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OCTOBER
1960

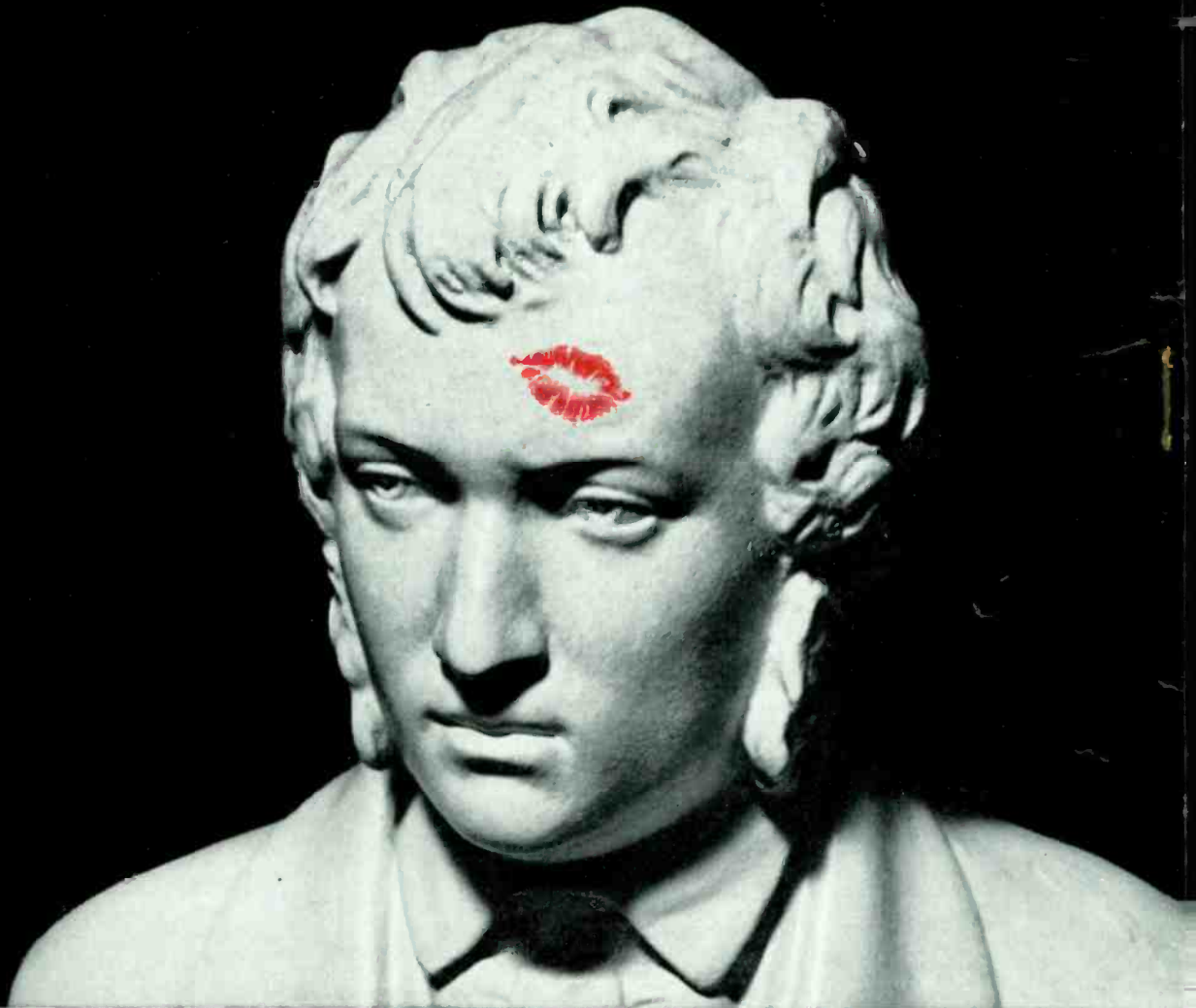
THE MAGAZINE FOR MUSIC LISTENERS 60 CENTS



Mamusia

VIGNETTES OF WANDA LANDOWSKA

by her disciple and companion, Denise Restout



CLASSICS THAT MADE THE HIT PARADE

DETAILS OF THE PROGRAM

"Classics that Made the Hit Parade" includes these popular symphonic themes:

Borodin	Polovtsian Dances from Prince Igor (Stranger in Paradise)
Tchaikovsky	Symphony No. 5 in E (Moon Love)
Waldteufel	Espana Waltz (Hot Diggity)
Chopin	Polonaise No. 6, in Ab Major (Till the End of Time)
Tchaikovsky	Symphony No. 6 in B (The Story of a Starry Night)
Rachmaninoff	Piano Concerto No. 2 in C Minor (Full Moon and Empty Arms)
Chopin	Fantasia Impromptu in C# Minor (I'm Always Chasing Rainbows)
Tchaikovsky	Romeo and Juliet Overture (Our Love)

DETAILS OF THE OFFER

This exciting recording is available in a special bonus package at all Audiotape dealers. The package contains one 7-inch reel of Audiotape (on 1½-mil acetate base) and the valuable "Classics that Made the Hit Parade" program (professionally recorded on Audiotape). For both items, you pay only the price of two reels of Audiotape, plus \$1. And you have your choice of the half-hour two-track stereo program or the 55-minute monaural or four-track stereo versions.

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— a new bonus reel from Audiotape

Some of our greatest popular songs — hits like "Full Moon and Empty Arms," "Till the End of Time," "Stranger in Paradise" — took their melodies from the classics. Eight of these lovely themes — in their original classical setting — are the basis for "Classics that Made the Hit Parade," a program with strength, variety, and, of course, rich melodic beauty.

This unusual program, professionally recorded in sparkling full fidelity on Audiotape, is available RIGHT NOW from Audiotape dealers everywhere. (And only from Audiotape dealers.) Ask to hear a portion of the program, if you like. Then, take your choice of a half-hour of two-track stereo, or 55 minutes of four-track stereo or dual-track monaural sound — all at 7½ ips. Don't pass up this unique opportunity.

"Classics that Made the Hit Parade" makes an ideal addition to Audio's first two bonus reels, "Blood-and-Thunder Classics" and "High Spirits," still available at Audiotape dealers.

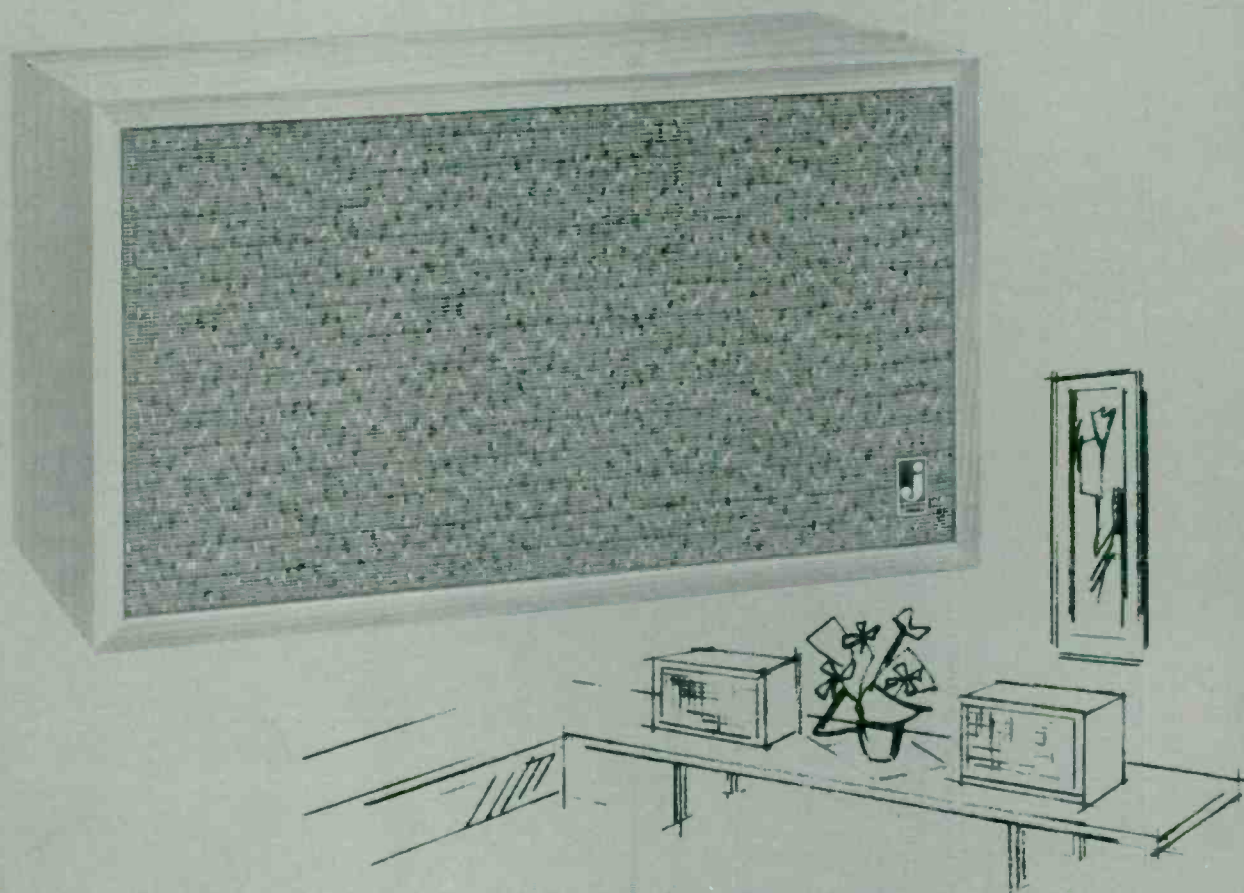


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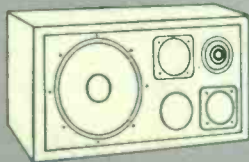
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OCTOBER 1960
volume 10 number 10

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MUSIC

- Mamusia: Vignettes of Wanda Landowska** 42 Denise Restout
Recollections of the late great artist by a devoted companion of many years.
- A Reprieve for Romanticism** 48 Peter J. Pirie
There's no doubt in the author's mind that a revival is at hand.
- John Lewis on the Modern Jazz Beachhead** 54 Gunther A. Schuller
Jazz aficionados and devotees of classical music meet on common ground when it comes to Lewis and the Modern Jazz Quartet.
- Eye and Ear Story** 41 John M. Conly
An editorial.
- Getting the Twain to Meet** 14 Shirley Fleming
Engineers and artists now seem to be getting closer together.
- Notes from Abroad** 32
Our correspondents report . . . from London and Amsterdam.
- Music Makers** 65 Roland Gelatt

EQUIPMENT

- Stereo Integration Steps Up** 51 Norman Eisenberg
The pros and cons of combined amplifier-speaker systems.
- Equipment Reports** 57
Acoustic Research AR-3 Speaker System
McIntosh C20 Stereo Preamplifier
Shure M232 Tone Arm
Quad 22 Stereo Control Unit & Quad II Power Amplifier
Knight-Kit 731 Stereo FM/AM Tuner
- High Fidelity Newsfronts** 125
- Kit Report: Knight-Kit 731 Stereo FM/AM Tuner** 127 John Diegel

REVIEWS

- Feature Record Reviews** 67
Puccini: Turandot (Leinsdorf)
Wagner: Orchestral Excerpts (Klemperer, Walter, Stokowski)
Music of Edgar Varèse (Craft)
Sibelius: Violin Concerto (Heifetz)
- Other Classical Record Reviews** 71
- The Lighter Side** 101
- Jazz Record Reviews** 111
- The Tape Deck** 115

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AUTHORitatively Speaking

In the case of Denise Restout, this column renounces its prerogative of introducing the author of the month's leading article. On p. 42 you will find that "Mamusia" is prefaced by an editorial note identifying the writer who there presents reminiscences of her years of close association with Wanda Landowska; and our departure from tradition is, we think, further justified: deliberately as the disciple has tried to efface herself from the portrait of the late great artist, you will find that much of the remarkable woman who is Mlle. Restout also emerges in these pages.

When Peter J. Pirie made his first appearance in this journal last April, with an article on Toscanini and Furtwängler, we wrote then that he was not only a Beethoven specialist but an authority on English music. In this issue he gives us "A Reprieve for Romanticism," p. 48, which does not confine itself exclusively, or even mainly, to discussion of English composers but which does make quite clear with which kind of Romanticism Mr. Pirie's sympathies lie. We suspect that, if you do not already share his views, you may very well find yourself a convert.

For some reason—perhaps because we ourselves have trouble enough managing even one job at a time—we have always found rather formidable those people who can combine the activities of writer, editor, and professional audio consultant (for industrial firms and various publications), as does Norman Eisenberg. Just the other day we had occasion to meet Mr. Eisenberg for the first time in person, and we can hereby attest that our author is thoroughly relaxed and not at all intimidating. We discussed bridge, music, Swedish cars, and, of course, stereo. For Mr. Eisenberg's thoughts on recent developments in the last-named, see "Stereo Integration Steps Up," p. 51.

To persons interested in jazz or in contemporary classical music (and it seems that more and more of this magazine's audience can be numbered in both groups) the name of Gunther A. Schuller needs no editorial gloss from us. Mr. Schuller has been first horn player in the orchestra of the Metropolitan Opera and has appeared as soloist on that instrument, but his widest reputation rests on his many compositions, including those for chamber orchestra and jazz improvisation. Mr. Schuller feels that jazz today is deeply indebted to John Lewis and the Modern Jazz Quartet (see p. 54); many people feel that a good deal of credit must go to Mr. Schuller too.

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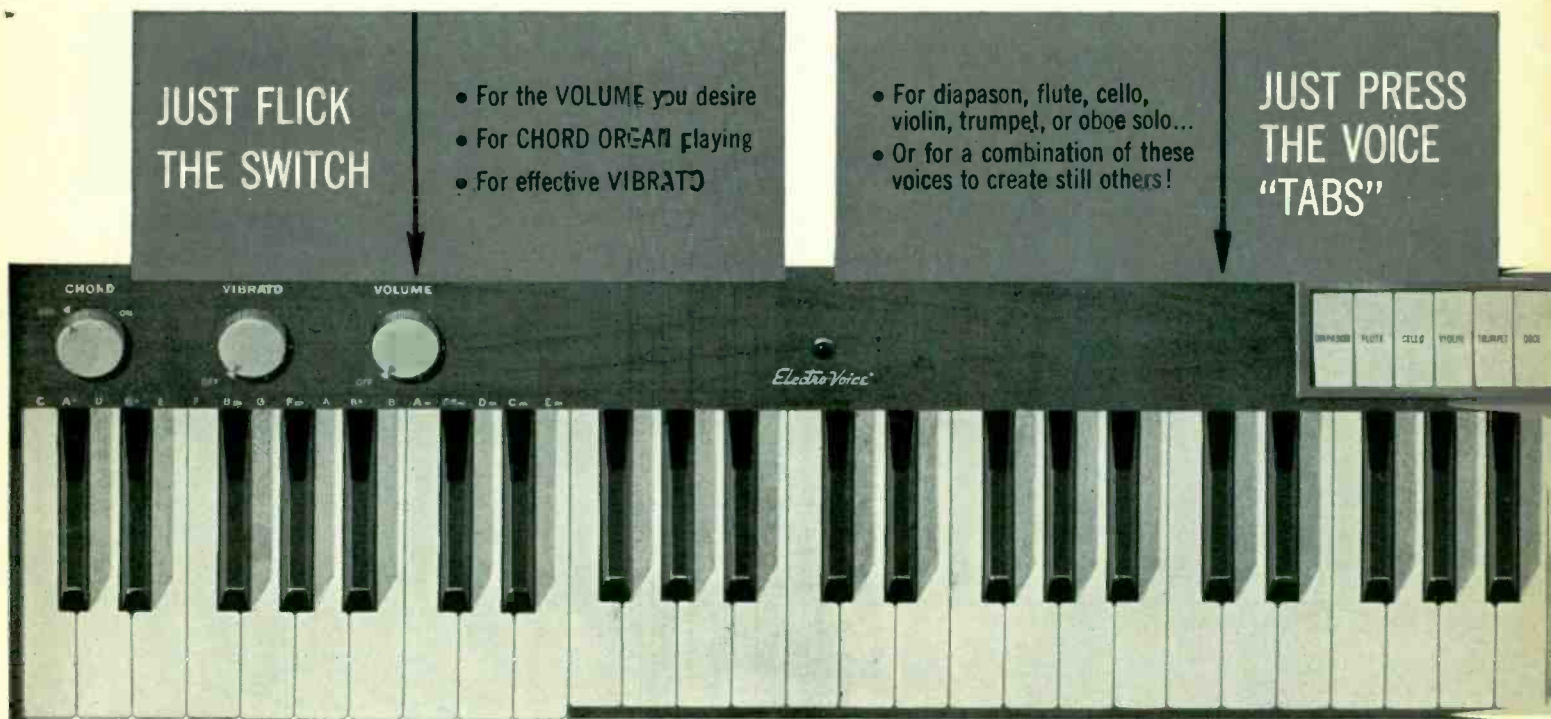
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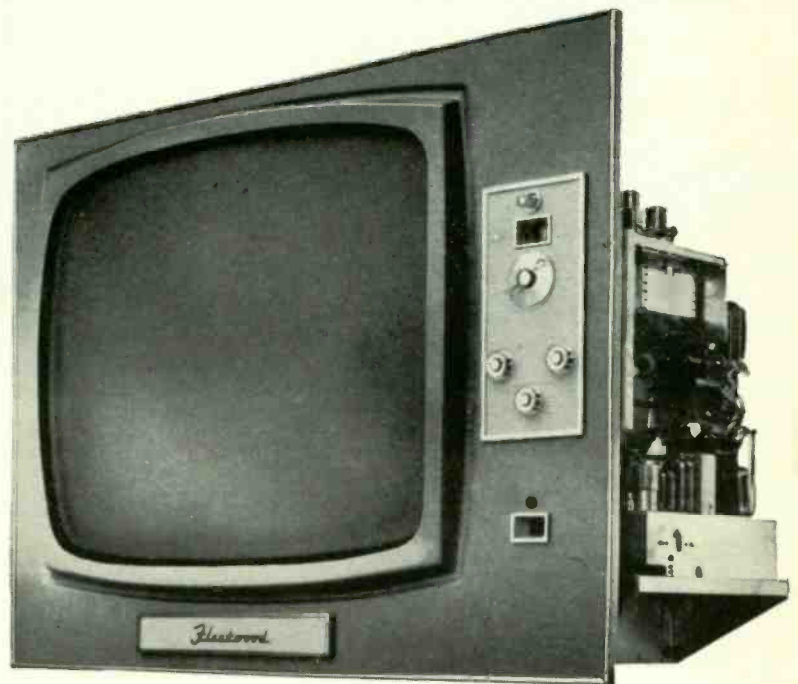
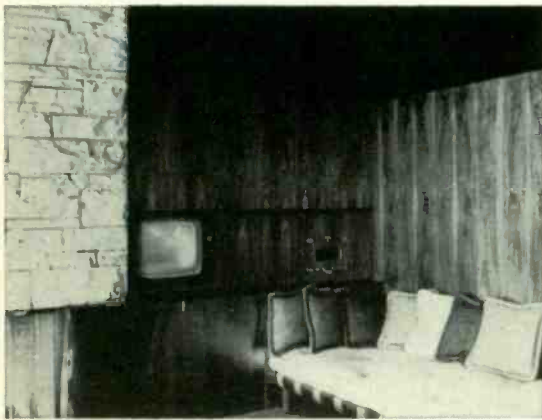
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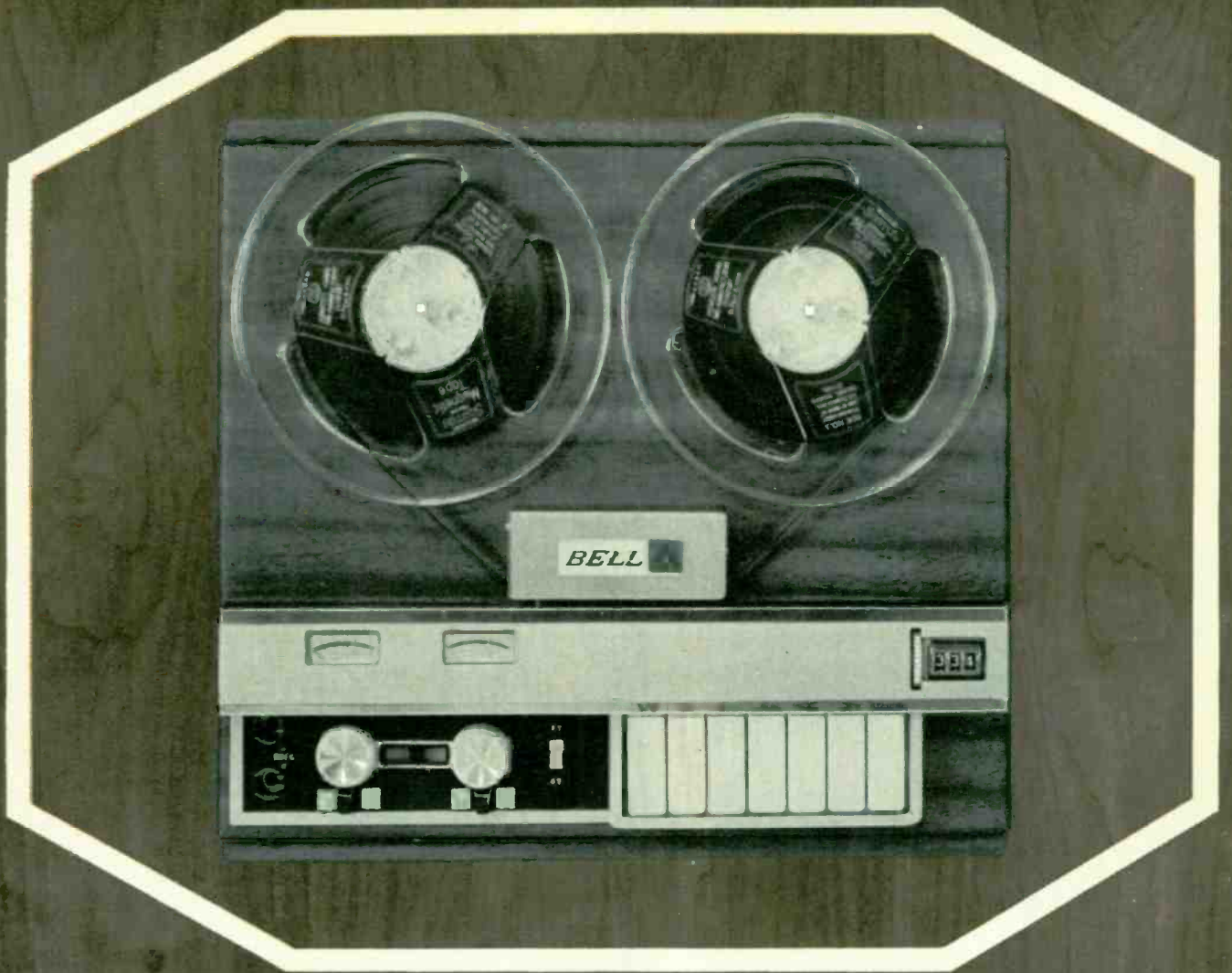
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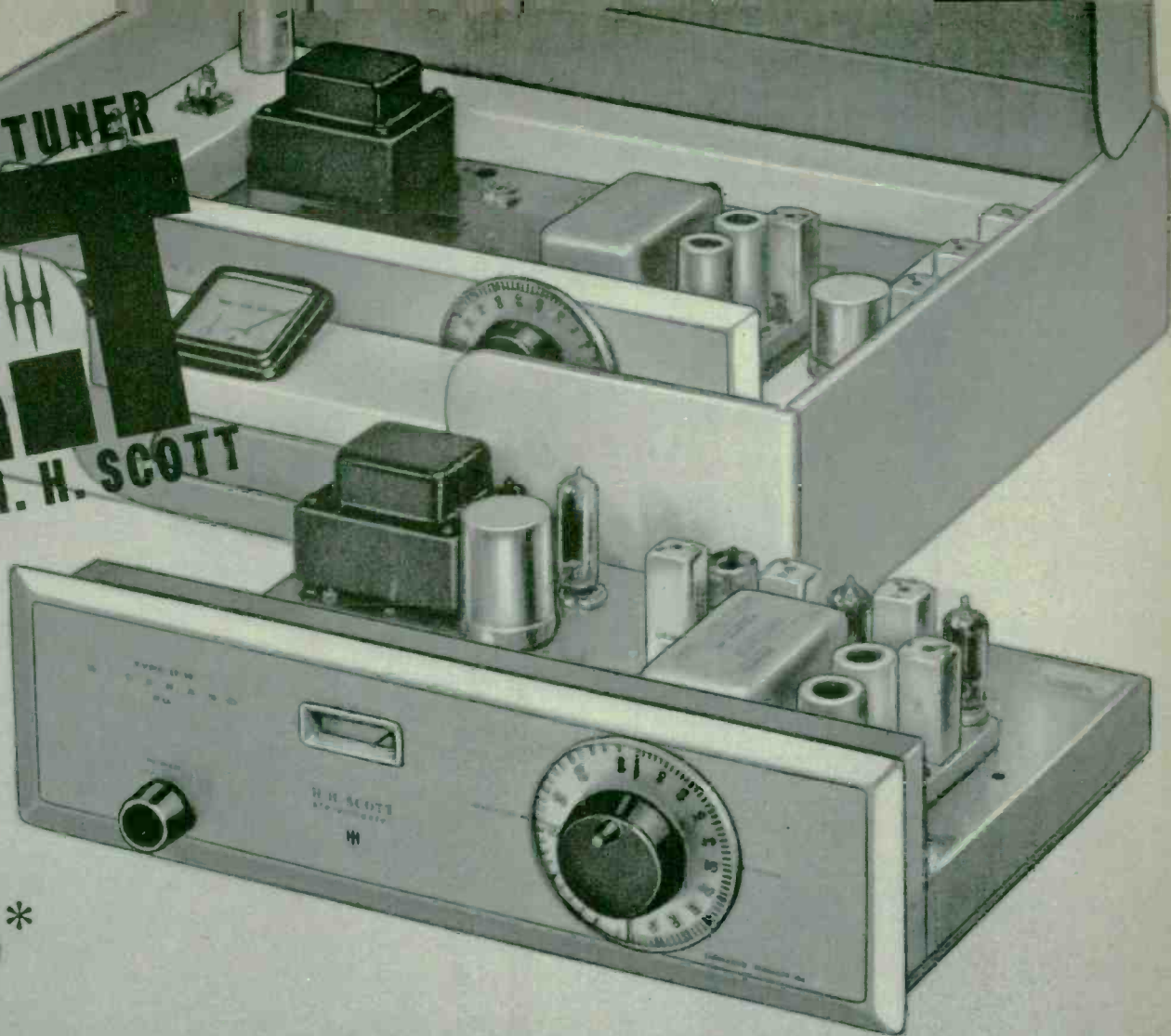
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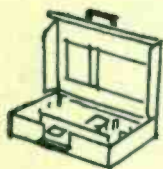
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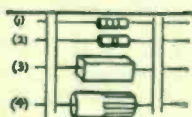
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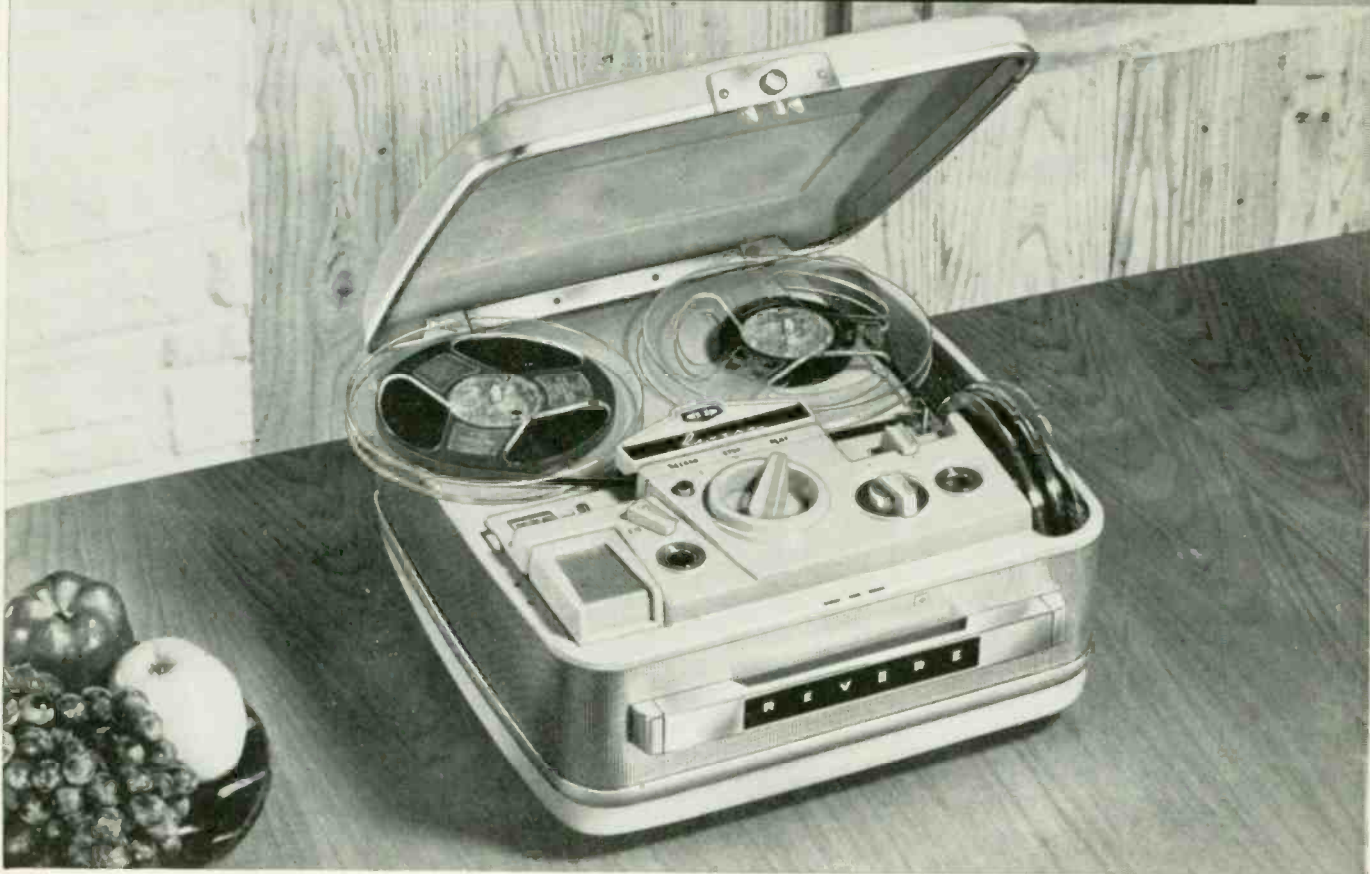
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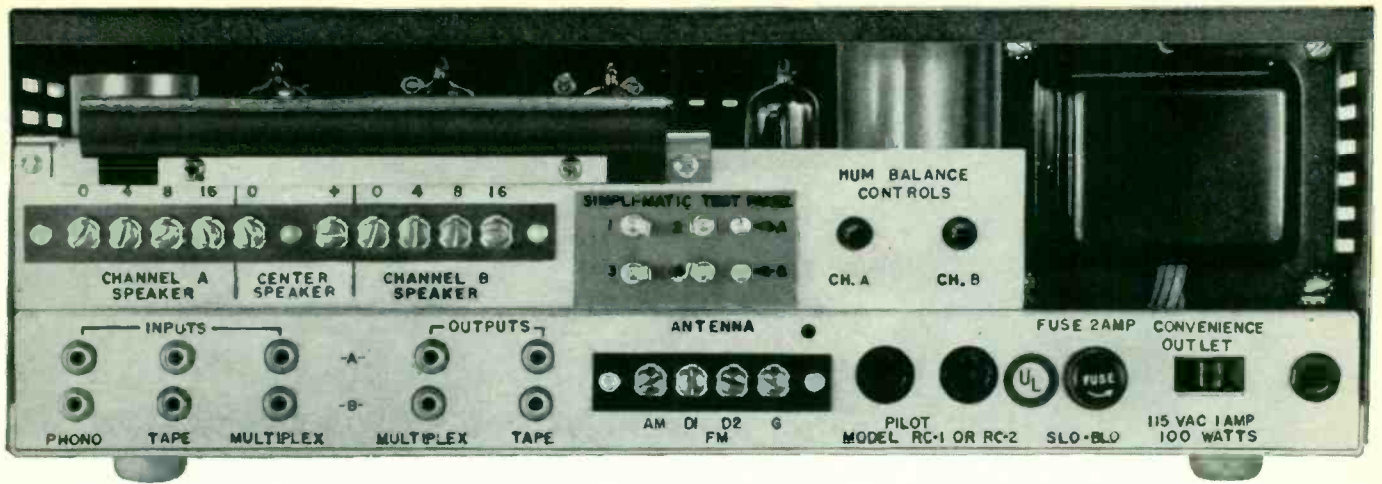
\$237.50

Model T-202 same as above with monaural recording and playback.

\$207.50

REVERE CAMERA COMPANY, CHICAGO 16 • LOS ANGELES 7

CIRCLE 91 ON READER-SERVICE CARD



WHAT'S BEHIND THE EXTRAORDINARY PERFORMANCE OF THE PILOT 602 RECEIVER?

COMPACTNESS... The rear panel of Pilot's new 602 stereo receiver is an impressive concentration of inputs, outputs and terminals. It reveals the ingenious use of space that makes this the most compact all-in-one stereo instrument available. Imagine a stereo FM-AM tuner, a stereo preamplifier, and a 30 watt stereo power amplifier all on a single chassis no larger than most tuners!

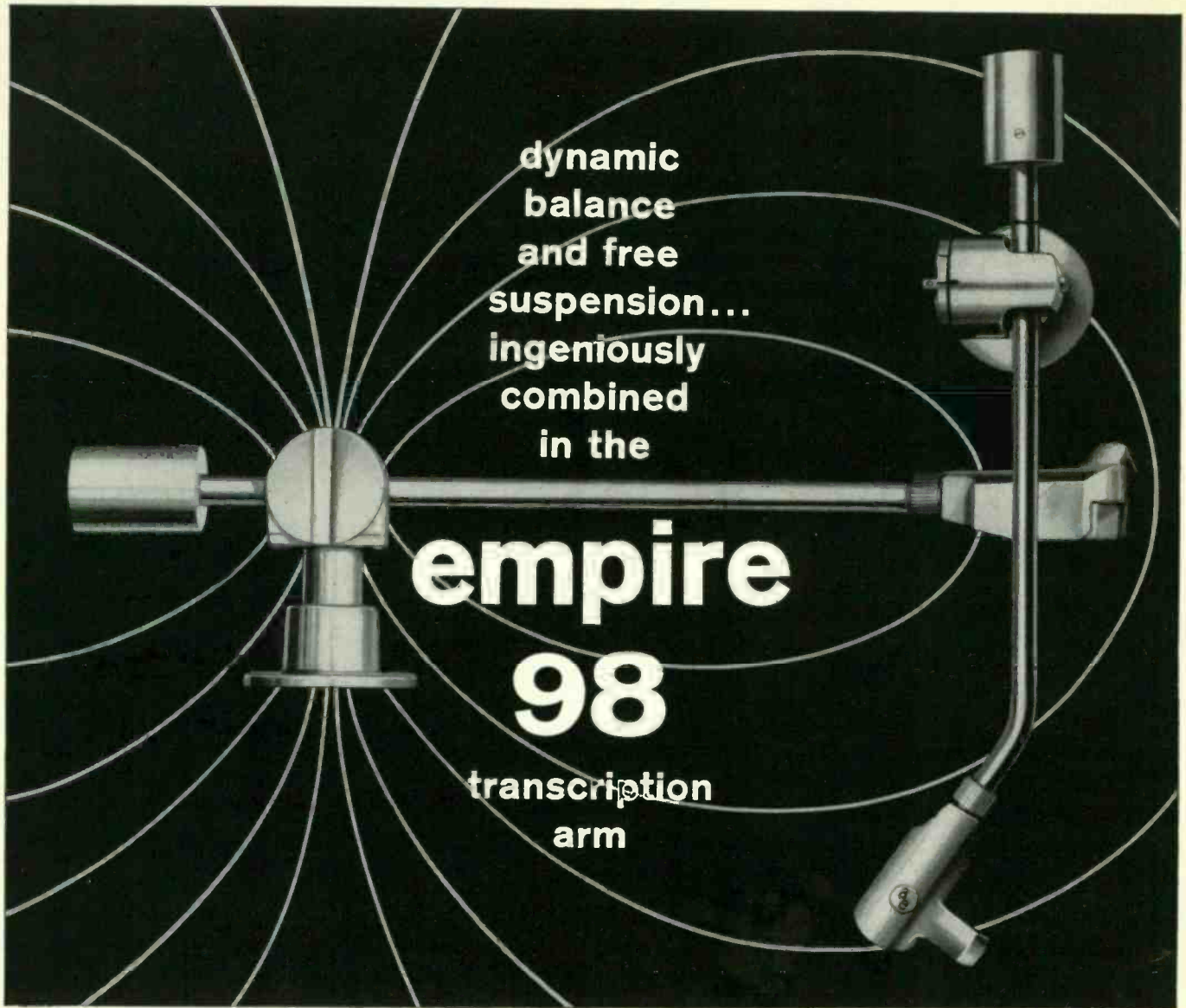
COOL RUNNING... Pilot engineers have paid meticulous attention to circuitry and design, making possible the close proximity of component elements . . . tuner, preamplifier, and dual channel amplifier . . . without excessive heat generation. This makes the 602 ideally suited for wall, cabinet or bookshelf installations. Or, in its own enclosure, it makes a handsome tabletop unit.

DEPENDABILITY... Many thousands of audiophiles all over the country now using the 602 report completely trouble-free performance. This functionally versatile unit has been approved by Underwriters Laboratories and may be used in custom installations with complete confidence. Simply connect speakers and record changer for a complete, flexible stereo system. Play AM or FM broadcasts alone or simultaneously for stereocasts. Pilot's exclusive Stereo-Plus Curtain-of-Sound center channel signal allows you to add a third speaker to eliminate the "hole-in-the-middle." The Pilot 602 stereo receiver costs only \$249.50. Write today for full specifications.

Pilot RADIO CORPORATION, 37-02 36TH STREET, LONG ISLAND CITY 1, NEW YORK



CIRCLE 87 ON READER-SERVICE CARD



dynamic
balance
and free
suspension...
ingeniously
combined
in the

empire 98

transcription
arm

achieve optimum stability and responsiveness—the two most sought after qualities in arm design

The Empire 98 is at once the most stable and freely responsive transcription arm ever designed. So precisely calculated is the distribution of arm mass, and the location of pivot points in the center of mass, that when statically balanced in one plane, the 98 is in balance in all planes.

Even the application of stylus force doesn't disturb the arm's stability. An adjustment knob — calibrated in grams — is dialed to the stylus force desired. This action tightens a spring coiled around, and secured to the vertical pivot shaft of the arm. This exerts a torque or twisting force on the shaft which, in turn, increases the force of the stylus without shifting the arm's center of mass, and without upsetting its dynamic balance.

Yet, for all the rock-steady stability of the Empire 98, its lateral and vertical compliance is almost incredible. Both pivot bearings are suspended in precision ball races, so finely balanced that the arm responds to

the slightest impulse — effortlessly follows the spiral course of the record groove, favoring neither one wall nor the other, and responding smoothly to the rise and fall of even the most badly warped record. The 98 will track a record groove at any angle of turntable tilt — on its side, or even upside down.

You owe it to yourself to see the Empire 98 in action, and hear how much better any cartridge sounds in an arm that permits the cartridge to give its best performance. Visit your hi-fi dealer today, and ask him about the Empire 98, 12" \$34.50; Empire 98P, 16", \$44.50.

TRULY COMPATIBLE MONO-STEREO CARTRIDGE

Empire 108 . . . first to achieve high fidelity reproduction from stereo and monophonic records.

Empire 108 with .7 mil diamond stylus \$34.50

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FREE a "Do-It-Yourself" stereo/balance kit actively demonstrates scientific principles of balance—ask your dealer.

CIRCLE 14 ON READER-SERVICE CARD

AR-3



Shortest
Loudspeaker
report
on
record

from

AUDIO ETC.

(Edward Tattall Canby)

I planned to talk about the AR-3 and I haven't left myself room. Everybody's had his say about that Acoustic Research speaker but me . . .

"I'll only state then, that I have been using the two AR-3 units since last June for most of my listening and intend to continue using them indefinitely. That's for the record and it's enough."

AR-3's (and other models of AR speakers) are on demonstration at the AR Music Room, on the west balcony of Grand Central Terminal in New York City. No sales are made or initiated at the Music Room, but AR speakers are played continuously in stereo, from 10:30 to 7:00 on weekdays, 11:30 to 5:30 on Saturday.

ACOUSTIC RESEARCH, INC., 24 Thorndike Street, Cambridge 41, Massachusetts



The Beautiful Schober CONSOLELETTE
—only small organ with two full 61-note key-boards and 22 stops. Requires only 2'x3'2" floor space! Commercial value approximately \$1600 or more.

BUILD THIS SUPERB
Schober ORGAN
FROM SIMPLE KITS
and save over 50%

Give Your Family A Lifetime of Musical Joy With A Magnificent Schober Electronic Organ!

Now you can build the brilliant, full-range Schober CONSOLELETTE or the larger CONCERT MODEL with simple hand tools! No skills are needed; no wood-working necessary. Just assemble clearly marked electronic parts guided by step-by-step instructions. You build from kits, as fast or as slowly as you please . . . at home, in your spare time — with a small table serving as your entire work shop.

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Start building your organ at once, investing just \$18.94! The superb instrument you assemble is as fine, and technically perfect, as a commercial organ . . . yet you save over 50% on quality electronic parts, high-priced labor, usual store mark-up!

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Send for 16-page booklet in full color describing Schober organs you may build for home, church or school — plus articles on how easy it is to build your own organ and how pleasant it is to learn to play. Also available is 10" LP demonstration record (price \$2.00 — refundable on first order). Send for literature. No obligation and no salesman will call.

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meets specifications of American Guild of Organists

Mail This Coupon For FREE Schober Literature And Hi-Fi Demonstration Record TODAY!

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- Please send me FREE Color Booklet and other literature on the Schober organs.
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CIRCLE 97 ON READER-SERVICE CARD

Getting the Twain To Meet

by Shirley Fleming

Engineers and artists now seem to be getting closer together.

THERE WAS A TIME within memory when it looked as if record listeners were engaged in conducting a tacit cold war. We're speaking, of course, of the days when the audiophile and the music lover inhabited alien territory within sight of each other but often, it seemed, separated by a barrier of divergent interests and perhaps by a touch of mutual suspicion as well. The audio fanatic whose evening was ruined by the discovery that his turntable had a lateral rumble of -36 db relative to 7 cm/sec at 1,000 cps was apt to look with pity upon the devotee of Alessandro Scarlatti, who asked of his turntable only that it go 'round. And the latter needed very little encouragement to view the audio ecstatic in the same category as the man who spends days tuning up a \$10,000 sports car and then can't think of any place to go in it.

Times change, a fact for which we are prepared, but we hadn't realized how much and how quickly in the high-fidelity world until we called the other week upon two gentlemen in the record industry whose work makes them acutely conscious of both sound fanciers and music connoisseurs.

We talked first with Bert Whyte, director of classical artists and repertoire for Everest Records, whose discs have received fine notices for sonic as well as musical merits. Mr. Whyte very promptly set us straight on the question of divided interests among record buyers. "The audio fan and the music lover are drawing together," he said. "The components man gets the best equipment he can find and has some fun with it, then after awhile he gets tired of Ping-pong effects and starts getting interested in real music. And you don't have to be a musicologist to learn about performances. Many a record buyer who'd hardly heard of Beethoven when he started out now can tell you just what the differences are between a Toscanini and a Walter *Eroica*."

But the "pure" music lovers have to come halfway, Mr. Whyte went on to say. "There are lay listeners—and even some record critics—who know nothing at all about the science of recording. These people complain about the release of the twenty-sixth version of the Fifth Symphony, and give its engineering triumphs a perfunctory pat." It is hardly fair to dismiss a \$12,000 project in this manner, Mr. Whyte feels, and furthermore, the record companies are up against the hard fact that it is the Fifth Symphonies which sell. "We can always get raves about an item like the Lili Boulanger record—but it probably won't even pay for itself." And an additional aspect of the problem of repertoire duplication involves the artists

themselves. If a company has two top violinists on its roster, according to Mr. Whyte, both feel that they must do the Beethoven and Brahms concertos.

The task of helping steer a course among the demands of the public, the critics, and the artists is only one of the complications facing a man in Mr. Whyte's position. Another, more specific, is finding a recording hall which is appropriate to the music at hand. A big, reverberating hall is fine for Tchaikovsky, but the dry, crisp scoring of Stravinsky demands quite a different kind of room, Mr. Whyte avers. "As for getting together the musicians you need, in the hall which is right, to play the music you've chosen—now, there is a job!"

We asked Mr. Whyte about the ideal conditions for playing stereo, and his answer would please the perfectionists. "The truest stereo," he said, "can only be had with earphones. It's the one way to eliminate the acoustics of the room you're listening in, and to hear the music exactly as it was recorded, exactly as it was intended to be heard. It's an unbelievable sensation—listening that way." A bit unsociable, perhaps, but then . . .

Confirmed in our suspicion that a recording manager's lot is not an easy one, we headed for the offices of RCA Victor, our curiosity pricked by reports of a brand-new appointment to a brand-new post entitled Administrator of Audio Coordination. We met Jack A. Somer who, in addition to playing the piano and teaching adult pupils, studying music theory and collaborating on an opera, has a degree in mechanical engineering. RCA, it appears, felt the need of closing a gap within its own studios between those on the musical side of the fence and those on the technical, and Mr. Somer should be just the man for the job. He will explain to the recording artist just what the engineer's problems are, and help the engineer understand what the musician wants and why. The principal cause for misunderstanding, said Mr. Somer, is that engineers must work within certain tolerances; they accept the fact that mechanical equipment, no matter how advanced, cannot be perfect. The artist, on the other hand, aims at perfection as he sees it. Occasionally the two need an arbitrator, and that is when Mr. Somer steps in.

It begins to look as if that barrier between the art and the mechanics of recording, and between record buyers primarily interested in one aspect and those primarily interested in the other, is really far from formidable. And it seems a reasonable prediction that as time goes on it will vanish entirely.



\$288 includes cage

*... the finest performance available
in a stereo power amplifier*

McIntosh 240

Cooler Operating The 240 operates well within the long-life recommendations of the tube manufacturers. Put your hand on the transformers, you can feel the difference. This cooler operation assures you of long, trouble-free life.

Practical Flexibility Multiple input sensitivity ranges of the 240 make it easier to connect any preamplifier ... stereo or monophonic. McIntosh output facilities provides two 40 watt stereo channels or one 80 watt monophonic channel. Includes all voice coil impedances, 600 ohms and 70.7 volts.

Designed For A Long Life Traditional McIntosh design extends your investment through the years ... protects you against obsolescence.

