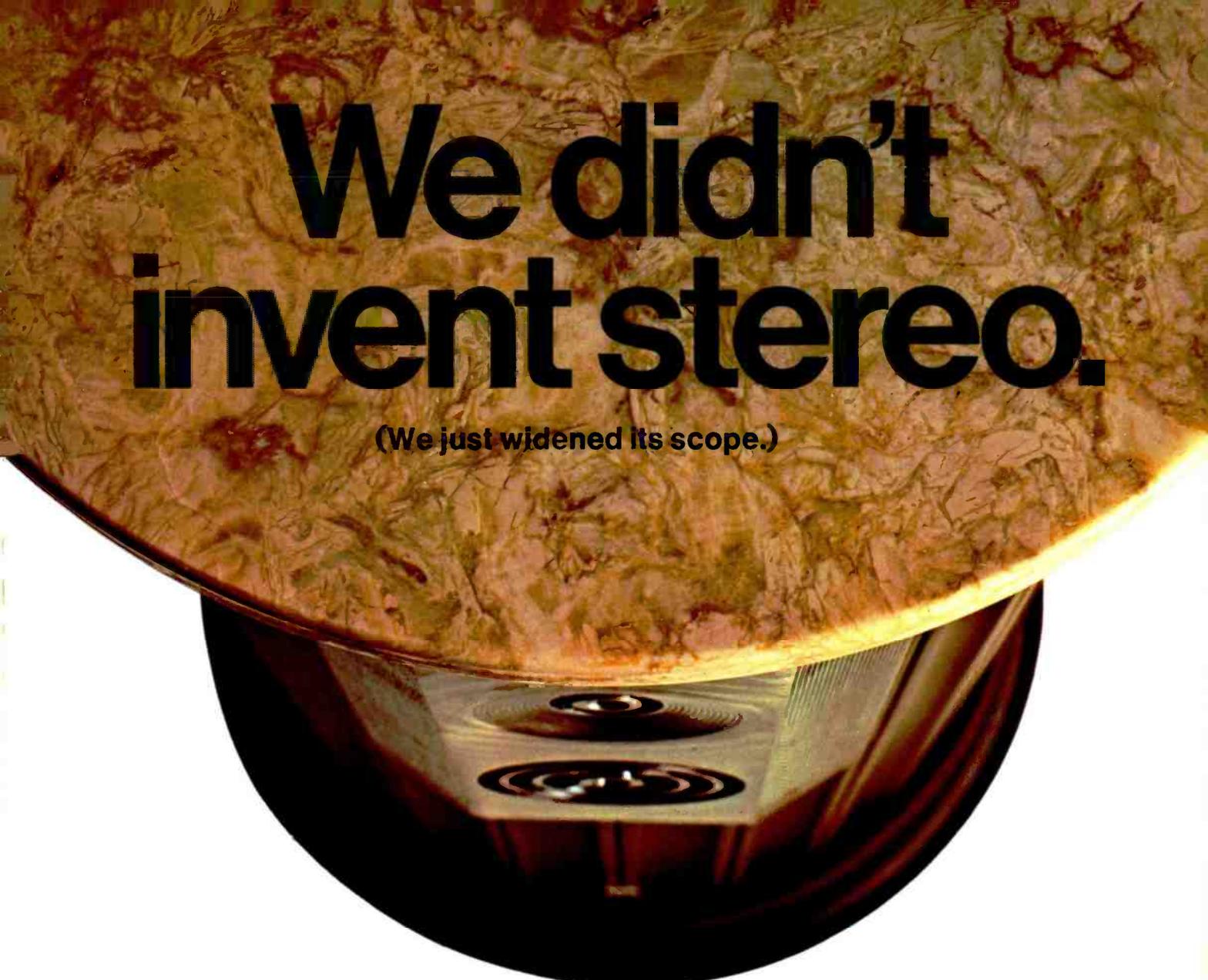
Thibaud did in fact conduct the performance in question. Our reviewer regrets the slip of the pen which transformed the celebrated violinist into a pianist.



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ROME

The first to arrive was RCA Victor's Richard Mohr, who early last May flew into Rome, his briefcase full of schedules and scores, to settle down for a long Roman spring and summer. This was

RCA's biggest recording year in Italy for some time, and Mohr's first task was to go over various matters with the orchestra (actually that of the Rome Radio, but officially known as the Orchestra della RCA Italiana), with the engineers, with the Italian assistant in charge of casting the smaller operatic roles. Then he took a deep breath and waited for his principals to show up.

Lucrezia Borgia was the first of the three operas scheduled. So the first planes brought in Montserrat Caballé (whose participation in the recording is described elsewhere in this issue of HIGH FIDELITY), Shirley Verrett, Ezio Flagello, and Maestro Jonel Perlea. Alfredo Kraus, the Spanish tenor, arrived at the last moment by train, since he refuses to fly. Also at the last moment arrived the music for the first-act cabaletta of *Lucrezia*; it had had to be photographed from a score in Paris, then laboriously copied out.

RCA Italiana's big modern building is a bustling place, where the atmosphere might at first suggest a prosperous factory rather than a shrine of music. While the members of the orchestra for Donizetti streamed through the glass doors, the bar was crowded with the contingent for Perry Como, who was making a recording in Studio B. Later, during the sessions of *Un Ballo in maschera*, you could see Leontyne Price and Carlo Bergonzi elbow-to-elbow with the long-haired (in the literal sense) musical group, The Rokes.

Though the voice of Caballé was the big sensation for Italian observers and members of the orchestra (none of whom had heard her before, of course), the job being done by Maestro Perlea was a constant source of esteem and inspiration. Overcoming a physical handicap, the result of a stroke, that would have daunted a lesser man, forced to work through an interpreter, Perlea drove himself unsparingly and won attentive respect from the orchestra—and Italian orchestras are notoriously grudging of respect—in a moving demonstration of the mind's triumph over the body.

True to RCA's policy of recent years, all the operas recorded in Rome this past summer were uncut. In the case of *Lucrezia*, this involved not only the restitution of the first-act cabaletta, but the use of the



A Summer's Crop Of Star-Strewn Operas



Continued on page 12

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CIRCLE 26 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 11

longer, original ending (also with a difficult and rousing cabaletta for the soprano) which the composer himself had later abbreviated and simplified.

Comings and Goings for RCA. As they had come, the singers departed. Caballé flew back to Spain to sing a *Bohème*, for which Kraus—after a journey involving a complex series of sleeping cars and other trains—joined her. And the *Ballo* troupe began to arrive, headed by Leontyne Price, looking fitter and trimmer than ever (slimmed down for her role in the new Met's opening production of Samuel Barber's *Antony and Cleopatra*, she explained to friends). Of the *Lucrezia* cast, Shirley Verrett remained in Rome, to sing Ulrica, and Ezio Flagello also stayed on, to be the grim-voiced conspirator, Sam. The other leading singers were Reri Grist (Oscar), Carlo Bergonzi (Riccardo), and Robert Merrill (Renato). Erich Leinsdorf this time took over the podium. Despite the ghastly Roman heat—one of the hottest summers in a long time, and with a water shortage to make things worse—the *Ballo* recording went off without a hitch, and like the *Lucrezia*, was completed within Mr. Mohr's rigidly calculated schedule.

When the *Ballo* leads had gone on their way, the troupe for the third opera on RCA's schedule, Puccini's *La Rondine*, appeared. RCA's Magda was Anna Moffo (who had been in Rome for some time before recording began, busy making a color film of *La Traviata* which, according to rumors, may be chosen to inaugurate Italian color television in the next year or so). The opera—or operetta, really—seemed tailor-made for the youthful personality of Miss Moffo, who was obviously in the right vein, since Puccini's Magda is a kind of minor-league, healthier Violetta. The tenor was Daniele Barioni, making his first opera recording (and with such conscientiousness that he insisted on extra takes for his aria, until he had got it down absolutely to his satisfaction). Mario Sereni was the Rinaldo, and Graziella Sciutti and Piero de Palma were the second couple of lovers, Lisette and Prunier. Francesco Molinari-Pradelli conducted.

In between its opera sessions, RCA also taped two other important recordings. One—again with Molinari-Pradelli conducting—was a new recital disc for Leontyne Price. The selection is a wide-ranging one, from Handel ("*Care selve*," from *Atalanta*) to Zandonai ("*Paolo, datemi pace*" from *Francesca da Rimini*). It also includes the full sleep-walking scene from Verdi's *Macbeth*, complete with comprimari; "*Leise, leise*" from *Freischütz*, with recitative; "*Or sai chi l'onore*," from Mozart's *Don Giovanni*, with Piero de Palma briefly heard as Don Ottavio; and more usual favorites like "*La mamma morta*" and "*L'altra notte in fondo al mare*."

Also in the intervals between work on the operas and before Miss Verrett left for concerts in Spoleto and a performance there in the Verdi Requiem led by Zubin Mehta, RCA recorded the American mezzo in Vivaldi's *Stabat Mater*, with conductor Renato Fasano and his Virtuosi di Roma. This work will be part of an all-Vivaldi album, also to include the Credo for orchestra and chorus and the *Beatus vir* for two orchestras and two choruses. The choral work was done by the "*piccolo complesso*" of Italian radio's extraordinary chorus master, Nino Antonellini. With Fasano and the Virtuosi, this group will be in America next spring; the record is scheduled to be released about the time of their New York concert in April 1967.

Decca/London's Two Toscas. While all this record making was going on at RCA's studios out on the Via Tiburtina, ten miles or more from Rome, the Decca/London team arrived in the city and set up its equipment in the lovely little Sala Accademica of the Santa Cecilia Conservatory. And another group of stars assembled for a new *Tosca*, under the guidance of London's Christopher Raeburn, a frequent visitor to Rome in past summers to preside over many other London operatic recordings.

The new *Tosca* represented a strange mixture of nationalities and temperaments: the mercurial, refractory Franco Corelli was Cavaradossi; the good-humored, professional Birgit Nilsson sang the title role; detached, aristocratic Dietrich Fischer-Dieskau was Scarpia. Lorin Maazel, making his first Italian opera recording (his fourth opera, after *Fidelio* and the two *Ravels*), conducted the Santa Cecilia Orchestra.

Actually, there were two *Tosca* recordings going on, and an idle spectator visiting the Sala Accademica on successive days might have wondered if he were suffering from some hallucination. On the first day he might well have seen Fischer-Dieskau singing his big second act scene with *Tosca* (Nilsson), in Italian. On the next day, he could have observed the same conductor, same baritone, same opera, but a different *Tosca* (Anja Silja) and all sung in German. The fact was that Decca/London was concurrently taping both a complete *Tosca* in Italian, and a disc of excerpts, in German, with Maazel and Fischer-Dieskau taking part in both and with Miss Silja and the American tenor James King replacing Nilsson and Corelli in the highlights set.

On the last days of this dual project, the visitor could witness other curious scenes, no longer in the Sala Accademica but at the various sites which figure in the opera's plot. In Sant' Andrea della Valle (Act I), Mr. Raeburn changed

Continued on page 16

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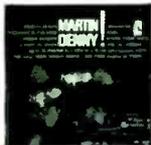
6. Columbia. Andy Williams. Try To Remember, Shadow Of Your Smile, Yesterday, Michelle, others.



7. Capitol. Nat King Cole. Ramblin' Rose, Goodnight Irene, Skip To My Lou, Your Cheatin' Heart, Good Times.



8. Decca. Bert Kaempfert. Three O'Clock In The Morning, You You You, If I Give My Heart To You, etc.



9. Liberty. Martin Denny. Autumn Leaves, Stranger In Paradise, Lisbon Antiqua, The "In" Crowd, Ruby.



10. Smash. Roker Miller. Golden Hits, King Of The Road, Engine Engine #9, Dang Me, In The Summertime.



11. RCA. Eddy Arnold. I Want To Go With You, Pardon Me, One Kiss For Old Times' Sake, Somebody Loves You.



12. Kapp. Jack Jones for the "In" Crowd. Yesterday, 1, 2, 3, The Weekend, Wildflower, Just Yesterday, others.



13. United Artists. Lena in Hollywood. Never On Sunday, All The Way, Moon River, Singing In The Rain, etc.



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19. London. Phase 4. Mussorgsky: Pictures At An Exhibition, Debussy: The Engulfed Castle.



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27. Angel. La Boheme Highlights. Mirella Freni, Gedda, Schippers conducting; Rome Opera House Orch.



28. Columbia. Nielsen. Sym. No. 3. Leonard Bernstein conducts The Royal Danish Orch. in Sinfonia Espansiva.



29. Columbia. Tchaikovsky: Piano Concertos Nos. 2 & 3. Gary Graffman, pianist. Ormandy; Philadelphia Orch.



30. Reprise. Frank Sinatra. Strangers In The Night, On A Clear Day, Downtown, All Or Nothing At All, etc.



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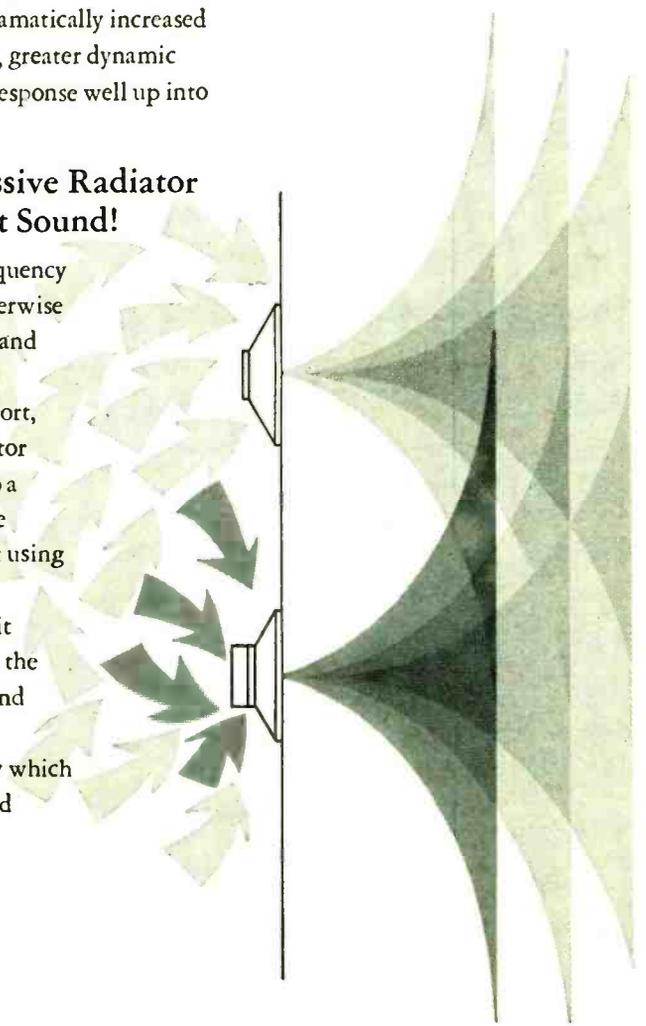
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NOTES FROM OUR CORRESPONDENTS

Continued from page 12

his shoes and ran about the church, with the tapes spinning, to record the footsteps of Angelotti at the beginning of the Act. At Castel Sant' Angelo bells were recorded and the guns of the firing squad. This *Tosca*, it seems, will have a special sonic authenticity. **WILLIAM WEAVER**

PARIS

Music a la Bolognese By DGG in France

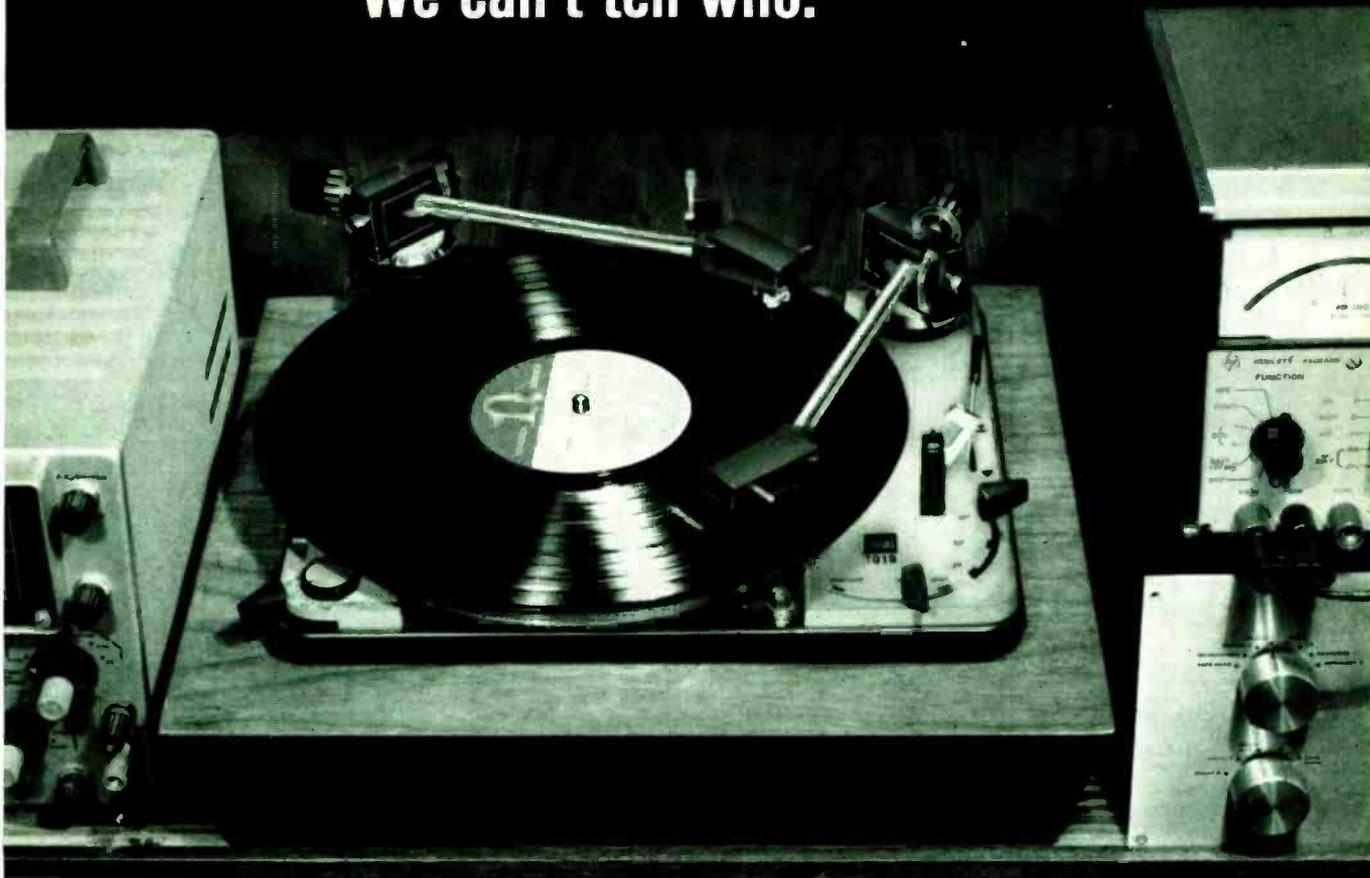
The basilica of San Petronio in Bologna is famous for its carved portal, its vast nave, and its collection of baroque instrumental music in manuscript—the result of San Petronio's having had one of the best orchestras in Italy. Notre Dame du Liban, in the Panthéon quarter of Paris, is only mildly interesting as architecture but it is beginning to acquire considerable esteem among European recording directors—the result of its excellent acoustics. Recently, the reputations of the two ecclesiastical establishments merged, as it were, with Deutsche Grammophon's taping, in the French edifice, of a collection of pieces all of which were composed for the Italian church. Included in the album will be Giuseppe Torelli's Concerto for Two Oboes, Two Trumpets, Two Organs, and Two Orchestras, plus five other sinfonias and concertos for trumpets by Torelli, Giuseppe Alberti, Giuseppe Jacchini, and Domenico Gabrieli. The orchestra is Paul Kuentz's chamber group, considerably enlarged for the main Torelli piece; and the principal soloists are the phenomenal Adolf Scherbaum and his pupil Stanislaus Simek.

Trumpeter Scherbaum. When I came by, on the morning of the last session, everybody was in a fine humor—including a chirping bird in the Gothic vault, who paid no attention to the red silence light and refused to be frightened away by shouts from the control room and blasts from Scherbaum's trumpet. Somebody suggested doing a concerto for two trumpets and one bird. Finally a break was ordered, and the unwanted soloist took the hint. Scherbaum, in a thin sport shirt ("I've got some fire in here," he said, thumping his chest), walked out on the windy porch and began to talk about his art.

"I've been collecting jazz records for years," he said, "and when I drive somewhere I always try to get some jazz on my car radio. And I must say you have some admirable trumpet men in America. Armstrong, of course, in spite of the New Orleans style, but especially Dizzy Gillespie and Miles Davis. I heard Gillespie play some time ago in Hamburg,

Continued on page 18

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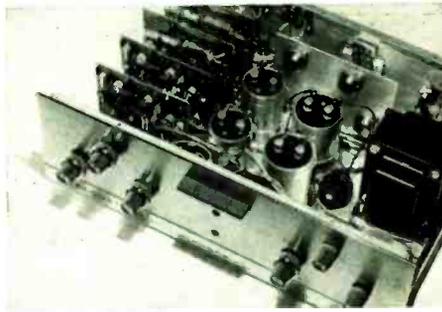


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CIRCLE 1 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 16

and was so impressed I went backstage to meet and congratulate him.”

Is Scherbaum thinking of another concert tour? “Well,” he said, “I’ve already been everywhere except Australia. But I’ll be back in the United States this winter, with Paul Kuentz’s very good little orchestra. Among other things, we will be playing the concertos we are now recording.”

Work was resumed, and after a few more of those ringing, soaring phrases of which only Scherbaum has the secret, the job was done. Simek wandered about



Adolf Scherbaum: jazz aficionado.

the church from chapel to chapel, testing the acoustics with trumpet wails and screams, while his teacher went through the orchestra, shaking everybody’s hand and planting a resounding kiss on the cheek of each woman member. “I think,” Kuentz said, “we can have the checks mailed to your homes right away.”

Pathé’s Program. The new Hungarian Quartet, composed of violinists Zoltán Szekely and Michael Kuttner, violist Denes Koromzay, and cellist Gabriel Magyar, has completed its recording of the complete Beethoven cycle in the Pathé-Marconi studio here; and the discs should soon be available in the United States, on the Angel label. (The quartet too is planning an American tour during the coming season.)

Other items Pathé-Marconi has scheduled for release in the States are Saint-Saëns *Carnaval des animaux*, with Aldo Ciccolini, Alexis Weissenberg, and Georges Prêtre conducting the Conservatoire Orchestra (this will be coupled with Poulenc’s *Animaux modèles*); a Chopin recital by Samson François; Poulenc’s Piano Concerto, with Gabriel Tacchino, Prêtre, and the Conservatoire Orchestra; a Régine Crespin recital of songs by Schumann, Fauré, Canteloube, and John

Continued on page 24

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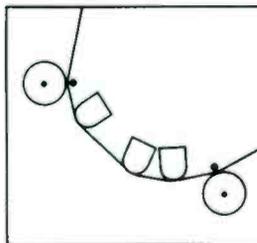
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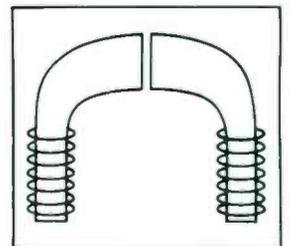
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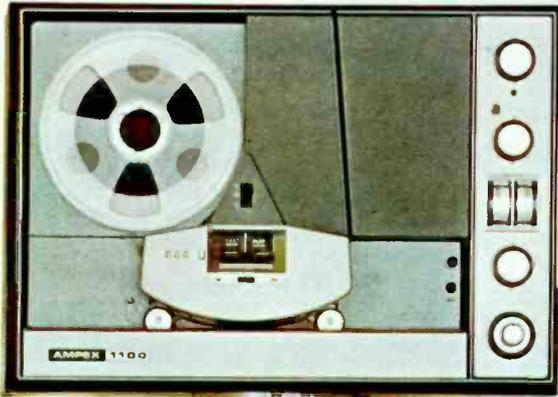
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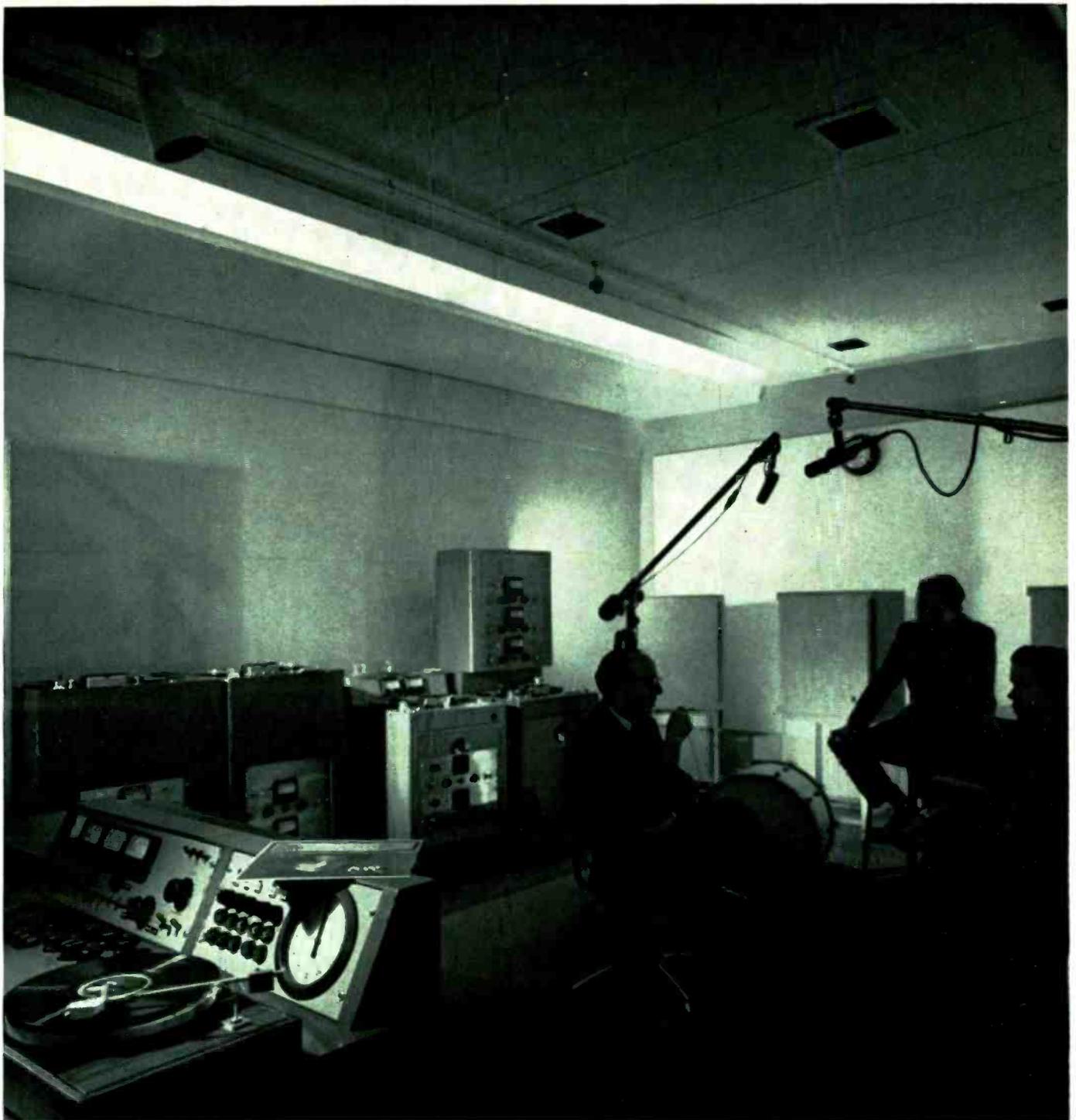
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NOTES FROM OUR CORRESPONDENTS

Continued from page 18

Wustmann: “Poulenc and His Poets,” with Gabriel Bacquier, J. C. Benoit, Liliane Berton, and pianist Jacques Février; and Ciccolini playing Albéniz’ *Iberia*.
ROY McMULLEN

VIENNA

**Vanguard’s Gluck
—And Handel
From RCA**

In view of the array of performing talent assembled here every spring for the four-week Vienna Festival, it’s not surprising that recording firms seize the opportunity to schedule sessions concurrently. This year, for instance, both RCA Victor and Vanguard were on the scene, utilizing the services of, among other artists, Maureen Forrester and Teresa Stich-Randall. Both singers are featured in Handel’s *Hercules* (RCA) and Gluck’s *Orfeo* (Vanguard).

Hercules. The recording of Handel’s “musical drama” *Hercules* (the first complete version to enter the catalogue) was due to the initiative of James Grayson, former head of Westminster Records and an enthusiastic Handelian of long standing. Brian Priestman, the well-known Handel authority, was given the conducting assignment. The role of Hercules is taken by Canadian basso Louis Quilico, and Hyllus is sung by tenor Alexander Young. Miss Forrester is Dejanira and Miss Stich-Randall is Iole. For the contralto part of Lichas a young Argentinian singer was chosen, Norma Lehrer, who won first prize at the 1965 Festival of the Jeunesses Musicales. The sessions were held in the Grosser Konzerthausaal, with the Akademie-Kammerchor and the Vienna Radio Orchestra completing the performing forces. It is expected that the work will be released in a three-disc set early next year. Mr. Grayson also plans to put it on, with the same soloists, at Carnegie Hall this fall.

Orfeo. Vanguard’s Gluck project, taped in the Mozartsaal of the Konzerthaus, was under the direction of another Englishman, Charles Mackerras. Mr. Mackerras believes in restoring the old “*Aufführungspraxis*,” which means the use of a small choir and orchestra (supplied for the recording by the Akademie-Kammerchor and the Orchestra of the Vienna Volksoper) and adherence to the practice of Gluck’s time in such matters as ornamentation. The choice of the singers for this new *Orfeo* was also determined by the desire to provide a variety of vocal timbres—a rather difficult business for an opera with an all-female cast. In this case the Fiordiligi-timbre of Stich-Randall’s voice was thought highly suitable

Continued on page 26



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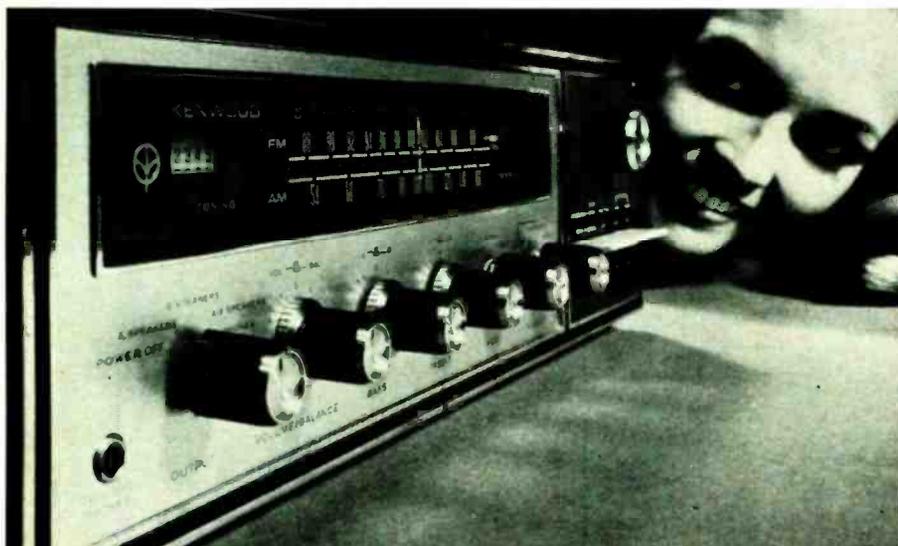


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CIRCLE 53 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 26

went through the score with me, making a special point of indicating how he and Davis had observed Handel's markings of "con ripieno" and "senza ripieno." The tape he played seemed to me very effective in its use of different-sized bands, concerto-grosso style, within a single number. Later, at EMI's quarters, I noted that though Mackerras was just as meticulous about ornamentation as Lawrence and Davis, he did not appear especially concerned about the *ripieno* marking. Both versions of this chorus, incidentally, sounded very jolly; plainly, nowadays "going astray" is no longer a serious business.

Handel Done Lightly. The basic approach of both companies had been to take the Peters Urtext and add individual ornamentation. For Philips, Lawrence and Davis had had several intensive sessions together before the recording began, marking up the score after each had separately studied the ornamentation problems in it. Davis had not in fact conducted *Messiah* before (interesting comment on postwar changes in the British musical scene), but he has had wide experience in interpreting Handel and other baroque composers. Lightness seems to be a keynote of his reading (at least where that quality is suitable), and his own comment on hearing the playback of "His yoke is easy" was "Ah! The 'swinging' version!" In fact, it sounded to me rather Purcellian.

Prior to the recording, Harold Lawrence had prepared himself for the sessions by also going through more than a dozen earlier recorded versions, noting the rival merits and demerits. He was determined, like Davis, to have complete consistency of style, particularly over ornamentation, and time was found for Davis to rehearse all the soloists individually well before the sessions began. Lawrence was concerned about consistency of ensemble too, and he and Davis were meticulous about the placing of the orchestra. Thus, the wind section is not placed as a group but separated according to function in Handel's scheme—oboes on the left with the violins, bassoons with cellos and basses on the right. With only three microphones used, the placing was particularly critical. Mr. Lawrence, by the way, spoke of the satisfaction he found in working with a young conductor who plainly knew his own mind but who was also so very open to new ideas.

For its *Messiah*, EMI used a text first prepared by Basil Lam, the noted Handel scholar, for a performance broadcast by the BBC. Mr. Lam explained to me that vocal ornamentation was kept to the minimum consistent with what is known of early Handelian practice, but with allowance for "the singer's own spontaneous decorations." In practice, the EMI version will involve much more orna-

Continued on page 30

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CIRCLE 20 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 28

mentation than is heard in most "traditional" performances, but obviously falling well short of operatic frivolity. Lam also has clear-cut ideas on instrumental style, in the string parts avoiding modern "imaginative" bowings in favor of what an eighteenth-century string player might have inferred from Handel's rather bald indications.

"Behold the Lamb" sang the choir, and, as though in answer, Mr. Lam himself appeared, the most considerate of scholarly experts. He was discreet in his advice, but insisted (with the ready agreement of Mackerras) that in the slow introduction to the overture double dots were too much and single dots too little, the one too "*pomposo*" in the Lully manner, the other too pompous in the Victorian manner. "A lazy double dot," Mackerras suggested helpfully, but Lam put it more exactly: "Give an implication of 12/8."

Recording director Christopher Bishop specializes in choral recordings for EMI, and his earlier experience at King's College, Cambridge, no doubt provoked some of his comments about the choir's enunciation. "I want a 'p' in sheep, please!" he commanded during "All We Like Sheep," and the Ambrosian Singers responded with such exaggerated gusto that the result was like a lot of champagne corks popping. Bishop did nothing to correct them, left them to settle down, and in the final takes achieved his aim: the p's unexaggerated but still clear.

Basically, the two new *Messiahs* should have much in common, though the finished records no doubt will reveal interesting differences of approach too. The Philips/Mercury recording will be out early this fall; the EMI version should reach the United States (on the Angel label) in time for Easter.

EDWARD GREENFIELD

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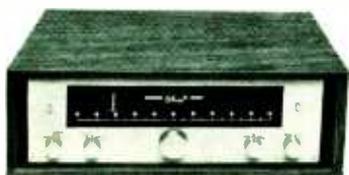
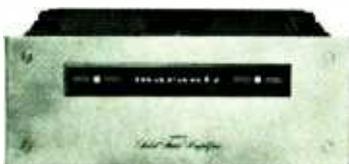
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CIRCLE 102 ON READER-SERVICE CARD



Count Basie and His Orchestra: "Basie's Beatle Bag." Verve 8659, \$4.79 (LP); 6-8659, \$5.79 (SD).

If the recording powers that be continue to insist that Basie record a pop repertory (and he might just as well, since so much of the original material written for the band these days seems aimed at a pop vein), he could not do much better than the Beatles' repertory. There is enough melodic meat in their songs to give the band (and arranger Chico O'Farrill) something to riff on in interesting fashion, while Basie's piano strolls in and out with a more varied set of solo stances than usual. In this case, the Count has also been induced to play the organ on a couple of selections—always a welcome event. Basie learned his organ from Fats Waller and he plays with the smooth, easy-going warmth characteristic of Waller (quite different from his rollicking, striding piano style). Although there are occasional solos by (presumably) Al Aarons on trumpet and Eddie Davis on tenor saxophone, Basie is the most frequent soloist and it is his work which gives the set most of its distinction. Stylistically, the band seems to have settled into the crisp, clipped, homogenized phrasing once associated with the Les and Larry Elgart band (which, on last hearing, had retreated to a pseudo-rock 'n' roll style).

Willie Bobo: "Uno, Dos, Tres, 1, 2, 3." Verve 8648, \$4.79 (LP); 68648, \$5.79 (SD).

Fresh new winds are stirring across the whole spectrum of popular music, and, along with Mongo Santamaria, Willie Bobo represents the jazz-oriented Latin aspects of the new climate. Bobo, like Santamaria, is a percussionist (Bobo plays timbales, Santamaria the conga drum). Both lead groups that have a strong Latin rhythm foundation along with exceptional trumpet and saxophone soloists. Bobo has the added solo voice of Sonny Henry, a guitarist with an attack that is powerful even though he uses simple, direct, unfussy lines. Mel Lastie, Bobo's cornettist, is equally direct, and his simplicity contrasts most effec-

tively with the busy, boisterous playing of the rhythm section. Most of Lastie's work revolves around the riffs that are the foundation for almost any Bobo arrangement, but he is also featured in an unadulterated jazz ballad, *I Remember Clifford*, a thoughtfully developed performance, full of color, shading, and warm presence. Bobby Brown, on alto and tenor saxophones, leaps out of the ensembles from time to time in slashing style, but he does not have as many opportunities as Henry and Lastie. The program—an all-encompassing mixture that includes rock hits, originals, pop standards, and jazz standards—is constantly involved in some sort of swinging riff (occasionally the riff turns briefly vocal) over which the soloists rise or the timbales dance. The music has a Latin-jazz basis, but it expands from there, taking advantage of most of the more viable pop musical ideas that have been stirred up lately and using them with a free-and-easy sense of excitement.

Brother Jack McDuff: "A Change Is Gonna Come." Atlantic 1463, \$4.79 (LP); S 1463, \$5.79 (SD).

McDuff is one of the rare contemporary blues-based jazz organists who does not view the instrument as a means of reducing the listener's mind to jelly by bleating endlessly and shrilly. He has a simple, direct, melodic, and strongly rhythmic approach under normal circumstances (that is, with a rhythm section), an approach which is expanded and developed very attractively in this appealing set; here he plays with a nine-piece band or with a pair of saxophones added to the usual rhythm men. The material is all in an easygoing blues vein, with McDuff's organ balanced against the saxophones or a three-man brass section (even *Down in the Valley* is adapted very successfully to this format). The entire disc has an inviting beat which becomes almost hypnotic at times as McDuff embroiders his riffs in an amiable, unhectic fashion. The addition of brass and saxophones helps to provide variety of texture and treatment which is often

Continued on page 48

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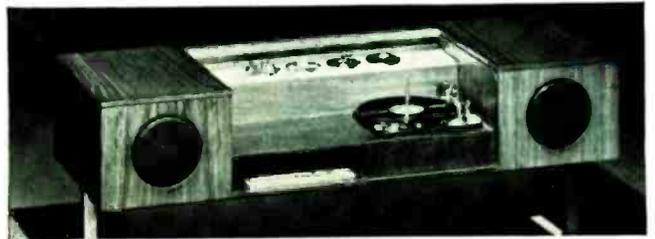
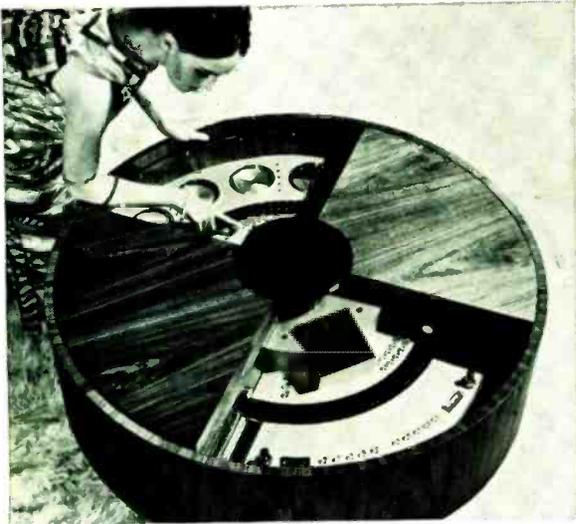
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ELECTROHOME—Future and Present



The live model in the photo at left is the human one, contemplating "Circa '75," a futuristic home entertainment center designed by Electrohome of Canada. This firm expects that by 1975 we will be receiving international television in color, all audio in multi-channel stereo, using a videophone for local calls, micro-taping programs, and remote-controlling everything from chairs fitted with switches. Some of the design influence, if not all this technology, is seen in Electrohome's soon-to-be-available music system shown above: the model Circa 701, priced at \$695.

Mercury Records Comes on Strong in Equipment Field with Imports from Holland

OFFERING A WIDE RANGE of equipment that now includes separate components, modular systems, and four-track stereo cassette tape recorders and that next year will include television sets and video tape recorders, Mercury Records is bidding for attention at all levels of the music and home entertainment field. The equipment which Mercury says "will fill a void in the U. S. market" is made by Philips of Holland to specifications worked out jointly with Mercury engineers. The circuitry and styling are designed for the U.S.A. consumer, and similar models suitably modified also are being produced for buyers in Europe and the Orient.

Three control or integrated amplifiers—Models GH 925, GH 923, and GH 919—will be released, list-priced at \$80, \$110, and \$170 and offering 6, 12.5, and 30 watts per channel (IHF music power) respectively. All Mercury electronics are solid-state and no audio transformers are used. Styling leans to multi-tone panels and a balance between round control knobs and square push-buttons.

The tuners being readied are style-mates to the



Mercury's top-line receiver: FM stereo and short-wave.

amplifier. Top model is the GH 924, priced at \$150, and offering AM long-wave, medium-wave, and short-wave in addition to FM mono and stereo. The GH 927, an FM-only model, will cost \$90. The multi-band tuner combined with a GH 923 amplifier form Mercury's HG 930 stereo receiver, listing for \$250.

Four separate speaker systems also have been announced, ranging in price and capability from the tiny GL 559 (\$25 list) to the 3-driver system, Model GL 562, costing \$140. In between are the GL 561 at \$70, and the GL 564 at \$60.

Competing in the high-quality manual turntable class will be the GA 230, a four-speed model with built-in cueing device, anti-skating control, and stylus force adjustment for pressures from 0 to 3 grams. Fitted with a Philips moving magnet cartridge and supplied with a walnut base and hinged translucent cover, it lists for \$150. Another model is the GA 145, a four-speed automatic with the intermix feature, designed for higher tracking forces. The price of \$80 includes a moving magnet pickup of lower compliance than that used in the GA 230, a walnut base, and cover (unhinged). Yet a third model is a changer combined with a built-in low-powered stereo control amplifier (to be connected to speakers of one's choice)—this is the GF 345, costing \$200.

Mercury is not ignoring the modular or "three piece music system" market either. It will soon be offering the GF 245 (\$240, in walnut or teak), which provides a four-speed player combined with a 25-watt peak power

Continued on page 43

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The exciting new world of high fidelity stereo sound



Scott . . . where innovation is a tradition



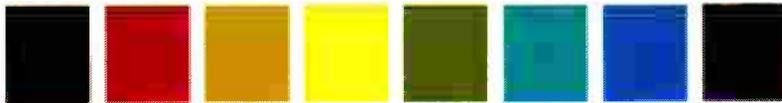
SPECIFICATIONS FOR SCOTT STEREO RECEIVERS, AMPLIFIERS, TUNERS, AND KITS

UNIT	RECEIVERS					AMPLIFIERS		TUNERS		KITS			
	342	382	344B	348	388	299T	260	315	312C	LK-60	LK-72B	LT-112B	LT-110B
Case Size*	C	C	C	K	K	C	C	C	C	C	C	C	C
Music Power Rating (Watts/Channel) — At 0.8% Harmonic Distortion @ 8 ohms load	65	65	85	120	120	65	120	—	—	120	80	—	—
Frequency Response (Hz) ±1 db	18-25,000	18-25,000	15-30,000	15-30,000	15-30,000	18-25,000	15-30,000	—	—	15-30,000	20-20,000	—	—
Cross Modulation Rejection (db)	80	80	80	90	90	—	—	80	90	—	—	90	80
Usable Sensitivity (μv)	2.2	2.2	1.9	1.7	1.7	—	—	2.2	1.7	—	—	1.8	2.2
FM Front End	Field Effect	Field Effect	Field Effect	3-Field Effect	3-Field Effect	—	—	Field Effect	3-Field Effect	—	—	3-Field Effect	Cascode
Selectivity (db)	40	40	45	45	45	—	—	40	45	—	—	45	35
Tuner Stereo Separation (db)	35	35	35	40	40	—	—	35	40	—	—	40	30
FM IF & Limiting Stages	6	6	6	6	6	—	—	6	6	—	—	6	6
Capture Ratio (db)	3.0	3.0	2.5	2.5	2.5	—	—	3.0	2.5	—	—	2.5	3.5
Balance Control	Dual Loudness	Dual Loudness	Dual Loudness	yes	yes	Dual Loudness	yes	—	—	yes	yes	—	—
Pairs of External Stereo Inputs	3	3	4	4	4	4	5	—	—	5	5	—	—
Rumble Filter	no	no	no	yes	yes	no	yes	—	—	yes	yes	—	—
Tape Head Equalization	no	no	yes	yes	yes	no	yes	—	—	yes	yes	—	—
Phono Sensitivity (mv) Selectable	5,9	5,9	3,5,9	3,5,9	3,5,9	5,9	3,5,9	—	—	3,5,9	3,9	—	—

*Dimensions of accessory cases: C: 4 1/8" H x 15 1/8" W x 12 1/4" D K: 6 1/4" H x 18 1/4" W x 11 1/4" D

All Scott Solid State Amplifiers and Receivers offer these features: ■ Silicon Output Transistors ■ Direct Coupled Amplifier Circuits ■ Loudness Control ■ Separate bass and treble control for each Channel ■ Front Panel Phone Jack ■ Speaker Balancing Provisions. All Scott Solid State Tuners and Receivers offer these features: ■ Silver Plated FET Front End ■ Noise Filter ■ Professional Tuning Meter ■ All Silicon IF Amplifier ■ Automatic Stereo Switching ■ Stereo Light Indication.

Now, you can match Scott components to your decor with self-adhesive panel strips in HOUSE & GARDEN colors . . . available for most Scott receivers and tuners. Write to H. H. Scott's Home Decorating Consultant.



We reserve the right to make changes and improvements without notice.



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H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass. Export: Scott International, Maynard, Mass.

103-7-66 Printed in U.S.A.

FIELD EFFECT TRANSISTORS

The Field Effect Transistor (FET) is a radically new space-age solid-state device that is completely different in operation and results from the ordinary transistor. Scott was the first and only manufacturer to foresee the tremendous potential of these devices, hitherto used only in esoteric military and aerospace applications. Scott engineers, after long research and experimentation, developed FM, then AM, circuitry that fully utilizes this potential. Basically, the use of FET's permits design of nearly perfect FM and AM tuner front ends . . . free from cross modulation, free from drift, with better sensitivity, better selectivity, and lower inherent noise.

So important is this development to the entire electronic industry that Texas Instruments arranged to have Scott engineers conduct a nationwide series of seminars, familiarizing the industry with the new solid-state techniques that FET's have made possible.

*FET tuner circuits, patents pending

FREE! SEND FOR SCOTT'S 1967 GUIDE TO CUSTOM STEREO

Here are sixteen full-color illustrated pages of facts and figures on Scott's exciting new component line . . . informative articles on how to choose solid state components, how stereo works, how to choose the music system best suited to your needs. Just fill in your name and address below, and mail this coupon to:

H. H. Scott, Inc., 111 Powdermill Road, Maynard, Mass.
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NAME _____

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CITY _____ STATE _____ ZIP _____

1967 Guide to Custom Stereo, Circle Reader Service Number 100

NEWS & VIEWS

Continued from page 38

stereo amplifier and two separately housed speaker systems. A more modest item is the GF 340, a stereo record changer with amplifier and smaller speakers, while for the small fry—or indeed for anyone interested in owning a minimal phonograph—there is the GF 420. Listing for \$19, this unit provides a three-speed changer, mono amplifier, and speaker in a 1½ pound package that runs on flashlight cells.

As expected, a significant part of the Mercury line is devoted to tape cassette models that use the Philips internal reel-to-reel cartridge, originally introduced here in the Norelco Carry-Corder and compatible with it. Top of this line is the \$160 Model TR 8700, which may be used as a portable battery-powered unit, or with its built-in AC adapter, on regular household current. This model records and plays in stereo using the Philips cassette. Two detachable speakers are supplied, and the machine itself can be jacked into an external sound system for record and playback. A table-top model, for use on AC and housed in walnut, is the TR 4450, at \$80, which will play and record the cassettes. The same unit for playback only (of recorded cassettes) is dubbed the TP 4400 and lists for \$50. Mercury believes there is a growing market for playback units that handle the Philips cassettes and has, to date, released fifty-nine recorded programs, with more to follow.

ADD THREE MORE VTRs

THE NEWEST VIDEO tape recorder to come to our attention is the VX-1100 by Akai Electric of Japan. The new Akai is unusual, vis-à-vis other VTRs that have reached the market, in that it uses ¼-inch wide audio tape (instead of wider and costlier video tape) and runs at 30 ips with longitudinal scan (instead of using a rotating drum scanned helically). It takes either a 7-inch or 10½-inch diameter reel, the larger size permitting 100 minutes of total recording or playback time (50 minutes per pass through the machine). The scanning method (similar to the scanning of audio tape) is made possible, says Akai, through the use of a cross field bias system, not unlike that used in the Akai-made audio recorders known here as the Roberts.

General Electric's black-and-white recorder is due shortly (probable price, about \$850), while next year the company may release a color video recorder.

Sony's latest product in this area is a portable, 12-volt battery-operated video recorder that weighs only 9½ pounds and is designed to be carried about for recording sight-and-sound wherever the action is. The forthcoming model—the first we've heard of which may be used away from an AC outlet—will use the same scanning system as Sony's larger units: ½-inch wide video tape moving at 7½-ips past rotating heads. Reel size is 5 inches in diameter, which permits a total of 30 minutes running time per reel.

EQUIPMENT *in the* NEWS

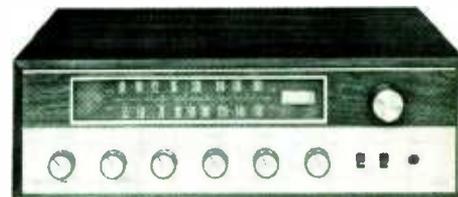


CRAIG ANNOUNCES COMPLETE STEREO TAPE SYSTEM

Craig's newest tape recorder is the Model 910, a four-track, two-speed model with built-in speakers. The deck employs a simple T-shaped function control, and includes sound-on-sound. The 910 comes with demo tapes, two microphones, two patch cords, and reels. A single VU meter may be switched from left to right channels.

CIRCLE 150 ON READER-SERVICE CARD

NEW SOLID-STATE RECEIVER, AMPLIFIER SHOWN BY BOGEN



From Bogen comes new solid-state gear. The TR100X is a compact receiver with AM, FM stereo, and twin-channel control amplifiers. IHF power output is 30 watts per channel. Signal-strength and stereo indicators and a front-panel headphone jack are provided as well as the usual complement of controls. Circuitry is made up largely of modular etched boards. The amplifier section alone is known as Model TA100.

CIRCLE 151 ON READER-SERVICE CARD



NEW KIT LINE FROM EICO

EICO is back onstage with two newly designed, newly styled, popularly priced units that lead off its Cortina series. The Model 3200 is a solid-state FM stereo tuner; the Model 3070 is a 70-watt solid-state control amplifier. Both are available in kit form or factory-assembled and are styled to complement each other visually.

CIRCLE 149 ON READER-SERVICE CARD

Continued on page 44

EQUIPMENT *in the* NEWS

Continued from page 43



SOUND PROJECTOR

This unusual looking cabinet is one of a new series of speaker systems brought out by Desopren Systems of Burbank, California. The woodwork has to do with projecting what the manufacturer claims is sound "equal to the sound from commercial theatre systems of four and five times the size of the Desopren." The unit shown here, Model DS 250, is 32 inches high. The same system also comes covered with a decorative grille.

CIRCLE 145 ON READER-SERVICE CARD



FOUR ELECTROSTATICS FOR HIGHS

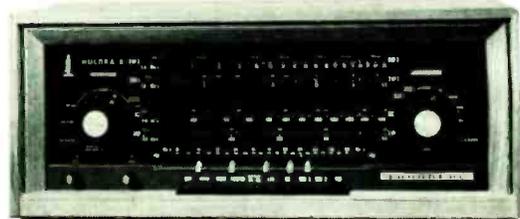
Electrostatic radiators are featured in Neshaminy's new top-of-the-line speaker system, the largest yet offered by this firm. Four JansZen units are used for midrange and highs, and a pair of high-compliance woofers handles the lows. Known as the Z-900, the reproducer stands 28 inches high in an oiled-walnut cabinet and is designed for use with any amplifier furnishing a power output of 20 watts or more per channel.

CIRCLE 148 ON READER-SERVICE CARD

SOLID-STATE POWERHOUSE

A new power amplifier from C/M Laboratories is the Model 911. Completely solid-state, the 911 is rated for 100 watts rms output with both channels driven simultaneously into 8-ohm loads. Its total available peak power is said to be 1,100 watts. C/M believes in high clean power combined with high damping across the entire audio range and claims that the 911 has a damping factor of greater than 200 from 20 Hz to 20 kHz. No photo was available at press time, but the price of the forthcoming amplifier has been set at \$477.

CIRCLE 147 ON READER-SERVICE CARD



MULTI-BAND RECEIVER FROM TANDBERG

Tandberg enters the receiver field with its new Huldra 8 multi-band tuner (short-wave, standard broadcast, long-wave, and FM) combined with twin-channel amplifiers. The FM section is mono but has space for adding a Huldra multiplex decoder later to update it to stereo FM. The amplifier section may be used as a stereo unit or as a double-the-power mono amplifier. The Huldra, which uses five tubes, twenty transistors, and six diodes, is available without speakers, or with a pair built-in, or with a larger pair housed separately.

CIRCLE 152 ON READER-SERVICE CARD



NEW BIG ONE FROM JENSEN

Jensen's Ultimate speaker system is a seven-speaker, four-way reproducer. Four 15-inch woofers, a horn-loaded midrange driver, a horn-loaded super-tweeter, and a direct-radiating ultra-tweeter are housed in an enclosure that is 40 inches wide and 30½ inches high. The cabinet itself is available in three furniture styles: contemporary, early American, and Mediterranean. The Ultimate, or Model 1200SL, is said to handle 100 watts of audio power.

CIRCLE 153 ON READER-SERVICE CARD



MULTI-HOOKUP AMPLIFIER

Sherwood's newest amplifier, the S-9900a features a switching arrangement that permits sound to be piped throughout the house. Two independent sets of stereo speakers may be driven at once or separately, plus a single channel (A plus B) speaker in either set. In addition there is a headphone jack for private listening. Like other Sherwood units, the S-9900a uses only silicon transistors. The amplifier is rated to deliver over 140 watts of IHF music power to four 8-ohm speakers, or continuous (rms) power of 40 watts per channel.

CIRCLE 146 ON READER-SERVICE CARD



Now instant movies in sound start at \$695.

The new Sony Videocorder deck (model CV-2000D) is both compact and versatile. It's also quite reasonably priced, \$695.

It's just like current Sony Videocorder models, but without the built-in TV monitor. Using a separate monitor or TV set you can tape selected TV programs off-the-air. Add the optional Sony TV camera and you can tape "live" action in sight and sound. Play back your tape, and you'll see instant movies in sound.

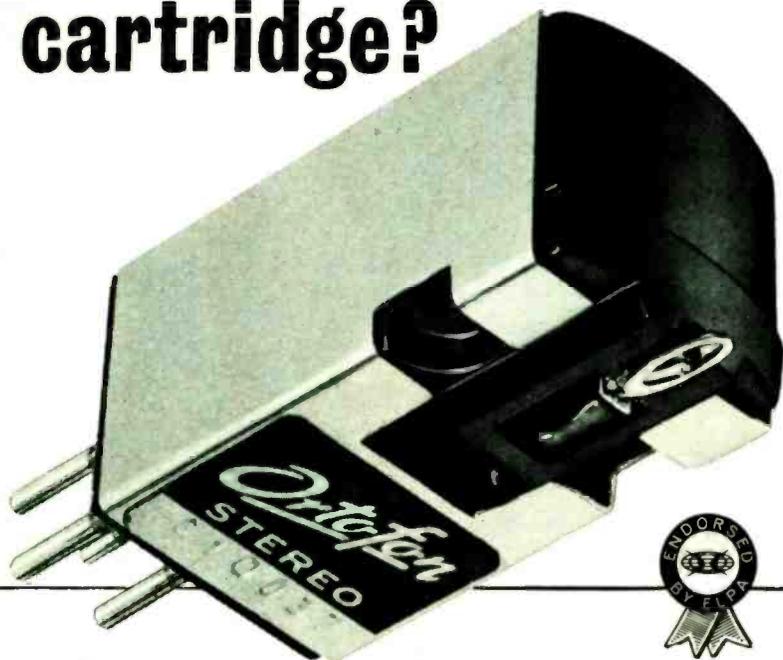
This new deck is small enough to fit on a bookshelf, as a part of your hi-fi component system. Light enough (only 44 lbs.) to take wherever you want it to perform. Adaptable enough to use with any TV monitor, small or large screen (the new Sony 8¹/₂-inch and 22¹/₂-inch receiver/monitors are perfect mates). It can be adapted to work with most home TV sets. Handsome too, in walnut-finish cabinet.

Looking for a Videocorder with its own built-in monitor? Then meet the rest of the Sony Videocorder family. TCV-2010 complete in its own carrying case, \$595. The TCV-2020, handsome oil-finish walnut cabinet and with built-in timer to automatically tape TV programs while you're away, \$1150. For taping "live" action, there is the Video Camera Ensemble VCK-2000 (camera, elevator tripod, microphone) at \$350. For an unforgettable demonstration visit your Sony Videocorder dealer today. For free 16-page booklet write:

SONY® Corp. of America, 47-37 Van Dam St.,
Long Island City, N.Y. 11101 Dept. H

*diagonal measurement. The Videocorder is not to be used to record copyrighted material. Sony and Videocorder are registered trademarks of the Sony Corp. All prices suggested list.

Should you pay \$80 for a new stereo cartridge?



of course!

...if it's the new S-15T by Ortofon, the most rugged, super-sensitive moving-coil stereo cartridge ever built...the cartridge that represents a new milestone in *sound REcreation*.*

Ortofon, the first to introduce the elliptical stylus, now brings you, for the first time, the end product of years of audio research and development — the Ortofon S-15T moving coil stereo cartridge. This new Ortofon cartridge is built so ruggedly yet is so ultra-sensitive that your stereo system will actually deliver fuller, more satisfying sound, adding a completely new dimension of *sound REcreation* to your enjoyment.

A close look tells you why. The S-15T tracks at a 15° angle. Its true, elliptical shape is made exclusively with carefully selected prime diamonds polished to a high degree of perfection. Each S-15T stylus is precision set by skilled craftsmen under powerful production-type microscopes. The S-15T eliminates the four major causes of sound distortion: pinch effect, bottoming, inner groove distortion and tracking distortion. It combines the delicate sensitivity of a professional moving coil cartridge with the ruggedness of the home user's requirements. Each and every S-15T receives a final dual quality control inspection. This "zero defects" program is your positive assurance that your personal S-15T will work as it should. The S-15T has been acclaimed by leading sound engineers as "the finest cartridge ever made by man."

Features:

- Unique Printed Circuit assures ruggedness
- Retractable Stylus for record and stylus protection
- Ultra-high sensitive compliance
- True elliptical shape highly polished
- Record care "protecto-skate" glide
- Premium prime diamonds
- Sleeve tubing for stylus and cantilever protection
- Robust construction

Specifications

Weight of pickup cartridge.....	18.5 grams
Output impedance.....	15000 ohms
Frequency response.....	20-22,000 cps
Equivalent mass, at stylus point.....	0.9 mg
Recommended stylus pressure.....	1 - 2 grams
Output in m-volt/cm/sec (loaded).....	0.04
Stylus tip radius (elliptical diamond).....	.0007/.0003
Vertical tracking angle.....	15°
Static compliance cm/dyne.....	20 x 10 ⁻⁴
Channel separation.....	20 - 30 db

Model S-15T, as illustrated \$80. • Model S-15MT, in Ortofon Shell \$85.

See a demonstration at an Ortofon Franchise Hi-Fi Dealer or write for more details and name of nearest dealer to Dept. G211

ELPA MARKETING INDUSTRIES, INC.



NEW HYDE PARK, NEW YORK 11040

JAZZ

Continued from page 34

sorely missed on a straight organ trio or organ-with-saxophone set.

Duke Ellington: "Concert of Sacred Music." RCA Victor LPM 3582, \$3.79 (LP); LSP 3582, \$4.79 (SD).

When Duke Ellington turns his attention to jazz cum religion, one can reasonably expect something a bit more distinguished—in jazz terms, at least—than the general run of jazz masses and jazz liturgies which have been turned out in the past few years. The Duke's *Concert of Sacred Music*, first presented in San Francisco in the fall of 1965 and repeated last December in New York (this recording was made at the New York presentation), more than fulfills such reasonable expectations. Point 1: He has a well established religious theme to work with—his *Come Sunday* section from *Black, Brown, and Beige* which runs all through his concert. Point 2: He has the incomparable Ellington band, augmented on this occasion by the brilliant drumming of Louis Bellson. As a result, the music swings with an authority that no other jazz-religion combination has yet managed to achieve. Point 3: There is the distinctive Ellington presence which gives a unique character to anything with which it comes in contact. And Point 4: We have the Ellington approach—simple, direct, devoid of obscurities or mumbo-jumbo; a typical instance may be found in the lyrics he has provided for the choir at one point: a bare listing of the books of the Old Testament, chanted as a background riff for a strong tenor saxophone solo by Paul Gonsalves.

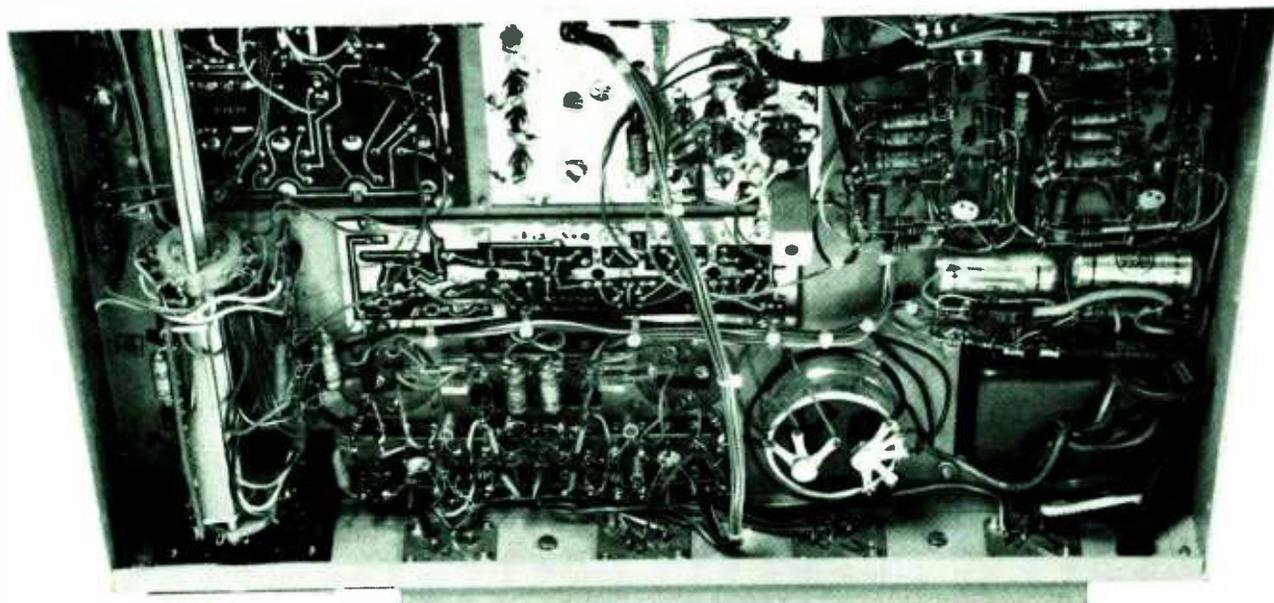
The Duke and his band make a truly joyous noise with the help of Brock Peters, whose big, resonant voice easily suggests the vastness of the Creation; of Esther Marrow, a wonderfully vibrant singer with a strong gospel style; of Bunny Briggs who adds his dancing feet to the rhythms of *David Danced Before the Lord*; and the Herman McCoy choir, a vocal ensemble that has the necessary sense of swing to hold its own in this company. Add to this some fine plunger trumpet passages by Cootie Williams, a rare piano solo version by the Duke of his *New World A-Coming*, and a totally melting performance of *Come Sunday* by Johnny Hodges—the sum is one of Ellington's most consistently distinguished recordings in recent years.

Father Tom Vaughn: "Jazz in Concert at the Village Gate." RCA Victor LPM 3577, \$3.79 (LP); LSP 3577, \$4.79 (SD).

Father Tom Vaughn is a young Episcopalian priest from Detroit who, with the blessings of his bishop, turns jazz pianist on weekends. He does not normally take engagements in night clubs (concerts and festivals are his regular

Continued on page 52

HIGH FIDELITY MAGAZINE



LAST CHANCE TO SEE THE GUTS

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

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

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

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

This unique Altec experience has other advantages. It not only made the 711A possible, but possible at the practical price of \$378. (You don't wind up paying the cost of educating our engineers.) You do get the kind of over-all quality, reliability and performance that only tangible, state-of-the-art experience can bring. You also get some

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

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



Forget the guts.
This is how the 711A will look to you, year after year.



A Division of P. F. V. Ling Altec, Inc., Anaheim, California

CIRCLE 6 ON READER-SERVICE CARD



TYPE II



the most important advance in phono cartridges
since the advent of stereo

THE TYPE II SHURE V-15

...a new genre of cartridge,
analog-computer-designed, and measured against
a new and meaningful indicator of total performance:

“TRACKABILITY”

The radically new V-15 TYPE II heralds a new epoch in high performance cartridges and in the measurement of their performance. We call it the era of high *Trackability*. Because of it, all your records will sound better and, in fact, you will hear some recordings tracked at light forces for the first time without distortion.

THE PROBLEM:

While audiophiles prefer minimum tracking forces to minimize record wear and preserve fidelity, record makers prefer to cut recordings at maximum levels with maximum cutting velocities to maximize signal-to-noise ratios. Unfortunately, some “loud” records are cut at velocities so great that nominally superior light-tracking styli have been unable to track some passages at minimal forces: notably the high and midrange transients. Hence, high level recordings of orchestral bells, harpsichords, pianos, etc., cause the light tracking stylus to part company with the wildly undulating groove (it actually ceases to track). At best, this produces an audible click; at worst, sustained gross distortion and outright noise results. The “obvious” solution of increasing tracking force is impractical because this calls for a stiffer stylus to support the greater weight, and a stiffer stylus will not track these transients or heavy low-frequency modulation, to say nothing of the heavier force accelerating record and stylus wear to an intolerable degree.

Shure has collected scores of these demanding high level recordings and painstakingly and thoroughly analyzed them. It was found that in some cases (after only a few playings) the high velocity high or midrange groove undulations were “shaved” off or gouged out by the stylus . . . thus eliminating the high fidelity. Other records, which were off-handedly dismissed as unplayable or poor pressings were found to be neither. They were simply too high in recorded velocity and, therefore, untrackable by existing light-tracking styli.

Most significantly, as a result of these analyses, Shure engineers established the maximum recorded velocities of various frequencies on quality records and set about designing a cartridge that would track the entire audible spectrum of these maximum velocities at tracking forces of less than 1½ grams.

ENTER THE COMPUTER:

The solution to the problem of true trackability proved so complex that Shure engineers designed an analog-computer that closely duplicated the mechanical variables and characteristics of a phono cartridge. With this unique device they were able to observe precisely what happened when you varied the many factors which affect trackability: inertia of tip end of the stylus or the magnet end of the stylus; the compliance between the record and the needle tip, or the compliance of the stylus shank, or the compliance of the

bearing; the viscous damping of the bearing; the tracking force; the recorded velocity of the record, etc., etc. The number of permutations and combinations of these elements, normally staggering, became manageable. Time-consuming trial-and-error prototypes were eliminated. Years of work were compressed into months. After examining innumerable possibilities, new design parameters evolved. Working with new materials in new configurations, theory was made fact.

Thus, the first analog-computer-designed, superior trackability cartridge was born: the Shure SUPER-TRACK® V-15 TYPE II. It maintains contact between the stylus and record groove at tracking forces from ¾ to 1½ grams, throughout and beyond the audible spectrum (20-25,000 Hz), at the highest velocities encountered in quality recordings. It embodies a bi-radial elliptical stylus (.0002 inch x .0007 inch) and 15° tracking.

It also features an ingenious “flip-action” built-in stylus guard.

It is clean as the proverbial hound's tooth and musical as the storied nightingale.

THERE ARE MANY WAYS TO PROVE ITS SUPERIORITY TO YOURSELF:

- (1) Shure has produced a unique test

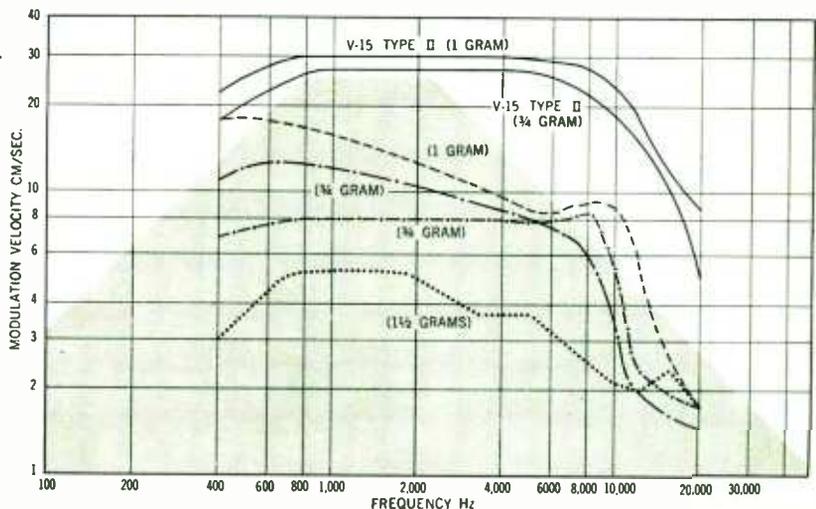
recording called “An Audio Obstacle Course” to indicate cartridge trackability. It is without precedent, and will be made available to Shure dealers and to the industry as a whole. You may have your own copy for \$3.95 by writing directly to Shure and enclosing your check. (Note: The test record cannot be played more than ten times with an ordinary tracking cartridge, regardless of how light the tracking force, because the high frequency characteristics will be erased by the groove-deforming action of the stylus.)

- (2) A reprint of the definitive technical paper describing the Shure Analog and trackability in cartridges, which appeared in the April 1966 Journal of the Audio Engineering Society, is available (free) to the serious audiophile.

- (3) A representative list of many excellent recordings with difficult-to-track passages currently available is yours for the asking. These records sound crisp, clear and distortion-free with the Shure V-15 Type II.

The Shure Super-Track V-15 TYPE II is available at your dealers at \$67.50 net. Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204

TRACKABILITY AS A NEW SPECIFICATION:



This chart depicts the new performance specification of *trackability*. Unlike the oversimplified and generally misunderstood design parameter specifications of compliance and mass, trackability is a measure of total performance. The chart shows frequency across the bottom, and modulation velocities in CM/SEC up the side. The grey area represents the maximum theoretical limits for cutting recorded velocities; however, in actual practice many records are produced which ex-

ceed these theoretical limits. The smoother the curve of the individual cartridge being studied and the greater its distance above the grey area, the better the trackability. The trackability of the Shure V-15 TYPE II is shown by the top (solid black) lines. Representative curves (actual) for other high priced cartridges (\$80.00, \$75.00, \$32.95, \$29.95) are shown as dotted, dashed and dot-dash lines for comparison purposes.

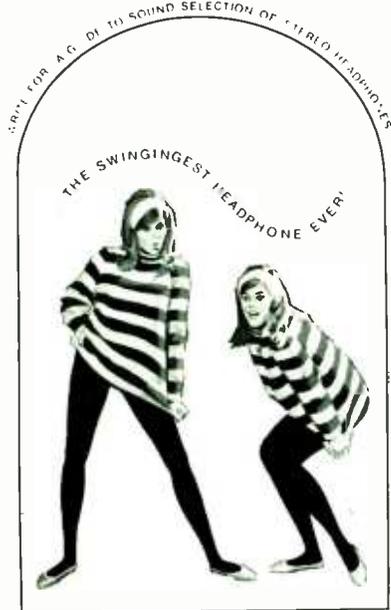
CIRCLE 82 ON READER-SERVICE CARD

*T.M.

FREE

JAZZ

Continued from page 48



Now! A brand new, high quality headphone for the lively set. Big 3 1/2" reproducers deliver deep, rich bass and pristine highs. Exciting new styling has deluxe foam-filled vinyl earcushions. The Combo is designed for comfort, fun, adaptability and concert-quality listening anytime, anywhere...yet it costs so little! See it now at your hi-fi dealer's. **only \$19.95**

COMBO by TELEX



DIVISION OF THE TELEX CORPORATION MANUFACTURERS OF MAGNECORD TAPE INSTRUMENTS AND OTHER PRODUCTS OF SOUND RESEARCH 3054 EXCELSIOR BLVD MINNEAPOLIS MINN 55412

CIRCLE 80 ON READER-SERVICE CARD

outlets), but for the occasion of this recording he played at the Village Gate in New York with Art Davis, bass, and Elvin Jones, drums, accompanying him. Father Vaughn has obviously listened closely to Ramsey Lewis, Ahmad Jamal, and others in the Midwestern school of pianists who derive, basically, from Erroll Garner. The strong beat, the light surface, the spaced and delayed phrasing suggest these sources, especially in *The "In" Congregation*, which is almost pure Ramsey Lewis, even to the title. He projects this style with the slick, polished surface which it requires, and he also shows a breezy, buoyant manner which is less obviously derivative on *I Get a Kick Out of You* and *Chim Chim Cheree*. These are clean, stylish piano performances, with excellent backing by Davis and Jones. But although Father Vaughn does not have to depend on his clerical collar to command some attention, he has not yet found an approach sufficiently personal to distinguish him from several other capable pianists who are mining the same vein.

Dizzy Gillespie. RCA Victor LPV 530, \$4.79 (LP).

RCA Victor is at a disadvantage when trying to anthologize Dizzy Gillespie (or anyone representing the be-bop era) because, like the other major record companies, it never really came to grips with this era of jazz. The collection starts off well with three Teddy Hill recordings of 1937 which include crisp, crackling solos by young Gillespie, then moves to his Roy Eldridge period, which includes interesting appearances by Russell Procope (now with Duke Ellington), Dickie Wells, and some surprisingly gutsy saxophone work by Hill. Three small-group recordings made by Gillespie in 1946—*Night in Tunisia*, *Anthropology*, and *52nd Street Theme*—maintain the quality level. With Gillespie on trumpet and Milt Jackson on vibraphone, they are dominantly boppish in tone, but the presence of Don Byas on tenor saxophone adds the transitional note which was still weaving through jazz at the time. A 1948 Gillespie big-band version of *Lover, Come Back to Me* is almost completely dominated by a brilliant Gillespie trumpet solo in ballad terms. But the remainder of the disc—nine big-band pieces—is, barring a few brief bits of Gillespie trumpet, simply awful, a dismal mixture of dreadful recording, stolid, lumpy arrangements, and the novelty vocals with which Gillespie was trying to overcome the public antipathy to bebop.

Earl Hines: "Once Upon a Time." Impulse 9108, \$3.98 (LP); S 9108, \$4.98 (SD).

During the early stages of Earl Hines's musical reëmergence it was perfectly logical to record him several times in solo and trio situations, then a few live performance recordings, and then with some of his old colleagues (Budd John-

son and Ray Nance). But, since Hines has worked in pretty much of a vacuum without establishing a group of his own, where do we go from there? Bob Thiele, who has shown consistent imagination in his jazz productions for Impulse, has come up with what proves to be a provocative answer: throw Hines in with some Ellingtonians, create a little ambivalence by splitting the drumming between Ellington's definitive drummer, Sonny Greer, and the contemporary jazz ideal, Elvin Jones, and, for an exotic touch, add Pee Wee Russell. The results, to put it mildly, are fascinating. So much is going on that one almost forgets that this is, theoretically, Hines's album.

There is Johnny Hodges being his normally superb self, plus Russell Procope, usually a dark-toned clarinetist with Ellington, playing such a warm alto saxophone that one has to go to Stanley Dance's authoritative liner notes for reassurance that Procope is playing certain passages which sound very much like Hodges. There is Ray Nance showing his qualities, hitherto overlooked, as a blues singer (usually he is assigned vocal comedy); Jimmy Hamilton getting in some of his rare good licks on tenor saxophone; Russell in magnificent form; Elvin Jones adapting himself from the accustomed Coltrane atmosphere to the communicative swing of the Ellingtonians with no apparent trouble; Greer putting his authentic touch on the rhythm section. And then, after so many other things have happened that you may have forgotten that Hines is here at all, in comes Earl, sparkling over the keyboard in his very personally brilliant manner. The tunes include some fine variations on Ellingtonia—*Black and Tan Fantasy* and *Cottontail*; Hines's *You Can Depend on Me*; a pair of Hodges' elegantly convincing riffs, *Hash Brown* and *Once Upon a Time* (the latter somewhat marred by a waste of Cat Anderson's excellent trumpet on depressing climactic screeches); and Lionel Hampton's *The Blues in My Flat* (half of a two-part quartet session he did when he was with Benny Goodman) in which Russell plays a marvelously personal and vibrant solo.

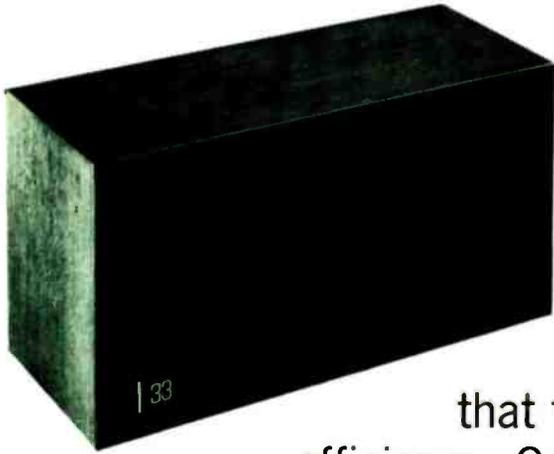
"The Jazz Piano." RCA Victor LPM 3499, \$3.79 (LP); LSP 3499, \$4.79 (SD).

This is one of the finest sets of jazz piano performances to appear on a single LP—and that is only one of its remarkable aspects. The pianists involved are Duke Ellington, Earl Hines, Mary Lou Williams, Willie "The Lion" Smith, Billy Taylor, and Charles Bell. The really wondrous thing about the program is that it is *not* a carefully chosen selection of some of their best recordings. It is an "in person" performance recorded in a single afternoon at the Piano Workshop of the Pittsburgh Jazz Festival in June 1965. There was obviously a sense of challenge present which spurred on each of the performers. Ellington creates a *Second Portrait of the Lion* that opens and closes with a superb summation of Willie The Lion's style surrounding a

Continued on page 54

HIGH FIDELITY MAGAZINE

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JAZZ

Continued from page 52

gorgeous bit of Ellington pastel. The Duke also joins with Hines in a duet which rocks with rhythm as each pianist takes turns working against a riff provided by the other. Smith is in his finest latter-day form on his familiar *Contrary Motion*, mixing both his Impressionist and stride manners, while Miss Williams has a pair of brilliant solos that ride along exultantly on her strong, driving attack. Taylor, rising to the occasion, plays one of the most provocative pieces he has recorded. Only Charles Bell, a young modernist from Pittsburgh, is badly outclassed in this company.

There are also two musical-chairs pieces—a go-around on *Sweet Lorraine* by Ellington, Hines, and Taylor which is full of happy laughter and one-upmanship, and a steadily building stride-and-swing version of Hines's *Rosetta* in which the composer is joined by The Lion, Miss Williams, Taylor, and even George Wein, who produced the festival. The circumstances, the catalytic stimulation, and the performances which resulted were things of the moment. They can never be duplicated, and we are fortunate to have this disc which, in addition to everything else, is unusually well recorded for a concert performance.

Barney Kessel: "On Fire." Emerald 2401, 3.98 (LP); S 2401, \$4.98 (SD).

There was a time, in the days when jazz discs were pouring out in a flood, when a jazz musician could wander into a studio, be introduced to his accompanists, and record a series of long solos which would be released as an LP. Those days are now largely gone and thoughtful preparation is more apt to be involved. But Barney Kessel, one of the better jazz guitarists from the past twenty years, finds himself in the midst of an old-fashioned hit-or-miss situation on this disc. Backed by Frankie Capp (drums) and Jerry Scheff (bass), neither of whom he had met until he sat down to play this set, Kessel is heard performing in a Hollywood night club. Under the circumstances, the group plays very well together. However, since the men have no previous background as a trio, they have nothing to offer as an ensemble, placing the load entirely on Kessel. This turns out to be more than his improvisatory imagination can sustain (particularly on a couple of pieces that go on and on for eight minutes). His best effort is a single chorus of *Who Can I Turn To?*, played simply and melodically and succinctly. Kessel is a fine melodist who plays extremely well in this vein. But he bogs down when he tries to riff his way through *Slow Burn* or *One Mint Julep* or *Sweet Baby*.

Harlan Leonard and His Rockets. RCA Victor LPV 531, \$4.79 (LP).

When Count Basie's band, along with blues shouter Joe Turner and boogie-woogie pianist Pete Johnson, all came out of Kansas City in the mid-1930s,

the jazz audience of that day suddenly became aware that this urban area was a vital center of jazz. Once Basie had whetted listener appetite for Kansas City big-band jazz, Harlan Leonard's band emerged as the likely successor to Basie on the home grounds, playing in much the same style, swinging lightly on blues-based riffs. But Leonard's band never managed to catch on as Basie's did, and these recordings, made in 1940, suggest why. The band had several points in its favor. One was a superb, rich-voiced tenor saxophonist, Henry Bridges, who is featured on the best side the band made, *A-la-Bridges*. Bridges also helps to enliven many of the other numbers, along with Fred Beckett, a brilliant trombonist, and James Keith, another good saxophonist. Beyond these sidemen, Leonard got a number of good arrangements from young Tadd Dameron. Moreover, the band's ensemble playing was strong and polished. Over-all, it was a good band—but not quite good enough to withstand the competition twenty-five years ago. Leonard, a saxophonist, did not have the distinctive musical personality of a Basie. The band swings along pleasantly, but it lacked the bravura qualities of the Basie band and the vitality of such Harlem jump bands as the Savoy Sultans. Despite this, after a quarter of a century the sixteen pieces in this collection stand up well (far better than the recordings Basie made in subsequent years), and they provide the only good recorded opportunities to hear the excellent work of Bridges and Beckett.

Oliver Nelson: "Plays Michelle." Impulse 9113, \$4.98 (LP); S 9113, \$5.98 (SD). Nelson is one of the most consistent and imaginative arrangers for large jazz groups writing today but he seems to have underextended himself in this set. Most of the selections are current pop hits (*Michelle*, *These Boots Are Made for Walkin'*, *Flowers on the Wall*, *Yesterday*), a fact which does not automatically preclude interest—they have served as provocative foundations for a number of other arrangers. As far as he goes with these tunes, Nelson's work is satisfactory, but the pieces do not develop. There are strong alto saxophone solos by Phil Woods and by Nelson himself but, like the arrangements, they are so brief that Woods and Nelson do little more than throw in a bit of personal color. Nelson's best arrangement comes from a good source—Duke Ellington's *Island Virgin*—and he has written a pair of original tunes, both riff-based, which fit into the general atmosphere of the album. As pop jazz goes, this is a pleasant collection, but one expects a bit more from a jazzman of Nelson's stature.

Red and Miff's Stompers, California Ramblers: "Rare Vertical Jazz." Historical 8, \$4.98 (LP).

"Vertical" jazz? Yes, indeed. These recordings were originally old "hill and dale" discs on which the needle rode vertically instead of horizontally. Made

Continued on page 56

HIGH FIDELITY MAGAZINE

The new KLH* Model Twelve is the result of some pointed questions about what kind of improvements might go into a speaker system designed for perfectionists.

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JAZZ

Continued from page 54

for Edison in 1926 and 1927, they are good examples of the crisp brass ensembles of Red Nichols' small groups (the Stompers are a Nichols combo) and of the semiorchestral style of the slightly larger California Ramblers (which included Nichols himself as well as such Nichols regulars as Jimmy Dorsey and Adrian Rollini). The sound, except for one rough opening, is remarkably good. The five Nichols pieces have, in addition to their ensemble color, several excellent appearances by Miff Mole on trombone while Jimmy Dorsey's clarinet darts and dances around the soloists and through the ensembles. The Ramblers' six selections range from a rather static *Sidewalk Blues* to several prime instances of the small-group looseness that can be achieved by a moderately large band. Joe Venuti turns up on a

couple of pieces, Tommy Dorsey has an excellent solo that is completely in the Mole pattern, and Adrian Rollini shows off his virtuosity on the kazoo-like goofus or "hot fountain pen." This reissue is a very worthwhile addition to the LP discography of both Nichols and the Ramblers.

The Saints and Sinners. "77" LA 12/31, \$5.00 (LP). Available from 77 Records, 77 Charing Cross Road, London W.C. 2, England.

There are opportunities for ironic comment in the fact that the Saints and Sinners, one of the best of the regularly organized mainstream jazz groups, is never booked into that center of jazz, New York City, and that, although these recordings were made in a New York studio, they had to go to an independent English label for release. The Saints are jointly led by Red Richards, a very attractive but relatively uncelebrated pianist who sometimes shows the influence

of Earl Hines in his solos (most noticeably on *I Ain't Got Nobody*) and Vic Dickenson, a deservedly celebrated trombonist who has a burry, blurry attack which can be drily humorous or, on a ballad (*I'll Try*), can sing with an uncommon beauty. With all of the merits of Richards and Dickenson, however, for me the real star of this group is Herman Autrey, who was Fats Waller's trumpeter for many years. Time and again, he plays magnificent muted solos, backs up Richards' singing on *Easy Living* with subtle understanding, and adds sparkle to the ensembles. The disc was recorded at two sessions with two different clarinetists—Buster Bailey, who left the group between recordings to join Louis Armstrong, and Rudy Powell. Neither has much of interest to add to the performances. The only notable difference between the two sessions is in the recording—heavy and echoing on the earlier date, but quite good the second time around.

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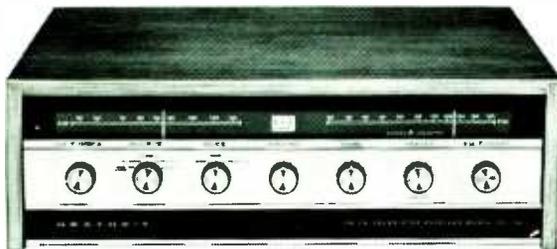


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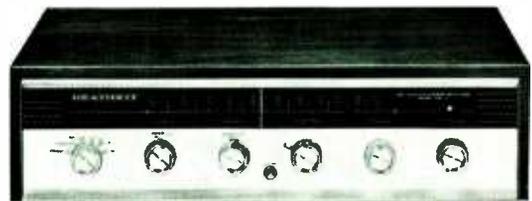
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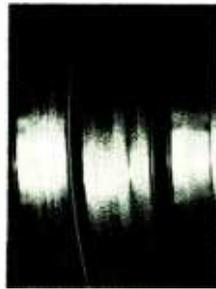
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"March Slav"; "Ritual Fire Dance." Philadelphia Orchestra, Eugene Ormandy, cond. Columbia MS 6875 and MS 6823, \$5.79 each (Two SD).

The program called "March Slav" (deliberately misspelled?) includes five Russian warhorses: Balakirev's *Islamey* (orch. Casella), Borodin's *In the Steppes of Central Asia*, Glinka's *Ruslan and Ludmilla Overture*, and Rimsky-Korsakov's *Russian Easter Overture*—in addition to the Tchaikovsky piece properly entitled *Marche slave*. The Philadelphians of course make the most of such sure-fire materials (although Ormandy's readings are sometimes almost too grimly energetic), but sound fanciers may find that the disc's prime interest is in the opportunities it offers to guess engineering vintage. Only two of these selections are newly recorded; the other three are reissues from masters originally released (in other contexts) in late 1959 and early 1960. The sonic differences *should* be easy to spot—but can you do so accurately? My guesses turned out to be right, but I have to admit that they were made more on the basis of reverberational than of strictly tonal differences. Make your own guesses before you check the answers provided below.*

The other current Ormandy release, MS 6823, comprising all-new, extremely brilliant and stereoisitic recordings, is the latest in this conductor's series of symphonic spectaculars tailored to dazzle a mass public. There's a little bit of everything here: besides the title piece, Brahms's Fifth *Hungarian Dance*, Ponchielli's *Dance of the Hours*, Smetana's *Dance of the Comedians*, Tchaikovsky's *Eugen Onegin* Polonaise, Weinberger's *Schwanda* Polka, plus—more surprising and more appealing—the *Pas de six* from Rossini's *William Tell* and three dances from the Rossini-Respighi *Boutique fantasque*. The recorded performances are exceptional both for their nervous tension and for what to my taste eventually becomes an almost oppressive exhibition of high-g geared executant and technological virtuosity.

"Gypsy" Werner Müller and His Orchestra. London SP 44086, \$5.79 (SD). While the present program of traditional and pop gypsy-music favorites by this high-powered European orchestra is not entirely free from minor lapses, the performances here are markedly less slapdash over-all and the tonal colorings

* The newly recorded selections on the first band on each side. "March Slav" release are those located

far less coarse than has sometimes been the case in the past; and both the arrangements and the readings are often spiced by genuine musical wit and zest. There are admirably deft tongue-in-cheek popularizations of the inevitable Second *Hungarian Rhapsody*, *Hora Staccato*, and *Two Guitars*. And there are also quite lyrical and infectious performances of *Zorba's Dance* by Theodorakis, *At the Balalaika*, *Golden Earrings*, etc. The recording itself is typically Phase-4 in its ultrabrilliance, ultraclarity, and somewhat larger-than-life closeups of tambourine and other percussion solos. But it is less typical, and to my ears all the more attractive, for rather more reverberance and acoustical warmth than once was characteristic of Phase-4 spectaculars.

"Night Train to Orbisonia." An official East Broad Top Railroad recording. Semaphore RLP 2113, \$4.98 (LP); SRLP 2113, \$5.98 (SD).

This is the first train record I've encountered lately that challenges, in both programmatic interest and engineering excellence, Mobile Fidelity's acclaimed series. It is also notable as one of the Semaphore (formerly Ralbar) sonic documentations which have been officially commissioned by the railroad company involved—like the fine Reading Railroad "Iron Horse Rambles" of a few years back, now available as Semaphore RLP/SRLP 2112. This time it is the East Broad Top Railroad and Coal Company, Pennsylvania, noted as the oldest operating narrow-gauge road in the United States, which is sonically illustrated. The disc gives us an admirably chosen and contrasted series of vignettes depicting a highly atmospheric nighttime pass-by, "Rolling Whistles" in the echoey Aughwick Creek Valley, a "Top of the Hill" labored climb, an arrival and departure at Rockhill Furnace, etc. Most nostalgic of all, for this one-time Boston & Albany roadsider, is the "Singing Rails" episode exemplifying that mystery to pre-physics-class youngsters—the track clickings which herald, long in advance, the approach of a still unheard train. And most dramatic technologically is the "Roundhouse and Turntable" band with uncoupling, switching, and other hard-rattling sounds which are both vivid evocations of a working scene and demanding tests of recording and playback systems' low-frequency and transient response. The mono edition seems just as vivid as the stereo, for the lack of lateral directionality in recordings like these turns out to be, surprisingly

Continued on page 64

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THE SONIC SHOWCASE

Continued from page 62

enough, less significant than the persuasive re-creation of distances in depth. And for final good measure the handsomely illustrated double-folder jacket includes informative historical and descriptive notes (by George M. Hart).

"Festliche Orgel, Folge 2." Günther Brausinger, organ. Polydor 237489, \$5.79 (SD).

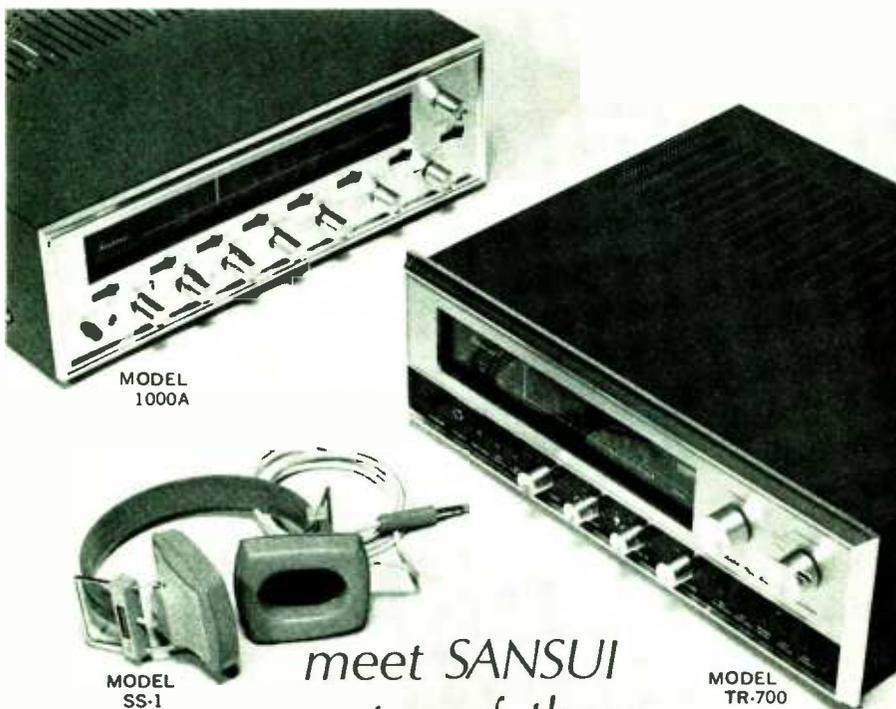
This German organ recital, played on an unidentified "grosses Konzertorgel," includes one original score for the instrument, Widor's Toccata in F, and a baker's dozen of arrangements—one by Duruflé of what is engagingly translated here as Bach's "Jesu, Joy of Man's Desiring," and the rest by arrangers G. Jeroschewitz and F. J. Breuer. Exceptional in a program of this kind is the straightforwardness not only of the transcriptions themselves but also of Brausinger's unmannered and ungimmicked (if also rather unimaginative) readings and registrations, recorded in powerfully broadspread and lucid stereoism. And for listeners of European backgrounds Brausinger's program will be particularly appealing for its inclusion (in addition to the inevitable Bach-Gounod *Ave Maria*, Franck *Panis Angelicus*, Meyerbeer *Prophet March*, etc.) of Clarke's *Trumpet Voluntary*, M. A. Charpentier's *Te Deum Prelude*, a Chorale by Silcher, and an excerpt from Kienzl's *Evangelimann*.

"The Ancients Introduce Their Musical Instruments." Le Groupe d'instruments anciens de Paris. Roger Cotte, cond. Pathé-EMI (via Capitol) ASTX 335, \$6.79 (SD).

Demonstration recordings of medieval and renaissance instruments have been very rare, and the present examples are particularly welcome in that they are expertly played and effectively recorded in stereo. Illustrated here are sonically various viols, recorders, and early harps: lute, theorboe, clavichord, spinet, harpsichord, and early pianoforte: cornett, serpent (a superbly floor-shaking one!), early transverse flute, oboe, bassoon, and *cervelat* (a French ranket or racket); cromornes, and *hautbois de Poictou* (in German, *Rauschpfeifen*), etc. Add that the demonstration selections, often prefaced by scales, are for all their brevity both historically apt and musically intelligible—and one has a release that no serious specialist in instruments and music history can possibly afford to pass up.

Furthermore, the producers have had the laudable notion of "introducing" these old instruments not only by their actual sound but also with literary descriptions by contemporary French poets and musicians. And the technique employed is extremely ingenious: there are two narrators, André Reybaz and Jean-Claude Houdinière (stationed in opposite channels), one of them serving primarily as a musicologist who pro-

Continued on page 66



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About 4% of recorded selections take up more than one disc; whether you use a changer or a manual turntable the remaining 96% must be turned over by hand. A changer has a real advantage only if a good part of your listening is to the multi-record albums, or if you like to stack unrelated singles.

The AR turntable meets NAB standards for broadcast turntables in rumble, wow, flutter, and speed accuracy. It has been rated as being the least sensitive to mechanical shock of all turntables, and has been selected by professional equipment reviewers** above all other turntables, including those costing twice as much. The price is \$78 with arm, oiled walnut base, and transparent dust cover.

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***Lists of the top equipment choices of four magazines are available on request. All four chose the AR turntable. (Three of the four, incidentally, chose AR-3 speakers.)*

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THE SONIC SHOWCASE

vides brief factual descriptions of the various instruments, the other acting as a dramatic monologist who reads the literary quotations with immense relish. For anyone who understands French, the spoken passages are a delight in themselves as well as invaluable enhancements of the musical illustrations. For others, however, these enhancements will be only tantalizing. Perhaps Capitol's import department, which makes this novel release available in the United States, may sometime augment the imported French booklet of pictorial illustrations, identifications of the recorded contents, etc., with English translations of the complete spoken texts. But in any case the disc is of incalculable value for study purposes.

“Russia.” London Festival Chorus and Orchestra, Stanley Black, cond. London SP 44075, \$5.79 (SD); tape LPL 74075, 39 min., \$7.95.

Stanley Black's latest Phase-4 spectacular draws an immediate first strike on my score card for failing to match—either in programmatic or special scoring effectiveness—the still memorable “Russkaya!” Carmen Dragon made for Capitol in the early stereo era. Then a second strike for Black's too methodical performances of his standards (Khachaturian *Sabre Dance*, Tchaikovsky *Trepak*, and the last two movements of the Musorgsky-Ravel *Pictures*); while at best the conductor fouls off in his often overfancy arrangements, with pointless wordless-choral embellishments, of *Meadowland*, *Two Guitars*, *Dark Eyes*, *Under Moscow Skies*, *At the Balalaika*, and a *Song of the Volga Boatmen* (taken at a pace fast enough to justify the boatmen's calling for another Russian revolution). A conclusive third-strike call seemed justified by the painfully penetrating highs of the excessively brilliant Phase-4 stereoism—until I turned to the tape edition. As usual that is less heavily modulated than the disc and it is free from the latter's apparently boosted top frequencies—differences which here make for a far more naturally balanced frequency spectrum.

“Twilight of Steam,” Vol. 2. Mobile Fidelity “Stereomonic” MF 15, \$4.79 (compatible SD).

Like its highly successful predecessor, this program of steam locomotive sonic documentations takes its name from Ron Ziel's superb picture book, *The Twilight of Steam Locomotives* (Grosset and Dunlap, 1963; \$5.95). For owners of the book the present disc is no less a “must” than Vol. 1; for potential railroad buffs, this is one of the very best introductions to train records—partly because its sound shots are generally shorter and better varied than is customary in this repertory and partly by virtue of Mobile Fidelity's magnificent engineering, which involves the compatibility of the “Stereomonic” process and the smoothness of “Polymax” disc surfaces. The seventeen bands here represent both working locomotives

Continued from page 64

(recorded before they were superseded by Diesels) and those restored to temporary service for *aficionados'* excursions. They feature not only the usual stereogenic approaches and pass-bys, with both far-distant and dramatically near whistling, but also a couple of very exciting runs monitored by mikes located in the engine tender.

“Fantasy in Orbit.” Electronic musical compositions of Thomas Dissevelt. Philips PHS 600189, \$4.98 (SD).

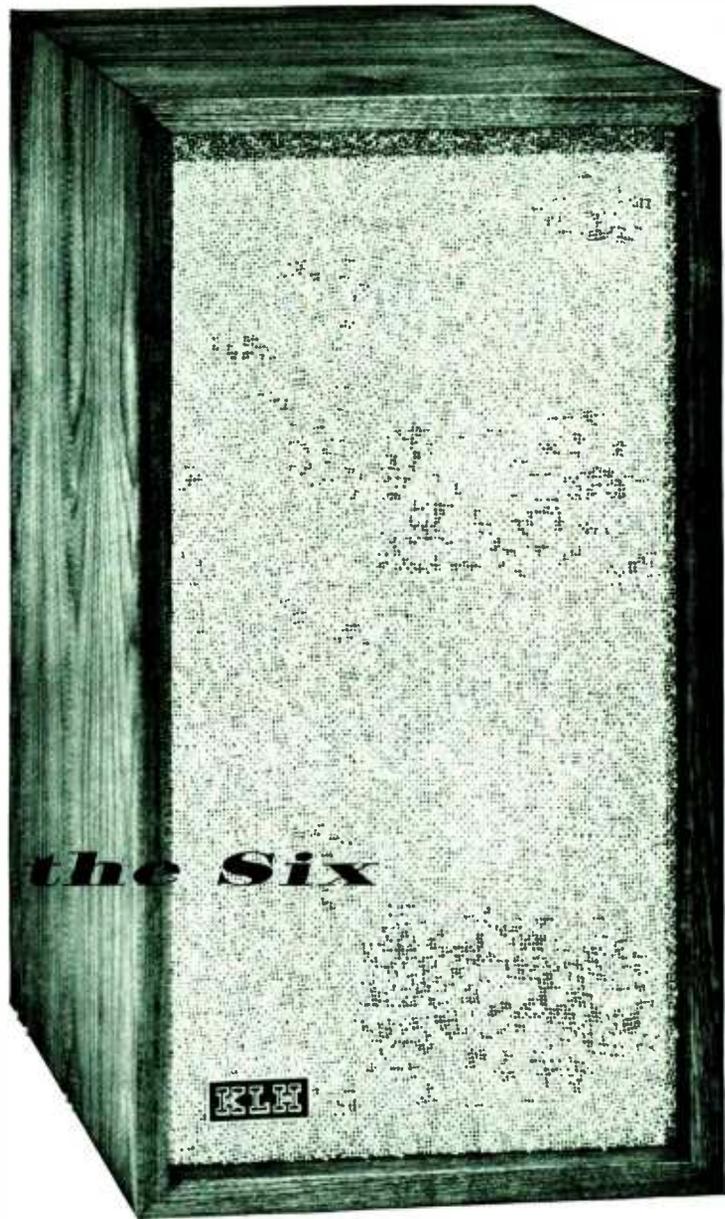
Back in December 1962 I praised an earlier Dissevelt program (Philips PHS 600047) as easily the best popularized example of electronic music I had come across—one which put to shame the less imaginative efforts of most American composer/arrangers of “out-of-this-world” tonal backgrounds for science-fiction films and TV series. Here the young Dutch experimenter gives us more of the same—just as well done, undoubtedly, but now less unexpected (and not helped by empurpled program annotations). Nevertheless, there is evidence of stereogenic imagination in the varied spacings of fast and slow oscillator bursts, as well as exceptional animation (for this medium) in *Zanzi*, eerie evocation of atmosphere in *Tropic colours*, and amusing imitative effects in *Mexican Mirror*. Certainly no one seeking an easy introduction to electronic music is likely to find a more satisfactory single record than this one.