Availability Your Franchised McIntosh Dealer has the 240 in stock now.

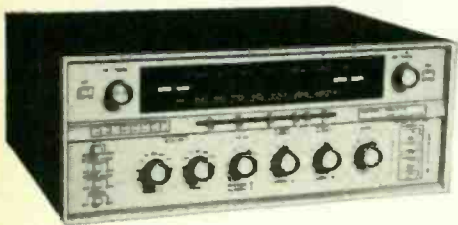
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NEW BOGEN-PRESTO RP-40 HOME MUSIC CENTER



FAMILY HARMONY No more problems about who hears what...and where! Bogen-Presto provides the solution to conflicting individual tastes with this single, superb, high fidelity mono-stereo music center—excitingly useful, fantastically *different*. Now, for the first time, you select and control two distinctly different program sources and distribute them *simultaneously*—to several places in the home.

NOTHING LIKE IT Only Bogen-Presto instruments with SoundSpan have *all* the controls, plus the new features you've always desired. Only Bogen-Presto SoundSpan makes good the promise of unequalled application versatility and operation flexibility that insures against obsolescence. Thus the RP-40 grows in value as your needs, and those of your family, expand... for a lifetime of listening pleasure.

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Please send me your color folder illustrating the new Bogen-Presto SoundSpan RP-40, describing how I can choose, use and distribute sound programs anywhere I wish, and telling me about RP-40's far superior specifications.

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CIRCLE 24 ON READER-SERVICE CARD

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...the unique

Formulation for increased dynamic range recording ... is a

Soundcraft exclusive. **FA-4** frequency adjusted

cannot be incorporated in any tapes other than those with the Soundcraft Trademark!

Since the introduction of the new Soundcraft Tapes with FA-4 frequency adjusted formulation, thousands of recordists have indicated their preference for this new magnetic medium. The reasons are plain to hear in every reel! More of the dynamic range of music is captured on the sensitive FA-4 oxide formulation—resulting in recordings that sparkle with new true-to-life dimension. You've never really enjoyed the full capabilities of your tape recorder until you try Soundcraft Tapes with FA-4 Frequency Adjusted Formulation. Buy Soundcraft Tapes today! They cost no more than conventional tapes!



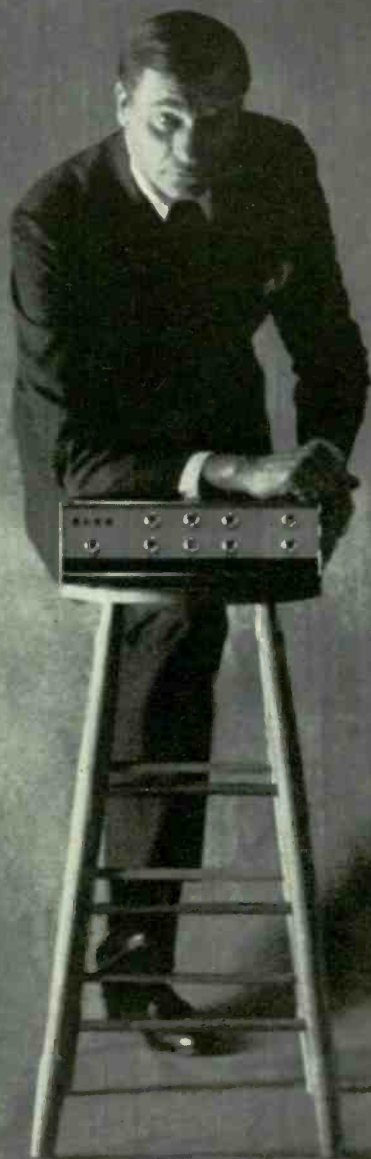
There's a Soundcraft Tape for every recording need. Write for literature

REEVES **SOUND CRAFT** CORP.

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"INTEGRITY IN MUSIC"

does your
amplifier
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the
music?



FOR INTEGRITY IN MUSIC . . .



ASR-8-80 Stereo Amplifier

When your amplifier adds or subtracts not one nuance of sound . . . you enjoy Integrity in Music. This concept of pure, unadulterated reproduction has been manifested most recently in Stromberg-Carlson's 8-80 stereo amplifier. Its combination of features, performance and price—its control versatility and listening quality—make it the most unusual value ever offered in high fidelity.

ASR-8-80 Specifications: *Power*: 64 watts (2-32-watt channels); *Response*: 20-20,000 cps ± 0.9 db; *Distortion*: Harmonic: less than 0.6% at full output; IM: less than 1% at program level; Hum & Noise: down 70 db. A plus B output for center speaker system; *Price*: \$199.95, Zone 1, gold and white finish, top cover extra.

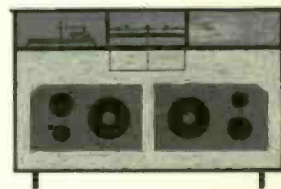
Another amplifier featuring Stromberg-Carlson integrity is the dual channel ASR-433. Each channel provides 12 watts of exceptionally clean, balanced power. The control and performance are excellent.

The deliberately conservative specifications include: frequency response 20-20,000 cps; harmonic distortion less than 1% at full output; IM distortion less than 1% at program level; hum and noise 63 db down. Top cover available in gold and white or black and brushed chrome. ASR-433 . . . \$129.95.*

Stromberg-Carlson now offers 16 equipment cabinets in a wide variety of styles and finishes. They are designed to house complete Stromberg-Carlson stereo component systems and are factory assembled. They reproduce as faithfully as separately mounted components because of a unique mounting method that isolates the speaker systems from the other sensitive components.

See your dealer (in Yellow Pages) or write for a complete component and cabinet catalog to: 1419-010 North Goodman St., Rochester 3, New York.

*Prices audiophile net, Zone 1, less base, subject to change.



"There is nothing finer than a Stromberg-Carlson"

STROMBERG-CARLSON
A DIVISION OF **GENERAL DYNAMICS**

CIRCLE 105 ON READER-SERVICE CARD

Excellence or Perfection?

Fishermen who tie their own flies

Marksman who load their own cartridges

Artists who grind their own pigments

... all know the startling differences that bridge the gap between excellence and perfection.

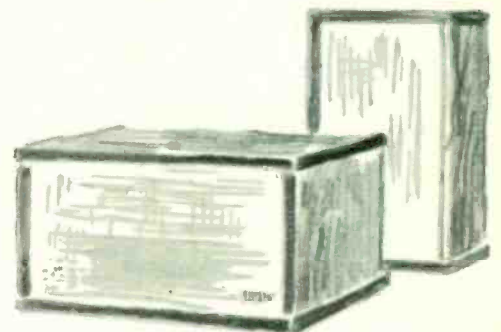
Similarly, perfection in stereo reproduction comes not through the exigencies of mass production and competitive pricing, and most certainly not through the expediencies of single-unit consoles.

For perfection brookes no compromise.

Just as this maxim guided the independent engineers who developed the Jans Zen* Electrostatic and the Model 350 Woofer, so it remains the inspiration of craftsmen who assemble these components into the Z-400 of today.

Send for literature and name of nearest dealer.

Z-400 from \$134.50



NESHAMINY ELECTRONIC CORP.

Neshaminy, Pennsylvania

* incorporating designs by
Arthur A. Janszen

CIRCLE 64 ON READER-SERVICE CARD

**PROJECT
COMPLETED**

Now the Garrard Laboratories Proudly Announce



an Entirely New Kind of Record Playing Unit

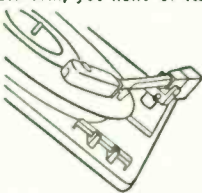
AN AUTOMATIC TURNTABLE GARRARD'S LABORATORY SERIES TYPE A

Now, at last, you can enjoy all the advantages of a true, dynamically-balanced tone-arm (with a built-in calibrated pressure gauge), a full-size, heavy-weight, professional turntable, a laboratory balanced precision motor... plus the much-wanted convenience of the world's finest automatic record-player... all in one superb instrument! Δ No one but the Garrard Laboratories, with their unmatched facilities, could have accomplished it. With 40 years of manufacturing experience, and the highest engineering and precision standards in the Industry, Garrard set out to develop an all-in-one unit that would satisfy every critical requirement, even surpassing the professional turntable standards established by the NARTB.

THE ONLY DYNAMICALLY-BALANCED TONE ARM ON AN AUTOMATIC UNIT Now, for the first time, a tone arm which meets the very latest engineering standards established by the Industry—has been incorporated into an integrated record-playing unit. This highly advanced tone arm is put in perfect dynamic balance by moving an adjustable counterweight. At this point, it is in "gyroscopic" balance, with zero pressure. To set the tracking pressure designated for any cartridge, a pointer is moved along a calibrated scale at the side of the arm, which is graduated in grams. This built-in stylus pressure gauge now shows the precise tracking force. The accuracy of this setting is even greater than that which could be measured by any separate stylus pressure gauge. The arm will now track correctly even if the player is intentionally tilted, or if the record is warped or not perfectly concentric.

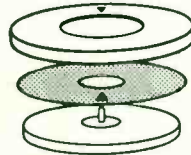


And incidentally, regardless of the number of records on the turntable, the angle at which the stylus meets the record is negligible, due to the unique geometry of this arm. Δ Since all of these engineering refinements guarantee that there is no unequal pressure on the sides of the stereo record grooves... distortion, channel imbalance, record and stylus wear are eliminated, resulting in perfect stereo reproduction. But "perfect performance" also requires minimum friction, and this is assured by the two precision needle pivots on which the arm is set. This arm is precision-mounted for you, thus affording all the advantages of the separate arm, yet none of its inherent disadvantages. The danger of the tracking error which often occurs in the mounting of separate tone arms, is eliminated completely because there is no possibility of even the slightest mislocation of the arm.



FULL-SIZED, HEAVILY WEIGHTED, BALANCED, POLISHED, CAST TURNTABLE The weight of six pounds has been determined as the optimum for perfect balance,

torque and flywheel action in this unit. This combination insures silent, on-speed running. The Garrard engineers have conceived of this new turntable as a "sandwich". It is actually two turntables balanced together... a drive table inside, and a heavy, cast turntable outside. The two turntables are separated by a resilient foam barrier, which effectively damps out any possibility of noise or vibration. Furthermore, being of non-ferrous metal, the cast tables offer no attraction to sensitive magnetic pickups.



NEW "LABORATORY SERIES" MOTOR The Type A is built around a newly-developed Garrard four-pole shaded motor, which was designed especially for it. This laboratory motor is the perfect match for the new turntable system, and provides quiet accuracy, regardless of load or voltage changes. Constancy of speed is such that this motor will bear the closest scrutiny by sensitive measuring instruments. The armature is micro-balanced on exclusive Garrard equipment, and free of vibration. The total result is true musical pitch and clear sustained musical passages, without the irritation of wow or flutter. The "Laboratory Series" motor is completely shielded, top and bottom, with specially-designed and accurately oriented plates, insuring the absence of hum, even with the most sensitive magnetic pickups. To minimize even the slightest vibrations, the entire motor assembly is isolated from the unit by shock mounts of a special formula and design.



THE GREAT PLUS FEATURE OF AUTOMATIC PLAY—WITHOUT COMPROMISE! The convenience and desirability of being able to play records automatically, and to have the unit shut itself off, have long been recognized and accepted. Certainly, even the most critical user would want these features, but only if they could be incorporated without compromising the quality, performance or inducing record wear. This has now been accomplished in the Type A, by adding Garrard's exclusive pusher platform changing mechanism, with its smooth, one-piece center spindle, to the arm, turntable and motor described above. This unique com-

bination of features means that for the first time ever, there is a record playing unit which answers every requirement of both performance and convenience. It accomplishes this to such a degree that it is certain to appeal to every person, regardless of whether he already owns equipment, or is planning to buy a new system. The fact is that the Type A obsoletes all previous equipment. It protects records better. It has performance and features superior to separate turntables and arms. It also incorporates professional characteristics not found in any record changers.



The concept of this great new Garrard record-playing unit was extravagant, but the price... **\$69.50** is surprisingly modest—made possible only because of Garrard's extensive facilities, highly developed production methods and critical quality control procedures. Δ If there ever was a single record-playing device which answered every requirement of every music system—we believe this is it. Δ And with the Type A, once and for all let us lay the ghost that simply because a record player makes available certain automatic conveniences (which you may or may not use at your option)—that this in any way implies that the unit cannot be actually superior to a separate turntable and arm. Δ For in this bold new unit you will find the realization of everything you have wanted in a record player. Examine it thoroughly, and you'll want to install the Garrard Laboratory Series Type A in your own music system—now. Δ Your dealer has—or soon will receive—the LABORATORY SERIES TYPE A GARRARD. Let your own eyes and your own searching examination, prove beyond doubt that this is indeed the record player for you. Or, if you prefer, write today for illustrated, descriptive booklet.



Write Department G J-20,
Garrard Division of British Industries Corporation,
Port Washington, New York.

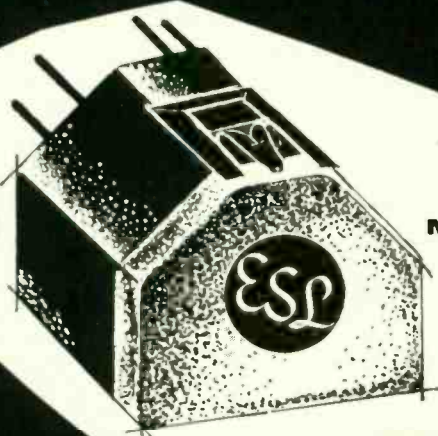
Canadian inquiries to Chas. W. Polnton, Ltd., 66 Racine Road, Rexdale, Ontario. Territories other than U.S.A. and Canada to Garrard Engineering & Mfg. Co., Ltd., Swindon, Wilts., England

CIRCLE 27 ON READER-SERVICE CARD

'Sound was clean and unstrained'

—HIRSCH-HOUCK LABORATORIES,
rigorous specialists in audio equipment testing,
report in HIGH FIDELITY

NEW ESL-C99



MICRO/FLEX

Further quotations from this equipment report:

- ▶ "In listening tests, the ESL-C99 acquitted itself admirably"
- ▶ "For most records, a force of 2 grams was adequate"
- ▶ "Channel separation very good"
- ▶ "Very high stylus compliance"
- ▶ "Hum pickup negligible"
- ▶ "Needle talk very low"

Are you enjoying this magnificent new electrodynamic stereo cartridge yet? Only \$49.50*

®  FOR LISTENING AT ITS BEST
**Electro-Sonic
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*Plus transformers (\$15).

Write for free information: Dept H, 35-54 36th Street, Long Island City 6, NY
CIRCLE 44 ON READER-SERVICE CARD

LETTERS



He Too Remembers Mahler

SIR:

I read with the greatest interest Joseph Roddy's splendid article "Mr. Mahler in Manhattan" in July's HIGH FIDELITY. But I would like to call your attention to a little error. Mr. Roddy says that there are only three men still alive of those who played under Mahler as members of the Philharmonic Orchestra. There is at least a fourth one: myself!

I first played under Mahler at the Met. That was when the Met had two orchestras. I was the principal cellist of one of the two. When Mahler left the Met, he offered me a position with the Philharmonic Orchestra. I took part in every performance during his conductorship of the orchestra.

Horace Britt
University of Texas
Austin, Texas

Anyway It's Amusing

SIR:

I have just been looking again at your July issue and rereading the article entitled "The Swan Who Could Laugh." Towards the bottom of column one on page 39 your author speaks of the first performance of *La Gazza ladra* at La Scala in Milan. He states that it took place in 1817 and then goes on to say that Marshal Masséna, the commander of the occupying forces in Milan, exempted Rossini from military service. Rossini is then quoted as saying: "This was a decision worth a whole division to Napoleon." It seems to me that somebody has blundered in connection with dates; if I remember my history correctly, in 1817 Napoleon was in residence at St. Helena and had been for well over a year.

Arthur S. Hardy
Ottawa
Canada

To make matters worse, Masséna died two months before the performance in question. Well, it's a good story. — Ed.

Anyone Know Saint Lingua?

SIR:

I enjoyed reading H. C. Robbins Landon's article "The Red Priest of Venice" in the August issue of HIGH FIDELITY, but—although I will not question Mr. Landon's authority on Signor Vivaldi—I will take him to task for his English translation of an Italian phrase in the same article. On page 32

Continued on page 26

HIGH FIDELITY MAGAZINE



RATED "Best Buy"
NOW EVEN BETTER



List Price \$110.50*

only for those who want the ultimate

SHERWOOD S-3000 III

FM/MX STEREO TUNER

The FM tuner that has everything . . . 0.95 μ V sensitivity, Interchannel Hush noise muting system, "Acro-Beam" tuning eye cascode balanced input, automatic frequency control, "local-distant" switch . . . now brings you the only

FM TUNER with "CORRECTIVE" INVERSE FEEDBACK

Every high fidelity amplifier today incorporates "corrective" inverse feedback for lower distortion and improved response. Now, Sherwood brings the same performance benefits to the S-3000 III FM Tuner; these include reduction of distortion due to overmodulation by the FM station and better quality long-distance reception.

READY FOR FM STEREO

Stereo via FM multiplex broadcasting is just around the corner. The S-3000 III contains chassis space and all control facilities to plug in a stereo multiplex adapter. Other features include flywheel tuning, plus 7" expanded slide-rule tuning scale, cathode-follower output, and front panel output level control. Sherwood Electronic Laboratories, Inc., 4300 N. California Ave., Chicago 18, Ill.

(* Other fine Sherwood Tuners:
S-2000 AM-FM Tuner \$145.50 S-2200 AM-FM MX Stereo Tuner \$179.50

FOR COMPLETE TECHNICAL DETAILS WRITE DEPT. HF-10

CIRCLE 99 ON READER-SERVICE CARD



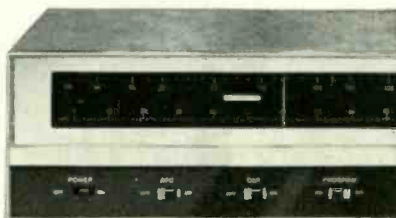
the fastest growing name in hi-fi

because people who appreciate integrity in design and manufacture and who appreciate value, recognize these qualities in Knight fine products.



KNIGHT High Fidelity Amplifiers ... from \$39.95 to \$169.50 ... See the new KN775 75-Watt Stereo Amplifier with such new features as front panel headphone jack, Monitor control and Separation control

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LETTERS

Continued from page 24

"fatto per la Solennità della S. Lingua di S. Antonio in Padova" is translated "written for the solemn festival of Saint Lingua at the Church of St. Anthony in Padua."

The error here is in taking "S. Lingua" to be a person. It should have been translated as "The Holy Tongue" of St. Anthony, referring, naturally, to the Solemnity that commemorates the Discovery of the Saint's incorrupt Tongue with the ashes of his body, which is venerated today in the Saint's Church at Padua. The whole should read, then: "written for the Solemnity of the Holy Tongue of Saint Anthony in Padua."

Fr. Simeon Distefano, O.F.M.
Mt. Alvernia Seminary
Wappingers Falls, N. Y.

Commonwealth Ladies

SIR:

Particularly since the appearance of the astonishing recordings of *Semele*, *Sosarme*, and *The Fairy Queen* by Oiseau-Lyre, many of us have eagerly awaited an article, with photographs, on the incredible-rapturous-glorious-ecstatic voice and artistry of Jennifer Vyvyan, along with that of Margaret Ritchie. Joan Sutherland we now add to our list of Commonwealthish prima donnas.

Richard A. Watt
Hellertown, Pa.

Toscanini Tapes

SIR:

In the March 1957 issue of HIGH FIDELITY, just after Toscanini's death, Roland Gelatt wrote that the Maestro's approval had been given to broadcast tapes of the Brahms Double Concerto, the complete *Romeo and Juliet* music of Berlioz, excerpts from Dukas' *Ariane et Barbe-Bleue*, *The Spider's Feast* by Roussel, and the Second and Fourth Symphonies of Sibelius.

As of now—three years later—only the Brahms has been released. Isn't it time that RCA Victor got busy and gave us the rest of these?

Gene Pack
Salt Lake City, Utah

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THESE UNRETOUCHED PHOTOGRAPHS TELL THE FULL STORY

Photo A shows tracking of a 1 kc sine wave at a stylus velocity of 30 cm/sec with a conventional tone arm. The upper portion shows output of the left channel, the lower portion shows output of the right channel. Note how the right channel distorts due to skating effect which tends to hold stylus tightly against inner wall of stereo groove (left channel) but does not maintain sufficient contact against outside wall (right channel).

Photo B shows the identical traces under the same conditions except that the Fairchild Arm-Transport with Anti-Skating is used in place of the conventional Tone Arm. The results are obvious...right channel distortion clears up completely!

Photo A

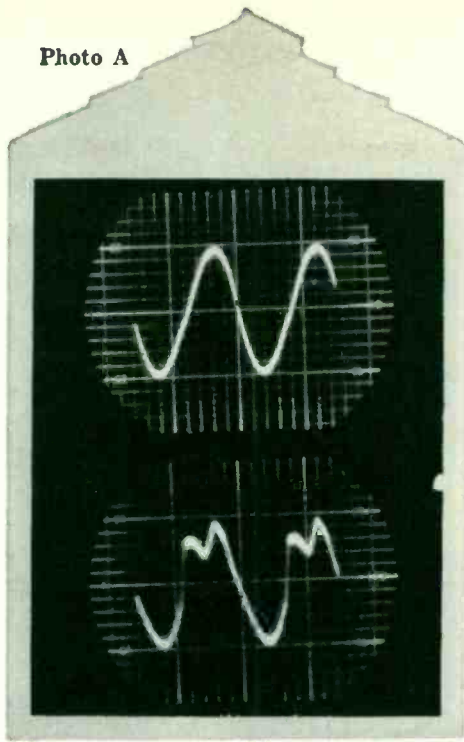
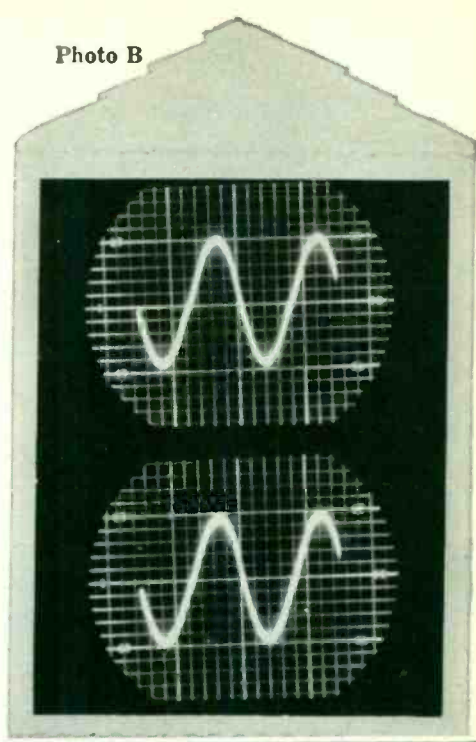


Photo B



A NEW, RADICAL IMPROVEMENT IN RECORD REPRODUCTION, THE FAIRCHILD 500 WITH ANTI-SKATING!

(PATENT PENDING)



New FAIRCHILD Arm-Transport and Cartridge combine to realize full potential of complex stereo groove...makes all existing arms and cartridges virtually obsolete through Anti-Skating feature and new Linear Separation, High Compliance Cartridge.

HOW? First... the FAIRCHILD 500 has Anti-Skating which allows treatment of cartridge and its transport as a single entity. At present all arms possess the tendency to ride towards the center of the record regardless of stylus pressure, balance, etc. Known as "skating", this action is easily noted if any arm and cartridge are placed on the label or any other smooth rotating surface.

But, with stereo's two information tracks, this unevenness in wall pressure upsets the delicate balance, increases tracking error, stylus wear and distortion. The only possible solution is the introduction of another force equal in magnitude and opposite in direction to the unwanted skating force. This is the exclusive Anti-Skating feature of the FAIRCHILD 500.

In addition the Arm-Transport is dynamically balanced by a method which *eliminates* undesirable springs generally associated with this type of balancing in the past.

Second... the new FAIRCHILD SM-2 Cartridge has linear separation over the entire spectrum! Many cartridges that claim 20 db separation possess this characteristic only at 1 kc. The difficulty becomes apparent at higher frequencies and in many cases stereo

cartridges lose their separation and actually act as monaural transducers above 10 kc!

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Now, fully in line with that historic role, Heath proudly presents a brand new advance for your greater enjoyment . . . taking a bold new step that is a worthy companion to the many other precedents set throughout the years.

For the very first time, selected items of Heath equipment can now be obtained not only in the regular build-it-yourself kit form, but in *completely assembled, fully wired* units, ready to be plugged in and enjoyed the very moment you remove them from the shipping carton!

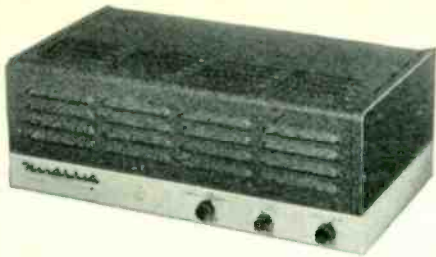
All of the dependable Heath engineering know-how, all of the top quality materials, and all of the rigid standards of ultimate performance that characterize Heath build-it-yourself equipment have

gone, into the designing, building and testing of these exciting new *fully wired* units. Just as all build-it-yourself Heath electronic equipment has always reflected the highest existing standards of quality and dependability, so do the new *completely assembled* Heath units mean top-notch performance, pleasing appearance and long lasting service as well.

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Heath wired model (WAA-50) **\$139.95**
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excellent for medium power usage
Wired Hi-Fi Rated 14/14 watt Stereo Amplifier

This is a really good buy in the medium power class, providing 14 watts in each stereo channel, or 28 watts for monophonic use. Adequate input facilities for tape recorder, television, etc., as well as a system of versatile controls that give you fingertip command of every function. Stereo, stereo reverse, and complete monophonic operation are provided for by this sensitive, dependable instrument, now available completely assembled.

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 Heathkit build-it-yourself model (SA-2) **\$54.95**



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really superb monophonic performance
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For rich fully enjoyable monophonic performance the fully assembled WEA-3 represents one of the finest amplifier units you can obtain anywhere. Provides you with separate bass and treble tone controls, inputs for magnetic or crystal phono and tuner operations and full range, low noise, distortion-free reproduction. Miniature tubes are used throughout.

Heath wired model (WEA-3) **\$52.95**
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stereo enjoyment at low cost



the ultimate in broadcast enjoyment!

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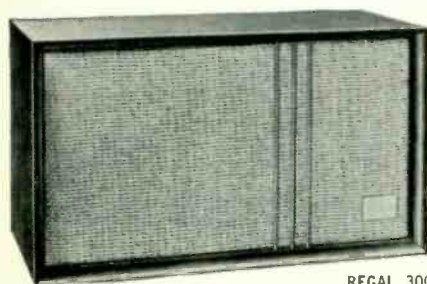
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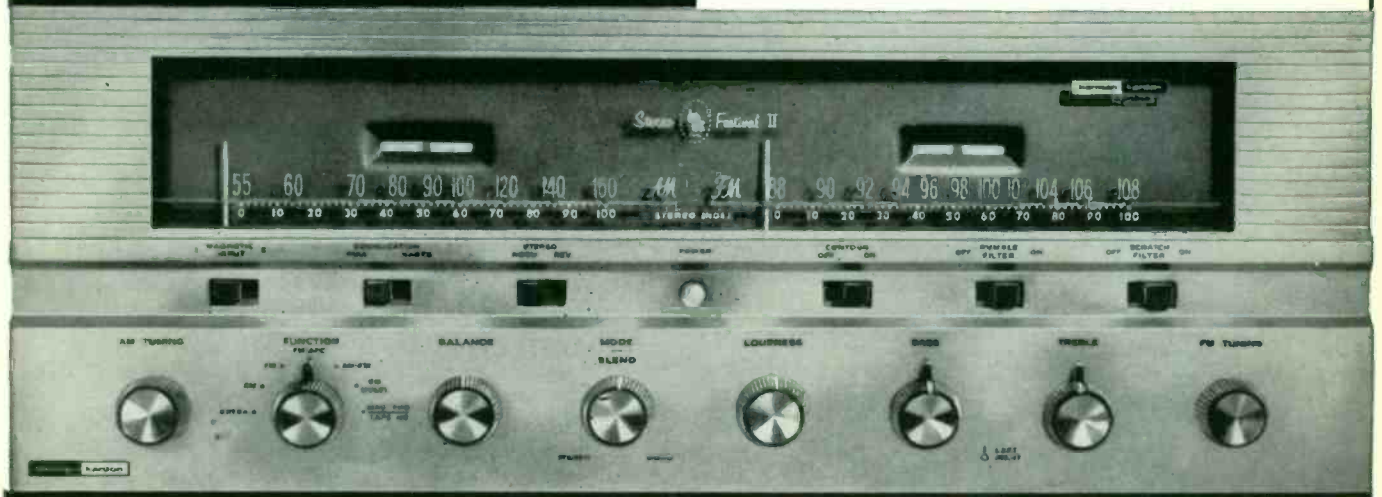
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The "Citation Sound," acclaimed by audio authorities everywhere, was developed by Harman-Kardon in the design of its remarkable new Citation instruments. It is precisely this quality that distinguishes the performance of the new TA260: the clean, solid bass; the silky transparent highs. And, there is power—power to spare, to drive the most inefficient speakers. The result: the new Stereo Festival II actually sounds recognizably best—regardless of price.

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Features: SPECIALLY DESIGNED MASSIVE OUTPUT TRANSFORMERS insure superior bass and high frequency response; HEAVY DUTY OUTPUT TUBES, conservatively rated, provide high power output with far less heat and longer life; DUAL FRICTION-CLUTCH TONE CONTROLS; BLEND CONTROL to eliminate "hole-in-the-middle" effect; SPEAKER PHASING; two MAGNETIC INPUTS; SPECIAL HEADPHONE RECEPTACLE; CLOSE TRACKING LOUDNESS CONTROL; CONTOUR, RUMBLE and SCRATCH FILTERS; separate BAR-TYPE TUNING EYES for AM and FM; THIRD CHANNEL AMPLIFIER OUTPUT. The Stereo Festival II is handsomely designed in brushed gold and charcoal brown. The Stereo Festival II, Model TA260...\$299.95. CX26 Metal Enclosure...\$12.95. WW30A Walnut Enclosure...\$29.95.

For more complete information on the Stereo Festival II, write: Dept. HF-10, Harman-Kardon, Westbury, N. Y.

All prices slightly higher in the West.

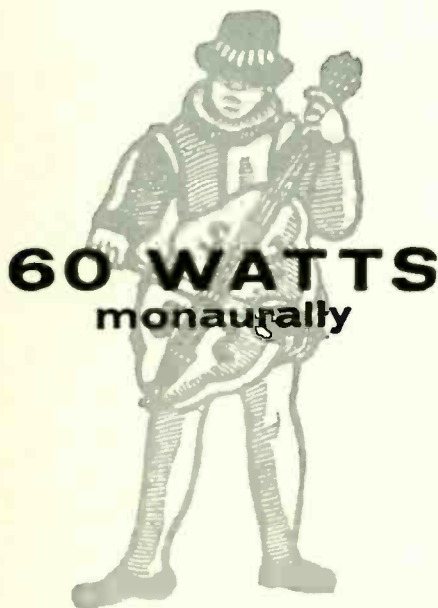
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CIRCLE 77 ON READER-SERVICE CARD

Notes from Abroad



LONDON—There's a breathless hush in the *bel canto* market. Columbia's stereo issue of Maria Callas' *Lucia di Lammermoor* is followed by the news that Joan Sutherland has contracted with Decca-London to record this same score sometime next year, probably in Rome, with Del Monaco as a possible Edgardo. Nor is that all. Miss Sutherland and Richard Bonyngé, her husband and business manager, tell me that under her new contract she will make "at least one" full-length opera each year for four years. Her engagement book is so crowded that *Lucia* is all she will be able to manage next year. From 1962 onward, however, she intends to reserve more time for recording and expects in due course to make *Rigoletto*, *Traviata*, *Sonnambula*, and *Norma*.

This is not her only invasion of Callas territory. Next January she sings three *Lucias* at the Fenice (Venice). In mid-March there will be three *Puritanis* at Genoa. Then comes her Scala (Milan) debut: a minimum of ten performances, between March 25 and May 21, of *Lucia* and Bellini's *Beatrice di Tenda*, which is being revived expressly for her. It is said that her Scala fee will be around £500 a night. After the Scala she returns to the Fenice for a *Sonnambula* series and puts in six Paris Opéra performances mainly of *Lucia*, although a *Sonnambula* or two may be inserted. About Miss Sutherland's commitments in the United States more in a moment.

Sutherland and Callas. Altogether, a Callas-Sutherland rivalry, until lately no more than a possibility, is now looming. A word about the past relationship of the two. As a newcomer from Sydney, Australia, in 1952, Miss Sutherland was being paid £10 a week for small parts and understudying at Covent Garden. That season she sang the nursemaid Clotilde—"I was the awkwardest nursemaid in London"—in *Norma* on the occasion of Callas' London debut. She continues her recollections of that occasion: "During the big duet between Callas and Ebe Stignani, I looked through a peephole in the backcloth, goose-pimpling with excitement, and wondered whether I'd ever be able to sing like that myself." Callas was amiability personified. On her return a year later, hearing that Sutherland had done an *Aida*, she said to her: "Now look after that voice of yours. We are going to hear great things of you."

The first great thing was Sutherland's *Lucia* debut in Covent Garden's new Zef-

firelli production (February 1959). Two minutes before the curtain went up on the dress rehearsal, some officious friend put a head round Sutherland's dressing-room door and said, "What d'you know? Maria Callas is out front, with Elisabeth Schwarzkopf." Callas had flown into London out of the blue. A bit unnerved by these tidings, Miss Sutherland sang out in "*Regnava nel silenzio*" and the Mad Scene much more than she had intended. Especially in view of an acute sinusitis condition from which she was suffering, it had been decided that she should keep a lot of voice in reserve. However, all went well.

At the end Callas came backstage and said nice things, amid the flashing of camera bulbs. After fifteen minutes of this, Miss Sutherland nodded towards the photographers and asked in a jocular way, "Don't you think it's time they took a few shots with the best side of my face to the camera instead of yours?" Callas went on being nice.

Sutherland and the States. Now as to the soprano and you.

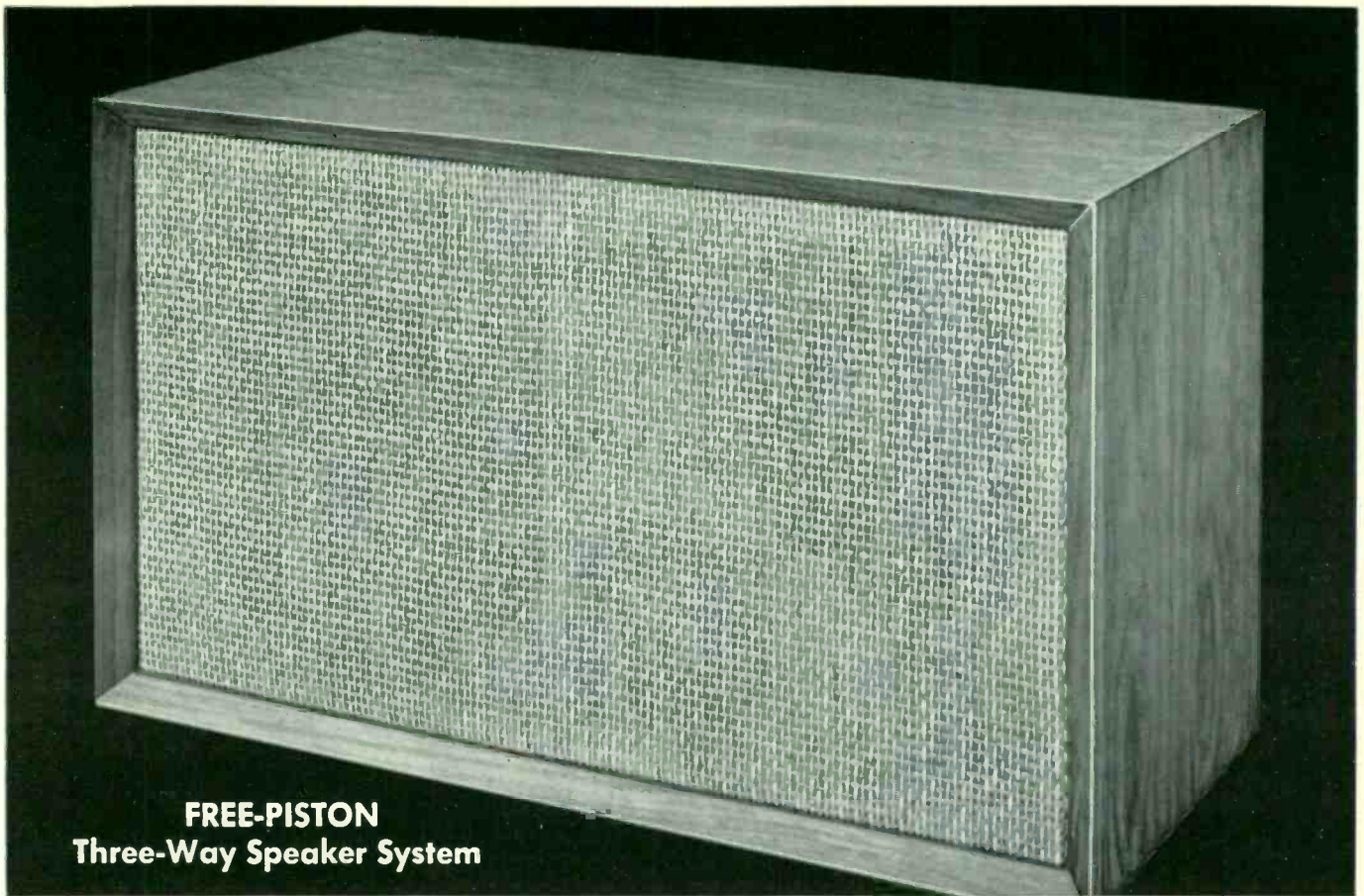
On the London label there will soon be available (as announced in "Music Makers" in last month's HIGH FIDELITY) a two-disc album, "The Art of the Prima Donna," a conspectus of dramatic-coloratura numbers from Handel's *Samson* ("Let the bright seraphim") and Dr. Arne's *Artaxerxes* onward, sung by Miss Sutherland with the Royal Opera House Orchestra, Molinari-Pradelli conducting. The project required eight Kingsway Hall recording sessions, half of which were completed by midsummer. The enterprise has been planned by Mr. Bonyngé, who associates each of the sixteen numbers with some great singer of the past. The range is from Mrs. Elizabeth Billington (1768-1818) in the case of the *Artaxerxes* number ("The Soldier Tired") to Tetracini's "Bell Song" (*Lakmé*) and Galli-Curci's "*Caro nome*."

"It is not intended to suggest," explains Mr. Bonyngé, "that Joan will demonstrate just how these bygone *prime donne* sang or that she can sing as well as they did. The idea is to pay homage to their memory by observing their technique, or what we know of it, as scrupulously as possible. In preparing the album we have done a vast amount of research. In a private phonograph library I listened to as many records as possible that were made (mostly around 1904-5) by pupils of Aglaia Orgeni (1841-1926). The point is that Orgeni was a pupil of Madame Viardot-Garcia. As such she transmitted to us indirectly, through those early recordings,



Sutherland

Continued on page 34



FREE-PISTON
Three-Way Speaker System

Announcing the Great New **FISHER XP-3**

■ Two recent major developments used in the FISHER XP-3 make it a revelation to the practised ear. Each of the three speakers incorporates the new 6-pound FISHER *encapsulated magnet structure* for 92% more efficiency than the nearest comparable bookshelf system. The two-inch tweeter is of an entirely new design with a hemispherical radiator that gives full 120° sound dispersion, thus widening considerably the effective stereo listening area. The

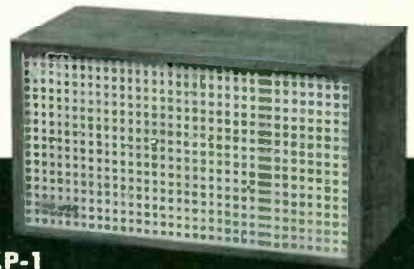
powerful twelve-inch free-piston woofer achieves unexcelled bass and transient response, and the specially treated eight-inch mid-range speaker performs with total absence of parasitic coloration. Performs perfectly even with modest 10-watt amplifiers. **FREQUENCY RESPONSE:** 30 cps to beyond the range of audibility. **IMPEDANCE:** 8 ohms. **SIZE:** 15 x 26 x 13 $\frac{1}{2}$.

In Cherry, Mahogany and Walnut \$224.50
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FISHER XP-2

Free-Piston Three-Speaker System
FREQUENCY RESPONSE: 35 to 15,000 cps.
 Unstained Birch **\$79.50**
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FISHER XP-1

Free-Piston Three-Way Speaker System
FREQUENCY RESPONSE: 30 to 18,000 cps.
 Unstained Birch **\$124.50**
 Mahogany, Walnut and Cherry **\$129.50**

Write today for complete details about FISHER Free-Piston Speaker Systems!

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CIRCLE 50 ON READER-SERVICE CARD

Continued from page 32

something of the art and technique of Viardot-Garcia's father, Manuel Garcia, and her fabulous sister, Maria Malibran. We hope that 'The Art of the Prima Donna' will thus carry an authentic ambience from the great age of *bel canto*."

As well as being represented on disc, Miss Sutherland will be with you in person this fall. She is to sing in two *Alcinas* (Handel) and two *Don Giovannis* at Dallas in November, and returns in February for a fifteen-city concert tour, with Bonyngé at the piano on nonorchestral nights. At present it is hoped that the tour will culminate in a number of concert-versions of *Beatrice di Tenda* with the America Opera Society in New York City.

CHARLES REID

AMSTERDAM—The news from Holland is that Philips has in store some delectable projects which will be appearing on the Epic label in America. Scheduled for early this month in Paris is a recording session with cellist Maurice Gendron and the Lamoureux Orchestra performing the Haydn and Boccherini concertos. And the conductor? Pablo Casals. . . . Arthur Grumiaux, who has conquered all the standard violin concerto repertoire (Mozart, Tchaikovsky, Mendelssohn), will record soon the Alban Berg and Stravinsky concertos. . . . Polish conductor Witold Rowicki, who will tour the United States and South America this season with the Warsaw Philharmonic, is soon to make several recordings with the Hague Philharmonic and the Vienna Symphony. . . . Wolfgang Sawallisch will record with the Concertgebouw Orchestra Beethoven's *Pastoral* Symphony and the little-known *King Stephen* Overture. It is also presently planned for Sawallisch to lead several opera productions. . . . The young coconductor



Haitink

of the Concertgebouw Orchestra, Bernard Haitink, will record Bartók's *Concerto for Orchestra* and *Dance Suite*. (The *Concerto for Orchestra* on a famous early London LP with the Concertgebouw Orchestra and Van Beinum was scheduled for remake at the time of the latter's sudden death in April 1959.) . . . Eugen Jochum, also coconductor of the Concertgebouw, will make three discs to be released next spring at the time of the orchestra's nine-week U. S. tour: Beethoven Overtures; a Richard Strauss disc (comprising excerpts from *Don Juan* and *Till Eulenspiegel*, and two sets of *Rosenkavalier* waltzes); and Schumann's Fourth Symphony with the Schubert Fourth on the outside.

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with voice-coil magnets of Ticonal-VII alloy (30% more efficient than Alnico-V)

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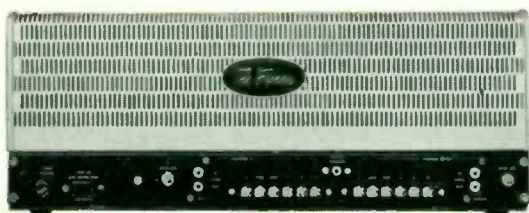
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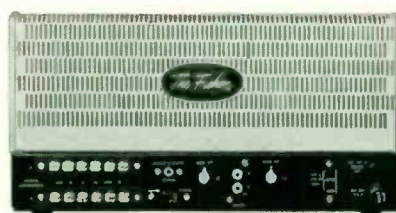
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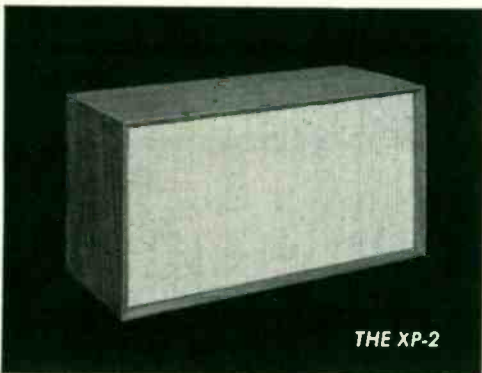
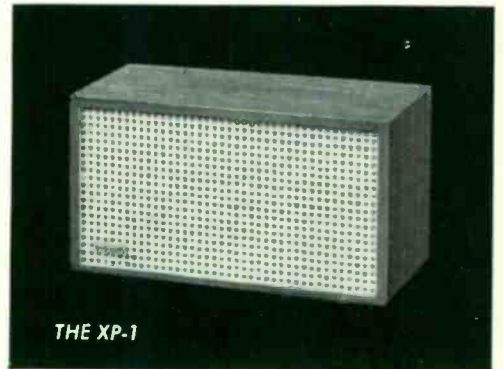
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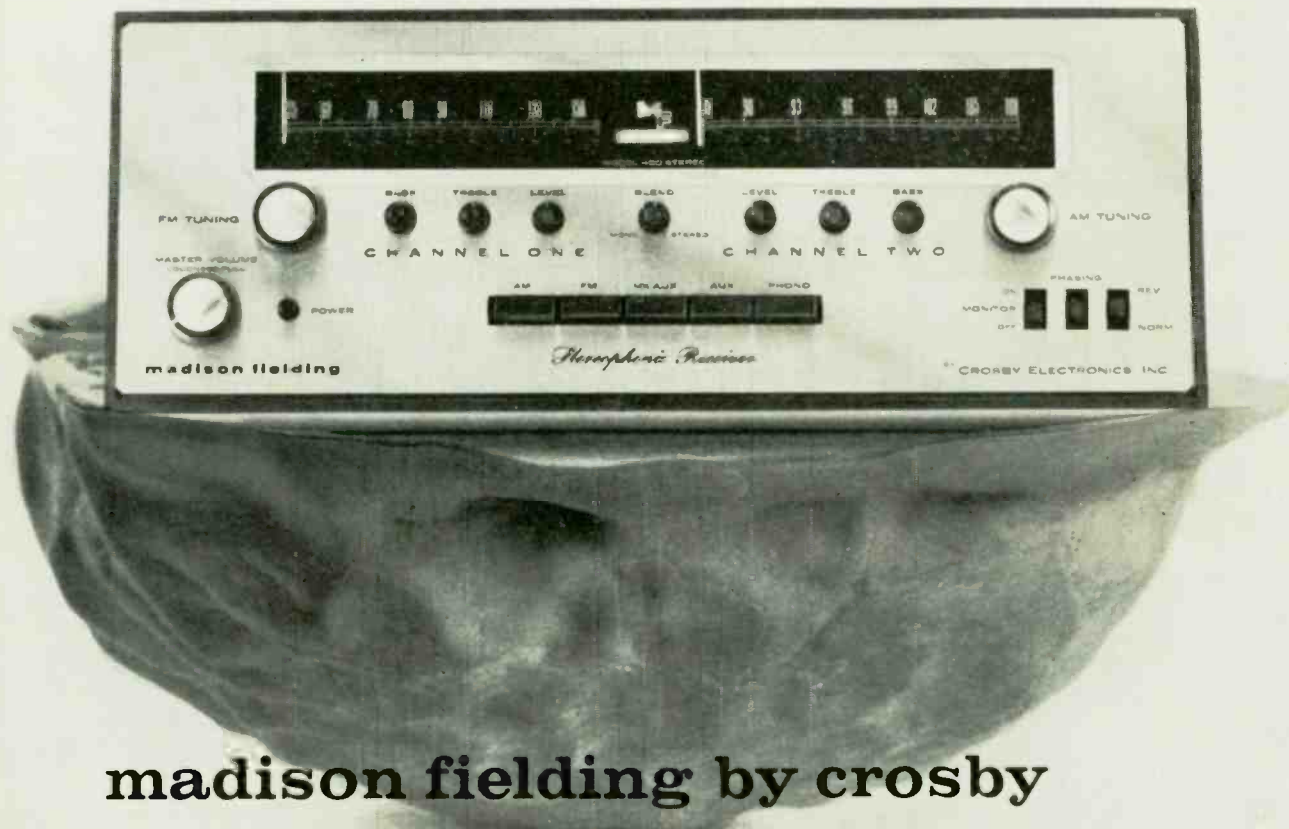
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CIRCLE 35 ON READER-SERVICE CARD

Eye and Ear Story

PROBABLY it was *Romeo and Juliet* that launched the discussion. It had arrived that day: the first stereo album of the London/Argo series purveying the complete works of Shakespeare. The debate then was about which of two things to do, to hear the young lovers and their wonderful friend Mercutio in stereo, or to watch the "Play of the Week" on television. For the benefit of deprived viewers in some outlying districts, I will explain that the "Play of the Week" is a program which originates in New York, where it is repeated with different sponsors every day for a week, and which is sent around on video tape to other metropolitan areas. (We get it from Schenectady and Hartford both, so if we miss any of the beginning of *The Cherry Orchard* from one station we can repair the omission by way of the other one two nights later.) The sly identification of Mr. Chekhov's tragedy is intended to convey the implication—a reliable one—that this program deals in no trash. Nothing but the best.