“Promenade Favorites.” New York Philharmonic, Andre Kostelanetz, cond. Columbia MS 6806, \$5.79 (SD).

Last year's “Showstoppers” release (Columbia MS 6729) represented only the Broadway-hit sections of Kostelanetz's “Promenade” programs at Lincoln Center. The present disc is more widely representative of a typical light-symphonic summer concert, carefully divided between predominantly lively and predominantly songful selections. The former include the Act I Waltz from *The Sleeping Beauty*, March from *The Love for Three Oranges*, *Polonaise militaire*, *Voices of Spring Waltz*, *Ritual Fire Dance*, March of the Toreadors from *Carmen*, and *Stars and Stripes Forever*—all of which reveal, apart from some rhythmic stiffness, considerably more gusto and better control than I have found in most recent Kostelanetz releases. But in the latter (Offenbach *Barcarolle*, *Träumerei*, *Hänsel and Gretel Children's Prayer*, *None but the Lonely Heart*, and the Borodin-Sargent *Nocturne*), there is a return to the familiar largesse of “expression” which this conductor's mass public apparently adores—and which purists scorn. The extremely strong, big-sound recording is both effective in itself and effective testimony that the playing here, under the name of the New York Philharmonic, is markedly better than that of “Kostelanetz and His Orchestra”—regardless of the degree to which the actual personnel may be the same.

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New Sounds in Film Music from India

FILM MUSIC, once a pejorative term, is now one of the more open and stimulating fields for musical exploration. Today's film music may still support the old epic-type clichés, but it is also producing some of the best in current pop song writing with occasional touches of jazz and even experimental work. Satyajit Ray's score for *Shakespeare Wallah* partakes generously of the new stirrings and searchings presently at work in popular music as well as pointing up the current interest in combining various aspects of both Western and Indian musical styles. In the United States an extraordinary amount of interest has recently been generated in Indian musicians such as Ravi Shankar; Miles Davis, Yusef Lateef, John Coltrane, and other jazz musicians have been exploring Eastern musical effects; and there is even a somewhat questionable attempt to bring the mixture into the Top Forty field as *raga-rock*.

Ray is known to Americans as India's leading film director, primarily through his *Apu* trilogy. He has been involved with the scores of most of his films, first as the orchestrator of the compositions of Shankar, Ustad Vilayat Khan, and Ustad Ali Akbar Khan, but more recently as a composer in his own right. *Shakespeare Wallah*, however, is the first score he has written for a film that he did *not* direct (its director was James Ivory who has written a revealing appreciation of Ray for the disc's sleeve).

Since the film focuses on the Anglo-Indian world, Ray's music very appropriately stems from both cultures, not only in conception but in execution. His themes, as Ivory points out, are mostly based in some way on Indian *ragas*. But Ray has composed for both Western and Eastern musicians—strings and woodwinds, on one hand; sitar, santoor, and wooden flute on the other. The end result is music that is often distinctively Eastern although it does not at all fall strangely on Western ears.

It has, in fact, the fascination that stems from hearing the familiar stated in exotic terms. Like all film music, Ray's score is episodic and programmatic. The scenes—*Cleo-*

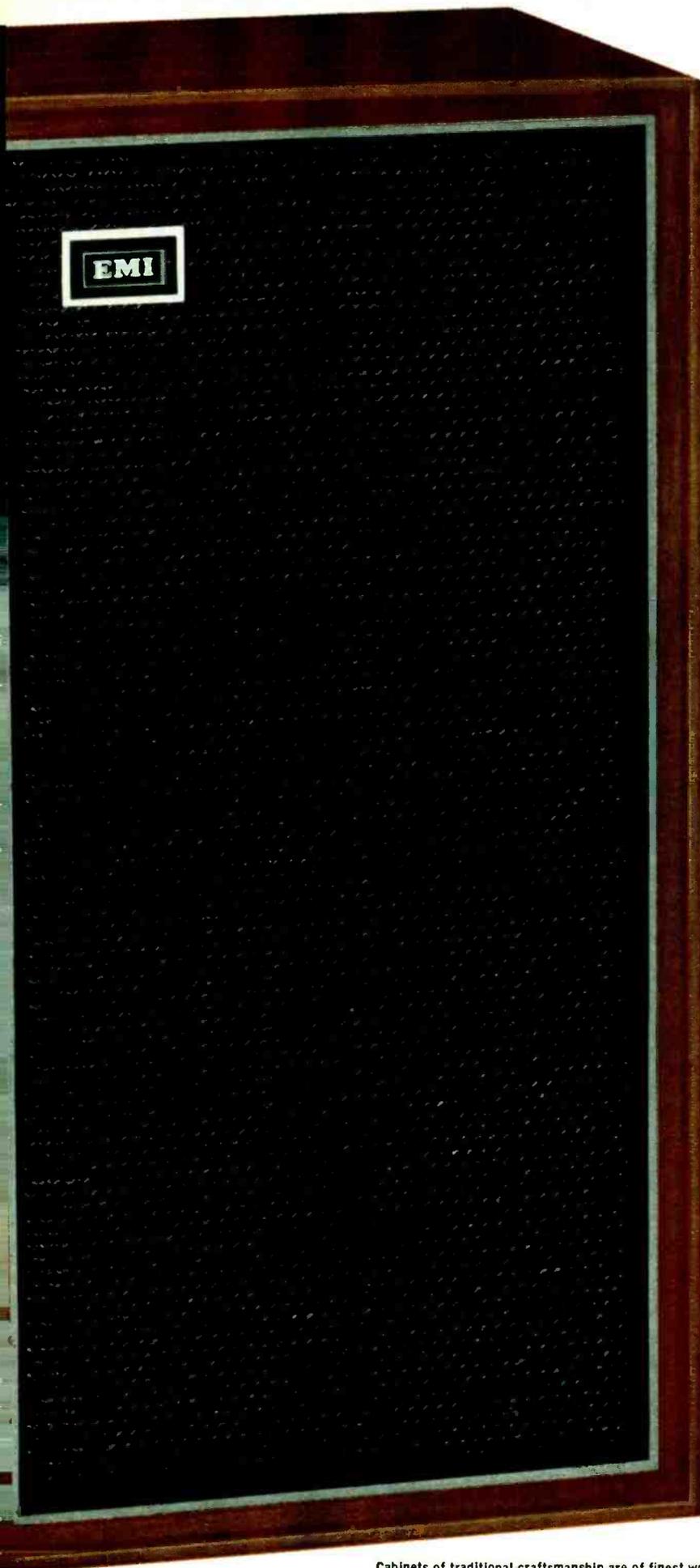


Director James Ivory and composer Satyajit Ray.

patra's Barge, Bobby's Funeral, Majula's Procession—identify immediately with the music but, because of the colors and style of the Indian elements, the associations are not the routine ones. Ray does miraculous things with the briefest of musical suggestions—*The Deserted Ballroom*, for instance, is sketched in a matter of seconds through a sustained, drawn-out string passage to which the pulsation of a heartbeat is added. The singing flute, played by Ray's associate, Alok Dey (who also conducts the orchestra), and the twang of the sitar are brightening lines woven into Ray's generally subdued and somber use of strings. Through it all one gets a suggestion of the drone background of Eastern music, but it is never overtly established as a drone because the Western concept of rhythm is also present.

This balance of musical forces, combined with Ray's unusual ability to be musically creative on both Eastern and Western terms, makes this a particularly fascinating score—one of the few sound track recordings that invites repeated listening. For those who have found unadorned *ragas* difficult to comprehend—or who have simply not yet found the *raga* at all—this disc could prove a very persuasive introduction to the sound of Indian music. J.S.W.

"*Shakespeare Wallah.*" Epic FLM 13110, \$4.79 (LP); FLS 15110, \$5.79 (SD).



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THE LIGHTER SIDE

Cleo Laine: "Woman to Woman." Fontana 27552, \$3.98 (LP); 67552, \$4.98 (SD).

Distinctive popular singers are rare enough these days, but to find one with both distinction and a provocative approach to familiar material is a rare parlay. Yet that is what Miss Laine offers on this disc. Her voice is an unusual mixture of shadowed depth and exotic colorations, with a surface which is surprisingly light and fresh. She moves between the two so effortlessly that, at times, she appears to be using both aspects of her voice at once. Her particular timbre and the precise authority with which she handles lyrics occasionally reminded me of Mabel Mercer, who came from a similar background. Miss Laine grew up in England, the daughter of a West Indian father and an English mother (she is now married to Johnny Dankworth, the English bandleader with whose group she sang for many years), and like Miss Mercer, she can sing a song such as *I Cover the Waterfront* or *By Myself* with a revealing insight and a sense of completeness which easily convinces one that this is the only way to sing it. And she turns the normally razz-ma-tazz *Please Don't Talk About Me When I'm Gone* into a slow and slinky rhythm piece which develops into a delightful series of soft-shoe breaks as she softly sings in unison with her instrumentalists. Her program also includes such offbeat items as Dave Frishberg's amusing *Peel Me a Grape* and a compact character study, *Woman Talk*, as well as *Bidin' My Time*. She receives outstanding accompaniment from a group led by Dave Lindup; her arranger is not credited although he certainly deserves to be.

Ross Bagdasarian: "The Mixed Up World of Bagdasarian." Liberty 3451, \$3.79 (LP); 7451, \$4.79 (SD).

Ross Bagdasarian has created a remarkable little corner in the entertainment world for himself: he is a singer, composer, pianist, and sound-mixer (and also a cousin of William Saroyan); he wrote *Come On-a My House* and *Armen's Theme*, both hits at the opposite ends of the musical pole; and, under the pseudonym of David Seville, he invented The Chipmunks, wrote all their material, and played all their electronically hyped-up voices. The allegedly mixed-up Bagdasarian world presented in this album is actually a delightfully varied visit with a fresh and provocative creative mind. Bagdasarian, the satirist, is present with a devastating bit of rock 'n' roll and a less incisive but amusing exploration of the country ballad. There are two charming and observant bits of young boy-girl whimsy along with a group of lively vocal and instrumental pieces which are full of vitality, rhythm, and color. Bagdasarian is a vari-voiced vocalist who can be a Liverpudlian singer or a breathless young swain as readily

as he can turn into a chipmunk. As a pianist, he is a summoner of strangely tinkling but very propulsive sounds. To round out the picture, he has included both *Armen's Theme* and *Come On-a My House* in a collection which is fresh, sparkling, and full of joy and wonder.

"Annie Get Your Gun." Ethel Merman, Bruce Yarnell, Benay Venuta, Jerry Orbach. RCA Victor LOC 1124, \$4.79 (LP); LSO 1124, \$5.79 (SD).

Incredible as it may seem, both *Annie Get Your Gun*, after twenty years, and Ethel Merman, after more than thirty-five, sound better than ever. At least that is the impression one gets from this recording of the New York State Theater's new production of Irving Berlin's classic musical about Annie Oakley. The score Berlin wrote for *Annie* was his crowning achievement on Broadway, a cornucopia pouring out one delightful gem after another—*Doin' What Comes Natur'ly*, *The Girl That I Marry*, *You Can't Get a Man with a Gun*, *There's No Business Like Show Business*, *They Say It's Wonderful*, *I Got Lost in His Arms*, *I Got the Sun in the Morning*, *Anything You Can Do*, are the best known, although there are several others which can stand with these (notably *My Defenses Are Down*). Just to make the mixture even richer and to show that his well of inspiration is as fresh as ever, Irving Berlin, at seventy-eight, has written a new song for this production—*An Old Fashioned Wedding*, one of his two-part songs similar to *You're Just in Love in Call Me Madam*. Miss Merman, who sings it with Bruce Yarnell, belts it right into the Broadway pantheon. It stopped the show at every performance at Lincoln Center, drawing repeated encores. My only regret about the recorded version



Yarnell, Merman: *Annie* gets a song.

is that the building sense of joyous excitement roused in the theatre by the audience response is missing.

Miss Merman is quite obviously different now from the singer of *Girl Crazy* or *Anything Goes*, but *Annie* provides the contemporary Merman with an ideal vocal vehicle and she rises to the opportunities it offers with an almost hungry zest. She is the spark and the power and the dynamo which sets the pace for the production. Yarnell is an excellent foil for her. His virile baritone may be forcefully expansive, warmly romantic, or cockily comic, but it is always aptly expressive. Between them, Yarnell and Miss Merman control almost all of the score, although Jerry Orbach gets the show off and winging with his *Colonel Buffalo Bill*.

Harry Belafonte: "In My Quiet Room." RCA Victor LPM 3571, \$3.79 (LP); LSP 3571, \$4.79 (SD).

Harry Belafonte must be running out of material which can be adapted to the special niche he has cut out for himself as a popular and highly theatrical interpreter of folk songs. This set takes him back to the idiom of the popular song—which is where he started. Eighteen years ago Belafonte made his singing debut at the Royal Roost in New York as a crooner in the style of the then-popular Billy Eckstine. He was a rather stiff singer but he was so incredibly handsome that he did reasonably well for a couple of years. He was not happy trying to be a pop singer, and he had the good sense to get out of it and think things over. He then discovered folk music and, as Belafonte tells it, it was his attempt to reach an unheeding audience in Las Vegas which drove him to the dramatic presentation of folk songs that lifted him to stardom. Now, after more than a decade of success in that vein, he returns on this disc to the popular field, using all the experience of those years of success. He has a full orchestra behind him and he is a far more wily singer than he was two decades ago. But he has picked up some disturbing habits en route—a preciousness which some have found bothersome in his folk songs, and an exaggerated precision of enunciation which sometimes could be passed off as "style" on folk material but which is out of place in these songs. He has, for some reason, chosen a program made up largely of songs by Fred Hellerman (once of The Weavers) and Fran Minikus. Some are good, some not so good—a normal average but not a proper basis for a recorded program. Belafonte's hoarse, throaty voice occasionally carries them fairly well, but his approach is so formal that one could question his seriousness if it were not that he treats many folk songs with this same irrelevant formality.

Clara Ward: "Hang Your Tears Out to Dry." Verve 5002, \$4.79 (LP); 6-5002, \$5.79 (SD).

Miss Ward has built her reputation as a gospel singer, leading one of the more

Continued on page 74

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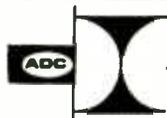


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CIRCLE 10 ON READER-SERVICE CARD

THE LIGHTER SIDE

Continued from page 70

vital and stirring groups in this field. She has also gone against the grain of many traditionalists by taking gospel music into night clubs, a practice which such singers as Mahalia Jackson frown on. Now Miss Ward has gone all the way in her transition from religious song to pop song. Here she is dealing with works from Walt Disney (*Zip-a-dee-doo-dah*), the Sons of the Pioneers (*Tumbling Tumbleweeds*), Anthony Newley (*Gonna Build a Mountain*), and the Beatles (*Help*). And a strange thing happens. All the fervor so characteristic of her gospel work is gone: her singing here is listless and routine. Given a rock 'n' roll arrangement of *Tumbling Tumbleweeds*, she responds slightly; but she shows no flexibility, and appears incapable of subtlety or shading. This may not be entirely her fault, however: the arrangements by Charles Calleo are the height of banality and the choice of material is dreary.

Nina Simone: "Wild Is the Wind." Philips 200-207, \$3.79 (LP); 600-207, \$4.79 (SD).

In the imitative world of so-called "popular" music, Miss Simone continues to be a thoroughgoing individualist. She is not afraid of emotion and she is capable of exploring the varieties of emotional expression. She knows the value of taking her time in building a song to an exciting conclusion and, having established the emotional climate, she knows how to milk it (in the best sense) for each dramatic element. An important part of this dramatic exploitation is the range and flexibility of her voice—in this set she goes from a gentle simplicity (colored with her own very personal, shimmering timbres) in *Black Is the Color of My True Love's Hair* to a shouting, buoyant arrogance on *Break Down and Let It All Out*. Like anyone who goes her own way, she makes mistakes. Here she tries to find too much in a relatively frail song, *If I Should Lose You*, and a couple of the tunes seem scarcely worth her time. But these are minor flaws on a disc which includes her searing portrait of *Four Women*, James Shelton's haunting *Lilac Wine*, the swiftly building tension of *What More Can I Say*, and her patient, almost miraculous transformation of an ordinary song, *Wild Is the Wind*, into a moving mood piece. Miss Simone is a fascinating performer who is always worth hearing even when her ideas do not come off properly.

Irene Reid: "It's Too Late." Verve 5003, \$4.79 (LP); 6-5003, \$5.79 (SD).

With this disc Miss Reid makes the leap from capable singer to forceful singing personality. A couple of years ago, with Count Basie's band, she made a strong enough impression to be launched on a career as a single. But her first solo records were stereotyped affairs, designed to make her sound like almost any other singer with nothing of her own to offer. On this disc a vital, fresh, compelling

performer is revealed. Miss Reid's big, copious voice, which served her well as a blues shouter with Basie, is turned loose, but without the slightest trace of forcing. Her songs are mostly ballads, old and new—*Just for a Thrill*, *So Long*, *Another Rainy Day*, *The Shadow of Your Smile*—done at moderate tempos and in a manner which is, in effect, the counterbalance to Rex Harrison's talk-sing in *My Fair Lady*. Miss Reid reverses the emphasis—she sing-talks, an approach that is a modification of Dinah Washington's hard, jabbing style of phrasing. It allows Miss Reid to build some of her songs with a technique which travels easily from preaching to a full singing manner. She sounds completely relaxed and at ease in this setting, using her ample vocal resources casually and, from time to time, projecting a warm good humor. She has taken space on the liner for a brief note thanking her arranger-conductors, Mort Garson and Frank Foster as well as Hy Weiss, who produced the set—a gesture which seems fully deserved.

"A Time for Singing." Ivor Emmanuel, Tessie O'Shea, Shani Wallis, Laurence Naismith, Original Broadway Cast. Warner Bros. 1639, \$3.79 (LP); S 1639, \$4.79 (SD).

An attempt to build a musical on Richard Llewellyn's novel of life in a Welsh coal mining community, *How Green Was My Valley*, had a very short life on Broadway, and the original cast version of the score does a great deal to explain its failure. John Morris, who composed the music and, with Gerald Friedman, wrote the lyrics, seems to have been under the influence of the stuffer side of Rodgers and Hammerstein. The score plods relentlessly through predictable melodies which have no wings of their own and lyrics which, in their stiff awkwardness, are often ludicrous. The one bright spot in a drab affair is Shani Wallis, whose clear, shining voice and warm vitality sparkle through *When He Looks at Me* and *I'm Always Wrong*—although even she cannot do anything when confronted with a lyric (*Let Me Love You*) which includes such phrases as "Let me partake of you." Tessie O'Shea gives her songs the old music hall belt; Laurence Naismith growls his gruffly; Frank Griso contributes childish verve—but all to no avail. On the other hand, Ivor Emmanuel, the male lead, is as stolid as the songs he has been given to sing. However, if the score leads Miss Wallis to better things it will have served at least one useful purpose.

Percy Mayfield: "My Jug and I." Tangerine 1505, \$3.98 (LP); S 1505, \$4.98 (SD).

Percy Mayfield is one of the more successful songwriters in the blues-venturing-into-pop field, an area which Ray Charles has explored very effectively. Charles, in fact, has used many Mayfield songs. On this disc, which is made up entirely of Mayfield compositions, the songwriter shows that he too sings his songs well, although in a manner that is

quite different from Charles'. Backed by an easy, relaxed band which feeds him foundation riffs (in much the same style as Charles' band), Mayfield shows off an attractive set of songs that range from catchy little jigs to slow, half-talked blues. He has a small, relatively thin voice but he phrases extremely well and his accompaniment is enlivened by interesting ensemble by-play and fascinating, dancing guitar passages.

Nat King Cole: "At the Sands." Capitol MAS 2434, \$4.79 (LP); SMAS 2434, \$5.79 (SD).

According to Capitol Records, this disc represents the only on-stage recording made by the late Nat King Cole. A sad piece of news in view of these performances (recorded at The Sands in Las Vegas during January 1960), which give a far more vivid and well-rounded picture of Cole as an entertainer than any of his studio recordings. Before an audience—or at least before a Las Vegas audience—Cole is a more forthright and outgoing performer than we are accustomed to from his records. The throatily full-bodied quality of his voice opens up in these surroundings as he reaches out to his audience. Moreover, he programs more tunes with a catchy beat than he did on his recordings—even such ballads as *My Kind of Love* and *Ballerina* seem to have a stronger pulse (possibly because he is backed by a fine, swinging band). Pacing, response to an audience, and the opportunity to sit down at the piano (on *Where or When* he reminds us what a tasteful and adept pianist he was) are all qualities of this live performance that were never completely re-created in a studio.

The Ray Charles Singers: "One of Those Songs." Command 898, \$4.79 (LP); S 898, \$5.79 (SD).

A distinguishing factor in the work of the Ray Charles Singers is the variety of materials that Charles chooses for them. This collection is sung with all the polish and clean, translucent ensemble work that one expects of this group, but the disc gains special interest from the wide range of songs in the program. The title song is a haunting yet catchy piece, which the Singers rip through with appropriate gaiety. They hit a fine point between nostalgia and satire on *Little Orphan Annie*, an incredible song which was the theme of the radio serial devised from the comic strip. They become a glee club on *Yesterday*, a rich, warm ensemble on *The Shadow of Your Smile*. There is a touch of rock in *My World*, a Bert Kaempfert beat on *Blues Roses*, plus a bit of Mexico, a soupçon of Brazil, and even a pair of signature themes—Sinatra's and Como's. It's a yeasty mixture of styles and ideas and rhythms—a set that keeps one listening in anticipation as each piece comes along. Charles has said that he trains his group to sing as though they represented a single voice—specifically, his voice. However he does it, his singers convey a sense of unity that gives their work unusual clarity and shading.

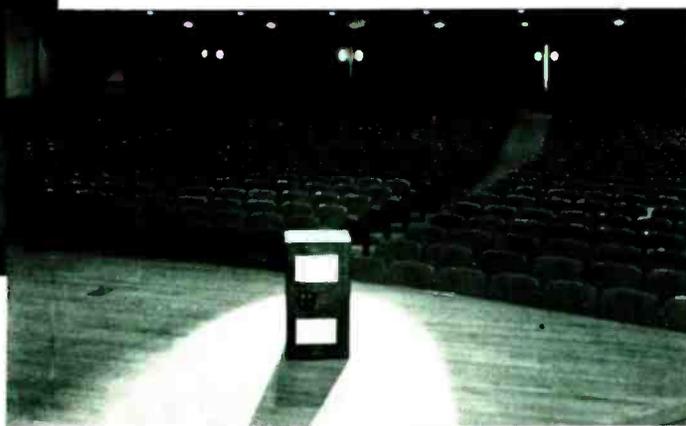
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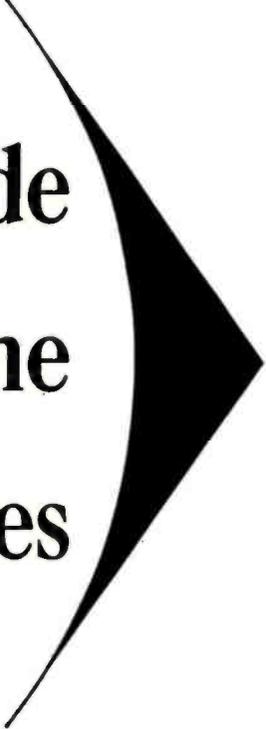


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Audio Fairs—A Call for Investigation

A GAIN, THE SEASON of high fidelity shows and audio fairs is upon us, and again, as it has from time to time over the past fifteen years, HIGH FIDELITY comments upon the occasion.

As this issue appears, X number of manufacturers will be demonstrating their wares in New York to an audience that will be estimated at X thousands. These visitors will crowd into the corridors of the New York Trade Show Building to make their way into often smallish rooms where their ears will frequently be met by a mere shadow of the true potential of the equipment they hear and where their eyes will be assailed by a mob scene.

We would like to ask why. Why do members of the high fidelity industry annually spend thousands of dollars and untold hours to display their products (and often their key personnel) in a setting originally planned for something quite different from the reproduction of first-quality sound? Why does a sizable segment of a metropolitan populace subject itself to a situation physically uncomfortable and aesthetically unpleasing—and pay an admission fee to boot?

Well . . . the cry of "come to the fair" is an age-old one, and the desire to see the sights an almost universal instinct. The merchants set out their wares, and the people assemble to see and to touch and possibly to buy. But the purpose of the high fidelity industry is to demonstrate high fidelity *sound*, and the purpose of its audience is presumably to hear every bit of it. To put matters bluntly, we think the present form of most audio fairs is unsuited to this function.

In the first place, the old problems of prospect versus purchaser are inordinately tangled together at "shows" of this kind. What proportion of the thousands who jam themselves into the exhibit halls are, or will become, involved in serious participation in the home listening experience? How many come simply to gawk and walk? How many come to burden the "names" in the industry with unproductive quarter (or half) hours of nit-picking questions? There is no way to know, of course, but the questions should be pondered. Is it possible that

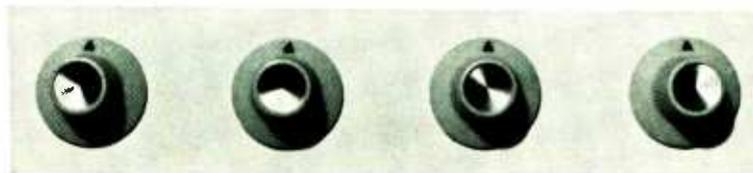
the size of an audience is being mistakenly equated with the true significance of that audience?

In the second place, even if one grants that a sizable proportion of the audio show attendance is present to be enlightened in the art of high fidelity sound reproduction, can this purpose possibly be accomplished under the prevailing physical conditions? Certainly, what one hears in these close-packed rooms generally bears little relationship to the glorious sound of a component stereo system properly installed in the home. Some exhibitors indeed have given more attention than others to their presentations, with scheduled programs and explanatory talks introducing listeners to the principles involved. But even such efforts must too often be frustrated by the acoustical limitations of the setting, if nothing else.

Thirdly, and most important, we submit that the traditional audio fair not only fails to fulfill its supposed aims but may be performing a disservice of a kind, both to the industry which sponsors it and the public which patronizes it. The art of high fidelity began out of an abhorrence of the makeshift, the shoddy, the meretricious. It has continued to demonstrate an undeviating faith in the principle of quality (a faith proved viable by the very growth of the industry and the vastly increasing numbers of discriminating music listeners whom it serves). The paradox of audio fairs in general centers in a possibly self-defeating situation whereby a product representing the highest degree of careful craftsmanship, sophisticated engineering, and artistic judgment is deformed by its presentation in surroundings alien to those for which it was designed.

Surely an industry that has been uniquely characterized by its powers of imagination can do greater justice to the fruits of its creativity. Would it be heresy to suggest that some of the money spent on exhibitions at audio fairs be diverted to examining ways in which the problems of disseminating information about high fidelity and of demonstrating its full sonic splendor might best be solved? This magazine would welcome the opportunity of participating in such explorations.

It's all over but the shouting—and even the shouting is little more than inaudible where the decisions are made. Transistors have won, hands down; the sound of the Sixties from now on, and probably for decades to come, will be solid-state sound. Arguments over the relative merits of tubes versus transistors have all but faded into history as all (but all) the major manufacturers are introducing new products exclusively in solid-state design. In fact, the very term has become a new magic phrase even as “high fidelity” itself was some years ago: manufacturers of ceramic cartridges are calling their pickups by the more chi-chi term; some kitchen appliances are being advertised as “solid-state” (presumably to indicate that they are constructed of neither liquid nor gas); and we may expect a new wave of “solid-state” cosmetics, headache remedies, and automobile transmissions. The general idea, simply, is that the term solid state is synonymous with new and, in the case of audio gear specifically, with better, or smaller, or cheaper, or all three.



THE NEW EQUIPMENT

ELECTRONICS

The Solid Core of Stereo

THE LAST FIRMS to solidify were McIntosh, Marantz, and Dynaco, but these names are now firmly attached to solid-state products. The last McIntosh design to use tubes was the Model 1500 receiver, and even this set used some transistors. McIntosh's latest unit is the all-solid-state, 45-watts-per-channel MA 5100, which also happens to be McIntosh's first integrated amplifier. Cost is \$449. From Marantz there is a new solid-state basic amplifier, rated at 100 watts (50 watts per channel), the \$395 Model 15. In this model the two channels are not only separate, but separable: one channel can be unbolted from the chassis—and Marantz

will, indeed, sell it independently (as the Model 14) for center-fill and other monophonic uses.

Dynaco's entries are, as expected, kits—although for an additional \$40 over the kit price the company will supply these products fully assembled. One is the Stereo 120 (60 watts per channel) transistorized power amplifier, costing \$160. The other is the PAT-4 solid-state preamp (the tubed PAS-3X remains in the line, however), which employs a new high-frequency filter with half-octave steps as well as a switched rumble filter. Its price as a kit is \$90 or \$20 more than the PAS-3X.

Among the most powerful new transistorized basic amplifiers, C/M Laboratories' Model 91.1 puts out over 100 watts per channel and will cost somewhere between \$400 and \$500. C/M's new preamp, at about \$200, is a simplified version of the company's CC-1 and is being dubbed the CC-2. Mattes, which introduced a 200-watt powerhouse basic amp last year, now has an integrated amplifier of similar output for \$675. The new solid-state unit, the SSA-

200, has stepped volume and tone controls and a universal (high- and low-level) input on the front panel so that one can A-B other components without having to go to the back of the amplifier. Another integrated solid-state amplifier of promising aspect is the SA600 from James B. Lansing. The SA600 employs an original amplifier circuit that uses direct coupling in all stages, including the output.

H. H. Scott is utilizing FETs (field effect transistors, a low-noise silicon type) in all its new tuners, including the AM section of its AM/FM Model 382 receiver. FETs permit a wide range of station signal strengths without the necessity of a local-distant switch. The 312-C tuner and the LT-112B tuner kit are other new Scott components that incorporate FETs; all three models, of course, are characterized by Scott's wide-band circuitry and silver-plated front end. Fisher's latest, its first solid-state AM/FM receiver, the 220-T, also has FETs in both tuner front ends. Almost as spanking new is Fisher's TFM-1000 tuner and the 700-T FM-only 120-watt receiver, both of which have front ends using two RF stages and six tuned circuits—double that of some units—as well as FETs. Fisher's multi-band R-200-B tuner uses Nuvistors in its front end and is otherwise all solid-state; it is, in any case, the first high quality tuner to offer FM stereo plus long-, medium-, and short-wave AM.

FETs will be used in Kenwood's forthcoming TK-140, a 130-watt AM/FM receiver expected to sell for \$350. Sherwood, following up its success with the S-8800 140-watt FM receiver, continues to emphasize the reliability of silicon transistors in both tuner and amplifier sections. Its new 140-watt integrated amplifier *sans* tuner bears the model number S-9900a; the tuner *sans* amplifier is the S-2300, which also includes the AM band.

Harman-Kardon is about to launch a new series of solid-state receivers. The amplifier output circuitry will use germanium transistors, which Harman-Kardon still favors over silicon in these stages. The FM front ends will be built around what H-K calls an improved FET, the MOSFET (the letters stand for metal oxide silicon field effect transistor). Top of the line will be the SR-720, an 80-watt (40 watts per channel) FM receiver costing \$369.50. Next comes the SR-210, 50 watts output and offering AM and FM, priced at \$269.50; the SR-200, \$239.50, will be the same as the SR-210 without AM. Acoustech's first tuner, its Model VIII, will use FETs and boasts a DX switch—actually a “more sophisticated” stereo-defeat switch. It permits the incoming signal to bypass the set's entire multiplex section (rather than merely deactivate part of it) to improve the signal-to-noise ratio when one is trying to pull in distant FM-mono stations. Cost is about \$300. The company's latest Add-A-Kit, the Model XII, is, like the previous Model XI, a basic amplifier but with 50 rather than 35 watts per channel. It sells for \$159.50. Rated at 90 watts, Audio Dynamics' ADC 606 FM receiver, at \$280, is de-

signed to drive two pairs of speakers, either independently or together. It also has a musical-instrument input, for guitars and other electric instruments.

In the constant stream of products issued by Lafayette are tuners, amplifiers, and receivers galore—from 15 watts per channel up. Most de luxe is the recent 120-watt AM/FM receiver, the attractively styled LR-1200T which, at \$260, is one of the highest-priced audio products yet offered by Lafayette. The new look, incidentally, graces some of the company's lower-cost units too. Allied Radio's new Knight Kits include two top-of-the-line components, a 120-watt amplifier for \$150 and a de luxe tuner for \$140. Knight's non-kit line contains several new transistorized amplifiers, tuners, and receivers as well as modifications on some older tube components. EICO has returned to the kit fold with its new “Cortina” series. The first two kits, at \$90 apiece (add \$30 for factory wiring), assemble into the Model 3200 FM tuner (which utilizes two RF stages as well as five tuned circuits) and the Model 3070 all-silicon integrated amplifier. The amp is rated at 70 watts.

Electro-Voice, which entered solid-state electronics last fall, has added the E-V 1179 stereo receiver, a lower-priced (\$223) version of the 1177. Heath's present electronics kit line continues with no changes announced at press time. Bogen has added two 60-watt components to its line, the TA100 integrated amplifier and the TR100X AM/FM receiver. Both are modestly priced, the amplifier at \$130, the receiver at \$250.

Two new entries onto the U.S.A. high fidelity stage have been made by companies from abroad. The Japanese firm Sony has announced its TA-1120 solid-state integrated amplifier, rated at 120 watts and priced at \$399.50, while the Sony TA-3120 power amplifier (the same unit less the preamp section) costs \$249.50. From Philips of Holland, via Mercury Records in this country, come three solid-state integrated amplifiers ranging in price from \$79.95 to \$169.95, two tuners listing at \$89.95 and \$149.95, and a receiver costing \$249.95. The costlier tuner, the Model GH 930, features short-wave AM as well as FM stereo reception.

FOR THE RECORD

New Turntables, Arms, and Cartridges

MOST OF THE record-playing equipment on the market last year is still with us, but there are also some revised models and brand-new items. Garrard, for one, has updated its line, appending the suffix Mk II to the old model numbers (and switching some of those old numbers too): the Lab 80 Mk II, for instance, can play a single record automatically, either continuously or just once, as you see fit;

it also incorporates a refined anti-skating device with ½-gram markings and has a newly designed control center. The Model 50 Mk II (the old Model 50 is now the Model 40 Mk II) has among its features a new cuing and pause control lever. An absolutely de luxe automatic is now available from Miracord, the 4-speed 50H (\$149.50) which also can be used manually, automatically, or set to play the same record continuously. Its tone arm can track as low as ½ gram and contains both cuing and anti-skating devices. Dual's major new changer, joining the 1009 and 1019, has been designated the 1009SK. Basically it is the 1019, but without the latter's variable pitch control, with a 4-pound platter (like the 1009) instead of the 1019's 7½-pounder, and with only a single-thread tone arm counterbalance adjuster. At \$109.50, it is priced \$20 less than the 1019. Dual's 1010 has also been slightly modified into the 1010A, at the same \$69.50 tag.

A new moving coil cartridge, claimed to be the first to offer high output and replaceable stylus, will be shown by Sony. Dubbed the VC-8E, it is supplied with an elliptical stylus and costs \$65. Sony also has announced two tone arms: the 12-inch Model PUA-237 (\$85), and the 16-inch Model PUA-286 (\$99.50). To complete the picture, there is the Sony Model TTS-3000 turntable, a two-speed (33- and 45-rpm) model at \$149.50, featuring a servo control system designed to maintain constant platter speed and reduce rumble.

IMF has some moderately priced new items from Britain, including a record player, several cartridges of varying designs, and an unusual tone arm. This last uses a balsa plug to help mute resonance, eliminates lead wires to cut down drag, and has a magnetic bias compensator. Bogen continues to offer variable speed from 29 to 86 rpm on its two turntables, while the low-priced "Princess" changers from England are still being marketed by RFS, the new top model, RCD-6, selling for \$52.50. Thorens has brought over a new turntable, the TD-150AB, and a new \$50 tone arm, the TP-14, which includes a 6-position anti-skating mechanism and a variable tracking-angle adjuster. Lower tip mass and extended frequency response are claimed for Pickering's new V-15/3 series of cartridges which, known as the Dustamatic TM, all come with a tiny brush that rides just ahead of the stylus. The Model 581 continues as a top-of-the-line pickup in the Stanton "calibration standard" series and now comes with a built-in "long-hair" brush.

Further word from Britain heralds the first Leak pickup, a variable reluctance cartridge fitted with an elliptical stylus and installed in a single-pivot tone arm with a built-in raising and lowering device. The arm may be installed on any separate turntable. For those with transcription-size tables, Euphonics has added a 16-inch tone arm kit to its "Miniconic" line. Its price, with varying styli, runs from \$81.50 to \$97.50, including the small power source for its semi-conductor cartridge.

A Philips four-speed manual turntable-arm en-

semble will be offered by Mercury—the Model GA 230 at \$149.95 comes with a 0.5-mil stylus cartridge, built-in cuing device, adjustable anti-skating feature, and walnut base with a hinged plastic cover. A lower-priced four-speed automatic also is available, the Model GA 145 at \$79.95, as well as a module which houses the GA 145 together with a stereo control amplifier (Model 345, \$199.95).

Both Empire and Grado have added two cartridges to existing lines, the former to its 888 series, the latter to its "B" series. The dimensions of the styli in Empire's two new elliptical cartridges have been somewhat changed for "more refined" performance: the 888E, with a stylus tip measuring 0.4 x 0.9 mil, at \$35, is suited for popular-priced changers, and the 888SE, at \$5.00 more and with a 0.3 x 0.7 mil stylus, is recommended for high-quality changers and turntables. Grado's BCR (\$25) is a "ruggedized version" of the year-old ceramic or "solid-state" BR. The BTR, at only \$10, is the lowest-priced cartridge yet offered by Grado. In all these cartridges the consumer is supposed to be able to adjust the compliance within a range of about 10 (x 10⁻⁶ cm/sec) to 25 by moving the stylus assembly in or out of the cartridge.

Sonotone has upgraded its Mark IV series of ceramic cartridges into the Mark V, the top of the three new models being the 100T-DEV, with an elliptical stylus, for \$39.50. A new Ortofon, designed to track between 1 and 2 grams, is scheduled from Denmark. The elliptical version also measures the new 0.3 x 0.7 mil. Shure, meanwhile, has developed a new cartridge that will ride atop its line, the V15 Type II (\$67.50), replacing the old V15 which is being phased out. Shure's emphasis is on what it calls "trackability," which will also be reflected in a more modestly priced cartridge, the M75E (\$39). A. Bernard Smith Laboratories has changed the name of its unique PhotoSonic cartridges to LumiSonic. These cartridges work through the modulation of a light beam, not for tracking—which is still a far-off dream—but by generating the sound via a photoelectric cell. And so to the hippodromic question: does an A. Bernard Smith cartridge actually track a spinning disc by optical means? We offer a palindromic (reads the same in either direction) answer: NO, IT IS OPTIC AT A TACIT POSITION.

TAPE RECORDERS

Making News in Sight and Sound

AMONG THE PROLIFERATING features on the latest tape recorders are the sound-on-sound recording capabilities and the automatic reversal of the tape, which avoids the necessity of switching reels when you come to the end. A new Ampex tape recorder, the 960, includes bidirectional playback and auto-

matic reverse and costs \$400. Ampex has also combined it with an AM/FM tuner, added a pause control button, and is selling it as the 985 Music Center for \$600, including a pair of microphones. A companion pair of speakers costs \$100. The 2100 series, a reportedly better performer than the 2000 series, costs \$480 for the deck (including stereo preamps) alone. This series utilizes four heads, has both automatic reverse and automatic threading, and is bidirectional for both playback and recording.

Concord has combined a tuner (AM only) with a tape recorder (2-speed, mono) for the portable F-90 Radiocorder. The firm's 700 series includes standard models with varying features, the top-priced 776 (\$349.50) having both automatic reverse and sound-on-sound functions. Wollensak's 5700 series is comprised of both two-track mono and four-track stereo recorders, including portables and ranging in price from \$160 to \$250. The 5800 is similar to the 5700 series but it includes a matching pair of speakers and costs \$300; a companion tuner, Model 5810, costs \$170.

Norelco's new top-of-the-line recorder, the 420, has both sound-on-sound and the ability to record, via tuner, on one track while monitoring something else on the adjacent track. V-M has taken the tape deck of its new "Stereo/Fidelis" line—one of which includes an AM/FM tuner—and is marketing it as the Model 1492. These too have the sound-on-sound feature, as does Lafayette's latest top model, the RK-890 (\$250), which incorporates three heads: record, playback, and erase. There are also three heads on Concertone's 800 series of recorders as well as a new reverse system. The 804, originally for custom installation only, is now available (as the 804A) with a case. Tandberg's new Model 11 mono 2-track portable offers the user four speeds, down to 15/16 ips, and costs \$595. The stereo Model 12 (with a multiplex filter switch) is 4-track and goes down to 1 7/8 ips.

Sony/Superscope's current line offers a baker's dozen, including a few models held over from last year plus several new decks, complete recording systems, and new portables. Top unit is the "limited edition" 777-4—four heads, three motors, swing-out modular circuit boards. The firm also offers many accessories—mikes, mixers, foot-switches, and so on. Heath has come out with a kit version of the Magnecord 1020 stereo tape recorder at \$399.50 (as against \$570 for the factory-built model). Four-track and two-speed (7 1/2 and 3 3/4 ips), it is said to take 25 hours of assembly time. Knight's 4-track stereo tape deck kit KG-415 includes a preassembled Viking deck and costs \$300 with accessories (microphones, carrying case, headphones, tapes). Both kits feature (mono) sound-on-sound recording and echo effects. Knight also has a new non-kit tape deck, the KN-4450, \$300 without accessories.

Roberts has reported units from \$100 (the Model 838 tape cartridge player) to \$800 (a de luxe tape recorder, the 400X, with built-in playback amplifiers). An interesting innovation is the Model 1725-8L

THE NEW EQUIPMENT



- McIntosh's new integrated amplifier and Marantz' new basic amplifier, both fully transistorized.
- Fisher's first solid-state AM/FM receiver.
- Scott's "controlled impedance" compact speaker systems, and its 382 receiver with FETs in the front end.
- Sony's entrance into the high-quality, high fidelity field with an entire line of components.
- Mattes' 200-watt integrated amplifier with stepped, calibrated, and resettable control functions.
- A musical-instrument input on Audio Dynamics' latest receiver.
- James B. Lansing's entry into the integrated-amplifier field.
- Dynaco's latest kits, all solid-state.
- Mercury's new line of speakers, turntables, tuners, amplifiers, receivers, and modular systems manufactured by Philips of Holland.
- The upgrading (and changed model numbers) of Garrard's entire line of changers.
- Miracord's new top-of-the-line changer, the Model 50H.
- Dual's lower-priced version of the 1019.
- Leak's first pickup.
- Grado's \$10 cartridge that can be adjusted for compliance by the owner.
- The replacement of Shure's V15 cartridge by a new top-of-the-line model.
- Roberts' 1725-8L, a combined open-reel and 8-track cartridge machine with record and playback in both forms.
- Heath's kit version of the Magnecord 1020 tape recorder.
- Electro-Voice's small, new \$44 speaker system.
- A 10-inch woofer with a 10-pound magnet in Altec Lansing's new compact speaker system.
- The four 15-inch woofers in Jensen's 1200XL speaker system.
- Empire's "Cavalier" speaker-system series, a lower-priced version of the columnar "Grenadier" series.
- The 12-Hz resonance of the 18-inch woofer by Fane.
- Ampex's independent line of speaker systems.

(\$349), which for the first time combines reel-to-reel with 8-track cartridge record/playback.

SPEAKERS

A Styling Bonanza for Stereo Sound

WITH THE HIGH FIDELITY industry aiming at wider markets, a continuing trend in speaker systems (the most visually prominent items in a stereo system) is emphasis on furniture styling. Even the word "console," long anathema to the audiophile, is now vying with "solid-state" to capture the popular imagination. JansZen talks of its "console speaker systems," Aztec of its "console floor speakers," Wharfedale and Fisher have "consolettes," and Jensen's handsome bookshelf speaker is a "furniture model." The furniture styles seem to be predominantly "Mediterranean" and "Spanish": we hear of James B. Lansing's "Olympus" series having been *rediseñada* in Mediterranean-style cabinetry; of Altec Lansing's "Flamenco," "Valencia," and even the bookshelf "Bolero"; of University's "Mediterranean" in a new square shape.

Now, one at a time: University's latest "Prestige" line shows not only the new Mediterranean but a restyled "Classic" and "Medallion XII," all to look like sideboards or commodes, or even to serve as end tables. The company's "planned system expansion," however, suggests something like the kit principle, whereby a customer buys a basic unit, then adds further woofers and tweeters as his taste and his bankbook see fit. Electro-Voice, a pioneer in the add-on speaker realm, is sitting tight with its present Building-Block line. Other E-V models are compacts—including the Five-A, at \$88, which employs a voice coil four layers thick, and the Model Eight, smaller, and half the price.

Wharfedale too continues its present line of add-ons, the Expandules. However, the W30 and W60 have been upgraded and suffixed with a "C." The W60C, for instance, is now a three-way system, costing \$130 in walnut. The above-mentioned "consolette" is among the new W—C models, W90C; it has six speakers and costs \$280, legs optional. Altec Lansing's \$348 "Flamenco" uses the same A7 components found in the huge "Voice of the Theatre" system. The "Bolero," to cost about \$169, boasts ten pounds of magnet structure in its 10-inch woofer. Jensen has, besides its "furniture bookshelf" 700XL, three cabinet designs for its big 1200XL system. The 2½-foot-high, 3½-foot-wide, 2-foot-deep unit incorporates four 15-inch "Flexair" woofers, as well as midrange, super-tweeter, and ultra-tweeter. It weighs close to 250 pounds and its cost comes to \$3.60 per pound. Weighing in at 60 pounds is the handsome four-speaker bookshelf system 700XL for \$275. More lightweight are the 2-speaker X-40 and X-45 bookshelf models, at one-quarter the price.

Argus-X's heavyweight contender, the Custom 750, contains both a 15-inch and a 12-inch woofer, three midranges and three tweeters, and a super-tweeter. It sells for \$750. A scaled-down version costs \$500. Neshaminy has announced what in effect will be a "double Model Z-600" speaker system. The five-cubic-foot enclosure will contain two woofers and four JansZen electrostatic tweeters, for about \$395. Hartley's "Concertmaster" system (with an 18-inch woofer) has been scaled down to make the new "Concertmaster Jr." For this, two new speakers were developed: a 10-inch woofer and a midrange/tweeter unit. Hartley has also developed a 24-inch woofer prototype. (Can we look forward to a Concertmaster Grandfather?) Aztec, by the way, has named both floor and bookshelf systems after artists: the Seurat, Parke-Bernet please note, outclasses the Cézanne, \$339.50 to \$119.50.

Empire's "Cavalier" speaker systems are lower-priced versions of the "Grenadiers": The 4000M costs \$160 with a marble top, \$150 in walnut. Klipsch has incorporated a new midrange horn into the Model H, for a smoother response in the middle frequencies. Its new "Rebel 7" has a totally enclosed 12-inch woofer and will sell for \$174. From Ercona comes a seven-inch deep Leak Sandwich system named, to the discomfort of all Mickeyphiles, a bizarre "Mini-Sandwich."

Ampex, which originally went into the speaker business to supply sound to its tape recorders, this year expanded into a full line of compacts, ranging from the 15-watt-capacity 915 (\$158 a pair) to the 75-watt-capacity 4010 (\$420 a pair). Tannoy's recent modest-cost bookshelf entry, the "Townsmen," departs from the company's practice of using coaxial speakers. It contains two separate transducers that can handle 20 watts. Price is \$110, less than Tannoy charges for its cheapest unenclosed coaxial loudspeaker. Sonotone, Harman-Kardon, and Lafayette continue to augment their compact speaker lines, Lafayette's smallest being the 14 x 8 x 8 inch Criterion 30 at \$35. (It's not the cheapest, though; the Criterion 50 costs \$30.) The newest line of compact speakers are those made by Philips of Holland and sold here by Mercury Records. The line includes four models priced from \$24.95 to \$139.95.

Also from Ercona are the Fane loudspeakers which, with their low-resonance cones, need suitable reflex or totally enclosed cabinets if they are to be fully loaded. Fane's ionic tweeter, at \$125, has been dubbed the "Ionafane." Martel, Martin, and Circle-O-Phonic all have \$40 bookshelf systems—the last-named featuring the company's rotating tweeter. Although Desopren is primarily involved in sound systems for theatres, the company has been selling some units to audiophiles in Los Angeles and hopes to break into the national high fidelity market. Prices range from \$185 to \$525. And for those who want some background assistance in emulating James Bond's underwater romancing, Pioneer has a new underwater speaker, "operational up to a depth of 16.5 feet." After all, even 007 seems to need musical accompaniment.



by William Weaver

...and starring
MONTSERRAT CABALLÉ

Notes for a scenario about a sensational Spanish soprano.

TWELVE O'CLOCK NOON, on a warmish day in May. I am sitting in a comfortable armchair in RCA Italiana's Studio A, eight miles outside Rome on the Via Tiburtina. I am waiting. In an hour there is to be a piano rehearsal for the principal singers in the new recording of Donizetti's *Lucrezia Borgia*. An hour after that, the first session will begin. I am here to interview the prima donna.

As I lounge, half-dozing, in the chair, watching the activity around me—men in white smocks checking microphones, blue-overalled workmen hammering away as they adjust the acoustic paneling of the studio's walls, I experience a kind of hallucination: I am looking at a movie screen on which suddenly flashes the title of a feature film—*The Montserrat Caballé Story*. Then the picture's credits begin to unroll: Richard Mohr, Musical Director RCA Victor Red Seal Division; John F. Pfeiffer, Red Seal Sound

Administrator; Anthony Salvatore, Red Seal Recording Engineer. The cast is listed: Alfredo Kraus, tenor; Shirley Verrett, mezzo; Ezio Flagello, bass; orchestra and chorus conducted by Maestro Jonel Perlea. Finally, the legend "Starring Montserrat Caballé."

The opening shot shows cars pulling up, one after the other, in front of the studio building. Alfredo Kraus—blond, slim, a bit aloof—emerges from one. Maestro Perlea, with his wife and his assistant Ethel Evans, emerges from the next. And then—I think I am hearing background music that might perhaps have been composed by Henry Mancini—the last car arrives, discharging Mme. Caballé, the Star, the Prima Donna Assoluta.

For a moment I wonder if there hasn't been a piece of miscasting. What? A pregnant prima donna? Accompanied not by an entourage of worshipful attendants but by one short, plump, smiling middle-

CABALLÉ



A prima donna assoluta . . . at left, she listens to our own scenario's "unknown man" (the author); she discusses a point with recording director Mabr.

aged lady? But, as the film unwinds, my doubts are dispelled. From the moment she walks into the studio, it's clear that this is the prima donna, all right. She takes from the older woman (her mother, it appears) a capacious bag and extracts from it a pair of bedroom slippers—but doesn't abandon her mink stole, that operatic status symbol. She also makes sure the bag contains a thermos jug—a diva's throat needs special soothing liquids. When the moment comes, she rehearses, however, meekly enough: the soprano-tenor duet of the opera's prologue, "*Ama tua madre.*" Then she sits down while the maestro rehearses with the orchestra.



GETTING a complete opera on to tape is a tedious, exhausting process, and for Montserrat Caballé this was the first time. The experience is quite a different thing from putting on a costume, going out on the stage, singing a performance, then going home again. In recording, the same scene has to be sung through three, four, five times; the least mistake—a dropped note, the false entry of a violin, a player's inadvertent humming—means that proceedings are interrupted and we go back again to the beginning. If a film had indeed been made of the *Lucrezia Borgia* sessions, we would have seen the star becoming impatient even before take one.

While the orchestra continues to rehearse, she looms up at the glass window of the control room, making gestures that indicate whatever is the Spanish for "let's get this show on the road." With knowing lack of haste a voice in the control room remarks "Monsy wants to get started."

A little later soprano and tenor climb on to the big stagelike platform at the far end of the studio. The stage director gives them some instructions about

movements, for stereo effects. The first take, however, is soon interrupted. *Lucrezia Borgia* hasn't been in print for many years, and there are discrepancies among the old editions of the score. Some notes have to be corrected. Take number two. This time we get to the end, but orchestra and singers aren't always together. Take three. Good. But, as it ends, a soprano voice, edged with menace, comes over the loudspeaker into the control room. "*Ree-chard*." Richard Mohr stiffens: "*Vieni qui?*"

Mohr gathers up his score and goes to the platform. Risking an on-the-spot miscarriage—everyone gasps—Caballé crouches down on the stage to confer with him. He returns to the control room and announces a fifteen-minute break. The orchestra streams off to the bar for coffee; the maestro, the singers, and a few others come into the control room to listen to the playback. Several people light cigarettes, but the prima donna makes it clear that smoke is bad for her. Half-a-dozen cigarettes are reluctantly stubbed out.

"Very good," Mohr says at the end of the playback, then adds the record maker's ritual words: "Shall we try it just once more?"

"I'm tired," Caballé states firmly.

Mohr persuades her, but once they are all back on the platform, there is more trouble. "*Ree-chard, vieni qui*." Things are sorted out, a last take is completed, and it is exactly what they all wanted from the start. A car is waiting outside to take the leading lady back to the city; eating a ham sandwich, her slippers replaced by shoes, she proceeds—with slow, pregnant dignity—towards the door.

The next scene would take place at the same spot, twenty-four hours later. Before the session begins, Caballé announces: "After I've done my aria, and the cabaletta, I'd like to do the other duet with the tenor." This is about twice the amount of music that can usually be recorded in one session, but Mohr agrees, "*Va bene, Signora*," a bit skeptically. She goes out to rehearse the cabaletta (a piece of music she has never seen before, since it isn't in any piano score and has only recently been discovered in Paris and copied out for her). She learns it at once—she has an extraordinary musical facility—and is ready to start. But, again, the orchestra has to be rehearsed. And again she grows impatient.

She records the aria, decides not to do the cabaletta, starts the duet with the tenor, decides not to do that. Instead, she will do the duet with the bass. Flagello is summoned from his espresso in the bar. They rehearse briefly (the session has about half-an-hour to run) and record the duet. Back in the control room, she is in a bad humor. The comprimario was too close to the microphone during her aria. The rehearsal lasted too long.

Mme. Caballé, in short, put on a display of real prima donna behavior. What has made her this way?

Now the movie would come to its big flashback—all movies must have flashbacks—and we would see

another, less public, more endearing side of the star. She is in her dressing room, next to the control room, talking to an unknown man (it might be myself) whose back is to the camera. Caballé is seen in close-up (a beautiful Catalan face, sphinxlike in repose, when it is in repose, with big black eyes, black hair, smooth, olive skin). And then, as she begins to tell the story of her struggle to the top, the two figures fade out.

Barcelona. Thirty-odd years ago. Montserrat's family is poor, devout (she always wears a medal of the Madonna of Montserrat, a mountain shrine not far from Barcelona). She grows up in the grim days following the Spanish Civil War. Her parents are not musicians, but love music. She can't remember a time when she didn't hear music about the house.

"My father had a marvelous record collection," her voice says, over shots of her native city. "Caruso, Schipa, Mercedes Capsir—born in Barcelona—Miguel Fleta. I learned about singing pianissimo from those Fleta records. But sometimes we were hungry at home, and my father had to sell off some of his precious records to buy us food."

Montage of scenes at the opera. Montserrat, aged four, is taken to see *Aida*, her first visit to the Teatro Liceo. Amonasro appears, wearing skins and a head-dress that involves horns: she is frightened. A year later it is *Manon*. The St. Sulpice scene, with the great Capsir as Manon . . . seducing the priest, the soprano teasingly bares one shoulder. Little Montserrat is bug-eyed.

Christmas. Montserrat is eight years old. Her present from her parents is a recording of *Madama Butterfly*. A year later, for Christmas, she sings "*Un bel di*": this is her present to her family.

Time passes (shots of pages torn from a calendar, trees blooming, then losing their leaves). Montserrat is a student at the Barcelona Conservatory. She is seen walking past a music shop, where there is a sign in the window: "Going out of business. Everything at half-price." Over this scene, her voice: "I looked through the scores that were on sale, and I came across *Lucrezia Borgia*. I had never heard of it, naturally. As I glanced through it, I thought: this is too high for me. Then I came to the *Brindisi*, the mezzo's aria, and I thought: I could sing this. So I bought it. It's the score I'm using in Rome."

Basel, Bremen, Etc. A long, impressionistic sequence in Switzerland and Germany. Six years of drudging, but rewarding work. Caballé is signed to a three-year contract in Basel, in 1957. She makes her debut as Mimi (sung in German). She sings more Puccini, Verdi, Massenet, Gounod, Wagner, Richard Strauss. At the end of her contract, she moves to Bremen; another three-year engagement. She works intensely, with good conductors and bad, with good directors and bad (or with none at all). Her repertory is enlarged still further. In a single week she sings *The*

Bartered Bride (or rather, *Die verkaufte Braut*), *Traviata*, *Salome*, *Tosca*, and *Fledermaus*. But six years is enough of repertory work. When her Bremen contract expires, she decides to free-lance for a year, appearing all over Germany and in Vienna, *als Gast*. She works with Wieland Wagner (as Chrysothemis in *Elektra*), with Heinz Tietjen (in *Trovatore*).

Things begin to move more rapidly, more widely. Her younger brother—whom we have already seen in the Barcelona sequences—is now her adviser, and he suggests she try Mexico (a back door to the States). Her first trip is a recital tour. “I sang all over the country. Not many people came,” she says, ruefully, “but the critics were enthusiastic, and I was invited back the next year to sing opera.”

Barcelona Again. The calendar now says: 1963. Montserrat comes back to Barcelona for her local debut, at the very Teatro Liceo she went to so often as a child. Her role is an unlikely, or at least an un-Spanish one: the title role in *Arabella*. They love her. She makes her first recording, a recital disc, for Spanish HMV. They offer her a contract, but the terms are too binding. “Now the record is selling all over,” she says, “and brings in plenty of royalties.” She has a singer’s healthy respect for money.

Another record company, Vergara of Barcelona, offers her a more liberal contract. She makes twelve discs: recitals, zarzuela excerpts, opera arias with orchestra. “Now RCA is going to release them all in America.”

A change of mood: at a return appearance in Barcelona, in *Butterfly*, she meets her Pinkerton, the tenor Bernabé Martí. They fall in love and are married. And now we come to the climax of the film, the moment when the singer turns into a star.

New York. Carnegie Hall, April 20, 1965—a concert performance of *Lucrezia Borgia*, sponsored by the American Opera Society. As the audience crowds into the hall, we learn from overheard remarks that the title role was to have been sung by Marilyn Horne, who is indisposed. Caballé has replaced her on short notice. Nobody knows who she is, but there is a rumor around that she is a potential sensation. Familiar faces in the audience. We identify George R. Marek, Vice President and General Manager of Victor Red Seal Records. We watch him as the soprano sings her opening aria: what we see encompasses surprise, pleasure, applause.

Intermission. Marek is seen in a phone booth: “Roger, get down here right away.”

Roger Hall, Artists and Repertory Manager for Victor Records, very shortly appears. The audience in Carnegie Hall is again applauding wildly. Marek and Hall are heading backstage. A few moments later, Montserrat Caballé has become an RCA Victor recording artist. The crowd streams out of the building, talking excitedly.

At this point in our fictional movie, the flashback would fade. We would find ourselves again in RCA’s Studio A: a week has elapsed since the first

scene, and we are at the final recording sessions of *Lucrezia Borgia*. But something seems to have happened to our prima donna.

While Shirley Verrett is on stage, singing the *Brindisi*, Caballé is in the control room, passing out hard candies to the others present. She comments on her colleague’s singing: “Lovely. Very good decorations on the second verse.” She jokes with engineer Salvatore, who crouches over his controls like a racing driver. The soprano is on hand to record only a brief scene towards the end of the opera (“*Presso Lucrezia Borgia!*”). It is an evening session, which began at nine. Although it is now almost midnight, the prima donna is showing no signs of impatience. Miss Verrett comes in for a playback, and Mme. Caballé hugs her. Richard Mohr says something droll, and silvery coloratura laughter rings through the control room.

The next night, her final night of recording, is the same. There is only one brief moment of anguish, when she sings a wrong note. “The baby kicks when I sing high notes,” she says and sobs with dismay. Everyone has to hug and kiss her, to reassure her. Then she goes back and sings the scene again, letter perfect, one hand pressed to the baby, to keep him still.

The Montserrat Caballé Story would have a final sequence, in the limousine, driving from RCA to Rome’s Fiumicino airport, past the darkened outskirts of the city. Montserrat is telling the same unknown man about her future plans: “The next recordings will be in January. Two sets of arias. One will be Verdi arias nobody has ever recorded . . . from *Il finto Stanislao*, things like that. The other will be arias everybody has recorded: *Tosca*, *Traviata*, *Aida*. Then next summer a complete *Traviata*. “And then what?”

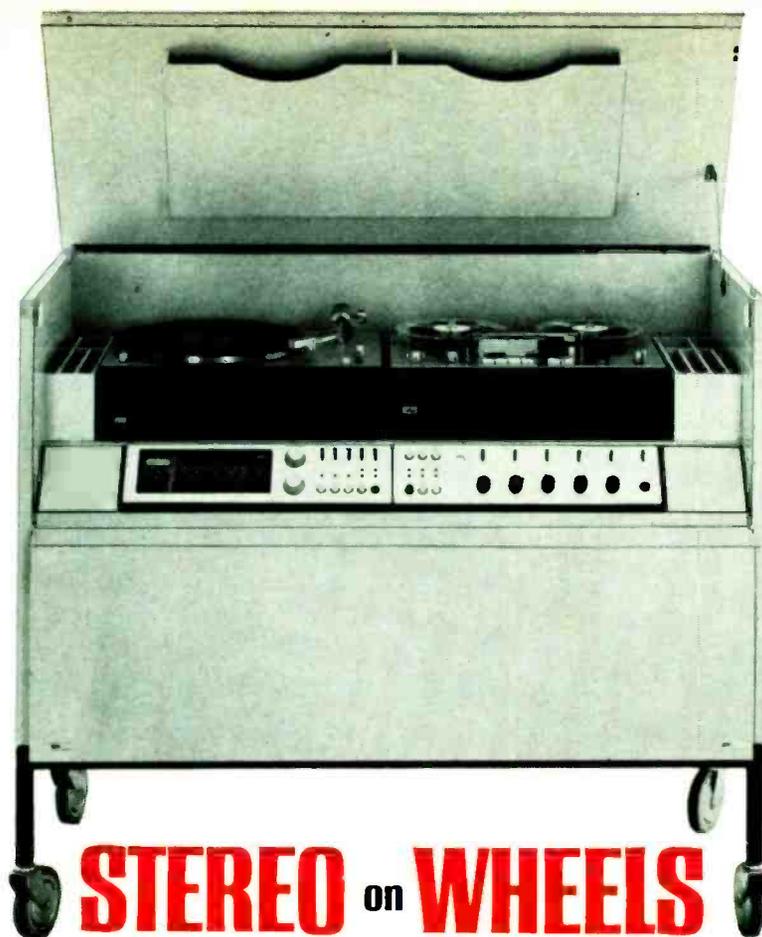
“It isn’t definite. An opera I want very much to record is *Salome*. And I’d like to do a record of Bach arias with harpsichord accompaniment.”

She talks about the more immediate future: she is taking the plane for Barcelona, then the train to Zaragoza for a *Bohème*, then the Spoleto Festival, then Buenos Aires, then four months off to have the baby. “Four months at home, in Barcelona! Then here to Rome, to make those two records, then the Met.”

“What will you sing at the Met?”

“This year *Otello* and *Traviata*. Next year I open the season with *Traviata* and sing in a new production, *Luisa Miller*. And then? Well, an opera that means very much to me—*che mi sta molto a cuore*—is *Norma*. I’ve promised Mr. Bing that when I decide I’m ready to sing it, I’ll sing it first at the Met. Then also next year *Il Pirata* in Florence and Rome, then *Figaro* at Covent Garden, then Vienna. . . .”

The crowded timetable of the international prima donna. . . . The limousine arrives at Fiumicino and draws up in front of the entrance. Montserrat Caballé and her mother leave the car and disappear into the colorful, indifferent, bustling crowd of the airport. Dissolve . . . THE END.



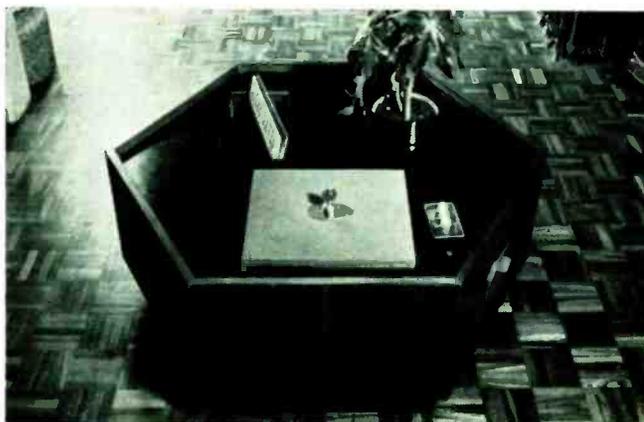
STEREO on WHEELS

COMING FROM Europe is a new idea in stereo housing—the mobile equipment console. High fidelity gear is fitted into an attractive cabinet set on legs equipped with casters. One's music system may thus be wheeled about to any location one finds convenient and even stored out of sight altogether should one so desire. A further advantage, of course, is easy access to the back of the rig for purposes of repairing or changing components.

The cabinet shown above, by Braun of West Germany, houses turntable, tape recorder, stereo tuner, and control amplifier. The unit pictured at lower left, from Grundig of West Germany, is fairly similar but makes no provision for a tape recorder. The Grundig is offered in a variety of styles and finishes. A one-of-a-kind design by Italian architect G. Cesari (lower right) is a cabinet

that not only may be moved about but may be rotated wherever it sits. It provides space for turntable, electronics, and a pair of speakers.

Our guess is that before long stereo-on-wheels will be made available by United States manufacturers—the idea seems too practical to ignore. Actually, any cabinet can be made mobile by setting it on heavy-duty swivel casters. In fact, just such a technique is often used on the huge relay racks found in studios. Suitable casters—for instance, the Bud RC-7756, a hard-rubber wheel on ball bearings that costs under a dollar and will, in combinations of four, support up to 400 pounds—are sold at many hardware dealers and some radio supply houses. They may be bolted directly to the underside of a cabinet, or fastened to a false bottom (a piece of ¾-inch plywood will do).



by Anthony Keller

COMPOSERS ON CAMPUS



Can a modern Mozart spring from the groves of academe?

OUR PAST DECADE has been a remarkable chapter in the history of American composing.

How the period 1955-65 can be regarded in terms of the significance or durability of its creative works remains for the judgments of future critics. But what can be said today is that a dramatic change has taken place, and continues to take place, in the conditions under which music is created. And an important aspect of this change is that the new university is evolving as a major patron of music.

There is no need to rehearse in these pages the difficulties that the American composer (as well as the performing artist) has always experienced in making a living directly through his chosen vocation. With very little personal patronage, with direct foundation and government assistance available only to a few, and with the meagerness of financial returns from recordings, publishing, and concerts, the solution for many composers has been to gain a secure foothold in the teaching profession. This is no new phenomenon, going back to the famous John Knowles Paine era at Harvard (1862-1905) and the professorship of Horatio Parker at Yale in the early days of the present century. What *is* new, however, are the increasing numbers of composers who have found shelter in the universities and the fact that they are directly engaged in teaching composition (as distinct from music history, "music appreciation," etc.). Although the fledgling university professor generally has to accept—sometimes against his will—the preliminary discipline of the Ph.D., and although he will find himself complaining that a full teaching schedule leaves him too little time for his own creative work, he apparently finds compensation both in the economic security and the congenial ambience afforded by the academic community.

In accounting for the American composer's present role as part of the academic establishment, one must look back to the years of the Nazi era when

conditions forced the exile of many of the giants of European music from their own countries. Most of these masters sooner or later settled in the United States (Hindemith, Schoenberg, Stravinsky, Bartók, Milhaud, Wolpe, Křenek), and this country became the center of Western composition. The impact on the American public of the shift in musical leadership was negligible; but American composers felt it immediately and so did the academic world. Schoenberg, Hindemith, and Milhaud accepted professorships at UCLA, Yale, and Mills respectively. Wolpe became head of composition at the Music Academy and Settlement Music School in Philadelphia, later founded the Contemporary Music School in New York City, and is now head of composition at New York's C. W. Post College. Křenek has held university positions all over the country; Stravinsky has been a frequent lecturer in academic circles, perhaps the best known of his efforts being his tenure of Harvard's Charles Eliot Norton Chair of Poetry, out of which came the book entitled *The Poetics of Music*; and Bartók, although he refused to accept an official university post, left an indelible imprint of his genius on the Columbia music department.

The influence of such distinguished Europeans was to strengthen the image of the composer-as-professor in the eyes of American composers and to convince university administrators and policy makers of the legitimacy of music composition as part of the academic curricula. Moreover, the mystique and reputation of the exiles attracted to university music departments young composers who might otherwise never have enrolled. Many of these were encouraged to consider pursuing their own careers within the academic world, and thus became the teaching force of the next generation. Out of these origins came the new breed of American composer.

Who is this composer? More likely than not, he is a man whose stylistic affinities are in the area of

post-Weberian serialism. (This is not to say that the "conservative" composer no longer has a home at the post-graduate level. The Eastman School and the Department of Music at the University of Wisconsin, for example, are almost exclusively interested in more traditional modes. But the current trend is heavily weighted towards the newer experiments, the rush is decidedly in the direction of places like Michigan, Princeton, and Columbia.) If there is an electronic lab at his disposal, he probably devotes some of his composing time to work with tape. He is not the lonely and rugged individualist his forebears were but rather a team man—caught up in his teaching, the activities and politics of the music department, the publication of a scholarly journal, and the creative work of his colleagues. He knows what foundation money is available, where one should go to get it, and whether compositions submitted will be judged by a panel dominated by conservative or progressive taste. He agrees with Boulez that "the aim of music is not to express feelings but to express music," and has little sympathy for the nineteenth-century aesthetic (emotionalism, expressivity, programmatic description, personal statements) which still pervades the taste of much of the listening public, symphony orchestra and opera boards of directors, and American conductors.

Having a firsthand connection with the disillusioned men of the previous generation, the new composer knows not to expect the attention of the general public, the understanding of the newspaper music critics, or the interest of music publishers, and he will probably adopt the attitude that these institutions, especially the public concert hall (which he considers an inflated juke box) are part of a musical world quite separate from his own. He therefore tries to make his own musical world self-sufficient (and the existence of congenial colleagues, alert graduate students, and near-professional performing groups is, of course, another inducement to his own presence on the scene). He takes an active part in the playing of new works—particularly those coming out of his own institution and those of relevance to his own musical predilections—and he may serve as a conductor, performer, or administrator for a regular series of concerts in a local or campus recital hall. If he does, his will be a high standard of performance: extensive consultation and rehearsal (forty hours ensemble rehearsal on a short piece is not unheard of) to make sure that the intricacies of his colleague's score are faithfully rendered. For him the university is the very best milieu for creativity on the part of a composer of objective, "pure" music. Here he is unmolested by public tastes or commercial pressures, and encouraged, by the presence of numerous equally analytical scholarly disciplines, to intellectualize his creative efforts.

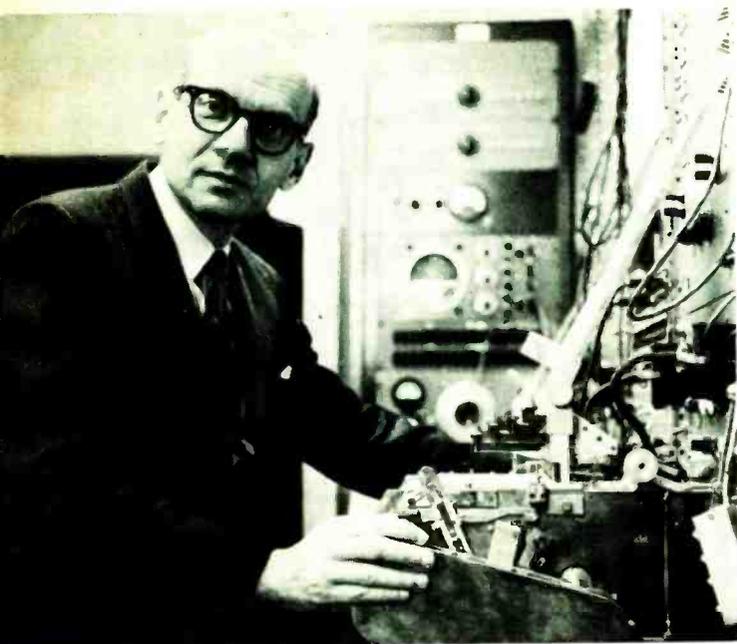
Charles Wuorinen of Columbia, who at twenty-seven probably exemplifies the new trend as well as anyone in the country—both as a composer and as an active spokesman—says: "What we want, and are at last beginning to have, is a true community of

minds, an atmosphere comparable to that of the medieval university."

It would be premature to assert a wholesale acceptance of the composer on the part of the American university. But there is manifest evidence that the universities are experiencing a change in philosophy about the role of the creative arts in an academic community. The composer, who once could enroll at a university only as a candidate for a graduate degree in musicology, can now, in many instances, qualify for a degree in composition, earned by taking the requisite composition courses and submitting an original work in place of the usual doctoral dissertation. Academic administrators are beginning to concede that a qualitative evaluation of a musical score—a judgment on the question: how well did the candidate solve the problems he set up?—can be made by a competent jury of composers, just as an original mathematical proof can be judged by a panel of expert mathematicians. In both areas, so the thinking goes, there is a satisfactory means of saying "*Quod Erat Demonstrandum.*" And following this logic, if an original mathematical theorem deserves a Ph.D., so does an original musical score.

THE NEW BREED of academic composers is delighted with the analytical approach to their music. The analogies to scientific disciplines are not taken as an insult but rather as a compliment. In fact, when I asked a number of them whether they felt that they were functioning in their field as a research scientist (say a quantum physicist) functions in his, the reply was, almost without exception, enthusiastically affirmative.

"The reason for this attitude is simple," says George Perle, composer and author of *Serial Composition and Atonality*. "The music is extremely specialized. Serial composers are still deeply preoccupied by technical problems, many of which are tested by quasi-scientific methods. As for people working in electronic music, complex scientific criteria are being applied all the time—from acoustics to the psychology of perception." Among others who view the scientific nature of music today as cause not for alarm but for rejoicing is Benjamin Boretz, composer, professor, music critic for *The Nation* and editor of *Perspectives in New Music* (a generally technical academic journal, supported by the Fromm Foundation and published by the Princeton University Press). Mr. Boretz's contagious optimism reflects a feeling that music is among the most advanced thinking of our time and that the composer is making a gigantic contribution to mankind's knowledge of the universe. And Mario Davidovsky, an Argentine electronic composer living in New York, feels much the same excitement in the compositional opportunities of his medium. "In the five years since I started working in electronic music," he says, "I have stretched my inner ear tremendously. Now I can hear and think in musical relationships



Among the new breed of composers: above, Milton Babbitt, first to use methods of "total serialization"; at right, Mario Davidovsky, for whom electronic music has "stretched the inner ear"; on facing page, Charles Wuorinen, spokesman for "a true community of minds."



which would have completely passed me by before. And so much remains to be discovered."

The great discoveries of the twentieth century being cerebral, not territorial, the academic composer's most important asset is his intellect. And he cannot understand why this should be so startling. One young composer said to me: "I don't know who started the myth that composers don't have to think. You don't write a Beethoven symphony or a Bach fugue on intuition. In fact, if there's something weak about Schubert musically, it probably had a lot to do with his inferior intellect. He wasn't supposed to have been very bright, you know."

Inevitably, this stress on the mind in music leads to a sort of selective breeding; for those who are uncomfortable with a steady diet of defining and theorizing know enough to keep clear of academe, and those who would like to be there but are not mentally or constitutionally equipped for the rigors of a super-rational environment fall by the wayside.

The man often credited with having fostered the current intellectual climate in composing is Milton Babbitt, himself an extraordinary intellectual. Noted both as a mathematician and a composer, he has contributed significant analyses of the twelve-tone system, was the first to use methods of "total serialization" in his compositions, and has explored new areas in electronic music. His work (carried on mostly at Princeton) has exemplified to his colleagues and students the spirit of inquiry and scholarly discipline necessary to wrest a clear musical development out of what Boretz calls "the prevailing vacuum

of relativism." And his insistence on responsible discourse as the basis for progress in twentieth-century music makes him a champion in the eyes of the generally antimetaphysical university composers.

Naturally, there is opposition to this point of view. To many nonacademic composers art cannot be born in an atmosphere of super rationality. Particularly strong in its disapproval is the "chance" group (men like John Cage and Morton Feldman) to whom the self-conscious systematic intellectualization of music is anathema. Equally opposed are many others at the opposite end of the spectrum from the "chance" group, among them conservatives and certain independent composers whose work is stylistically akin to the "university style" but who feel that the artistic life and the academic life cannot successfully converge. In these circles charges such as "parochial," "inert," "overspecialized," "ingrown," "dull," and "nitpicking" are common, and references to "humorless engineers," "writers of hothouse music" and "twentieth-century monks in their electronic cells" frequently pop up in irreverent extramural conversations.

PERHAPS THE MOST troublesome criticism is the allegation that academics don't care about the public. It is troublesome because, in one sense, it is true. The university composer working in advanced musical forms outside the interest or easy understanding of the average American listener is, he insists, involved in these forms because they are relevant to



him, the composer, and as a composer he can think in no other way. Why should he write Brahms if the compositional ideas that excite him are Babbitt?

Ask almost any composer with an academic orientation whether his art is at all motivated by a desire to be performed at Philharmonic Hall and he will make every effort to clear his name of such a rude insinuation. And, in dissociating himself from the tastes of the Philharmonic audience, he will probably point out that he is not particularly concerned with who listens to his work. At the beginning of an all-day intercollegiate student composers conference, sponsored last year by Queens College in New York, the participants were given a list of the seminars to be held during the gathering and asked to select the ones they wished to attend. The topic that drew the least response concerned the relationship of today's composer and his audience. The substantive discussions of compositional form and style and Elliott Carter's keynote address on the teaching of composition, were, on the contrary fully and enthusiastically subscribed.

The university composer tends to place the responsibility for the distance between himself and his potential audience not on the listeners themselves but on those in positions of power whose task it is to determine symphony orchestra and opera company repertoires. It is a fact that conductors, managers, and boards of directors espouse the familiar and reject the contemporary; and as long as this is true, the public at large will not have the opportunity to come to know the work of today's academic composer, much less to make an evaluation of it. Much of what seems, on first hearing, sterile or unmusical in the work of the academic group is due to a difference between the composer's standard of organization and that to which the listener is accustomed. If one is used to the "drama" of the sonata form with its implied emotional life, then constructional "efficiency," the objective of many of the academic composers, can be simply boring.

The problem of appreciation is, then, partly a matter of dealing with a difficult new language. Milton Babbitt, whose method of writing music is absolutely cerebral, does not preclude emotion from the creative process. But, he feels, one cannot discover the emotional aspects of new music with a conventional sensitivity. Says Babbitt: "If you get a telegram in Swahili telling you your dearest friend has dropped dead, how can you have an emotional reaction?" How useful it would be if Leonard Bernstein, Eugene Ormandy, and Erich Leinsdorf took a more active interest in Swahili.

It is only fair to point out that the music director of an orchestra, whatever his own personal taste may be, must always take into account in his programming the cost of rehearsal time (preparing a new or unfamiliar work takes longer than brushing up on a reading of the *Italian Symphony*), must please the palates (generally conservative) of the patrons who provide his orchestra's support, and must consider the capacities of the players themselves, many of whom have had no training in modern instrumental techniques and are ill-equipped to deal with complex contemporary scores.

The university composer is aware of these complications but, unable to do anything about them, he shrugs and says, "Whatever the extenuating circumstances, I am not welcome in the public sector." And he goes on to point out that he has a growing public of his own; the intellectually aware, university-oriented public that listens to music on the composer's terms, asks for no emotional effusions, no subjective statements, no social implications. This is audience enough for him, and he willingly accepts his isolation from the mass public—indeed prefers it to being listened to, appreciated, and criticized for the wrong reasons. In this respect, he feels, democratizing art is far worse than ignoring it.

The university composer may not, however, be fully aware of the irony of his stand. On the one hand, he has chosen for the evolution of the more complex compositional ideas of our day a sanctuary which favors sequestered research and specialization; at the same time, by intimately involving himself in the great institution of higher learning, he is at the very focal point of a mass expectation. Colleges and universities in the United States are today racing to meet the demands of a society that proclaims the desirability of advanced education for everyone. In the years to come, as university complexes continue to spread in size and social significance, the character of the listening public will change. Indeed, the mainstream of so-called "popular" taste in serious music may soon be flowing through the campus rather than the concert hall. While in the last decade the university has provided the composer with a comfortable garret where he need not starve, the next decade may well see it forcing his direct confrontation with the mass of his fellow-citizens.

Thoughts on
improving the lowly
phono plug

THE RIGHT CONNECTIONS

by Albert Sterling

HIGH FIDELITY SOUND has come a long, long way, but it still labors under the burden of one seriously deficient technique. I refer to the interconnections between components. The so-called standard pin connector, or phono plug, is a fright. To begin with, it is far too fragile. Moreover, because of its very standardization—the same connector being used for a multitude of applications—it is entirely possible to hook up equipment incorrectly. Without anything to stop him, the unwary owner of a component system can connect one output to another output (horrors), or one input to another input (ouch), or one of either to the wrong of another, or a left channel to the right, or a high-level signal to a low-level jack, and so on. Indeed, I know of no other hobby or semiprofessional technical field in which it is so easy to do so many things wrong.

One partial remedy would be the adoption of a color coding system. Let each plug be colored, with a corresponding color on the jack into which the plug should go. This has not only real technical advantages but offers a public relations dividend as well. Color coding would turn a minus into a plus by making the connection job positively *attractive*. Imagine the opportunities for advertising copy writers: "Just match plug and jack colors, and your system is ready to play!"

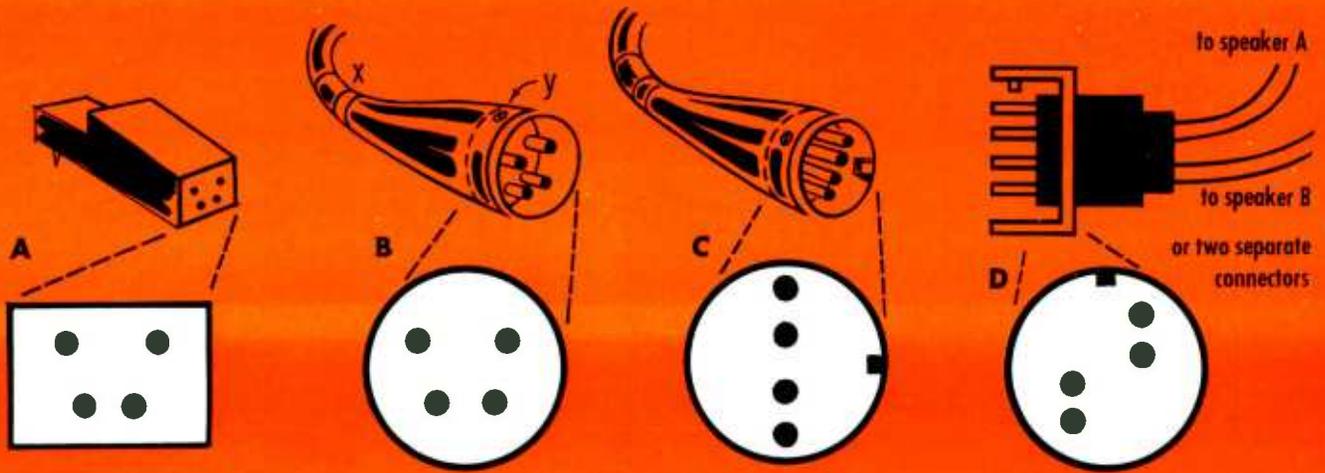
But color coding is only the beginning, a mere step in the right direction. As long as we are reforming the outmoded technique of interconnections, we might just as well go all the way. Instead of one standardized plug, I would suggest that the connectors be divided into classes according to function, with a slightly different connector for each function. We would have one style of connector for pickup input cables, another for tape-to-preamp connections, and so on—through to the amplifier-to-speaker connections. These need not be entirely different devices, but pin arrangements could be varied so as to make a connector intended for one function obviously unusable in the jack meant for another. Wrong connections would thus become impossible. And let it be said that this family of plugs should not be anything like the present phono plug, minimal monster that it is. The only positive aspect of this too well-known device is its cheapness. Any technician who has made a reconnection to a phono plug or tried to repair a broken one has developed a thorough dislike for this little abomination. It breaks

easily. It readily develops shorts (no signal), or opens (loud hum). It is a real nuisance to put one properly on the end of a cable.

What we need is a connector that is at once more reliable and easier to work with. In recent years men working on space and military electronics have brought the connector art to a very high state; and while we are not demanding something as specialized, and expensive, as the connector for, say, a tape recorder in a space vehicle, the skills developed in this area should make possible an inexpensive, reliable, easily handled set of connectors for home high fidelity gear. Ruggedness and easy application to the cable are the two characteristics most conspicuously missing now, and it seems eminently reasonable to expect them.

The advanced amateur or the professional might object to rigid specialization of connectors by function on the ground that it would restrict his freedom to experiment. Actually, with a supply of various connectors on hand and an assortment of adapters—which would seem not too much to ask of a dedicated high fidelity man—he could put whatever he wanted to on the end of a cable at a moment's notice. Some flexibility could be provided too by the adoption of "multi-jacks" capable of accepting two, or three, types of plug. Such an item might be handy, for instance, if a tape recorder is sometimes fed from a preamp, sometimes directly from a radio tuner, sometimes from a separate turntable with preamp. The multi-jack would not, of course, be suited for connecting microphones and other equipment that generally go to a specific input that cannot be shared with any other input.

The elimination of one particular connector problem, that of the stereo pickup cartridge, would alone eliminate much agony. As everybody knows, pickup makers are doing wonders in the quality of the product they are giving us; but they are doing badly when it comes to the convenience of installing, removing, and replacing cartridges. Every audiophile has faced the trouble of determining which pin is which on a new cartridge; there is absolutely no pattern of color code, pin location, or number that carries over from one model to another. Every audiophile who changes pickups fairly often has broken one of the tiny leads on the slide-on jacks and has had a delicate soldering job to do, a difficult and time-consuming chore. Everybody has at one time or another found the pin



A An improved phono cartridge shell could take any of several forms. One possible version is shown, in which the left and right channels, and corresponding grounds, could not be confused during installation.

B and **C** suggest what could be done for signal transfer between components, the specific pin arrangements standardized for different hookups (phono to preamp; tape in and out; etc.). In each, a metal shield is fitted inside a plastic housing. At **X**, a collet holds the cable; at **Y**, a set-screw holds the pin block.

D For power amplifier-to-speakers connection, a strong connector that won't come loose and won't short is needed. Spacing of the pins, and key on the housing, help assure correct channel and phase hookups.

jacks either too big or too small for a new pickup—which means either the tedious job of soldering in new connectors, or trying to bend the old ones to fit, with a good chance of breaking the wire on at least one.

These annoyances are bad enough for the experienced audiophile; they are calculated to make cartridge changes almost impossible for the music lover with no experience in such matters. While the latter can ask his audio dealer to put a cartridge in his arm, or in a new shell, wouldn't he be more likely to buy a new cartridge if he knew he could install it himself with a simple plug-in maneuver? I myself have installed scores of cartridges over the last twenty-five years, and I feel competent to handle practically any connection or adjustment problem that might come up. But even the seasoned hobbyist would eagerly welcome the elimination of those frustrating little pins and slide-on connectors.

It seems as though it really shouldn't be too difficult for the industry to get together on a standard rear-end for cartridges. Then all arms and shells could have a matching female connector. Some form of latch or detent would hold the cartridge in. Such a system would have saved innumerable hours, and a mountain of fury, for just this one audiophile. And imagine the tag-line in the ad: "Is putting in your new Zingo cartridge just as easy as putting in a light bulb? No, by gad, it's easier! No screwing, no fumbling, just a push and a snap and you're ready to play a record!"

ANOTHER POINT in the system where our rationalized connector scheme would eliminate a lot of trouble is at the output of the power amplifier. Those screw-head terminals are fast and convenient for experimenters and professionals who are making frequent changes of connection (even they, however, might welcome a simple, easily changed connector for this job). But most of us have trouble keeping all the strands of wire under the head of the screw

and preventing the wire from fraying through as it bends back and forth. Shorts and breakages are frequent here, especially if one's living room is cleaned frequently by determined characters who push wires around vigorously without any feeling for those delicate connections. There are a number of different approaches to this problem, of course: many, many audiophiles have soldered lugs onto their speaker cables to minimize the difficulties pointed out above. But a reliable plug-in connector would do it best.

Beyond convenience and the elimination of connector breakdowns there would be other important benefits from the standardized connector system we are asking for. The polarity of each connection could be controlled all the way through, and thus the phase relations would also be controlled, from pickup to speaker. There would be no problem of phasing speakers—they would always be right. (This implies, of course, that the connection of the cable at the speaker is standardized too.) And there would be no channel reversals. These two assurances would by themselves raise the general quality of stereo reproduction a sizable degree. The loss of fidelity from a phase reversal or channel reversal is real, but often so subtle that the listener without technical orientation misses it for awhile—and then is unable to analyze his dissatisfaction.

One further point: the standardization of connectors would probably lessen the problem of ground loops and the hum they cause. Once the professional designer can control the connection system and techniques all the way through a sound system, he can deal most effectively with proper grounding for specific audio components—and the cumulative effect of reducing even minuscule amounts of hum in successive links in the audio chain often can provide a dramatic improvement in the sound you hear.

Have I convinced all doubters? Convenience, practicality, and—most important—the means to prevent erosion of fidelity, these are the rewards provided by the right connections.

WHAT SCIENTIST IN HIS RIGHT MIND

would turn his back on Fame and Fortune . . .
move to Hope, Arkansas . . . and devote his life to
building the world's most perfect speaker systems?

PAUL W. KLIPSCH, SCIENTIST, ENGINEER, FANATIC. A man holding patents on everything from electronic instruments to the world famous KLIPSCHORN and Klipsch speaker systems.

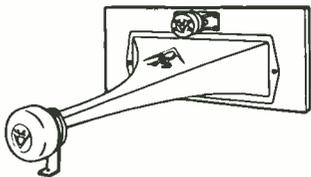
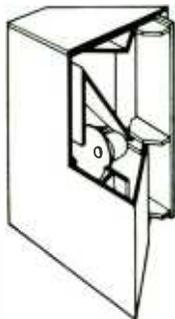
Klipsch built his first loudspeaker back in 1920 from earphones and a long cardboard tube. For the next 19 years he immersed himself in the study of basic speaker design principles.

By 1939 Klipsch had finally synthesized the basic laws of physics into the most theoretically correct loudspeaker ever designed.

Now the job was to make the prototype. In Klipsch's own words, "I built her with a borrowed handsaw, hundreds of screws and plenty of elbow grease. I filled my mistakes with glue and sawdust. I don't know how I did it, but the baby was air tight . . . and damned efficient!"

But Klipsch was not completely satisfied.

For 8 years he labored at perfecting the bass response (30 to 400 cps). Finally he got what he wanted . . . smooth, undistorted sound and magnificent bass fundamentals so low and powerful that they could reproduce even the Tibia pedal tones of a huge pipe organ.



Accurate reproduction of the important mid-range (400-5000 cps) underwent even more research and design analysis. Klipsch spent 15 years developing this mid-range horn and the tweeter (5000 to 20,000 cps) to their present state of perfection.

CHOICE OF EXPERTS—Result of this 23 year labor of love is the KLIPSCHORN. Acclaimed by audio experts as the finest speaker system in the world, because of its unique high efficiency exponential corner-horn design. Continually chosen by leading professional musicians as the only system which can truly recreate the

total sound of a great symphony orchestra at concert hall listening levels.

The KLIPSCHORN has the lowest distortion and widest full power frequency response of any speaker system in the world . . . 1/10 of 1% FM distortion* from 30 to 20,000 cycles per second at over 115 decibels of sound output. It would take a loudspeaker 8 times larger than the KLIPSCHORN to accomplish anywhere near the same sound quality.

KLIPSCHORN is neither a shoe-box nor a clothes closet. It is not too small or too large. It is the optimum size for the reproduction of music.

KLIPSCHORN is not a bargain basement system. It retails from \$514 to over \$800. But if you are a music lover with a truly discriminating ear . . . or if you seek to cultivate one . . . the KLIPSCHORN is made for you. Ultimately you'll be satisfied with nothing less, price be hanged.

WIDE STAGE STEREO AND THE HERESY—When Paul Klipsch heard ordinary two-speaker stereo, he realized it was painfully inadequate. He knew that to reproduce a live performance, the whole wall of the living room must come alive with sound.

In his laboratory he developed Wide Stage Stereo. To achieve this kind of stereo experts have long recognized the need for three full range speakers . . . two located diagonally in the corners and one in the center. For a center speaker, Klipsch developed his first non-corner speaker, the Heresy.

Naturally, the Heresy is a Klipsch quality low distortion high output speaker. It is a 3-way system with 1/10 of 1% distortion* throughout its 50 to 20,000 cps range.

Klipsch enthusiasts with space problems soon began to use the Heresy (Model H)

independently of its larger brother. As one apartment dweller said, "When I realized I couldn't use a KLIPSCHORN, I knew the only other speaker to own was the Heresy."

The Heresy is 11" x 15" x 21". Its retail price is \$221.

QUELLING A CONTROVERSY—For years a controversy had raged among speaker designers as to which was the best, a horn or an enclosure type speaker. Klipsch



had proved the answer to that one with the KLIPSCHORN. But now he was challenged to create an enclosure type speaker.

He set as his goal "maximum performance per cubic foot." The result was the beautiful Cornwall. Easily the finest enclosure speaker ever produced.

This loudspeaker is a 3-way system with extremely smooth response from 30 to 20,000 cps. The Cornwall is only 6 dbi less efficient than the mighty KLIPSCHORN. It has the lowest distortion* of any enclosure system available. The Cornwall may be purchased for \$416.

We sincerely hope you will listen to our systems and compare them with others. You will then know why Klipsch is acknowledged as creator of the speakers by which all others must be judged.



KLIPSCH & ASSOCIATES
Box 280 HF-10
Hope, Arkansas

Please send me complete information on the KLIPSCHORN, Heresy and Cornwall speaker systems. Also include the name of my nearest Klipsch Authorized Audio Expert.

KLIPSCH & ASSOCIATES
Box 280 HF-10
Hope, Arkansas

NAME _____

ADDRESS _____

CITY _____

STATE _____

OCCUPATION _____

AGE _____



*In Klipsch speakers all forms of distortion are minimized especially FM and AM distortion which are many times as objectionable as simple harmonic distortion. Technical papers available on this subject.

CIRCLE 57 ON READER-SERVICE CARD

HIGH FIDELITY

EQUIPMENT REPORTS



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

MARANTZ SLT-12 TURNTABLE

THE EQUIPMENT: Marantz SLT-12, a two-speed manual turntable integral with a transverse or straight-line-tracking tone arm. Supplied with cartridge and walnut base. Dimensions: 18¼ by 14 by 6½ inches. Price: \$295. Manufacturer: Marantz, Inc., subsidiary of Superscope, Inc., 25-14 Broadway, Long Island City, N.Y. 11106.

COMMENT: For years one audio designer or another has come up with a tone arm that, instead of being pivoted at one end, would somehow extend over the platter to permit the cartridge to track the record in a true radius. Such an arrangement would make for zero lateral tracking error, and thus permit the stylus always to be tangential to the record groove—in other words, duplicating the geometric relationship that prevails during the original cutting of a record. To our knowledge, the arm supplied with the Marantz SLT-12 (the letters stand for straight-line tracking) is the first successful stereo version to attain the status of a readily available consumer product, and certainly it is the very first to be integrated with a turntable and cartridge to comprise a "record player."

There is, needless to say, considerable disagreement among audio experts as to the value of an SLT-type arm. Those who favor it say that it avoids the compromise inherent in the best of pivoted arms, a compromise which necessarily introduces some degree of "tracking error" (resulting from the slight arc described by the pickup as it moves from the outer edge to the label of a record). By eliminating this error entirely, the SLT-type arm permits the cartridge to track the groove more accurately. It eliminates skating force and the need to compensate for it, and it minimizes the uneven wear of both the stylus and the walls of the record groove. It also is designed to reduce, or eliminate entirely, distortion at the inner portion of the record groove where, as the cartridge tries to follow the ever-narrowing spiral of the groove it is called on to "work harder." Thus, whatever disparity exists due to extraneous causes, such as the arm's being pivoted instead of carried across radially, tends to be emphasized.

In the case of the Marantz ensemble, the use of a radial-type arm has led to other benefits which will be discussed shortly. First, however, it is only fair to present the other side of this question. Advocates of conventional or pivoted arms (which so far means just about the entire audio industry) admit that in theory

a radial-type arm is desirable, and that "zero tracking error" is possible with a pivoted arm only at one portion, or indeed at one point, on a record. However, the argument goes, the over-all error from outer edge to label has been so minimized in today's good arms (with their offset heads, angled structures, carefully calculated overhang distances between stylus tip and disc-center) as to have become a negligible factor in over-all performance. Other factors, such as low bearing friction, balance, low mass, low resonance, etc., are seen as more important. One thing that both schools agree on: designing and producing a radial arm for the consumer market is a difficult and necessarily expensive affair, and therefore the new Marantz is expectedly the highest priced turntable on the high-fidelity market.

In the SLT-12, the arm is fairly short in length—it is just long enough in fact to permit the cartridge at its end to move out from its rest position to the center of the record. The arm assembly, which includes two sets of fine gears that help steady its lateral movement, is part of a suspension system shared with the platter. Thus, the whole ensemble, when set up, becomes free-floating and, as long as it is kept perfectly level, remains immune to external shock (leveling, we would say, is more critical with this than with most turntables, and the manufacturer has thoughtfully included a spirit level indicator under



the arm housing). To use the SLT-12, you press either the 45 or 33 (rpm) button and the "on" button. The speed button lights up and the platter starts rotating. You then press down on the large knob to free the arm and pickup head from its sheltered rest position under the housing, rotate the knob to place the pickup in cuing position, and release the knob, whereupon the stylus settles down gently to the record. The same knob is used for returning the pickup to rest at the end of a record or for re-cuing at will at any portion

REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

of the record during play. The operation is simple, straightforward, and just about foolproof as regards accidentally damaging the record.

The platter itself, beautifully crafted and well-balanced, weighed in at CBS Labs at 11 pounds. It is covered with a layer of anti-static flocking and supplied with a snap-on spindle adapter for 45 rpm doughnuts. The platter is driven by a heavy-duty hysteresis-synchronous motor via a belt around its outer rim. Speed-change is accomplished by a lever that moves the belt from one step to another on the motor shaft.

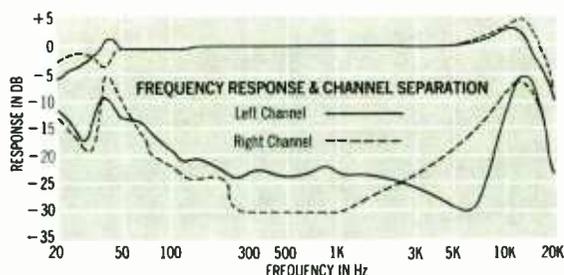
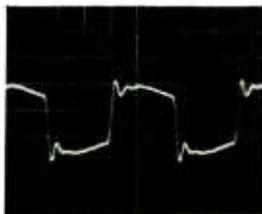
The total rumble level of this turntable (referenced to the CBS-RRLL standard) was a very, very low -61 dB, absolutely inaudible and approaching the S/N ratio of a fine electronic component. Speed accuracy, for both speeds, was very high (0.1% slow and 0.6% slow for 33 and 45 rpm respectively) and was not affected by changes in line voltage. Average wow was 0.25%; average flutter was 0.05%. Both are well below critical levels for professional-grade equipment; at that, the "higher" wow figure was attributed to some belt slippage when the unit was first set up, but this cleared up after some running in and wow became utterly inaudible. The arm had absolutely no measurable resonance, which is outstanding.

Now for some more interesting news. The cartridge supplied in our Marantz samples was basically a Shure V-15, somewhat modified to Marantz specifications for installing in this machine. Tracking at 1 gram in the SLT-12 arm, this pickup did better than the original V-15 we reported on in August 1964. It furnished slightly more signal voltage, had a smoother frequency characteristic, was more closely matched on both channels, and had less of a peak at the high end. It sounded, naturally, superb—and those troublesome inner grooves, even on heavily modulated records, sounded as clean as one could want.

The SLT-12 stands as a tremendous tour de force of engineering and certainly the most state-of-the-art turntable we have yet tested. It is truly a great performer, and, with its black, gold, and walnut appointments, a great looker too. There is nothing like it anywhere, and we doubt that any known model can surpass its quietness of operation and utter accuracy in tracking a record. It is, in the words of those who have listened to it in various high-quality playback systems here, "the best single piece of machinery we've yet seen for the playing of microgroove discs."

CIRCLE 140 ON READER-SERVICE CARD

1 kHz square-wave response, cartridge in Marantz SLT-12



LAFAYETTE KT-630

CONTROL AMPLIFIER

THE EQUIPMENT: Lafayette KT-630, a stereo integrated amplifier available in kit form. Dimensions: 12 $\frac{5}{8}$ by 11 $\frac{5}{8}$ by 5 $\frac{1}{4}$ inches over-all. Price: \$39.95. Optional metal cage: \$3.95. Manufacturer: Lafayette Radio Electronics Corp., 111 Jericho Turnpike, Syosset, L.I., N.Y.

COMMENT: Out of sheer curiosity we obtained and built this unit, the cheapest stereo control amplifier we've yet come across. We wanted to know just how much of an amplifier you can get these days for the ridiculously low price of \$40. The answer, in comparison with costlier amplifiers, is "not very much"—as was to be expected. Yet, taken on its own, the KT-630 does offer a measure of performance and features that suffices for non-critical use in handling background music, or for playing records at a party or teen-age dance, or for educating the young novice who wants to assemble his first stereo system.