Well, we did not hear anything but our own voices for a little while (which automatically conferred the victory on Shakespeare, who could wait till we finished talking while the television drama had moved on to Act II). We and our guests of the evening were what I suppose could be called middlebrows, or maybe upper-middlebrows. That is to say, none of us goes often into raptures over Swedenborg or Sartre and we all like *Death and the Maiden* better than *Pierrot Lunaire*. I am just setting the scene, understand; if this irks you, stop reading. We all like TV, too, including welterweight championships and sometimes even "Riverboat." I said sometimes. Anyway, the argument we found ourselves in was: whether it is more enjoyable to watch or to listen.

Facts as well as theories entered in, and they must. For one thing, stereophonic phonography is incomparably better sonically than any TV monophony; there can be no disputing that: the difference begins at the microphones. For another, there is the fact of imagination. I think it was Eva Le Gallienne, though it doesn't matter, who said once that no one could play Juliet until she was too old to look like Juliet, which gives a clear advantage to the mind's eye over the real one, to hearing over viewing. Perhaps this is even more pertinent to opera. I saw a very fine *Walküre* not long ago in which the Sieglinde sounded most delightfully like a girlish forest bride. Unfortunately she looked

rather like a pink barrage balloon, and not a very new one at that. This is destructive to the dream intended.

We came down to cases, which is the way to conduct an argument, as lawyers have found out. One contrary person brought up *Tosca*, *Macbeth*, and Alfred Hitchcock. There isn't much doubt that one gets less than the utmost of *Tosca* unless he sees Floria stab Scarpia and later jump off the battlement; this brings the heart into the mouth, and there is no substitute for seeing. The same thing applies (not so cogently, perhaps) to *Lady Macbeth*, who has to do much of her dirty work in silence, for fear of awaking the victims. And some of the best moments, on screen or tube, of directors like Mr. Hitchcock, the master of the macabre, have been accomplished without a sound. So the distinction begins to appear. Where action is vital, silent, and primary, so is seeing. When the action is noisy, and talk is prime, sound alone may yield the better illusion. On either stage or screen, Mercutio and Tybalt, Siegmund and Hunding, fight faked fights; your imagination can provide much better ones, especially if there is a stereophonic clash of swords.

To stay a minute with the stage, take something like the RCA Victor Soria Series production of Archibald MacLeish's *J.B.*, the trials of a present-day Job. The stereo record is a marvel; I cannot think but that a stage mounting of the work, or a filming of it, would do anything other than distract a viewer from the climactic statements to which the characters finally come, which are the essence and the point of the play. The same general judgment applies to dramas like Christopher Fry's *The Lady's Not for Burning*, where the flicker of language is the whole matter of the work, and contrived action can do nothing but impede it.

When it comes to plain music: make your choice. I happen to enjoy seeing horn players and flutists filing onto a stage, reflecting gold and silver glints. But I do not care for the ordinary motion picture or television treatment of symphony orchestras—busy, busy, busy, full of close-ups of cellists' hands and trumpeters' distended cheeks. Either go to the concert hall or make do with a good stereo system, is my own feeling.

All of which adds to a split decision for the ears over the eyes. We overwork our eyes anyway and, in case you didn't know it, they use up nearly a fifth of our metabolic energy. So listen. JOHN M. CONLY

as *HIGH FIDELITY* sees it





Mamusia

Vignettes of Wanda Landowska

BY DENISE RESTOUT

EDITOR'S NOTE: A great creative person should never have to waste time and energy on inessentials, on the infinitude of small details that clutter up a busy existence. For most of her mature life Wanda Landowska was able to avoid these petty annoyances and to concentrate full attention on her unique artistic mission. She could do so thanks to the devotion of two extraordinary women, Elsa Schunicke and Denise Restout.

They are shown with Wanda Landowska in the photo on the opposite page, taken a little over a year ago. Elsa, on the left,

entered the Landowska household in Berlin at the age of nineteen in 1913. Except for an enforced separation during World War II, she cared for Landowska 365 days a year for forty-six years—as secretary, household manager, travel companion, loving friend. Denise, on the right, came to Landowska as a seventeen-year-old student at St-Leu in 1933. Instead of pursuing a career of her own as an accomplished harpsichordist, she became Landowska's musical assistant and a member of the family, first in St-Leu and later—after their flight from the Nazis—in New York and Lakeville. Between them, they helped immeasurably to make Landowska's life happy, serene, and fruitful. They live still in Lakeville, where Denise now teaches and where Elsa continues to preside over the household.

The reminiscences that follow form a part—a very small part—of the story of their long years with Mamusia. R.G.



ON AUGUST 16, 1959, six weeks after celebrating her eightieth birthday, Wanda Landowska passed away at her home in Lakeville, Connecticut.

That day music lost one of its greatest, most original, and dedicated servants. To the innumerable devotees of Landowska, in whatever part of the world they were, the news brought a sense of personal loss. Had not her music been for so many a source of wonderment, delight, comfort? Those who had met her and knew the warmth of her friendship were deeply grieved. For Elsa and for me it seemed the end of everything, a sudden, unfathomable void, a feeling of being orphaned and, at the same time, that of a mother whose precious, unique child had been taken away. Our Queen had left us forever. . . .

During the many years that our lives had been closely linked to that of Landowska, our *Mamusia* ("little mother" in Polish), we had shared its glories and joys, its tragedies and sorrows, its beautiful and quiet days. Going on without her seemed impossible.

Yet, finding ourselves alone in this house in which we had spent the last twelve years together, we began to feel how strongly her spiritual presence was still there. After a period of deep and heavy silence, we gathered enough courage to put on one of her recordings—a fugue of Bach—in this very same room where many of them had been made. The miracle took place: Wanda's playing, so full of life with its relentless rhythmical drive, its intense expressiveness, its moments of adorable tenderness, its radiant joy, was so vivid that we could hardly realize that she herself was not seated at the harpsichord which stands, as always, alongside the window.

Next, we ventured to hear again her own voice preserved—thanks to the magic of magnetic tape—with all

its inflections, its colorful timbre, its warmth and youthful wit. Once more Wanda was here, so close, and yet . . . so far away!

At other times we leafed through the notebooks in which she traced neatly in her large, bold, upright, gracefully molded handwriting so many invaluable thoughts on the problems of interpretation. There were also the hundreds of tiny bits of paper, of used envelopes carefully cut out, on which she scribbled memoranda. And when we devotedly turn the pages of her music scores, how moving it is to see every phrasing marked, fingerings meticulously inscribed, marginal annotations. All of these enlighten and disentangle the most involved counterpoint, show eloquently how to ornament a Mozart adagio or point out the "*innocentamente*" spirit of a Haydn allegro. I seem to hear Wanda explain, with her customary patience and precision, the intricacies of the music of the past.

We found another way of recapturing the presence of our beloved Mamusia when we opened our albums of photographs. As these images unfold themselves, how many memories are reawakened. We seem to be traveling backward in time, alongside Wanda Landowska.

In this rather recent Landshoff photograph [on facing page], we find Wanda in a familiar pose, at her Pleyel harpsichord just as she was when working out a phrasing or a fingering. What concentration and serenity on her face! And that contented little smile she had when the puzzle of a tricky passage was solved. . . . At home, as in this picture, she liked to wear long white robes, so comfortable; but she especially liked them because they were made for her with so much love and skill by Elsa.

Next to working for hours on the music of her choice,

Wanda loved most the walks she took daily on the country roads surrounding Lakeville. Neither rain nor snow could deter her from going out. She had an imperious need of air—fresh, brisk, vivifying. She longed to be outdoors because she loved space, infinite horizons which reminded her of her native Poland. With her innate sense of rhythm and her powerful vitality, she was attuned to nature. For years she went to the same spot almost every day, a high ridge with an unlimited view of the distant undulating foothills of the Berkshires, then down through a lane bordered with elms leading to a path in the woods. Trees fascinated her, particularly in winter, when their trunks, straight and tall, and their dark branches were bare. She would often murmur, “*Que c’est beau, que c’est beau!*”; but annoyed that no better phrase could describe her delight, she promptly added, “I do not wish to say that again; it is a too poor, too commonplace expression.” Many of Landowska’s interpretations were elaborated during these walks, inspired by a sort of kinship with the secrets of life itself to be found only in nature.

Wanda’s life in Lakeville was mainly centered around the recording sessions—“My most happy hours,” as she called them. With the advent of magnetic tape, which reduced the size of the machines and made them easily movable, RCA Victor engineers agreed, early in 1950, to try recording in Landowska’s own music room. By a stroke of luck, acoustics in this old house, with its large oak sliding doors and paneled walls, were found to be perfect for the sound of the harpsichord as well as for that of the piano.

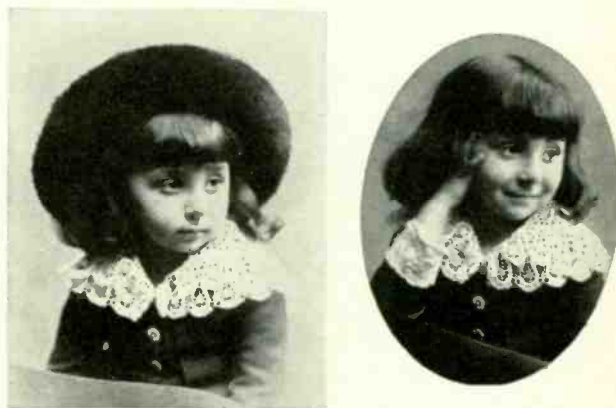
Here, in the peace, quiet, and comfort of her familiar surroundings, free from the tight schedule of New York studios, Wanda devoted herself entirely to what was to become one of her greatest achievements: the complete recording of Bach’s *Well-Tempered Clavier*, “my last will and testament” as she once jokingly called it. This was followed by “codicils,” such as the Polish music for Paderewski’s anniversary, the “Art of the Harpsichord” album, Mozart and Haydn sonatas, and Bach’s two- and three-part Inventions. On July 26, 1959, the last time she ever sat at the harpsichord Landowska was preparing the *Sinfonia in E major* for her next recording session.

In this monumental task she was assisted in a unique way by the RCA Victor musical director, John F. Pfeiffer. Musician by inborn gifts and practical training, accomplished engineer, this cultivated young man also possesses a very sensitive and winning personality. Awed at first by the greatness of Landowska’s fame, he was soon put at ease by the cordiality and warmth of her welcome, and he discovered that her genuine simplicity was that of the truly great. John Pfeiffer was fascinated by Wanda’s approach to the work at hand. While, across the hall, in the library converted into a control room, the machines were being checked and warmed up by the skillful assistant engineer, John Crawford, Wanda would

The “Beloved Mamusia”

Recaptured Through the Decades

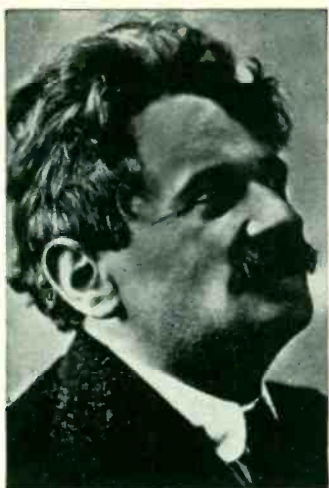
In the Leaves of a Photo Album



Aged four: Wandochka serious, Wandochka the coquette.



In 1913, seated at a piano Chopin used in Majorca.



Henri Lew, Landowska's husband.



At St-Leu-La-Forêt, the entrance to her concert hall.



Christmas at Yasnaya Polyana in 1907: the young artist plays for Leo Tolstoy.



Listening to a playback at her Lakeville, Conn., home.



The studio of Auguste Rodin in 1908: the sculptor was Landowska's great admirer.

first explain to John Pfeiffer the work she was to record, its structure, its character; then she would tell him which registers of the harpsichord she planned to use for every part of the piece and the way she wanted each detail to sound. Thus precisely informed of her intentions, John Pfeiffer would place the microphone and set the controls so that the machines would capture and reproduce as faithfully as possible Wanda's vision. Numerous tests were made, which Wanda immediately heard played back. Not only did John Pfeiffer draw upon all the resources at his command to match Landowska's highest standards, but, with complete dedication, he would help in many instances where human feeling and understanding were most needed. A serene calm, an infinite patience, a smile, a joke told at the right moment would break and melt away any tension and fatigue caused by long hours of sustained concentration.

Listeners who for generations to come will marvel at the beauty of these records and refer to them as their musical bible should be thankful for this array of circumstances which made possible the survival of Landowska's genius in all its glory. Once, as in a nostalgic dream, Wanda had written: ". . . let us imagine Bach's own playing preserved on records . . . his touch, his tempi, his registration, the fancy of his inspiration, the pulsation of his heart. . . . I hardly dare to think of it, I am staggered by this idea. Little white dog, so intent in listening to your master's voice, what a pity you were

not there some two hundred years ago!" How fortunate are we to be able to hear Landowska's re-creations of Bach's music.

LET us now skip over almost two decades during which World War II obliged Wanda to leave France, after having been despoiled of most of her possessions by the Nazis, and to seek a new home in America. Reaching New York on Pearl Harbor Day, Landowska, already past sixty-two, started to rebuild her life on the daring wager of playing Bach's *Goldberg Variations* in Town Hall. The triumphal ovation she received from the public and the press after her stunning performance of this very abstract work is now history.

Turning the pages of our album, let us rather go back to the days of St-Leu, and try to recapture a glimpse of Wanda at this most significant period of her life.

What was St-Leu? A dream come true. . . .

In the mid-Twenties, at the height of her powers, Wanda decided to create a home, a center for the music to which she had dedicated herself. In a village north of Paris on the outskirts of the sprawling forest of Montmorency she bought a conventional suburban house which she transformed into a home of exquisite charm and comfort, filled with mementos of her travels and remembrances from the many distinguished personalities who were her friends.

She designed the garden in the spirit of the classical *jardins à la française* of the seventeenth century with green lawns, an alley bordered with slender poplar trees, a graceful group of three white birches, some fruit trees, an abundance of roses and begonias. There, at the end of a long straight stone-paved path, Landowska had a concert hall built on modern, sober lines. A few steps led to the entrance through a large vaulted door. The first thing that arrested visitors entering the hall was the light, a soft golden light falling from the veiled glass ceiling and reflecting the pale ochre of the walls. A row of oblong little windows on the left side opened onto the garden. Facing the entrance was a low platform, just one step high. There, against the center of the wall, stood an eighteenth-century organ.

From May to July, the hall was filled with chairs on each side of a central aisle. On the stage was the reigning king, a slender Pleyel harpsichord, sometimes sharing honors with a grand piano. On each Sunday afternoon musicians, writers, painters, sculptors, lovers of music from all parts of the world converged on the little temple. In this unique atmosphere, free from the conventional dullness of big city concert halls, far away from the hustle-bustle and harassing schedules of concert tours, so much at home in this graceful countryside of the Ile-de-France, which she loved dearly, Wanda Landowska could give free rein to her inspiration and communicate to a choice audience her unquenchable enthusiasm and passionate love for the music of the seventeenth and eighteenth centuries. There at St-Leu, in 1933, was born



Mme. Landowska with Manuel de Falla, Granada, 1922.



Auric, Stokowski, and Honneger are at right in this group photographed at Landowska's Paris apartment.

Landowska's stupendous re-creation of Bach's *Goldberg Variations*, about which the French writer René Lalou said: "... when Wanda Landowska reconstructs, with her infallible hands and lucid soul, the edifice that is the *Goldberg Variations*, this monument of ancient music becomes a temple open to all mankind. . . ."

There Wanda dared to devote an entire program to twenty-five sonatas of Domenico Scarlatti and enthrall her audience with a procession of short masterpieces, passing from a martial cavalcade to a sweet balancing barcarolle, then declaiming a passionate *récit* in which, as if under a burning sun, an ardent love song was accompanied by guitar and castanets. (Wanda was the first to point out the strong Spanish influence in Scarlatti's works.) After that came unbridled displays of virtuosity with Scarlatti's characteristic high jumps and running passages, spiced with the most modern-sounding dissonances and *acciaccature*.

Another Sunday Landowska would turn to her "first love," the piano, and delight us with her inimitable playing of Mozart and Haydn. Her touch—like the contemporary descriptions of Mozart's own—seemed in the slow movements to "issue from the throat of a singer rather than from a keyboard." In the allegros, it was crisp, light, witty. Her exquisite ornamentation had such fantasy and spontaneity that one imagined Mozart himself improvising.

But how to describe the hours devoted to French music of the past! Landowska's love for France, for all that characterizes that country and its people, was deep-rooted. She often told us: "*Je dois tout à la France.*" No native French artist or poet has ever expressed more truthfully the refinement, the subtle melancholy, the light and bubbling wit, the grandeur, the profundity of the French spirit than Wanda, the Pole, when she played *Les Barricades Mystérieuses* or *Les Folies Françaises* of Couperin, *La Poule* or *La Dauphine* of Rameau, or a Chaconne of Chambonnières. Elizabethan music, Polish folk music—all had their day.

Who could ever forget the close of a concert at St-Leu when the setting sun was casting flames of gold on

Wanda's bright red gown, on her dancing hands, on the pure, sharp outline of her profile? The heavy knot of her dark hair would slowly unroll itself and fall on her shoulders. As in a trance brought about by complete identification with the music, Wanda was playing Bach's Chromatic Fantasy and Fugue with a divine fury. . . .

Towards the end of July, a change in the hall: chairs were drawn together in the center over a large Turkish rug; all along the walls the precious ancient instruments of Landowska's collection took their place—harpsichords with their chiseled carvings and painted lids (one of them a Ruckers dated 1642), clavichords, psalterium, spinets, pianofortes, violas da gamba and d'amore, and . . . Chopin's piano. Yes, Chopin's piano, the "poor little Majorcan piano" mentioned by George Sand in *Un Hiver à Majorque*, on which Chopin composed his Preludes while, at the Chartreuse de Valdemosa, he was awaiting the arrival of the Pleyel. Wanda acquired this relic after a trip to the island about 1912.

On stage were two modern harpsichords and two grand pianos. Now was to flourish another aspect of Landowska's activity, her teaching. For at St-Leu Wanda had founded her *Ecole de Musique Ancienne*. From various parts of the world came not only harpsichordists and pianists, but organists, violinists, cellists, flutists, singers as well. Some were already renowned artists, some were beginners, others mature amateurs. Wanda received them all, and

Continued on page 136



Poulenc composed his Concert Champêtre for Landowska.

A Reprieve

for Romanticism

BY PETER J. PIRIE

The romantic spirit in music has been in retreat for many years. Is it due now for a comeback?

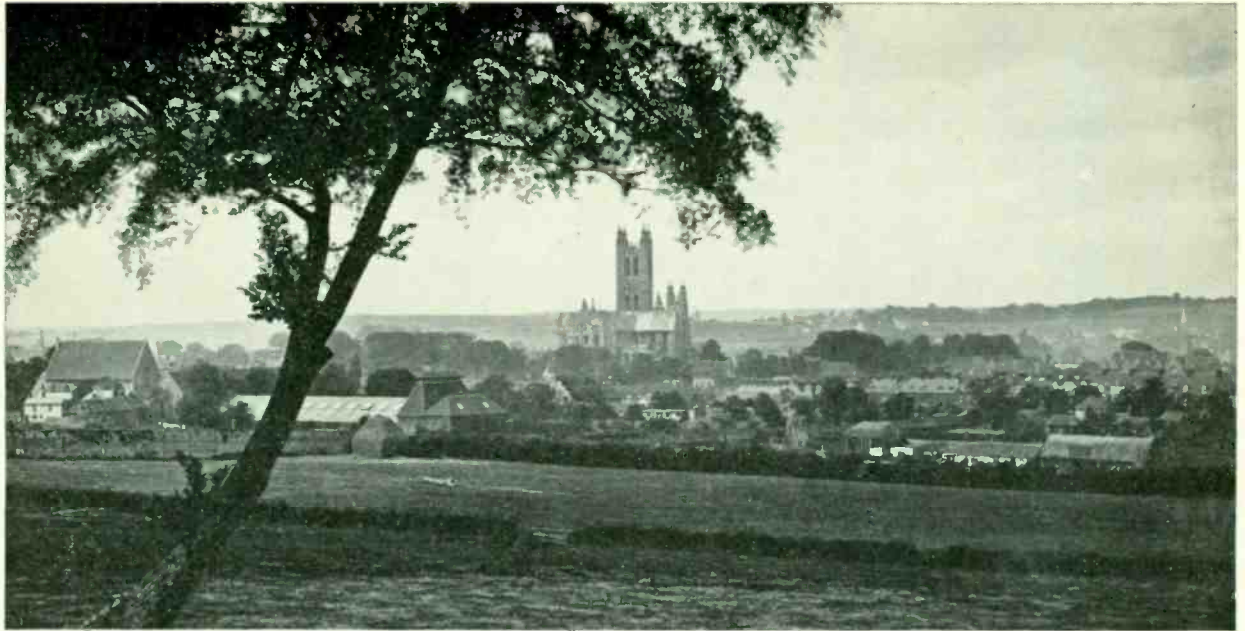
TO DEFINE the word “romantic” is difficult—and perhaps, in any precise terms, even impossible. Today, it is often said that the time-honored contrast between classical and romantic music is an artificial one. The truth would seem to be that the two merge, with a decided no man’s land between them (its most distinguished occupant, Beethoven), and there is probably music for which none of the above designations is appropriate. Even if we agree broadly that romantic music is something we can recognize when we hear it, its history proves that it develops, changes, fluctuates in nature within itself.

Moreover, romantic music is not confined to any single period, and something of its essential spirit can be found far back in musical history. The madrigals of Monteverdi represent a high noon of romantic feeling, a florid and sun-drenched richness of expansive emotion; those of Gesualdo an aspect of romantic emotion that I will have more to say about later. One might get lost tracing romantic tendencies further and further back into the dim mists of music’s beginnings. Drenched with the romantic spirit is the Reading Rota, *Sumer is icumen in*. A fine latter-day romantic, Sir Arnold Bax, spoke of the springs of his own inspiration as “healthy and natural things like the coming of spring, young love, or any gay or happy idea”—thus claiming kinship across the centuries with old John of Fornsete, the monk who gave the world its first six-part polyphony. Again, what could be more romantic than the troubadour songs? How

essentially romantic is the folk song *Westron Wynde*.

In fact, the whole of the Middle Ages was full of romanticism. If one goes along the Pilgrim’s Way in Kent, one meets halfway the old Whitstable Road, near where I once lived; there is a steep climb up the hill, with the promise of a sharp crest. A few pine trees crown this crest, and as one reaches the top, the ground falls sharply away under one’s feet. Below is a broad valley, sweeping for some fifteen or twenty miles; in the distance is the blue ridge of the chalk downs that culminate in the bluff of Shakespeare’s Cliff; swimming in the exact center of the plain, held as in a setting by the little medieval town, floats the slender tower of Canterbury Cathedral. The light flashes from its windows, its ancient stone shines fantastically white in the sun, it “draws all eyes, all hearts unto it.” If for a moment one looks away from its almost ethereal beauty to the inn sign on the immediate right, then one can see the coat of arms of Canterbury herself, with the one phrase that sums the matter up: “*Ave, Mater Angliae!*” Hail, Mother of England! It was at this point that Chaucer’s pilgrims fell upon their knees.

This is the essence of the romantic emotion, in an expression apt, forceful, sublime; deliberately engineered, planned, laid out by the great craftsman whose face peers out of the sculptured stone in an obscure nook in the Cathedral and who was hailed by a later artist in the words beneath—“one of the supreme artists of Europe.” Here in a mighty work from the dawn of our



Canterbury Cathedral from a Kentish hilltop—"the essence of the romantic emotion."

Culver

history an artist strove (with arrogant success) to arouse in the beholder the emotion appropriate to the First Church in England.

In truth, it is quite possible to see the dawn of musical art in the West as a romantic one, and to trace elements of romanticism in all the music that follows, right up to the culmination of both the Middle Ages and the Renaissance in the music of Johann Sebastian Bach. Then, in the eighteenth century, the classical art of music had its heyday. Certainly the music of the sons of Bach is classical; so is that of Michael Haydn (but what of certain elements in Joseph?), and Boccherini, and some of the Italian violin masters. Couperin may be said to be predominantly classical, and Rameau and Lully even more so. And of course we are approaching a consideration of W. A. Mozart. In certain aspects Mozart is the most successful of all classicists, almost the only composer of comparatively recent times to whom we can point as a typical classical artist. But his case is more complex than that; what about *The Magic Flute*? This opera surely contains romantic elements, or so we are led to believe by a number of commentators. Indeed, it is possible to find scattered things that the ear accepts as akin to romantic effects in increasing numbers in Mozart's later works. It is before his twentieth year, when he was writing for the Archbishop Colloredo and his predecessor, that one must look for works that have in them something of the purely classical. These pieces were mostly entertainment music, written to order, and to please a particular patron. As for Beethoven, whose work bridges the eighteenth and nineteenth centuries, here and there a romantic artist peeps out for a moment, notably in the Fourth Symphony; but in the main Beethoven almost needs a classification by himself.

Perhaps, indeed, this titan *is* in a class by himself.

For most people the Romantic Century is the nineteenth, and the first thoroughgoing nineteenth-century romantic composer is probably Schubert. His contemporaries knew him simply as a writer of songs and piano pieces, with a purely local, Viennese reputation. The interesting thing is that this most typical romantic became generally known only when the Romantic Century was almost over; the *Unfinished Symphony* was not performed until 1865. The songs and piano dances are romantic enough, and if we run through the songs he wrote up to his twenty-fifth year, say, no aspect of romanticism will be found to be missing. It is, in the main, a domestic world, a world of familiar scenes and familiar things. Here and there there is a surprise, a sudden flash of imagination (as in *Erlkönig*, and *Gretchen at the Spinning Wheel*), but the three-four of the easygoing dances, the ripple of the pastoral song accompaniments, runs unceasingly through it all.

Or does it? Let us look again at these things. Tovey, writing of the dances of Mozart, called them a dream of utopia. Now, are there any other dances but those of Mozart (and possibly those of Johann Strauss the Younger) that give one such a sense of delight as these of Schubert? Take the *Valses nobles*, Op. 77: it is not only the tunes, far more catchy than one had a right to hope for in such casual music; it is the atmosphere. Over and above the domestic occasional efficiency and fitness for purpose is a poetry that can match that of a summer evening with the rumor of roses in the air. Here is a probably unconscious heightening of the effect, a matching of the music to the rapture and poignance of first experience, that enhancement of the senses that fills familiar things with an inner light, and which comes

only to the young, the lover, the artist. It is the romantic emotion; and never for a moment does it leave the music of Franz Peter Schubert, but rather it increases in frequency and intensity as his short life proceeds, until it culminates in the dumbfounding sequence of the last chamber works. This is the Romantic Century in full flower, although it was written in the first crisp, spring-like budding of the period.

Let us consider the *Trout* Quintet. How familiar it is! But let us go to the most familiar movement, the *Trout* variations. One's first impression is of artlessness; one's abiding impression is of great art. It is not always realized how much skill has gone to the making of such an innocent-sounding thing. It is worth noting the *A* minor String Quartet, too. Here the minuet and trio are founded on the song *Götter Griechenlands*, and the particular phrases used are those of a yearning for the innocent freshness of the dawn of the world. But each one of these last chamber works is a miracle, each has its individual excellence. Yet, to choose among the incomparable, think of the great *C* major Quintet—not the endlessly unfolding loveliness of the first movement, nor even the extraordinary trio of the scherzo with its unearthly yearning, but the slow movement. It is great art even for Schubert, even for the period we are considering, and it is unique: the drugged and saturated beauty of it; its hardly moving, hardly breathing opening, moving with the stillness of *Midsummer Night*, throbbing with a quite unmistakable emotion that breaks into sudden tearing passion halfway through; a passion that exhausts itself, sinks into rest, and moves tranquilly into the breathing calm of the opening; a calm that seems to sink deeper and deeper into rest. Although I am an "absolute" listener most of the time, I can never hear this music without feeling with a haunted certainty a summer night in the wooded region north of the downs near my home, and there comes to mind a phrase that conveys the essence of it for me: "sleep after love."

It is a deepening, in fact, of the romantic emotion, the emotion felt not only in Schubert but also in Weber, who has now dwindled in our concert halls to a handful of overtures. There is a freshness in these romantic beginnings, a sense of youth; it was to be felt again in the early works of Schumann, in the *Dichterliebe*, in the First Symphony. As the century progressed, it matured, and moved as it were to a full and rich summer in the music of Richard Wagner.

Yet even in Weber's *Der Freischütz* there is contained a strange seed that was to bear fruit at the end of the century, the scene known as "In the Wolf's Glen." Its mood was to grow, at the expense of the first rapture. The mist that hung over the pines in the early dawn presaging heat, the wild rose by the hedge side, and the dusty road itself, down which the 'prentice miller came

towards his mill stream—after these things had given place to the full intense summer heat of Wagner, the dusk came closing in. With the first long shadows the wolves stirred and wailed among the pines; the darkness was not the warm glow of the summer night, bringing love and sleep, but a haunted horror that deepened and grew more intense; the dreamer moaned in his sleep, for he dreamed strange and terrible things. Pierrot became *Pierrot Lunaire*, gesticulating at the moon, and later cursing it, gibbering his Red Mass and perpetrating outrage (yet Schoenberg tells us that he made his journey home, and found again the "ancient charm of fairy days"). The moon was as blood, and strange sounds rose from the accursed lake where *Wozzeck*, a simple soldier, drowned, and from which a mad scientist and a maniac militarist fled in terror, stricken by their guilt. And man awoke, and found it true; the blood guilt and the darkness, the nameless things in life and art. The *Wienerwald* became *Buchenwald*, the rose became monstrous and bloated with fire. "The dream of reason begets monsters," thus wrote Francisco Goya.

"The dream of reason"; an ambiguous phrase. Many interpretations have been attempted; let us add one of our own. Let us return to Canterbury Cathedral. The immediate effect, I wrote, is overwhelming, and most apt to the purpose of the building: here is the house of God. Yet it is also calculated; with perfect sincerity, it was made to be overwhelming. If its architect had not had supreme skill in the ordering of materials and circumstances, it would not have been so. All creative artists have to be craftsmen, they have to know the skills of their trade; but if they are craftsmen only, they remain as Mozart before he was twenty—no matter how prodigious a craftsman, in the one essential thing a lesser artist than Haydn's brother Michael. Only inasmuch as he was a child was he prodigious. (If this seems exaggerated, look through the Köchel catalogue; the first work that has lived on in the current repertoire is K. 271, and his best works are the product of his last ten years.)

Genius remains inexplicable, but a great experience lies at the heart of all great works of art; the craftsman is there only to provide the tools by which the experience may be communicated. A man who is only a craftsman can but provide perfect copies of the works of others, can but work to a design already provided, and he is lost if that design is not there. A craftsman-designer is quite another matter, and halfway to being an artist, if he is not one already. It may be that those who long for a golden age of pure classicism are asking for art without inspiration, at least as far as music is concerned. To such people it is a shock to learn that the statues on the Parthenon were colored. Creative imagination is needed to turn a journeyman's task into a work of art; and in all romantic art the

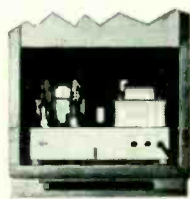
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BY NORMAN EISENBERG

stereo integration

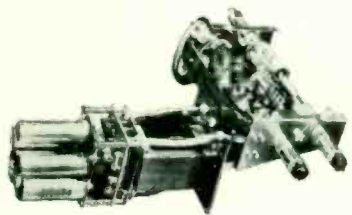
STEPS UP



EMI's Model DLS-1 contains three handmade speaker units; photograph above shows built-in amplifier.



Lund Model 1001 has one woofer, one midrange unit, four tweeters; below is its amplifier section, sans cover.



The Integrand Model 36-T is a long lowboy, housing a complete system.



Some recent combined amplifier-speaker systems provide simplicity, sightliness, and sound that's easy listening.

STEREO'S WELL PAST its infancy these days, but there's no doubt that, like any healthy adolescent, it's continuing to grow. One of the more interesting manifestations of continuing development is the appearance on the market of three recent integrated amplifier-speaker systems—each different but each decidedly integrated. These are the Integrand Model 36-T, the EMI Model DLS-1, and the Elektron-Lund Model 1001. In each of these systems the speakers, the enclosures, and the driving amplifiers are conceived as part of an entity, rather than as individual components which could as well be sold separately.

The principle of integration was, of course, more than hinted at a few years ago, when Sound Sales, Ltd. of Farnham, England, put out its Tri-Channel system, which split the response of one channel into three bands—with low, midrange, and high frequency speakers powered by separate amplifiers. The Tri-Channel system represented an all-out approach to monophonic perfection, but most audiophiles, conscious mainly of cheap package sets, knew well that in audio technical togetherness often meant compromise. The limitations of one component imposed restrictions on another so that the combination would function smoothly—but a jot or more below the performance level expected by pairing components initially designed to be “flat way out.”

The “new integration”—as represented by the present models—incorporates the convenience characteristic of the packaged system, but this is merely a by-product of the approach. And because of their quality parts, hand crafting, and limited production, the new systems are by no means the lowest-priced equipment available.

Basically, they are attempts to provide the optimum in correct matching of those components that, in the view of the designers, are least likely to be so mated when selected at random. Significantly, this new integration has occurred at both of the transducer ends of the audio chain—with pickup systems that combine arms and cartridges, and with reproducer systems that combine amplifiers and speakers.

The makers of the three recent entries share, to a degree, two general precepts. First, each agrees that more than one speaker should be used to cover the audio band, from the deepest bass through the mid-range to the highest treble, since for cleanest and truest reproduction, the whole audio range is just too much for a single speaker to handle. In a multiple speaker system, each driver has relatively less work to do, and thus can provide optimum performance within its own range. The chance for intermodulation distortion is reduced, and each speaker element can be positioned within the enclosure for the best sound dispersion pattern suited to its range.

Second, the aim of each of the new models is to produce an acoustic output that is "flat"—i.e., natural, uncolored sound. Since a speaker is inherently a non-

linear device (it is, after all, a transducer, converting electrical energy to acoustic energy) the problem then arises of developing some means by which the amplifier (an all-electronic device) driving it can be compensated for that nonlinearity and its consequent potentiality for coloring sound.

With the first of these principles there is little or no disagreement in audio circles, and everyone shares the laudable intention of the second. With the latter, however, there is considerable question as to how you do it. Among the integrated systems under discussion there are sharp differences as to the manner of relating amplifiers to speakers.

The EMI system started as a "private" design, built specifically for monitoring at the recording studios of Electric & Musical Industries, Ltd., of Hayes, Middlesex, England, reputedly the world's largest recording company. According to reports, studio personnel were unhappy with various combinations of available amplifiers and speakers, wanted "better sound" as well as completely uniform units for stereo balance. Guiding the design group here which evolved the resultant DLS-1 system was Dr. G. F. Dutton, a leading authority on acoustics and sound system engineering. The new

	EMI Model DLS-1	INTEGRAND Model 36-T	LUND Model 1001
Manufacturer	Electric & Musical Industries, Ltd., Hayes, Middlesex, England	Integrand Corp., 662 Main St., Westbury, L. I., N. Y.	Elektron Lund AB, Malmo, Sweden
American Representative	Scope Electronics Corp., 10 Columbus Circle, New York 19, N. Y.	Brand Products, Inc., 256 East 49 St., New York 17, N. Y.	Ercona Corp., 16 West 46 St., New York 36, N. Y.
Net Price	\$594	\$300	\$395
Dimensions	50 in. x 13¾ in. x 17 in. (bookshelf model to be announced).	25½ in. x 13¾ in. x 15¼ in. (other models to be announced).	Unit stands at angle of 62° from floor; 37½ in. high; bottom diameter is 14 in., tapering to 9½ in. at top.
Finishes Available	"Old English" walnut, mahogany; or unfinished.	Oiled walnut; oiled teak; oiled fruitwood.	Oiled teak; other woods to be announced.
Speaker System	Two-way: one woofer, two tweeters.	Three-way: one woofer, two mid-range units, one tweeter.	Three-way: one woofer, one mid-range unit, four tweeters.
Type of Frequency Division	At output of amplifier, 2-way passive network combined with special feedback applications.	At input to amplifiers; 3-way passive network combined with special feedback applications.	At input to amplifiers an electronic crossover; at output of treble amplifier, a 2-way network.
Frequency Crossover Points	3,000 cps.	3,500 cps; 500 cps.	2,500 cps; 350 cps.
Amplifiers	25-watt, wide-range basic amplifier, RMS at .1 of 1%, British rating (30 watts, American nominal rating)	Three basics for respective frequency ranges; transistor, OTL types.	Two basics for respective frequency ranges; OTL types.
Special Integrating Techniques	Four frequency correcting networks for feedback and input level adjustments.	Servo loops between each speaker and its driving amplifier.	Response of amplifiers tailored to produce flat response with particular speakers used.
Enclosure and Sound Radiating Techniques	Sealed baffle; direct radiators.	Sealed baffle; direct radiators for bass and midrange; ring radiator for highs.	Sealed conical baffle; reflecting surfaces of environment produce diffused sound pattern.

system so pleased EMI that it decided to try it in limited quantities on the general public. The first units for the American market began appearing here some months ago.

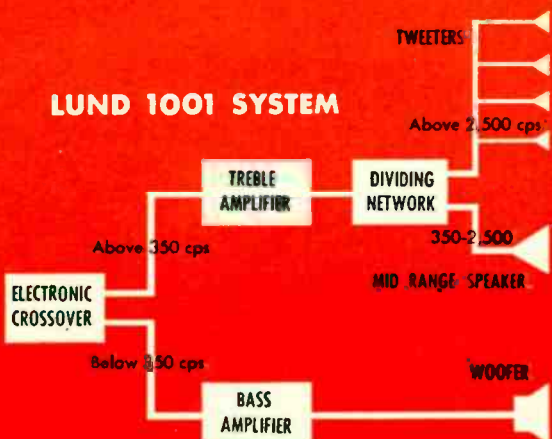
The Integrand system emerges from a context of acoustic equations, the application of a technique used in instrumentation and other areas of advanced electronics, and the unique personality of its inventor and manufacturer, Joe Daniels, of Westbury, Long Island, who loves music as much as his engineering formulas. The first Integrand appeared as a long lowboy housing two complete full-range stereo systems. More recently, a smaller version, housing one complete system, has appeared. This is the Model 36-T.

The Lund 1001, the creation of Stig Carlsson, a young Swedish engineer, embodies equally the solid engineering skills and the talent for striking design typical of modern Scandinavia. Produced by Elektron Lund AB in Malmo, a town otherwise noted for its classic old architecture, the Lund 1001 is housed in a daringly modern teakwood wrap-around designed by Count

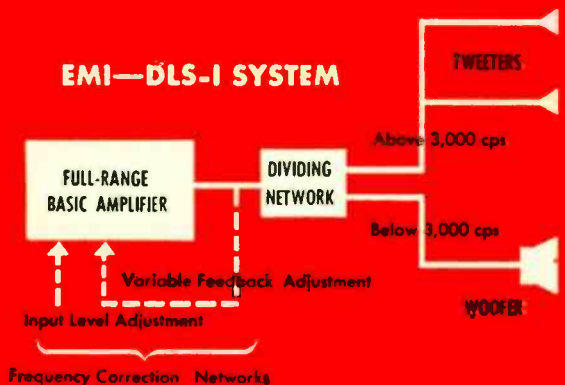
Sigvard Bernadotte (son of the Swedish monarch), which looks more like a piece of free-form sculpture than a sound system. In keeping with the break from tradition suggested by its appearance, the Lund 1001 was introduced in Sweden at a performance of electronic music; in New York, to a press group regaled by normal music and a generous display of smorgasbord.

Each of these systems combines speakers and amplifiers. The EMI unit, basically, consists of a conservatively designed and rated British 25-watt amplifier, an elliptical (9 by 13 inches) woofer, and a pair of parallel-connected tweeters. The entire system is housed in an upright vertical cabinet a shade over four feet high. The amplifier sits at the bottom; the speakers are mounted on a front baffle that serves as a direct radiator, behind which is a completely sealed enclosure. According to EMI, each element of this system was designed with response as "flat" as possible; then, to compensate for minor discrepancies as well as to assure uniform response from one sample to the next, four adjustable networks were built into the *Continued on page 131*

LUND 1001 SYSTEM

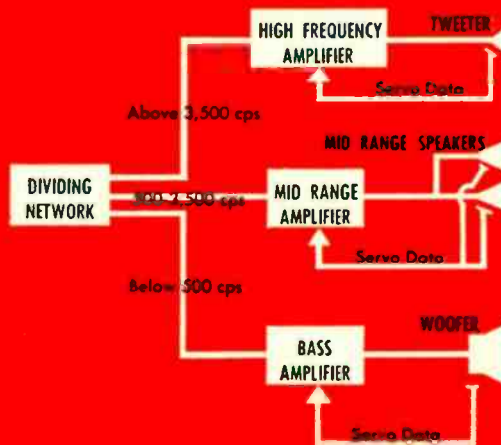


EMI—DLS-1 SYSTEM



THREE DIFFERENT METHODS OF AMPLIFIER AND SPEAKER INTEGRATION

INTEGRAND 36-T SYSTEM





BY GUNTHER A. SCHULLER

John Lewis on the

THE LAST DECADE of jazz history has seen the development of a new kind of jazz performer and jazz audience. If this development can be characterized primarily by a growing personal and musical maturity, one of the persons most responsible for this trend is John Lewis, the pianist and musical director of the Modern Jazz Quartet.

The concept of the Modern Jazz Quartet crystallized gradually during 1951, growing out of scattered recording dates with John Lewis, Milt Jackson, Kenny Clarke, and, alternately, Ray Brown and Percy Heath. Now, after nine years of steadily increasing success, not only in this country but in Europe, the Quartet's audiences consist of music lovers from both the classical and jazz fields, and cut a wide swath across all ages and backgrounds. Listeners brought up mainly on classical music find in the Quartet's performances the good taste and quiet discipline of first-rate classical chamber groups, and in its music the *unfrantic* refinement of a Haydn Quartet. Moreover, unlike many well-known jazz combos, the MJQ is not a mere collection of star performers, but instead a true quartet, capable of a remarkable, subtly shaded ensemble feeling and playing with real stylistic unity. At the same time, its music, though not radical or experimental, is fresh and contemporary, contains enough of the earthy spontaneity of modern jazz (especially in the improvisations of its inspired vibraphonist Milt Jackson) to reach all but extremists of the so-called "hard bop" or "funky" schools. Its admirers range all the way from jazz greats like Miles

Davis, Sonny Rollins, and Oscar Peterson to classical musicians as diverse as the pianist Friedrich Gulda and composers like Boris Blacher and Luigi Nono. In recent years the Quartet was singularly honored by being the first American jazz group to be invited to an international nonjazz festival, the contemporary music festival at Donaueschingen, Germany.

As mentor of the Quartet, John Lewis himself is largely responsible for this state of affairs. A perfectionist and idealist, he is also an eminently practical man, concerning himself not only with the Quartet's music (as composer and performer) but with problems of stage deportment, management and promotion, publicity and allied matters. He had long ago realized that jazz was afflicted with several serious ailments, which sooner or later would have to be remedied if jazz musicians were to acquire the same respect and status accorded other musical artists. Lewis did more than just complain about these problems. He took certain concrete steps towards their elimination.

John Lewis is a visionary with the strength of character and perseverance to fulfill his visions. He is a man of scrupulous integrity, who adheres to the truth with a firmness that at times can only be described as blunt. He is one of those rare beings utterly lacking in superficiality or hypocrisy (and I speak on the basis of twelve years' close friendship). But above all, John Lewis is a mature and remarkably complete musician.

From his very early childhood, in Albuquerque, New Mexico, he has been listening to all kinds of music, both

**Contemporary jazz no longer belongs to a coterie —
for which the pianist-composer who directs the
Modern Jazz Quartet deserves much of the credit.**

Modern Jazz Beachhead

classical and jazz. In his family, as in many Negro families, the cruder forms of jazz were somewhat frowned upon; but this evidently did not prevent his hearing most of the great jazz musicians of the Thirties, who traveled through the Southwest on various theatre circuits. The impression this blues-oriented music made upon Lewis was a deep and lasting one. Some years later, when as a student of anthropology at the University of New Mexico he heard the new music of Charlie Parker and Dizzy Gillespie, the prime innovators of the "modern jazz" movement, he decided definitely to make music his career.

It was as pianist and arranger for several Dizzy Gillespie bands of the middle and late Forties that Lewis first gained attention. Even then the basic qualities of his personality were mirrored in his playing: the modesty and uncompromising directness of his style, the disciplined and constantly searching mind, and an innate joy in his work. He soon became known as the ideal accompanist, and before long such jazz luminaries as Lester Young and Ella Fitzgerald sought and acquired his services. But despite his preëminence in this area, Lewis' desire to fully understand *all* music—not jazz alone—prompted him to relinquish his lucrative work as pianist and take an intensive four-year course at the Manhattan School of Music in New York. If anyone ever took full advantage of his musical studies, it was John Lewis. His musical education ran the gamut from simple theory to courses in advanced orchestration, composition, piano courses with Robert Goldsand, and even choral singing.

A Selective Discography

"At Music Inn, Vol. 2." Atlantic 1299 (LP), S 1299 (SD). The MJQ in actual concert, with guest soloist Sonny Rollins.

"Django." Prestige 7057 (LP). Contains *Django* one of Lewis' best and most-loved compositions.

"European Windows." RCA Victor LPM 1742 (LP). Compositions by Lewis featuring two European jazz soloists with a symphony orchestra.

"Fontessa." Atlantic 1231 (LP). *Fontessa* is one of Lewis' earlier attempts at composing in a larger form.

"Improvised Meditations." Atlantic 1313 (LP); S 1313 (SD). An example of Lewis' sensitive, subtle style and refined touch.

"The John Lewis Piano." Atlantic 1272 (LP). Shows the characteristic Lewis qualities distinguishing "Improvised Meditations."

"Modern Jazz Quartet." Atlantic 1265 (LP). An answer to those critics who think the MJQ doesn't swing.

"Odds Against Tomorrow." United Artists 4061 (LP); 5061 (SD). Recording from the sound track of the film, showing Lewis' ability to use jazz materials in a purely dramatic nonjazz context.

"Odds Against Tomorrow." Excerpts. United Artists 4063 (LP); 5063 (SD). The MJQ itself plays music written for the film—one of its best recordings.

"One Never Knows." Atlantic 1284 (LP); S 1284 (SD). Music from the film *Sait-On Jamais (No Sun in Venice)*, including the famous *Golden Striker*.

(He joined the Schola Cantorum, singing a number of performances with that group in guest appearances with the New York Philharmonic.) And in his spare time, he studied every piece of music he could lay his hands on, from Bach to Schoenberg.

The question of classical training for jazz musicians (and how much of it) is still somewhat controversial. Although some musicians in the Thirties had some knowledge of or were in certain respects influenced by classical music (Teddy Wilson, Art Tatum, Benny Goodman—and the indirect influence of such impressionistic composers as Debussy, Delius, and Ravel upon Duke Ellington—come to mind) the majority of innovations in jazz were instigated by musicians who derived their creative impetus strictly from a jazz milieu, and who in most cases were virtually self-taught on their chosen instrument (Armstrong, Earl Hines, Sidney Bechet, Coleman Hawkins, Lester Young, Charlie Parker, Dizzy Gillespie, Miles Davis, among others). Lewis is perhaps the first figure of *major* importance in jazz whose innovations have disclosed a more conscious influence of classical masters, Bach, Haydn, and Mozart in particular.

After these four years of formal studies, Lewis returned to jazz with a host of fresh ideas pertaining both to the music and its presentation. In this period were written the first of many fugal pieces, such as *Vendome*, *Versailles*, and *Concorde* and such staples of the MJQ repertoire as *The Queen's Fancy* and the haunting *Django*. (Lewis' predilection for titles with French place names derives from his love for Paris, which he came to know during the War and in visits during the late Forties.) All of these works not only show a firm control of the compositional medium, but tackle in a fresh way the complex problem of improvisation within composed frameworks. In the Modern Jazz Quartet Lewis has a

permanent natural outlet for immediate hearing of his new works. The reciprocal composer-performer relationship between Lewis and the Quartet can be likened perhaps only to that of Duke Ellington to his orchestra some thirty years ago. It makes possible musical wonders and subtleties that any less permanent and authoritatively led group can never achieve, and accounts more than any other single factor for the enduring success and continued growth of the Modern Jazz Quartet.

It will not come as a surprise that the Quartet's growth has followed a line parallel to Lewis' own development as a composer. A study of his compositions from the early *Afternoon in Paris* to such recent pieces as *La Cantatrice* and *Piazza Navona* shows an increasing technical mastery and stylistic broadening. The wonder of his music is that the various influences upon his work—whether they be the fugal masterpieces of Bach, the folk-tinged music of Bartók, the clearly defined textures of Stravinsky's *Agon*, or the deeply felt blues atmosphere that permeates all his music—these have all become synthesized into a thoroughly homogeneous personal idiom. That is why Lewis' music, though not radical in any sense, always sounds fresh and individual.

In the mid-Fifties, when the first spate of Lewis fugues became widely known, dire predictions were soon heard to the effect that such borrowing of "classical" forms and procedures could lead only to musical sterility. It was said that jazz, having its own contrapuntal heritage in the old New Orleans tradition, should not have to search elsewhere for new forms. Recent history has shown that working within the tenets of the pure New Orleans style leads to revivalism, of little interest to a man of Lewis' creativity. Moreover, Lewis has very little personal affinity for the New Orleans approach since his musical roots derive rather from *Continued on page 134*

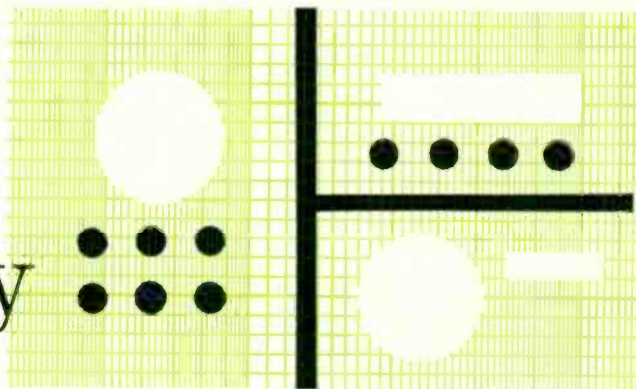
John Lewis at the School of Jazz, in Lenox, Mass. In 1957 he directed and supervised the first sessions held there.

Photos by Clemens Kallscher



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

high fidelity



EQUIPMENT REPORTS

AT A GLANCE: The Acoustic Research AR-3 is a bookshelf-type speaker system (for large, sturdy bookshelves) employing the well-known acoustic suspension woofer used in the AR-1, plus a pair of AR's new hemispherical radiators for middle and high frequencies. The superior transient response and polar distribution of these high frequency speakers, combined with the extremely clear low frequency performance of the woofer, form a speaker system which must be classed with the very finest.

As with other AR speakers, the upper middle frequencies of the AR-3 are somewhat depressed (in the normal setting of the speaker's level controls). This may be the cause of the rather unobtrusive quality of the AR-3, which at first hearing may not be impressive, except for its smoothness. Critical listening to top-quality program material will soon reveal the almost total absence of coloration introduced by the AR-3. The sounds produced by this speaker are probably more true to the original program than those of any other commercially manufactured speaker system we have heard. On the other hand, the absence of the usual "hi-fi" sound (even *good* "hi-fi" sound) from this speaker may not appeal to some listeners. We found that some well-informed, experienced listeners were not particularly captivated by the AR-3 sound, while, at the same time, acknowledging its virtues.

The AR-3 is priced at \$216 in mahogany or birch, \$225 in walnut, cherry, or korina, \$203 in unfinished pine.

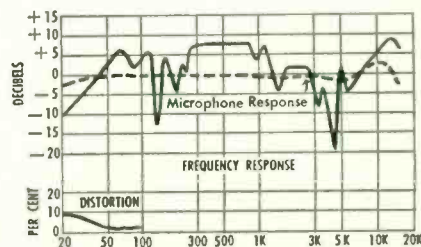
IN DETAIL: The low frequency driver of the AR-3 needs no detailed introduction. In its diminutive enclosure, it goes lower in frequency and has lower distortion than any other speaker system less than ten times its size (we have never found its equal at the very low frequencies below 40 cps). Certainly any speaker which might match it down there could not be easily lifted.

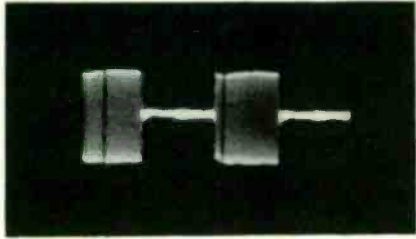
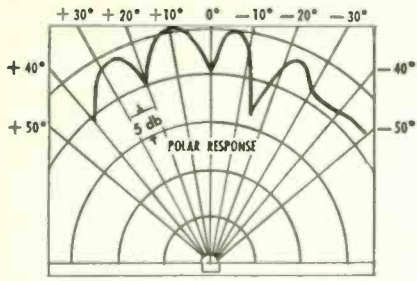
The price paid for this is low efficiency. Relatively large amounts of power are needed to drive an AR-3 (as with the AR-1). In fact, one can safely say that no amplifier which might be used in the home is too powerful for this speaker. Attempts to obtain *room-filling volume* with less than a 30-watt amplifier are doomed to failure, although *ordinary listening levels* can be developed by such an amplifier without difficulty.

The acoustic suspension speaker is strictly a woofer, usable up to 1,000 cps and rolling off above that. The hemispherical dome radiator developed by AR attempts to produce performance at high frequencies rivaling the low frequency performance of the woofer. The midrange speaker is a 2-in.-diameter dome driven by a voice coil of the same diameter. The magnet is a 3.3-lb. Alnico V unit, identical in weight to the one used on the woofer. The high frequency unit, taking over at 7,500 cps, is similar in construction but has 1 3/8-in. diameter and a 1.1-lb. magnet. Each high frequency driver has its own level control.

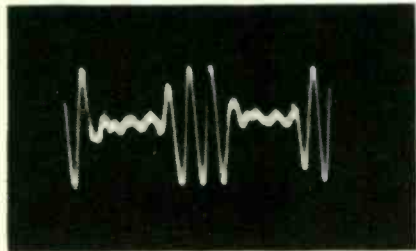
Acoustic Research

AR-3 Speaker System





The 7-kc tone burst is typical of the response of the AR-3 over its entire range.



The 550-cps tone burst shown in photo above illustrates transient response of the woofer.

There are two major advantages to this type of speaker. First, the high frequencies are uniformly dispersed. There is practically no "beaming" effect. Second, the rigid domes, having very small mass, and breakup effects, produce a very smooth frequency response and excellent transient response.

Prior to performing any tests on the AR-3, we listened to it for some time. It was compared against other fine speaker systems, including those with high quality electrostatic tweeters. The listening tests showed beyond doubt that this was a superior speaker system—a match for any composite system we could compare it to. Possibly the only respect in which it failed to match the larger multiunit speaker systems was in "bigness of sound." It is a small box; all of its sound comes from a limited area. The excellent dispersion helps dispel the illusion of smallness, but does not entirely succeed.

The directivity of the AR-3 speakers was virtually undetectable by ear. With white noise (or interstation FM tuner hiss) as a signal, one can walk around in front of the speaker and feel that no significant change occurs in high frequency response over a full 180-degree angle.

When very good program material was used, the realism of the sound was striking. Definition on complex passages and the clean tinkle on percussion sounds suggested unusually good transient response.

With listening tests out of the way, we proceeded to our usual series of measurements, the results of which are shown on the accompanying curves and oscilloscope photos. Considerable interpretation may be required in order to appreciate the story told by these data.

In our earlier test of the AR-2a, which uses the same tweeter as the AR-3, we obtained a rather rough and ragged frequency response curve. This was due to interference effects between radiation from the various speakers, and did not indicate an inherent lack of smoothness. This sort of effect is observed to some extent in any multiunit speaker system, though we have never seen it so pronounced as in the AR speakers. The response of the AR-3 is even rougher than that of the AR-2a, with heavy interference in the 1-kc to 2-kc region and the 3- to 6-kc region. The effects at 150 to 250 cps are ground reflections and diffraction effects (the speaker was lying on its back, facing upward for these measurements).

In the midst of this unpromising response curve are several clues to the performance of the AR-3. From 250 cps to 850 cps the woofer response is almost perfectly flat (we do not record minor fluctuations of less than 2 db). In the proper acoustic environment this range would possibly be extended somewhat. Below 60 cps the response falls at a rate of 12 db/octave. Indoors, particularly against a wall, the lower limit is extended considerably. A second flat portion is found from 1,600 to 2,600 cps. This is the midrange speaker, and once more there are indications that the very flat response would extend further if not for interference effects from the other speakers. From 6,500 cps upward, the response climbs smoothly, all the way out to 15 kc where the microphone calibration ceases. These measurements were made with both midrange and tweeter level controls at the indicated flat positions. Some boost was available on both units, for those who prefer to accentuate the middles or highs.

(Mr. Villchur, Acoustic Research's president, has indicated in a letter to HIGH FIDELITY that he believes the radiators should be tested separately. To be sure, this would result in a much prettier set of curves, and undoubtedly [in this case] would be more indicative of the true performance of the system. We must restrict ourselves, however, to measurements taken from the input terminals of a speaker system, for practical reasons.)

The polar pattern of the tweeter, taken at 8 kc, shows a multilobed pattern, at least 90 degrees wide. At different frequencies the lobes would be distributed differently. The over-all effect is that of the nondirectionality observed in listening tests.

As always, we consider tone-burst pictures to give the best correlation with listening quality. Here the clear superiority of the AR-3 was evident. As the frequency was swept from 1,000 cps upward, there was absolutely no sign of ringing, overhang, or generation of spurious frequencies. If the jagged response curves had been real, instead of due to interference effects, the transient response of the speaker would have been poor. As it was, the scope photo of the 7-kc tone burst is typical of the response of the AR-3 over its entire range. It is well-nigh perfect in this type of transient response.

The 550-cps tone burst shows the transient response of the woofer. It is not quite so perfect as the high frequency speakers, but still far superior to other woofers we have tested.

The low frequency harmonic distortion (on the response curve) is slightly higher than that measured on AR-1 speakers. This results from pushing over 20 watts into the speaker to obtain sufficient output to overcome such surrounding noises as jet airplanes, lawn mowers, etc. In view of this considerable power input, no apologies need be made for the AR-3 having 8% distortion at 20 cps.

H. H. LABS.

AT A GLANCE: The McIntosh C20 is an exceptionally flexible stereo control unit, containing complete switching and equalizing facilities for tape, phono, and high level inputs. Under normal operating conditions, distortion is extremely low at any output level usable with existing power amplifiers.

Phono equalization is exceptionally accurate, and there are trimming adjustments which help to compensate for speaker or listening room characteristics. The effective rumble and scratch filters, high gain, and low hum level combine with the other features of the McIntosh C20 to make it a top-quality stereo control unit. Price: chassis only, \$225.

IN DETAIL: The McIntosh C20 provides for a greater variety of signal inputs than any other control unit we can recall using. There are two tuner inputs, two phono inputs, two tape head inputs, plus a tape preamplifier input and an auxiliary input. Each of these is a pair of inputs, for stereo. In addition, each phono input actually consists of three sets of jacks: high output and low output magnetic pickups, and crystal or ceramic pickup. There are two sets of jacks for each tape head input, for high and low output tape heads.

All of these are handled by an easy-to-use input selector on the front panel, which also has two positions (stereo and mono) for each phono input. There are separate rolloff and turnover controls covering practically any desired record equalization characteristic, as well as tape equalization.

The mode selector has positions for stereo, reversed channel stereo, either left or right channel alone, and either channel through both outputs. A separate switch provides phase reversal facilities on one channel. The balance control completely cuts off one side at its extreme position, raising the level of the other side by 1.5 db.

There is a high frequency cutoff filter, with choice of 9 kc and 5 kc cutoff frequencies. A push-button switch on the panel cuts in the rumble filter. Bass and treble tone controls are ganged for both channels. Loudness compensation is handled by a so-called Aural Compensator. This is actually a compensated volume control which reduces mid-frequency level as it is rotated clockwise, while leaving low frequency level (and to some extent high frequency level) unaffected.

There are tape output jacks on the rear of the C20, as well as inputs for the playback amplifiers of a tape recorder. A TAPE COMPARE button on the panel breaks the signal path and allows a three-head tape recorder to be monitored while the recording is being made. A unique feature is the inclusion of a pair of standard phono jacks on the front panel. These can be connected to a portable tape recorder without disturbing any connections to a tape machine which is normally part of the built-in system. A push button changes these jacks from record to playback function.

Another unusual feature is a low frequency trim adjustment, which can modify the response below about 300 cps to compensate for room acoustics or speaker deficiencies. Separate adjustments are provided for both channels. A binding post on the chassis makes it convenient to ground the system to a good external ground. This is always desirable, but not always convenient to do if no screw type connection is provided on the equipment.

Our laboratory tests showed the McIntosh C20 to have very flat response with its tone controls set to the indicated flat positions. The bass tone control is of the sliding-inflection-point type, in which a moderate amount of compensation below 100 cps can be had without materially affecting higher frequencies. The high frequency tone controls have a hinged characteristic, swinging at about 1,000 cps. Their effect is relatively mild.

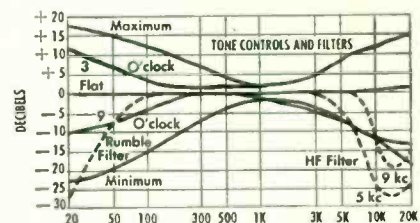
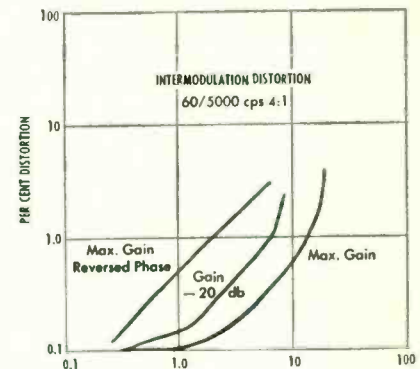
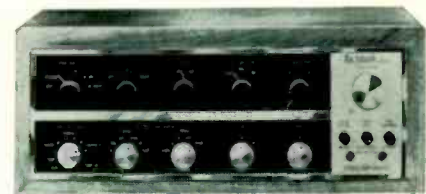
There are different opinions as to the desirability of having separate tone controls for the two stereo channels. Apparently McIntosh has resolved this question in favor of ganged controls. In our opinion, if both speakers are of the same type (as they ideally should be) ganged controls are perfectly adequate. If dissimilar speakers are used, separate controls are a very desirable feature.

The filters of the C20 are very good. The rumble filter has negligible effect above 60 cps, yet reduces 30-cps rumble by 17 db. The scratch filters are down 5 db at their respective cutoff frequencies, and fall sharply above these frequencies. Frequencies below 3 and 6 kc (for the 5 and 9 kc positions respectively) are totally unaffected.

The RIAA phono equalization is very accurate, being well within 1 db of the ideal curve from 20 to 20,000 cps. The tape head equalization departs somewhat from the

McIntosh C20 Stereo

Preamplifier



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REPORT POLICY

NARTB playback curve, being low by 5 db at very low frequencies and high by 5 db at high frequencies. The shape of the tone control curves is such that this error can be easily compensated.

The Aural Compensator is a little different from other controls intended to perform the same function. Since it does not raise the level at any frequency, but merely lowers the level of mid-frequencies, it is impossible to overdrive an amplifier by using too much compensation. Once the maximum level has been established with the regular volume control, operation of the Aural Compensator gives a pleasant frequency balance for low level or background music listening. At its extreme, this control has a very strong effect, which makes it necessary to use it with discretion, under penalty of having some very tubby sound if it is turned on full at too high a level.

The intermodulation distortion at maximum gain is extremely low, less than 0.1% up to a volt or more of output. Since McIntosh power amplifiers require only 0.5 volts drive for full output, this is unquestionably a distortionless preamplifier when used with its companion power amplifiers. Even with other power amplifiers requiring up to 1.5 volts of signal, the C20 performs admirably. With the gain reduced 20 db, the distortion rises slightly but still is under 0.2% up to 1.5 volts output. This shows that one is not able to overload the front end of the C20 with a strong signal, in normal operation.

We quite accidentally discovered that operating the phase reversal switch in the "180" or reversed position greatly increased the distortion. Although it is still well below the usual standards for high-fidelity amplifiers, it is markedly greater than with the switch in the "O" position. We suggest that this switch be used in initial speaker phasing and that speaker leads be switched if necessary so that the switch is normally operated in the O position.

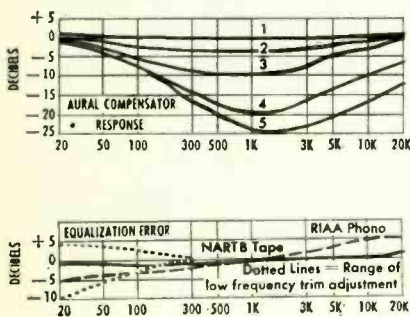
The gain of the C20 is very high. On the phono inputs, only 0.6 millivolts is needed for 1 volt output. On tape head input, only 0.33 millivolts is needed. On the high output jacks, the gain is reduced six to eight times and with high output cartridges it is advisable to use the high inputs. There is considerable safety margin in both cases since waveform clipping on phono input was not detected until signal levels reached 100 millivolts on low and 600 millivolts on high.

Hum and noise levels are very low at usual listening levels, being -75 db on phono, -61 db on tape head, and -80 db on tuner. These are all referred to 1 volt output. These hum levels are completely inaudible.

Crosstalk from unused channels is undetectable. Stereo interchannel crosstalk is -44 db at 1,000 cps.

The ganged volume control sections track well, being within plus or minus 1 db from full gain to 45 db below full gain. The performance of both channels in all respects was essentially identical.

All in all, the McIntosh C20 is an exceptionally thoroughly engineered and flexible preamplifier, with attractive and functional physical packaging. H. H. LABS.



Shure M232

Tone Arm

AT A GLANCE: The 12-in. Shure M232 (and the similar 16-in. M236 arm) is a stereo tone arm of considerable flexibility yet simple to install. Practically any cartridge can be mounted in its plug-in shell. Adjustments for balance, stylus overhang, and tracking force can be made with the facilities built into the arm. Both arms are styled with a black and brushed chrome finish. The M232 sells for \$29.95 and the M236 for \$31.95.

IN DETAIL: The Shure M232 and M236 arms are of tubular aluminum construction, with a cast rear section containing the counterbalance weight, pivots, and tracking force spring. Both sets of pivots are of the ball-bearing type. The counterweight is moved forward and backward by means of a knurled wheel underneath the rear housing. A small knurled screw protruding from the front of this housing adjusts the spring tension for setting the tracking force.

One of the features of the Shure M232 arm is that it can be installed entirely from the top of the motor board, and without any soldering. The internal wiring of the arm is brought to a plug in the bottom of the vertical pivot post. A prewired cable supplied with the arm contains the mating plug at one end, and a pair of phono

plugs plus an arm grounding wire at the other end. Once the mounting hole has been drilled $8\frac{1}{4}$ inches from the center of the turntable, the cable can be dropped through the hole and the entire installation done from the top of the board.

The plug-in shell for the cartridge is made of plastic, but unlike most plastic shells, this one is quite flexible. It did not show any tendency to warp or become deformed during the time we used it, however. A pair of weights and a group of spacers are supplied with the arm, in order to permit proper balancing to be obtained with cartridges of varying weights.

The contact clips which fit on the cartridge pins are supplied soldered to the wires in the shell, eliminating one more chore usually involved in cartridge installation. When the cartridge is installed, it may be adjusted forward or backward for correct tracking angle, regardless of the physical dimensions of the cartridge. A pair of raised dimples on the bottom of the shell indicates the point at which the stylus is to be aligned.

When the cartridge is installed the arm must be balanced. The stylus force adjustment screw is pulled forward and dropped down, releasing the spring tension. The knurled adjustment wheel under the rear of the arm is turned, moving the balance weight until the arm is balanced, with the stylus clear of the record. The stylus force screw is then returned to its slot, and turned until the pointer on the side of the rear housing indicates the desired force on the calibrated scale.

In our tests, a cartridge of conventional dimensions and weight was installed in the shell. When the arm had been balanced and adjusted in accordance with the instructions, we checked the tracking force with a balance-type gauge. It proved to be off by about a gram over most of its range, reading 1 gram higher than the actual force from 3 to 5 grams (indicated), 1.5 grams high at 7 grams, and 0.5 grams high at 1 gram.

The low frequency resonance of this particular cartridge in the M232 arm was about 15 cps. The arm has little or no damping, apparently, since the resonant peak was large and tracking was poor at resonance. Although the arm is balanced in a vertical plane, it is not balanced in the lateral plane, and is fairly sensitive to jarring effects, and to a less extent to turntable leveling.

Arm friction is low, and cartridges we tried in it would track at the lowest forces consistent with their particular stylus compliances. There are no significant arm resonances, and needle talk is not accentuated by the arm (as sometimes happens).

The tracking error is low, being less than 2 degrees from a 2-in. radius to a 6-in. radius. The arm is easy to handle, and the white line on the end of the shell makes cueing simple. Although the cable supplied has a ground wire connected to the metal portions of the arm, the shell is "hot" and when using high impedance cartridges some induced hum can be heard when the hand is brought near the shell. H. H. LABS.



AT A GLANCE: Behind its deceptively simple front panel and compact enclosure, the Quad 22 stereo control unit houses a host of operating features and conveniences. Being designed to operate principally with the Quad II power amplifier, rather than with a large diversity of power amplifiers, the Quad 22 has succeeded in eliminating most of the gadgetry and complexity we are accustomed to seeing in stereo preamplifiers.

Nevertheless, the important operating requirements of a good control unit—those which contribute to listening enjoyment—are well represented in the Quad. Practically all the requirements of the most critical music lover (as contrasted to the gadgeteer) will be met in a completely satisfactory manner by the Quad 22.

The Quad II power amplifier, which powers the preamplifier, is also a remarkably simple design, with extremely high performance. Rated at 15 watts, it will deliver 50% more than this over most of the audio range, and at most output levels has unmeasurably low distortion. Construction is jewel-like, in the best British tradition, and all tubes and components are operated most conservatively. Control unit: \$150; power amplifier: \$125.

IN DETAIL: To begin with, the Quad 22 is one of the smallest stereo control units available, measuring $10\frac{1}{2}$ in. wide by $3\frac{1}{2}$ in. high by 7 in. deep over-all. Most of its control knobs are recessed flush with the surface of its panel. Their functions are clearly marked. Input channel selection is by a group of push buttons below the knobs. Much of the operation of these buttons seems obvious from their markings, but there is far more to this preamplifier than meets the eye.

Quad 22 Stereo Control Unit & Quad II Power Amplifier



QUAD CONTROL UNIT AND POWER AMPLIFIER

For example, the two left-hand buttons are marked **STEREO** and **MON**. Not much doubt about their use, except that under the buttons is a line linking them, marked **2 MON**. This signifies that pressing both buttons plays a single-channel mono input through both power amplifiers and speakers.

The next four buttons are marked **RADIO**, **MIC**, **DISC**, and **TAPE**. Also self-explanatory, but once more there are further markings under the buttons. Joining **RADIO** and **MIC** is a line marked **RADIO 2**. When both buttons are depressed, a second high level input, for another radio, TV, etc., is switched in. Joining the **MIC**, **DISC**, and **TAPE** buttons is a line marked **DISCS**. The **DISC** button must be pressed for any phono operation, and places the RIAA equalization into effect. When both **MIC** and **DISC** are pressed, somewhat more high frequency rolloff is applied, as would be used with older Columbia LP records. With both **DISC** and **TAPE** in use, the low frequency turnover frequency is reduced from 500 cps to approximately 350 cps, and there is less high frequency rolloff than in the RIAA curve. Operating all three buttons gives still less high frequency rolloff, plus extended low frequency boost.

When a stereo pickup is used, its channels are automatically paralleled when the mono position is used. A third pickup jack, for mono pickups, is provided, and is only selected when the **MON** button is used. Although all basic equalization is performed within the preamplifier, the various loading and matching requirements of the many types of pickup cartridges are handled by an external plug-in adapter. A socket is provided for this in the rear of the preamplifier, as well as one for a tape adapter. The pickup adapter terminates the cartridge correctly and attenuates its output to a level which will not overload the phono preamplifier stage. A table in the Quad instruction manual lists the adapter units for all commonly used cartridges.

Also on the rear of the preamplifier are three other sockets. These can supply power to one or all of three external tuners, a multiplex adapter, etc. The plate power to these outlets is switched by the corresponding input selector button. The practice of powering tuners from the amplifier is common in England (Quad makes an FM tuner which operates in this manner) but is rarely found in this country.

The volume control of the Quad 22, operated by a large dial, is very silky and smooth in its operation. Underneath this dial is a small button, which moves in an arc of 90 degrees. This operates the balance control, which has a range of plus or minus 5 db on each channel.

The two tone controls (ganged for both channels) are clearly marked for their level, or flat, position. The tone controls are of the feedback type, with a sliding inflection point. Mild operation of the controls gives a satisfying control of frequency extremes without being heavy handed in the middle region.

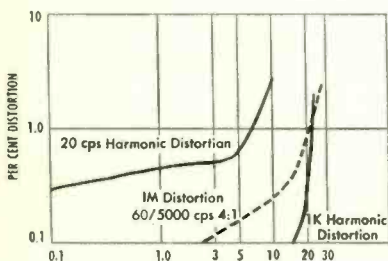
One of the outstanding features of the Quad 22 is the variable slope high frequency cutoff filter. Three cutoff frequencies (10 kc, 7 kc, and 5 kc) are provided. A second knob controls the slope of the cutoff characteristic from zero to 25 db/octave. This filter (which is used for both channels) is not a tone or equalizing control, but is solely for removing distortion products in the higher frequency regions with a minimum effect on the musical content of the program. It does this with remarkable effectiveness. The need for this sort of control depends on the quality of one's speaker system, with the finest speakers needing it the most. On a truly wide-range speaker slight amounts of high frequency distortion can become extremely annoying. We found that practically all FM broadcasts could benefit greatly from proper application of this filter.

Another position on this filter switch is marked **CANCEL**. This position removes all filters and tone controls from the circuit. It serves both as an extremely flat, wide-range position, and as a means for determining the effectiveness of the tone control and filters, by an A-B comparison.

The Quad II power amplifier is not a newcomer to the high-fidelity scene. It, too, is very compact, measuring only 13 by 4¾ by 6½ in. This tiny package, weighing only 18¼ pounds, contains a superb amplifier and its power supply, capable of powering a preamplifier plus a tuner. Its circuit has no controls for balancing or other adjustments. The push-pull KT-66 output tubes are operated in a unique Quad circuit, which has windings for the cathodes of the output tubes as well as their plates. This increases their efficiency, as well as reduces their distortion. The components of the Quad II amplifier are operated with utmost conservatism (tubes at 70% of rated dissipation, capacitors at 70% of rated voltage, etc.).

The output impedance is fixed at 16 ohms (4- and 8-ohm speakers can be handled by changing jumper wires inside the amplifier). The power output is rated at 15 watts from 20 to 20,000 cps.

In our tests, the Quad 22 and Quad II were treated as a unit amplifier, since they are designed to be used together rather than with other amplifiers and preamplifiers.



The frequency response was just about as flat as our measuring equipment, except for a rise of slightly over 0.5 db at 20 cps. The tone controls, for the first half of their rotation, have a very mild effect, particularly on the high frequency end.

The filter curves show the response for the 10 kc, 7 kc, and 5 kc positions, at slopes of approximately 12 db/octave and the maximum of 25 db/octave. Unfortunately these curves do not convey an adequate impression of the improvement in listening quality resulting from intelligent use of the filter controls.

The RIAA phono equalization is within plus or minus 1 db from 20 to 20,000 cps, which is about as good as we have seen anywhere.

The power amplifier proved to be as conservatively rated as one could wish. At the rated 15 watts output (at 1,000 cps) the distortion was unmeasurable by our equipment (it was the residual level of somewhat less than 0.1%). The harmonic distortion reached 2% at 23 watts. At 20 cps the Quad II did not fare quite so well. Its output transformer is comparatively small, and we were surprised to find it as good as it proved to be. The 20-cps distortion was under 0.5% up to 4 watts output, and did not become severe until nearly 10 watts was reached. The intermodulation distortion, which is a rough measure of the amplifier's performance at 60 cps, was under 0.4% up to 15 watts, and reached 2% at 23 watts.

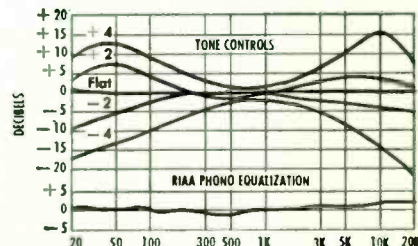
According to the IHFM standards for amplifier power measurements, the Quad II has a power bandwidth of 24 to 16,000 cps at 11.5 watts and 1% distortion.

Incidentally, all the preceding response and distortion figures apply to the combination of preamplifier and power amplifier.

The hum and noise on high level inputs are totally inaudible. On the phono input, one can hear a slight hiss and hum at maximum gain by placing one's ear against the speaker, but under normal conditions it is completely silent. The gain is moderate on phono, with about 3 millivolts needed for 10 watts output. On radio input, only 54 millivolts is required (British tuners usually have lower audio output levels than ours).

The 10 kc square wave response of the Quad amplifiers showed a slight rounding of the leading edge, which changed to a single overshoot in the CANCEL position of the filter control. Adding capacitive loads of up to 0.22 mf in parallel with a 16-ohm resistive load produced a slight ringing, which became accentuated when the resistive load was removed. We were curious about the behavior of this amplifier with capacitive loads, since it is designed to drive the Quad full-range electrostatic speaker. We therefore examined its square wave response with this speaker as a load. It proved to be quite stable, with no ringing, but with a considerable rounding of the waveform. The important thing, of course, is that it does drive this unusual speaker, and does a superb job of it.

When one weighs the virtues of the Quad amplifiers against the many features they do *not* have, the balance is heavily in favor of the Quad. Instead of blend, reversing, phasing, loudness compensator, and other controls (which certainly have their place in the scheme of things but may not be used too often) the Quad has a pleasing simplicity of appearance, design, and operation. Its tone controls are really usable, and its filters are worth more than any other feature we can think of when it comes to getting the best sound from less than the best program sources. The over-all cleanness of the power amplifier is as good as its curves suggest. In this day of super-power amplifiers, it is sobering to listen to a really good 15-watt amplifier, even on a moderately low efficiency speaker system. When a pair of these are used in a stereo system, they are more than adequate for most listening situations. H. H. LABS.



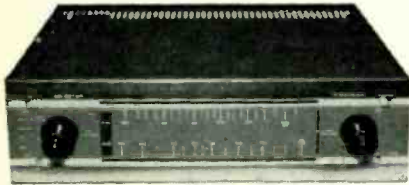
AT A GLANCE: The Knight-Kit 731 Stereo FM/AM Tuner is a very complete and flexible unit, with many features not often found in kit tuners—or even in factory-wired tuners, for that matter. The power supply and FM tuner section can be purchased alone, and the AM tuner added later, or the two can be bought at the same time. A cutout in the rear of the chassis allows for future installation of a stereo multiplex adapter.

Although the FM tuner has low sensitivity by current standards, it is perfectly adequate for any but weak signal areas. The AM tuner is remarkably close to the FM tuner in sound quality, and is actually good enough to form a useful part of an AM/FM stereo receiving system. Price: \$87.50.

IN DETAIL: The tuner consists of three printed boards, for the FM front end, the FM-IF and audio section, and the AM tuner. The power supply is mounted on the

Knight-Kit 731

Stereo FM/AM Tuner



chassis. The boards are clearly marked and a careful kit constructor should have no trouble (for our builder's construction notes, see page 127).

The controls are primarily the two pairs of concentric knobs on either side of the tuning dial. The small knobs in the center are the tuning controls for the two tuner sections. The large knob on the right side, labeled DIMENSION, is for use only when a multiplex adapter is installed. The large knob on the left side selects AM, FM, AM/FM stereo, and FM multiplex stereo. This turns on the plate voltage to the respective tuners, but does not switch any signal outputs. The AM and FM tuners (and the future multiplex adapter) have their own individual output jacks and level controls.

The tuning indicators are a pair of EM84 eye tubes, which move along the dial as the tuning knobs are turned. They have two bars of light which come together in the center of the tube as the signal is tuned in. The eye tubes thus act as station pointers as well as tuning indicators.

Power is switched by the slide switch in the upper right corner of the panel. In the upper left corner is the AFC switch. On the rear apron of the chassis is a control for adjusting the degree of AFC action. In the lower left corner is the Dynamic Sideband Regulation (DSR) switch, which will be discussed later, and in the lower right corner is the AM bandwidth switch which adjusts the IF bandwidth of the AM tuner for narrow or broad bandwidth.

The FM tuner is fairly conventional except for the DSR, a particular feature of Knight tuners and Knight-Kit tuners. This was commented on in a report on an earlier Knight tuner, in which it did not appear to be working properly. In the present model, it not only worked well, but because of other properties of the tuner was a virtual necessity.

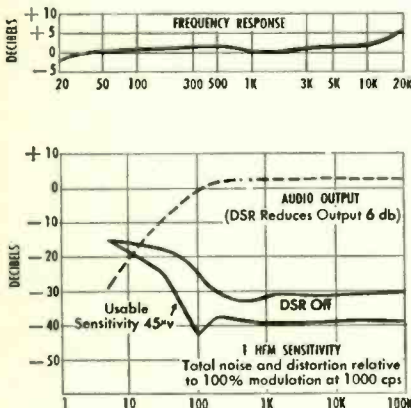
The DSR is essentially an AFC system without the filtering customary in AFC circuits. It thus acts as a negative feedback circuit from the discriminator to the local oscillator, effectively reducing deviation of the frequency-modulated signal being received. Its claimed advantage is that it permits distortion-free reception of over-modulated FM signals by reducing their effective deviation to a value within the normal range for FM transmitters. It also reduces any distortion caused within the FM tuner due to discriminator nonlinearity.

In our tests, it developed that the IF bandwidth of this tuner was insufficient to accommodate a 100%-modulated FM signal until the signal reached about 200 microvolts. Considerable distortion appeared on all signals below that value, and distortion for stronger signals was higher than it should have been. The DSR made a dramatic reduction in distortion at all signal levels, particularly below 200 microvolts. In fact, we would definitely attribute to the use of the DSR the qualities which make this tuner comparable in many ways to much more expensive factory-built tuners. The only drawback to the DSR is a 6-db reduction in output voltage. Since the maximum output of the tuner is in the neighborhood of 20 volts, this is in fact no hardship.

Sensitivity figures differed according to the testing procedures followed. Using the current IHFM test, which calls for a 100%-modulated signal, we found that sensitivity measured only 45 microvolts with DSR, and about 180 microvolts without it. These results led us to check the tuner carefully again and to align it. There was no appreciable difference in our measurements. Then we noticed that the instruction manual gave a sensitivity figure of 2.5 microvolts for 20-db quieting, obviously referring to an older test in which a 30%-modulated signal is used. Such a test would not penalize the tuner for insufficient IF bandwidth, as does the present IHFM standard. Making a measurement according to the older method, we obtained sensitivity figures of 4 microvolts for 20-db quieting and 7 microvolts for 30-db quieting, figures reasonably close to those advertised. The discrepancy between the two sets of figures suggests to us the desirability of the uniform adoption of the IHFM test.

The FM tuner has a rather large warm-up drift, about 300 kc, which continues for about fifteen minutes. Using the DSR reduces this

Continued on page 133



NEXT MONTH'S REPORTS

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Music Makers

by ROLAND GELATT

"THE DAY of recording repertoire simply for the sake of repertoire is definitely over." The pronouncement came from John Culshaw, classical a & r chief for London Records, over a dinner table in Vienna this summer. "A few years ago," he explained, "we would decide it was time to have a new Brahms Second in our catalogue. So we'd get a good conductor and a good orchestra together and have a go at it. It would almost certainly sell well enough in the world market to break even; and it could very possibly show a respectable profit. Well, those days are gone. There's no longer any point in making just another 'nice' Brahms Second. The catalogue is loaded with plenty of them as it is. Adding to the list has become a losing proposition."

Culshaw finished off his *schnitzel* and continued: "We're now following an entirely different philosophy of recording. Today, before planning a new record, we ask ourselves: 'Can we do this repertoire better than anybody else? Is there really a compelling reason why we should be making this record at this time?' Only when we're satisfied that there is will we even consider the project. The result is that we're making far fewer recordings than we used to. But we're also putting a great deal more time and effort into those we do make."

The startling success of London's *Rheingold* last year confirmed Culshaw in his belief that one carefully prepared "special production" is worth half a dozen run-of-the-mill repertoire staples. When I saw him in Vienna, he and his crew were on the last lap of their latest creation — a new *Die Fledermaus* under Von Karajan's direction. "We know," he asserted, "that it will be unlike any other *Fledermaus* on the market. It's been planned and executed with great care. And it's full of surprises." He added, with a shy grin, "We're rather expecting the public to like it."

WHEREVER I WENT in Europe I encountered similar sentiments. David

Bicknell, who directs recording policy for EMI's international network of companies, put the matter this way: "Our aim is to recapture the glamour that records used to have. Do you remember the excitement in the old days when a new Toscanini recording came out? We've got to get that kind of excitement back into the record business. Undoubtedly the whole gramophone industry has been at fault in turning out far too many 'assembly line' recordings. I can assure you that at EMI we intend to be much more selective from now on." And at Deutsche Grammophon's modern Hamburg offices I heard the same story from Frau Professor Elsa Schiller, the only woman in our recollection ever to run an a & r department for a major record company. "We are through making records," she asserted, "simply because we have an artist under contract and must somehow keep him busy."

This is all very encouraging and indicative of a healthy trend. But don't take it too literally. We can surely expect a few more routine Brahms Seconds before the millennium arrives.

VANGUARD RECORDS was the victim of a space-squeeze in last month's preview of pre-Christmas releases. Herewith, belated amends. Seymour Solomon, Vanguard's recording director, reports the following highlights from his company's autumn schedule; a first stereo recording of Haydn's Mass No. 7 ("In time of war"), made in Vienna under the direction of Mogens Wøldike; Vivaldi's Opus 9 Concertos (*La Cetra*) with Paul Mekanowitzky as violin soloist and Vladimir Golschmann conducting; and a Purcell miscellany by the Hartford Chamber Orchestra under Fritz Mahler. Two entries in Vanguard's new American composers series (see "Music Makers," April 1960) are also in the offing: a collection of pieces by Samuel Barber (including the miniature opera *A Hand of Bridge*) and the *Folk-song Symphony* by Roy Harris.

A TOSCANINI REHEARSAL record of scenes from *La Traviata* was enthusiastically described on this page several months ago. Now another rehearsal record covering much the same ground has come to our attention. This one shows Tullio Serafin preparing the orchestra for Capitol's new recording of *Traviata*, and it is being given away for a limited time as a bonus record inside the *Traviata* album.

The two rehearsal records, Toscanini's and Serafin's, have a great deal in common. In both, the microphones eavesdropped on a purely orchestral rehearsal; and in both, the octogenarian conductors take the place of the missing singers and attempt all the vocal parts themselves. Both have the same kind of hoarse, croaking voice, though Toscanini manages to sing with a good deal more tone and power. Their rehearsal techniques are very much alike too, and often the two conductors are on the lookout for precisely the same details. Both pay particular attention, for example, to a passage for cellos and double basses towards the end of Act I. Each has the double basses play the passage again and again in the interests of clarifying articulation and sweetening tone, Toscanini with considerably more success than Serafin.

One finds also many fascinating differences. A notable example is the string passage following Violetta's "*Sarà lui che attendo*" in Act II. Though both men single this music out for repetition, their conceptions of it are wholly opposite. Toscanini plays it vigorously, impetuously, with surging power; Serafin sees the same passage as somber and slow.

It would be foolish to say that Serafin's rehearsal is as exciting or revealing as Toscanini's, but it is certainly an absorbing moment of a distinguished operatic maestro. Capitol's classical merchandising chief, John Coveney, tells us that the bonus rehearsal record will be included only in the initial shipment of *Traviata* albums. Those interested in owning it should lose no time.

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Records in Review



by Conrad L. Osborne



Foyer

Nilsson



Bjoerling

Puccini's Last Opera Newly Recorded —

Turandot with a Stellar Cast

ASIDE from Verdi's *King Lear*, no operatic project is mourned like *Turandot*. The assumption is that what is now a frustrating failure with some magnificent pages would have been a great opera, had Puccini lived to complete it. However, I am not entirely convinced of Puccini's ability to create a completely successful heroic opera, though I do not doubt that a completed *Turandot* would be more satisfying than the present one. It seems certain that the final duet would have been a very imposing one—Puccini evidently had grandiose plans for the finale—and I do not doubt that he would have made the Princess' conversion to womanhood a more persuasive climax than did Alfano. But I think that there is in *Turandot* a built-in dramatic flaw, one which Puccini is not at all likely to have corrected.

The flaw (it seems almost brutal to say it)

is in the character of Liù. Liù is, as has been frequently pointed out, merely Puccini's eternal female protagonist, in a very thin disguise. Unfortunately, she has no place in a legend. Puccini's one chance of making us swallow the legend was to place us at a decent distance from it. The legend's general theme is that of the woman who, as a result of fear, assumes an unnatural role and surrounds herself with various defences. The role, in this case, is that of the heartless executioner, the princess encased in ice; and the defences are symbolized by the three riddles propounded to the suitors. The dramatist's most delicate task here is to keep the action in perspective for us, the audience. We must accept *Turandot* as a *personification* of coldness and cruelty; yet it is all wrong for us to grow to hate her on a personal level, for then how will we be able to accept

Calaf's final triumph as necessary or desirable?

So much was Puccini able to draw straight from Gozzi. To his ruin, he was unable to resist an addition of his own—Liù. A lesser composer might have got away with it, but Puccini quite naturally assigned to his slave girl two of the most touching little arias in all Italian opera, and poured into her death scene—the last pages he ever wrote—all his wonderful feeling for the brave, fragile, pathetic woman. "*Camminiamo insieme un'altra volta*," says Timur. There goes old Colline, walking off into the sunrise beside the body of Mimi, and there along with him goes the drama.

For the death of Liù involves us in the opera on a personal level. *Turandot* is no longer the quintessence of iciness; she is now a repulsive human being who, because of her own weakness, has in effect murdered

a defenseless slave girl. Calaf is no longer the Unknown Prince whose constant passion will admit no obstacle; he is now a selfish, soulless man, willing to trade the life of a loving servant for a chance at an unspeakable woman. We can hardly applaud Calaf's victory if we are holding our noses.

It is possible that Puccini would have composed a final scene of such overwhelming warmth that the death of Liù would have resumed a more figurative position. But I cannot help thinking that Puccini secretly, or even unconsciously, regarded Liù's death as the real emotional climax of the work, and that a completed, revised version would have contained an even more heart-rending treatment of the death scene.

All of this cannot take away from Puccini's real accomplishments. He did not—could not, I think—compose his heroic opera; but he could still compose music of dark, stunning impact. In addition to Liù's music, there are Calaf's two fine arias; the delightful ensemble work for the three masques; the strong scoring of the Riddle Scene; and, throughout, a maturity in the writing, that marks a step upward for Puccini.

Although the sound of the new RCA Victor recording does not rank with the best—preëcho intrudes during the Riddle Scene, and some of the high notes (particularly those taken by soprano and tenor in unison) as well as some of the massed choral passages are plagued by bleat—the presentation as a whole is fine indeed. The Rome chorus is probably the best on records for Italian opera—especially the basses—and carries off its vital assignment handsomely. The soloists are simply the best that could be found today for their roles. Nilsson sails through the altitudinous title role with even, powerful tone. She is in a different vocal league from Borkh or Callas, and the latter's superior projection of the text does not begin to compensate for Nilsson's ability to ride the music. Tebaldi repeats her sumptuous Liù of the London set, doing the role to a turn. The astounding Bjoerling gives us another object lesson in pure singing, combining his ringing, gradually deepening tone with an incomparably lyrical treatment of the line. His Calaf would not, I suspect, hold its own in the opera house opposite voices of the Nilsson/Tebaldi caliber, but we've got it on records, and it's brilliant. Tozzi's rolling, round bass is just right for Timur. I have reservations about DePaolis' Emperor, but the other roles are expertly done.