The KT-630's rock-bottom price is the result of using an old, minimal sort of seven-tube circuit that has been rationalized in terms of great economy of design. This is reflected in the parts used, the chassis layout, and of course the test results. There is absolutely nothing new, fancy, or expensive about the KT-630. All the work—including parts mounting, cutting leads to length, and wiring and assembly—is left to the buyer. Total construction time would be from about 15 to 20 hours, depending on the kit builder. And our builder advises that some of the operations required to modify the multi-conductor cables can lead to shorts or broken leads. The watchword while building this kit is "caution." (One particular warning: On completion, one channel of our unit did not function correctly. This was traced to a shorted speaker terminal strip. Its mounting hole was not punched large enough to accommodate the speaker strip, causing the lugs to short. The builder had to modify this hole to get things right.)

Once in proper working order, the KT-630 gave an account of itself that was certainly commensurate with its low price tag. Indeed, we would say on the basis of comparative listening tests that the unit's performance, driving decent speaker systems, is about on a par with some mass-produced consoles costing many times more than the KT-630.

The amplifier is simply styled and has just enough controls to get things going. These include a three-position program selector, a bass tone control that operates on both channels simultaneously, a similar-acting treble control combined with the power off/on switch, and a dual concentric volume and channel-balance control. Below these knobs there is a pilot lamp, a pair of left and right channel mode selectors (to switch from stereo to monophonic operation) and a loudness contour switch. The channel selectors, incidentally, can convert the KT-630 to a mono amplifier, offering double the power output that its twin channels supply in stereo use. The rear of the unit has inputs for magnetic phono, ceramic phono, and

two high-level sources such as a tuner and a tape playback preamp. One AC convenience outlet is provided, and of course there are the usual 4-, 8-, and 16-ohm speaker outputs. There is no tape-feed jack and no headphone jack.

As the test results from CBS Labs show, this is no amplifier to look to as a low-distortion powerhouse or for the last word in control versatility. Still, at the low power output levels needed for driving high-efficiency speakers in small to medium-size rooms, it does offer a modicum of respectable output. Interestingly enough, the 1-watt frequency response—with the bass control turned to 3 o'clock—was found to extend within plus or minus 2 dB from 10 Hz to 30 kHz. We'd say that over-all performance is about what one can expect from a seven-tube stereo unit. Power output is limited and distortion is higher than we like. But for \$40. . . ?

CIRCLE 141 ON READER SERVICE CARD

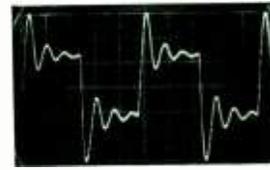
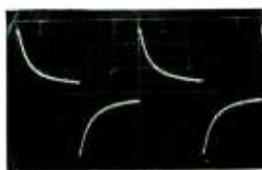
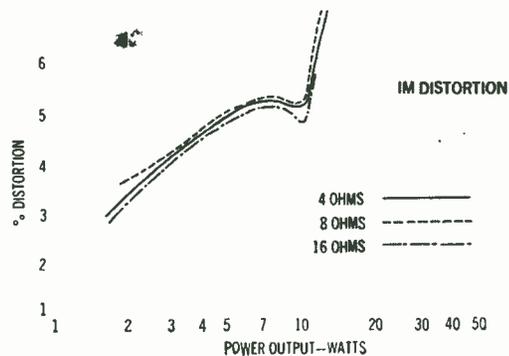
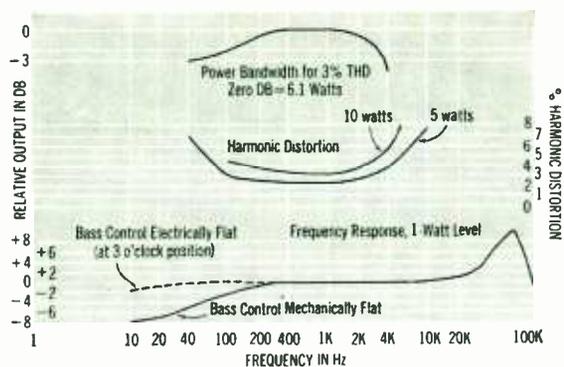
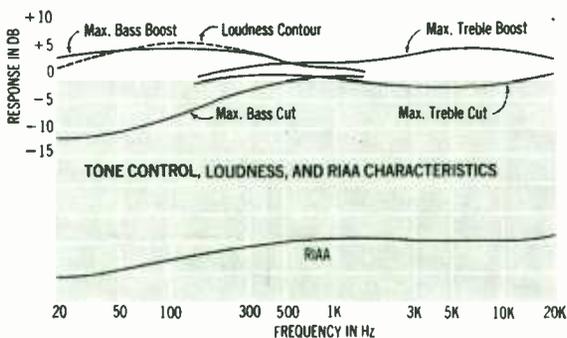
Lafayette KT-630

Lab Test Data

Performance characteristic

Measurement

Power output (at 1 kHz into 8-ohm load)		
l ch at clipping	10.1 watts at 3.7% THD	
l ch for 1% THD	1.06 watts	
r ch at clipping	11.5 watts at 3.2% THD	
r ch for 1% THD	1.13 watts	
both chs simultaneously		
l ch at clipping	6.9 watts at 15.1% THD	
r ch at clipping	6.2 watts at 17% THD	
Power bandwidth for constant 3% THD	40 Hz to 3.6 kHz	
Harmonic distortion		
10 watts output	under 5.5%, 100 Hz to 3.3 kHz	
5 watts output	under 5%, 54 Hz to 5.4 kHz	
IM distortion		
4-ohm load	under 5% up to 5.4 watts	
8-ohm load	under 5% up to 5 watts	
16-ohm load	under 5% up to 6 watts	
Frequency response, 1-watt level	±2 dB, 10 Hz to 30 kHz	
RIAA equalization	+1, -5 dB, 45 Hz to 20 kHz	
Damping factor	1.14	
Input characteristics	Sensitivity	S/N ratio
mag phono	12 mV	47 dB
cer phono	59 mV	60 dB
high level	590 mV	71 dB



Square-wave response to 50 Hz, left, and to 10 kHz.

ADC MODEL SIX HUNDRED STEREO RECEIVER

THE EQUIPMENT: ADC Six Hundred, a stereo receiver (FM stereo tuner and control amplifier on one chassis). Dimensions: 14¼ by 5 by 8½ inches. Price: \$248. Walnut cabinet, \$19.95. Manufacturer: Audio Dynamics Corp., Pickett District Rd., New Milford, Conn. 06776.

COMMENT: ADC, known for its cartridges and speaker systems, has entered solid-state electronics with an amazingly compact stereo receiver. Thanks to transistorization, the new ADC Six Hundred is scarcely larger than basic tuners used to be, yet it contains both an FM stereo section and a stereo preamp-power amplifier. Appearance is neat and stylish, set off by a sculptured brushed-gold anodized front escutcheon. The upper portion of this panel is given over to a good-sized FM station dial, a tuning meter, and a stereo signal indicator. The tuning knob is at the right. Controls on the lower part of the escutcheon include the knobs for loudness, channel balance, bass, and treble—the latter two operating on both channels

simultaneously. This group is flanked by six slide switches—three on the left for selecting tuner or phono, stereo or mono, and tape playback; three on the right for switching either of two sets of speakers on or off and for power on and off. A stereo headphone jack is provided at the lower right corner.

At the rear of the set are found two sets of stereo input jacks for magnetic phono cartridge, and for tape playback. There also is a pair of jacks for feeding stereo signals to a tape recorder, and another pair for feeding FM signals from the Six Hundred to the



tuner inputs of another amplifier, so that the same program can be piped to other parts of the house. The antenna terminals accommodate 300-ohm twin-lead. Speaker terminals permit connecting two separate sets of stereo speakers, to be turned on or off in any combination at the user's option. Headphones and speakers all may be heard at once, if desired. The rear also contains fuse holders for the left and right speaker lines, and a switched AC outlet.

As receivers go, the ADC Six Hundred has much to recommend it. It is a well-balanced combination set, with FM characteristics that are more than adequate for clean reception of all but the most distant of signals in stereo or mono. Frequency response is smooth and closely matched on both channels across the FM audio band, and channel separation is ample. Distortion is acceptably low. The FM section is complemented by a medium-powered control amplifier which, under the rigorous test conditions of driving both channels simultaneously, furnishes better than 16 watts per channel at about an average of 1 per cent distortion. The amplifier actually makes it up to 22 watts from 60 Hz to 5.6 kHz at its very low rated distortion of 0.5 per cent. It covers a much broader range at a 14-watt level, and if its rated distortion were relaxed to, say, a little more than 1 per cent, it would, in the view of CBS Labs, easily cover the full band from 20 to 20 kHz. For a compact, modestly priced set this is perfectly respectable performance. RIAA equalization, for disc playback with magnetic pickups, is quite accurate; the 1-watt frequency response extends within plus or minus 1.5 dB from 10 Hz to 100 kHz (remarkable for this type equipment), the tone and the loudness contour controls all perform correctly, and the square-wave tests show clean transient response and stability.

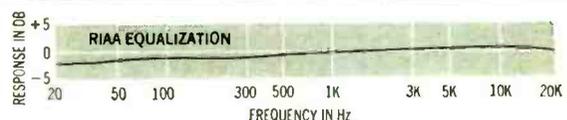
The set is easy to install and a pleasure to listen to. It has a clean, effortless sonic quality that can be enjoyed for hours on end. We would say that it offers performance somewhat better than its price-tag would suggest, and certainly—with its multiple speaker and signal output options—offers features not usually found on such equipment. Incidentally, those who already have a tuner and might be interested only in the amplifier portion of the ADC Six Hundred may buy it as the Model Sixty control amplifier, \$149.50.

CIRCLE 142 ON READER-SERVICE CARD

ADC Six Hundred Receiver

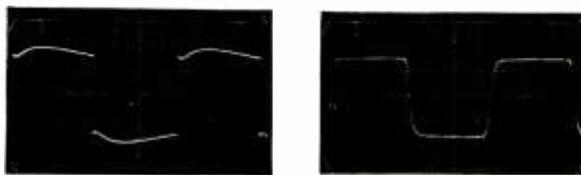
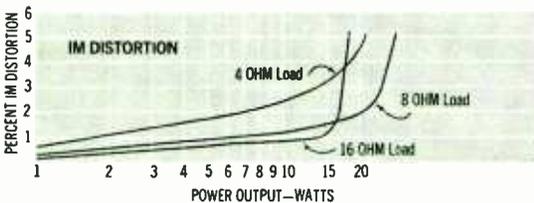
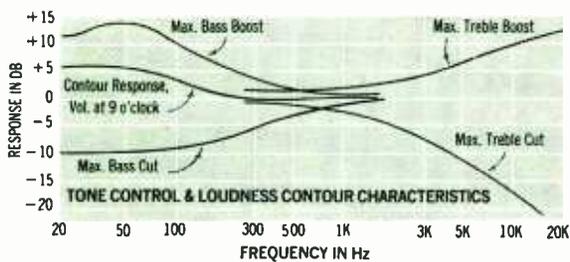
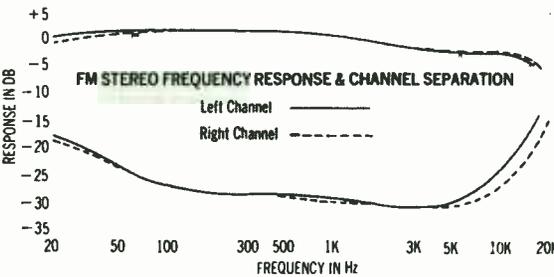
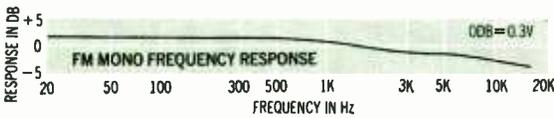
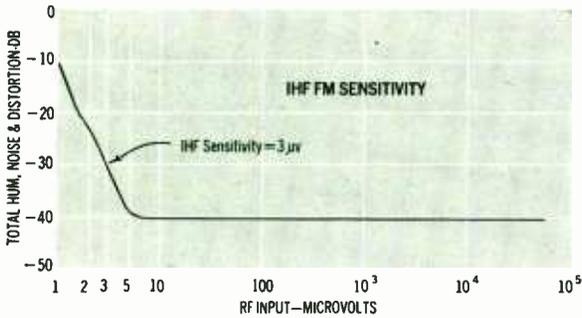
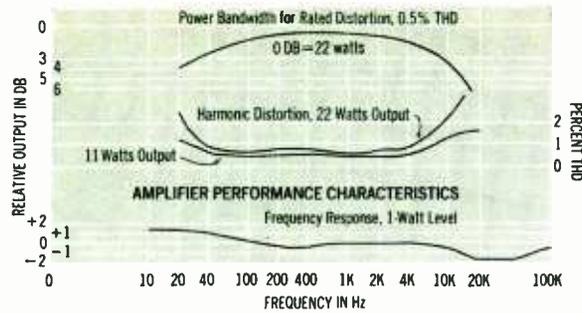
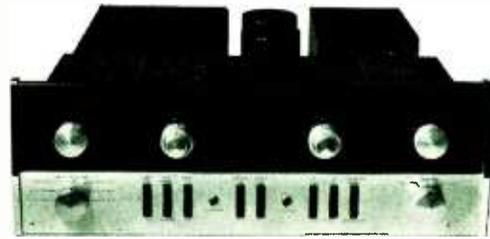
Lab Test Data

Performance characteristic	Measurement
Tuner Section	
IHF sensitivity	3 μ V at 98 MHz; 3.3 μ V at 90 MHz; 3.4 μ V at 106 MHz
Frequency response, mono	+1.5, -3.25 dB, 20 Hz to 15 kHz
THD, mono	1.1% at 400 Hz, 0.8% at 40 Hz, 1.1% at 1 kHz
IM distortion	0.3%
Capture ratio	7 dB
S/N ratio	-55 dB
Frequency response, stereo, l ch	+1.25, -5 dB, 20 Hz to 15 kHz
r ch	+0.75, -5 dB, 20 Hz to 15 kHz
THD, stereo, l ch	0.67% at 400 Hz, 0.7% at 40 Hz, 0.48% at 1 kHz
r ch	0.76% at 400 Hz, 0.82% at 40 Hz, 0.44% at 1 kHz
Channel separation, either channel	better than 28 dB at mid-frequencies, 20 dB from 30 Hz to 13 kHz
19-kHz pilot suppression	-44.5 dB
38-kHz subcarrier suppression	-56 dB
Amplifier Section	
Power output (at 1 kHz into 8-ohm load)	
l ch at clipping	24.1 watts at 1.14% THD
l ch for 0.5% THD (rated distortion)	14.9 watts
r ch at clipping	24.8 watts at 1.09% THD
r ch for 0.5% THD	15.2 watts
both chs simultaneously	
l ch at clipping	16.1 watts at 1.06% THD
r ch at clipping	16.5 watts at 0.94% THD
Power bandwidth for constant 0.5% THD	60 Hz to 5.6 kHz (22 watts) 22 Hz to 10.5 kHz (14 watts)
Harmonic distortion	
22 watts output	under 2%, 21 Hz to 9.4 kHz
11 watts output	under 1.5%, 20 Hz to 20 kHz
IM distortion	
4-ohm load	under 2.5% up to 10.5 watts
8-ohm load	under 2% up to 23.5 watts
16-ohm load	under 2% up to 16.5 watts
Frequency response, 1-watt level	\pm 1.5 dB, 10 Hz to 100 kHz
RIAA equalization	+0.75, -2 dB, 20 Hz to 20 kHz
Damping factor	16
Input characteristics	Sensitivity S/N ratio
phono	3 mV 46 dB
tuner	72 mV 66 dB
tape	72 mV 68 dB



McINTOSH MA 5100 CONTROL AMPLIFIER

THE EQUIPMENT: McIntosh MA 5100, a stereo integrated amplifier. Dimensions: chassis, 15 by 14½ by 4½ inches; front panel, 16 by 5 7/16 inches. Price: \$449; optional walnut cabinet, \$29. Manufacturer: McIntosh Laboratory, Inc., 2 Chambers St., Binghamton, N. Y. 13903.



Square-wave response to 50 Hz, left, and to 10 kHz.

COMMENT: McIntosh, a manufacturer which for years eschewed integrated chassis designs and solid-state circuitry, now has come up with an amplifier that embodies both these design approaches in an exemplary manner. The new MA 5100 is a splendid instrument, offering the high quality, handsome styling, and professional-grade construction that have been hallmarks of McIntosh equipment for years. The amplifier meets, hands down, the very rigorous specifications set by McIntosh engineers and offers the kind of performance once associated only with separate pre-amps and power amps.

The MA 5100 is styled in the familiar black and gold of previous McIntosh units, and green tinted markings on the black section are illuminated when the set is turned on. In addition there are red, amber, and orange colored indicators for the power, speakers, and tape monitor switches respectively. The full array of controls comprises six knobs and eight rocker switches. The knobs include: a six-position program selector for auxiliary, tape, tuner, phono 1, phono 2, and tape head; a friction-coupled dual-concentric bass tone control that operates on either channel separately or both simultaneously; a similar-acting treble control; a volume control; a seven-position mode selector for sending either left or right channel signals to both stereo speakers, or left and right channel signals to either stereo speaker, or normal stereo, normal mono, or stereo reverse; and a channel balance control. The rockers are for phono equalization (the RIAA and the older LP curves are provided), tape monitor, phase reversal, speakers off/on, power off/on, low-frequency filter, high-frequency filter, and loudness compensation. In addition there are two stereo headphone jacks conveniently placed amid the rocker switches. Speakers and both sets of headphones may all be used at once if desired.

The rear of the MA 5100 has all the connections you'd expect on a de luxe unit, including inputs for two phono cartridges, tape head, tape monitor, tape amplifier (line output from the deck), tuner, and an auxiliary high-level source. There are outputs for feeding a stereo tape recorder and one for piping a left-plus-right mono signal into another amplifier for a center-fill speaker or for mono sound in another room. This jack, by the way, has its own level control. Speaker connections are made to a barrier strip. A fuse-holder, and four AC outlets—three switched, one unswitched—are provided. The amplifier as a whole is generously designed with much evidence of high-grade parts and careful chassis layout. A total of 51 solid-state devices is used. The power transformer and filter capacitors are huge heavy duty units, and the

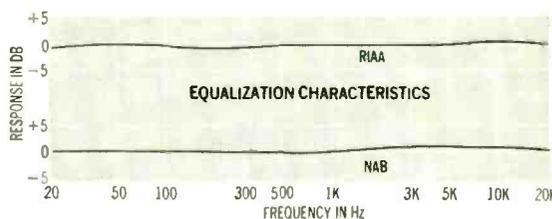
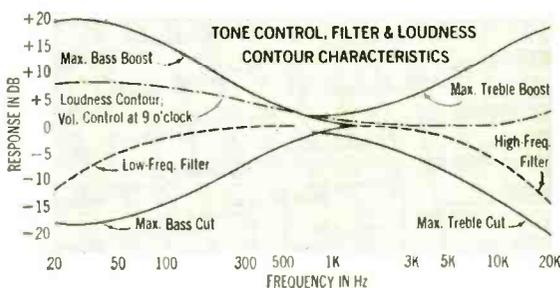
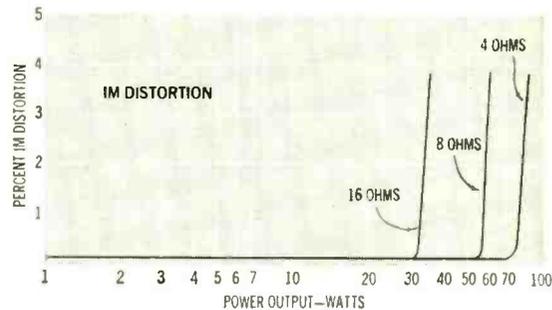
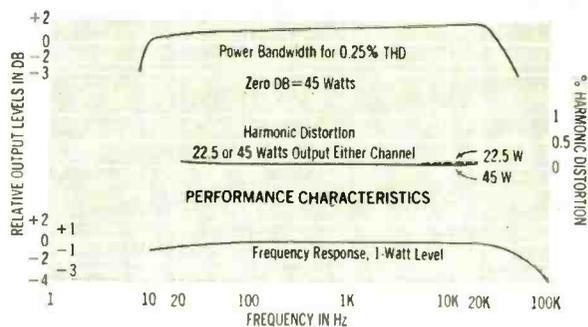
circuitry is protected by a built-in power output monitoring feature which restricts the drive to the output transistors in the event of excessive power dissipation (due to a speaker short circuit, or open circuit). The output transistors themselves are mounted on oversized heat sinks beneath a cage, and an additional safety feature here is a preset switch that turns off the amplifier if ambient temperature rises to an abnormal level. (In CBS Labs' tests, and in subsequent use tests under varying room conditions, absolutely no difficulty due to heat or power surges or anything else was encountered with the MA 5100; this certainly is a rugged as well as sensitive solid-state amplifier.)

Tests and measurements only bear out the manufacturer's claims for the MA 5100. Power bandwidth, for a very low 0.25% (most amplifiers are rated for higher distortion than that), ran from below 10 Hz to nearly 50 kHz with the amplifier producing better than its rated 45 watts across most of that range. Frequency response extended, with less than one dB of variation, from 10 Hz to 35 kHz, and was down by 3 dB at 80 kHz. IM distortion was hard to find at any output impedance, and was as low and linear as one could wish. The low-frequency square-wave response reflected an intentional roll-off below 10 Hz, while the high-frequency response indicated fine transient characteristics. Tone controls, filters, and equalization switches all did what they ought to; and the playback characteristics for RIAA (disc) and NAB (tape head) were just about perfect. The amplifier's damping factor was a very high 123. The MA 5100's performance, fed with high quality program material and driving speakers and headphones, is of the highest order: full, clean, neutrally responsive, and stable—as an amplifier should be.

McIntosh waited some time before bringing out a solid-state integrated amplifier. Apparently, the MA 5100 is worth its wait in watts.

Lab Test Data

Performance characteristic	Measurement
Power output (at 1 kHz into 8-ohm load)	
1 ch at clipping	52.8 watts at 0.75% THD
1 ch for 0.25% THD	55.8 watts
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r ch for 0.25% THD	55.8 watts
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1 ch at clipping	47.5 watts at 0.11% THD
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Power bandwidth for constant 0.25% THD	7 Hz to 47 kHz
Harmonic distortion	
45 watts output	under 0.09%, 20 Hz to 20 kHz
22.5 watts output	same
IM distortion	
4-ohm load	0.1% to 66.5 watts output
8-ohm load	0.1% to 54 watts output
16-ohm load	0.1% to 32 watts output
Frequency response, 1-watt level	+0, -0.75 dB, 10 Hz to 35 kHz; -3 dB at 80 kHz
RIAA equalization	±0.5 dB, 20 Hz to 20 kHz
NAB equalization	+1, -0 dB, 20 Hz to 20 kHz
Damping factor	123
Input characteristics	Sensitivity S/N ratio
phono	1.92 mV 72 dB
tape head	1.85 mV 74 dB
high level	262 mV 79 dB



Square-wave response to 50 Hz, left, and to 10 kHz.

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REPORTS IN PROGRESS

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Records in Review

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ACCORDING TO THE STATISTICIANS who look into these matters, the median age of the HIGH FIDELITY reader is thirty-five years. Now it is usually an editor's duty to give paramount attention to the interests of his publication's median age group, but in this review I am going to shirk it. Even if that thirty-five-year-old has a Ph.D. in contemporary history, he cannot possibly hear the Edward R. Murrow broadcasts in this collection with my ears. At the time of the set's first broadcast—describing the evacuation of children from London three days before the outbreak of war—our Median Reader was eight. At the time of the last broadcast—delivered amid cheering crowds in Piccadilly Circus on V-E Day—he was fourteen. And much as I admire his intelligence, I know he wasn't listening to Edward R. Murrow in those days with rapt attention.

I was. At the time that Mr. Murrow informed his fellow Americans about the children leaving London, I was midway through college and worried as hell about the state of the world. Murrow had become a nightly addiction. Rehearing the broadcast of August 31, 1939, brings back all the equivocal emotions of those ominous days: one dreaded the onset of a great world war and hoped for it at the same time, the dread coming from a residue of idealistic pacifism, the hope from a realistic certainty that Hitler could be stopped only by force. Then England declared war and saw ally after ally go down in defeat. Before one knew what had happened she stood alone, facing a seemingly invincible enemy across twenty miles of water and refusing to admit she was licked.

If you belonged to my set, you began to read the *New Statesman* and *Horizon* (Cyril Connolly's monthly, not the glossy coffee table publication of today), to buy British exports, to join the English-speaking Union, to collect money for aid-to-Britain. And you listened to Murrow, to that nightly broadcast which invariably began "This . . . is London." Often the news was bad. For months on end there were no victories to report—only bombings and sinkings and retreats from desert outposts. But there was something comforting in that steady summing-up. One derived a certain reassurance from the knowledge that Murrow and the British capital were still there.

The two discs in this first volume of "A Reporter Remembers" contain twenty-four of Murrow's wartime broadcasts, exactly as they were received by short wave from London and relayed over the Columbia network. Listening to them with the hindsight of two decades and

more, one realizes what an incomparable journalist Murrow was, how masterfully he was able to employ the medium of the microphone. His description of the blackout in Trafalgar Square, his rooftop report of an air raid during the Battle of Britain (deadpan, with the bursts of anti-aircraft fire drawing closer and closer), the chilling account of a night attack on Berlin in an RAF Lancaster, the horrible immediate impact of Buchenwald on its day of liberation—these are not only documents of living history but classics of the broadcaster's art.

Throughout the set runs one compelling theme: Murrow's profound admiration for England and its people. He was not a congenital Anglophile. His first visits there in the early Thirties did not impress him. "You seemed slow, indifferent, and exceedingly complacent," he told his British friends in a farewell broadcast shortly after the war. "I admired your history, doubted your future, and suspected that the historians had merely agreed upon a myth." It was not only the English people's bravery that changed his mind but also their obstinate adherence to democratic principles. "While London was being bombed in daylight," he recalled, "the House devoted two days to discussing conditions under which enemy aliens were detained on the Isle of Man." This, to Murrow, was Britain's finest hour. As broadcast follows broadcast, you can sense his growing love affair with England and with its great capital. Those of us who were there during or just after the war, and who witnessed the shabby nobility of London and the courteous dignity of its citizens, will understand what he felt. The London of 1966—the "swinging city" with its ugly skyscrapers and its Beatle-ized way of life—is not the same place at all.

But I must bear in mind our thirty-five-year-old reader. These records are not meant only to rekindle ancient memories. They provide marvelous documentary evidence of the war in Europe, as experienced at first hand by a sensitive and powerful reporter. I played the set for a Median Reader and he agreed with me that it was great. The only difference was that his eyes were dry.

EDWARD R. MURROW: "A Reporter Remembers. Volume One—The War Years."

Broadcast transcriptions, prepared and edited by Fred W. Friendly, Alvin Snyder, and Sheldon Hoffman.

• COLUMBIA O2L 332. Two LP. \$9.59.



Murrow in London— You Can Hear Him Now

by Roland Gelatt



In front row at playback: Cossotto, Karajan, Bergonzi, Allegri.

Cav & Pag, Karajan/La Scala Style

by Conrad L. Osborne

A NEW REPRESENTATION of this defiantly hardy twin bill may not be the most pressing of our phonographic needs, but the present coupling seems to me the healthiest offspring to date of the DGG/La Scala union, and an excellent selection for anyone who wants the two operas packaged together.

Cav and *Pag*, for all their intensity, are comforting pieces. One returns to them time and again, sure of the effect they will make, sure of their sturdy viability as theatre pieces. It is easy to say that there is nothing truly distinguished in the scores, nothing lofty in the dramas. That is as true, or as untrue, as tonight's performance makes it; they are wonderful operas. Their stature lies in their extraordinary immediacy and honesty, in a fidelity not so much to life as it is lived as to life as it is lived in the lyric theatre. The older they get, the easier it is to see that they bring us not a slice of life (Tonio's "squarcio di vita") but the illusion of it in the shape of an opera. *Cavalleria* makes shrewd use of rituals found in real life (the Easter procession, the Brindisi sung by the townspeople, the Sicilian honor duel rites) to join forms in what appears to be a natural sequence. *Pagliacci* goes to great lengths to detail the performance-within-a-performance parallel, smashing the inner form to preserve the outward one. Both, of course, make use of all the formal conventions of set choruses, arias, duets, intermezzos, etc., carefully breaking them at key points to give the impression that they are not controlling factors. In each case, the characters are strong, simple, solidly motivated; the actions and conflicts (again, very simple and strong) are knowingly set up and balanced. Rameau's operas were said to "stink of music"; these stink of the theatre.

Probably because they are sure-fire, they are hardly ever treated with any dignity. Productions virtually announce that they are not true works of art, but will make their cheap little effects anyway, so why bother? Occasionally

an individual performance will show the possibilities—Simionato's Santuzza, for example. But how seldom we will see a Turiddu who brings any illumination to that role; a Canio who combines some vocal splendor with the true savage heat the character demands; a Tonio who captures the inner, as opposed to the outward, deformity. On recordings, we have at least to worry only about the audible aspects of these characters—we can listen to a Gigli or a Corelli without caring about the physical representations. (Unfortunately, it works the other way, too—Simionato's recorded Santuzza does not begin to capture her greatness in the role.)

The present recording has a firm basis in a conductor who refuses to allow these scores their normal quota of shoddy execution and the-notes-are-in-there-somewhere singing. It is true that (for me, at least) Von Karajan is at some points *too* civilized; one certainly feels that the Santuzza/Turiddu scene is underplayed, and there are other moments when more sheer impetus, a giving in to the emotional import of a line, would be welcome.

But it is worth it, I think, to hear these scores *played* beautifully, with a luscious tone and fine balances. The accompaniment to Nedda's Ballatella has a delicacy and transparency equalled by no other reading I can remember, and the same care is reflected in the work of the singers—the Nedda/Tonio scene, for instance, actually presents nearly all the pitches indicated in the score (a first!), and the rhythmic exactitude of the singers throughout both operas is refreshingly consistent. On the whole, the *Pagliacci* seems to me a more satisfying reading than the *Cavalleria*, which really is a bit stately and overcareful for my taste.

The *Cavalleria*, on the other hand, is the more solidly cast. Fiorenza Cossotto turns in what I would unhesitatingly term her best recorded work to date. Her voice is exactly right for Santuzza—recognizably a mezzo, but with a firm, easy top. The quality is round and

beautiful, and everything is in good balance and focus from one end of the voice to the other. Her interpretation is full-blooded and moving without ever becoming hysterical or forced—a fine piece of work. Carlo Bergonzi gets a good vocal hold on Turiddu; and if only there were more urgency in his work (his "Perchè seguirmi? Perchè spiarmi?" sounds like a pleasant exchange of compliments), he would be most satisfying; as it is, while the scene with Santuzza and the farewell do not really rise to the proper temperature (though the singing is perfectly secure and intelligently phrased), he is splendid with the Brindisi and the "Resta abbandonata."

Giangiaco Guelfi, the Alfio, is much above average. There is nothing subtle in the sound of his big, dark, rude baritone, but the voice seems in better balance than it did on his Cetra recordings of a few years back—and in any case this music is made to be belted out, not embroidered. Although his carter's song does not quite come off, mostly because Karajan does not animate it enough, the duet with Santuzza is barreled out in an exciting way. The Lola and the Mamma Lucia are both excellent; Adriane Martino, though she is a soprano, manages to sound right with a good vocal characterization—a fine chesty sneer at "Io me ne vado."

The *Pagliacci* is adequate at all points, but really extraordinary only in the Silvio of Rolando Panerai, who more than makes up for occasionally precarious vocal moments with his easy polish of phrase and admirable treatment of the words—always eminently clear and sensible. Both he and his Nedda, Joan Carlyle (of whom more below), achieve a lovely, tender effect at the end of their scene. I'm a bit surprised that, given the contemporary penchant for utterly complete recordings, no one has yet inscribed the invariably cut portion of this scene.

Bergonzi again, but he is a less interesting Canio than Turiddu. The voice is light for the part, and when he drives it a bit to secure a wide-open, dramatic color, it tends to lose its wonted quality and focus. More importantly, there is simply nowhere near enough intensity or vibrancy in his singing of the part. Whatever transgressions a Del Monaco or a Corelli may commit, one forgives them in this sort of role for the sheer force and excitement of their singing, and while Gigli or Bjoerling had voices of lighter caliber, they summoned enough resonance, concentration, and urgency to make considerable impact, at least on records. Bergonzi's Canio is tasteful and nice-sounding, and such adjectives don't describe this gentleman at all.

Miss Carlyle, a young Covent Garden soprano, makes her entry into the operatic international Big Time with this recording. Hers is a very pretty, soft-grained voice with an excellent, bright top. It is a bit weak at the bottom, and sometimes turns tremulous around the upper E. She sings with

excellent style and considerable spirit, and all in all sounds like a positive addition to the ranks of lyric sopranos.

As HIGH FIDELITY readers know, the veteran Giuseppe Taddei, with his stylistic adaptability and his plump, rich voice, is a favorite of mine. Still, I must admit his Tonio is uneven. The Prologue, in fact, I don't care for at all—I don't object to a lyrical approach to it, but here this seems to imply an excess of crooning and of phrases that just sort of fade away, instead of finishing off. There is also more than a suggestion of waver in the full-voice passages. Fortunately, Taddei settles down as the opera continues, and is especially fine in the final section of his scene with Nedda, which has real power and passion. Ugo Benelli, a good *tenore leggero*, is a first-rate Beppe, and the bit roles for villagers are strongly cast.

In both operas, the orchestral and choral work is practically irreproachable. The recording is a good one, with the voices sounding honest and not souped up. I disagree, however, with the extreme distance at which the chorus is placed at the beginning of a number of sections in both operas. Distance effects are OK, but it seems to me that phonograph listening demands a continuity of sound not required in a theatre performance—if something is actually hard to hear when the controls are right for a comfortable *forte*, it just constitutes a hole in the performance. Wide dynamic range or not, the sound must be *there*.

The other available recordings certainly offer individual contributions in which one might be especially interested: the Turiddu of Gigli or Bjoerling, the Santuzza of Callas or Tebaldi, the Canio of Gigli, Corelli, or Del Monaco, the Tonio of MacNeil. For those looking for a *Cavalleria* only, one could easily campaign for the RCA Victor version (Tebaldi, Bjoerling, Bastianini); for those seeking a coupling of the two operas at a bargain price, the Richmond set (*Cavalleria* with Nicolai, Del Monaco, and Protti; *Pagliacci* with Petrella, Del Monaco, Poli, and Protti), is strongly recommended. For anyone in search of an all-round edition of the twin bill in current stereo, though, the new pairing is a more than safe investment.

MASCAGNI: *Cavalleria rusticana*
†Leoncavallo: *I Pagliacci*

Adriane Martino (s), Lola, Fiorenza Cossotto (ms), Santuzza, Maria Gracia Allegri (ms), Mamma Lucia, Carlo Bergonzi (t), Turiddu, Giangiacomo Guelfi (b), Alfio (in the Mascagni); Joan Carlyle (s), Nedda, Carlo Bergonzi (t), Canio, Ugo Benelli (t), Beppe, Giuseppe Taddei (b), Tonio, Rolando Panerai (b), Silvio (in the Leoncavallo); Chorus and Orchestra of La Scala (Milan), Herbert von Karajan, cond.
• DEUTSCHE GRAMMOPHON LPM 39205/07. Three LP. \$17.37.
•• DEUTSCHE GRAMMOPHON SLPM 139205/07. Three SD. \$17.37.

by O. B. Brummell

Bob Dylan— A Far Cry From Aristotle



IN COFFEEHOUSES from coast to coast, the knowing eyebrow lifts and the knowing head shakes at the "tragedy" of Bob Dylan. There he was, the laureate of campus malcontents from Berkeley to CCNY, belting out those cool protest songs against war and segregation and the squares who control society; there he was, frail and pure and ingenuous . . . heir of Woody Guthrie . . . defender of the downtrodden . . . consummator of the American folk song revival. Then, abruptly, he forsook those who pondered Philosophy 101—to rock and roll like a solitary, mindless Beatle. And, they say in the coffeehouses, with the royalties rolling in, Bob no longer cares about Meredith and Mississippi and Hattie Carroll. The leader of disenfranchised youth, they say, has sold out. This new recording—full of rock, full of roll, kissed by the Grand Ol' Opry, as crass as Nashville's countrified soul—will lift the eyebrows higher, will oscillate the heads more rapidly. Oh, the terrible, stark tragedy of it all!

But what is tragedy? If you're one of those kooks who has read Aristotle's *Poetics* as well as the Collected Works of Leadbelly, you may conceive it as the fall of a heroic figure possessed of a fatal flaw. But did Dylan ever really share the larger-than-life scale of the tragic hero? Is his "fall" Aristotelian in its implications, or is it merely the course of an indifferent talent?

Bob Dylan's career is the stuff of legends. He arrived in New York in 1961, a nineteen-year-old Midwesterner with guitar, harmonica, hope, and empty pockets. Effort and luck brought him meteoric success—so much success that he acquired a charismatic quality. Overnight, he came to personify New Left and Young Radicals and Civil Rights and Ban the Bomb. He wrote and sang songs in a swelling torrent, he dabbled in poetry—some of his peers even hailed him as the most important poet of his generation (may God help it). He performed, and an important segment of

America listened to him and marveled.

Therein lies the tragedy. Bob Dylan and his peers exist on the fringes of music, on the fringes of entertainment and, above all, on the fringes of political potency. And somehow they all participate in the delusion that they ride the eye of the hurricane. Dylan's poetry is ridiculously inept; his voice is as bad as his guitar playing, which is abysmal. Only his ballads, and very few of these, have any value. And his total impact on the course of America and the world measures nil—even though he and his coterie, perhaps mercifully, believe otherwise. Some of his early songs, notably *Blowin' in the Wind* and *With God on Our Side*, wrenched the heart. But his own incredibly mannered interpretations—the consciously antimusical, harsh voice coupled with an asinine woolhat dialect—cheapened even these.

In "Blonde on Blonde" you won't find any songs of conscience. Dylan and Columbia have aimed this two-disc album at teen-agers who vibrate to the big beat. Unhappily, as this release verifies, the big beat inspires some of Dylan's most insipid lyrics. Yet, there is one pure gem—a piece called *Sad-Eyed Lady of the Lowlands*, harking back in its imagery to the stylized metaphors of the Child Ballads. One entire side is devoted to this single song, etched against a calm instrumental backdrop, and I, for one, respond to it both emotionally and aesthetically. It is Dylan's finest achievement.

On balance, the album is a banal production. It spotlights all of Dylan's horrendous shortcomings. But, through one luminous selection, it reminds us that somewhere in the dross there may gleam a fugitive vein of gold.

BOB DYLAN: "Blonde on Blonde"

• COLUMBIA C2L 41. Two LP. \$7.95.
•• COLUMBIA C2S 841. Two SD. \$9.95.

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ARNE: *Concertos: for Piano and Orchestra, No. 5, in G minor: for Organ and Orchestra, No. 4, in B* †*Boyce: Symphonies: No. 4, in F; No. 5, in D; No. 8, in D minor*

Lionel Salter, harpsichord and organ (in the Arne); Lucerne Festival Strings, Rudolf Baumgartner, Cond.

- ARCHIVE ARC 3267. I.P. \$5.79.
- • ARCHIVE ARC 73264. SD. \$5.79.

Even though he wrote *Rule Britannia* (and in addition bore the distinction of having Mrs. Colley Cibber for a sister), Thomas Augustine Arne is one of England's forgotten men of music. He grew up under the shadow of Handel, and came of age in that uneasy and venturesome time when the baroque style was giving way to the early stirrings of classicism. John Christian Bach was showing fashionable England how it should be done, and Arne, twenty years his senior, seems to have labored (somewhat to the rear) along the same path. These concertos are a mixture of Italianate baroqueisms and peculiarly forward-looking elements of thematic development and soloistic freedom. The keyboard parts in both works are quite rich—a factor which creates a problem in that neither solo really needs the support of the orchestra. Arne lets each pursue its own way much of the time entirely self-accompanied; the tutti is mum or acts as corporate yes-man, and everybody's happy. Arne was known far more widely for his operas and masques than for his instrumental pieces, but these two works make one willing to hear more.

While Arne looked forward, William Boyce, his exact contemporary, looked steadfastly to the rear, where he seemed to see Johann Sebastian Bach. These sinfonias owe much to Bach's orchestral suites, but I find that even the exuberance of trumpets, drums, and many martial rhythms soon palls.

The performances dress these works in their best array, and the soloists are all one could wish. Stereo separation is pronounced—more so than is usual with this label. S.F.

BACH: *Air with 30 Variations, in G, S. 988 ("Goldberg Variations")*

Gustav Leonhardt, harpsichord.
• or • • TELEFUNKEN SAWT 9474-A. I.P. or SD. \$5.79.

This performance on Telefunken's "compatible stereo" disc takes its place among

the best *Goldberg* recordings available. If I say that a certain air of restraint is among its leading characteristics, this is not to imply that the interpretation is a negative one. Using a fine Skowroneck harpsichord modeled on mid-eighteenth-century Dulcken instruments, Leonhardt has clearly chosen to limit his coloristic resources within a fairly small range. But in his playing there is no lack of "color" in the less literal sense. Each variation is distinctly characterized, the phrasing is done with a sensitive rubato that never goes to the point of distortion, the rhythms are crisp and dancelike in the quicker variations and well sustained in the slower ones, and the part-playing is an ideal blend of clarity and discretion. Lacking the mystical intensity of Landowska on the one hand and the earthly attractive extravagance of Malcolm on the other, Leonhardt's performance presents a different and perfectly legitimate emphasis, in which conscientious musicology and subtle musicianship meet on equal terms. These three are my top recommendations among harpsichord versions; for those who must have the piano, Peter Serkin's mannered but eloquent interpretation would be the best choice.

B.J.

BACH: *Art of Fugue*

Stuttgart Chamber Orchestra, Karl Münchinger, cond.

- LONDON CMA 7215. Two I.P. \$9.58.
- • LONDON CSA 2215. Two SD. \$11.58.

I found this an exciting interpretation for the first two sides. There Münchinger, who is presumably responsible for the arrangement (I have not yet received the set's booklet), performs eleven of the fugues in a transcription for small string orchestra. It is a perfect medium for this work, it seems to me: for one thing, it is well blended and homogeneous and foreign colors do not intrude; for another, it is capable of warmth and great flexibility. There is a good deal of vitality in the playing here and considerable eloquence. Fugue No. 11 is rather unrelieved in its loudness, but the others on these first two sides are played with finesse in dynamics.

It is when we get to Side 3 that the trouble begins. Münchinger has seen fit to include the canons, played by an oboe and a bassoon, or a flute and a viola, or a violin and a cello. Moreover he not only plays the three-part fugue No. 13 in its original form and inverted (in both for flute, English horn, and bassoon) but adds Bach's four-part arrangement of the same fugue upright and inverted (for two harpsichords). Finally, though he ends Fugue 14 where Bach laid down his pen before completing it, he tacks on the chorale prelude that was added in the first edition.

In short, this is a compendium of all the material that has survived in connection with the work. Played from beginning to end, it is, I think, more *Art of Fugue* than anyone would want to hear. But if you stick to the fugues

in this case transcribed for strings (which means omitting the canons, the chorale, and—here I risk being accused of blasphemy—Fugue 13 upright and inverted, three-part and four-part), you should have a richly rewarding experience. Do not under any circumstances omit No. 12 upright and inverted. How Bach could create such an extraordinarily beautiful work that would sound equally beautiful turned upside down is one of the miracles of music. Excellent sound. N.B.

BACH: *Brandenburg Concertos, S. 1046-1051*

Chamber Orchestra of the Saar, Karl Ristenpart, Cond.

• NONESUCH HB 3006. Two LP. \$5.00.
 • • NONESUCH HB 73006. Two SD. \$5.00.

Württemberg Chamber Orchestra, Jörg Faerber, cond.

• TURNABOUT TV 4044/45. Two LP. \$5.00.
 • • TURNABOUT TV 34044/45S. Two SD. \$5.00.

Radio Symphony Orchestra (Berlin), Lorin Maazel, cond.

• PHILIPS PHM 500121/22. Two LP. \$9.58.
 • • PHILIPS PHS 900121/22. Two SD. \$11.58.

Melancholy news: my colleague N.B. has temporarily gone down beneath a sea of *Brandenburg* Concertos, and I have been summoned to his relief. One of these three new sets—ironically, the most expensive—can be disposed of in short order. Maazel's *Brandenburgs* do almost every wrong thing that a set of *Brandenburgs* can do. Textures are mushy, rhythms flabby, embellishments half-hearted, continuo realizations minimal, and instrumentation decisions wrong—flutes are used where recorders are wanted, and tutti strings are heard throughout Nos. 3 and 6. In No. 3, particularly, it is pitiful to have to listen to large groups of violins and violas trying to negotiate passages of patently solo character; and even if successful, the attempt would make nonsense of the form. Some of the tempos are beyond belief: the Finale of No. 3, for instance, aims to astonish, but it succeeds only in achieving the excitement of the racetrack: one is constantly tempted to take bets on who will finish first.

It is a pleasure to turn from this travesty to Ristenpart's sane, cultivated approach in his Nonesuch set. I consider this to be one of the finest sets of *Brandenburgs* to be had at any price. Solo and orchestral balances are excellent, and the conductor secures lucid textures within a splendidly fresh and springy rhythmic framework. The imaginatively treated continuo part is full of fascinating sonorities, and melodic lines are ornamented with taste and discretion. The solo playing too is magnificent—Rampal, Pierlot, Schneidewind, Linde, Hendel, and Veyron-Lacroix are

among those who contribute—and the recorded sound is clear and colorful. To take one small instance, it captures, better than any other version I have heard, the characteristic tang of the accompaniment for "Tutti le Oboi" in the second Trio of No. 1. Ristenpart's only failing is an occasional loss of control over tempo: the first movement of No. 2 tends to run away, and the final measures of the third movement of No. 1, after the two Adagio bars, are faster than the main body of the movement. But this is a forgivable fault by the side of so many virtues, and pleasure in the set is completed by Joshua Rifkin's workmanlike and informative liner notes.

Faerber's performances on Turnabout are more than respectable, though they suffer by comparison with Ristenpart's. Faerber favors a more legato style of execution, and this sometimes leads to sluggishness of rhythm; his interpretations are well thought out and, on their own terms, well realized, but the total effect is a shade plodding for my taste. Though the jackets do not make this clear, he rightly uses recorders in Nos. 2 and 4, as does Ristenpart. In No. 3, which Ristenpart authentically entrusts to solo strings, Faerber employs a larger group, but he reduces it to single instruments for most of the solo passages. Much of the solo playing is good, but I cannot enjoy Susanne Lautenbacher's acid violin tone or the prosaic contribution of harpsichordist Martin Galling.

The recording is smooth, but not as clear as the Nonesuch, and the horns in No. 1 are less well balanced.

One final point: No. 5 on Philips and Nonesuch, and No. 4 on Turnabout, are split over two sides. It would have been easy to avoid this by coupling, say, No. 2 with No. 4 and No. 3 with No. 6, thus leaving one complete side for No. 5. B.J.

BACH: *Cantatas: No. 32, Liebster Jesu, mein Verlangen; No. 39, Brich dem Hungrigen dein Brot*

Edith Mathis, soprano; Sybil Michelow, contralto; Franz Crass, bass; Süd-deutscher Madrigalchor; Consortium Musicum, Wolfgang Gönnerwein, cond.

• ODEON SMC 91424. SD. \$6.79.

No. 32, a "dialogue" cantata, is distinguished by a fine soprano aria with obbligato oboe, another, with long, broad lines, for bass, and a joyous duet for the two soloists. It is quite nicely performed here. The oboe tone, in the first aria, is a little aggressive with relation to the voice, but in the bass aria there is a proper balance between the violin and the voice. The old Westminster mono version by the late Hermann Scherchen is somewhat more imaginative, it seems to me, if not as lifelike in sound.

No. 39, with the broken figures in the big opening chorus depicting the breaking of the bread, is well sung by all three of the soloists, as well as by the finely balanced chorus. Miss Michelow's voice could do with a bit more presence here, but in quality of performance, as in that of sound, this recording is superior to its only rival in the domestic catalogues, the Archive. N.B.

BACH: *Orchestral Music*

Suite for Flute and Strings, No. 2, in B minor, S. 1067; Concerto for Violin, Oboe, and Strings, in D minor, S. 1060; Brandenburg Concerto No. 2, in F, S. 1047.

André Jaunet, flute; Ulrich Lehmann, violin; André Lardot, oboe (in S. 1060); Adolf Scherbaum, trumpet; André Raoult, oboe (in S. 1047); Zurich Chamber Orchestra, Edmond de Stoutz, cond.
 • VANGUARD EVERYMAN CLASSICS SRV 198. LP. \$1.98.
 • • VANGUARD EVERYMAN CLASSICS SRV 198SD. SD. \$1.98.

Someone once said that a composer who was short of a tune need only go to one of Bach's inner parts and his problem would be solved. The most notable virtue of this record, titled "The Bravura Bach," is an exemplary orchestral balance which allows one to hear second violin and viola parts as true lines. Also admirable are the lively contribution of the unnamed continuo harpsichordist, and the generally informed approach to all but one or two matters of eighteenth-century style.

Praise cannot, however, be unqualified. The fast movements of the Violin and

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The Phantom
 Of the Festspielhaus

An only partly imaginary conversation between Richard Wagner and his grandson Wieland.

The Wagner Operas on Records
 — a discography —

by Conrad L. Osborne

Family Album

A collection of Wagner family photos

compiled by Roland Gelatt

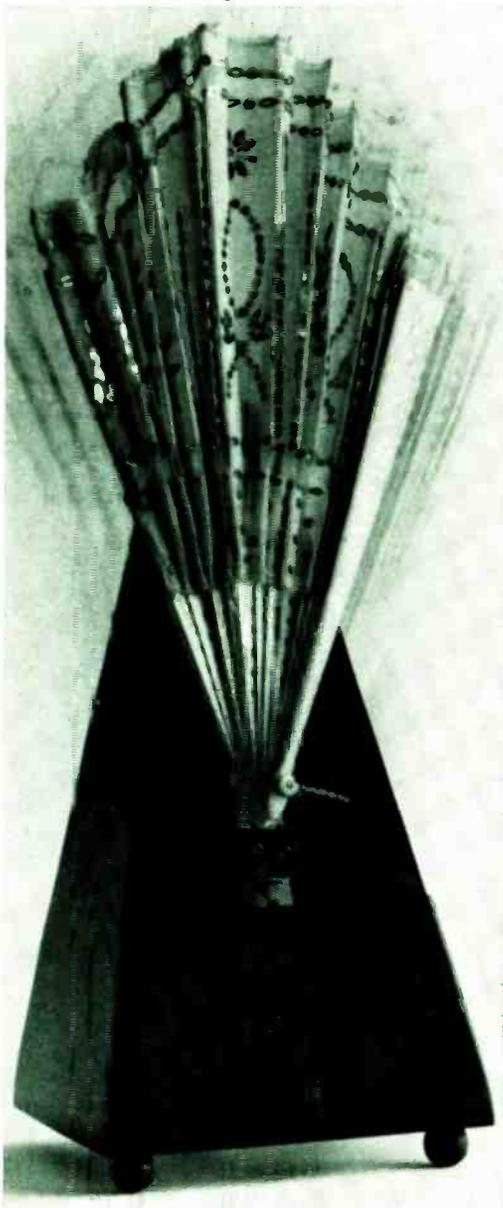
New Directions for The Ring

The producer of Decca/London's complete Ring pleads for a stage production faithful to Wagner's intentions.

by John Culshaw

Classic Comments

HANS VON BÜLOW, one of the great figures in 19th-century music, was conducting an evening concert when he was distracted by a woman in the front row who was fluttering her fan as if her life depended on it. The fluttering continued relentlessly into the second half of the concert. At last Von Bülow stopped the orchestra, turned to the woman, and said sternly, "Madam, please cease fanning yourself in three-four time while I am conducting in four-four time!"



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Comments on Classics: New Recordings for September from RCA Victor Red Seal

In a first collaboration with pianist Lillian Steuber, Heifetz performs one of his concert repertoire pieces—the intricate Sonata by Howard Ferguson, the first and only time this work has been recorded. Also, a highly lyrical Sonata, never recorded or published before in this country, by Aram Khachaturian's nephew, Karen.