Puccini: *Turandot*

Birgit Nilsson (s), Turandot; Renata Tebaldi (s), Liù; Anna di Stasio (s), Nelly Pucci (s), and Myriam Funari (s), Attendants of Turandot; Jussi Bjoerling (t), Calaf; Alessio DePaolis (t), Emperor Altoum; Piero de Palma (t), Pang; Tommaso Frascati (t), Pong; Mario Sereni (b), Ping; Adelio Zagonara (b), Prince of Persia; Giorgio Tozzi (hs), Timur; Leonardo Monreale (bs), A Mandarin. Chorus and Orchestra of the Rome Opera, Erich Leinsdorf, cond.

● RCA VICTOR LM 6149. Three LP. \$9.98.
 ●● RCA VICTOR LSC 6149. Three SD. \$11.98.



Stokowski



Klemperer



Walter

By Master Hands, Wagner in Concert Form

by Robert C. Marsh

IN HIS Augustan essay, "Wagner in the Concert-Room," Sir Donald Francis Tovey cites the eight works which comprise the "legitimate" Wagner concert without voices.* Apart from these, it is his conviction that Wagner's music should be presented outside the theatre only when singers are available so that "large scenes" can be heard with their musical and dramatic sense intact.

That concert managers, record makers, and conductors do not, as a group, observe Tovey's strictures is as familiar to us as the condemned extracts themselves. Poor Wagner! In even these days, when new records descend upon us like the locust upon Egypt, he is represented in the catalogue by only a meager showing of complete recordings. We must take him in bits and pieces or not at all. Whether such excerpts prove artistically convincing depends almost wholly on the skill of the conductor. The recordings here considered all come from master hands, senior conductors who have long held distinguished places among Wagner's advocates.

Klemperer and Walter draw their repertory from accepted concert versions of this music, eschewing in every case the "grovel-

ing imbecility" of the *Walkürenritt-Waldweben* species of extract. Indeed, more than half of the two collections is "canonical"—or tolerable—even by Tovey's standards.

Stokowski has on several occasions preferred to make up his own long scenes, omitting singers, and creating, as in this *Tristan* sequence, an effect not greatly different from that of a Liszt tone poem. (You may recall Sir Thomas Beecham's assertion in *HIGH FIDELITY* of October 1958 that the middle act of *Tristan* was "pure Liszt." Stokowski has proved the point for him.) The Stokowskian "Love Music" opens with the initial bars of Act II, cuts forward into the second scene but, without following it to its close, cuts into the concluding moments of the opera to end with the "*Liebstd.*"

Compared with the majority of Wagner extracts, this arrangement does have a beginning, an end, and a palpable climax at a place where it makes some musical sense. Moreover, it is heard in the full gorgeousness of the "old Philadelphia sound," from an orchestra united after nearly two decades with the man who made it one of the supreme symphonic instruments of our, or perhaps of any, age. You may wish to roll off the top some and boost the bass—thereby bringing out the richness and firm lower line that characterized the 78s of the Thirties which made Stokowski and his men familiar to practically every record collector. But the sheen heard here, which only wide-range reproduction could capture, was always part of the Stokowski sound.

If Stokowski-Wagner ever thrilled you, you will want this set, which is characteristically expressive while avoiding the *Adagio vomitoso* quality Stokowski has brought to this music in the past. The Falla on the reverse is another good performance projected in the full range of Stokowskian tonal hues.

* Four of the eight are seldom recorded in the text Tovey approves and, at this time, are not available in the American catalogue. These are the *Tristan* prelude with the concert ending of 1859, the *Kaisermarsch*, the *Venusberg Music* from *Tannhäuser* (without the prelude), and the third-act prelude of that opera in the original version. The *Faust* and *Flying Dutchman* overtures, the *Lohengrin* prelude, and the *Siegfried Idyll* complete the canon. I know no reason why the Dresden version of the *Tannhäuser* overture should not be appended (although Tovey finds the music crude much of the time—which presumably is the basis for his rejection of the *Rienzi* overture as well); and Tovey himself conducted the *Meistersinger* prelude in concert form, admitting that "it loses less than most excerpts from Wagner."

The same sort of treble roll-off and bass boost as suggested for the Stokowski set will also improve the sound of the Walter record, which is bright but bassless unless you can devise an unorthodox playback curve to shift frequency emphasis down. Once you find the solution (it took me about five minutes), the engineering passes muster.

The finest thing in the collection is Walter's warm and marvelously colored statements of the *Parsifal* prelude and *Good Friday Spell*. *Parsifal* is Wagner's paean to the sensual love of God, and the quality of voluptuous religiosity is conveyed with the skill of one who has passed this strait gate many times.

It is, however, the Klemperer album that commands the greatest respect. Issued in Britain to honor the conductor's seventy-fifth birthday on May 14 of this year, it has enjoyed quite phenomenal sales there and for the very best of reasons. The performances are extraordinarily fine, and the engineering projects them with an exceptionally wide dynamic range and some of the best stereo yet heard from the EMI organization. Indeed, every one of these performances is worthy of detailed commentary supported by point to point references to the scores. Lacking the opportunity to do this, one can, at least, note a few particularly splendid achievements.

In the *Rienzi* overture Klemperer brings out the Italian influence (notably that of Spontini), which is always lost when a tradi-

tional "Wagner style" is imposed on the piece, while in the *Funeral Music* from *Götterdämmerung* he affirms the German high-Wagnerian manner with an authority unrivaled since this music was recorded by Karl Muck.

The traditional splicing of the *Tristan* prelude and "*Liebston*" has the dubious sanction that Wagner did it once himself, probably unmindful that everyone else would follow suit. Hearing Klemperer's statement of this music one is fully aware of our loss when illness obliged him to withdraw from the Metropolitan's new production of the opera last season. *Tristan* as Klemperer plays it is not an erotic score but expresses a desire beyond all fleshly fulfillment. And although there is no chill in Klemperer's account of the love music from *Meistersinger*, it makes the Walter edition in contrast seem melting in sentiment. The entry of the *Meistersingers* is commonly rushed in the concert room, and it is glorious to have it realized, as Klemperer does, in its proper terms as a noble processional.

The difficult transitional phrases in the *Tannhäuser* overture are superbly achieved, and in Klemperer's hands the accursed Dutchman becomes a more dramatic figure than one senses even in Walter's stirring portrait. Finally, in the two *Lohengrin* preludes one hears a lightness of touch, an open transparent ensemble quality, and a fresh and effortless sense of movement that quite obliterate the memory of beefy-beery ac-

counts often heard from lesser conductors.

Indeed, on the basis of the success of this set, it would seem mandatory that Klemperer be given an opportunity to direct one or more Wagner albums in which at least complete scenes can be heard in the manner of the theatre.

WAGNER: *Orchestral Excerpts*

Overtures: Rienzi; Der fliegende Holländer; Tannhäuser. Lohengrin: Preludes to Acts I and III; Tristan und Isolde: Prelude and Liebston; Meistersinger: Prelude; Dance of the Apprentices; Entry of the Meistersingers. Götterdämmerung: Funeral Music.

Philharmonia Orchestra, Otto Klemperer, cond.
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WAGNER: *Orchestral Excerpts*

Der fliegende Holländer: Overture. Meistersinger: Prelude. Parsifal: Prelude; Good Friday Spell.

Columbia Symphony Orchestra, Bruno Walter, cond.

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WAGNER: *Tristan und Isolde: "Love Music" (arr. Stokowski)* †Falla: *El Amor brujo*

Shirley Verrett-Carter, mezzo (in the Falla); Philadelphia Orchestra, Leopold Stokowski, cond.

● COLUMBIA ML 5479. LP. \$4.98.
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Fred Plaut

Vigor at seventy-five.

ONE week last summer some sixty composers from twenty different countries assembled in Stratford, Ontario, under the aegis of the Canadian League of Composers, to confer about problems of modern music and attend five concerts thereof. As sometimes happens at such gatherings, the oldest man present seemed the youngest in spirit; and certainly none of the thirty-odd pieces performed in Stratford was fresher, more resilient and alive than the one called *Déserts* by the seventy-five-year-old delegate from New York City's Greenwich Village, Ed-

gard Varèse. (Why Varèse added the "d" to his first name a good many years ago I do not know; in any case it's ignored on this record.)

Canadians seem to like Varèse: last year the Montreal magazine *Liberté 59* devoted an entire issue to him, and the articles in that issue constitute the most thorough study of his music which has so far appeared in print. Perhaps Canadians like Varèse because theirs is a big, spacious country, for no one writes so big and spacious a page of music as he. He belongs to the heroic generation of

Stravinsky, Schoenberg, Webern, Bartók, and the other pioneers of the early century who helped make modern music what it is. Furthermore, he is of the same importance as the four composers just mentioned, but recognition of his talents has been long delayed.

It has been delayed for a number of reasons. One is that his music is likely to demand very unusual combinations of wind and percussion instruments. Another is that his music is very difficult. A third is that there is not much of it: except for some

by Alfred Frankenstein

The "Big and Spacious Music" of Edgard Varèse

youthful works destroyed in Berlin during World War I, his entire output consists, to date, of a dozen compositions. But I suspect that the main reason for the neglect of Varèse is that his work follows no teachable formula. The twelve-tone technique was made to order for academic use, and the school composers use it everywhere; Varèse, however, remains entirely himself, grand master of a style that cannot be reduced to system.

There is a paradox in this, for Varèse is very fond of scientific analogy. "Don't call me a composer," he once observed at the outset of an interview; "Call me an engineer of rhythms, resonances, and timbres." The scientific analogy extends to his titles; when he writes a work for eight instruments he calls it *Octandre*, employing the botanical term for an eight-branched organism, and when he writes a piece for the late Georges Barrère's platinum flute, his title, *Density 21.5*, has to do with a physical property of the metal. Chemistry is drawn upon for the title of *Ionisation*, and mathematics and physics, presumably, for *Intégrales* and *Hyperprism*. Whether or not the scientific parallel is more than title-deep is a problem which need not concern us long; what counts is the sound of the music.

The five pieces just mentioned, and

one more to be mentioned in a moment, have appeared on a new Columbia record made under the direction of Robert Craft. To be sure, all five have been recorded before, but, except for a timid and lifeless performance of *Ionisation*, none has previously appeared in stereo, and if ever a composer really needed stereo, it is this one. His friends and apologists are always talking about sound-space, and justly so. For Varèse, space is as much a dimension of music as time, and not only the actual space in which the sound is emitted but a huge, epic grandiosity of space that seems to expand about the music as it proceeds. This music is, of course, completely atonal and extremely dissonant; chords and timbres build up towering, multileveled structures of extraordinary stridency and vehemence; the late Paul Rosenfeld used to write pages about the skyscrapers of New York whenever he heard Varèse.

Ionisation is for a very large and very complicated percussion orchestra; the richness, density, variety, and sweep of its texture have never been realized half so well in previous recordings, either from the point of view of performance or that of registration. In the stereo version, especially, the players are right there with you and you can practically count the buttons on their shirts.

The other pieces are beautifully recorded, too. *Intégrales* and *Hyperprism*, for wind and percussion instruments, are given to energy and excitement in a manner not unlike that of *Ionisation*. *Octandre*, for seven wind instruments and string bass, is more lyrical in character. *Density 21.5* is a fugue with one sounding line and several silent ones, in the tradition of Bach's sonatas for solo violin.

It is only natural that a composer like Varèse should be much interested in electronic music, and the disc is filled out with the *Poème Electronique* which he wrote for the Philips Pavilion at the Brussels Fair of 1958. This is a very mild piece compared to what one expects of Varèse; perhaps the fact of its having been composed for a commercial exhibit had some effect.

The *Poème Electronique* is, of course, performed by tapes. The rest of the music, very clearly, is performed by people, but, excepting Craft, not one of them gets his name on the disc or the jacket—even the fine flute soloist is anonymous.

VARESE: Music of Edgar Varèse

Wind and Percussion Ensemble, Robert Craft, cond.

● COLUMBIA ML 5478. LP. \$4.98.

● ● COLUMBIA MS 6146. SD. \$5.98.



Both detachment and intensity.

Heifetz Plays Sibelius' Concerto:

A Classic Rendition in New Sound

by Harris Goldsmith

IN THE SPRING of 1956, Jascha Heifetz announced that he would take a year's sabbatical from active concertizing. Since that time, he has sharply curtailed the number of his concert appearances and has successfully taken up teaching, an aspect of music he hitherto neglected. Fortunately, Heifetz still makes records occasionally. Last year, RCA issued new versions of the Mendelssohn E minor and Prokofiev G minor concertos, and now this company has brought forth a brand-new recording of the Sibelius in which the violinist is partnered by Walter Hendl and the Chicago Symphony.

Sibelius' piece resembles the two Brahms piano concertos in its disdain for flashy display. Although it bristles with knotty technical complexities, the concerto is craggy

and virile rather than sentimental. Solo writing of stark brilliance is set like mosaic against an orchestral backdrop sensuous and murky in a typically Sibelian way. I have always felt that the work was made to order for Heifetz's particular brand of violinism. He first recorded it in London with Sir Thomas Beecham and the London Philharmonic, approximately twenty-five years ago. The result was a masterpiece, and the Heifetz-Beecham collaboration was regarded by many as the definitive recorded version of this music. Some other violinists, such as the late Ginette Neveu, have approached the work with visionary breadth and a shade more humanitarian tenderness, but Heifetz's characteristic virtuosity, his classical detachment and white-hot intensity, have always made his rendition a nonpareil. It is

wonderful to have his thrilling performance available in up-to-date sound.

In general, this intellectualized interpretation brings out many significant details in the score. In the first unaccompanied violin passage (*Largamente*), Sibelius has written slurs over the first two and a half measures *only*. Heifetz observes this contrast beautifully: he plays the slurred chords so rapidly that they sound almost like double-stops and his *marcato* thereafter has tremendous springiness. (Oistrakh, to name just one offender, plays the entire passage with soggy *detaché* bowing and completely negates the composer's intended effect.) An even more vital point is the bassoon entrance at No. 7 (Eulenberg score). That instrument reiterates the first subject while the solo violin is still engaged in its cadenza,

and after a few measures, the soloist answers the bassoon canonically. In effect, Sibelius has started the orchestral recapitulation section prior to the soloist's. Most violinists obscure this daring innovation because their playing at this point is too loud, too heavy, and too static, but Heifetz scores for the simple reason that he is willing to accompany the bassoon's solo. All along the way, he sheds new light on the music by observing the composer's phrasing and dynamic markings. Only in one or two places does his performance deviate from the printed text (as in the third movement, where he begins his final downward plunge a third higher than it is written).

A detailed comparison of the two Heifetz recordings shows the new one to be highly comparable to the older version. The violinist now plays with greater coloristic variety than he did previously, and this effect is by no means due solely to improved sonics. In the present recording Heifetz varies the intensity and speed of his vibrato more and he plays with greater nuance throughout. Only in the third movement did I note any decline in his remarkable technique. The playing there occasionally betrays the fiendish difficulty of the music, whereas in the older version, the violinist's bravura has a limpid ease in the light of all technical problems. In any case, Heifetz's command is still nothing short of phenomenal. (How his fingers can fly as they do in the first-movement cadenza, I do not know!)

Since the orchestral portion of the work

equals the soloist's in complexity, the conductor's role becomes very important. Both Hendl and Beecham afford Heifetz superlative support. Both leaders shape and balance the orchestral sonorities with masterful control and musical perception. The two men have totally different conceptions of the score, however, and each imposes a distinct personality on the proceedings. Hendl's performance is the more taut and restless. He favors lean sonorities and driving precision. At the first big tutti (No. 2) in the first movement, he seizes the reins and gallops away with headlong impetus. Beecham, on the other hand, is much broader throughout. He is always ready with a rhetorical inflection or a yielding accent; and while at times his approach could almost be classified as "portly," it retains sufficient animation and scintillant tonal color.

I find it hard to maintain my critical composure when confronted by such a splendid recording as this. Nevertheless, I have two small reservations regarding this Heifetz-Hendl miracle. One of them concerns Heifetz's occasional throbbing inflection in sustained cantabile passages. The second pertains to the slow movement tempo marking *Adagio di molto*. There are many soloists who will seize upon this marking as an excuse to stagnate beyond endurance. Heifetz and Hendl go to the other extreme: should this movement be so *con moto* in feeling? I think not.

Of the two stereo rivals, the Spivakovsky-Hannikainen on Everest is disqualified because of the violinist's oily vibrato and

gypsy-café interpretative mannerisms. The Ricci edition, however, is a splendid accomplishment. Although the violinist is a brilliant technician and receives sympathetic support from Fjeldstad and the London Symphony, his admirable interpretation must yield to Heifetz's for sheer genius and temperament, and London's very close-up sound is somewhat lacking in tonal allure. The distinguished Neveu record (monophonic) is no longer available, and Stern's overly lyrical performance is somewhat lacking in focus. The remaining issues do not merit discussion in view of such high-powered competition.

This is one of the best-sounding Heifetz recordings I have ever heard. The RCA engineers have produced a splendidly musical sound, and for once the microphones have captured the tremendous projection of Heifetz's tone without blemishing its luster with bow scratch and fingerboard thump. The sonics are, in fact, a bit distant, but their resonant mellowness does not in any way impede clarity. The stereo has slightly more bass than the monophonic edition—which I mention only because stereo recordings, in my experience, are usually lighter at the bottom. At any rate, both versions are beautifully produced.

SIBELIUS: *Concerto for Violin and Orchestra, in D minor, Op. 47*

Jascha Heifetz, violin, Chicago Symphony Orchestra, Walter Hendl, cond.

• RCA VICTOR LM 2435. LP. \$4.98.

• RCA VICTOR LSC 2435. SD. \$5.98.

CLASSICAL

ARRIAGA: *Symphony in D; Overture for Nine Instruments; Los Esclavos felices; Overture*

Orquesta de Conciertos de Madrid, Jesus Arambarri, cond.

• COLUMBIA ML 5464. LP. \$4.98.

• COLUMBIA MS 6134. SD. \$5.98.

Juan Crisóstomo Arriaga was born in Spain in 1806 and died in Paris ten days before his twentieth birthday. By the time he was eighteen he was teaching theory at the Paris Conservatoire. He must have been extremely gifted creatively too, as the present works show. The Overture to *The Happy Prince* (one of the two operas he is known to have written), composed when he was fourteen, is patterned entirely after Rossini and shows little individuality, but the other two works are more interesting. The work for nonet, written at the age of twelve, has a slow, sad introduction and a pert allegro with considerable character.

More impressive is the Symphony, one of

Arriaga's last compositions. It is prevailingly melancholy in mood (much of the first and last movements is in minor) but has a good deal of fire and Romantic expressivity. Although the first movement reveals traces of Rossini and early Beethoven and occasionally makes one think of Schubert (but the young Spaniard could hardly have heard of his obscure Viennese contemporary), it has an individual stamp. The Andante wanders a bit and is more commonplace in material and treatment, but the Trio of the Minuet has freshness. The finale anticipates in feeling some of the minor-key last movements Schumann and Mendelssohn were to write. Altogether, a fascinating character to add to the gallery of greatly gifted composers who died before their full talents could reach fruition. The performances seem competent, and the sound in both versions is good. N.B.

BACH: *Schübler Chorales {6}, S. 645-650; Fantasia in C minor, S. 562; Fantasia in G, S. 572*

Marcel Dupré, organ.

• MERCURY MG 50230. LP. \$4.98.

• MERCURY SR 90230. SD. \$5.98.

This is Vol. IV of Mercury's series called "Marcel Dupré at Saint-Sulpice." The Gallery Organ of that large church does not

seem ideally suited for Bach, or rather for the poetic, ruminative Bach of the chorale preludes and the many other organ masterpieces of his that do not aim to be monumental. Either because of the choice of registration or the nature of the instrument, the pedal is blurred in *Wachet auf, Wo soll ich fliehen hin*, and *Kommst du nun*; and in most of the chorale preludes the second manual is equally fuzzy and dim. On the other hand, Dupré's powerful conception of the C minor Fantasy comes off impressively on this instrument. In the G major Fantasy he introduces an enormous crescendo in the second half of the *Gravement*. This is very likely quite wrong stylistically, but it would have made a smashing effect as a recording achievement if it had not been overdone: the final measures of this section degenerate into an undifferentiated blasting. N.B.

BACH: *Trio Sonata in C, S. 1037*—See Beethoven: *Quintet for Piano and Winds, in E flat, Op. 16.*

BANCHIERI: *La Pazzia senile*
†Monteverdi: *Madrigals {7}*

Instrumentalists; Sestetto Italiano Luca Marenzio.

• ARCHIVE ARC 3136. LP. \$5.98.

• ARCHIVE ARC 73136. SD. \$6.98.

The Folly of Old Age by Adriano Banchieri is a "madrival comedy" published in 1598. It consists of nineteen musical numbers, which together with connecting "arguments" tell a tale of an old man who wants his daughter to marry his friend the Doctor rather than the young man she loves. Like other works of its kind, it seems to have been intended not for acting out on a stage and in costume but for what we would call concert performance. Each of the musical numbers—whether it represents the utterances of a single character, or a number of characters (such as chimneysweeps), or the conversation of two characters—is in three parts without accompaniment. The music flows lightly and mellifluously (the general style is not that of the madrigal but of the frothier and more popular villanella). Monotony is avoided by various means: frequent changing of voice combinations from number to number, constant shifting

from chordal writing to counterpoint and back, and the introduction of characteristic effects like an echo song and imitations of a lute. One of the numbers is a parody of a serious madrigal by Palestrina that was enormously popular at the time. I found the whole thing fascinating, and thought it extremely well done by the Sextet. Their only fault was ignoring the occasional *piano* and *forte* indications, which Banchieri was one of the first composers to use.

The singers' approach to Monteverdi is unusually dramatic. Here they employ a wide dynamic range and much subtlety in accent and phrasing. While there are one or two passages that seem a bit overdone, this style of performance appears to suit Monteverdi very well. The magnificent madrigals chosen include such well-known ones as *Lasciate mi morire*, *Ecco mormorar l'onde*, and *Cruda Amarilli*, together with the less familiar but no less remarkable *O com' è gran*

martire, *Dolcissimo uscignolo*, *O Mirtillo*, and *Al lume delle stelle*. In the first, fifth, and seventh of these a continuo is supplied by a gamba, a chitarrone (a large lute), and a harpsichord. The sound in both versions is first-class. N.B.

BEETHOVEN: *Quintet for Piano and Winds, in E flat, Op. 16*

†Bach: *Trio Sonata in C, S. 1037*

†Handel: *Concerto à quatre, in D minor*

Various instrumentalists.

● AMERICAN SOCIETY CONCERTS-IN-THE-HOME AS 1004. LP. \$4.98.

● ● AMERICAN SOCIETY CONCERTS-IN-THE-HOME SAS 1004. SD. \$5.98.

These three minor works are performed with attractive tone and impeccable technique. In the Trio Sonata (a pleasant work whose authenticity has been questioned) the two violin parts are here played by a flute and an oboe, and the continuo by a harpsichord and a cello. The harpsichord is so far back, especially in the Adagio, that the cello, instead of merely supporting the keyboard player's left hand, is as prominent as the two winds. In the Handel, however, where the cello has an obbligato part of some importance, the balance is better and the harpsichord more clearly audible. In this quartet, for flute, violin, cello, and continuo, the violin part is played by an oboe. Harry Schulman is the oboist in all three works; in the Bach and Handel he is joined by Claude Monteux, flute; George Ricci, cello; and Robert Conant, harpsichord; and in the Beethoven by Theodore Saidenberg, piano; Charles Russo, clarinet; Arthur Weisberg, bassoon; and Joseph Singer, horn. N.B.

BEETHOVEN: *Symphonies: No. 1, in C, Op. 21; No. 8, in F, Op. 93*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

● ● LONDON CS 6102. SD. \$5.98.

BEETHOVEN: *Symphony No. 2, in D, Op. 36; Leonore Overture, No. 2*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

● ● LONDON CS 6184. SD. \$5.98.

BEETHOVEN: *Symphony No. 7, in A, Op. 92; Fidelio Overture*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

● ● LONDON CS 6183. SD. \$5.98.

If record makers were to adopt the nomenclature of the wine trade, this would be Beethoven *brut*. For one who knows these works from memory and hears them repeatedly, the absence of sugar and starch will be a pleasure, but it is not to be expected that everyone will experience the same delight.

The Seventh is the best performance of the group. It is full of life, with a tremendous verve and exuberance. Yet Ansermet achieves a beautiful contrast in the trio of the third movement by providing a needed moment of repose, and the sustained final note of the trio section is a fine effect one rarely hears. The scherzo, incidentally, is played with the repeat that I admired

Continued on page 74

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in the old Boult version of this work. One of my usual complaints is that conductors fail to bring out the wind band in the final movement. Ansermet uses it with great effect, and here the balances are, for once, correct. In fact, without going back to the other sets, I would surmise that this is the finest Seventh currently available.

In the First, Ansermet has closer, more intimate and striking recording than in the more powerfully scored works, and his performance is an effective one—reserved but authoritative—if you agree to its basic premises. Unfortunately No. 8 does not respond to the triple *sec* approach so well; it tends to become pilsner rather than champagne. The repeat in the opening movement is missing here, which in my book is a serious omission.

The conductor's intense, sharply contoured, and rhythmically strong account of the Second is another highly individual reading which some are going to admire and others will find unconvincing. I don't think I would be happy if this were my own recording of the music, but it does provide a number of thrilling effects, particularly in the final two movements, which are worth hearing.

Both the overtures suffer from a certain amount of end-of-side distortion, which, in the *Leonore* No. 2, is complicated by the review copy being off center. The performances, however, are very grand and deserve repair work. R.C.M.

BERLIOZ: *Symphonie fantastique, Op. 14*

Detroit Symphony Orchestra, Paul Paray, cond.

- MERCURY MG 50254. LP. \$4.98.
- ● MERCURY SR 90254. SD. \$5.98.

Paray's penchant for emphasizing the dramatic elements in French music of the nineteenth and twentieth centuries infuses many a tired concert work with vigorous new life. No one would venture the opinion that the *Symphonie fantastique* needs any new excitement breathed into it (Berlioz took good care of that in the score), yet in this new recording Paray comes up with a reading of this often performed music that is bound to make the blood course a little faster. The tempos in the first three movements course a little faster, too, though always to the benefit of the music; the last two movements are treated in more orthodox fashion.

The Detroit musicians are in superb form, and Mercury's engineers have done nobly by them in both mono and stereo. In the latter, the directionalism and spatial depth are pleasingly suggested without undue exaggeration; and in both editions, fortunately, the record sides divide between the second and third movements. Of the many *Fantastiques* in the catalogue there are few that are really fine from all points of view. This is one of them. P.A.

BRAHMS: *Concerto for Violin and Orchestra, in D, Op. 77*

Isaac Stern, violin; Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 5486. LP. \$4.98.
- ● COLUMBIA MS 6153. SD. \$5.98.

As a fitting testimonial on the occasion of the twenty-fifth anniversary of Isaac Stern's

professional debut in San Francisco in 1935, Columbia has issued a new recording by him of the Brahms Concerto. It would be foolish to call it his greatest recording; he has made many great ones. But as much as any he has produced, this interpretation of the Brahms Concerto reveals the depth, maturity, and seriousness of his style, together with his fat tone and flawless technique. His earlier recording of this concerto,



Composer Dallapiccola, soprano Söderström.

made for Columbia with Sir Thomas Beecham eight or nine years ago, was rich in sound though rather heavy and slow in conception. That complaint certainly cannot be made here. Stern's may be a more leisurely traversal of the score than is provided by some violinists, but it never drags, and it always assumes meaningful dimensions.

Long a Brahms expert, Ormandy accompanies the soloist beautifully, and the reproduced sound, both in mono and stereo, is all that one could ask. Altogether, this disc is a most fitting and rewarding tribute to superior musicianship. P.A.

BRAHMS: *Trio for Violin, Horn, and Piano, in E flat, Op. 40; Sonata for Violin and Piano, No. 2, in A, Op. 100*

Joseph Szigeti, violin; John Barrows, horn; Mieczyslaw Horowitz, piano.

- ● MERCURY SR 90210. SD. \$5.98.

The Trio receives a respectful, if not very inspired performance. Szigeti does not quite match his two ensemble partners; and there is, furthermore, a rather disturbing stiffness in both the scherzo and finale. Szigeti and Horowitz give a musicianly account of the Sonata, but here the violinist's edgy tone and wide vibrato come annoyingly to the fore. The faithful stereo reproduction places the piano in the center, the violin to the left, and the horn to the right, though the separation is not too marked. P.A.

CHOPIN: *Ballade, No. 2, in F, Op. 38. Etudes: Op. 25, No. 6; Op. 10, No. 8—See Schumann: Sonata for Piano, No. 1, in F sharp minor, Op. 11*

CHOPIN: *Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21; Nocturne, in D flat, Op. 27, No. 2*

Ann Schein, piano; Vienna State Opera Orchestra, Sir Eugene Goossens, cond.

- KAPP KDC 6001. LP. \$4.98.

Ann Schein employs an overly elaborate rubato throughout these performances and she tends to linger on the first beat of every measure. This is not so hurtful in the

nocturne because Chopin's rhythmic stress remains unchanged throughout the piece. In the flowing arabesques of the concerto, however, the pianist's provincial mannerisms emburden the music with *affetuoso* waywardness, contrived vincer, and florid cantilena. Miss Schein would do well to scrutinize further the architectural structure of this music. She has sensitivity and good technical equipment, but her playing on this disc is fragmentary and somewhat lacking in color. The resonantly diffused sonority of the Viennese orchestra is hardly the ideal tonal vehicle for Chopin, but Goossens' accompaniment is scrupulous and well balanced. The tuttis, incidentally, are uncut. Fine sound. H.G.

DALLAPICCOLA: *Music of Luigi Dallapiccola*

Elisabeth Söderström, soprano; Frederick Fuller, baritone; Instrumental Ensembles, Luigi Dallapiccola and Frederick Prausnitz, cond.

- EPIC LC 3706. LP. \$4.98.
- ● EPIC BC 1088. SD. \$5.98.

Luigi Dallapiccola is fifty-six years old and has for decades been recognized as one of the leading figures in contemporary European music, yet this is the first sizable recording of his works to appear on an American label. The disc contains five works for voice and chamber ensemble: *Cinque Frammenti di Saffo*, *Due Liriche di Anacreonte*, *Cinque Canti*, *Goethe Lieder*, and *Concerto per la Notte di Natale Dell'Anno 1956*. All but the *Cinque Canti* are for soprano and are sung by Miss Söderström; Mr. Fuller, of course, does the one work for baritone.

These five compositions cover the development of Dallapiccola's style from 1942 to the year of the *Christmas Concerto*. Throughout this period he has remained faithful to the twelve-tone principle, but with a difference: he is a twelve-tone composer with an Italian flair for vocal writing. His work grows more and more complicated between 1942 and 1956, but it retains its vocal line; it can be sung, and what is given the singers is worth singing. He is, in other words, the great lyric talent of the twelve-tone school.

Of the five works recorded here, all but the *Christmas Concerto* are groups of very brief, atmospheric, quietly expressive songs, each implying far more than it states. In each, the voice is handled as one line in a polyphonic ensemble, and yet its leading quality is never in doubt. The *Christmas Concerto* is similarly polyphonic, but it is much longer than the other works, gives the instruments independent sections, and treats the voice in a kind of rhapsodic coloratura eminently suited to the intense, mystical poems by Jacopone da Todi which provide the text.

The performances would seem to be quite as fine as the composer's very subtle ear could demand, as is the recording. An important introduction to a major figure. A.F.

DEBUSSY: *Le Martyre de Saint Sébastien*

Vera Zorina, narrator; Hilde Gueden, soprano; Ethelwynn Whitmore, mezzo; Natalie Moeckel, mezzo; Philadelphia Orchestra Chorus; Musical Art Society of Camden;

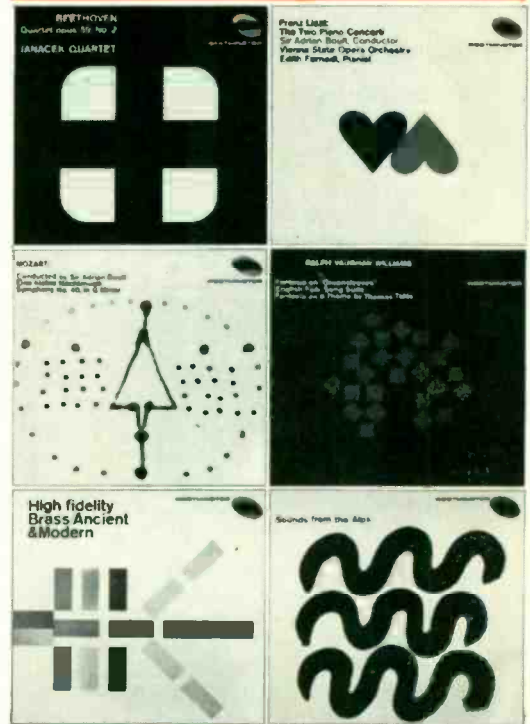
Continued on page 76

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Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA M2L. Two LP. \$9.96.
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To those who regard *Le Martyre* as a masterpiece, I can offer only my apologies. I find it pretentious, obvious, fervid, overwrought—qualities usually ascribed to the music of Wagner (most often by the staunchest Debussy-ites).

The present recording offers the concert version arranged by Germaine Ingelbrecht in 1912, after the premiere (May 1911, at the Théâtre du Châtelet, with Ida Rubinstein, choreography by Fokine) had made it clear that full staging was a consummation only half-heartedly to be wished. It features the Philadelphia Orchestra, which sounds at its lush best; Hilde Gueden, who sounds distinctly uncomfortable; and two choruses, which combine to effect a thin, thoroughly American reading. Fortunately, it also features Vera Zorina, who brings strength, passion, and clarity to the spoken role of the Saint. Her taste and sincerity contrive to make Sebastian's overthrow of the false gods, and even the orgiastic passion-death, almost believable. The Columbia sound is excellent in both versions, save for a raspiness in the spoken portions. C.L.O.

DOHNANYI: *Ruralia Hungarica: Five Pieces, Op. 32a; Three Pieces, Op. 23; Etudes de Concert, Op. 28; Rhapsody in F sharp minor, Op. 11, No. 2*

Ernst von Dohnányi, piano.

- EVEREST LPBR 6061. LP. \$4.98.
- ● EVEREST SDBR 3061. SD. \$4.98.

Last January, the Hungarian composer-pianist Ernst von Dohnányi recorded this recital of his works in New York. Less than a month later he died at the age of eighty-two. Though he made frequent concert appearances in this country a quarter of a century and more ago, he was known to the present generation mainly as the composer of such works as *Variations on a Nursery Tune*, Suite for Orchestra in F sharp minor, and Capriccio for Piano in F minor. As a keyboard executant, he was heard only on a handful of recordings. This disc, therefore, gives us the opportunity of hearing a giant of the piano

in some interesting music in the late Romantic vein.

Listening to Dohnányi play these often extremely difficult works, one is hard put to it to believe that he was then an aged man. There may be a blurred passage here and there, but mainly the performances have immense power and technical and interpretative brilliance. Especially is this true of the *Valse Impromptu* from the Three Pieces of Op. 23, the aforementioned Capriccio in F minor, and his complicated paraphrase on Johann Strauss's *Treasure Waltz*. There is authority and youthful vigor in everything he essays and a refreshing sound to the music itself. The piano tone has been well reproduced, though there is no appreciable difference between the single- and double-track versions. All in all, a stirring memorial to a great artist of the old school. P.A.

DVORAK: *Symphonies: in E flat, Op. 10; in D minor, Op. 13*

Prague Symphony Orchestra, Vaclav Smetacek, cond. (in Op. 10), Vaclav Neumann, cond. (in Op. 13).

- ARTIA ALP 136/37. Two LP. \$4.98 each.
- ● ARTIA ALPS 136/37. Two SD \$5.98 each.

As the reader of program notes knows, Dvořák wrote not five but nine works in this form. Later in his career, however, he re-examined his early symphonies, found them unworthy, discarded them, and started numbering over again. The two symphonies recorded here belong to the early set. The E flat is the original Symphony No. 3, and dates from 1873; the D minor—not to be confused with the later Symphony in D minor, Op. 70, now known as No. 2—is the original Symphony No. 4, and dates from 1874. Both works are big and bold. Both show the way the composer was to follow in the years to come.

Though the Symphony in E flat was frankly influenced by Wagner, I find its end movements—especially the first movement—fresher than anything else in either symphony. The beginning and the end are separated, however, by an inordinately long and lugubrious slow movement—so long, in fact, that it has to be split between the two record sides. There is no scherzo. The ideas in the D minor Symphony seem somewhat more labored. There is more vitality in the scherzo—whose trio comes straight from the entrance of the Tailors' Guild in the last scene of *Die Meistersinger*—and the lively finale.

Both symphonies are certainly worth hearing, if only to satisfy one's curiosity as to what these "discarded" works sound like. They were rescued, by the way, after Dvořák's death, and were published in 1912. Smetacek and Neumann treat them rather vigorously, sometimes quite heavily, but always in the proper spirit. The orchestral playing is very satisfactory. As to the sound, it is full in both mono and stereo. The stereo effect is not very marked, but the tone appears to be a trifle brighter. P.A.

FALLA: *Noches en los jardines de España* †Rachmaninoff: *Rhapsody on a Theme of Paganini, Op. 43*

Artur Rubinstein, piano; San Francisco

Symphony Orchestra, Enrique Jorda, cond. (in the Falla); Chicago Symphony Orchestra, Fritz Reiner, cond. (in the Rachmaninoff).

- ● RCA VICTOR LSC 2430. SD. \$5.98.

These performances have been available monophonically for some years. In stereo, the sound is much improved, with the previous brittleness in Rubinstein's tone completely removed.

The Falla performance has color, freedom, and rhythmic vitality. There is perhaps a trifle more authenticity and Spanish atmosphere in the Soriano-Argenta edition for London, but conductor Jorda supplies a great deal of that quality in the present version. The Rachmaninoff benefits from the meticulous, clockwork precision of Reiner's orchestral support. Everything is superbly balanced and crisply articulated. Rubinstein, too, is at his best here (although I find the famous D flat variation slightly sentimentalized), playing with deftness and vivacity. H.G.

GLAZUNOV: *Raymonda: Pas de dix*—See Tchaikovsky: *Concerto for Piano and Orchestra, No. 3, in E flat, Op. 75.*

GLINKA: *Ruslan and Ludmilla: Pas de trois*—See Tchaikovsky: *Concerto for Piano and Orchestra, No. 3, in E flat, Op. 75.*

GRIEG: *Concerto for Piano and Orchestra, in A minor, Op. 16*—See Schumann: *Concerto for Piano and Orchestra, in A minor, Op. 54.*

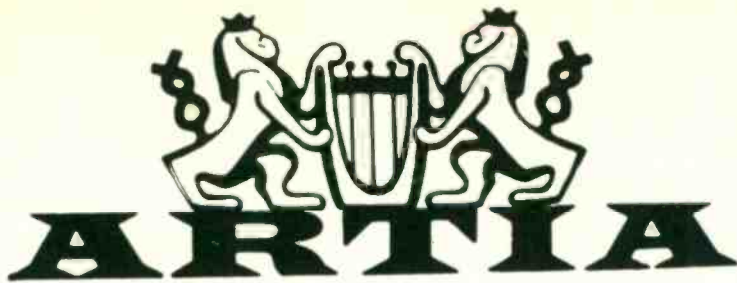
HANDEL: *L'Allegro ed Il Penseroso*

Adele Addison, soprano; John McCollum, tenor; John Reardon, baritone; Albert Fuller, harpsichord; Chorus and Orchestra, Frederic Waldman, cond.

- DECCA DXA 165. Two LP. \$9.98.
- ● DECCA DXSA 7165. Two SD. \$11.98.

Handel was twenty-seven when he settled down for good in England, and his musical training and work had been entirely German and Italian. It is astonishing with what apparent ease this mature composer turned into an Englishman, musically speaking. How thoroughly he did so is shown by this setting of Milton's verses, one of Handel's most delightful works. In its music is the grace concealing strength of line of the best English eighteenth-century painting, the profound love of nature typical of much British artistic expression, and the lyricism of English poetry. Give Handel, at the top of his form, lines like "Laughter holding both his sides," or "Populous cities please me then, And the busy hum of men," and he is off weaving a gay web of counterpoint, transparent but without a weak spot in it. He seizes every opportunity for tone painting, and Milton's pastoral lines afford him many. In "Sweet bird" the vocal line climbs heavenward "To behold the wandering moon Riding near her highest noon"; the air for tenor and chorus "Or let the merry bells ring round" begins with tintinnabula-

Continued on page 78



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tions in the strings, goes on to violins "dancing in the chequered shade"; but after "young and old come forth to play" the music dies down as "to bed they creep, By whispering winds soon lull'd to sleep." The soprano air "Hide me from Day's garish eye" is an exquisite evocation of soft, vernal languor.

Miss Addison does a fine job here. She attacks the frequent high notes in her part with accuracy and seeming ease, and she does the coloratura in "Sweet bird" so skillfully that for once the flute does not emerge the victor. In the more lyric airs, too, she conveys Handel's lovely lines with warmth and purity of tone. Messrs. McCollum and Reardon, who have less prominent parts, perform them well. Frederic Waldman, hitherto known to me as the conductor of some excellent opera performances at the Juilliard School of Music, is revealed here as an extremely capable Handel director, with a good sense of style and a lively comprehension of the differing characteristics of the various sections. He is aided by very able choral and orchestral forces. The work is performed complete except for a section for high voice, "Far from all resort of mirth," and the sole recitative and air for alto. Except for a moment or two when Miss Addison's voice does not seem to have enough presence, the sound is first-class in both versions. The complete text is supplied; the records are housed in a handsome case, and the envelopes containing them are adorned by black and white reproductions of William Blake's water colors for Milton's poems. N.B.

HANDEL: *Concerti grossi, Op. 6: No. 4, in A minor; No. 5, in D; No. 6, in G minor*

Handel Festival Orchestra (Halle), Horst-Tanu Margraf, cond.

• EPIC LC 3707. LP. \$4.98.

• • EPIC BC 1089. SD. \$5.98.

Epic continues the excellent set whose first disc was released about a year ago. The quality of performance and recording remains high. Margraf is not afraid of an occasional crescendo, but he doesn't overdo it, and the result is on the whole eloquent playing, generally robust and full-bodied, but tender and expressive when it should be. Once more the harpsichord is practically inaudible, but Handel weaves such rich textures that the keyboard instrument is hardly missed. N.B.

HANDEL: *Concerto à quatre in D minor*
—See Beethoven: *Quintet for Piano and Winds, in E flat, Op. 16.*

HAYDN: *Quartet for Strings, in D, Op. 76, No. 5*—See Mozart: *Quartet for Strings, No. 17, in B flat, K. 458 ("Hunt").*

HOIBY: *Beatrice*

Audrey Nossaman, soprano; Elizabeth Johnson, contralto; Richard Lohr, tenor; *et al.* Members of the Louisville Chorus and Orchestra, Moritz Bomhard, cond.

• LOUISVILLE LOU 603. Two LP. Available on special order only.

This opera, based on Maeterlinck's *Sister Beatrice*, is very largely cast in that mildly lyrical, saintly-white idiom familiar through such works as Puccini's *Suor Angelica* and

Poulenc's *Carmelites*, which is generally reserved for operas about miracles in convents. Lee Hoiby's score is one of the better examples of the species; it is probably very effective in the theatre, although it seems a little too bland to be listened to on a record, especially at such length. The performance is first-class and the recording is exceptionally fine. A.F.

JANACEK: *Jenufa*

Stepanka Jelinkova (s), *Jenufa*; Marta Krasova (s), Kostelnitchka; Miloslava Fidlerova (s), Barena; Milada Subrtova (s), Jano; Marie Vesela (ms), Mayor's Wife; Ludmila Hanzalikova (ms), The Shepherdess; Libuse Kourimska (c), A Woman; Beno Blachut (t), Laca; Ivo Zidek (t), Steve; Karel Kalas (b), The Miller; Vladimir Jedenactik (bs), The Mayor. Chorus and Orchestra of the Prague National Theatre, Jaroslav Vogel, cond.

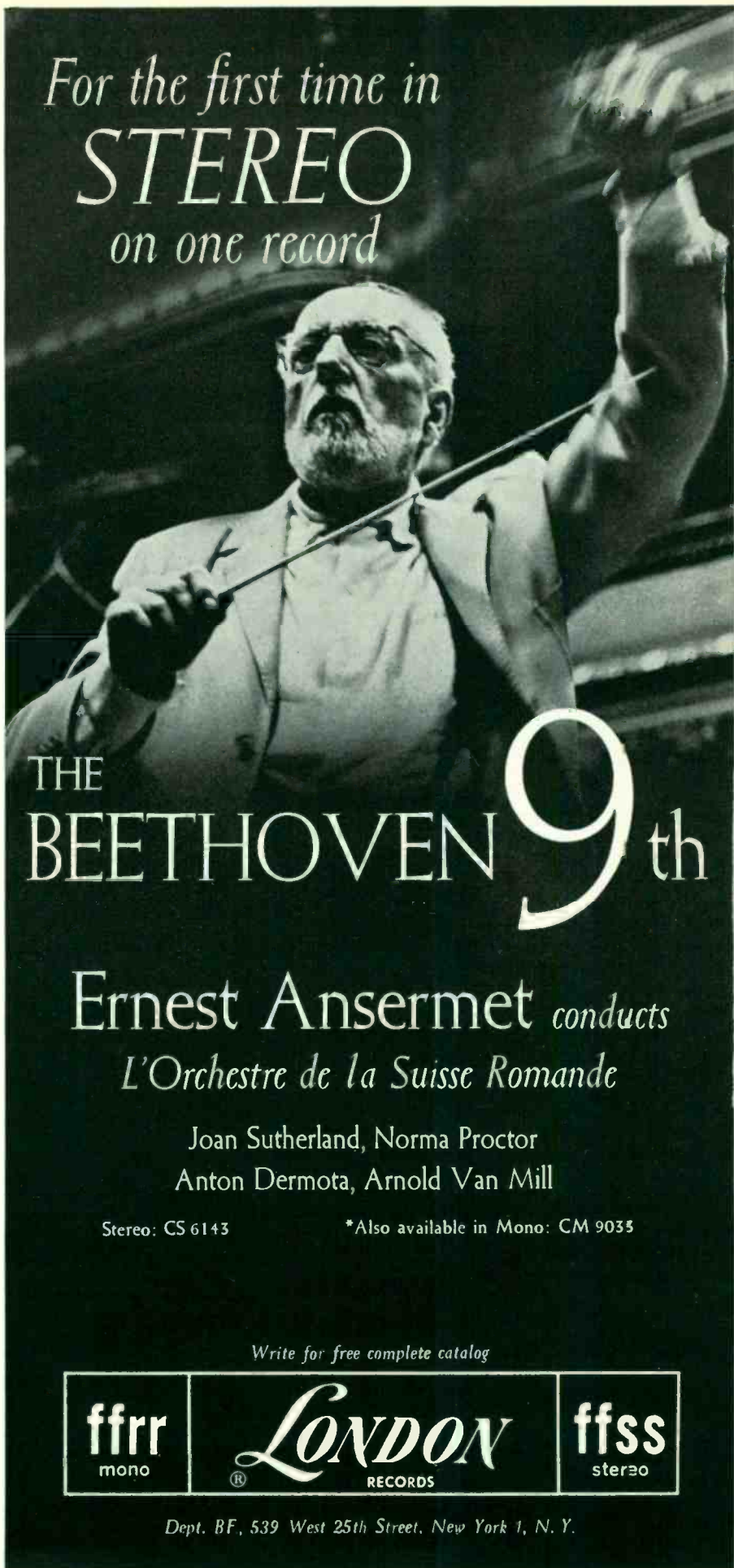
• ARTIA ALPO 80 C/L. Three L.P. \$14.94.