Legendary Opening Night performances at the Met recreated by 32 immortal artists including Caruso, Melba, Galli-Curci and Flagstad. Along with this deluxe Limited Edition is an authentic keepsake swatch of the Met's famous gold damask curtain and a 52-page illustrated booklet. 3-record album.

Included with this debut album is a 10-inch bonus L.P. with a discussion of chamber music by actor-dramatist Peter Ustinov, who has written the notes and commentary, concertmaster Joseph Silverstein and Erich Leinsdorf. This recently-formed ensemble performs works from Mozart to Piston. 3-record album.*

Hear Leontyne Price sing nine arias from operas she has never sung on stage—a repertoire which represents a cross section of operatic history. In the majestic voice that earned her the title of "The Stradivarius of singers" (N. Y. Times), Price gives each of these diverse roles great human warmth and dramatic immediacy.*

Martinon conducts one of the world's high-ranking orchestras, the Chicago Symphony Orchestra—increased to 120 men. An explosive performance of Varèse's *Arcana*—one of the most highly applauded works in their recent spring tour repertoire. Also the Martin Concerto, one of the most exciting of contemporary works.*

The latest Red Seal album in a series of Prokofieff recordings with the Boston Symphony under Leinsdorf. In his performance of these works—one simple and melodious, the other intricate and fiendishly difficult to play—Browning triumphantly lives up to his reputation as the "Golden Boy in a Golden Age of Pianists"—*Life*.*

CIRCLE 74 ON READER-SERVICE CARD

Oboe Concerto are spoilt by tempos so brisk as to go beyond true vivacity and degenerate into a heartless sort of jauntiness. In themselves, the tempos in the B minor Suite are sound enough, but the conductor has not thought out their interrelationships: the Polonaise is suitably spacious; but the beats of the succeeding Minuet precisely double the speed of those in the Polonaise, and the result is an aural illusion of identical pace, so that one half expects another *da capo* of the Polonaise when the Minuet is finished; to make matters worse, the beats of the final Badinerie are almost the same as those of the Minuet.

The liner note indulges in some unnecessary puffing, of both the music included and the performers. All soloists, I suppose, are outstanding, but some are more outstanding than others, and on this record Jauret and Lardrot come off best, though the latter certainly ought to have graced the final cadence of the D minor Concerto's Adagio. Scherbaum's tone and intonation are more reliable than usual, and he makes some exciting sounds, but his phrasing is often careless. Lehmann tends to biff out slow-movement phrases with too much emphasis, and Raoult—who is no match for Lardrot in beauty of sound—gets away with an alarmingly flat A natural in measure 34 of the *Brandenburg* slow movement. At the price, though, the disc is a fair buy if you happen to want these three works. The recording is excellent in both forms. B.J.

BACH, C. P. E.: *Magnificat*

Jennifer Vyvyan, soprano; Helen Watts, contralto; Wilfred Brown, tenor; Thomas Hemsley, bass; Geraint Jones Singers and Orchestra, Geraint Jones, cond.
 • • ODEON CSD 1612. SD. \$6.79.

Adele Stolte, soprano; Hertha Töpfer, contralto; Ernst Häfliger, tenor; Barry McDaniel, baritone; Städtischer Chor Hamburg; Sinfonie-Orchester des NDR Hamburg, Adolf Detel, cond.
 • ARCHIVE ARC 3267. LP. \$5.79.
 • • ARCHIVE ARC 73267. SD. \$5.79.

One could go to concerts for years without hearing a single keyboard piece, song, chamber composition, concerto, symphony, or choral work by Philipp Emanuel Bach. The only piece to which his name is attached that might be played is a "Concerto for Orchestra," a pleasant "arrangement" by Maximilian Steinberg, a son-in-law of Rimsky-Korsakov; but so far as I know, no one has yet come up with a shred of evidence to substantiate the claim that this music, in any form, was actually written by Johann Sebastian Bach's second son. And yet this is the man who is prominent in music history not only as the author of an important treatise but also as a successful composer who was highly regarded by, and who influenced, Haydn, Mozart, and Beethoven. Here, as in many other cases, the phonograph comes to the rescue. There are enough record-



Lili Kraus: bold Beethoven.

ings of his instrumental works available to fill in part of the gap. They show him as a composer who could turn out standard stuff, but also as one who was capable of extraordinary emotional intensity and dramatic power.

The first time I heard the present work was years ago at the home of the late Henry S. Drinker in Merion, Pennsylvania. Mr. Drinker conducted his amateur chorus and orchestra from an eighteenth-century manuscript full score that he had picked up in Europe. The first edition in modern times was published in New York shortly thereafter, and the work soon began to be performed not only in this country but abroad. It is still the only choral composition by C. P. E. Bach listed in Schwann. One wonders about his oratorios. If they are of the same quality, they should be well worth hearing.

Written while Philipp Emanuel's father was still alive, this *Magnificat* is similar in style to Sebastian's (though with Classic leanings here and there) and in one or two spots there are even melodic similarities. There are effective choruses, like the brilliant first one, the expressive "*Et misericordia*," and the broadly laid out fugue that ends the work, and some fine solo sections, like the "*Esurientes*," for alto and tenor.

In the Odeon version Miss Vyvyan does the "*Quia respexit*" nicely. Miss Watts does especially well with the "*Suscepit Israel*." The male soloists are competent oratorio types. Miss Vyvyan has a real trill; Hemsley shouldn't try. Jones uses some spirited tempos and gets through the work in businesslike fashion.

The recording made in Hamburg does better with the tenor and bass solos, less well with the soprano and alto. Miss Stolte sings her aria acceptably, but the voice is rather characterless. Miss Töpfer's heavy, "covered" tone is fairly steady here, but her work, it seems to me, does not equal that of her British opposite number. Both Häfliger and McDaniel, however, sing with power and vitality. On the other hand, the chorus is not as well balanced as the English one, being noticeably weak in the tenor section. Detel drives the fast movements hard, and shows little imagination or even musicality there. The only fast

choral section that comes off well in his performance is the splendid "*Amen*" fugue. All in all, it seems to me that the Odeon disc is to be preferred. The sound is good in both versions. N.B.

BACH, J. C.: *Sinfonietta in C*—See Fasch: *Symphony in G*.

BANCHIERI: *Festina nella sera del Giovedì Grasso avanti cena*—See Vecchi: *Il Convito musicale*.

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

Lili Kraus, piano; Amsterdam Philharmonic Society Orchestra, Gianfranco Rivoli, cond. (in the Concerto); Vienna State Opera Orchestra, Victor Desarzens, cond. (in the Rondo).

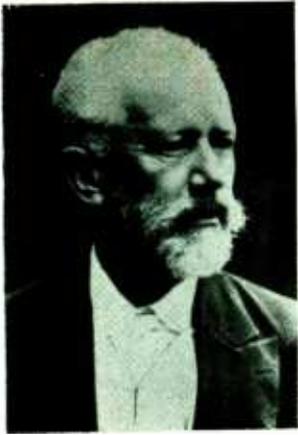
• MONITOR MC 2092. LP. \$1.98.
 • • MONITOR MCS 2092. SD. \$1.98.

Lili Kraus's interpretation of the Beethoven C minor (her second recorded essay—there was an early LP with Rudolf Moralt and the Vienna Symphony) is a very free, extroverted approach, with many individually turned phrases and a great deal of demonstrative rubato. (Those who find it disturbing will substitute the adjective "flamboyant"!)

There is a bold inner pulse in Mme. Kraus's playing, and an absolute certainty in the treatment of dynamics. Perhaps she misses some of the hushed calm that a reposeful musician such as Dame Myra Hess brought to the Largo, but with artists of this stature it is advisable to accept what they have to offer in their own terms. Conductor Gianfranco Rivoli (who led *Il Pirata* for the American Opera Society last April, by the way) directs in a spirited fashion, setting an unusually brisk two-to-a-bar tempo for the first movement's *Allegro con brio*. The string tone is very pointed and light-fingered, almost in the tradition of a chamber ensemble, and that self-same tradition is further recalled by the prominence of many woodwind details. This sort of tonal stringency takes some getting used to but, when coupled to such stylish execution as here, it provides its own justification.

The mild-mannered little B flat Rondo hardly has the substance to bring out all the soloist's potentials, but Mme. Kraus plays it very well nevertheless. Desarzens backs her ably.

If you have flexible controls on your system, the tendency towards raspiness in the sound can be equalized out. In other respects the sonics are bright and well balanced. (I hope the thumps on Side 1 of my review disc are confined to an occasional copy.) One notes, incidentally, that of the three most outstanding current editions of the Concerto (Fleisher/Szell for Epic; Annie Fischer/Fricsay for Heliodor; and the present version) two are offered at economy prices. H.G.



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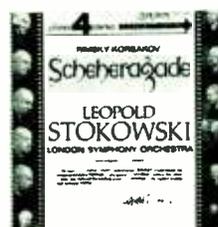
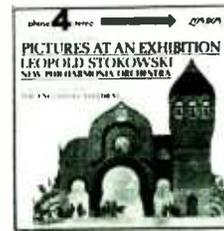
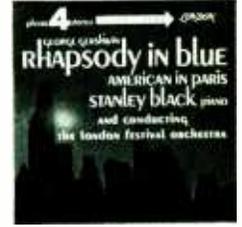
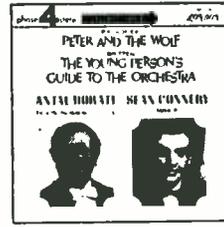
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BEETHOVEN: *Concerto for Piano and Orchestra, No. 4, in G, Op. 58*

Ivan Moravec, piano; Vienna Musikverein Orchestra, Martin Turnovsky, cond.

- • CONNOISSEUR SOCIETY CS 163. SD. \$5.79.
- • CONNOISSEUR SOCIETY CS 163. 45-rpm SD. \$5.79.

An extremely proficient, individualistic, and, I think, effective statement of Beethoven's loveliest piano concerto. Moravec conceives this work as a free tone poem, full of drama and contrast. He

begins very slowly and poetically, with an expansively legato exposition of the piano's opening measures which recalls Schnabel. For the most part, however, the Czech artist is more interested in obtaining a clearly etched, dry-point effect through judicious articulation and nimble accentuation. He uses the pedal sparingly: his digital dexterity is so spectacular that he has no need of bluff or diffuseness. The development section is, again, begun very deliberately, but suddenly is given a lunging impetus by a furious accelerando. I confess to being carried away with the tidal wave of musi-

cal excitement. Moravec also opts for the *Sturm und Drang* histrionics of the first, less often heard, Beethoven cadenza (the one also played by Gieseking, Gilels, and Brendel in their respective recordings). The second movement is altogether limpid and exceedingly purposeful, while the finale scampers with a beguiling cat-and-mouse bravura similar to that heard on the recent historical Serkin/Toscanini RCA Victor issue.

Martin Turnovsky offers superb leadership here, getting his forces to play with a hair-raising precision for which Viennese ensembles are rarely noted. Connoisseur Society has made the disc available in both conventional 33-1/3-rpm-speed and its special 45-rpm format; I have listened only to the latter, which is brilliantly warm-toned.

Though listeners who favor a more conventional approach to this masterpiece will have much to choose from in the fine versions by Rubinstein/Leinsdorf, Cliburn/Reiner, Fleisher/Szell, Serkin/Toscanini, Serkin/Ormandy, and Gieseking Von Karajan, this Moravec/Turnovsky edition should surely be given a hearing. H.G.

BEETHOVEN: *Symphony No. 9, in D minor, Op. 125 ("Choral")*

Joan Sutherland, soprano; Marilyn Horne, mezzo; James King, tenor; Martti Talvela, bass; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Hans Schmidt-Isserstedt, cond.

- LONDON A 4159. LP. \$4.79.
- • LONDON OSA 1159. SD. \$5.79.

Bruno Walter's old New York Philharmonic edition of this Symphony was reissued on one record, as Columbia ML 5200, roughly a decade ago, and since that time the single-disc format has come to be increasingly popular for the Ninth. It does not, in my opinion, present the great work to optimum advantage. For one thing, it places time restrictions upon the second movement, which, to my way of thinking, must have its full double repeat observed if it is to provide the adequate symmetrical balance obviously intended by the composer. Then too, the timing problem forces a side-break upon the sublime Adagio—which especially cries out for continuity. Yet it must be acknowledged that the availability of one-record versions of this masterpiece has made it more accessible to more people than was the case when it could be had only in expensive multiple-disc sets.

Schmidt-Isserstedt has an admirable grasp of the score. His first movement is measured in tempo and rather sober in spirit, with regularity of pulse and steady continuity. He strikes precisely the right speed for the scherzo, and here too his rhythmic control is exemplary. Unfortunately, the pruning away of both repeats in this movement wreaks havoc upon the architectural proportion of Schmidt-Isserstedt's otherwise well-planned interpretation. (Ansermet and Markevitch, both also one-disc versions, managed to include at least the indispensable repeat of the first section.)

The Sounds of the Old Met— and a Piece of Its Curtain

ALTHOUGH THE NIGHT of April 16, 1966, proved to be "curtains" for the old Met as America's grandest opera house, the gold curtain itself lives on as part of a new RCA Victor album called "Opening Nights at the Met." A 2½ by 3½ inch swatch, encased in a numbered plastic folder, comes with each set. Enough swatches were cut from the curtain for 45,000 sets. They'll probably sell out fast. If you want this last memento of the old house, don't delay.

A review of the album ought logically to begin with a consideration of its unique attraction. But what can you say about a swatch of twenty-six-year-old material? The one in my set is clean and well-pressed, and it has a lovely pattern. Still, it's just a piece of fabric being used as a gimmick to sell phonograph records. I'll agree to this and still admit that I wouldn't want to part with it.

The records commemorate thirty opening nights at the Met, from 1893 (Emma Eames singing the "Roi de Thulé" from *Faust*) to 1959 (Leonard Warren in "Il balen" from *Trovatore*). Needless to say, these are not pickups from the Met stage but rather studio recordings culled from the Victor archives. Sometimes there is a pretty wide disparity between the date of the recording and the event it's supposed to recall. Mme. Eames didn't get around to recording the *Faust* aria until thirteen years after that 1893 opening night, and Lily Pons's recording session for the "Bell Song" took place sixteen years before the *Lakmé* which opened the 1946-47 season. No matter. The singers are here in their proper roles, and the galaxy of talent is undeniably impressive.

Much of the material is new to LP. If you've been waiting, as I have, for a reissue of the Martinelli-Tibbett "Non pensateci più" from *Otello*, Act II, wait no further. It's here in all its furious intensity. So is the meltingly lovely "Dite alla giovane" duet between Galli-Curci and De Luca (the 1927 electrical version), and Bori's sparkling "Sempre libera," and the Risë Stevens-Erna Berger "Presentation of the Rose" scene from *Der Rosenkavalier* with Fritz Reiner on the podium. Not everything in the collection delighted me as much as these, but then I'm not at all sure that I would have been thoroughly enraptured throughout those thirty opening nights. You can't see a home run at every game.

At any rate, the set rates high for nostalgia. It has a good representation of the old Met's great stars. It has an attractive booklet of annotations—crammed with photographs, statistics, and informative comments by Francis Robinson. And it has that singular piece of gold cloth. R.G.

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The German conductor again finds a judicious pace for the Adagio, which unfolds with dignity (if with a certain austerity and frugality). He crowns his reading with a masterful statement of the choral finale. As before, his individual tempo preferences and—more importantly—his integration of them into an entity are altogether right and just. And there is fire and grandeur in his leadership, further graced by unflinching control.

London has assembled a vocal quartet second to none. Martti Talvela's opening recitative has unparalleled amplitude and rich musicality (he sings his long *Freude* cadenza on a single breath), and James King's vibrant declamations of "*Froh!*" in the *alla marcia* provide the needed exaltation. As for Joan Sutherland and Marilyn Horne, they are singularly excellent, negotiating their treacherous above-the-staff filigree with suave tone and secure breath control. Add to these assets the clear accuracy (if not the most ingratiating sonority) of the Vienna Chorus and Orchestra and the totality gives us the best single-disc edition of the Ninth Symphony—and, indeed, one of the best stereo versions in any format. London's wide-open sound is detailed and brilliant, with particularly spectacular treatment of the percussion battery and higher instruments. H.G.

BOCCHERINI: *Concerto for Cello and Orchestra, in G*—see Haydn: *Concerto for Cello and Orchestra, in C*.

BOYCE: *Symphonies: No. 4, in F; No. 5, in D; No. 8, in D minor*—See Arne: *Concertos*.

BRAHMS: *Lieblieder Walzer, Op. 52* (arr. string orchestra)
†Suk: *Serenade for Strings, in E flat, Op. 8*

Winograd String Orchestra, Arthur Winograd, cond.
• HELIODOR H 25026 LP. \$2.49.
• • HELIODOR HS 25026 SD. \$2.49.

Though a devoted student of Dvořák (as well as being his son-in-law), Josef Suk in this early Serenade employs little if any of the folk-music coloration that we might expect. Since Suk was also an excellent violinist and a member of the renowned Bohemian String Quartet, we need not be surprised, however, at the expert scoring and sonority of this rather bland work (otherwise unrepresented among currently available records).

Brahms's *Lieblieder Walzer* have always seemed to exemplify the kind of music, like Schubert's lighter four-hand piano pieces, far more enjoyed by the performers than by the listener. In their original scoring for piano duet and vocal quartet, these evocations of the composer's Vienna have a certain charm (more evident in the rougher but dedicated Marlboro performance than in the polished concert-type recordings with

Gold and Fisdale, also on Columbia, or under Robert Shaw's direction on RCA Victor). This string orchestra arrangement, however, seems to me to have little to recommend it, whatever its source: as background salon music it is innocuous, but it is not to be taken seriously as concert music.

Winograd's direction is technically secure and musically sensitive, though in the long run a bit heavy-handed in the Brahms; the Suk seems to involve him more sympathetically. The playing is clean and sonorous, and the stereo separation is nicely balanced. P.H.

COUPERIN: *Les Nations: Premier ordre, La Française, in E minor; Troisième ordre, L'Impériale, in D minor*

Marie Leonhardt, violin; Frans Vester, flute; Quadro Amsterdam.
• or • • TELEFUNKEN SAWT 9476-A. LP or SD. \$5.79.

This delectable record is an object lesson in eighteenth-century French style. Vester and all the members of the Quadro Amsterdam are Dutch—harpichordist Gustav Leonhardt's wife Marie is French by birth—and, as Concertgebouw Orchestra performances of Debussy and Ravel have often shown, there is a close spiritual link between French and Dutch music making. The volatile rhythms and colorful expressive character of Couperin's combined sonatas and suites are perfectly realized here; and at the same time the Italianate melodic and harmonic richness which the composer was deliberately fusing with French elements also receives its due. Technically, both playing and recording (on a disc described as "compatible stereo") are of the highest quality. I hope Telefunken will let us have the other two *ordres* in due course. B.J.

COUPERIN, LOUIS: *Fantasies and Invitatory for Organ; Hymns; Fantasies for Shawm Band (2); Suite for Harpsichord, in A minor; Fantasies for Viols (2)*

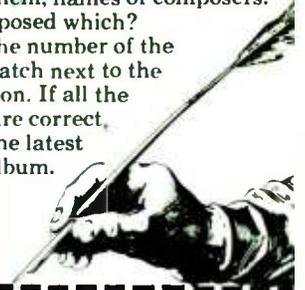
Michel Chapuis, organ; Eduard Müller, harpsichord; Robert Blanchard Vocal Ensemble; consort of winds and viols.
• ARCHIVE ARC 3261. LP. \$5.79.
• • ARCHIVE ARC 73261. SD. \$5.79.

To my sorrow I find I can live without François Couperin's uncle Louis. No doubt if I were a sufficiently serious-minded musicologist, I should perceive that this recording of unpublished material edited by Guy Oldham is an extremely important release. But to me much of the music sounds merely silly. *Grand Siècle* notwithstanding, it was not until the decades that followed Louis's death in 1661 that French music of the seventeenth century really attained lasting stature. These rudimentary organ fugues sound pale indeed by the side of the works of such composers as Clérambault a generation later; and

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Charpentier, who was born in 1634 only eight years after Louis Couperin but who lived on until 1704, makes the older composer's organ interpolations for plain-song hymns sound equally uninteresting. Nor are the ensemble fantasies and harpsichord suite any more impressive.

The performances are painstaking but uninspired, and the rather colorless recording doesn't help. This one is strictly for antiquarians. B.J.

DVORAK: *Slavonic Dances: Op. 46; Op. 72*

Alfred Brendel and Walter Klien, pianos.

- TURNABOUT TV 4060. I.P. \$2.50.
- • TURNABOUT TV 34060S. SD. \$2.50.

Although people who listen to, rather than play, these delightful dances usually tend to opt for the composer's own orchestration, the original four-hand piano version is remarkably varied and accomplished in its resourceful writing for the instrument. One finds here all sorts of ingenious felicities in the interplay of color, accent, and rhythm, and also in the imaginative distribution of *primo* and *secondo* parts.

Though this is hardly the "world premiere recording of the original version" as the record jacket boldly proclaims (earlier issues of the complete set included a Vanguard disc by Joseph and Grete Dichler, not to mention an older version by the very players heard here!), it certainly is an attractive one. Brendel and Klien are remarkably deft, accomplished performers, who bring just the right mixture of *brio* and calculation to their assignment. Their decision to play the often deeply melancholic No. 10, in E minor as a lilting *dumka* rather than as a dirge is only one of their many illuminating touches. I would have preferred a more intimate, less reverberant type of acoustical framework, but in its way the reproduction is agreeable and nicely detailed. I suspect, by the way, that two pianos rather than the prescribed one-piano four-hands was used. H.G.

DVORAK: *Stabat Mater, Op. 58*

Suzanne Summerville, soprano; Grace de la Cruz, contralto; Janos Korda, tenor; Lajos Kendy, bass; Westfälisches Sinfonieorchester and Chorus (Recklinghausen), Hubert Reichert, cond.

- Vox VUX 2026. Two I.P. \$6.95.
- • Vox SVUX 52026. Two SD. \$6.95.

Dvořák's *Stabat Mater* is a curious work, a setting by a Roman Catholic composer of a traditional Latin hymn in the style of nineteenth-century German Protestant music. Composed in 1876, it is the first of a series of large-scale choral productions and is, by and large, the weakest of the lot. Stylistically, the *Stabat Mater* is indebted to both Brahms and Mendelssohn and makes much use of the then current version of Bachian counterpoint and choral texture. It is not surprising, therefore, to note that the *Stabat Mater* was the great success of Dvořák's first



Rowicki: high-spirited symphony.

visit to England in 1884, for its heavy-handed religiosity now seems to be the very essence of musical Victorianism.

In the present recording the weakness of the score is accentuated by the very stolidity of the performance. Both the chorus and orchestra are of obviously provincial stature, and the conductor's discipline is lax. Of the soloists, contralto Grace de la Cruz is the most impressive, though from her breathy sound I suspect that her voice has been overamplified. The operatic style of tenor Janos Korda is out of place here, but he is sufficiently authoritative vocally to arouse interest in his dramatic potential. If one can endure the *Stabat Mater's* nearly ninety minutes of virtually unrelieved slow tempo, seldom faster than an *Andante con moto*, one would be better advised to hear the work in another recording, such as that of the Czech forces on Deutsche Grammophon. P.H.

DVORAK: *Symphony No. 6, in D, Op. 60*

London Symphony Orchestra, Witold Rowicki, cond.

- or • • PHILIPS WORLD SERIES PHC 9008. I.P. or SD. \$2.50.

Another of Philips' budget-priced compatible discs, this release fills a real gap in the catalogue (only an Artia mono edition is currently listed)—and fills it triumphantly. Rowicki's reading has several unusual features (if, that is, a work performed so infrequently may be presumed to have any "usual" mode of interpretation!). For one thing, the Polish maestro opts for a slowish, Klemperer-like tempo in the opening movement. I say "Klemperer-like" not merely because of the deliberation but because of the purposeful avoidance of streamlining or rhythmic rubato. Rowicki makes the most of motivic details, and the result, if less effusive or "folksy" than a customary rendition of Dvořák, has a certain stern architecture that is most impressive. Furthermore, Rowicki opts for a repeat of the exposition section (as Klemperer, no doubt, would also do), thereby accentuating a kinship to another symphonic first movement, also in D major and also in triple rather than duple time—Brahms's No. 2. Throughout the performance, one is made aware of all sorts



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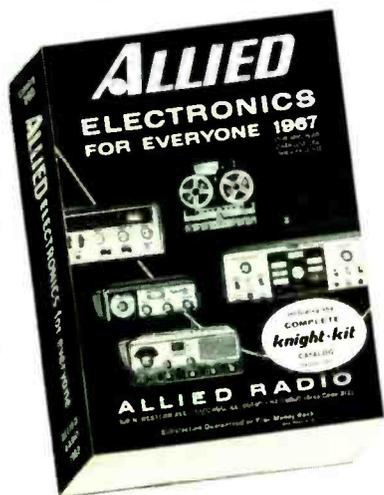
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of felicities in the scoring but never to any undermining of the music's high spirits. The London Symphony's finely disciplined, incisive playing adds to the merits of Rowicki's intellectualized interpretation, and the vivid sonics illuminate every detail of the superb orchestration (almost, indeed, to the point of glare). Even at full price this disc would be a bargain. H.G.

FASCH: *Symphony in G*

†Bach, J. C.: *Sinfonietta in C*

†Haydn: *Sinfonia "La vera costanza"; Trio in C, for Flute, Oboe, and Cello, in C. H. IV: 1*

Mannheimer Solisten, Wolfgang Hofmann (in the Fasch, Bach, and Haydn Sinfonia); members of the Camerata Musicale, Berlin (in the Haydn Trio).

- NONESUCH H 1123. LP. \$2.50.
- • NONESUCH H 71123. SD. \$2.50.

The gem of this record is the Haydn Trio. Originally written in 1794 for two flutes (or flute and violin) and cello, it is performed here with an oboe taking the second part. This legitimate license should not worry anyone. The performance itself is wonderfully lively, and the music is a joy—especially the Finale, with its perky five-bar phrases.

The other works, though less memorable, all have their rewards. The Fasch Symphony has a fine dignity; the J. C. Bach—originally a quartet for strings or flute and strings—is mellifluous if a trifle dull; and the Overture (or Sinfonia) to Haydn's *La vera costanza* is in the composer's best operatic-symphonic vein. The performances carry a good deal of conviction, though Wolfgang Hofmann's tempos tend to be slow—the first movement of the Haydn Sinfonia hardly sounds Presto to me—and the *Grave* of the Fasch ought probably to have been double-dotted. Apart from a slight loss of quality towards the end of Side 1, the recording is one of Nonesuch's best—rich, true, and meaty. B.J.

GOODMAN: *Quintet for Wind Instruments*

†Piston: *Three Pieces for Flute, Clarinet, and Bassoon*

†Křenek: *Pentagram for Winds*

Soni Ventorum Wind Quintet.

- LYRICHORD LL 158. LP. \$4.98.
- • LYRICHORD LLST 7158. SD. \$5.95.

Joseph Goodman of New York is a composer previously unknown to me whom I'd like to hear a lot about from now on. His Quintet for Winds, written in 1954, is a wonderfully inventive piece, making magnificent use of the sonorities of the instruments, highly original as regards rhythmic treatment, and altogether masterly in its forms. It is a piece that merits repeated, prolonged, and highly respectful listening, and the superlative performance and recording it has been given here should promote just such attention.

Walter Piston's Three Pieces for Flute, Clarinet, and Bassoon, composed in 1925, were among the very first examples of modern American music to find their way onto records. The passage of time has enhanced their humor and tunefulness, and the new techniques of recording have clarified their intricate counterpoint: it is good to have them back. Křenek's *Pentagram* is the kind of lively 12-tone piece that this composer can grind out at any hour of the day or night—and does.

The Soni Ventorum is a group of Americans attached to Pablo Casals' Puerto Rico Conservatory. They are Felix Skowronek, flute; James Caldwell, oboe; William McColl, clarinet; Robert Bonnevie, horn; and Arthur Grossman, bassoon. They are all first-rate, and so is the recording. A.F.

GRAUPNER: *Concerto for Two Flutes, Two Oboes, Two Violins, Viola, and Harpsichord, in B—See Stölzel: Concerto grosso in D.*

HAYDN: *Concerto for Cello and Orchestra, in C*

†Boccherini: *Concerto for Cello and Orchestra, in G*

Maurice Gendron, cello; London Symphony Orchestra, Raymond Leppard, cond.

- PHILIPS PHM 500111. LP. \$4.79.
- • PHILIPS PHS 900111. SD. \$5.79.

This is the season for Boccherini cello concertos. Only recently, Telefunken added to the LP catalogue a recording of three unfamiliar ones (reviewed in these pages in August), and now Philips brings a fourth into the fold, as easy to the ear as the rest, and with some trademarks quite its own. One is a penchant for teaming up cello and tutti in parallel thirds and sixths—quite effective scoring; the other is the capacity of the finale to lead into the unexpected—the cocky opening march does nothing to prepare us for some quite luscious harmonies to come, in passages of pulling suspensions between cello and tutti. (If the middle movement sounds familiar, by the way, that is because it is occasionally substituted in the much played B flat concerto.)

The Haydn too is a recent addition to the record lists, its first appearance having been on a Telefunken disc reviewed here just last month. A comparison of Gendron's performance with that of Telefunken's Borwitzky serves to emphasize what is characteristic of the present player's style: its sauvity, smoothness, and utter ease. Gendron makes child's play, for instance, of fast runs and vaulting figurations which are really grown-up stuff, and one must admire his complete elegance. There are moments in the Boccherini when this facility verges on glibness (those parallel thirds and sixths in the first movement sound quite singsongy, and this does not do them justice). Yet elegance is, I think, an earmark of French cellists; and while one

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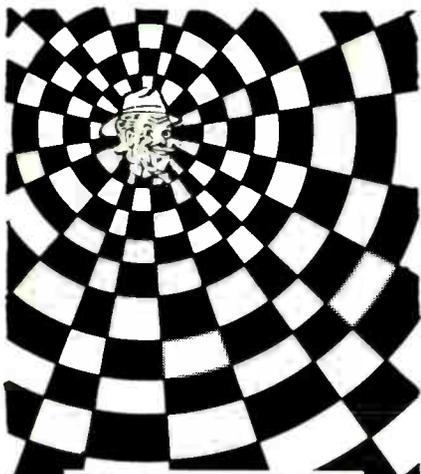
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may lose the exuberance of Borwitzky's Haydn, one gains in polish.

The London Symphony provides superb support, with well-defined and well-projected rhythms (doing a considerably better job, in the Haydn, than the Vienna group on Telefunken, though I still admire that recording). Philips' sound is bright and faithful. S.F.

HAYDN: Concertos for Lira, H. VIIb: No. 1, in C; No. 3, in G; No. 5, in F

- Hugo Ruf, lira; instrumentalists.
• TURNABOUT TV 4055. LP. \$2.50.
• • TURNABOUT TV 34055S. SD. \$2.50.

The *lira organizzata* was a kind of hurdy-gurdy: the player turned a crank with one hand and played on a little keyboard with the other. The sound was produced by a set of strings and a set of tiny pipes. Ruf plays on a modern instrument that supplies wind to the pipes electrically and apparently dispenses with the strings. The sound is similar to that produced by the upper octaves of a portative organ. Haydn wrote five concertos for two lire, accompanied by strings and horns, on a commission from the King of Naples, who played the instrument. For that strange monarch (who enjoyed kicking people and chasing them around the palace) Haydn really took pains, for these are not routine pieces. No. 1 has two jolly fast movements—the finale has a particularly charming and surprising episode—and Nos. 3 and 5 contain movements that Haydn later elaborated for use in symphonies. The performances are lively, and the sound good. N.B.

HAYDN: Mass in B flat ("Theresienmesse")

- Erna Spoorenberg, soprano; Bernadette Greevy, contralto; John Mitchinson, tenor; Tom Krause, baritone; Choir of St. John's College, Cambridge; Academy of St. Martin-in-the-Fields, George Guest, cond.
• ARGO RG 500. LP. \$5.79.
• • ARGO ZRG 5500. SD. \$5.79.

This big work has a great deal of pomp and brilliance, as befits a composition written by Haydn for the nameday of his boss's wife. But it isn't all display: there are many passages in which that remarkable musical mind is as inventive as ever. High spots, to me, are the tranquil opening of the Kyrie, returning at the end of that section; the fine "*Et in terra*," effectively contrasted here with what precedes and follows; the "*Et incarnatus*," a beautiful quartet; the delightfully light Benedictus; and the Agnus, with its expressive chromaticism. The choir performs ably, and Guest has matters well in hand. There are no extended solos, but in their ensembles the soloists all do excellent work, on the whole—better, it seems to me, than their opposite numbers on the RCA Victor recording. Since, in addition, the sound

here is free from the slight blemishes of the RCA version, the present disc is the preferred one. The jacket has a nice reproduction of Velázquez's portrait of Princess Maria Theresa, for whom, as Robbins Landon carefully explains in the notes, Haydn did *not* write this Mass. N.B.

HAYDN: Sinfonia "La vera costanza"; Trio for Flute, Oboe, and Cello in C. H. IV: 1—See Fasch: Symphony in G.

HAYDN: Symphonies: No. 13, in D; No. 64, in A; No. 29, in E

- Little Orchestra of London, Leslie Jones, cond.
• NONESUCH H 1121. LP. \$2.50.
• • NONESUCH H 71121. SD. \$2.50.

This most useful series continues with three more Haydn symphonies, none of them a world-shaking masterpiece, but all of them several cuts above anything anyone else was writing at the time—their dates range from 1763 to around 1773, and it was not until the end of the latter year that Mozart wrote his first really important symphony, No. 25, in G minor. All three works are otherwise unavailable in stereo. The performances, if not spectacular, are honest and musicianly, and they are well recorded. Jones places all his violins on the left, which is a pity, especially in the slow movement of No. 29, where the melody is split phrase by phrase between firsts and seconds. All in all, though, an attractive disc of some very rewarding music. B.J.

HAYDN: Symphonies: No. 88, in G; No. 104, in D ("London")

- New Philharmonia Orchestra, Otto Klemperer, cond.
• ANGEL 36346. LP. \$4.79.
• • ANGEL S 36346. SD. \$5.79.

Here are two of Haydn's greatest symphonies in performances of rare distinction. The record easily surpasses the one existing version of the same coupling by Szell, and in both symphonies Klemperer's readings are competitive with the best available. He is suave but never dull. Orchestral playing and ensemble are generally excellent, and the recording does ample justice to the performances. Klemperer is generous in the matter of repeats, so that No. 104 runs for over thirty-one minutes, but there is no end-of-side deterioration. In this Symphony, Klemperer would be my top recommendation among currently available recordings, though a Heliodor reissue of Rosbaud's magnificent performance would be welcome. In No. 88, good as



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he is, Klemperer does not achieve the sheer sparkle of Furtwängler's 1951 recording (at present listed only as part of a five-disc Furtwängler album also including some wonderful Bach, Mozart, Beethoven, and Bruckner performances and the greatest *Great C Major I* have ever heard), but for those who simply want Haydn 88 or 104 the new Angel release could hardly be bettered. B.J.

HINDEMITH: *Das Marienleben*

Gerda Lammers, soprano, Gerhard Puchelt, piano.

- NONESUCH HB 3007. Two LP. \$5.00.
- • NONESUCH HB 73007. Two SD. \$5.00.

Everyone refers to *Das Marienleben*. Hindemith's moving settings of the magnificent Rilke poems on the Life of the Virgin, as a masterpiece, but it's not always quite clear which of his two versions of the cycle—the original of 1924, or the "revision" of 1948—is being so described. The first version is free, intense, occasionally a little wild (at least for Hindemith), and everywhere imaginative and evocative. At the time of its composition the music was regarded as highly "atonal" and, while no one could conceivably apply that much abused adjective to the work today, it is nevertheless quite freely worked out in a kind of *ad hoc*, inspirational manner. But this is *not* the *Marienleben* one hears in the 1960s, and it is not the *Marienleben* of the present disc.

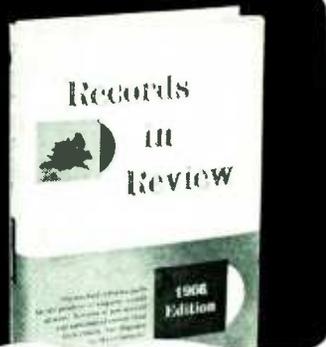
Hindemith's Germanic mind must have been disturbed by the contradiction between the obvious impact and success of the work and its intuitive structure; in 1948 he logicalized it. But this was far more than a modest touching up. He made an essentially new work out of it, sometimes using material from the songs of twenty-five years earlier—but sometimes not. In general, the entire series is far more carefully structured, and the linear development and tonal relationships much more clearly worked out. Many of the jagged edges are smoothed over; in fact, it becomes good middle-late Hindemith *Gebrauchsmusik*.

This 1948 *Marienleben* may work better than the earlier, but it accomplishes far less: it is, in any case, no longer a masterpiece of great impact but merely one of Hindemith's more attractive, less dull later works. If the name and reputation of the original version did not attach to the new, I am convinced that it would pass off quickly into that pleasant limbo where the comfortable works of Hindemith's later period now mostly reside.

We ought then to have the first version—but we don't. Miss Lammers is not a highly inflective singer and her vocal gifts are somewhat limited. She represents the music fairly enough without suggesting for a moment that the 1948 version can sustain interest for nearly an hour and a quarter. The pianist is capable but the recording, made by Bärenreiter a few years ago, is shallow and closed-in in an unpleasant way. E.S.

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IVES: *Symphony No. 2; The Fourth of July*

New York Philharmonic, Seymour Lipkin, cond. (in *The Fourth of July*); Leonard Bernstein, cond. (in the *Symphony*).

- COLUMBIA ML 6289. LP. \$4.79.
- ● COLUMBIA MS 6889. SD. \$5.79.

One of the four sections of the *Holidays Symphony*, *The Fourth of July* follows a pattern similar to those of several other Ives pieces: mysterious opening, rowdy climax, brief hushed close. It is one of the finest such pieces he wrote. The quiet passages, growing largely out of *Columbia, the Gem of the Ocean*, are full of truly evocative poetry; and the big noise, when it comes, is stunning indeed—a dazzling array of conflicting rhythms and sound patterns that captures both the boisterousness and the somewhat awesome quality of a great national celebration.

On this disc the work is played and recorded with consummate brilliance, and it forms a welcome addition to one of the classics of the Ives discography, Bernstein's recording of the *Second Symphony* (once available in a complete two-side version). Ives's symphonies do not contain his greatest music, but the *Second* is a delightful work, showing a high degree of method in the madness with which it juxtaposes seemingly irreconcilable moods. The *Finale* again features the *Columbia* tune (theme music for the record company, perhaps?), and builds up to a delirious climax which ends by unresolving on an excruciatingly funny orchestral discord. The eight-year-old recording still sounds fine, and the performance is superbly euphonic.

B.J.

**KRENEK: *Pentagram for Winds*—
See Goodman: *Quintet for Wind Instruments*.**

LORTZING: *Zar und Zimmermann*

Erika Köth (s), Marie; Annelies Burmeister (ms), Widow Browe; Nicolai Gedda (t), Marquis von Chateaufort; Peter Schreier (t), Peter Ivanov; Hermann Prey (b), Peter I; Gottlob Frick (bs), Van Bett; Fred Teschler (bs), Admiral Lefort; Siegfried Vogel (bs), Lord Syndham; Chorus of the Leipzig Radio; Dresden Staatskapelle, Robert Heger, cond.

- ● ODEON SMC 91464/66. Three SD. \$17.37.

The pleasant tunes, homespun sentimentality, gentle humor, and solid craftsmanship of Albert Lortzing's operas seem to elude non-German audiences, who generally find that such Teutonic virtues add up to operatic entertainment of a somewhat anonymous cast. In his homeland, however, Lortzing has always enjoyed a secure position in the repertoire, and even today his popularity there very nearly equals that of Verdi, Wagner, Puccini, and Mozart. The 1837 opera *Zar und Zimmermann*, which relates the ad-

ventures of Peter the Great in Holland disguised as a carpenter, is perhaps the composer's most exportable dramatic work, offering several attractive choral scenes, a well-written bass-buffo role, with a few genuinely funny moments, two moderately appealing young lovers, and a parcel of foreign ambassadors who provide intrigue and a couple of specialty numbers.

If such harmless merriment is your stein of beer, you'll find Odeon's performance made to order—far superior, in fact, to what is usually presented in German opera houses (and on Decca's deleted DGG recording made in Stuttgart about twelve years ago). Gottlob Frick has a grand time with Van Bett, the smug, know-it-all mayor of Saardam, and rolls his black bass around the famous entrance aria, "*O sancta justitia*," marvelously well. As the Tsar, Hermann Prey is properly virile and commanding, Erika Köth and Peter Schreier make a bright pair of juveniles, and Nicolai Gedda, as the French ambassador, thoroughly enjoys the lyric opportunities afforded by his pretty song about the girls of Flanders. The supporting cast is admirable, and Robert Heger conducts with loving care.

The stereo production is absolutely superb, with stage movements beautifully designed and flawlessly achieved; even the hubbub in the inn scene actually sounds real. An English synopsis is included with the set, but the complete libretto is in German only. P.G.D.

MARTINU: *Symphony No. 5*—See Thomson: *Concerto for Flute and Orchestra*.

**MASCAGNI: *Cavalleria rusticana*
†Leoncavallo: *I Pagliacci***

Soloists; Chorus and Orchestra of La Scala (Milan), Herbert von Karajan, cond.

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

MILHAUD: *Le Boeuf sur le toit*; *La Création du monde*

Orchestre du Théâtre des Champs-Élysées, Darius Milhaud, cond.

- NONESUCH H 1122. LP. \$2.50.
- ● NONESUCH H 71122. SD. \$2.50.

An obvious and ideal pairing; a short disc but a delight. *Le Boeuf sur le toit* ("The Bull on the Roof"—but with more than a hint of *double-entendre* in the title) had a tremendous popularity not so many years ago; its recent neglect is a little hard to explain. It is a rowdy, vulgar, peppy piece of Franco-Brazilian pops, perfectly turned out with Milhaud wit and bawdy charm. *La Création* (written in 1923 a few years after *Le Boeuf* to a ballet designed by Léger) is a masterpiece in Milhaud's large output. It is one of the first European pieces to "use" American jazz (Stravinsky was experimenting with jazz-related materials a



Milhaud: composer as conductor.

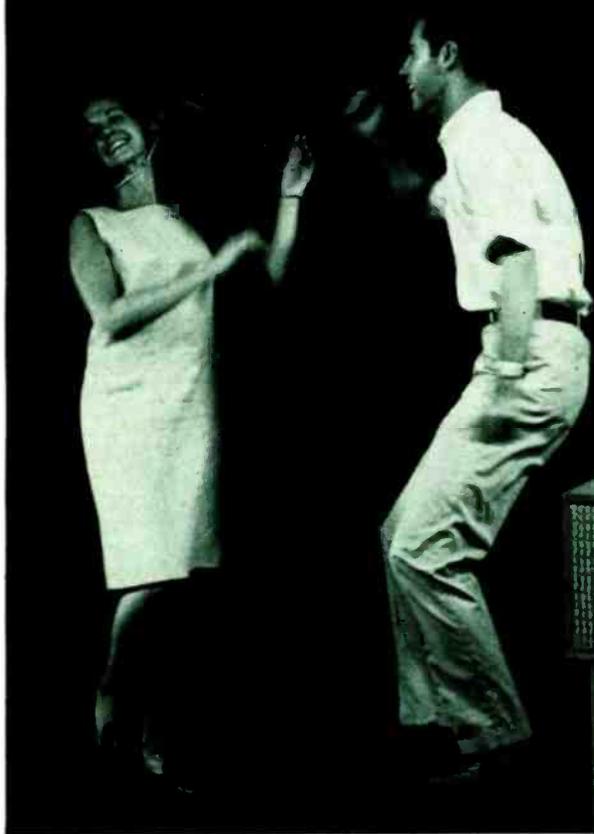
few years earlier, but Milhaud had actually been in New York and heard real jazz performances; jazz and proto-jazz elements can be found in Ives, of course). It is also a vital and strangely moving piece of work. While from a purist point of view there is perhaps no real jazz as such in the piece, it is full of a very deeply felt jazz-inspired idiom; one has the peculiar sensation of actually hearing the French saxophone as transformed by the early jazz men, now re-imported by a Frenchman in terms of a contemporary concert style everywhere permeated by the spirit of jazz and the blues yet also distant and reflective. Talk about "acculturation"—anyway it really wails.

These are lively performances well recorded under the direction of the composer. What exactly the "Orchestre du Théâtre des Champs-Élysées" might be I could not say. The Champs-Élysées was and is an important theatre-concert-hall but it has no regular pit orchestra. What we hear on this record is a pretty fair Paris pickup group.

I cannot let Edward Tatnall Canby's liner note remarks pass without comment. Canby claims that Milhaud "shocks" us because we have a false idea of what "culture" ought to be, while in France "it [culture] is totally democratic" and furthermore "the idea of culture scarcely exists because, like air or gravity, it is taken for granted." Holy mackerel. This is in regard to a country where "*la culture*" is an obsession among the intellectuals; where culture has always been subsidized from above; where affecting high-brow culture has always been a form of social prestige; where even today a Boulez (like a Milhaud forty years ago or a Cézanne or Renoir or a Berlioz or you name him) has had to fight desperately against entrenched bureaucratic, academic, "high-brow" culture; where the audience for music and especially new music has always been restricted to the happy and tiny few; where musicians themselves are today circulating petitions "to save French music," because it is literally dying out on account of massive public and official disinterest. One of the few who is actually speaking out in a desperate situation and sponsoring this petition is none other than M. Milhaud. Mr. Canby's remarks are way, way, way off the mark.

One more footnote. My stereo copy arrived in a warped condition and this

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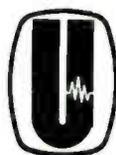
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review is based on the mono edition. The contents of this record are exceptional and it ought to sound fine in stereo. E.S.

MOZART: *Die Entführung aus dem Serail; Bastien und Bastienne*

Erika Köth (s), Konstanze; Lotte Schädle (s), Blonde; Fritz Wunderlich (t), Belmonte; Friedrich Lenz (t), Pedrillo; Kurt Böhme (bs), Osmin; Rolf Boysen (speaker), Bassa Selim; Chorus and Orchestra of the Munich State Opera. Eugen Jochum, cond. (in *Die Entführung*). Adele Stolte (s), Bastienne; Peter Schreier (t), Bastien; Theo Adam (bs), Colas; Berlin Chamber Orchestra. Helmut Koch, cond. (in *Bastien und Bastienne*).

- DEUTSCHE GRAMMOPHON LPM 39213/15. Three LP. \$17.37.
- DEUTSCHE GRAMMOPHON SLPM 139213/15. Three SD. \$17.37.

MOZART: *Bastien und Bastienne*

Eva Duske (s), Bastien; Mimi Coertse (s), Bastienne; Horst Günter (bs), Colas; Hamburg Symphony Orchestra. Wolfgang Ebert, cond.

- TURNABOUT TV 4053. LP. \$2.50.
- TURNABOUT TV 34053S. SD. \$2.50.

All the *Abductions* thus far recorded have one or two weaknesses to offset their strong points (I refer readers to HIGH FIDELITY, November 1965 for detailed comparisons). This one is no exception, and the fact that it emerges with a positive balance is due primarily to Eugen Jochum and the playing of his orchestra; to Fritz Wunderlich, the Belmonte; to the excellent sound (the first *Entführung* in stereo, though another is due momentarily from Angel); and to the completeness of the edition, which includes the oft-omitted "*Ich baue ganz*," retains all musical numbers in their entirety and in the indicated sequence, and preserves rather more of the spoken dialogue than is the recorded custom. This means that No. 15, Belmont's "*Wenn der Freude Tränen fließen*," is kept in sequence rather than being transferred to the third act, where it often replaces "*Ich baue ganz*." The latter arrangement does have certain advantages, for four long and rather similar romantic arias for Belmonte is a bit of a muchness, even of such music, and the positioning of "*Wenn der Freude*" is one of the all-time bits of plot suspension, even in opera. That there should be a complete version, though, seems incontestable.

The words for Jochum's reading are brisk, clear, and balanced. I felt at first that the overture was *too fast*, for all that it is presto, but I grew used to it, in the face of excellent execution and fine proportioning of the tempos that follow, and certainly such sections as the opening Belmonte/Osmin scene or the "*Marsch, Marsch, Marsch*" trio are great fun when brought off sharply at a good clip. The basic sound of the orchestra is sweet and lucid, the obbligato work first-rate, and the accompanying supportive. No complaints here, though a perfectly

good case can still be made out for either Beecham or Fricsay.

Wunderlich's Belmonte is genuinely great Mozart singing. The voice is warm, beautiful, flexible, admirably even. Certainly the opening aria is virtually perfect, with almost uncanny control at the difficult G-G sharp-A climax on "*und bringe mich ans Ziel*." Any conceivable objections to the inclusion of "*Ich baue ganz*" are banished by his singing of it, with almost disdainful tossing off of the long, wide-ranging runs. "*O wie ängstlich*" would also seem perfect, if the implicit comparison with Tauber were not in the back of one's mind. But in this case the comparison is legitimate—this is singing on the Tauber level, on the level of Wunderlich's own Tamino, which means it could hardly be better.

There is also an enjoyable Osmin from the veteran Kurt Böhme. It is not so impressive, as a piece of singing, as Gottlob Frick's (on the Beecham set), but it is far better than the remaining competition, for all the parlando, the lack of a trill, and the galumphing through passage work. He has some genuinely funny moments (the "*He's*" in the scene with Belmonte, for instance), and rises to a good "*O wie will ich triumphieren*."

The others leave more to be desired. I like Erika Köth's spirit and musicality, and sometimes her vocalizing: "*Traurigkeit ward mir zum Loose*" is quite lovely, with fine attacks on the high B flats and well-shaped phrasing. But the voice does not have the body a Konstanze's should have, at least for me, and it tends to turn pinpointy and hard on her, especially on top. Nor does she have the low notes demanded by "*Martern aller Arten*," though of course she's in good company there. The opening aria ("*Ach, ich liebe*") is really quite poorly sung, and though she settles down as she goes along, she does not ever quite add up to more than an almost-Konstanze.

The Blonde, Lotte Schädle, is in the same boat—a perfectly acceptable sourette whom one would not mind encountering on any repertory evening, and who gets all the notes out with a modicum of charm. But again, some tightness and insecurity on top, and nothing remarkable in the personality or interpretative faculty to make up for it. Friedrich Lenz, the Pedrillo, drives at the music a bit, managing quite a good "*Frisch zum Kampfe*," but getting a bit sour and off-pitch with the Serenade, evidently because he is not content to simply sing it, but must try to lend it that bit extra; it does lie *awfully* low for a light tenor to make an effect with it.

Rolf Boysen fills his function rather better than most as the Pasha, not quite so machine-stamped out of the tradition as his competitors, and in general I enjoy the handling of the dialogue, which has been supervised by Rudolf Hartmann, the Munich producer.

In terms of over-all effect, then, here is a solid competitor for the Beecham and Fricsay sets, stronger on the male side than on the female. Though it may make sense to await the new Angel set before purchase, anyone in search of a great Belmonte need look no further—

Wunderlich alone justifies the production.

The two versions of *Bastien und Bastienne* under consideration are not really competitive: one is a bargain-priced single LP, while the other occupies the final side and a half of the *Entführung* set, and no one is going to buy a three-record album for a version of this mildly charming little *Singspiel*. The DGG version includes a trace more dialogue than Turnabout's, and is more evenly cast—none of the singers, with the possible exception of the firm-voiced Theo Adam, seems more than a serviceable light-opera type, but they all sing smoothly and musically, are elegantly accompanied, and sensibly recorded.