The Janáček vogue which has grown during the last decade or so in Europe is just beginning to touch America. Last season the Chicago Lyric Opera introduced *Jenufa* to considerable critical acclaim, and the Empire State Festival at Ellenville has recently staged *Katya Kabanova*.

Jenufa, written over a period of nine years beginning in 1894 and first produced at Brno in 1904, is regarded as the composer's first mature opera, and is currently his most popular. Critics have been almost unanimous in praising it, even terming it a "great opera" and a "masterpiece," despite a general belief that the libretto is too melodramatic and that only a magnificent score saves it. Though I must qualify my own remarks by observing that an opera cannot be conclusively judged from a recording, I am bound to state that *Jenufa* not only does not impress me as a masterpiece, but really seems to me largely an overwrought bore; further, that it is the music, and not the melodramatic but psychologically interesting libretto, which falls sadly short; further yet, that the opera grows more tiresome with each hearing.

The libretto is Janáček's own, drawn from a Moravian rustic drama by Gabriela Preissova, and is good, strong dramatic material involving passionate jealousy, the murder of an illegitimate child, and well-drawn characters whose motives are interestingly explored. But the score has none of the direct melodic appeal that an Italian verist might have brought to it; nor does it offer the purely intellectual challenge of an intricate structure or advanced compositional technique. It is simply two and a half hours of insistent declamatory writing of a high-keyed sort, though it does offer one gripping scene for the old Kostelnitchka.

The singers characterize their roles well, but they make few ingratiating sounds. The best vocalist among them is Beno Blachut; his voice is not beautiful, but it is solid, and his grasp of the part is thorough. The soprano Stepanka Jelinkova, the heroine, is competent in a pallid sort of way, while Ivo Zidek makes a clear portrait of a part that requires little actual singing. Marta Krasova's dramatic soprano is compact and forceful, though she encounters difficulties



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above the staff, and she is responsible for the recording's most arresting moments. The chorus is equal to its task, and the orchestral playing has drive and liveliness, if not much technical sheen. The recording is respectable, but I found it a bit edgy on the RIAA setting, and more listenable at the old LP setting. There is a complete libretto with a clear English translation. C.L.O.

KABALEVSKY: *Sonata for Piano, No. 3, in F, Op. 46*—See Schumann: *Sonata for Piano, No. 1, in F sharp minor, Op. 11*.

LISZT: *Concerto for Piano and Orchestra, No. 1, in E flat; Hungarian Fantasia; Mephisto Waltz*

Jorge Bolet, piano; Symphony of the Air, Robert Irving, cond.

• • EVEREST SDBR 3062. SD. \$4.98.

Everest's gaudy sleeve bills Mr. Bolet as "The Pianist from the Motion Picture *Song Without End*," but if you read on a bit, you will learn that the pianist studied music at Curtis Institute and not in Hollywood. Without in any way disparaging Bolet's film career (I have not, at any rate, seen the picture), I feel that he is too accomplished an artist to warrant this kind of type casting.

Bolet's Liszt playing is of the familiar variety. He plays the music with great rhetorical emphasis and vaulting temperament. Occasionally his virtuoso instincts tempt him to bursts of speed that tax even the capacity of his prodigious digits. (The last movement of the concerto and some of the treacherous leaps in the *Mephisto Waltz*, for example, are slightly labored at times.) In terms of musical subtlety, this E flat Concerto cannot hold a candelabra to the recent scintillating Vásáry recording, and I have heard the *Mephisto Waltz* played elsewhere with greater poetry. Of their kind, however, Bolet's exciting performances are first-rate. The orchestra plays well, although the brass is not always dead in tune and some of the ensemble with the soloist is mildly suspect. These minor defects are cruelly exposed by the really superlative stereo engineering Everest has supplied. H.G.

LISZT: "The Music of Liszt"

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• • RCA VICTOR LSC 2442. SD. \$5.98.

In the *Hungarian Rhapsody No. 2* and *Les Préludes* we have two surefire crowd-pleasers from the symphonic pops repertory, but they are done here with such freedom from the usual mannerisms and melodrama that even listeners who normally eschew war-horses will be galvanized into attention. And with them is not only the relatively unfamiliar *Mazeppa*, but also the almost never heard or recorded orchestral version (by the composer himself) of the fifteenth *Hungarian Rhapsody*—a no less dramatic and considerably more elaborate setting of the *Rakóczy March* than the well-known one by Berlioz. These too are played with such gusto as well as straightforward precision that they will command the admiration of novice and sophisticate alike. Throughout

CIRCLE 58 ON READER-SERVICE CARD

the program the recording is impressively big, bold, and blazingly brilliant, and this time the monophonic edition comes unbelievably close to matching the breadths and lucidities of the best of present-day SD technology. R.D.D.

LISZT: *Sonata for Piano, in B minor*—See Rachmaninoff: *Rhapsody on a Theme of Paganini, Op. 43*.

MAHLER: *Symphony No. 4, in G*

Reri Grist, soprano; New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5485. LP. \$4.98.
- ● COLUMBIA MS 6152. SD. \$5.98.

The exterior of this album is as blatant a bid for prestige by association as I have seen. We have the intertwined profiles of the composer of *Das Lied von der Erde* and the composer of *West Side Story*, and the front cover listings are so careful to spell out the dates of the Mahler and Bernstein regimes in Carnegie Hall that the poor soloist never gets *her* name mentioned at all. Happily the notes inside concentrate on Mahler, although this still leaves us in the dark about who Miss Grist is and where she came from. (She sings her solo quite pleasantly.)

When it has Bruno Walter available, with one superb recording of this music already to his credit, it seems strange that Columbia should give the stereo remake of this score to Bernstein, whose performance lacks any real security in the style. There are passages which Walter himself could not better, but elsewhere Bernstein is painfully fumbling with music he has not fully digested, and on which he imposes an approach appropriate to Rachmaninoff, or, in another moment, Ravel, but which he cannot present consistently in a fashion congenial to Mahler's idiom.

The recording, uniform in quality between the mono and stereo versions, has some excellent effects, and some jangling ones. The climax of the third movement, however, is weak compared with that of the Reiner set, which continues to be my choice. R.C.M.

MALIPIERO: *Concerto for Piano and Orchestra, No. 3*—See Schuman: *Judith*.

MONTEVERDI: *Madrigals (7)*—See Banchieri: *La Pazzia senile*.

MOZART: *Concerto for Clarinet and Orchestra, in A, K. 622; Concertos for Horn and Orchestra: in D, K. 412; in E flat, K. 447*

Gervase de Peyer, clarinet; Barry Tuckwell, horn; London Symphony Orchestra, Peter Maag, cond.

- ● LONDON CS 6178. SD. \$5.98.

Mr. De Peyer is an eloquent clarinetist. His tone is lovely throughout the range, his scale passages and arpeggios flow like oil, he phrases musically, and he invests his part with plenty of light and shade. Such playing, coupled with a capable orchestra under an intelligent and sensitive conductor, adds up to as fine a performance of this concerto as I have heard on records. The horn concertos too are well done, but here


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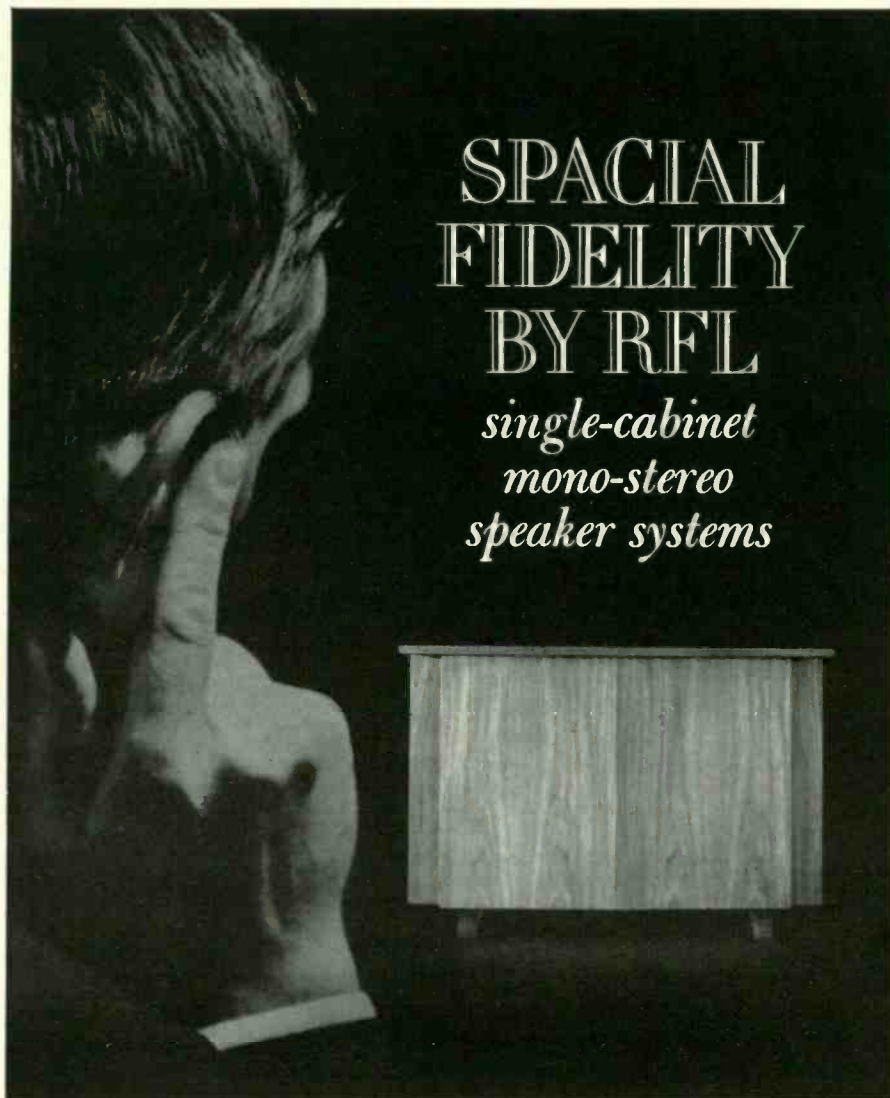
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
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the soloist faces powerful competition, especially in the Angel recording of the four concertos by the late Dennis Brain. From the technical point of view Mr. Tuckwell stands up very well, but Brain's tone seems to me to have more character and refinement. The sound is excellent. N.B.

MOZART: *Quartet for Strings, No. 17, in B flat, K. 458 ("Hunt")*

†Haydn: *Quartet for Strings, in D, Op. 76, No. 5*

Claremont String Quartet.

• AMERICAN SOCIETY CONCERTS-IN-THE-HOME AS 1005. LP. \$4.98.

• AMERICAN SOCIETY CONCERTS-IN-THE-HOME SAS 1005. SD. \$5.98.

Two quartets brimful of beauty and substance are worthily performed here. Whether in the grave loveliness of the Largo of the Haydn or the sublimated high jinks of its finale, which sounds like an extremely sophisticated bucolic revel, the members of this ensemble, established in 1954, play with poetry and with fine unanimity. In the Mozart some of the dynamic nuances could have been made more distinct, and the heavenly Adagio turns a little breezy in spots, but by and large these are intelligent readings, well recorded. N.B.

MOZART: *Symphony No. 35, in D, K. 385 ("Haffner")*—See Schubert: *Symphony No. 8, in B minor ("Unfinished")*.

MOZART: *Symphony No. 41, in C, K. 551 ("Jupiter")*; *Overtures: Don Giovanni; Le Nozze di Figaro; Die Zauberflöte*

Vienna State Opera Orchestra, Felix Prohaska, cond.

• VANGUARD SRV 118. LP. \$1.98.

• VANGUARD SRV 118SD. SD. \$2.98.

This is the best-sounding *Jupiter* I have heard on records. In the stereo version there is a wide spread with no holes and with plenty of air around the sound. For once all the winds stand out clearly when they should. There are moments, indeed, when there is too much clarity; in their laudable attempt at transparency and perfect balance the engineers sometimes lean too far backwards. For example, every note of the Alberti-bass cello figure that accompanies the third theme in the opening movement stands out as prominently as the theme itself, and in the Andante the muted violins should be farther forward—here they do not sing out enough. But otherwise this is first-rate recording.

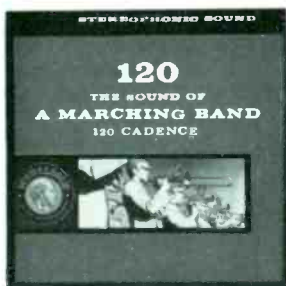
From the standpoint of interpretation the performance occupies a less exalted plane, although there is nothing seriously wrong with it. Prohaska carefully observes most of the dynamic and phrasing indications in the score, and except for one or two ragged moments has his forces well in hand. What is needed, it seems to me, is a little more imagination and poetry, especially in the slow movement. No such reservations, however, occur to me in connection with the overtures: in performance as well as sound they are unexceptionable. This "demonstration release," consequently, is a bargain. N.B.

Continued on page 85

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PONCE: *Concierto del Sur. for Guitar and Orchestra*

†Rodrigo: *Fantasia para un Gentilhomme, for Guitar and Orchestra*

Andrés Segovia, guitar; Symphony of the Air, Enrique Jorda, cond.

• DECCA DL 10027. L.P. \$4.98.

This disc has been available for some time as part of a multiple record, the Segovia "Golden Jubilee" album. An expertly crafted piece of musical *España*, the Ponce concerto is strongly reminiscent of Falla's *Tricorné* ballet, although its corners have been rounded off to the point of blandness. There is not much individuality or expressive intensity in the music despite its pungently Iberian harmonies and rhythmic clichés.

The Rodrigo *Fantasia*, though less pretentious in scope, is by far the more attractive of the two pieces here recorded. In writing this work, the composer has utilized the ancient Spanish court dances of Gaspar Sanz. To their mellow patina, Rodrigo has added some tangy dissonances and fanciful colors. The charming suite is beautifully organized, and Rodrigo's orchestration (his woodwind writing in particular) is extremely felicitous. I found the fourth movement, *Bugle Calls of the Naples Cavalry*, especially delectable.

Segovia is his usual incomparable self. His playing combines flawless virtuosity with wonderfully subtle musical perception, and the orchestral support is sensitive and alert. The recorded sound is ravishing. H.G.

PROKOFIEV: *Love for Three Oranges, Op. 33: Suite. Scythian Suite, Op. 20*

St. Louis Symphony Orchestra, Edouard van Remoortel, cond.

• COLUMBIA ML 5462. L.P. \$4.98.

• • COLUMBIA MS 6132. S.D. \$5.98.

What makes this noteworthy is the fact that it is the first disc by the St. Louis Symphony under its recently appointed permanent conductor, Van Remoortel. The performances are quite acceptable without being in any way extraordinary, and the recordings are excellent. But it is difficult to understand why the conductor must be presented in his new role with the tenth *Love for Three Oranges* Suite and the fifth *Scythian* Suite to be listed in current catalogues. A.F.

PROKOFIEV: *Symphony No. 4, Op. 47/112*

Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 5488. L.P. \$4.98.

Prokofiev's Fourth Symphony was not very successful with anybody when, as Opus 47, it was composed for the Boston Symphony Orchestra's fiftieth anniversary celebration, back in 1930. Prokofiev therefore revised the piece toward the end of his life, but Opus 47/112 is only longer than Opus 47, not better; in fact, much of the symphony reminds one of the sterile ballet music, like *The Stone Flower*, with which this composer so sadly ended his career. The finale, however, is very brilliant. The old master knew that all's well if it ends well—or at least he hoped so. Ormandy does the best he can with a fairly unpromising assignment, and Columbia runs him a close second. A.F.

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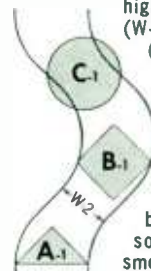


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PUCCHINI: *La Fanciulla del West* (highlights)

Renata Tebaldi (s), Minnie; Mario del Monaco (t), Dick Johnson; Cornell MacNeil (b), Jack Rance; Giorgio Tozzi (bs), Jake Wallace. Chorus and Orchestra of Accademia di Santa Cecilia (Rome). Franco Capuana, cond.

• • LONDON OS 25196. SD. \$5.98.

An intelligent arrangement of passages from Puccini's uneven but heartfelt score. Included are Jake's nostalgic little song, the two big scenes between Minnie and Jack Rance, the love duet, "Or son sei mesi," and the finale of the opera, beginning at "Ch'ella mi creda libera." Tebaldi and Del Monaco are at their thrilling best, MacNeil is very strong, and Tozzi does a lovely job with

"Che faranno i vecchi miei." The sound is superb. A sensible buy for anyone not interested in the complete set. C.L.O.

PUCCHINI: *Turandot*

Birgit Nilsson (s), Turandot; Renata Tebaldi (s), Liu; Anna di Stasio (s), Nelly Pucci (s), and Myriam Fumari (s), Attendants of Turandot; Jussi Bjoerling (t), Calaf; Alessio DePaolis (t), Emperor Altoum; Piero de Palma (t), Pang; Tommaso Frascati (t), Pong; Mario Sereni (b), Ping; Adelfo Zagonara (b), Prince of Persia; Giorgio Tozzi (bs), Timur; Leonardo Monreale (bs), A Mandarin. Chorus and Orchestra of the Rome Opera, Erich Leinsdorf, cond.

• RCA Victor LM 6149. Three LP. \$9.98.

• • RCA Victor LSC 6149. Three SD. \$11.98.

For a feature review of this album, see p. 67.

RACHMANINOFF: *Concerto for Piano and Orchestra, No. 2, in C minor, Op. 18. Preludes for Piano: Op. 3, No. 2; Op. 23, No. 3, No. 6*

Philippe Entremont, piano; New York Philharmonic, Leonard Bernstein, cond.

• COLUMBIA ML 5481. LP. \$4.98.
• • COLUMBIA MS 6148. SD. \$5.98.

Since there are over thirty versions of this concerto currently available, the present blowzy production can be given short shrift. There is an exhibitionistic striving for effect which I find most distasteful. The internal orchestral balance is thrown to the winds, and everyone blows, scrapes, and booms at maximum output. Bernstein's tempo at the start of the second movement is so mawkishly languid that some of the impatient orchestral personnel can be heard anticipating the following notes. (Continuity at this pace is all but impossible.) Entremont aids and abets the conductor interpretatively and contributes some sloppy playing in his own right. Heard in this confused symphonic context, the clatter of his brittle "French" tone is often reminiscent of coal going down a chute. His playing of the preludes, however, is more restrained. Columbia's sound is painfully vivid. H.G.

RACHMANINOFF: *Rhapsody on a Theme of Paganini, Op. 43*

†Liszt: *Sonata for Piano, in B minor*

Li-Min-Tehan, piano; Rumanian Film Symphony Orchestra, Mirca Cristescu, cond.

• ARTIA ALP 125. LP. \$4.98.

The notes for this artistically packaged record offer the following information about the young Chinese pianist who makes his American debut here: "Li-Min-Tehan was born in Shanghai in 1936. His piano studies began at the age of ten under the noted Chinese pedagogue Yu-Bien-Min. Until the comparatively late date of 1953, he had not yet decided upon the career of a concert pianist; but in that year he embarked on his first recital tour." Since then, he has met with considerable acclaim in Communist-block nations.

Mr. Li's command of the mechanics of piano playing is altogether masterful. He produces a tone that is unflinching in beauty, his coloristic palette is rich and varied. Because of the many remarkable qualities of his pianism, I would have been completely baffled at the halting discontinuity of his interpretations were I unaware of the alien nature of his musical orientation. The tempos are lethargic, the phrasing incoherently organized. Even his rubatos sound as if they were scientifically produced by an electronic computer. Occasionally a ray of light does shine through in his playing: the opening of the Rhapsody is stated in a broadly declamatory manner and some less stormy sections of the Liszt fare well also. Elsewhere, a veil of obliqueness enshrouds these performances.

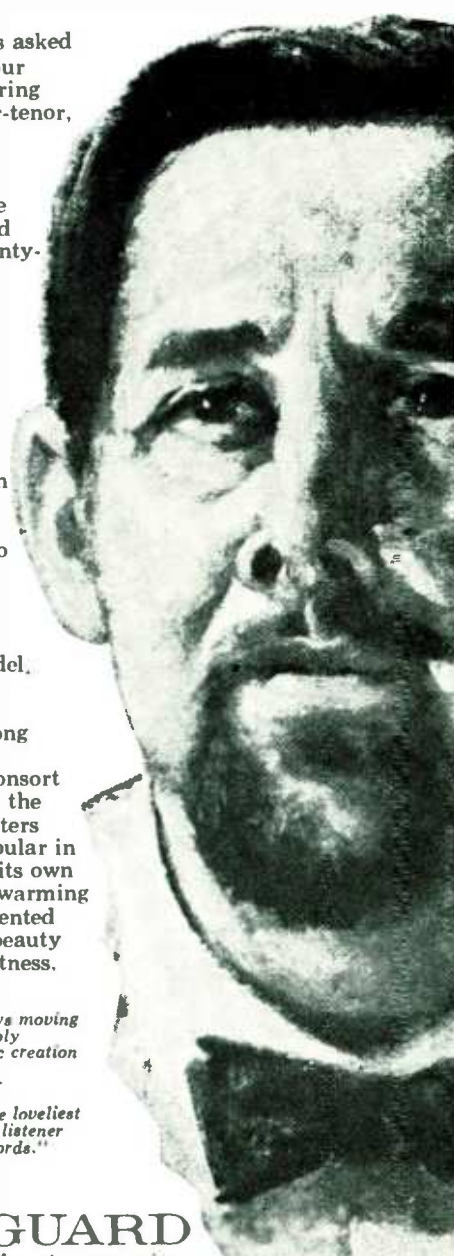
Western music is a recent aspect of culture in China, and in view of the tremendous

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handicaps the pianist is working against, his accomplishments are impressive and praiseworthy. The Rumanian Orchestra has a sharply detailed, almost chamber music clarity, and except for a few pre-echoes in the Sonata, the sound is excellent. Most people, however, will prefer to hear the familiar, romantic language of this music presented firmly and clearly, without a foreign accent. H.G.

RACHMANINOFF: *Rhapsody on a Theme of Paganini, Op. 43*—See Falla: *Noches en los jardines de España*.

RAMEAU: *Chamber Cantatas: L'Impatience; Diane et Actéon; Orphée*

Elisabeth Verlooy, soprano; Ulrich Grehling, violin; Johannes Koch, viola da gamba; Walter Gerwig, lute; Rudolf Ewerhart, harpsichord.

- ARCHIVE ARC 3123. LP. \$5.98.
- ● ARCHIVE ARC 73123. SD. \$6.98.

This is not one of Archive's better efforts. Rameau's cantatas are relatively unrepresentative works; the two authentic compositions presented here are weak; and the third cantata is not by Rameau at all. This last error is rather startling for the normally careful and scholarly Archive series. Forty-five years ago it was shown that the work here called *Diane et Actéon*, long attributed to Rameau, was written by a prolific contemporary of his, Joseph Bodin de Bois-mortier; even in the edition Archive used, which was published in 1897, doubts were expressed about the work's authenticity and it was relegated to an appendix. There is not a word of any of this in Archive's usually reliable notes. Miss Verlooy's voice does not sound large here, but it is flexible, pleasant, and accurate. N.B.

RIMSKY-KORSAKOV: *Capriccio espagnole, Op. 34; Easter Overture, Op. 36* {"Grande Pâque Russe"}—See Tchaikovsky: *1812 Overture, Op. 49*.

RIMSKY-KORSAKOV: *Scheherazade, Op. 35*

Sidney Harth, violin; Chicago Symphony Orchestra, Fritz Reiner, cond.

- RCA Victor LM 2446. LP. \$4.98.
- ● RCA Victor LSC 2446. SD. \$5.98.

Reiner plays this music for its colors, making use of the resources he has created for himself in the Chicago orchestra of today. Heard in the hall, the performance was a marvel of ensemble virtuosity, and RCA's engineers have managed to get most of this on tape. The stereo is the preferred playback mode, but the mono is a good job too.

In terms of performance, the only heavy competition is the Beecham version, the refinement and sophistication of which outpoint this—assuming that you want *Scheherazade* to be refined and sophisticated. Reiner, however, has the more striking sonics, and his performance brings out the drama in these Oriental tales. R.C.M.

RODRIGO: *Fantasia para un Gentil-hombre, for Guitar and Orchestra*—See Ponce: *Concierto del Sur, for Guitar and Orchestra*.

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SCHUBERT: *Sonata for Piano, in A, Op. 120; Deutsche Tänze, Op. 33 (16)*— See Schumann: *Papillons, Op. 2.*

SCHUBERT: *Symphony No. 8, in B minor ("Unfinished")*
 †Mozart: *Symphony No. 35, in D, K. 385 ("Haffner")*

Vienna Philharmonic Orchestra, Carl Schuricht, cond.

- RICHMOND B 19062. LP. \$1.98.
- • RICHMOND S 29062. SD. \$2.98.

The Mozart is the better of the two performances, but both are sincere, workman-like accounts reflecting the Central European approach to this music. The orchestra

used is undoubtedly drawn from the Vienna Philharmonic, but it cannot have been more than a part of that ensemble's forces. This is no fault in the Mozart, but the Schubert sounds rather thin. If economy is of prime importance, your investment brings a reasonable return here; but those who want the best in sound and interpretation will find these efforts only second-best. R.C.M.

SCHUMAN: *Judith*
 †Malipiero: *Concerto for Piano and Orchestra, No. 3*

Benjamin Owen, piano; Louisville Orchestra, Robert Whitney, cond.

- LOUISVILLE LOU 604. LP. Available on special order only.

William Schuman's *Judith* was written for Martha Graham, on a Louisville Orchestra commission, in 1950. It is a very large work, intensely dramatic in feeling, full of the kind of musical action that translates well into choreographic action but remains essentially musical. The concerto by Malipiero on the other side is characteristic of that master's recent work—sunny, melodious, fluent, rather pastoral in feeling, and completely unproblematical. The performances seem to be very good and the recording is at least adequate. All in all, one of the most attractive of the Louisville Orchestra's recent releases. A.F.

SCHUMANN: *Concerto for Piano and Orchestra, in A minor, Op. 54*
 †Grieg: *Concerto for Piano and Orchestra, in A minor, Op. 16*

Leon Fleisher, piano; Cleveland Orchestra, George Szell, cond.

- ERIC LC 3689. LP. \$4.98.
- • ERIC BC 1080. SD. \$5.98.

A well-known piano teacher who stresses the "soulful" bravura approach learned with chagrin that one of her gifted, but intellectually inclined, students was taking a course in musical analysis and had written sundry notations in his music. "Don't play with arrows," she admonished the youth, "play with feeling." Although it is true that calculated objectivity can sometimes hamper expressiveness, it is precisely the "arrows" that set Fleisher's outstanding performance of the Schumann apart from most other recorded versions.

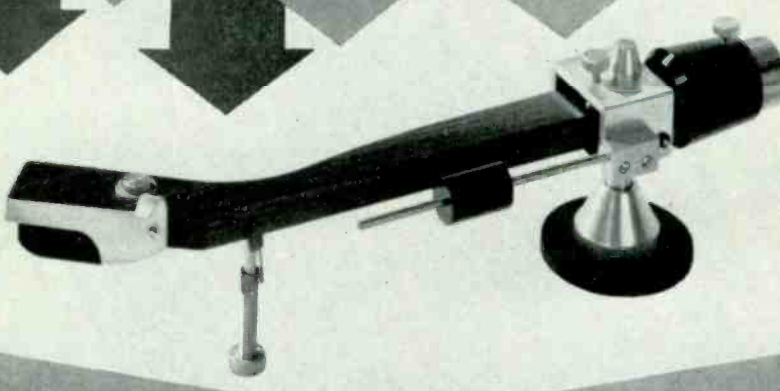
Whereas the recent (arrowless) Cliburn-Reiner edition for RCA successfully fused the pianist's loosely rhapsodic, intuitive warmth with the conductor's experience and organizational abilities, both Fleisher and Szell are highly directional and intellectual in their approach. Their reading also has greater concentration and spatial contrast: the slow parts are slower, the fast sections more driving. Underlying the entire conception is chamber music intimacy, symphonic breadth, and an undercurrent of sustained tensile momentum. This expressively virile performance has both discipline and freedom; I have not heard a more satisfying rendition of this concerto. (A rehearing of the Solomon has compelled me to downgrade it—emotionally constrained, orchestral support too woolly; the lyrical, but rather small-scaled Richter version for DGG is primarily of value for the remarkable performances on its overside; even the Lipatti record, old in sound but wonderful in performance, has met its equal in the Fleisher-Szell version.)

The Grieg, however, is not as successful. This relatively lightweight music sounds robust and lyrical when it is played with gentle pianistic finesse. Fleisher's emotional stress and analytic rigor as applied to this piece produce a bustling intensity and violent phraseology which I find disturbing. The pianist tears into the last movement as if it were the fugue from Beethoven's *Hammerklavier* Sonata, and his Schnabelian articulation of filigree detail sounds rather incongruous here. Although Fleisher's distinctive musicianship is very interesting to hear in such a hackneyed work, I much

Continued on page 90

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prefer the more orthodox Lipatti performance.

Epic's sound, excellent in both versions, is very similar in mono and stereo. The piano has a slightly metallic twang, but Szell's orchestra is resplendent and beautifully detailed. H.G.

SCHUMANN: *Papillons, Op. 2; Kinderszenen, Op. 15*

†Schubert: *Sonata for Piano, in A, Op. 120; Deutsche Tänze, Op. 33 (16)*

Ingrid Haebler, piano.

- Epic LC 3705. LP. \$4.98.
- ● Epic BC 1087. SD. \$5.98.

There is a lot of lovely music on this record, but Ingrid Haebler's playing here, though

sensitive and well intentioned, seems to me rather methodical and flaccid, her tonal quality very neutral and her rhythm lacking resilience. In No. 6 of the *Papillons* the pianist fails to hold the dotted half note (at measure 15—first ending) for its full value. Instead, she starts the repeat on the third beat of that measure, thereby destroying Schumann's contrasting metric stress in that piece. The same lapse is committed in No. 10, when the motif returns.

The Schubert Dances sound rather plodding as recorded here, but the biggest disappointment is the Schubert sonata, which should have proven congenial to Miss Haebler's forthright simplicity and innate musicality. I'm afraid that her rendition is no match for those of Myra Hess (recently reissued) and Robert Goldsand (which is

regrettably unavailable and should be revived).

As for Epic's sound, I preferred the monophonic version. The SD tends to sound disembodied and the piano tone "swims" in excessive hall resonance. H.G.

SCHUMANN: *Sonata for Piano, No. 1, in F sharp minor, Op. 11*

†Kabalevsky: *Sonata for Piano, No. 3, in F, Op. 46*

†Chopin: *Ballade, No. 2, in F, Op. 38. Etudes: Op. 25, No. 6; Op. 10, No. 8*

- Emil Gilels, piano (in the Schumann); Yakov Zak, piano (in the Kabalevsky); Vladimir Ashkenazy, piano (in the Chopin).
- MONITOR MC 2048. LP. \$4.98.

We have long needed an inspired recording of the Schumann sonata. Had the pianist on this record been Sviatoslav Richter, perhaps we might have gotten it, but the Gilels playing here lacks allure and his ideas about "expressivo" and rubato are, it seems to me, provincial and limited. The pianist outstrips his present recorded competition, but that is, unfortunately, not saying very much. I keep recalling a superb concert performance by the British pianist Solomon, and it is tragic that he never recorded the work.

The amusingly trashy Kabalevsky has received phonographic attention from both Horowitz and Moiseiwitsch. In the current version, Yakov Zak, who gave the premiere performance of the work, plays with a good deal of charm, but I have always felt that a full realization of the piece's humor would require a beat-up, honky-tonk piano. Zak's instrument, naturally, is perfectly tuned and regulated.

The F major Ballade was part of Ashkenazy's first recording. That disc (Angel) contained his performances at the Warsaw Chopin Contest of 1955, and they were remarkable for a boy of seventeen. This new version is from an actual recording session, presumably, and it is somewhat more perfectly executed. Unfortunately, the playing has lost some of its innocent simplicity without having gained emotional intensity. Ashkenazy's playing here is amazing in its fantastic speed and fleetness, commendable for its tasteful restraint, and unsatisfying because it lacks pulse and grandeur. The pianist seems to have been in a transition period when he made these works.

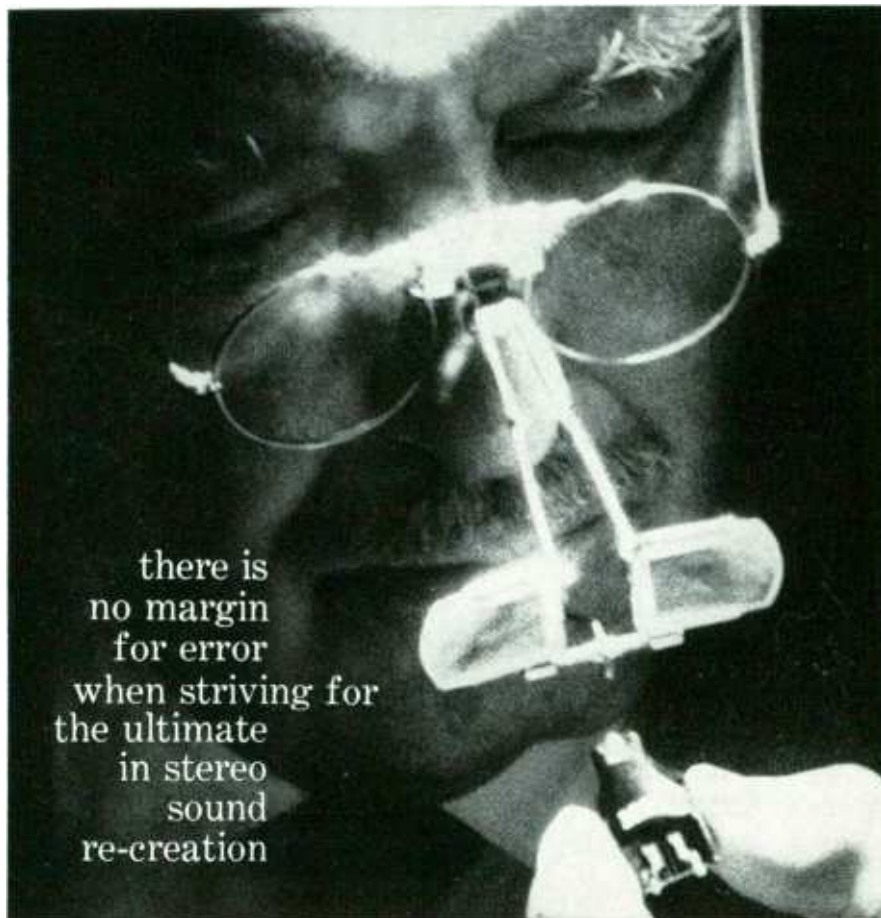
The reproduction throughout is listenable, but nowhere can it be called good. The piano tone shows some congestion at climaxes and a tendency to bell. H.G.

SCHUMANN: *Symphony No. 3, in E flat, Op. 97 ("Rhenish")* (arr. Mahler); *Manfred Overture*

Philharmonia Orchestra, Carlo Maria Giulini, cond.

- ANGEL 35753. LP. \$4.98.
- ● ANGEL S 35753. SD. \$5.98.

Whatever Mahler did to improve Schumann's orchestration, it is lost in this performance, the sound of which suggests something dredged up from the bottom rather than the majesty of the waters. If Giulini is to be believed, the Rhine flows into the Bay of Naples, and this conjunction of mediocre engineering with an alien style is too much for Schumann. R.C.M.



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SIBELIUS: Concerto for Violin and Orchestra, in D minor, Op. 47

Jascha Heifetz, violin; Chicago Symphony Orchestra, Walter Hendl, cond.

- RCA Victor LM 2435. 1 LP. \$4.98.
- RCA Victor LSC 2435. SD. \$5.98.

For a feature review of this recording, see p. 70.

SIBELIUS: Concerto for Violin and Orchestra, in D minor, Op. 47; The Swan of Tuonela, Op. 22

David Oistrakh, violin; Philadelphia Orchestra, Eugene Ormandy, cond.

- Columbia ML 5492. 1 LP. \$4.98.

The Swan of Tuonela is very well played here, but the same cannot be said for the major work on the disc, especially in comparison with Heifetz's mercurial dynamism in the same concerto on the new RCA release. The violinist fluffs his prominent entrance at No. 6 (Eulenberg Score) in the first movement, and in several places he and the orchestra are not in tune with each other. Furthermore, Ormandy is chary of a true pianissimo and he encourages all of his instrumental soloists to play with excessive vibrato. Thus heard, the poignant adagio becomes lachrymose and the third movement sluggish.

In all fairness to the artists, however, it must be emphasized that faulty engineering may be largely responsible for the effect of their performance. Oistrakh's tone has acquired a wailing rasp, the orchestral values are badly out of focus, and the overall sonics are coarse-sounding. H.G.

TAMAS: Nándorférvár, 1456

Softa Czaniik, soprano; Magda Tiszay, contralto; Gyula Tar, tenor; László Jámbor, baritone; Lajos Tóth, bass; Béla Varga, táragató; Chorus and Orchestra.

- CANTORIC RECORDS 101 02. Two LP. \$7.96. (Available on special order from the Franciscan Monastery, P.O. Box 218, De Witt, Mich.)

Nándorférvár is the old Hungarian name of the city known today as Belgrade. In 1456 it was in Hungarian territory, and there, in that year, the Hungarians, under the leadership of John Hunyadi and St. John Capistran, defeated the Turks. Exactly five hundred years later Father Aloysius Tamás, organist and choirmaster of the Franciscan church in Buda, commemorated the event with this oratorio. The present recording was presumably taken at that time. The vocal soloists were members of the State Opera in Budapest; chorus, orchestra, and conductor are not named.

The work is very leisurely in pace and might well have been cut to half its present length. Nevertheless it presents some very interesting features, notably the mingling of a florid Hungarian folk style in the music with the stately verbal idiom of old historic codices, from which most of the text is derived. Father Tamás is a pupil of Kodály, and he handles the Hungarian folk style with thorough knowledge. One of the most important features of the work is that it has long solos and obbligatos for the táragató, that strong, slightly brassy-sounding Hun-



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SOUND OFF! Twelve marches by John Philip Sousa. Eastman Wind Ensemble, Fennell. SR90264/MG50264

RIMSKY-KORSAKOV Russian Easter Overture; Capriccio Espagnol; BORODIN Prince Igor Overture; Polovetsian Dances (with chorus). London Symphony, Dorati. SR90265/MG50265

SR indicates the stereo album number; MG, the monaural album number



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garian clarinet about which one always reads in the books on Bartók and Kodály but seldom has a chance to hear.

The performance by the men soloists, the chorus, and the orchestra, is first-rate, and the recording, rather surprisingly, is excellent. Full texts, in Hungarian and English, are provided. A.F.

TARREGA: *Recuerdos de la Alhambra; Preludes Nos. 1, 2, 5, 10, 11; Two Mazurkas; Minuet; Pavana; Capricho Arabe; Allegro Brillante para Concierto; Sueno; Maria; Marieta; Lagrima; Study in the Form of a Minuet; Study in A*

Renata Tarragó, guitar.
● COLUMBIA ML 5454. LP. \$4.98.

Francisco Tárrega is usually credited with giving the classical guitar the station it has today. Born in Villarreal, Spain, in 1854, he became a noted virtuoso on his chosen instrument, enlarged its musical range, and wrote many technical studies for it, resurrected older music of substance, transcribed the piano music of such contemporary composers as Albéniz, and made the guitar respected as a concert instrument.

As a composer, Tárrega is primarily a lyricist and miniaturist, but his music has great charm and atmosphere and, of course, is highly idiomatic in terms of the guitar. Hardly any classical guitarist recording today has failed to include one of Tárrega's works on his disc. In fact, the *Recuerdos de la Alhambra*, a study in tremolo that is also

a beautiful piece of music, is virtually omnipresent on guitar recordings.

The lovely and gifted Renata Tarragó plays Tárrega's music as one to the manner born. Here is a nineteenth-century sweetness without sentimentality, a freedom in handling rhythm that is not anarchic, a delicacy that can sparkle at will. If Miss Tarragó does not provide the ultimate poetry or brilliance of Segovia, who does? She is a beguiling artist in her own right, and the first to give us a record that acquaints us so well with Tárrega's music.

The clarity and balance of the recording leave something to be desired, as some of the soft accompanying figures in the music are weak and hard to hear. But this flaw is unimportant in the over-all value of the disc.
RAY ERICSON

TCHAIKOVSKY: *Concerto for Piano and Orchestra, No. 3, in E flat, Op. 75*

†Glinka: *Ruslan and Ludmilla: Pas de trois*

†Glazunov: *Raymonda: Pas de dix*

Simon Sadoff, piano (in the Tchaikovsky); New York City Ballet Orchestra, Robert Irving, cond.

● KAPP 9046. LP. \$3.98.

What a pleasure it is to see Robert Irving at work with dancers and orchestra! I confronted this disc with the prejudice born of having only recently experienced the real thing. Happily I can report that the recorded performance proves entirely satisfactory.

Incidentally, this is the only version in the current Schwann of Tchaikovsky's Third Piano Concerto—the last work of his life. It is a score worth knowing, and the present recording is a fine introduction to its merits.
R.C.M.

TCHAIKOVSKY: *The Nutcracker, Op. 71*

Chicago Symphony Orchestra, Fritz Reiner, cond.

● RCA Victor LM 2328. LP. \$4.98.

● ● RCA Victor LSC 2328. SD. \$5.98.

The complete *Nutcracker* ballet consists of twenty-nine numbers (fifteen if you amalgamate some sections), eight of which are used in the familiar suite, Op. 71a. The so-called "second suite" gives us five more. Any version offering a greater selection becomes, in effect, an abridged recording of the dancers' score rather than an offshoot of the familiar concert music. Reiner here provides all the material of the Op. 71a suite, plus most of the "second suite" and some additional augmentations, bringing us to a total of thirteen numbers—or slightly less than half the ballet. The selections are good and the performances excellent. I assume this collection is intended for those who want more of the *Nutcracker* than the usual excerpts, but don't want the whole as represented by such two-record sets as Rodzinski's Westminster edition. (There is also an abridged version of the latter album, again offering thirteen sections from the ballet, but not the identical thirteen Reiner performs.)

If you want a one-disc *Nutcracker*, either the present recording or the Rodzinski abridgment is a good buy. My personal regret is that RCA did not allow Reiner to record the entire score.
R.C.M.

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✓ TCHAIKOVSKY: *1812 Overture, Op. 49; Capriccio italien, Op. 45*
 †Rimsky-Korsakov: *Capriccio espagnole, Op. 34; Easter Overture, Op. 36* ("Grande Pâque Russe")

Deutschemeister Band (in the *1812*); Vienna State Opera Orchestra, Maurice Abravanel, cond.

- WESTMINSTER XWN 18924. LP. \$4.98.
- • WESTMINSTER WST 14107. SD. \$5.98.

Russians engaged in worship, war, and wandering might be the title of this collection in which the Vienna orchestra shows us Peter Ilich and Nicholas Andreyevitch at home and abroad in terms of a pair of popular works. Abravanel has a predilection for fast tempos here, although he finds the languor in the Spanish caprice as well as its hectic dance rhythms. Of the versions of the *1812* that use real artillery, this is the most effective—largely due to balances that allow the instrumental forces to compete with the bells and booms. Stereo, of course, is wanted for the full effect, although the mono is good in its own terms. Some will probably regard the two-channel effect worth the extra dollar and the loss of the *Russian Easter*, which appears on the LP only. R.C.M.

VARESE: *Music of Edgar Varèse*

Wind and Percussion Ensemble, Robert Craft, cond.

- COLUMBIA ML 5478. LP. \$4.98.
- • COLUMBIA MS 6146. SD. \$5.98.

For a feature review of this recording, see page 69.

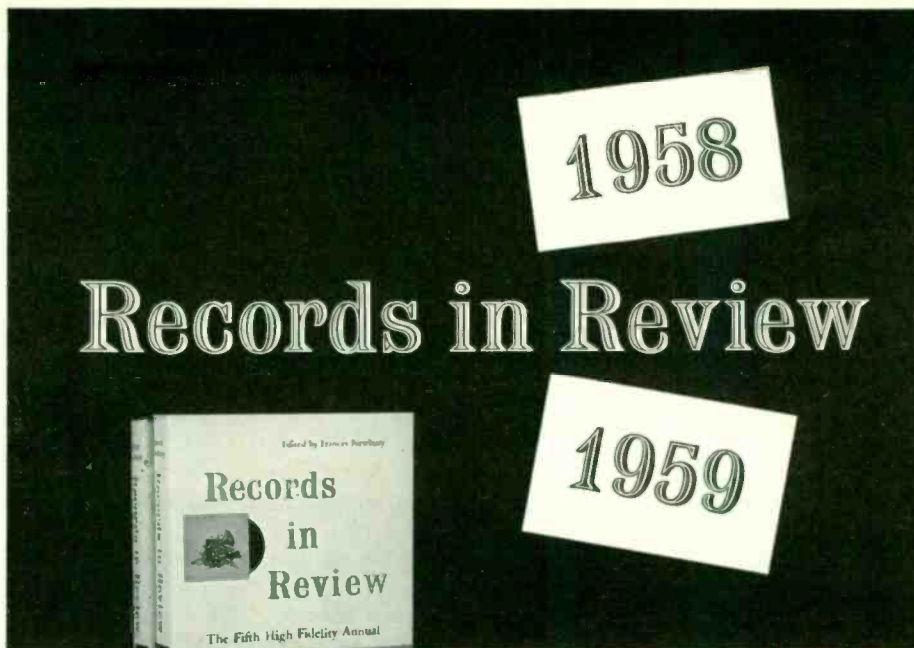
✓ VERDI: *Il Trovatore*

Leontyne Price (s), Leonora; Laura Lonli (s), Inez; Rosalind Elias (ms), Azucena; Richard Tucker (t), Manrico; Mario Carlin (t), Ruiz; Tommaso Frascati (t), A Messenger; Leonard Warren (b), Di Luna; Giorgio Tozzi (bs), Ferrando; Leonardo Monreale (bs), A Gypsy. Chorus and Orchestra of the Rome Opera, Arturo Basile, cond.