Turnabout has an excellent Bastienne in Mimi Coertse—superior to her DGG counterpart, in fact—and a bit more life in the dialogue exchanges. The production uses a soprano rather than a tenor in the role of Bastien (there is precedent either way), and Eva Duske actually captures rather more of the young shepherd than does Peter Schreier, though she is a very approximate vocalist. Horst Günter is not Theo Adam's equal vocally, but he understands and projects his role.

I stand chastised by the gentleman who took me to task a couple of months back in the "Letters" column of this journal for failing to report fully on the crudities of stereo engineering in the Nonesuch *Fidelio*; they are there, and they are present in this Turnabout recording—singers swim the channels between phrases and sometimes in mid-phrase, with a dramatic effect that is sometimes extraordinary, but seldom appropriate. Otherwise, the disc is not an unreasonable bargain-price buy. But buy the mono unless you like to play things of this sort for friends. C.I.O.

MOZART: "*Laudate Dominum*"

Agnes Giebel, soprano; Wiener Akademie-Kammerchor; Wiener Symphoniker, Peter Ronnefeld, cond.

- TELEFUNKEN SLT 43094. SD. \$5.79.

This is a collection of religious pieces from various periods of Mozart's career, mostly for soprano and orchestra. They include two settings of *Laudate Dominum*, one from the Vespers K. 321, and the other from the Vespers K. 339. The first of these seems not to be otherwise available in the domestic catalogues; nor does the *Regina coeli*, K. 127 or the *Sub tuum praesidium*, K. 198.

The orchestra for this recording is led by Peter Ronnefeld, who died a year ago at the age of thirty, apparently on the threshold of a promising career. The soloist, Agnes Giebel, has not hitherto impressed me as especially worthy of the kind of stardom she is accorded here, but she sounds better than I have ever heard her sound before. The voice is clear, steady, and accurate; there is some bravura in *Exsultate, jubilate*, K. 165; and when she cannot manage a long phrase on one breath she breaks it intelligently. The recitative and aria *Ergo interest* . . . *Quere superna*, K. 143, is



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very nicely sung. Miss Giebel's best work here, I think, is her sensitive performance of that fine aria, the *Laudate Dominum* of K. 339. Also included here is that exquisite little gem, the choral motet *Ave rerum corpus*, written in Mozart's last year. The sound has a marked and fitting churchly resonance. N.B.

MOZART: Quartets for Piano: in G minor, K. 478; in E flat, K. 493

Pro Arte Piano Quartet.

- OISEAU-LYRE OL 285. LP. \$5.79.
- • OISEAU-LYRE SOL 285. SD. \$5.79.

These two piano quartets were for years

skimpily represented in the record catalogues, even though they are mature works that make rewarding listening. Now, only a few months after the excellent recording by Peter Serkin and some fine string players for Vanguard, which followed by only a few months a splendid recording by Horszowski and members of the Budapest Quartet for Columbia, comes a third highly laudable version. The players who make up this British ensemble are all thoroughly proficient. Lamar Crowson, the pianist, has a good tone, a smooth legato, and a sensitivity to articulation that extends even to Alberti basses. The string players blend well with each other but do not hesitate to step forward when they

have something to say. Rapid sections are crisp, slow ones songful, the balances seem right, and sound is first-rate. N.B.

MOZART: Serenade No. 7, in D, K. 250 ("Haffner")

Bath Festival Orchestra, Yehudi Menuhin, cond.

- ODEON ASD 627. SD. \$6.79.

Württemberg State Orchestra. Ferdinand Leitner, cond.

- TURNABOUT TV 40135. LP. \$2.50
- • TURNABOUT TV 340135S. S.D. \$2.50.

In the eight movements of this Serenade there is enough fine stuff to make two or three works of ordinary length. There is almost enough material featuring a solo fiddle to make a violin concerto, and Mozart himself apparently formed a symphony from the other movements; it was published after his death. What is surprising, and difficult to account for, is the tone of some of this wedding music. In the development section of the first movement slashing violins, swift dynamic contrasts, and progressions through minor harmonies add up to a kind of drama that is rather startling in the context; the first Minuet is in Mozart's tragic key of G minor; and there is a plaintive trio in the second Minuet. But such things, though they may have puzzled some of the more sensitive wedding guests, only increase the fascination this music exerts upon us. Menuhin gives the dramatic qualities of some of the music their full value. He also conveys all the wit and poetry of the Rondo, the charm of the Andante, and the courtly elegance of the *Menuetto galante*. It is not often that we hear a violinist of his caliber playing the solo part in movements 2, 3, and 4, and as a conductor he coordinates his players perfectly while at the same time achieving flexibility and finesse. The final Allegro may seem a bit slow to some, and the trumpet in the second trio of the second Minuet is perhaps too modest. But these are flyspecks. The recording is a strong rival to Münchinger's excellent version for London.

The Württemberg orchestra plays with spirit. Leitner's approach is workmanlike but somewhat lacking in imagination. The violin tone is slightly streaked, as is especially noticeable in Susanne Lautenbacher's solos, but otherwise the sound is good. N.B.

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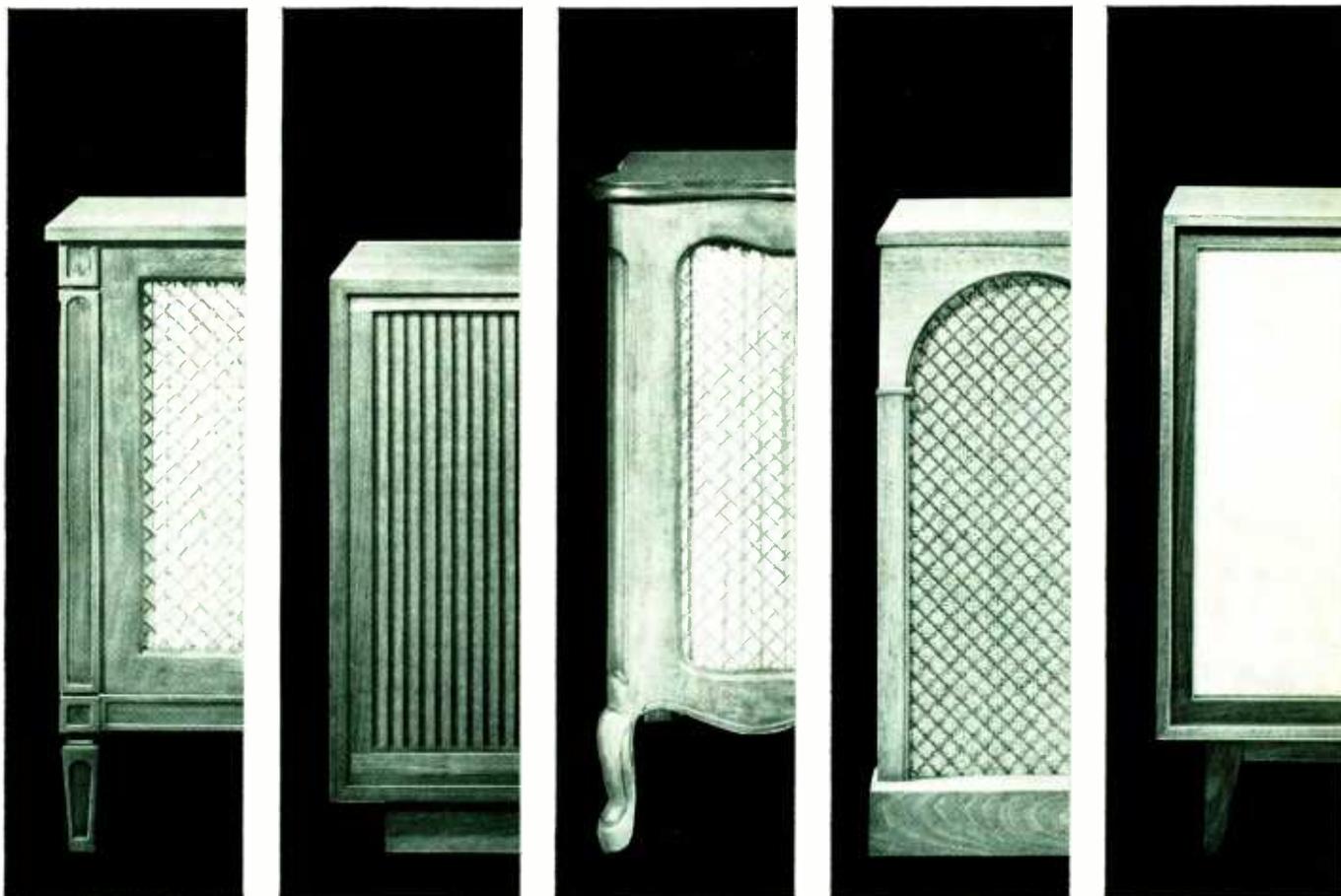
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he flourished in the second quarter of the eighteenth century, and won the admiration of Quantz when the latter was in Paris in 1726. These three concertos, part of a set of six, are attractive baroque works, at times lightly contrapuntal, more often engaging the flute in well-ordered exchange with unison tutti. The opening Allegro of No. 2 reminds one rather of the *Brandenburg* No. 3—a height of interest not reached again in the rest of the program. But there is vigor and inventiveness throughout (note particularly the rocket opening of No. 4) which sets the works above the run of the mill. Fumet does well by the frequently virtuosic solo part, and the orchestra upholds its responsibilities nicely. S.F.

OFFENBACH: *Gaité Parisienne* (arr. Rosenthal)

New Philharmonia Orchestra, Charles Munch, cond.

- LONDON 21011. LP. \$4.79.
- • LONDON SPC 21011. SD. \$5.79.

Except for Ormandy's abbreviated Columbia version of 1964, the best-known recordings of the ever popular Offenbach-Rosenthal ballet music are somewhat dated technically. Yet in any case the blazing glitter of the present Phase-4 sonics would be outstanding. At first hearing, the razor-sharp edges of the *ff* highs are likely to draw blood from tender ears, but the transient-response proves to be fabulously clean and the over-all

frequency spectrum admirably balanced. Though this is hardly "natural" back-in-the-hall sound, it is both clinically accurate close-up reproduction and dramatically spellbinding.

Munch's performance is expectedly elegant stylistically and galvanic rhythmically, yet it is also precisely controlled and free from schmaltz. If the Fiedler/RCA reading still remains unmatched for humor and boisterousness, Munch's is even more electrifyingly vital and boasts more crystalline clarity of scoring details and inner voices. He also seems to include more of the music—if perhaps thanks only to observed repetitions—than most even supposedly complete versions. Yet he is unique (to the best of my memory) in omitting the usual swelling-chords conclusion—ending quietly instead, a few bars earlier. R.D.D.

ORFF: *Carmina Burana*

Lucia Popp, soprano; Gerhard Unger, tenor; Raymond Wolansky, baritone; John Noble, baritone; members of the Wandsworth School Boys' Choir; New Philharmonia Chorus and Orchestra, Rafael Frühbeck de Burgos, cond.

- ANGEL 36333. LP. \$4.79.
- • ANGEL S 36333. SD. \$5.79.

The popularity of *Carmina Burana* on records dates from the early days of LP, when its brashly naïve orchestration made it an ideal demonstration work for high fidelity equipment. On more musical ground, there are many who, finding most choral music a succession of repetitive arias and tangled counterpoint, delightedly welcome Orff's innocent homophony and episodic structure. In an era of rhythmic complexity—even Stravinsky's ostinatos are far from simple—Orff's simplification of the rhythmic revolution released by *Le Sacre du Printemps* has an immediate appeal.

If earlier LP recordings of *Carmina Burana* missed some of the more subtle coloring of the score in revealing its more obvious aspects, the more advanced state of the recording art today offers some new insights into this music. This latest example, from Angel, I would say is the best available. For this, a major share of the credit is due the conductor, whose projection of the varied color of Orff's actually limited palette and of the potential subtleties of the simple rhythms is extraordinarily effective. Furthermore, Frühbeck is obviously a master of marshaling the large and diffuse forces involved. The closest competition to the new record comes from the Philadelphia Orchestra under Ormandy (Columbia). As expected, Ormandy's rhythmic sense is less subtly employed, though his orchestra has a more polished and richer sound. The soloists in both versions are on a par, but Ormandy's chorus is much inferior to its British counterpart and is recorded with a very diffuse acoustic. In the Angel recording, on the other hand, the two choruses and orchestra are captured well in themselves and in relation to one

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another, and they and the soloists are surrounded with a very satisfying acoustic ambience and perspective. Despite the sheer volume of sound, there is no appreciable overloading and the details of orchestration and color are very well presented. P.H.

PISENDEL: *Concerto for Violin Concertante, Two Oboes, Two Violins, Viola, and Bass, in D*—See Stölzel: *Concerto grosso in D*.

PISTON: *Three Pieces for Flute, Clarinet, and Bassoon*—See Goodman: *Quintet for Wind Instruments*.

RAVEL: Piano Music

Gaspard de la nuit; Jeux d'eau; Menuet antique; Menuet sur le nom de Haydn; Prélude in A minor; Miroirs; A la manière de Borodin; A la manière de Chabrier; Pavane pour une infante défunte; Sonatine; Le Tombeau de Couperin; Valses nobles et sentimentales.

Werner Haas, piano.
• or • • PHILIPS WORLD SERIES PHC 2-001. Two LP or SD. \$5.00.

All of the Ravel piano music, exclusive of the works for duet, may be found neatly encompassed on these two low-priced compatible stereo discs. It is all played with great accomplishment by the

young Stuttgart pianist Werner Haas, who was the late Walter Gieseking's foremost pupil. Haas tends to be more didactic and glittery than his teacher, and there is, in fact, something of the brilliant hard jade of Casadesu about the present performances—which I, for one, find all to the music's benefit. (Gieseking, to my way of thinking, though often superb in such works as the Debussy preludes, was somewhat less apt—and more prone to sentimentality—in the chiseled virtuoso writings of Ravel.) Nevertheless, there is also undoubtedly a Gieseking influence manifest in Haas's wonderfully fluid sound and in his great coloristic resources. Bracing and animated though his accounts are, they are only rarely devoid of moonlight or poetic imagery. Haas reaches his zenith in the versions of *Alborada del gracioso* and *Le Tombeau de Couperin*, where his lavish sonorities are allied to a dazzling articulation and an altogether bracing sense of rhythmic momentum. He is similarly excellent in the *Sonatine*, the *Miroirs*, the *Valses nobles et sentimentales*, the *Pavane* and the sundry short pieces, though in certain instances I might have preferred a bit more expansiveness and geniality. A similar reservation must be voiced against the otherwise most acceptable account of *Gaspard de la nuit*, which yields place of honor to the sheer pianistic genius and imagery of Vladimir Ashkenazy's recent unsurpassed recording for London; in comparison, the Haas sounds a bit rigid and perfunctory.

I was a devotee of Haas's performances of Debussy and the Chopin Waltzes (which appeared briefly on the Epic label a few years ago), and am most happy to find him returning to the catalogue. He is a most gifted artist. The sound of the present recording on the imported pressing I heard was deeply resonant and highly agreeable. H.G.

SCHUBERT: Mass No. 5, in A flat, D. 678

Maria Stader, soprano; Marga Höffgen, contralto; Ernest Häfliger, tenor; Hermann Uhde, bass; Regensburg Domchor; Symphony Orchestra of the Bavarian Radio; Georg Ratzinger, cond.

• DEUTSCHE GRAMMOPHON LPM 19108. LP. \$5.79.
• • DEUTSCHE GRAMMOPHON SLPM 139-108. SD. \$5.79.

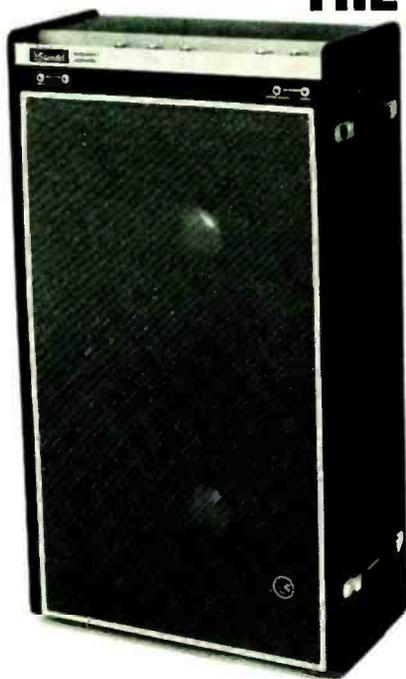
Although Schubert's Mass in A flat is hardly as remarkably original a work as his *Unfinished* Symphony, also completed in 1822, it contains a number of extraordinary passages and surely deserves a recording in up-to-date sound. Unfortunately, the importance of this first stereo edition to enter the catalogue is vitiated by the weaknesses of the performance.

To cite chapter and verse, the balance between orchestra and chorus is so variable that one is inclined to blame the conductor rather than the recording engineers. Technically, the chorus, though well recorded, is distinctly amateurish in

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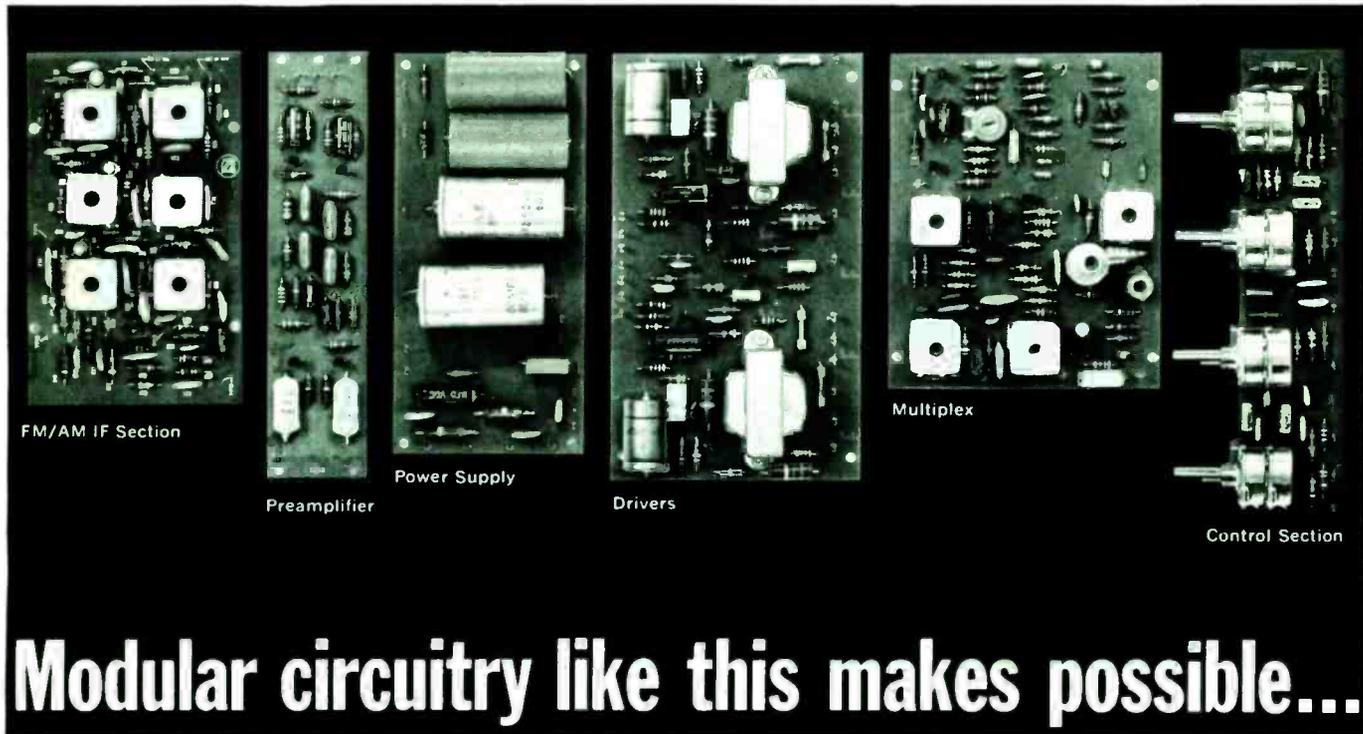
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sound: single voices have a way of emerging from the women's groups, and the men's are quite lacking in projection. Furthermore, the chorus is overwhelmed by the difficult requirements of the superb fugue that concludes the Gloria, and this failure robs the entire performance of an important climax. The orchestra seems deficient in tone and plays sloppily. For much of this the conductor is responsible, and his technical shortcomings are matched by his lack of musical imagination. Only the distinguished work of the soloists meets the customarily high standards expected from Deutsche Grammophon. P.H.

SCHUBERT: *Piano Works*

Impromptus: D. 899: No. 1, in C minor; No. 2, in E flat; No. 3, in G flat; No. 4, in A flat; D. 935: No. 1, in F minor; No. 2, in A flat; No. 3, in B flat; No. 4, in F minor.

Wilhelm Kempff, piano.

• DEUTSCHE GRAMMOPHON LPM 19149. LP. \$5.79.

• • DEUTSCHE GRAMMOPHON SLPM 139149. SD. \$5.79.

Kempff's rigorous logic and *sec* emphasis give a decidedly appropriate Beethovenian cast to the second set of Impromptus here recorded (those of D. 935, formerly known as "Opus 142"). His tonal stringency, exemplary clarity of part playing, and general attention to *sforzandos*, coupled with a clipped sense of rhythm

and architectural tautness, underline the widely held view that these four works were originally intended as a single four-movement sonata (later broken up in order to make them more salable to a publisher). The special eloquence and feeling for legato, line, and color which Schnabel, for one, brought to these compositions is supplanted here by a seemingly more matter-of-fact (though actually immensely personal) *detaché*, piston-stroke type of fingerwork. The approach works. Only in the A flat Impromptu of this group did I wish for a gentler, more expansively yielding treatment. The angular No. 4, on the other hand, comes off particularly well in Kempff's deliberate yet thoroughly rollicking statement.

In the first set (D. 899, formerly "Opus 90") Kempff's asceticism pays decidedly less dividends. Once again, he fares best in No. 1, which is innately the most dynamic and structurally conceived work in the group. He bears down heavily, though, in the gliding No. 2, while both the rather conventional No. 4 and the sublime No. 3 (which Kempff now plays in its original key, from a reliable text) suffer from this artist's evident deficiencies vis-à-vis long-spanning legato plasticity and nonmetronomic paragraph-playing in general. But even at its least attractive Kempff's pianism always has the integrity and stature one would expect from a top-ranking master.

I wish that DGG would do some rethinking about its current distantly miked piano sound. Like most of its recent productions of this solo instrument, the present disc is first-rate of its

kind (well processed too), but I miss the graciousness and solid impact of old. Recorded sound, I feel, must grip the listener's attention. Without the live presence of a concert performance, this balcony type of sound especially enfeebles the force of fundamentally Germanic music which needs a rugged bass line and sonorous weight. H.G.

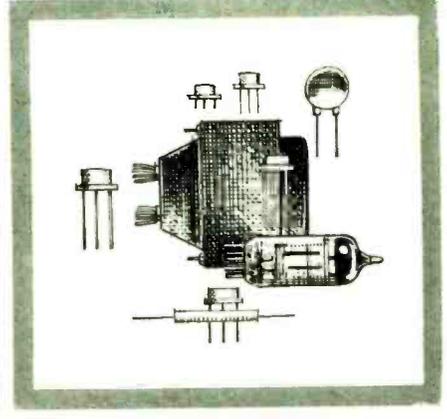
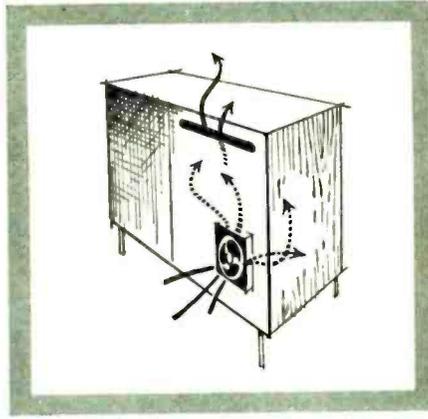
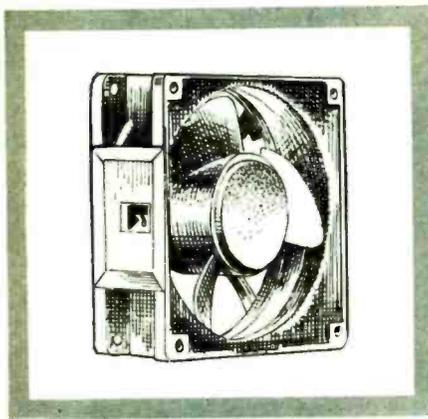
SCHUETZ: *St. Luke Passion*

Peter Schreier, tenor (Evangelist); Hans-Joachim Rotzsch, tenor; Theo Adam, bass (Jesus); Siegfried Vogel, bass; Dresdner Kreuzchor, Rudolf Mauersberger, cond.

• ARCHIVE ARC 3271. LP. \$5.79.

• • ARCHIVE ARC 73271. SD. \$5.79.

The choral singing on this record is less polished than that of the Hamburg Monteverdi Choir in the Telefunken version, which I reviewed here last March, but the performance as a whole is infinitely preferable. The Telefunken disc—still, by the way, worth having for its excellent overside performance of the *Seven Words* Passion oratorio—was disfigured by Peter Christoph Runge's unfeeling sprint through the part of the Evangelist. In the new release Peter Schreier gives his lines much more time to breathe and, far from losing in intensity, the music gains enormously, since a spacious, unhurried quality is an essential element in Schütz's mode of expression. At times Schreier might even be thought a shade *too* leisurely, but this



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is a quibble. Theo Adam's Jesus suffers from an occasional wobble, but this is not serious enough to impair the noble dignity of his interpretation. The spreading of the work over two entire sides is no cause for complaint: it is purely the consequence of the appropriate tempos adopted, and in fact the Archive performance takes about twenty minutes longer than the Telefunken. B.J.

STOELZEL: *Concerto grosso in D*
†Graupner: *Concerto for Two Flutes, Two Oboes, Two Violins, Viola, and Harpsichord, in B*
†Pisendel: *Concerto for Violin Concertante, Two Oboes, Two Violins, Viola, and Bass, in D*

Eduard Melkus, violin (in the Pisendel); Pro Arte Chamber Orchestra (Munich), Kurt Redel, cond.

- ARCHIVE ARC 3266. LP. \$5.95.
- • ARCHIVE ARC 73266. SD. \$5.95.

Of this sprightly threesome, all contemporaries of Bach, Johann Georg Pisendel is the most individual; the concertante violin is given freedom of a rhapsodic and heady sort, involving varieties of tight-rope walking in addition to melodic explorations which are unpredictable, not to say quixotic. Christoph Graupner (whose fame today rests mainly on the fact that he was chosen ahead of Bach for the post at St. Thomas Church in Leipzig) makes good use of contrasting timbres of flutes, oboes, and strings, and otherwise stands out here on account of a fondness for trills, not as ornamentation but as dramatic devices. Stölzel's concerto grosso is a crowd pleaser of the trumpet-and-drums Handelian kind—festive, jubilant, and outdoorsy. Performances are solid, on the whole: the solo violin behaves smartly in the Pisendel; the wind players are a bit self-effacing in the Stölzel. Sound is clean and bright. S.F.

SUK: *Serenade for Strings, in E flat, Op. 8*—See Brahms: *Liebeslieder Walzer, Op. 52* (arr. string orchestra).

THOMSON: *Concerto for Flute and Orchestra*
†Martinù: *Symphony No. 5*

Francis Fuge, flute (in the Thomson); Louisville Orchestra, Robert Whitney, cond.

- LOUISVILLE LOU 663. LP. \$7.98.
- • LOUISVILLE LS 663. SD. \$8.45.

Virgil Thomson's Flute Concerto, composed in 1956 for Elaine Shafer, is a short, neat, deft, and delightful work, totally devoid of the folk-tune character one particularly associates with this composer. Its most remarkable feature is its first movement—an involved but gentle cadenza for the solo instrument. The strings sneak in under this for a slow movement that explores esoteric dissonances in a chiming, high-pitched style looking forward to some of the experiments of Pierre Boulez; the finale is in

dance measure and is less exceptional than the other two. On the whole, Thomson here pays special tribute to the French tradition which he so much admires. The soloist, Francis Fuge, has a marvelously warm and beautiful tone, and both he and Whitney understand the work extremely well.

Martinù's Fifth Symphony, on the other side, is a work of the kind that conductors program when they want to do something new but don't want to offend anybody. Its salient characteristic is the Slavic color of its themes; it belongs with the symphonies of Kalinnikov, Glazunov, and similar nineteenth-century Russians now largely forgotten. The work requires richer sonority than it is given here; furthermore the review copy had badly defective surfaces. A.F.

VECCHI: *Il Convito musicale*
†Banchieri: *Festina nella sera del Giovedì Grasso avanti cena*

Nuovo Madrigaletto Italiano, Emilio Giani, cond.

- TURNABOUT TV 4067. LP. \$2.50.
- • TURNABOUT TV 34067S. SD. \$2.50.

Orazio Vecchi (1550–1605) is best known as the principal author of the so-called "madrigal comedy"—a kind of intermediate form between the old secular contrapuntal "affect" vocal music and the opera. *Il Convito musicale*—"The Musical Banquet"—is not really one of these works but merely a collection of unrelated vocal pieces, mostly light in character. In the late period of the madrigal there was a great run of these light, picturesque forms—*villette*, *villane*, *villanelle*, *balletti*, *giustiniane*, *moresche*, and so forth—generally including all sorts of local color, dance rhythms, imitation animal noises, rustic scenes, masks, *commedia dell'arte* characters, and the like. This music is still considered, in the music historian's terminology, "late Renaissance," but it is in fact a kind of musical mannerism already on the verge of the baroque.

The Banchieri "Little festival for the evening of Maundy Thursday before dinner" is much closer in character to a connected "madrigal comedy" and also closer in style and in date (1608 as opposed to 1597 for *Il Convito*) to true baroque. In one of the songs of this little cocktail hour entertainment, a whole barnyard of animals cackles and haws its counterpoint to a staid *cantus firmus*. The old era is finished and the new ushered in with a horse-laugh.

This little Bolognese group is right at home in the music of their fellow Emilians (Banchieri was Bolognese and Vecchi was from nearby Modena): everything is reasonably well recorded. The big drawback is the lack of instruments. The Banchieri especially is clearly not intended as a self-contained contrapuntal structure capable of being realized with voices only; I don't have the score or any adequate reference but I am perfectly sure that most of the passages sung to nonsense syllables are in fact intended only for instruments.

E.S.

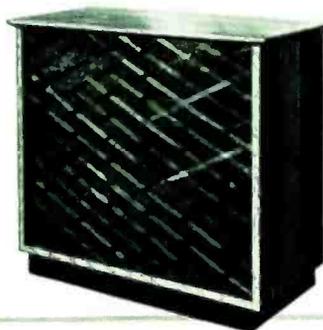
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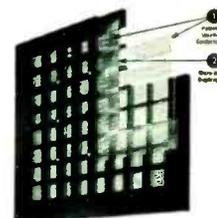
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Schubert: *Horch, horch die Lerch'*. Mendelssohn: *Auf Flügeln des Gesanges*. Adam: *Ah! Vous dirais-je, maman?* Meyerbeer: *Robert le Diable: Robert, Robert, mein Geliebter; O glücklich Land*. Offenbach: *Les Contes d'Hoffmann: Phöbus stolz im Sonnenwagen*. Dell'Acqua: *Villanelle*. Auber: *La Muette de Portici: Dem Geliebten vermählt*. Donizetti: *Figlia del Reggimento: Nicht zweifeln darf ich länger*. David: *La Perle du Brésil: Charmant oiseau*. Délibes: *Glückchenarie*.

Frieda Hempel, soprano; Herman Jadowker, tenor (in the Donizetti); pianos; orchestras [from originals recorded 1911-1922].

• ODEON 83397. LP. \$5.79.

This "Goldene Stimme" series release is the best LP representation thus far (that I have heard, at least) of the art of Hempel, who must have been a delightful singer. Like so many high sopranos who recorded acoustically, she shows a top which is rather white and lacking in harmonic richness, and how much of the effect is due to recording process is a matter mostly of speculation. On the one hand, not all sopranos sound that way on even rather primitive acousticals; on the other, even some of the worst examples come to life when correctly processed and reproduced (as with the Sembrichs in the Columbia 1903 Grand Opera Series reissue). I am surprised that some enterprising a & r man hasn't seized upon the idea of recording a full LP of A-B comparisons between the same selections and singers (of varying voice types) as recorded first on acoustical equipment and then by up-to-date methods; a few acoustical Sutherland, Forresters, Corellis, and Flagellos, for instance, ought to put some teeth into the argument one way or another, and perhaps even sell a few records.

To Hempel. The two Lieder (the only relatively late examples on the disc) are lovely, very simple and musical, and very pure and pretty in tone. One always suspects a soprano who quits the virtuoso repertoire at an early age of some vocal difficulties, but the voice sounds in fine shape on these selections, made a year after her last major operatic appearances in Chicago.

In the Adam variations (sung in very respectable French), she shows off some stunning runs, beautifully defined but still emphatically legato—many of our present practitioners get sharp execution at the expense of real smoothness of line. The two Meyerbeer pieces are well done, and the musicality of Hempel's singing reminds us that "O beau pays" can be truly beautiful vocal music; I don't think *Les Huguenots* would seem half bad with this sort of singing. The *Hoffmann* Olympia aria, abbreviated, is notable chiefly for the fine trill the artist shows in the upper-middle range. There is some slight pitch slippage, I suspect in the transfer, though I don't have an original to compare.

The trills are again captivating in the fine version of the "Bell Song," and both she and Hermann Jadowker show a charming sense of style in the Donizetti, even if the tenor's dark, somewhat stodgy tone is not my idea of how a Tonio should sound. Though I think the David "Charmant oiseau" (not to be confused with the many other *oiseaux* evoked by sopranos of that era, all of them grimly *charmant*) ranks with the Alabiev *Nightingale* as the most horrific of all coloratura showpieces, it does display the richness and body of Hempel's low register, lending plausibility to her assumption of the *Rosenkavalier* Marschallin.

All in all, a splendid disc for anyone who doesn't mind the sound of acoustical sopranos. The liner notes are biographical, with some discographic information; I am surprised to see them refer to Emmy Destinn as a *contralto*. C.L.O.

GERARD SOUZAY: *Operatic Recital*

Monteverdi: *Orfeo: Tu sei morta mia vita*. Handel: *Partenope: Furibondo spiri il vento*. Gluck: *Orfeo ed Euridice: Che puro ciel: Che farò senza Euridice*. Mozart: *Le nozze di Figaro: Vedro, mentr'io sospiro*. Don Giovanni: *Deh vieni alla finestra; Fin ch'han dal vino*. Bizet: *Les pêcheurs de perles: O Nadir, tendre ami*. *La jolie fille de Perth: Quand la flamme de l'amour*. Massenet: *Thaïs: Voilà donc la terrible cité*. Manon: *Epouse quelque brave jille*. Meyerbeer: *L'Africaine: Adamastor, roi des vagues profondes*. Gounod: *Roméo et Juliette: Mab, la reine des mensonges*.

Gérard Souzay, baritone; Lamoureux Orchestra, Serge Baudo, cond.

• PHILIPS PHM 500109. LP. \$4.79.
• • PHILIPS PHS 900109. SD. \$5.79.

Though Souzay's voice is not the sort we normally associate with much of this material (in fact, most of the items on Side 2 are in the dramatic baritone or bass-baritone category), his musicality and stylistic command are sufficient to make a positive effect in many of these numbers.

On Side 1, I particularly like the even, smooth voicing of "Che puro ciel"

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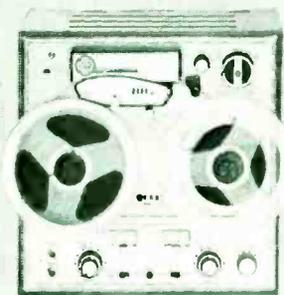
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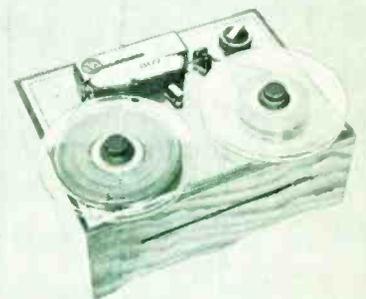
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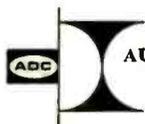


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(whether one enjoys the music in its octave transposition for baritone is another matter—but the nicely matched legato is welcome in any case) and, surprisingly, the "Fin ch'han dal vino," which has considerable dash, unusually clear rhythmic articulation of the figures, and a good, open sound. The phrasing and accenting of the runs in the big Handel aria are impressive too, and on the whole the Count's aria comes out on the credit side, though I do not care for the way Souzay registers fury at the beginning of the *allegro assai* ("Ah no, lasciarti in pace")—he makes the Count sound petty.

I care less for the "Che farò," which doesn't seem to me to project any real anguish—and there is no question that the attacks on the E natural are considerably harder for a baritone than for a contralto.

Side 2 emphasizes the two consistent problems of this recital: 1) Apparently in an effort to make Souzay's voice sound bigger and richer than it is, the engineering has been souped up to an unnatural degree—echo bounces all over the place, and the voice has a constant edge of electronic resonance; 2) Though Souzay is able to achieve a dark, fairly hefty coloration in the lower and middle parts of his range, he is unable to extend it to the top, with the result that the top does not match the bottom in size or color. In art songs the problem seldom arises, since the heavy quality is not demanded, and the range does not often extend beyond E or F. And in anything which can be handled at a low dynamic level, the voice is evened out by matching everything to a lighter coloration. But these arias must be sung full voice, and they contain their quotas of F, F sharp, and G, which M. Souzay does not shirk. His stylistic and musical expertise carries him through in solid fashion (though I do not hear any real contrast, for instance, between the melancholy center section of the *Hamlet* aria and the outer sections), but the top climaxes, around which most of the numbers are built, are disappointing, and between this and the puffed-up engineering, we get a rather artificial over-all impression. The Mab ballad, to which Souzay's talents are admirably suited, is unfortunately ruined by a preposterously fast tempo. Otherwise, the accompaniments are quite satisfactory. C.L.O.

STUYVESANT STRING QUARTET:
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Chacony for Strings, in G minor. Dittersdorf:
Quartet for Strings, in D. Haydn:
Quartet for Strings, in F minor, Op. 55,
No. 2.

Stuyvesant String Quartet.

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- • NONESUCH H 71114. SD. \$2.50.

The lumping of such disparate works as these under the catch-all title of "quartet music" may offend listeners with a

Fowler-like sensitivity for the *mot juste*. It is asking much, for example, that we think of Purcell's Chacony—very much akin in style to the famous fantasias—as belonging under the same generic heading applicable to Dittersdorf and Haydn. And, anyway, I'll bet my last curved bow that the Chacony was intended for viols. (I think the Stuyvesant Quartet agrees; the players seem to strive for a viol consort sound, not very successfully.)

The Tartini, of course, runs closely parallel in its part writing to string concertos of the same period, and if more than one instrument were put to a part, little of its essential character would be altered. With Dittersdorf we come into genuine string quartet territory in the classical understanding of the term; the present work allows the first violin some exuberant freedom, and at the same time accommodates a certain amount of independence in the lower voices. A respectable composition except for some shamelessly chromatic crab crawling on Dittersdorf's part—upwards in the first movement, downwards in the last. Haydn's wonderful confidence in the medium shows up all the more strikingly.

The performances are reasonably good, though sometimes a little undernourished. More rhythmic definition would have shifted the recital into higher gear. Nonesuch's sound suffers slightly in the inner grooves of Side 1, but, then, a length of thirty-minutes-plus is a heavy load to carry. S.F.



CAPOTE: *In Cold Blood* (excerpts)

Truman Capote, reader.

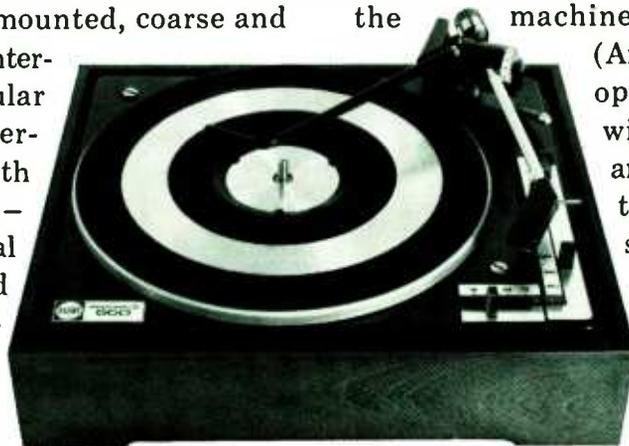
- RCA VICTOR VDM 110. LP. \$4.79.

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lievable part. Even though Capote's diction would make a speech correctionist love to lay hands on him, the slightly nasal flatness and the drab, monotonous intonation of the deceptively simple prose seem right for suggesting the dreary sameness of farm life, the empty barrenness of existence of many of the people involved in this story. What is disquieting is that Capote actually sometimes sounds like some gossipy old Kansas granny in parts of the reading. As is the case with so many authors, he is not a trained reader. He sounds as if he were making an effort to recall the reality he has frozen in print, and the result has suddenly embarrassed him. He doesn't open his mouth enough. Sounds are generally muffled; neither the "s" nor the "z"—both of which sound alike in this recording—is successful. They are largely responsible for the prissy quality that invades the reading. But still . . . the author reading his own work is always worth having in the archives.

GLENN LONEY

EDWARD R. MURROW: "A Reporter Remembers. Volume one—The War Years."

Broadcast transcriptions.

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

SHAKESPEARE: *Much Ado About Nothing*

Maggie Smith, Caroline John, Lynn Redgrave, Albert Finney, Robert Stephens, Frank Finlay, Derek Jacobi, Ian McKellen; Franco Zeffirelli, dir.

• RCA VICTOR VDM 104. Three LP. \$14.55.
• • RCA VICTOR VDS 104. Three SD. \$17.39.

Franco Zeffirelli's London production of *Much Ado About Nothing*, with the forces of the National Theatre, has many good things to commend it, but the combination of Maggie Smith and Robert Stephens as those classic comic quarrelers Beatrice and Benedick is alone enough to make this album a valued addition to a theatre record library. Known here only through her American cinema appearances in *The V. I. P.s* and *Othello*, Miss Smith is one of the most skilled comedienne on the English stage, and in her Beatrice are projected the same wicked innuendo, the vibrancy, the delicacy, the unlooked for raucousness, and the split-second timing that distinguished, for example, her appearance in Farquhar's rowdy Restoration romp, *The Recruiting Officer*. Her Benedick is a perfect foil: in Mr. Stephens' performance, he not only gives as good as he gets but gives it with a confident authority and poised worldliness. One of the play's most famous moments reaches something like perfection with this pair. Benedick, sinking slowly in an ocean of sentimentality, coos to the loving lady: "Come, bid me do anything for thee." In an instant,

Beatrice's soft, affectionate tone vanishes, and she rasps, "Kill Claudio," with an earnest, deadly spurt of venom never used in even her most vitriolic earlier jibes at Benedick. The effect is electric.

Ian McKellen and Caroline John, as Claudio and Hero, are models of sentiment and noble elegance, but the emotions Shakespeare has decreed for them in this artificial farago of wronged innocence are far less interesting than the exchanges between their dagger-tongued counterparts. A lover who would so willingly be persuaded to revile his bride as a wanton at her wedding puts a real strain on the imagination—not to mention a humiliated heroine who is so eager to take him back after his rather perfunctory repentance. All too often, drama recordings suffer from the absence of a feeling of action, the sense that people are in conflict, that they are living and moving while they talk. This lack of movement, it may be guessed, is what makes even the most brilliant Wildean dialogue sound a bit flat on discs. Thanks to the Zeffirelli direction and the recording technique employed here, this album suggests action so vividly that it can almost be seen. The actors move about freely, approaching, pausing, receding. One feels that one is in the theatre and has only closed his eyes for a moment. Background music—an Italian street orchestra, a church hymn—add color, vitality, and texture. Here and there, the maid Margaret gives a little yelp or squeal; one can almost see the pinch that caused it, and the face of the man who did it. Such touches, part of the stage production, can of course be frustrating. How does this *Much Ado* really look on stage? one wonders. That, alas, is the one dimension records cannot yet supply.

A cry went up from purists when it was announced that poet Robert Graves had revised the *Much Ado* text, but the evidence of these records is that his changes—the updating of archaic words, the clarification of some structural tangles—are unobtrusive. Compared with the standard text, Graves's improvements seem exactly that, and they are relatively few. As for the direction, Zeffirelli, like Tyrone Guthrie and some others, has made it his business to bring Shakespeare up to date. True, in *Much Ado* he brings him forward in time only as far as nineteenth-century operetta-land, but with the musical backgrounds and the jaunty quality of the playing, the treatment works very well. A terribly false note is struck, however, by the decision to have Albert Finney, Derek Jacobi, and their men talk in burlesque accents so thick that, were there a Latin Anti-Defamation League, it would be picketing RCA right now. This is all the more peculiar since Finney, as Don Pedro, is a Prince of Aragon (Spain, no?), whereas everyone else is Sicilian. Yet the visiting Spaniards talk like born mafiosi, while the Sicilians—excepting Dogberry, Verges, and bumbling crew—speak the crystal accents of the Royal Academy of Dramatic Art. Still, that is a small matter when so much is rewarding in this album. G.L.

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"ANGELS OF THE HIGHEST ORDER" defines both seraphim (fiery and purifying minister of Jehovah) and Seraphim (a new low-priced line from Angel Records). I won't hazard verification of the former, but in the case of Seraphim the description is decidedly apt. The new label's initial twenty titles restore a wealth of fine performances to the catalogue at the modest price of \$2.50 per disc for both mono and stereo. These discs have been culled from a variety of sources: some had previously appeared on the Victor and Columbia labels when these companies were affiliated with EMI; others graced the early Angel lists; and still others have never been domestically released in this country.

High on the list of welcome reissues is *La Bohème* conducted by Sir Thomas Beecham (IB 6000; from RCA Victor LM 6042, 1956). All it took was the impact of those first crackling four notes to remind me that this *Bohème* is still unchallenged as the most irresistible in the catalogue. Beecham had the advantage of having once discussed the opera in detail with Puccini himself, but Sir Thomas (never one to let a composer, dead or alive, prevent him from shaping a phrase *his way*) leads a performance whose lyrical suavity and finely balanced orchestral nuances are pure Beecham through and through. Victoria de los Angeles' gorgeously sung Mimi is another point in the set's favor, while Bjoerling's Rodolfo, although a trifle uninvolved, is nonetheless a finished piece of vocalism. Save for Lucine Amara, whose warm-hued voice seems out of place in Musetta's glinting music, the rest of the cast (Robert Merrill, John Reardon, Giorgio Tozzi, and Fernando Corena) are excellent. (Before leaving the subject of Beecham, be it noted that Seraphim has also released a collection—60000/S 60000; from Odeon ALP 1968—of the conductor's short orchestral specialties: Sibelius' *Tapiola*, Fauré's *Pavane*, Delius' *Summer Evening* and *Prelude to Irmelin*, Dvořák's *Legend* in G minor, Op. 59, No. 3, and Grieg's *Symphonic Dance*, in A; the lovely readings, recorded in warm, spacious stereo, clearly reveal why these pieces were Beecham specialties.)

Sympathetic conducting of another sort highlights Seraphim's second operatic release, *L'Elisir d'amore* (IB 6001/SIB 6001; from Angel 3594/S 3594, 1959). Here Tullio Serafin's infectious way with the bubbly score very nearly triumphs over some rather ordinary singing. Though each of the four principals has imaginative ideas and their performance as a whole conveys a bright spirit of fun, one's enjoyment of their work is tempered by the vocal problems in evidence: Rosanna Carteri becomes too acidulous above the staff to be a really captivating Adina; Giuseppe Taddei's baritone quality is all wrong for the bass buffo Dulcamara; the smooth legato line required of a Belcore is beyond Rolando Panerai. Only Luigi Alva's Nemorino is completely acceptable.

Also among the first Seraphim opera releases is an intriguingly cast new German-language recording of Mozart's *Marriage of Figaro* with Hilde Gueden, Anneliese Rothenberger, Edith Mathis, Hermann Prey, and Walter Berry (IC 6003/S 6003). This album will be reviewed in full in these pages in a future issue.

A couple of other Seraphim discs serve to restore to the domestic catalogue two magnificently gifted musicians unrepresented for some years: Guido Cantelli, with the Philharmonia Orchestra in Mendelssohn's *Italian Symphony* and Schubert's *Unfinished* (60002; from Angel 35525, 1957); and Solomon as soloist in Beethoven's Piano Concerto No. 1 (with the Philharmonia Orchestra under Herbert Menges) and Sonata No. 27 (60016/S 60016; from Angel 35580/S 35580, 1958). The choice of these particular Cantelli items may not have been the happiest—few commercial recordings ever fully succeeded in capturing the dramatic genius of this conductor—but the *Italian Symphony* has its moments of heady brilliance, especially in the superbly controlled, breathlessly headlong *Saltarello* finale. There are no problems with the Solomon record (barring Menges' stodgy orchestral accompaniment). Solomon's Beethoven was often accused of preciousness, but here it seems to me that everything is beautifully ordered. The pianist threads a lovely delicate path through the Concerto and seems to find the quiet introspection of the Sonata equally congenial.

In the composers-as-conductors department Seraphim presents Richard Strauss and Paul Hindemith, each leading performances of his own music. The Strauss disc (60006; from Odeon 80824, 1941) is given over to the *Alpine Symphony*, the composer's last tone poem, completed in 1915 and, like most of its predecessors, scored for an orchestra of monstrous proportions. The one-movement, fifty-minute work describes the ascent of a mountain climber, and musical nature painting is laid on with a vengeance: waterfalls, mists, storms, mountain vistas, the final charge to the summit, glacial expanses—they're all here in this grandiose summation of the artist as nature lover. While Strauss's musical invention may not always be at its best, the work certainly has its share of stunning moments; and it's good to have the composer's own special view of the landscape, even though the 1941 sound cannot possibly cope with this gigantic *al fresco* (a brand new recording conducted by Rudolf Kempe is on the way from RCA Victor).

From Straussian Alpine adventures to the lean muscularity of Hindemithian counterpoint is quite a journey (Concert Music for Strings and Brass coupled with the *Symphony for Concert Band*, in B flat, on 60005/S 60005; from Angel 35489/S 35489, 1958). This record formed Vol. 1 in Angel's short-lived Hindemith series (the only other entries, Vols. 2 and 3, still available on that label) and it con-

tained the best music. Bernstein's recent recording of the Concert Music slashes out with more intensity, but it is not as immaculately played as Hindemith's carefully judged version; the Band Symphony is a breezy delight.

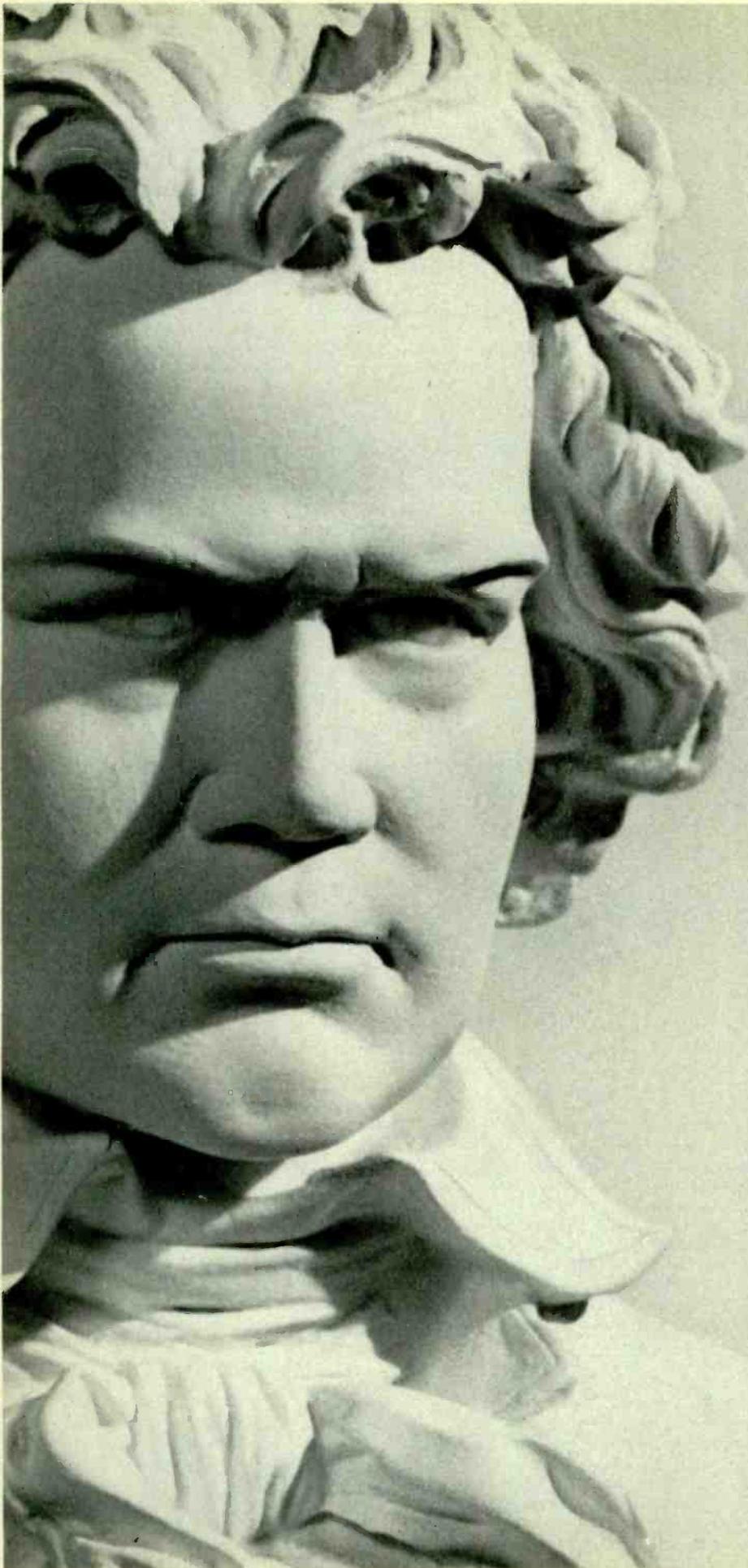
Seraphim's initial vocal recitals feature Dietrich Fischer-Dieskau and Boris Christoff. In an all-Verdi recital (60014/S 60014; from Odeon 91005/S 91005, 1959) Fischer-Dieskau sings ten familiar arias, including two which preview the upcoming *Falstaff* from Columbia. The suitability of this artist for Italian opera is a debatable point, but for my part I'll take his dramatically intelligent and thoroughly musical portrayals over the traditionally fat-voiced (and mindless) baritones often regarded as stylistically more suited for this repertoire. Fischer-Dieskau's is a fascinating gallery of character portraits, beautifully sung by a virtuoso musician. The Christoff disc (60008; from Angel 3575, 1958) comes from the basso's integral recording of Mussorgsky's songs—an infuriating collection of interpretations ranging from sheer genius to the downright grotesque—and it confines itself to the songs with orchestral accompaniment. From my point of view the various slick orchestrations by Rimsky-Korsakov, Glazunov, and Labinsky only weaken the often stark originality of Mussorgsky's original conceptions, although Christoff's considerable art provides a gripping performance of the chilling *Songs and Dances of Death*. Perhaps we will eventually be given a selection from the piano-accompanied songs as a companion to this set.

Among the remaining first releases from Seraphim (to be reviewed in a later issue), one notes with pleasure the classic Immolation Scene from *Götterdämmerung* sung by Kirsten Flagstad and conducted by Wilhelm Furtwängler (60003), a newly released performance of Chopin's Piano Concerto No. 1 played by Dinu Lipatti (60007), and Edith Mathis' fresh and appealing renditions of nine German arias by Handel (60015/S 60015). Other representative artists on the Seraphim roster include Dame Myra Hess, Otto Klemperer, William Primrose, Rudolf Firkusny, Elisabeth Schwarzkopf, and the Geraint Jones Singers. A special warm "welcome back" to Gerald Moore's "Unashamed Accompanist" (60017; from Angel 35262, 1955), a delightfully urbane and informative lecture on Lieder-accompanying by a master of the art.

Since all the records discussed here were reviewed from acetates, I am unable to comment on the quality of Seraphim's pressings. I can say, however, that the general sonic standards seemed to me extremely high, taking into consideration each recording's year of origin. In cases where I was able to make direct comparisons with the original pressings (as in the Mussorgsky songs), Seraphim's sound was often markedly superior. Performances recorded monophonically have not been artificially stereoized. Since stereo enhancement results more often than not in gumming up perfectly acceptable monophonic sound, the producers of Seraphim deserve four gold stars for an honest and wise decision. Hopefully, all companies will eventually follow suit.

The packaging is simply but handsomely done, featuring a photograph of the artist on the front jacket and detailed liner notes on the overside. Complete librettos are supplied for the operas and texts for songs and arias. In sum, Seraphim now has the beginnings of a most distinguished line of recordings; with the vast international resources of EMI at its disposal, the possibilities for the future are virtually unlimited.

PETER G. DAVIS



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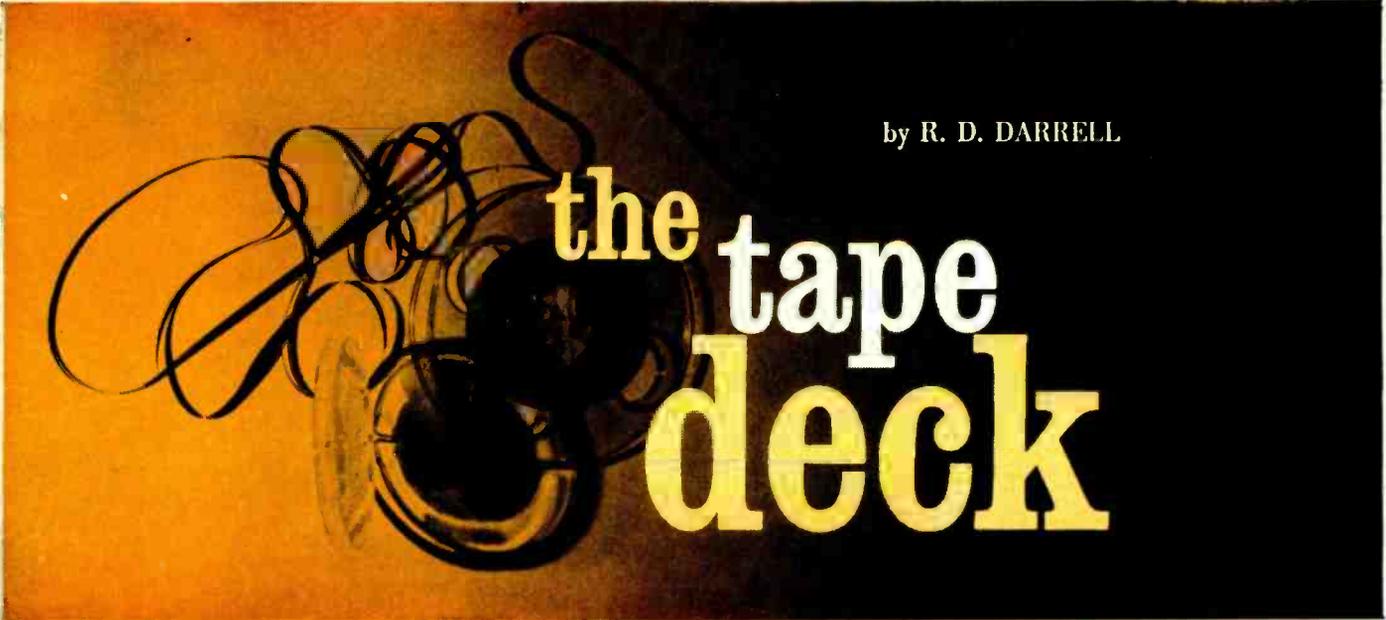
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CIRCLE 35 ON READER-SERVICE CARD

by R. D. DARRELL



the tape deck

Unless specifically noted otherwise, the following reviews are of standard open-reel 4-track 7.5 ips stereo tapes.

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

London Symphony Orchestra, Istvan Kertesz, cond.

• • LONDON LCN 80177. 61 min. \$8.95.

BRUCKNER: *Symphonies: No. 4, in E flat ("Romantic"); No. 6, in A*

Philharmonia Orchestra (in No. 4); New Philharmonia Orchestra (in No. 6); Otto Klemperer, cond.

• • ANGEL Y2S 36294. 3¾-ips, double-play. Approx. 115 min. \$11.98.

The comparisons here make out a clear case for the old apothegm (paraphrased from its pugilistic original) that a good young conductor is no match for a grand old maestro. Kertesz's reading of the Fourth is beautifully lyrical, as are the playing of the London Symphony and the English Decca stereo recording—notable for the ravishing floating of the pianissimo passages in particular. Yet these charms are made to seem just a bit pallid when we compare this taping with Klemperer's (an earlier release, but one not previously reviewed here). Somewhat unexpectedly, the older conductor's tempos are brisker (except in the Scherzo) and his interpretation less overtly romantic, but his reading is immeasurably more authoritative and eloquent. And even under the theoretical handicap of slower-speed technology, the Angel recording commands more panoramic breadth and markedly greater dramatic impact. Its stereoism, and many delectable interplay passages in the score, are exploited to better advantage too by Klemperer's preference for separated first and second violin choirs—in contrast to Kertesz's positioning of them all on the left.

For good measure, the slow-speed Angel reel encompasses the Fourth complete on a single side, including on the other (happily without the disc edition's slow-movement break) the first tape edition of the pastoral Bruckner Sixth. Here again, Klemperer's performance is a powerfully evocative one, if perhaps not as ideally integrated as that of the Fourth, and the recorded sonics have a rich expansiveness and brazen brass ring. This side, however, does not seem—in my review copy at least—to be quite as free as the "A" side from background or surface noise.

DVORAK: *Concertos: for Cello and Orchestra, in B minor, Op. 104; for Violin and Orchestra, in A minor, Op. 53*

†Ravel: *Tzigane*

Pierre Fournier, cello, Berlin Philharmonic Orchestra, George Szell, cond. (in the Cello Concerto); Edith Peinemann, violin, Czech Philharmonic Orchestra, Peter Maag, cond.

• • DEUTSCHE GRAMMOPHON DGK 9120 (double-play). 83 min. \$11.95.

The Fournier/Szell Dvořák Cello Concerto is a stereo masterpiece that ranks as a *must* for every serious tape collector, even those owning the fine Starker/Dorati taping of 1963. The present master recording dates back to 1962, but its darkly vivid sonics still seem nearly ideal. The present couplings, however, I find disappointing. Granted its lyrical gracefulness, Miss Peinemann's playing in the Concerto is often a bit too dreamily romantic, for my taste, and lacking in dramatic authority, while her more passionate reading of the Ravel showpiece is almost shockingly incongruous in the present context. Sonically, the present recording and Maag's glowing orchestral playing are preferable to the 1962 London taping of a more vigorous reading of the Concerto by Ricci.

HINDEMITH: *Mathis der Maler* (excerpts)

Pilar Lorengar (s), Regina; Donald Grobe (t), Albrecht; Dietrich Fischer-Dieskau (b), Mathis; Radio Symphony Orchestra (Berlin), Leopold Ludwig, cond.

• • DEUTSCHE GRAMMOPHON DGC 8769. 57 min. \$7.95.

While the well-known *Mathis der Maler* Symphony has been oddly absent from reels, tape now gives us excerpts from the opera which served as its original source. These excerpts include not only seven reasonably representative vocal selections but two (for orchestra only) which are equivalent to the first two movements of the Symphony. The performances by everyone concerned (but above all by Fischer-Dieskau in the title role and by Ludwig as conductor) are so eloquent that even those intimidated at first by the music's somberness will come to find it ineffably moving. Also contributing significantly to the over-all impressiveness of music and performance alike are the smoothly broadspread stereoism and Ampex's flawless processing. I must protest, however, the failure to augment the German/English texts leaflet by what are here vitally needed background musical annotations.

JANACEK: *Sinfonietta, Op. 60*
†Bartók: *Concerto for Orchestra*

Cleveland Orchestra, George Szell, cond.
• • COLUMBIA MQ 776. 59 min. \$7.95.

This first tape edition of Janáček's so-called *Military* or *Sokol* Sinfonietta, first performed in 1926, reveals a superbly festive and invigorating work, with brilliant fanfares, a wealth of melodic charm spiced by not too extreme dissonances, and—above all—the distinctive imprint

Continued on page 172

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THE TAPE DECK

Continued from page 171

of a genuinely original tonal imagination. Unfortunately, the present version of the well-known Bartók *Concerto for Orchestra* can be recommended only with the warning that it follows Szell's concert practice of making a some two-and-a-half-minute cut in the finale. Yet even those who object most strongly to this mutilation of the Bartók must admire the magnificent orchestral playing, recording, and tape processing accorded both it and the gloriously vital Janáček.

MOZART: *Concertos for Horn and Orchestra* (4)

Mason Jones, horn; Philadelphia Orchestra, Eugene Ormandy, cond.
• • COLUMBIA MQ 796. 53 min. \$7.95.

Joseph Leutgeb, Mozart's old friend and good-natured stooge, must have been a first-rate virtuoso on the valveless horn of the eighteenth century—otherwise the composer never would have risked including so many technically difficult passages in these concertos (K. 412, 417, 447, and 495), all written specifically for Leutgeb. But if the latter could now hear "his" works played by the greatest French-horn virtuoso of the present era, he surely would toss despairingly in his grave! And just to prove that it isn't merely the existence of an easier-to-play valved instrument that makes his own expertise possible, Mason Jones switches, for the dashing Rondo Finale of the First Concerto, to a valveless Waldhorn with no loss of precision or assurance—if inevitably with less perfectly even tonal coloring over the entire range. And just to cement firmly this monument of musical virtuosity, the stereo recording and its tape processing are as close to perfection as the current state of the audio arts allows.

Yet all this notwithstanding, the new tape does not supersede the edition of these same works by the late Dennis Brain for Angel. The now legendary Brain performances may not be as flawless, nor his tonal qualities as beautifully colored, but they remain unmatched for their more distinctively Mozartean spontaneity, jauntiness, and humor.

MOZART: *Sonatas for Organ and Orchestra* (complete)

Carl Weinrich, organ; Arthur Fiedler Sinfonietta, Arthur Fiedler, cond.
• • RCA VICTOR FTC 3008. 62 min. \$9.95.

E. Power Biggs, organ; Columbia Symphony Orchestra, Zoltán Rozsnyai, cond.
• • COLUMBIA MQ 799. 48 min. \$7.95.

The basic music is the same in both releases: Mozart's seventeen short "Epistle" Sonatas, ranging from K. 67 written when

Continued on page 174



World Series: A Budget Line From Philips

WITH World Series we have yet another competitor for the economy-minded record collector's dollar. A product of the vast Philips combine, this new line is making an impressive debut with a policy of something old and something new. On the familiar side is the promise of quality *cum* economy (price, \$2.50 per sturdily packaged disc). The repertory too—a judicious assortment of well-loved classics (no real warhorses, however) and offbeat music both ancient and modern—is in the pattern of such budget-priced series as Nonesuch, Turnabout, Vanguard Everyman, and their like. Uppermost among the innovations is Philips' introduction to the American market of a new type of compatible record, designed for both monophonic and stereo playback. (Incidentally, the feature of compatibility is part and parcel of World Series' "Continental Look": discs of this sort have been circulating in Germany and Holland of late—apparently with much success.) A further innovation, I believe, is the inclusion with the record of a bibliography of recommended reading, in addition to the concise yet informative annotations culled from the European Philips counterpart of the disc.

Roughly a third of the initial World Series release comprises reissues. Some of the choicer items in this category—such as Clara Haskil's ascetically conceived performances of two Beethoven Sonatas (PHC 9001), the poetic Van Beinum Handel *Water Music* (PHC 9016), the only recording of five Geminiani Op. 7 Concerti Grossi (PHC 9010), or the complete Ives Violin/Piano Sonatas (by Druian and Simms, PHC 2-002)—will receive due attention at a later date in this magazine's "Repeat Performance" column. Similarly, some of the intriguing new items like the Werner Haas complete Ravel solo piano music (PHC 2-001), the Rowicki/London Symphony edition of Dvořák's Sixth Symphony (PHC 9008), and the Leipzig Gewandhaus performance of Beethoven's Septet (PHC 9013) will be considered, beginning this month, in the "Records in Review" pages.

It is gratifying to see so much old music and so many new young artists represented in the World Series list. I was particularly taken with the breath-taking vitality displayed by the Rouen Chamber Orchestra in three Telemann Orchestral Suites plus the Ballet Suite from that composer's *Don Quichotte* (PHC 9003). This group, recruited in 1963, is made up of brilliant instrumentalists in their early twenties who competed for their posts through a nationwide competition. While their ensemble sonority is characteristically Gallic and penetrating, the super-charged attacks and absolutely "on-the-button" rhythmic precision heard in their performances are of the sort most of us thought was reserved for Italian or American string players. The Antiqua Musica, a similar aggregation (which is to say, a string orchestra of recent vintage and young French blood) is heard on two other discs among the first releases. As led by Jacques Roussel and augmented by various distinguished woodwind and brass soloists on PHC 9012,

the group is all ebullience and color in eight of Corrette's *Concertos Comiques*, works as irresistibly lovely as any of Domenico Scarlatti's keyboard sonatas (which they resemble in their volatility). Heard on PHC 9020, under Marcel Couraud's direction, the Antiqua sounds altogether more dutiful and constrained in the role of accompanist for harpist Annie Challan in three rococo concertos—perhaps the disparity has something to do with the four-square nature of the music. Another ensemble previously unfamiliar to me is the Oistersek String Quartet, who perform brilliantly on PHC 9026 in works by Dittersdorf, Richter, Rossetti, and Aspelmayr. If these are not young players just beginning their careers, they are probably the most undeservedly obscure virtuoso foursome in existence.

On the basis of PHC 9002, I would say that Charles Mackerras, while not unknown, may well have been undervalued; with the London Symphony in top estate, he here leads vibrant, cultured, zesty performances of Rameau's *Castor et Pollux* and Gluck's *Orphée* ballet suites. From the cloistered Monks of the Benedictine Abbey of St. Maurice and St. Maur in Luxembourg comes a selection of Gregorian Chant for Easter, delivered with simple eloquence and devotional strength (PHC 9004). Of a like austere beauty are the Charles Ravier/Ensemble Polyphonique de Paris performances on PHC 9021 of the De la Rue Requiem and Mass (the latter a first recording) and Felix de Nobel's handsome presentation with his outstanding Netherlands Chamber Choir of Sweelinck Psalms and Cantiones on PHC 9006. The octogenarian organist Marcel Dupré takes a less chaste approach in his renditions of some choice Bach Chorale Preludes (PHC 9017), but his Widor-esque registrations are neither redundant nor unclear. Similarly, firebrand György Cziffra keeps himself admirably in check throughout one of his most successful all-Lizst recordings (PHC 9005).

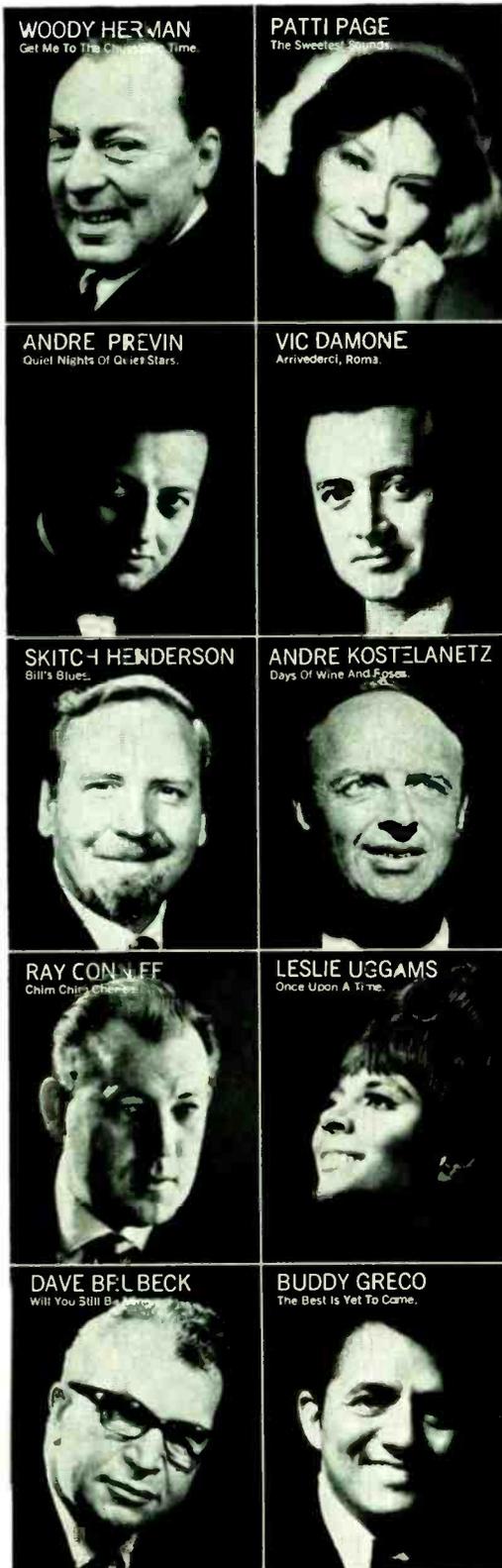
To conclude with mention of a final delight among the initial releases, we have on PHC 9025 the charming Schubert Quartet for Flute, Guitar, Viola, and Cello. While some suspect that this work is spurious, such purist questions melt away entirely under the spell cast by the elegant performances from Roger Bourdon, Antonio Membrado, and members of the Trio à Cordes Français.

Insofar as I can judge from test pressings, Philips' compatible disc (produced by a process the manufacturers describe as "Phase Control") offers excellent sound: in monophony the surfaces were silken, the balance good, the brilliance and presence notable; in stereo, these same agreeable characteristics were enhanced by added depth and spread plus a definite feeling of separation in strategic passages. With these sonic virtues, and with a huge and diversified backlog of repertoire to draw upon, the World Series list would seem to have unlimited potential. Certainly the first releases augur well for the fulfillment of that promise.

HARRIS GOLDSMITH

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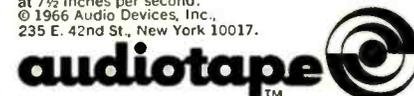
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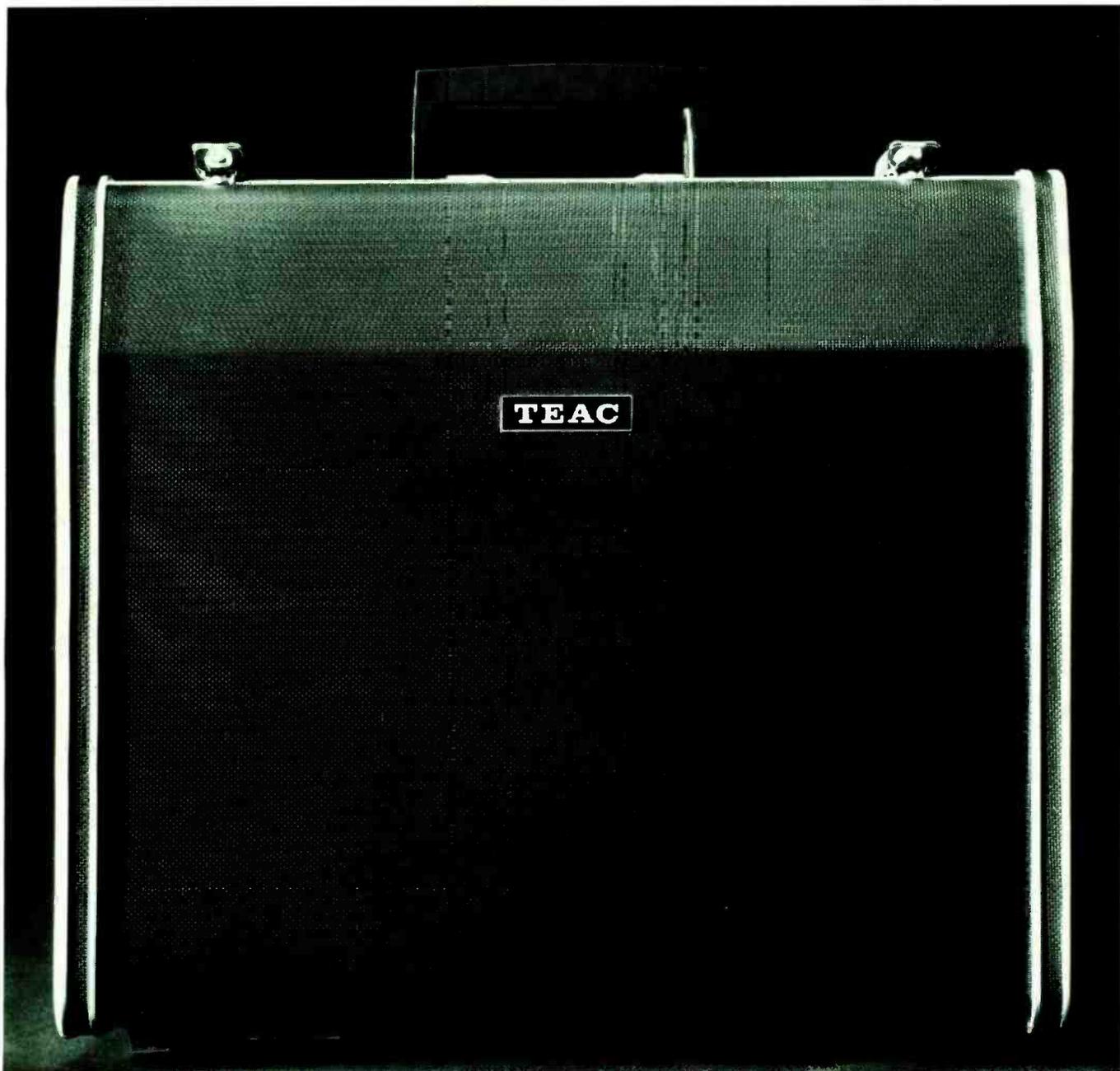
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(tē-āk')

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CIRCLE 68 ON READER-SERVICE CARD

THE TAPE DECK

the composer was only eleven to K. 336 when he was twenty-four, and all composed for performance at the Cathedral of Salzburg. The difference in length (and hence price) of these simultaneously-first tape editions is a consequence of significant differences in interpretative approach: Biggs plays the works in chronological order, but omits the indicated repeats; Weinrich plays them in an arbitrary sequence but observes the repeats—making for better contrasts and better over-all continuity. Biggs makes more of the solo parts, elaborating on some of the simple continuo scorings in the early sonatas, whereas Weinrich tends to blend the organ more closely into the total ensemble except, of course, in the more overtly concertolike last sonatas. This contrast in approach is enhanced by the choice of solo instruments (Biggs plays the Mozartean-period organ in the Stadtpfarrkirche, Eisenstadt; Weinrich the modern but baroque-style Holtkamp organ in the General Theological Seminary, New York City) and by the greater prominence and sonic weight given Biggs's organ by the Columbia engineers.

As might be inferred from all this, the Biggs version is likely to be preferred by organ specialists (who will also welcome the far more informative Columbia liner notes). On the other hand, Mozartean connoisseurs will probably deem both the Columbia sonics and Biggs interpretative approach a bit too big and "festive" for the decidedly lightweight musical contents. For them, the more chamber-styled playing of both Weinrich and Fiedler's Sinfonietta (and the appropriately lighter and more transparent RCA Victor recording) will seem more suitable.

Footnote: older discophiles are sure to remember that one of the most prized Fiedler Sinfonietta albums of the 78-rpm era was a set of several of these same Mozart Organ Sonatas—then featuring E. Power Biggs as soloist!

PROKOFIEV: *Romeo and Juliet*, Op. 64 (excerpts)

Philharmonia Orchestra, Efrem Kurtz, cond.

• • ANGEL YS 36174. 3¾-ips, 5-inch reel. 41 min. \$6.98.

Kurtz's expertise as a ballet conductor is clearly evident in his performances of all seven selections in the Second Suite Prokofiev drew from his *Romeo and Juliet* Ballet, plus two—*Masks* and *The Death of Tybalt*—from the First Suite. But the grander moments here tend to be a bit melodramatic and reveal little of the heart-wrenching poignance for which this music, at its best, is so notable. For that quality on tape, one must dig up the long out-of-print five 2-track selections by Stokowski for RCA Victor, since it is also lacking in Ansermet's ten selections (coupled with *Cin-*

Continued from page 172

derella) for London, February 1963. The new release is more robustly and vividly recorded than Ansermet's, but its most newsworthy feature is extramusical. It is the first example in many years of a serious musical taping issued on a five-inch reel. I'm afraid that from my point of view the obvious advantages of the five-inch format for relatively short programs fail to balance the disadvantage of the awkwardness of storing the box on shelves designed for standard seven-inch reels.

PROKOFIEV: *The Stone Flower*

Orchestre de la Suisse Romande, Silvio Varviso, cond.

• • LONDON LCL 80174. 51 min. \$7.95.

Prokofiev's last ballet, *A Tale of the Stone Flower*, Op. 118, was by no means one of his great stage works. Nevertheless, it still contains some characteristically charming music in his lighter, immediately appealing vein—if one may judge fairly by the present suite of excerpts drawn from the Prologue and all four acts. This is probably the same suite as that used for the Soviet film called *The Stone Flower*, and it is attractively recorded here in a somewhat routine performance. (In this connection the absence of Ansermet's hand is noteworthy!)

PURCELL: "Chamber Music Anthology"; "Music for the Theatre"

Joan Carlyle, soprano; Yehudi Menuhin, violin; instrumental soloists: Bath Festival Orchestra, Yehudi Menuhin, cond.

• • ANGEL Y2S 3685. 3¾-ips, double-play. Approx. 103 min. \$11.98.

Even suppressing my basic objections to potpourris and evaluating the present examples as objectively as I can, I find only the Side 2 recital worth recommending on its own terms: here five of the incomparable string fantasias (originally for viols), the Pavan No. 5 a 4, in G minor, and three Trio Sonatas (one of them the extraordinary one-movement Chaconne in G minor), proffer such a breath-taking combination of magnificent music and magnificent musicianship, cleanly if a bit closely recorded, that the taping will be welcomed even by Purcellians who usually disdain bits-and-pieces anthologies. The Side 1 miscellany, culled from various batches of theatrical incidental scores, is every bit as attractive musically, but unfortunately Miss Carlyle is wholly inadequate vocally to do even bare justice to the lovely airs. The instrumental pieces come off more successfully; but there is no real sense of continuity, and the odd recording balances give unnatural prominence to the recorders, oboes, and bassoons.

Continued on page 176

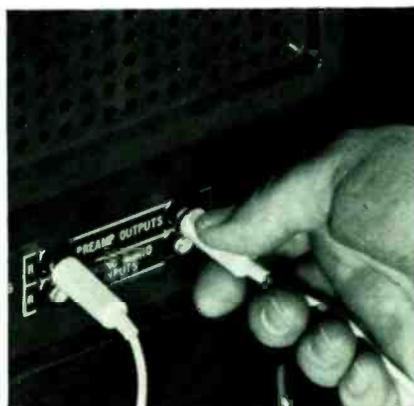
HIGH FIDELITY MAGAZINE

Some plain talk from Kodak about tape:

Double or nothing... or the noble art of dubbing

One good tape deserves another. That's another way of saying that half the fun in having a good-quality, home tape-recording system should consist of being able to make tape duplicates. The reasons for dubbing can be as varied as you want. Perhaps as simple as sending your Aunt Mabel a particularly good tape of the kids—a tape you also want for your own tape library . . . or because you want to exchange tapes with a fellow audiophile . . . or because you want to edit a tape to go along with a movie or slide film without chopping up the original tape . . . or simply to preserve your early tape recordings on modern, more efficient KODAK Sound Recording Tape.

Takes two to swing. If you already have a second tape recorder on hand, you're ready to get started. If not, find a good friend that will lend you his. But do be particular about your friend. Because that old cliché about the weakest link applies in spades as far as dubbing equipment goes. Also be particular about the tape you use . . . but as they say on radio, more on this later.

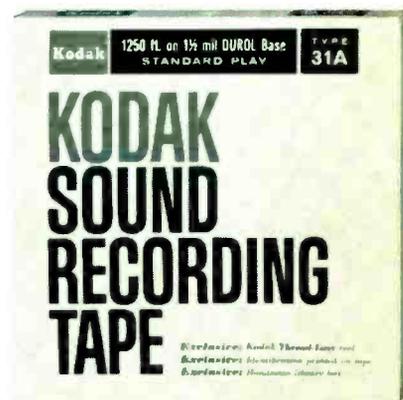
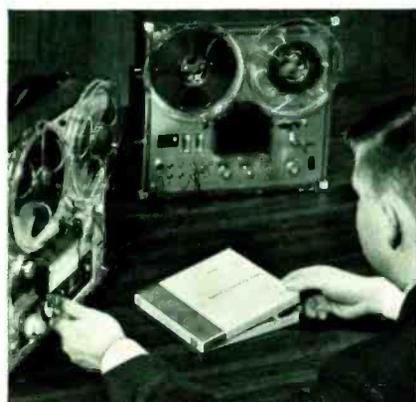


Read the instructions. First off—and though it may seem obvious—make sure your two tape systems are in the best possible condition. Look at it this way—the dubbed recording will be at best a second generation recording . . . it's going to combine all the deficiencies present in your original tape recording, in the playback recorder, and in the recording equipment. So read both instruction books . . . then clean the heads with one of the commercial preparations available for that purpose . . . and demagnetize the heads if you can lay your hands on a degausser.

Next, connect your two tape machines—the "master" and the "slave." If you have a choice, take your output from the master at the pre-amp stage rather than at the amplifier. No reason to add its distortion to your dubbing. For the input to the slave, you usually have a choice—one marked "mike" or "high-impedance" (usually in the 50,000-200,000 ohms range), the other marked either "radio," "phono," "tuner," "tape" or "low-impedance" (in the 500-ohm range). You want the latter one.

Choose your tape. Signal-to-noise is the touchiest area in dubbing. Picking a tape that will give you the lowest noise level on the duplicate without lowered output makes a lot of sense. We've got just the tape for you: KODAK Sound Recording Tape, Type 34A. It packs five or more additional decibels of undistorted output than the usual low-noise tapes. When dubbing on KODAK Sound Recording Tape, Type 34A, set the recording level on your slave unit at 4 decibels over your normal level—that's just slightly higher than normal if you set your level by a VU meter. Because you can put a lot of signal on this tape, you can play it back at lower gain . . . and, Eureka, there's your low noise!

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THE TAPE DECK

Continued from page 174

RAVEL: *Gaspard de la nuit*

†Chopin: *Scherzo No. 4, in E, Op. 54;*
Nocturne No. 17, in B, Op. 62,
No. 1

†Debussy: *L'Isle joyeuse*

Vladimir Ashkenazy, piano.

• • LONDON LCL 80176. 45 min. \$7.95.

This first tape edition of the fabulously difficult Ravel trilogy—*Ondine, Le Gibet, Scarbo*—is an Ashkenazy tour de force that has a definite whiff of brimstone and black magic about it. But the pianist also proves his mastery of a more benign, white sorcery in his limpidly eloquent Chopin Scherzo, nostalgic Chopin Nocturne, and sparkling Debussy tone poem. And since he is given comparably magical stereo recording (outstanding for its thistledown pps in particular), the whole reel must be ranked very near (if not right at the top) of the list of the finest piano recitals available on tape.

SCHUMANN: *Dichterliebe, Op. 48;*
Liederkreis, Op. 24

Dietrich Fischer-Dieskau, baritone; Jörg Demus, piano.

• • DEUTSCHE GRAMMOPHON DGC 9109.
49 min. \$7.95.

I can only say of these two first tape editions of Schumann Lieder cycles (both to texts by Heinrich Heine) that while I have heard them interpreted differently, I have never heard them interpreted better. Moreover, they are not only recorded with well-nigh ideal chamber music naturalness, but the tape itself has been processed by Ampex with exceptionally quiet surfaces as well as complete freedom from preëchoes and spill-over. The German texts and English translations are provided in an accompanying leaflet, as one should, yet can't always, expect; more surprising is the fact that the reel—unlike the disc—edition presents the sixteen *Dichterliebe* songs complete on the first side. The tape repertory's neglect of Lieder has been nearly total; but the present release makes a great atonement for such sins of omission.

TELEMANN: *Water Music "Hamburger Ebb und Flut"; Suite for Oboe, Violin, and Continuo, No. 6, in D minor; Concerto for Flute, Harpsichord, and Continuo, No. 3, in A; Sonata for Oboe, Harpsichord, and Continuo, in E flat*

Concert Group of the Schola Cantorum Basiliensis, August Wenzinger, cond. (in the *Water Music*); Nuremberg Chamber Music Ensemble.

• • ARCHIVE ARC 3198. 55 min. \$7.95.

Baroque-era chamber music connoisseurs will immediately appreciate the "B"

side selections here, all essentially triosonatas. I need only point out, for the benefit of more technically inclined listeners, the stereogenic effectiveness of two of the present performances which feature separately located solo and continuo harpsichords; and, for the benefit of reed-instrument specialists, that one seldom hears such nearly ideal oboe tonal qualities and playing as are provided by Kurt Hausmann.

For the general listener, I can only insist that Telemann's *Water Music* (composed some six years after Handel's and quite different in conception) is a work that simply *must* be discovered. Nothing could be easier to listen to, for its now grave, now driving introductory French Overture is followed by nine different dances, each a programmatic miniature tone poem devoted to some sea subject (*Sarabande, Bourrée, Loure, Gavotte, Harlequinade, Tempête, Minuet, Gigue, and Canarie*). All are a genuine delight, and make it unmistakably evident why Telemann was ranked by his contemporaries as a Master.

SVIATOSLAV RICHTER: *Piano Recital*

Sviatoslav Richter, piano.

• • DEUTSCHE GRAMMOPHON DGG 8950. 54 min. \$7.95.

Recorded at various concert performances during an Italian tour in 1962, this highly miscellaneous program is perhaps a "must" only for Richter devotees, but certainly no Schumann specialist can afford to pass up the finest performance here, that of the *Abegg Variations, Op. 1*. All the rest, it goes without saying, will be fascinating to every connoisseur of pianism, but Bach purists may well feel that Richter's treatment of five Preludes and Fugues (Nos. 1, 4, 5, 6, and 8 from Book I of the *Well-Tempered Clavier*) demonstrate about as complete a lack of insight into authentic baroque style as is possible in conjunction with the most lucid realizations of the written notes and line weavings. More satisfactory, if not as outstanding as the Schumann Variations, are the remaining pieces: a gentle Schubert *Allegretto* in C minor and *Ländler* in A; a highly impressionistic Rachmaninoff Prelude, Op. 32, No. 12; and three Prokofiev *Visions fugitives*. There are occasional extraneous audience noises, but the recording itself is beautifully transparent and the tape processing notable for a bare minimum of surface noise.

Marginalia: New Formats. Even audiophiles lukewarm about the use of 3-3/4-ips tapings for serious music must approve those which resurrect old favorites in more convenient form and at a lower cost. The best buy of all surely is

Continued on page 178

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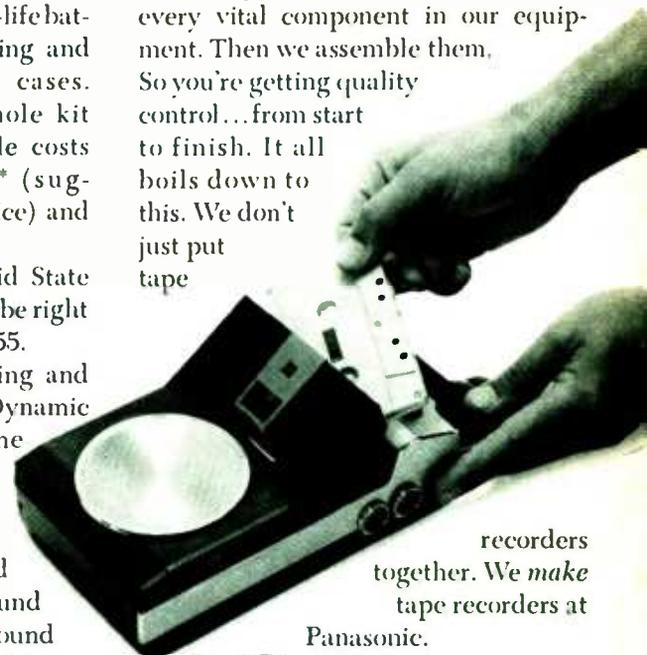
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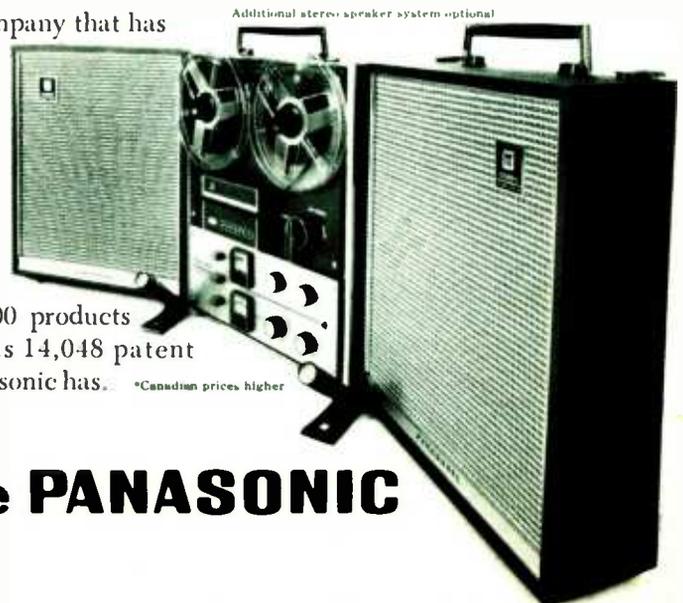


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THE TAPE DECK

Continued from page 176

Ampex's immaculate processing of a Vanguard slow-speed reissue reel (VEF 1916, triple-play, approx. 161 min., \$9.95) of the last six Haydn Symphonies, Nos. 99 through 104, conducted by Mogens Wöldike. Originally issued in individual 2-track 7.5-ips reels (at \$11.95 each!), only Nos. 100 and 101 ever were made available before now in a 4-track coupling. And while Wöldike's readings may not challenge the supremacy of Beecham's for Angel, they have a delicate strength, vivacity, and personality all their own.

Perhaps even more outstanding musically and technically is the Epic slow-speed reissue reel (E3C 848, triple-play, approx. 110 min., \$11.95) which combines the acclaimed Szell/Cleveland versions of Dvořák's Seventh and Eighth Symphonies (old Nos. 2 and 4)—previously available separately in 1963 and 1961 as 7.5-ips tapings—with this conductor's superbly vital, hitherto untaped *New World* Symphony (No. 9, old No. 5). The processing has not achieved tape surfaces as quiet as those of the Vanguard Haydn, but the spacious, auditorium-authentic recording is extremely impressive. I have just one serious complaint about these releases: both, reprehensibly, omit annotation leaflets.

"Brazilian Byrd: Music of Antonio Carlos Jobim." Charlie Byrd, guitar; orchestra. Columbia CQ 812, 34 min., \$7.95.

Among many other rewarding legacies from the too brief bossa nova vogue, perhaps chief is the wealth of melodism from the pen of Jobim. I particularly relish here his romantic *Engano*, *As Praias Desertao*, *Someone to Light Up My Life*, and—for sharp contrast—the driving *Jazz 'n' Samba* and *Samba Torto*. But almost every selection (in fine arrangements by Byrd and Tom Newsome) is a gem, and the magnificently vibrant and lilting soloist is magnificently recorded throughout.

"Dance Till Dawn." Peter Duchin, piano, and His Orchestra. Decca ST74 4685, 43 min., \$7.95.

After years spent seeking the secret of success of so-called society dance bands, I've come to the conclusion that it just can't be found in recordings. Here the latest "In" music maker proves himself a worthy son of his once famous father, Eddy Duchin, but none of his sidemen commands any stylistic distinction, and the present performances (eight medleys of some 40 most familiar standard tunes) strike me as unashamedly corny businessman's bounce routines.

Gershwin: American in Paris; Rhapsody in Blue. London Festival Orchestra, Stanley Black, piano and cond. London LCL 74009, 36 min., \$7.95.

Perhaps it's because I've taken such a dim view of most recent U. S. recordings of the *Rhapsody* (at least since the disarmingly homespun one by Roger

Williams for Kapp) that I particularly welcome the freedom from slapdash mannerisms in Black's reading. To be sure, both it and the overside *American in Paris* are played just a bit too carefully, somewhat heavily at times, and never with wholly idiomatic inflections. But one can do much worse! And there are positive values here in the wealth of scoring details exposed by the clarity of the performances and the typical Phase-4 transparency of the sonics themselves.

"Hit Songs to Remember." Ray Anthony, His Trumpet and Orchestra. Capitol YT 2530, 3¾-ips, 5-inch reel, 32 min., \$5.98.

Typically bland Anthony performances (in which his predominating trumpet solos in the lower registers are rather coarsely colored, although those higher up are gleamingly brilliant) which would demand no comment, except for the novelty of the present format. Like a couple of other current Capitol pop tapes and the Angel Prokofiev *Romeo and Juliet* excerpts, this represents a return to the long generally abandoned five-inch reel. Will it catch on this time? I don't recommend holding one's breath until decisive results are in.

"If You Can Believe Your Eyes and Ears." The Mamas and the Papas. Dunhill DHX 5006, 3¾-ips, 35 min., \$5.95.

My education in so-called contemporary-pop music proceeds apace, as Ampex now gives tape representation, under an ABC-Paramount subsidiary label, to another group of teen-agers' idols. The Mamas and the Papas are novel for the quartet's equably coeducational personnel and—so I am informed—for the members' previous experience as folk-singers. Vividly recorded, in decidedly exaggerated stereoism, the ensemble boasts unusually attractive voices, and, except when it plugs along in orthodox rock 'n' roll fashion, it can be quite jaunty and engaging—as in *Got a Feelin'*, *I Call Your Name*, *California Dreamin'*, and *Hey Girl*. But, as so often in these domains, most of the selections never really come to a close but are arbitrarily faded out—a characteristic I find far more annoying than the insensately pounding rhythmic ostinatos and the groans of electrocuted guitars to which most adult listeners normally object.

"Irish Sing-Along." Mike Sammes Singers; Orchestra, Eric Rogers, cond. London LPX 70112, 3¾-ips, 47 min., \$5.95.

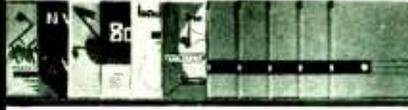
Miraculous it is! These performances of twenty-four traditional and popular Irish songs are entirely free from either blarney-brogue accents or sentimentalized inflations. Sung by a delectably fresh-voiced small vocal ensemble, lightly accompanied (by too few instruments to add up to an orchestra!), and sweetly recorded without sonic gimmickry, this is a program to delight even listeners normally antipathetic to this particular repertory. Texts are supplied, but the enunciation of the vocalists is so good as to render printed words superfluous.

"Lost in the Stars." Original Broadway Cast Recording, Maurice Levine. cond. Decca ST74 9120, 44 min., \$7.95. Discreetly "enhanced for stereotape," this transfer of the original 1949 recording of Weill's *Lost in the Stars* will permanently preserve that performance's unique magic. The engineering now shows its age, of course, especially in rather hollow and tubby lows, and first-rate tape-processing apparently can't eliminate what must be built-in background hum or noise. But what do trifles like these matter beside Todd Duncan's inexpressibly moving performance, or beside even just a brief passage that has remained one of the miracles of the Broadway theatre: Inez Matthews' incomparably poignant singing of *Stay Well?*

"Music To Jet By." Various artists. Ampex (DGG and M-G-M) CCK 202, double-play, 86 min., \$11.95. This "Continental Airlines Classical Music Program Vol. 2" is Program No. 7 in the "Golden Marquee Theatre in Flight" series of music to fly by. It's noteworthy both as a sample of what earthbound listeners are normally missing and for a surprisingly varied program, ranging from such standards as the *Meistersinger* Prelude and the *Night on Bald Mountain* to Milhaud's *Carnaval d'Aix* and the Rossini-Britten *Matinées musicales*. Except for single movements from the Lalo Cello Concerto, Haydn's *Surprise* and Tchaikovsky's Fifth Symphonies, the instrumental works are complete ones in well-known DGG and M-G-M recorded versions, most of which have not been available previously on tape. Less praiseworthy are the disconcerting interpolations of opera or operetta airs (even though they are sung by such soloists as Eileen Farrell, Dietrich Fischer-Dieskau, and Sandor Konya) and the breathless rapidity with which one selection follows another.

"The 'Pops' Go Country." Chet Atkins, guitar; Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor FTC 2220, 29 min., \$7.95. Thanks to a somewhat jaundiced reaction to earlier collaborations between Fiedler and RCA Victor pop artists, as well as to a generally dim view of most of Chet Atkins' earlier releases, I began this tape with a finger on the stop button and only half an ear open. But the unexpected buoyancy of the opening *Country Gentleman* quickly opened both ears and paralyzed that "stop" finger. Later on, to be sure, some of the slower, more corn-cobby selections proved to be over-ripe to my taste, but the best of the livelier ones (*Alabama Jubilee*, *Windy and Warm*, *I'll Fly Away*, *Listen to the Mocking Bird*, etc.) are triply delightful. First, Dick Hayman's arrangements (for once in this series) are imaginatively just right. Second, the soloist's vivacious, sometimes quite raggy strumming is deftly supported by a carefully restrained orchestra. And third, the warmly expansive stereo recording effectively spotlights the solo guitar without bringing it oppressively close.

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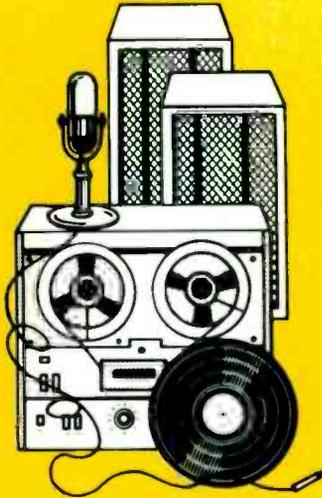
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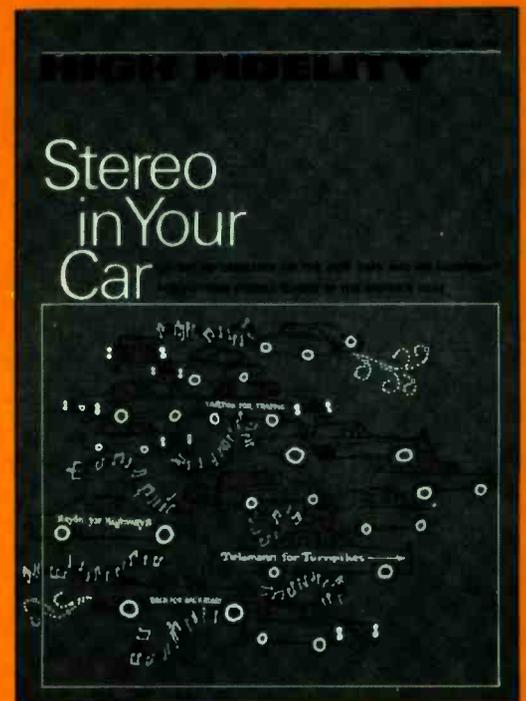
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