- RCA VICTOR LM 6150. Three LP. \$9.98.
- • RCA VICTOR LSC 6150. Three SD. \$11.98.

The chief competition for Victor's new version of *Il Trovatore* is Victor's old version of *Il Trovatore*, for with Milanov, Barbieri, Bjoerling, and Warren all in excellent form, set LM 6008 is still the best-sung recording of this singers' opera. The new set is superior in the matter of recorded sound, and is in fact the best of all *Trovatores* in this respect, in both stereo and LP versions. (London's recording is a close second.)

To those collectors for whom the performance itself is the first consideration, I must still recommend the older Victor release. The new one has its merits, though. It brings us Leontyne Price in her first recorded venture into the standard Italian repertoire, and her Leonora is a complete success. Her voice soars freely through the wide-ranging cantilena of the part, and moves excitingly in passage work. She colors intelligently and phrases idiomatically. I miss Milanov's unforgettable pianissimo,



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Both the 1958 and 1959 editions of *RECORDS IN REVIEW* are published by The Wyeth Press, an affiliate of *HIGH FIDELITY Magazine*.

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and the sweep she brought to the long line; but Price is a most welcome successor for her in this role.

This was Leonard Warren's last recording, and it would be less than objective to say that it is his very best. Some of the recitatives are quite shaky, and the husky quality of his mezza voce reminds us that he had been singing often and hard for more than two decades. But there is still also the incredible ease in the upper register, the characteristically fat, warm tone, and an alertness to interpretative and musical opportunities that make some moments of his new performance superior even to his old one. At the end, he was still growing as an artist, and the Leonora/Di Luna scene in Act III is this recording's high point.

Tucker's Manrico is solid, certainly

preferable to Del Monaco's or Di Stefano's, but not a match for Bjorling's; the Tucker voice just does not have the flexibility or freedom of the great Swedish tenor's. For some reason, the little wedding duet, which provides a slight respite between Manrico's two arias in Act III, Scene 2, is omitted from this performance, and Tucker's effectively sung "Di quella pira" is a half-tone low. Elias applies herself assiduously to Azucena, and brings off some sections remarkably well. All the same, she is too lightweight for the role, and not on a par with either Barbieri or Simionato. The small roles are adequately tended, except that Tozzi gives us a good deal of unnecessary booming in the name of dramatic emphasis: "Abietta zingara, fosca vegli-AR-da! Cingeva i simboli, di mali-AR-da," etc.—annoying, in view of

the fact that this splendid bass can make a perfectly good effect by simply singing the music.

Basile conducts with fine Italian fire—good, traditional accelerandi in the climaxes—and the orchestra and chorus do yeoman work. All in all, though, I'll stick with Milanov & Co. C.L.O.

VIVALDI: *Concertos: in C, P. 74; in A, P. 235; in D, P. 209; Trio Sonata, in F; Sonata a quattro, in E flat, P. 441*

New York Sinfonietta, Max Goberman, cond.

• • LIBRARY OF RECORDED MASTERPIECES, Vol. 1, No. 4. SD. \$8.50 on subscription or \$10 separately.

Both the sunny A major Concerto and the substantial one in C are already available on microgroove (each in two versions). P. 441 is a short but unusually interesting work. It consists of a Largo and an Allegro; the Largo first presents its material in a very effective manner similar to that later employed by Mozart in the slow movement of the great G minor Symphony. This "sonata" too has been recorded (on Angel 45002); both versions use a string quartet, but the present one correctly adds a harpsichord. P. 209 seems to be new to LP. It, too, is short and it features a lute, well played here by Joseph Iadone. The harpsichord realizations, played by Eugenia Earle, add considerably to the effectiveness of these performances, and the other instrumentalists are first-class too. As in the previous volumes of this series, the Ricordi scores are included with the album. N.B.

VIVALDI: *Concertos for Violin and Strings, Op. 8: Nos. 1-4 ("Le Quattro Stagioni")*

Felix Ayo, violin; I Musici.

• EPIC LC 3704. LP. \$4.98.
• • EPIC BC 1086. SD. \$5.98.

This is not the same performance that was issued some four years ago in a recording by the same artists. In the stereo version there are some unusually effective passages resulting from the wise decision to record first and second violins on different tracks. The dynamic range is unusually wide—perhaps a bit too wide: a proper pianissimo will get you too strong a fortissimo, and a proper fortissimo will get you a pianissimo teetering on the threshold of audibility. Otherwise, the Musici are in their usual excellent form and turn in a vigorous and vibrant performance. The harpsichord is less timid here than it often is with this group, but there are still sections (in the slow movement of *Spring*, the first movement of *Autumn*) where its faintness leaves a gap. Sound rather brilliant for my taste but others may like it. N.B.

WAGNER: *Orchestral Excerpts*

Philharmonia Orchestra, Otto Klemperer, cond.

• • ANGEL S 3601B. Two SD. \$11.96.

Columbia Symphony Orchestra, Bruno Walter, cond.

• COLUMBIA ML 5482. LP. \$4.98.
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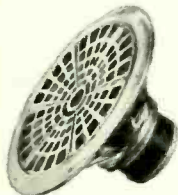


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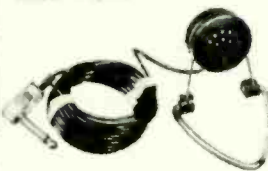
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Philadelphia Orchestra, Leopold Stokowski, cond.

- COLUMBIA ML 5479. LP. \$4.98.
- ● COLUMBIA MS 6147. SD. \$5.98.

For a feature review of these recordings, see page 68.

RECITALS AND MISCELLANY

MANUEL AUSENSI: "Famous Baritone Arias"

Leoncavallo: *Pagliacci: Prologo*. Verdi: *La Traviata: Di Provenza*. *Rigoletto: Pari siamo*. *Ballo in maschera: Eri tu? Otello: Credo*. Bizet: *Les Pêcheurs de perles: Il Nembo si calmo*. Rossini: *Barbiere di Siviglia: Largo al factotum*. Gounod: *Faust: Dio possente*. Giordano: *Andrea Chénier: Nemico della patria*. Thomas: *Hamlet: Brindisi*.

Manuel Ausensi, baritone; Symphony Orchestra, R. Lamote de Grignon, cond.
● ● LONDON OS 25117. SD. \$5.98.

Ausensi's dark, ringing baritone is as potent as any on records today, with an open sound in the upper-middle part reminiscent of De Luca. He sings everything in an all-stops-open Italian fashion, with audible "h's" separating uncomfortably placed vowels. Consequently, his treatment of the lyrical curve of "Di Provenza" or "Eri tu?" is far from satisfactory. His Italian pronunciation is decidedly odd—worse than that of any American baritone I can think of.

These observations notwithstanding, the record will be welcome to anyone who can be stirred by the sound of a great natural instrument. The "Largo al factotum" and the "Credo" are most exciting, and so are the *Hamlet* and *Pêcheurs de perles* arias, if one can forget about the French operas from which they are drawn. If this imposing baritone can get a firmer grasp of Italian legato and language, he will be a really extraordinary singer. London's sound is quite good, but the stereo balance is peculiar at some points (the harp, plunking at us from the right, is much too prominent). The orchestra is on the limp side, and occasionally sounds to be less than a full complement. C.L.O.

COLLEGIUM MUSICUM (KREFELD): *Music of the Middle Ages*

Otto Piegel, tenor; Collegium Musicum (Krefeld), Robert Haas, cond.
● LYRICHORD LL 85. LP. \$4.98.

This selection of fifteen secular pieces from the twelfth to fourteenth centuries includes some songs and dances that have been recorded several times, such as the *Kalenda maya* of Raimbaut de Vaqueiras, Bernard de Ventadorn's *Lancan vei la folha*, Walther von der Vogelweide's "Palestine Song," the *Lamento di Tristano*, and the familiar thirteenth-century English dance that was first recorded in the Anthologie Sonore (it is given a German title here, by an oversight). But there are also a number of interesting pieces, including several Min-

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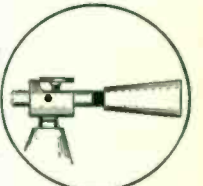
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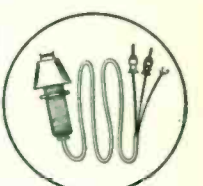
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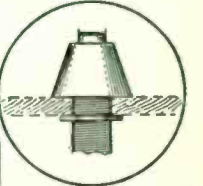
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nelieder by Neidhart von Reuenthal and Witzlaw von Rügen, that I do not remember having encountered on records before.

Most of the items on the disc have come down to us as unaccompanied melodies, but they are all performed here with added instrumental accompaniments. These seem carefully done in the spirit of the time, but some of them are more plausible than others. Least convincing is the *Kalenda maya*, which is provided with a drone accompaniment that soon becomes monotonous. But most of the others are done in lively fashion, and Mr. Pingel applies his pleasant voice intelligently to these medieval love songs. The last item on Side 2, an anonymous French piece, is listed on the label but not on the sleeve. N.B.

REY DE LA TORRE: *Classical Guitar Recital*

Music for One Guitar (Villa Lobos: *Etudes: No. 7, No. 11*; Sor: *Andantino; Etudes: in C; in B minor; in D minor*). *Music for Two Guitars* (Granados-Pujol: *Goyescas: Intermezzo*; Albéniz-Pujol: *Tango Espagnol; Cordoba*).

Rey de la Torre, guitar.

- Epic LC 3674. LP. \$4.98.
- • • Epic BC 1073. SD. \$5.98.

By means of electronic trickery, De la Torre can here be heard playing duets with himself. He thus continues a hallowed tradition that dates back to the far-off days of Heifetz and Heifetz. (Remember his... their... recording of Bach's Double Concerto?) Stereo greatly augments the pleasure on this side of the disc, for the instruments are sharply separated between the two speakers and the musical line is impressively clarified. I found that reversing the tracks so that the accompaniment came from the right-hand side enhanced the effect still more. De la Torre doesn't command the nuance and rhythmic subtlety of a Segovia, but he is, nevertheless, a highly skilled instrumentalist. His performance of the seventh Villa Lobos étude, for instance, has bristling virtuosity, and he plays the difficult trills with his left hand, as written. In fact, I found the whole program a most enjoyable recital. Epic's sound is full-bodied and brilliant, but more distant microphoning might have eliminated some of the extraneous string buzz. H.G.

EILEEN FARRELL: *Puccini Arias*

Gianni Schicchi: O mio babbino caro. La Bohème: Quando m'en vo; Mi chiamano Mimì; Donde lieta uscì. La Rondine: Canzone di Doretta. Tosca: Non la sospiri; Vissi d'arte. Madama Butterfly: Spira sul mare; Un bel dì. Manon Lescaut: In quelle trine morbide. Turandot: Tu che di gel sei cinta; In questa reggia.

Eileen Farrell, soprano; Columbia Symphony Orchestra, Max Rudolf, cond.

- Columbia ML 5483. LP. \$4.98.
- • • Columbia MS 6150. SD. \$5.98.

EILEEN FARRELL: *Song Recital*

Schubert: *An die Leier; Fischerweise; An die Laute; Du liebst mich nicht; Dem Unendlichen*. Schumann: *Volkliedchen; An den Mond; Mein schöner Stern; Die Soldatenbraut.*

Debussy: *Beau Soir; C'est l'extase; Fleur des blés; Noël des enfants; L'ombre des arbres*. Poulenc: *Hôtel; Voyage à Paris; "C"; Reine des mouettes; Fleurs*.

Eileen Farrell, soprano; George Trovillo, piano.

- Columbia ML 5484. LP. \$4.98.
- • • Columbia MS 6151. SD. \$5.98.

Having scored well-deserved successes with its Eileen Farrell releases, Columbia has apparently decided to show us that Farrell can sing *anything*. In a sense, of course, she can, for her voice is of such unusual size, flexibility, and warmth that few pieces of music pose any real vocal challenge for her. [For a report on Farrell the pop singer, see page 103. Ed.] All the same, the present two recordings offer grounds for some reservation.

The Farrell voice is not now—if it ever was—naturally suited to Mimi or Lauretta, to say nothing of Musetta or Magda, and my impression is that in much of the Puccini music she is lightening her voice artificially by trying to "point" the tone or sing "over" the notes. The consequence is a tendency towards shrillness in the upper register, and an apparent uneasiness about throwing the whole voice into the music. She does quite well by "*Vissi d'arte*" and the *Butterfly* excerpts, and gloriously by "*In quelle trine morbide*"; she also brings off Liù's aria surprisingly well. Strangely enough, the worst singing on this record occurs in the "*In questa reggia*," which is exactly where I should have thought her particular gifts would make for a *tour de force*. Her tone in the high-soaring phrases near the end of this passage is somewhat thin and very tremulous, and she is not abetted by deterioration in the sound towards the center of the disc.

Her excursions into Lieder and French art song encounter difficulties of a different sort. Except for a strained moment or two in *Beau Soir*, she sails through the songs easily, her voice consistently round and lustrous. But though her musical ideas are sound, she does little to project the texts or dramatize the situations. It is not so much a matter of her pronouncing "*eben*" as "ay-ben," or "*tombeau*" as "tomm-bo," as it is her failure to take advantage of vowel and consonant sounds for dramatic effect, or to do any real coloring of her lovely tone. She does not, in short, create the songs' worlds, though she sings beautifully enough in this one. Trovillo's accompaniments are sufficient, but unimaginative and a bit on the dead side. The sound is fine. C.L.O.

KIRSTEN FLAGSTAD: *Bach and Handel Recital*

Kirsten Flagstad, soprano; London Philharmonic Orchestra, Sir Adrian Boult, cond.

- • • London OS 25141. SD. \$5.98.

This is a stereo re-release of a record previously available in monophonic form. I must concur with the generally held opinion that this music does not bring out the best in Mme. Flagstad. She tends to sing as if the phrases had no forward curve, no highs or lows, beginnings or ends. Despite the fact that she seldom really breaks the legato or chops a line for breath, the music stands still a good share of the time. The disc's one outstanding interpretation is Bach's "If Thou be Near," to which the great soprano

brings color and momentum as well as the cool, balanced richness of her voice.

Stereo, which tends to isolate and suspend the voices and to move the singer back in perspective, helps not a bit in this particular case. C.L.O.

FRANK GLAZER: "Album Leaves"

Frank Glazer, piano.

• • CONCERTDISC CS 219. SD. \$5.95.

FRANK GLAZER: Recital of American Music

Shapero: *Sonata for Piano, No. 1*. Copland: *Variations for Piano*. Gottschalk: *Le Banquier*. Dello Joio: *Sonata for Piano, No. 3*. Gershwin; *Three Preludes for Piano*.

Frank Glazer, piano.

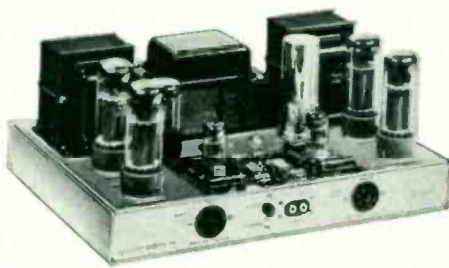
• • CONCERTDISC CS 217. SD. \$5.95.

The first of these collections, subtitled "Frank Glazer Plays Musical Autographs," is a brief recital of pieces written by great composers to oblige their friends and patrons. In an age when so many young performers sound like noncommittal advertising executives, switchboard operators, and the like, Glazer's easy graciousness and poetic feeling is balm to the ears. He has a real flair for the miniature, and his performances on this disc are intelligent, musical, and atmospheric. His tone is capable of great nuance (for example, he re-creates the quaint delicacy of the toy music box in Mozart's charming F major Andante), and his choice of programing is both unusual and rewarding. Moreover, the sequence in which the works are arranged on this disc makes for ideal listening. Glazer's penetrating musicianship and stylistic grasp finds him almost equally at home in Purcell, Bach, Beethoven, Debussy, Mozart, Chopin, Wagner, and Liszt, a rare phenomenon indeed! The two Wagner *Albumblatt*s, with their sustained introspection and depth of feeling, will be a real discovery for many people. Another interesting feature of the record is the joint inclusion of Liszt's *Valse impromptu* and the *Feuille d'Album* that was its predecessor. Although the *Valse* is more extended and complex, I prefer the earlier version because of its brevity and simplicity.

A different aspect of Glazer's artistry is heard in the disc of American keyboard music. The Shapero sonata has engaging verve, freedom, and tastefulness. The texture of this work, which can also be played on a harpsichord, is delicate and transparent. The pianist makes the most of the austere, inventive Copland Variations, and his coloristic gifts are a real blessing in this acridly dissonant, cerebral music. He also makes the Gottschalk charmer sound far more appealing than it does in the deadpan technical exactitude of Eugene List's presentation for Vanguard, and he does excellent justice to the pleasing lyric quality and expert craftsmanship of Dello Joio's Sonata (which, incidentally, contains much of the same music as the composer's Variations, Chaconne, and Finale for orchestra). Gershwin's shoddy Three Preludes complete the disc; Glazer lends acceptability to the faded clichés of the second one, but Nos. 1 and 3 are beyond redemption. The recorded sound on both records is rich, precisely balanced, and excellently centered. Only in the onslaught of the Copland work did I notice any strain. H.G.

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KRAINIS RECORDER CONSORT:
"The Festive Pipes, Vol. 2"

Krainis Recorder Consort; Members of the Krainis Baroque Ensemble.

• KAPP KCL 9049. LP. \$3.98.

Having gained a warm welcome with their first disc, issued early this year, the Krainis group follows it up with another beguiling collection of music written for, or playable on, recorders. The present selections range from a thirteenth-century piece by a German Minnesinger to a composition by E. J. Miller, who teaches at the Hartt College of Music in Hartford, Conn. In between are two melancholy but poetic pieces written by Henry VIII; a set of dances from a collection published in 1551; another by J. H. Schein, who preceded Bach by a century as cantor at St. Thomas' in Leipzig; a piece by William Byrd; a trio sonata by Telemann; and Corelli's *La Follia*.

The dance pieces are rendered unusually spirited by the imaginative addition of various percussion instruments. Mr. Miller's work, in the now fashionable Webernian style, makes interesting sounds and does not risk exhausting the listener's patience. I doubt whether the Corelli, as arranged for recorder, would be high on anybody's list of desiderata in baroque recordings, but it is offset by the attractive Telemann work, for recorder, oboe, and continuo. Here Mr. Krainis has the expert assistance of Josef Marx, oboe, and Paul Maynard, harpsichord. The Consort plays with good intonation, and the two lowest instruments are more audible than in Vol. 1. N.B.

NEW YORK PRO MUSICA: *Spanish Music of the Renaissance*

New York Pro Musica, Noah Greenberg, cond.

• DECCA DL 9409. LP. \$4.98.

• • DECCA DL 79409. SD. \$5.98.

Noah Greenberg can almost always be depended on to put on a good show. He not only exercises a highly critical taste in selecting pieces for their quality, but he chooses them for contrast and variety in subject matter, spirit, and texture. There are eighteen pieces here, the known composers being Rivaflacha, Morales, Mudarra, Milan, Flecha, Ortiz, Gombert, and Cabezon. The vocal ones range from cheerful and outspoken popular part-songs to movements from a Mass; the instrumental ones include pieces for lute, for a keyboard instrument, for recorder and harpsichord, and for bass viol and harpsichord. A generation ago the vocal numbers would have been performed by a vocal ensemble without accompaniment. We have learned, however, that instruments often substituted for or doubled one or more of the parts in such compositions, and so the Pro Musica performs some of them a cappella and others with instruments. Altogether, a fine collection of little-known works done with verve and penetration. There is no feeling whatever of historical resuscitation being done as a duty. Whether it is the grave Pavan by Milan, played by Joseph Iadone with dignity and sensitivity, or the poetic love song *Si la noche haze oscura*, sung by Betty Wilson, or

the jolly Christmas piece *E la don don*, performed by the group, each piece is presented as a living artistic expression. Aside from a wavering soprano in the Morales *Agnus Dei*, the performances are very fine, as is the sound in both versions. N.B.

LEONARD PENNARIO: *"Favorite Classics for Piano"*

Chopin: *Polonaise in A flat, Op. 53*. Debussy: *Suite bergamasque: No. 3, Clair de lune*. Liszt: *Liebesträume No. 3; Hungarian Rhapsody No. 2*. Rachmaninoff: *Preludes: Op. 3, No. 2; Op. 23, No. 5*. Strauss-Schulzevler: *On the Beautiful Blue Danube*.

Leonard Pennario, piano.

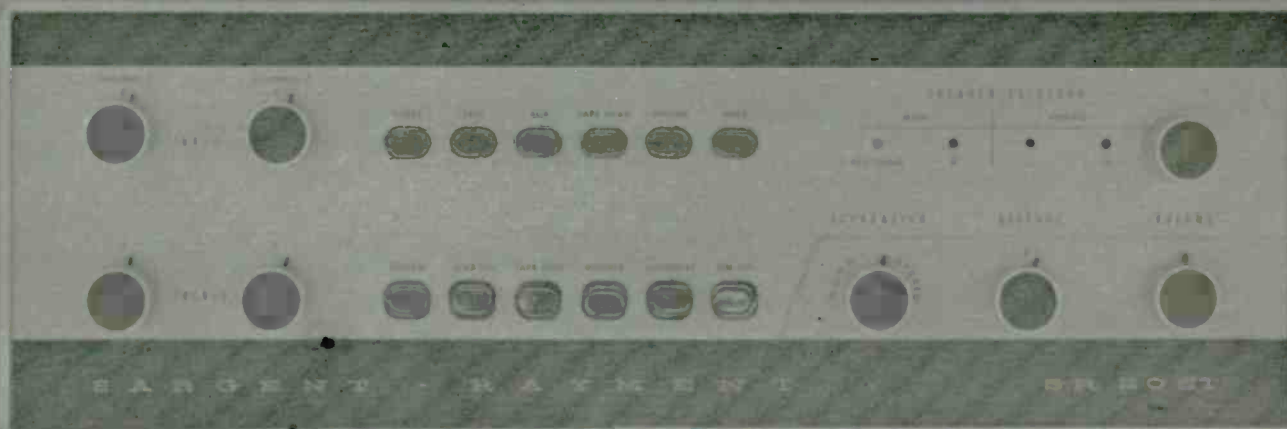
• • CAPITOL SP 8312. SD. \$5.98.

Pennario's playing throughout this recital sounds positively nondescript. All the notes are there, there are no lapses in taste, and the pianist's tone, though lacking dynamic variety, is never unpleasant or percussive. Everything is very clean, very crisp, and very professional-sounding; it also has a certain cynicism and matter-of-factness. The sound is somewhat studio-bound and constricted but, like the performances it reproduces, efficient and adequate. H.G.

JOSEF SCHMIDT: *Operatic Recital No. 2*

Verdi: *Il Trovatore: Deserta sulla terra; Ah si, ben mio; Di quella pira. La Traviata: De' miei bollenti spiriti. Rigoletto: Questa o quella*. Mascagni: *Cavalleria rusticana: Siciliana*. Leoncavallo: *Pagliacci: Vesti la giubba*.

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Tchaikovsky: *Eugen Onegin: Lenski's Air*. Puccini: *Tosca: Amaro sol per te*. Mozart: *Die Zauberflöte: Dies Bildnis ist bezaubernd schön*. Kienzl: *Der Evangelimann: Selig sind*. Von Mory: *La Valliere: Ja, du allein*. Götze: *Der Page des Königs: Was war mein Lied*. Burger: *Zigeunerlied*. May: *Il est un chant d'amour*. Traditional: *Tiritomba*.

Gola Ljungberg, soprano (in the Puccini); Josef Schmidt, tenor; orchestra.
• ETERNA 737. LP. \$5.95.

A generous collection of recordings by the diminutive Rumanian tenor, whose pathetic life ended in a Swiss concentration camp in 1942, when he was thirty-eight. He had a soaring lyric line, reminiscent of Tauber's but perhaps even freer and more pliable. Though his career was largely in the films and much of his repertoire consisted of semi-popular waltzes and gypsy songs, he did not debase great music when he sang it—his version of the *Zauberflöte* aria is a model of clean line and beautifully focused tone. The selections here are all sung about as well as one could wish, with the possible exception of a punchless "*Vesti la giubba*." Curiosities are the "*Di quella pira*" (he sings it twice—once in Italian, once in German); a break-neck "*Questa o quella*"; and a spectacular, exuberant rendition of *Tiritomba*, taken from a private recording. The transfers are accurate, and the surfaces fairly clean. C.L.O.

JOHN SEBASTIAN: "Profile"

Brahms: *Hungarian Dance No. 6* (trans. Sebastian). Sebastian: *Serenade*. Prokofiev: *The Love for Three Oranges: March* (trans.

Heifetz). Debussy: *Prélude à l'après-midi d'un faune* (trans. Heifetz). Gershwin: *An American in Paris; Prelude No. 2*. Falla: *El Amor brujo; Ritual Fire Dance*. Gluck: *Orfeo ed Euridice: Mélodie*. Bartók: *Rumanian Folk Dances*. Vivaldi: *Concerto Grosso in D minor, Op. 3, No. 11: Largo* (trans. Sebastian). Guion: *The Harmonica-Player*.

John Sebastian, harmonica; Glen Clugston, piano.

• DECCA DL 10025. LP. \$4.98.
• • DECCA DL 710025. SD. \$5.98.

John Sebastian is one harmonicist for whom playing the humble mouth organ is more than a stunt. He treats his instrument with such virtuosity and such musicianship that at times one forgets he is playing a harmonica at all. Sebastian has grasped admirably a wide variety of styles in this program, and he manages to establish a definite mood with each piece. It is quite astonishing, in fact, to discover with what subtlety and refinement he can handle the Gluck *Mélodie*, the Vivaldi *Largo*, and the Bartók *Rumanian Folk Dances*, even the truncated version of *L'après-midi d'un faune*, and what exciting pyrotechnics he can dash off in *An American in Paris* (also abridged) and the *Ritual Fire Dance*. Taken as a whole, this is some of the finest harmonica playing to be encountered anywhere. Glen Clugston's piano accompaniments have been discreetly fitted into Sebastian's solos, and the recorded sound is faithful. There is no need for a stereo edition, and no discernible difference between it and the monophonic version. P.A.



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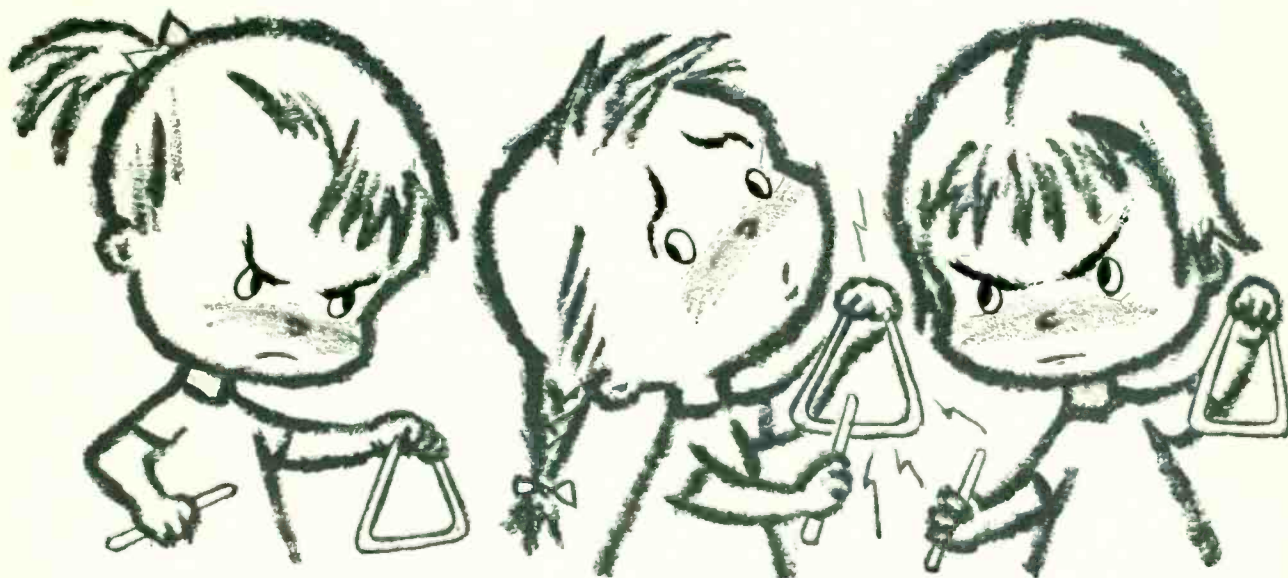
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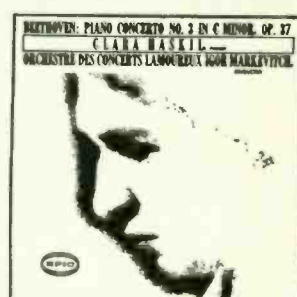
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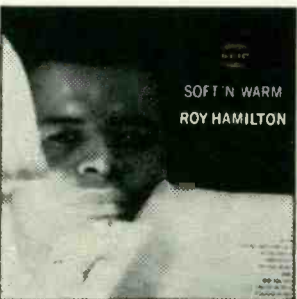
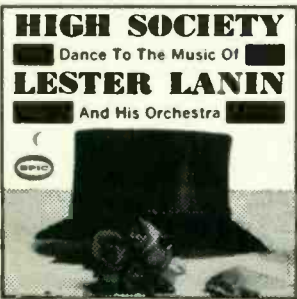
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The Lighter Side



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Vicky Autier

Fashioned for an Intimate Way with a Song

"Vive Paris." *Vicky Autier*. Capitol ST 10245, \$4.98 (SD).

PUBLICITY MEN, who usually herald the arrival of a new French singer with superlatives, have been unduly reticent about the charm and talent of Vicky Autier. Such relative silence might eventually be rather embarrassing to the gentlemen of the press, for this personable singer may easily turn out to be the find of the year. Miss Autier has already achieved a *succès d'estime* in some of the smaller *boîtes* of Manhattan, and has repeated that success in some of the gaudier caverns of Las Vegas. Parisians, of course, adore her, and she is one of the brighter luminaries in the night life of London, Rome, and Madrid. But in this country she is not generally known and records have not always captured her extremely personal, and personable, style. Her two earlier Capitol discs (T 10041, "I Remember Paris," and T 10179, "Paris After Hours") were mainly of standard French numbers, which she did well enough but which too often sounded like carbon copies of other,

and more famous, French artists. This present album is a far more successful showcase for Miss Autier's piquant and intimate way with some unusually attractive songs.

Tailored specifically to fit the Autier personality, the program here includes songs of gaiety, of the joy of life, of the bliss of young love and carefree living. The singer's whole approach is perhaps best summed up in the title of one of her numbers, *Adieu Tristesse*, which she delivers provocatively over the tinkle of finger cymbals and small metal rattles heightening the semioriental coloration of the orchestral background. In *Eux*, she spins a charming tale of young love, concerning "Il" who only had eyes for "Her," and "Elle" who doted on "Him." What more natural than that they should wind up as "Eux." This pretty and typically French waltz song is the sort of number in which Miss Autier is unusually appealing. Equally and typically French, even to the sound of the old hurdy-gurdy, is *Mon Oncle*, in which the singer jauntily recalls

the happy days of her childhood, spent in the company of her best friend, the gentleman of the title. Two Sidney Bechet songs, the popular *Petite Fleur* and *Matin de Carnaval* (the latter an unusually atmospheric song given a subdued Latin beat), are done in Miss Autier's most attractive and *intime* manner. Another side of her artistry is the gently swung version of *Va Mon Ami*, which happens to be a free adaptation of Anton Rubinstein's *Melody in F*.

In previous recordings the singer has proved a formidable linguist, singing in French, English, Italian, German, Spanish, and Portuguese. This time she departs from her native tongue on only two occasions. She conveys the message of *Tua* in Italian and English, and very effec-

tively in both languages. Here her style becomes more American, though no less fetching for that. The second departure is less successful. Although Miss Autier does everything possible for *All Mine*, a lyrical and musical contribution by Elsa Maxwell which she sings in English, the song is the weakest in the program. It sounds as if Miss Maxwell had heard *Greensleeves* and *I'll Be with You in Apple Blossom Time* a little too often.

There is no information at hand as to the orchestra involved here or its leader; but since the singer often directs her own accompaniments, she herself may be responsible for the fine support and carefully thought-out arrangements. If so, an additional bravo to the lady for an uncommonly attractive disc. J.F.I.



Johnny Horton

The Past Revived in "Rockabilly"

"Johnny Horton Makes History." *Johnny Horton; chorus and ensemble. Columbia CL 1478, \$3.98 (LP); GS 8269, \$4.98 (SD).*

COMPARTMENTALIZATION has come to rule so strongly in our leisure as well as business activities that even the most active and catholic-minded discophiles can hardly be expected to keep up with everything going on in the world of recorded sound. Most readers of this journal, for example, are likely to be wholly unfamiliar (unless they have been enlightened by teen-agers in their family or by neighborhood-tavern jukeboxes) with the trends set in the capital of so-called country music, Nashville, Tennessee—most notably the vogue of "re-imaging" historical events and heroes in pop vernacular terms.

You might very well find it educative—and disconcertingly diverting—however, to investigate what is going on across the tracks as it were; and the present collection is perhaps the most lustily characteristic of all recent attempts to pour old wine (the traditional narrative ballad) into new bottles (plastic, hip-fitted flasks of "rockabilly"—a medium most aptly, if pejoratively, described as a three-way miscegenation of rock 'n' roll, hill-billy, and Tin-Pan-Alley idioms). Johnny Horton, one of the brashest of the Nashville balladeers, is a thirty-three-year-old Texan, skilled in both pleasantly straight balladeering and the more intense and nasal back-country style, complete with its typical rising

inflection halfway between a hiccup and a yodel. In a sense he's already made history, by endowing the doggerel verses of *Battle of New Orleans* and *Sink the Bismarck!* with such rhythmic and tuneful stimuli that these hit singles have rolled up sales of over two and a half million and one million respectively. On the present disc he's backed by a spirited male chorus, elephantinely spastic base, metallic banjo, insistent snaredrums, etc., to help celebrate with immense gusto memorable battles (New Orleans, Bull Run, and Bismarck), disasters (the Chicago Fire and sinking of the *Reuben James*), and a series of Bunyanesque heroes. The latter include Young Abe Lincoln (*Make a Tall Tall Man*), and John Paul Jones, the frontiersmen Jim Bridger and Snow-Shoe Thompson, and a newcomer to the pantheon (courtesy of Freedomland, U.S.A.) named "Johnny Freedom."

At their worst, these ballads are as contrived and corny as a tough sailor's sentimental tattooing; raucously performed, they are of course recorded with every engineering trick in the book. Yet at their best (as in *The Battle of New Orleans* and the even catchier *Jim Bridger*), they well may be truer to the coarse reality of the times and men they celebrate than more authentic but more denatured contemporary songs. R.D.D.



Eileen Farrell

Pops Sorcery from a Prima Donna

"I've Got a Right To Sing the Blues." *Eileen Farrell; Luther Henderson and His Orchestra. Columbia CL 1465, \$3.98 (LP); CS 8256, \$4.98 (SD).*

MINDFUL of unfortunate recordings made by certain opera divas anxious to carve out for themselves a secondary career in the world of popular song, I admit I approached this recording with some trepidation. My fears turned out to be groundless; Miss Farrell makes the jump from Wagner and Cherubini to Arlen and Rodgers with ease and complete conviction. In this remarkable vocal *tour de force* the singer displays a knowing command of a medium most people would imagine to be beyond her ken, singing with uninhibited freedom and a sure sense of style that almost border on jazz, though this is not primarily a jazz date.

In view of her overwhelmingly successful performances, which certainly validate her rightful claim to sing the blues, it may be specious to quarrel with the title of the record itself. But the fact is that there is not a single authentic blues in the entire program, made up of pop songs from Tin Pan Alley or from musical shows, with bluesy overtones in variable degrees of intensity. The paler shades are represented by McHugh's cheerful paean *On the Sunny Side of the Street*, Kern's bouncy *I'm Old-Fashioned*, and Gershwin's *Looking for a Boy*, and these are neatly set off against songs of more somber hue.

Miss Farrell's treatment suits each song perfectly. The slightly brightened quality of her voice, in the McHugh song, is oddly reminiscent of Judy Garland; there is wry humor in her handling of the Martin-Blane song *Ev'rytime*, one of the delights of the wartime musical *Best Foot Forward*; and the pensive mood of the two Rodgers and Hart songs, *Glad To Be Unhappy* and *He*

Was Too Good to Me, is stunningly realized. *September Song* has always seemed to me essentially a man's song, but Miss Farrell captures its bitter-sweet reflective qualities perfectly.

Among other highlights is Irving Berlin's *Supper-time*, a song written for Ethel Waters in the revue *As Thousands Cheer*. This was once considered a controversial number, and for that reason has been seldom recorded. It is good to have it back in a performance of such great intensity and pathos. And in *Ten Cents a Dance* no one, not even Ruth Etting, has given a more memorable portrait of the taxi dance hostess and her tawdry environment than Miss Farrell contrives here. The program winds up with an outstanding performance of the disc's title song, climaxing it with a thrilling vocal jump that no ordinary pop singer would risk, still less negotiate.

Everything adds up to a kind of musical sorcery seldom found these days, particularly in the pop field. But then, where are the singers who can match Miss Farrell's sumptuous vocal tones, her unerring good taste and sure feeling for a song, her remarkable phrasing and enormous zest? She has been singularly fortunate too in having the inspired accompaniments of the Luther Henderson Orchestra, whose neat, expressive arrangements admirably complement her work in an ideal partnership. The Columbia engineers have risen to this special occasion nobly, supplying extremely fine sound for both versions. I am not convinced that stereo adds very much to recordings of this nature, and since I find the mono sound warmer and cleaner, I prefer that version. J.F.I.



"Eighteen All-Time Song and Dance Movie Hits." Sammy Kaye and His Orchestra. Columbia CL 1467, \$3.98 (LP); CS 8258, \$4.98 (SD).

Hollywood musicals of the Thirties, as seen on TV today, may look dated, but their musical scores sound as wonderful as ever. This was a fecund era in the film capital's history, with Berlin, Kern, Youmans, Porter, and Gershwin turning out a series of

superior songs, all of which wound up in Fred Astaire musicals. Here eighteen are given the typical Sammy Kaye treatment, and I can't imagine any other band leader catching their flavor more successfully. Kaye has been playing this way for twenty-five years, so for him it's easy. J.F.I.

"The Haunting Hawaiian Guitar." Roy Smeck. ABC-Paramount 330, \$3.98 (LP).

Anyone susceptible to the soothing strains of the Hawaiian guitar should find this Roy Smeck concert one long uninterrupted delight. You will find no native Hawaiian music, but the songs Smeck has taken from the confines of Tin Pan Alley and arranged for a small dance orchestra and guitar are done very prettily. The album has a two-fold appeal, excellent for dancing or perfect for relaxed listening. J.F.I.

"Leon Bibb Sings Love Songs." Leon Bibb; Instrumental Ensemble, Milt Okun, cond. Vanguard VRS 9073, \$4.98 (LP); VSD 2067, \$5.95 (SD).

A very smoothly sung collection of love ballads that reflects both taste and intelligence in the choosing. Leon Bibb's satiny voice and lack of low-down emotion will not satisfy those who like their folk songs neat; but others willing to meet Bibb on his own terrain—that tricky zone between folk song and art song—will find this release a beguiling experience. The ballads include *When Love Is Kind*, *The Water Is Wide*, *Black Is the Color*, and *Come All Ye Fair and Tender Ladies*. My SD review copy hissed and crackled fearsomely, but the LP was all clean, burnished brilliance. O.B.B.

"Who's Afraid of the Big Band Beat?" Francis Bay and His Big Band. Epic LN 3695, \$3.98 (LP); BN 567, \$4.98 (SD).

In my opinion this Belgian dance band (which I have enjoyed in the past only on Omega tapes and discs) puts most American swing-era revivalists to shame. Here zestfulness, boldly clean sonority, and effective if sparing use of vocal choristers produce consistently high-spirited and precisely virtuosic performances (in straightforward arrangements too) of *Coquette*, *Skyliner*, *That's a Plenty*, *Harlem*, *Jersey Bounce*, and six others. The recording also is first-rate: somewhat more sharply focused in monophony, but crisp, full-blooded, and antiphonal in stereo. R.D.D.

"I Want To Be Happy." Joe Harnell, piano; Orchestra, Frank Hunter and Joe Harnell, conds. Epic LN 3708, \$3.98 (LP); BN 573, \$4.98 (SD).

Someday, some really enterprising a & r man may discover the rich musical legacy bequeathed us by Youmans and give this most neglected of all American theatre composers his rightful due. Until that happens, we can be grateful for this disc, which presents a dozen of Youmans' best songs in extremely interesting and unusual arrangements. I find Harnell's piano treatments particularly stimulating. They may not conform to one's own idea of how these songs should be done, but they have tremendous personality, great style, and musical integrity. Sound is faultless, and the SD features some of the most sensibly balanced sonics I've listened to for some time. J.F.I.

"Finian's Rainbow." Original cast recording of the 1960 production. RCA Victor LOC 1057, \$4.98 (LP); LSO 1057 (SD). With Burton Lane's hit-studded score for *Finian's Rainbow* sounding as fresh as it did in 1947 and the changing social climate giving added pertinency to the Saily-Harburg book, the old musical earned a well-deserved success when revived recently at the New York Civic Center. From that production comes this new recording, which, sonically at least, supersedes the old original cast version on Columbia OL 4062. The Sharon of Jeannie Carson is well enough sung, but she does not bring to the role the wide-eyed wonder and earthy brashness so effective in Ella Logan's portrayal. Howard Morris' leprechaun compares quite favorably with the inspired David Wayne portrait on the older disc, but Biff McGuire, with a tendency to go cute, is not as convincing as his vis-à-

vis, Donald Richards. Yet in spite of minor blemishes this is an exceedingly attractive account of a delightful musical. J.F.I.

"Latin Jewels." Joe Loco Quintet. Fantasy 3294, \$3.98 (LP).

A brilliantly recorded foray south of the border with pianist Joe Loco fronting a small but *muy simpatico* combo. Loco, who has spent a generation spreading the Latin gospel, is a sophisticated musician who can successfully lace his *Frenesi* with a dash of jazz. His program interweaves solid staples like *Perfidia* and *Duerme* with fresher hits such as *El Reloj*. On the technical side, I have never heard a piano better reproduced. O.B.B.

"The Blues and the Beat." Henry Mancini and His Orchestra. RCA Victor LSP 2147, \$4.98 (SD).

Only the two title pieces are Mancini's own compositions, but it is his characteristic dark coloring, heavily plugging beat, and highly imaginative scoring which give this whole program (but perhaps especially the atmospheric *Misty* and *Smoke Rings*, jumping *How Could You Do a Thing Like That?*, *Big Noise from Winnetka*, and *Sing, Sing, Sing*) real distinction. It is sonically distinctive, too, both for its sonorous twenty-five-man band (featuring six French horns and a bass flute) and its broad, strongly stereoisitic recording. R.D.D.

"Introducing Linda Lawson." Linda Lawson; Orchestra, Marty Paich, cond. Chancellor CHL 5010, \$3.98 (LP).

Although this is a recording debut for Linda Lawson, she already sounds like a well-seasoned singer, if one who has yet to develop a very personal style. Her warm, dark-hued voice and vocal style are both reminiscent of Jo Stafford, an illusion heightened by Marty Paich's arrangements, which (though they make use of more brass) recall the settings Paul Weston once concocted for Miss Stafford. Miss Lawson sounds more at ease in the slow ballads (*Make the Man Love Me* and *You Don't Know What Love Is* are exceptionally well sung) than in the up-tempo numbers that crop up in her program, and the Marty Paich settings for these songs give her a lovely cushion of sound to fall back on. J.F.I.

"Martha Schlamme at Town Hall." Vanguard VRS 9070, \$4.98 (LP); VSD 2063, \$5.95 (SD).

Another meticulously shaped concert in which Miss Schlamme's repertory ranges the entire world of balladry: the haunting *Lorena* from Mexico, three Russian songs arranged by Beethoven, Israel's swinging *Mi Varachev*, a song from Weill's *Threepenny Opera*. As always, Miss Schlamme's clear, light soprano illumines the drama of each song to the fullest. Vanguard taped her during an actual recital at Town Hall, adding another dimension of excitement to the program. I rather preferred the sharply focused mono version, although the stereo better conveys the concert hall atmosphere. O.B.B.

"Show Time." Doris Day; Axel Stordahl and His Orchestra. Columbia CL 1470, \$3.98 (LP); CS 8261, \$4.98 (SD).

There is a hint of subdued exuberance running through Doris Day's warm and natural

performances here that I find especially appealing. There is also a suggestion that she is cuddling up to the listener (a pleasant prospect), as in her whispered affection for Paris, or the song about the familiarity of a loved one's face. In other numbers, she is more outgoing, with a sort of impishness in her voice that is particularly becoming, on her. All in all a very delightful disc by one of our most satisfying girl vocalists. As the title suggests, all these songs derive from musical shows; in many cases Miss Day's versions are preferable to those of the original singers. J.F.I.

"The Royal Artillery Band on Display." Major S. V. Hays, cond. Vanguard VRS 9071, \$4.98 (LP); VSD 2064, \$5.95 (SD).

Audiophiles who know this band's memorable "Queen's Birthday Salute" on stereo disc or tape will find it sonically no less impressive in a straight concert program of four Suppé Overtures and the marches from *Tannhäuser*, *Aida*, *Le Prophète*, and *The Damnation of Faust*, all played with superb precision and clarity of detail. Brilliant as the LP version is, however, this must be heard in stereo to appreciate fully the authenticity with which this British band (scheduled to celebrate its 200th anniversary in 1962) has been captured. R.D.D.

"The Other Chet Atkins." Chet Atkins, guitar. RCA Victor LPM 2175, \$3.98 (LP); LSP 2175, \$4.98 (SD).

This attractive disc uncovers the fact that Chet Atkins, until now regarded solely as a virtuoso of the steel guitar, is an equally adept performer on its softer-spoken relative, the Spanish guitar. Although the program here is not very challenging—most of the items are Latin-American pop favorites—Atkins turns it into a delightful listening experience by his skillful use of a superb technique, his wide range of tonal coloration, and his ability to create and build a mood. These are such enticing performances that one wishes he would now tackle the classical guitar repertoire for which he is so obviously well equipped. Unusually persuasive sound, particularly on the stereo version, helps point up Atkins' fine work. J.F.I.

"Sabicas—Soul of Flamenco." ABC-Paramount ABC 339, \$3.98 (LP).

"Sabicas—Flamenco Virtuoso." Columbia WL 171, \$4.98 (LP); WS 320, \$5.98 (SD).

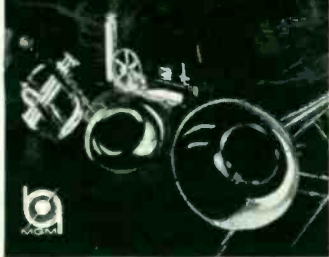
To the extensive catalogue of Sabicas' essays on the flamenco guitar, add two more superlative entries. In his ABC performance, both a *cantaor* (singer) and a *bailaor* (dancer) join him to form a tight-knit *cuadro flamenco*. The results are electrifying, although the disc's finest moment is a graceful, moody *Farruca del Camino* for guitars alone.

Columbia continues juggling tape in order to multiply Sabicas' effectiveness. Here he appears as a trio, with uniformly happy results as contrasted to an earlier venture in this medium. By playing separate instruments—each subtly varied in tone—for each part, the guitarist creates three musical entities that he then blends into a breath-taking end product. It's a trick, yes, but one that never sacrifices musicality. The program runs the full gamut of flamenco

Continued on page 106

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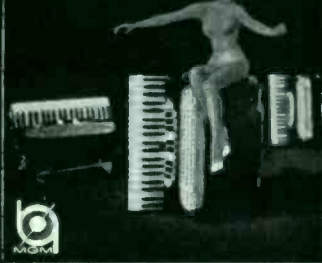
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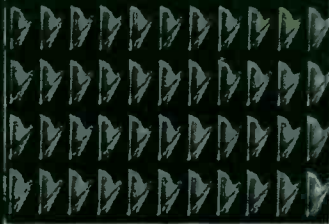
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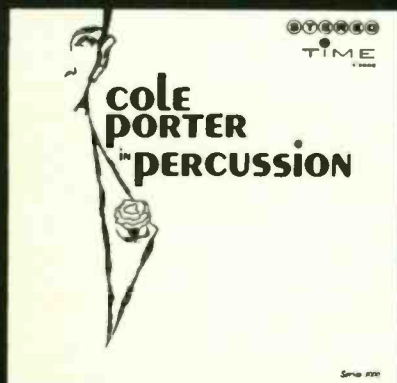
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Bennett: Armed Forces Suite. RCA Victor Symphony Orchestra; Symphonic Band, and "Combo"; Robert Russell Bennett, cond. RCA Victor LM 2445, \$4.98 (LP); LSC 2445, \$5.98 (SD).

One of Bennett's most ambitious and powerful works, this is a synthesis of native wartime melodies in an eight-part chronological suite for various media. His own unparalleled skills are enhanced here by appropriate sound effects (including a zinging arrow likely to cause even the most sophisticated audiophile to flinch reflexively) and the boldest, biggest, most reverberant, and—in the SD—stereoisitic recording. R.D.D.

"Pops à la Russe." Various artists; instrumental accompaniments. Monitor MP 591, \$4.98 (LP).

As recent releases have shown, Russian pops are far from stodgy. One must look hard for a buttressing of socialist realism or an ode to the old Stakhanovite. Monitor's latest collection—well played, well sung, and well recorded—will enchant the ears of any homeless cosmopolitan. *Our Street* is of a piece with Georges Ulmer's swinging *A Paris*, and *Where Has Love Gone* will raise an echo in the heart of many an exasperated American wife. A light, bright, enjoyable disc. Prospective sing-alongers will find texts in the original Russian along with transliterations and translations of the same. O.B.B.

"String Along." The Kingston Trio. Capitol ST 1407, \$4.98 (SD).

It's not only the Kingstons' fresh, deftly controlled and colored voices, or their imaginatively contrived banjo and guitar playing, but their gusto and artistic restraint which make them irresistible—especially when recorded so stereogenically and with such natural presence as they are here. Their persuasiveness and good taste also endow their often somewhat dubiously authentic or obviously ersatz ballads with true folk spirit, as here in such sad tone-tales as Carl Sandburg's *This Morning, This Evening, So Soon* and a very odd yet atmospheric *South Wind*, or in such sprightly lilting ones as *The Escape of Old John Webb*, *Buddy Better Get On Down the Line*, *Who's Gonna Hold Her Hand*, and *Everglades*. Even *The Weavers* have seldom exerted so much sheer charm as these gifted youngsters. R.D.D.

"Informally Yours." Carmen Cavallaro; piano and rhythm. Decca DL 74017, \$4.98 (SD).

There's a little something for every taste in this more varied program than Cavallaro usually essays. Opening with a brisk, up-tempo version of *Just One of Those Things*, the pianist runs the gamut from a bluesy *Misty* and jazz-inflected versions of *Honey-suckle Rose* and *I've Got My Eye on You* to a coolly classical account of *Clair de lune* and a fiery Khachaturian *Sabre Dance*. To remind his loyal public that he was once considered THE cocktail room pianist, the romantic ballads on the program are accorded the familiar Cavallaro treatment, with arpeggios and ornamental decoration ad lib. Everything falls most pleasantly on the ear, thanks to the skillful pianism and Decca's admirable stereo sound. J.F.I.

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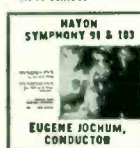
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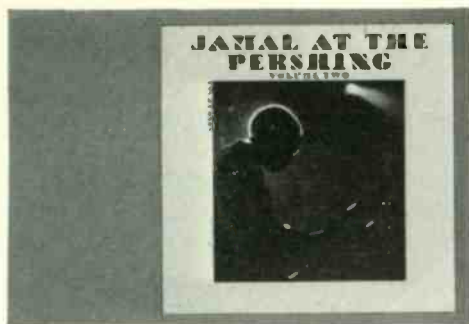
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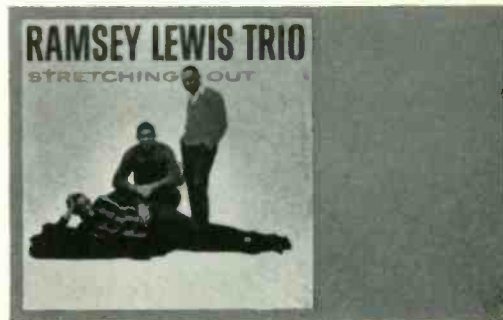
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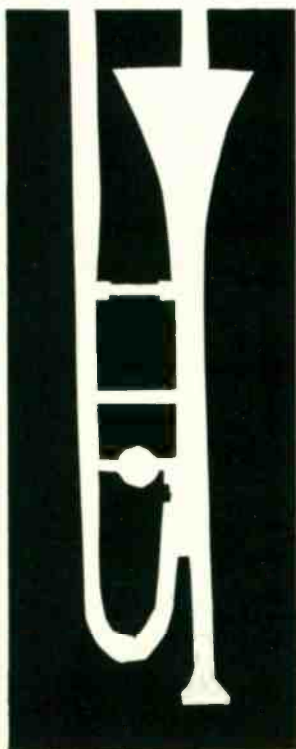
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Basso-Valdambrini Octet: "New Sound from Italy." Verve 20011, \$4.98 (LP).

An Italian arranger named Piero Umiliani is not only the saving grace of this otherwise desultory disc, but his two contributions are almost good enough to make one overlook the rest of the album. He has provided arrangements of an original, *Blues for Gassman*, which swings lightly and brightly on an odd and catchy riff, and an engagingly insinuating version of *How Deep Is the Ocean*. Umiliani has the ability to get away from routine ideas without striving for originality simply as an end in itself. His writing shows imagination, a sparkling and melodic wit, and commendable discipline. The Italian coleaders of this largely Italian octet—trumpeter Oscar Valdambrini and tenor saxophonist Gianni Basso—produce their best performances on the disc in these two Umiliani arrangements. The Swedish baritone saxophonist, Lars Gullin, is uneventfully present and is guilty of four of the arrangements which Umiliani's performances have to overcome.

Donald Byrd: "Fuego." Blue Note 4026, \$4.98 (LP).

After recording extensively and, in most cases, emptily for several years, Byrd appears on this disc as a trumpeter with something to say and the ability to say it in a disciplined, well-organized fashion. Here he is relaxed and economical in his playing—two qualities rarely found in his past work. The second horn in this group is the alto saxophone of Jackie McLean, who has gone through a process of development almost identical to Byrd's. From a style made up of a disorderly array of Parker clichés, McLean has finally found an attractive means of expression quite his own. The new McLean has been in evidence for some time, but his increasing assurance has rarely been as strongly apparent as it is in this collection. The material, all originals by Byrd, is serviceable although scarcely memorable.

Al Casey: "Buck Jumpin'." Prestige/Swingville 2007, \$4.98 (LP).

Casey has been playing electric guitar with a rock 'n' roll group in recent years, but it was during the ten years he spent with Fats Waller playing unamplified guitar that he carved for himself a firm (although minor) niche in jazz. He was one of the important contributors to the blithe rhythm characteristic of Waller's group and, in returning to a nonvolted guitar and a straight-

forward jazz idiom on this disc, he shows that he has lost none of his subtle skills of a decade ago. He is joined here by another Waller alumnus, Rudy Powell, who plays alto saxophone and clarinet in highly complementary fashion, and by a rhythm section drawn from his rock 'n' roll group that adapts very readily to its new surroundings. Casey mixes single string and chorded ideas in developing a blues and an overlong riff piece as well as several pop tunes. He is at his best on the latter, swinging through *Rosetta*, *Ain't Misbehavin'*, and *Honeysuckle Rose* with wonderfully easy assurance.

Wilbur De Paris: "The Wild Jazz Age." Atlantic 1336, \$4.98 (LP).

Wilbur De Paris' band, which has sometimes been accused of taking a vaudevilleistic approach to jazz, has turned this bent to its advantage here. Choosing a group of tunes generally associated with the jazz fringes of the Twenties, De Paris' group plays them with lusty good humor and a strong feeling for the novelty effects common then. Garvin Bushell, who has replaced the late Omer Simeon on clarinet, plays in much the same flowing vein characteristic of Simeon although his tone is thinner. He is an adequate replacement in this sense, but his real contributions to the band are made with bassoon and piccolo, bringing effective new colors to the group's playing. Sidney De Paris' growls and fanhatted shouts add to the rollicking high spirits of a wonderfully free-booting set.

Benny Goodman and His Orchestra: "Swing, Swing, Swing." RCA Camden 624, \$1.98 (LP).

One of the merits of reissues on the low-priced Camden label is that, when a name with the economic potency of Goodman is involved, theoretically lesser material which might not be reissued in the higher-priced collections is brought back to currency. There is quite a bit of such material on this disc. Some of it is charming and pleasantly nostalgic—the exemplary dance-band swing of *Chloe* and *Make Believe*, for instance, and the Casa Loma influence under which Goodman was still working when he made his first Victor recording, *Hunkadola*, in 1935. There are also two topnotch small group pieces—*Who* (trio) and *Handful of Keys* (quartet)—and the memorable *Bach Goes to Town*, which now sounds even more airily swinging than it did on its first appearance twenty-two years ago. There are, inevitably,

a couple of real dogs, but they at least serve to show how much Goodman could do with the most routine trash and they have further interest now as period pieces. After the sameness of the succession of super-colossal Goodman reissue collections, this one is a very pleasant, unpretentious change of pace.

Gigi Gryce Quintet: "Sayin' Something." New Jazz 8230, \$4.98 (LP).

Gryce's quintet touches the two currently popular bases—gospel and hard bop—on this disc, but instead of sounding like every other group in these two dodges it emerges with a distinct individuality of its own. At its core is a strong rhythm section made up of Richard Wyands, a pianist who seems to know all the fashionable clichés and to work agilely around them, Reggie Workman, bass, and Mickey Roker, drums. The guiding hand is that of Gryce, who wrote most of the material and who plays alto saxophone with more aggressiveness than he has in the past. But the real distinction in these pieces is contributed by Richard Williams, a trumpeter with a crisp, crackling attack, who leaps through some amazing solos, backs up Gryce with exultant fervor, and leads ensembles with brilliant abandon.

"The Jazz Modes." Atlantic 1306, \$4.98 (LP).

The Jazz Modes was one of the really interesting groups of the Fifties that didn't make it. This newly released album was made about two years ago. Since then the members have had to go their separate ways—French hornist Julius Watkins to Quincy Jones's band, tenor saxophonist Charlie Rouse to Thelonious Monk's quartet, pianist Gildo Mahones and drummer Jimmy Wormworth to accompany the Lambert, Hendricks, and Ross trio. This (presumably) final effort is easily the group's best work on discs. The tunes—six by Watkins, two by Rouse—provide unusually good settings for the group's distinctive playing, a style that varies between strong mood stuff in a vein related to Ellington's and lusty, swinging material. Watkins plays brilliantly throughout the disc, getting a remarkably lean quality from his horn so that it is charged with a genuine jazz quality on the more strongly rhythmic pieces and drawing on the more palatable aspects of its haunting sound in a delightful, floating ballad called *Mood in Motion*. Rouse has several bright solos and Mahones charges through the backgrounds in a vital, two-

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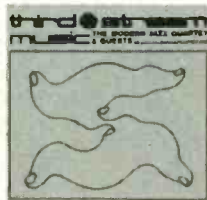
Gunther Schuller, a composer and French horn player favorably known in both jazz and longhair worlds, has been heralding the arrival of what he calls a "third stream" of music—a music that is neither jazz nor classical, but that draws upon the techniques of both.

JOHN WILSON, The New York Times

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handed fashion. If this is the Jazz Modes' exit, they could scarcely go out on a stronger note.

Fred Kaz: "Eastern Exposure." Atlantic 1335, \$4.98 (LP).

Kaz is a pianist who has stumbled on an intensely rhythmic pseudo-Turkish idiom that, in this collection of short, original compositions, proves to be a lot of fun. He has a strong-fingered, positive attack in which he mixes single-note lines with sudden flares of two-handed excitement as he weaves his exotic themes. But while one is enjoying the boisterous spirit of these performances, one can't help wondering if Kaz has not shot his bolt. His gimmick scarcely seems to have qualities that can be developed beyond a one-shot appearance.

Yusef Lateef: "The Three Faces of Yusef Lateef." Riverside 325, \$4.98 (LP); 1176, \$5.95 (SD).

There was a time when Yusef Lateef was making his name on a weird sounds basis—the squeezed balloon, the blown 7-Up bottle, the earthboard, the rabat, the argol were among his means of expression. When these novelties palled, he switched to a solidly swinging group that drew most of its life from his own limber tenor saxophone and the driving piano of Terry Pollard. On this disc he takes on a new aspect—Yusef the versatile. The three faces he shows are Lateef the tenor saxophonist, the flutist, and the oboist. It is all low-keyed stuff. His saxophone lacks the lithe, flowing joy it had in the group with Miss Pollard, and his flute is as unresponsive to jazz as most other flutes are. The selections which perk one's interest are two on which he plays oboe, an instrument known to jazz primarily through the work of Bob Cooper. Lateef's oboe work is clear, clean, and firm, gently swinging on Duke Ellington's *I'm Just a Lucky So-and-So* and strongly blues-edged on Lateef's composition, *Salt Water Blues*. In his hands it sounds much more like a useful jazz instrument than the flute ever has.

Ramsey Lewis Trio: "Stretching Out." Argo 665, \$4.98 (LP).

If the Ahmad Jamal audience has not yet discovered Ramsey Lewis, it is bound to shortly. For Lewis, who gives evidence that he can be a strong, assertive pianist, seems intent on serving up a form of jazz that rises just a shade above the routine cocktail jazz of, for instance, Jonah Jones. These are carefully calculated surface performances that move in obvious directions. It is slick stuff played with bland and rather empty urbanity.

Jack McDuff: "Brother Jack." Prestige 7174, \$4.98 (LP).

McDuff, who is the organist in Willis Jackson's rhythm and blues group, tries a little bit of everything on this disc—gospel derivation, cocktail jazz, mood stuff, blues, clamor 'n' backbeat, easy swing, pop melodiousness—but his Hammond organ is adamantly uningratiating. However, guitarist Bill Jennings, also a member of Jackson's band, frequently clears the air with economically stated and strongly rhythmic solos, admirably assisted by Wendell Marshall, bass, and Alvin Johnson, drums.

HIGH FIDELITY MAGAZINE

Charlie Rouse Quintet: "Takin' Care of Business." Jazzland 19, \$4.98 (LP); 919 S, \$5.95 (SD).

Rouse has been, nominally, coleader of the Jazz Modes for the past two or three years, although—since the Modes practically never worked outside of a recording studio—he has actually been playing steadily with Thelonious Monk most of that time. With the Modes his tenor saxophone was a subordinate voice to the quite remarkable French horn of Julius Watkins, and he has been even more subordinated to Monk. On this disc (with trumpeter Blue Mitchell and a rhythm section) he is able to come through as a strong personality in his own right. His playing is clean-lined, bright with vitality, and at times almost startlingly virtuosic. The program covers a representative variety of styles and tempos—gospel blues, blue ballad, hard swing, casual bounce, and so forth—and Rouse shows himself imaginatively adept at all of them. Mitchell does not hold up as well. The rhythm section is adequate. But Rouse is a real rouser.

Wayne Shorter: "Introducing Wayne Shorter." Vee Jay 3006, \$4.98 (LP).

Shorter has created considerable interest with his tenor saxophone work with Maynard Ferguson's orchestra, briefly, and, currently, with Art Blakey. He has absorbed some of the musical brand marks of Sonny Rollins and John Coltrane, but he produces a more fluid attack than either of his models. For the first LP on which he holds the spotlight, a program has been selected that seems almost designed to skirt his individual qualities. Four of the six selections (five are Shorter originals, the sixth *Mack the Knife*) are taken at a moderate tempo that stifles Shorter's flaring vitality. Only on *Mack* and *Black Diamond*, both fairly fast-paced, can he suggest what he can do. His unidentified group includes a trumpeter who might, from his fondness for certain runs, be Lee Morgan, and a rhythm section.

Sonny Stitt: "Blows the Blues." Verve 8374, \$4.98 (LP).

Fortunately, Stitt has recently been rescued from a career of mechanical playing by his absorption into the Miles Davis group. Working with pick-up rhythm sections, he developed a facility for playing anything with full-toned fluency and swing, a glittering sheen, and practically no conviction at all. The patent-leather blues performances on this disc are relics of that period. His lines are lean and firm but, for all their artful projection, are delivered as if by rote. And, as the pieces drag past, one also becomes aware of a noticeable sameness in his low-keyed playing.

Art Tatum: "Still More of the Greatest Piano of Them All." Verve 8360, \$4.98 (LP).

Art Tatum was a pianist of such unflagging consistency that he could be (and was) left alone in a studio with a piano and recorded ad infinitum with rewarding results. This is the fourteenth LP compiled from just such a marathon session. The preceding thirteen have held to a generally high level and this one maintains that standard. Aside from a provocative exploration of *Do Nothin' Till You Hear from Me*, Tatum's playing is inclined to be frothy, surface stuff, but

Tatum's surface has more fascination than the product of most pianists' innermost resources.

Sonny Terry and Brownie McGhee: "Blues Is a Story." World Pacific 1294, \$4.98 (LP); S 1294, \$5.98 (SD).

Over the past twenty years Sonny Terry has developed from an occasionally stimulating but somewhat limited performer to a blues musician of impressive authority. That authority is constantly in evidence on this disc as he prods, both vocally and on his harmonica, the relatively bland Brownie McGhee through a set of performances that vary widely in quality, depending usually on how much influence Terry can bring to bear on them. McGhee occasionally sounds like a slicked-up Bill Broonzy, but he is more often stilted and, on a couple of occasions, he even descends to a limp pop vein. Terry, however, shows such rough-grained honesty in his playing and singing that even though he is frequently relegated to the role of accompanist, he is able to compensate for much of McGhee's inadequacy.

Joe Turner: "Big Joe Rides Again." Atlantic 1332, \$4.98 (LP).

Backed by such lusty stalwarts as Coleman Hawkins, Vic Dickenson, and Ernie Royal, Joe Turner is completely in his element in this collection of blithely sex-oriented blues and urgently shouted ballads. Turner's singing has tremendous assurance when he is in the right frame of mind and the proper atmosphere, which seems to be the case here. The blues are mostly Turner originals, but (as blues are apt to be) they are full of familiar landmarks—one, in fact, is an anthology of some of Turner's favorite blues verses of the past twenty-five years. He brings a great deal of strength to his ballads, singing them with the same wiry phrasing that he applies to his blues. This lively and varied program shows off a major jazz voice in top form.

Jimmy Witherspoon: "At the Renaissance." HiFijazz 426, \$4.95 (LP).

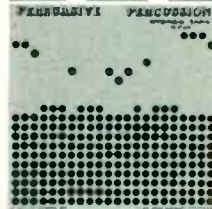
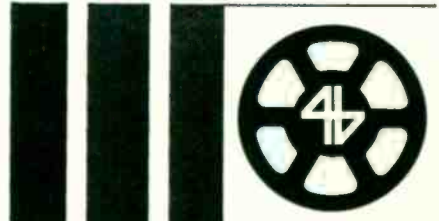
Witherspoon's colorful, exuberant projection of the blues comes through on this disc more fully and clearly than on any of his earlier recordings. He is, as these performances show, quite obviously among the better current blues men. But at the same time this album leaves the listener with disturbing doubts. It is made up of material made familiar by other singers—*Roll 'Em Pete*, *Goin' to Kansas City*, *How Long*, *Trouble in Mind*, even *St. Louis Blues*. This might be perfectly all right if it provided a yardstick by which Witherspoon's treatments might be measured against those of others. But he is so strongly concerned with the minutiae of Joe Turner's style that the measure is not of Witherspoon's treatments but of the thoroughness with which he has absorbed Turner's approach. In sum, these extremely good performances leave no personal impression of Witherspoon.

He is accompanied by a group including a pair of stellar sidemen, Ben Webster and Gerry Mulligan. Webster frequently provides effective support, but Mulligan's efforts to fit into a blues situation are strained and uncertain.

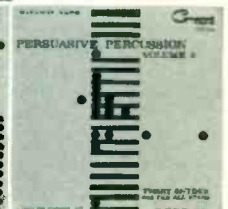
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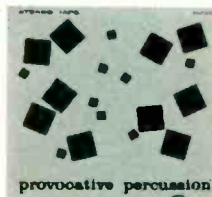


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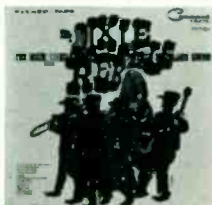
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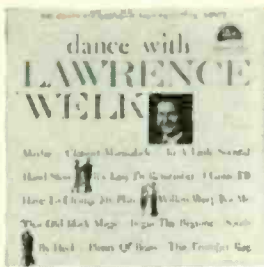


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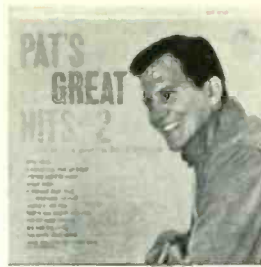
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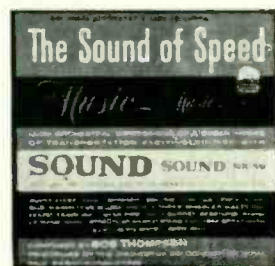
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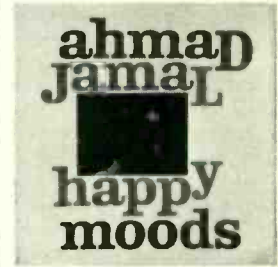
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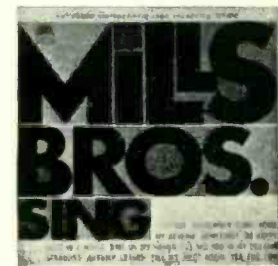
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Reviewed by R. D. DARRELL

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

Bamberg Symphony Orchestra, Heinrich Hollreiser, cond.
● ● SMS/TANDBERG S41. 64 min. \$8.95.

The first stereo edition of one of the most immediately persuasive of all Bruckner's symphonies is one of those rare tapes which has not been preceded by any disc version. The present performance is scarcely one to challenge Van Otterloo's or Von Matic's preeminence in this music: it tends to plod at times or to veer to the other extreme of overvehemence. Yet it still often captures the characteristic Brucknerian warmth and grandeur, and, best of all, its fairly closely miked, broadly rich and reverberant recording endows the complex score with the sonic lucidity and expressive breadth which stereo alone can satisfactorily provide.

As for the often-revised score itself, Hollreiser's version is apparently one of the so-called "originals," probably Robert Haas's combination of the first three movements of the 1878 Version II with the 1880 finale. At least it differs in some details, considerably so in the finale, from my Eulenberg miniature score, which is a further revision by Hans Redlich of the Version IV first published by Gutmann in 1889. But such minutiae are of interest only to specialists: the enjoyment-only listener will be concerned wholly with the mysterious tonal world to which Bruckner's magical horn calls sound the Open Sesame.

DEBUSSY: *Images, No. 2: Iberia; La Mer*

Orchestre du Théâtre National de l'Opéra de Paris, Manuel Rosenthal, cond.
● ● WESTMINSTER WTC 128. 42 min. \$7.95.

It is fascinating to compare, with every imaginative tonal detail evident in stereo reproduction, Rosenthal's nervously agitated yet masterfully controlled *Mer* with the more plastic and radiant Ansermet taping of several months ago. Neither conductor quite achieves my own ideal of atmospheric magic *cum* dramatic breadth, but each throws new illuminations on this most substantial as well as perhaps most evocative of all Debussy's orchestral works. The recording here, however, while perhaps even more brilliant than the London taping, has considerably more marked channel separation and a consequent comparative lack of the latter's seamlessly smooth sonic blend. Happily, though, both this slightly exagger-

ated stereoism and Rosenthal's own verve are better suited to *Iberia* (except perhaps in enhancing the mysteriousness of the second movement), and this version must rank among the first choices in any recorded medium—one particularly notable for its galvanic excitement without any suggestion of "rush," as well as for its vibrantly nuanced and always Gallically idiomatic colorfulness.

DOHNANYI: *Variations on a Nursery Song, Op. 25*

†Rachmaninoff: *Rhapsody on a Theme of Paganini, Op. 43*

Julius Katchen, piano; London Philharmonic Orchestra, Sir Adrian Boult, cond.
● ● LONDON LCL 80036. 45 min. \$7.95.

Apart from slightly less marked channel differentiations than are customary nowadays and a touch of coarseness in the big climaxes, one never would guess from the ringingly natural and powerful sound qualities that the original recording apparently dates back to 1954. Both of Katchen's virtuoso performances were warmly praised on their first appearance, but for me the Rhapsody now seems a bit slapdash and lacking in romantic expressiveness. The Dohnányi Variations, however, have fine lyric warmth as well as éclat, and this remains the most satisfactory all-round recorded performance outside, of course, the composer's own inimitable interpretation.

GINASTERA: *Estancias; Panambí*
†Villa Lobos: *The Little Train of the Caipira*

London Symphony Orchestra, Sir Eugene Goossens, cond.
● ● EVEREST T4 3041. 29 min. \$7.95.

The Argentine composer's youthful Indian ballet suite, *Panambí*, was originally coupled with Antill's *Corroboree* (both on discs and the T4 3003 tape); while his more ingratiating if no less powerful ranch-life ballet *Estancias* was originally coupled, on discs only, with the late George Antheil's imitative Fourth Symphony. The present grouping is not only a more logical one, but has the added attraction of the Toccata from Villa Lobos' *Bachianas Brasileiras* No. 2—the most delectable of all musical "train" pieces. Goossens plays all these works with immense gusto, and the recording throughout is Everest's most impressively wide-range, stereoistic, and vivid.

GRIEG: *Peer Gynt: Incidental Music, Op. 23* (excerpts)

London Symphony Orchestra, Øiven Fjeldstad, cond.

● ● LONDON LCL 80020. 39 min. \$7.95.

Numbered according to the original complete score, the pieces here are arranged in a different sequence (Nos. 1, 13, 12, 16, 7, 4, 15, 19, 11, and 8) which is essentially that of the two popular orchestral suites (Opp. 46 and 55), preceded by the seldom heard or recorded Prelude No. 1, and concluded by the equally unfamiliar Dance of the Mountain King's Daughter, No. 8. It is these relative novelties (omitted in the Beecham and Fiedler sets) which, along with Fjeldstad's more idiomatically Norwegian readings, give the present program its prime appeal. The performance is somewhat excessively contrasted for my taste, although it is often very zestful indeed, and the recording is lighter, more sharply focused, and stereoistically less smoothly blended than one usually hears from London. But these undoubtedly will be negligible disadvantages to anyone who relishes this somewhat naive music, and especially to those who want to hear it in a characteristically native interpretation.

HAYDN: *Symphonies: No. 45, in F sharp minor* ("Farewell"); No. 100, in G ("Military")

Vienna State Opera Orchestra, Hermann Scherchen, cond.
● ● WESTMINSTER WTC 130. 45 min. \$7.95.

Audio tastes have changed so significantly since Scherchen's sensational revitalization of the *Military* Symphony's "Turkish Music" first astounded everyone that even the somewhat better integrated and less melodramatically spotlighted edition of 1956 has lost some of its magnetism—at least for those who have since transferred their first affections to the more restrained and poetic Wöldike version. Yet even these listeners will welcome the coupled first tape appearance of the probably more recently recorded *Farewell* Symphony. For this, except perhaps in a somewhat hard-driven first movement, is a delight—not least for its novel (on records) adoption of a perhaps non-authentic, but certainly not illegitimate, concert tradition, which calls for the players themselves, as they gradually steal away, singly and in small groups, to murmur "*Auf Wiedersehen!*"—a completely charming touch, especially in stereo, where the gentle "good-byes" seem to come from appropriate locations on the stage. The recording of the *Military* Symphony still remains impressive, if now dryer than one had remembered; that of the *Farewell* is a model of transparency and vibrant buoyancy.

Continued on next page

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TAPE DECK

Continued from preceding page

HINDEMITH: *Octet for Winds and Strings (1957-8); Sonata for Unaccompanied Viola, Op. 25, No. 1*

Members of the New York Woodwind Quintet and Fine Arts Quartet with Harold Siegal, double bass (in the Octet); Irving Ilmer, viola.

•• CONCERTAPES 4T 5010. 40 min. \$8.95.

Another contemporary music tape landmark from the courageous Leonard Sorkin and his Concertapes organization. Perhaps not many tape collectors will be attracted by this music, but surely every violinist and viola fancier will be delighted to have the darkly powerful unaccompanied viola sonata (unrecorded since the composer's own 78s in the mid-Thirties). And every admirer of Hindemith will welcome the premiere recording of one of his most recent compositions, the broad-scaled and intricate Octet for clarinet, bassoon, French horn, violin, two violas, cello, and string bass—a work which proves that the Old Master has lost none of his force, cunning, or prickliness, yet which also reveals (in its nervously staccato *Sehr lebhaft* movement) some of his rare flashes of mordant humor. The strongly stereoisitic and clean recording captures to perfection every detail of this complex work, and if it somewhat enlargens the size of Ilmer's solo viola in the Sonata, the realistic closeness of the miking is probably just what specialist listeners prefer.

MENDELSSOHN: *Concerto for Violin and Orchestra, in E minor, Op. 64*

†**Bruch:** *Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26*

Julian Olevsky, violin; Vienna State Opera Orchestra, Julius Rudel, cond.

•• WESTMINSTER WTC 129. 55 min. \$7.95.

MENDELSSOHN: *Concerto for Violin and Orchestra, in E minor, Op. 64*

†**Lalo:** *Symphonie espagnole, Op. 21*

Mischa Elman, violin; Vienna State Opera Orchestra, Vladimir Golschmann, cond.

•• VANGUARD VTC 1623. 56 min. \$7.95.

Both recordings are notably full-blooded and auditorium-authentic, and in each the orchestral accompaniments are both boldly dramatic and well controlled. A choice depends partly on the individual appeal of the couplings (an extremely vehement *Symphonie espagnole* in its shorter edition, minus the Intermezzo, vs. a richly sonorous Bruch concerto), but mainly on the relative attractions of the individual soloist's tonal and interpretative qualities. For my taste Elman's famous "tone" again seems either over-lush or overintense. I much prefer the less dramatic, but better integrated and more subtly colored, playing of Olevsky, and prefer too his more restrained and less mannered reading.

MOZART: *Mass No. 19, in D minor, K. 626 ("Requiem")*

Sena Jurinac, soprano; Lucretia West, contralto; Hans Loeffler, tenor; Frederick

Guthrie, bass. Vienna Academy Chorus and Vienna State Opera Orchestra, Hermann Scherchen, cond.

•• WESTMINSTER WTP 122 (twin-pack). 63 min. \$11.95.

Lacking the brighter wind instruments (flutes, clarinets—here replaced by basset horns, oboes, and French horns), the prevailing dark coloring of the Requiem has been a nearly insuperable obstacle in all monophonic recordings. But this first in stereo has many more merits than the technical ones of sonic transparency, limpidity, and airy expansiveness. Scherchen's prevailingly devotional reading is only occasionally slightly dramatized in his characteristic fashion, and he departs less frequently and widely from orthodox tempos than in most of his other large work performances. The chorus and orchestra sing and play with no less angelic beauty than in his Bach Mass, and here, for once, the soloists—most particularly the magnificent bass—closely match them in both stylistic and vocal charm.

The taping too is a wholly admirable one, not only free from the constrictions and imbalances found by some reviewers in the mono disc edition, but also from the channel-differentiation reduction for which some others apparently criticized the stereo version. Even better in view of the extremely low level of many of the expressively hushed pianissimo passages here, the tape has been processed with as quiet "surfaces" as any United Stereo Tapes technicians have yet achieved. In short, a masterpiece in every respect—unless an obdurate quibbler insists on pointing out that the four short choruses (K. 141, 273, 618, and K. Anh. 118, conducted by Leibovitz), which were included in the two-disc stereo album WST 205, are not present here as asserted on the box cover and in the text leaflet.

PUCCINI: *Madama Butterfly*

Renata Tebaldi (s), Cio-Cio-San; Lidia Nerozzo (s), Kate Pinkerton; Fiorenza Cossotto (ms), Suzuki; Carlo Bergonzi (t), B. F. Pinkerton; Angelo Mercuriali (t), Goro; Enzo Sordello (b), Sharpless; Michele Cazzato (b), Yamadori; Oscar Nanni (b), Registrar; Paolo Washington (bs), Bonzo; Virgilio Carbonari (bs), Imperial Commissioner. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Tullio Serafin, cond.

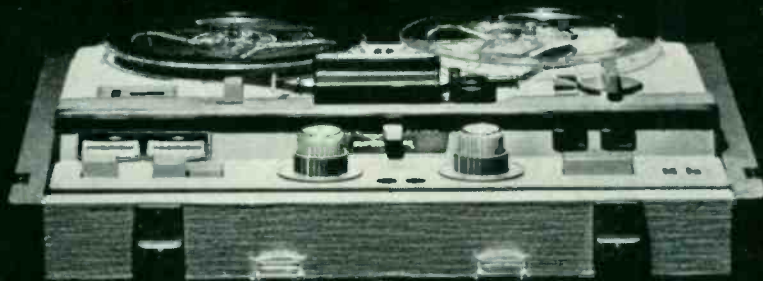
•• LONDON LOR 90010. Two reels: approx. 68 and 76 min. \$21.95.

When reviewing the shrewdly selected London *Butterfly* highlights four months ago, I noted that its only drawback was its tantalizing incompleteness—a handicap which of course does not apply to the present complete (except for a half-dozen minor and customary cuts) edition. The orchestral preludes, additional ensemble scenes, and an ethereally haunting Humming Chorus all confirm earlier impressions of the superb orchestral playing and recording, the almost uniform excellence of the soloists, as well as, of course, the somewhat overdeliberate pace and lack of highly personalized characterizations. There have been more exciting *Butterflies*, but surely none on record as atmospheric and aurally rich as this one.

Continued on page 120



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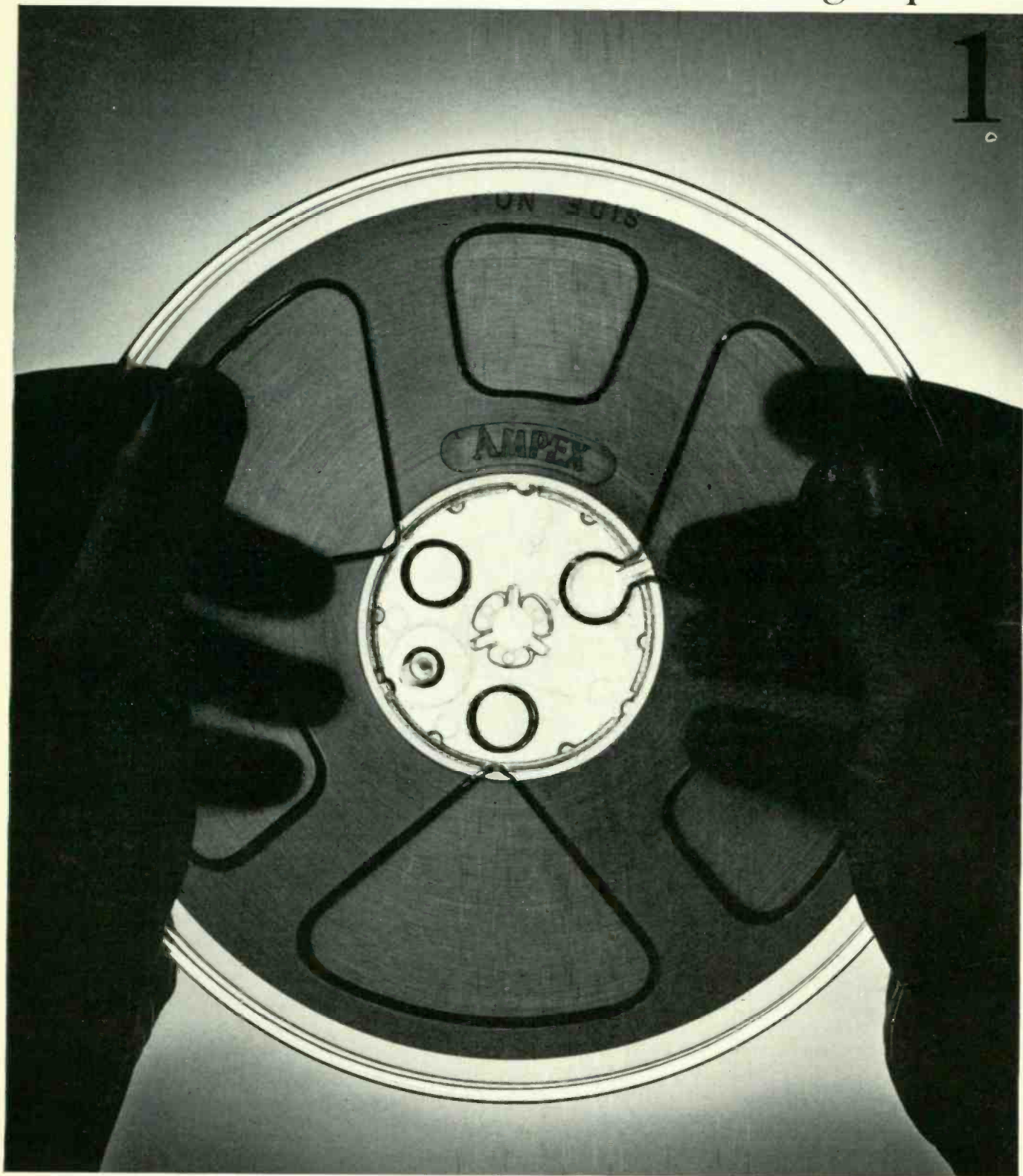
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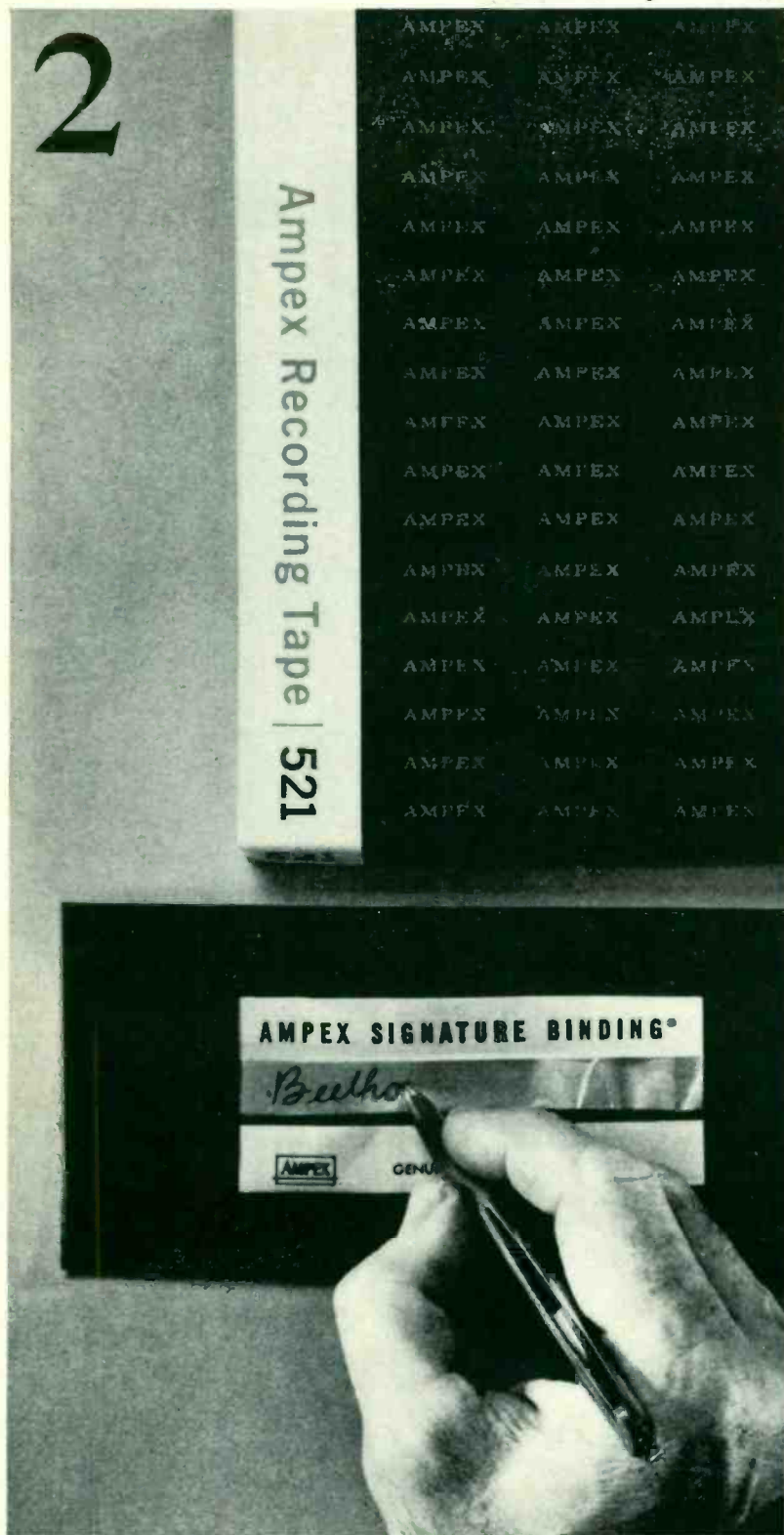


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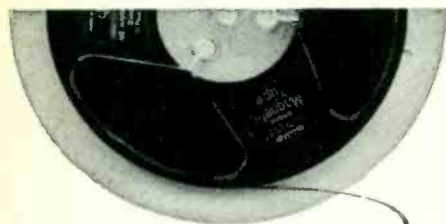
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TAPE DECK

Continued from page 116

RAVEL: *Daphnis et Chloé*

Covent Garden Royal Opera Chorus and London Symphony Orchestra, Pierre Monteux, cond.

• • LONDON LCL 80034. 52 min. \$7.95.

Since Monteux conducted the premiere of Ravel's masterpiece, and his 78-era release of the first concert suite only (later available for a time on a Camden LP) is still warmly remembered by collectors, his long anticipated complete version is assured of an automatic welcome, sure to be further enlivened by its sheerly sensuous appeal in the present gleaming and luminously textured stereo recording. For bewitching sonic loveliness, then, this version is matchless. In other respects, however, it is closely rivaled, if not possibly surpassed, by the more dynamically dramatic Munch interpretation for RCA Victor. Beautifully as the British forces play and sing here, the Bostonians are even better, although they are recorded with considerably more channel separation and in somewhat sharper focus. Between Monteux's poetry and Munch's passion, the individual will have to decide for himself. Without at least one of them, however (and preferably both), no record library of the finest in balletic music can make any pretense of completeness.

SCHUBERT: *Symphony No. 8, in B minor ("Unfinished")*

†**Beethoven: *Symphony No. 5, in C minor, Op. 67***

Philharmonic Symphony of London, Artur Rodzinski, cond.

• • WESTMINSTER WTF 118 (twin-pack). 54 min. \$9.95.

Both Rodzinski's rousing vigor in the Beethoven and the poignant lyricism of his heartbreakingly lovely Schubert impress me anew in this even more luminous 4-track processing of two memorable performances which made their first stereo appearance in the 2-track medium some three years ago. This Fifth, except in its last two movements, may not be one of the great ones, but this *Unfinished* certainly is—as well as a deeply moving elegy for the late conductor himself.

WILLSON: *The Music Man*

Original Broadway Cast; Herbert Greene, cond.

• • CAPITOL ZO 990. 46 min. \$8.98.

In welcoming Capitol's return to the tape fold I delight in the reissue—brighter and more captivating than ever—of a work which I probably have replayed, at least in part, more often than any other reel in my permanent library. "Serious" music, Willson's hardly may be, but it surely ranks among the finest flowers of musical Americana, and in Robert Preston's great showpieces it displays a virtuoso worthy to be mentioned in the same breath as those of "grandeur" opera. By no means incidentally, either, the recording stands up proudly as a still peerless example of stereo authenticity and spellbinding theatrical immediacy. A

work to be treasured in any medium, but most satisfactorily of all in that of a tape recording—which even after the *n*th replaying still remains unworn and free from both frequency-spectrum shrinking and the insidious growth of pop-and-crackle obligatos.

WILLI BOSKOVSKY: "*Vienna Carnival*"

Vienna Philharmonic Orchestra, Willi Boskovsky, cond.

• • LONDON LCL 80039. 44 min. \$7.95.

Willi Boskovsky and the Vienna Philharmonic's playing (including the conductor's own, *à la* Strauss, solo violin passages) seem to show here to much better advantage than in the "Viennese Bonbons" stereo disc of a couple of years ago. The remarkably full-blooded performances of the waltzes (by both Johann and Josef) are perhaps overcontrasted and certainly somewhat too vehement in their powerful climaxes, but the polkas and galop, done with breathtaking bravura, are genuinely electrifying—though many listeners will be so impressed with the brilliance and solidity of the recording itself that they may be scarcely aware of the gusto of the interpretations. Even that longtime audiophile showpiece, the *Thunder and Lightning* Polka, has never been recorded with greater sonic vividness, while the relatively unfamiliar *Chatterbox* Polka, with its incisive rattles and saucy trio, is surely destined for comparable display popularity.

"Connie Boswell Sings the Rodgers & Hart Song Folio." Livingston (via SMS) 4T 17, 31 min., \$5.95.

Even in the great days of her sister act Connie has never sung better than in these relaxed yet lilting performances of *Where or When*, *Everything I've Got Belongs to You*, *My Romance*, *The Lady Is a Tramp*, and six others. And she is scarcely less attractively accompanied (by a zestful little ensemble starring an unusually skillful bassist) and recorded (usually off-center and not too close).

"Como Swings." Perry Como; Mitchell Ayres and His Orchestra. RCA Victor FTP 10000, 35 min., \$7.95.

The title exaggerates: Perry merely goes his normal relaxed way, but chooses less sentimental materials than usual, and is accompanied by a nervously vivacious and often somewhat raucous orchestra. The combination is mostly incongruous, but Como's own personality still succeeds in bringing considerable charm to *Dear Hearts and Gentle People*, *Route 66*, *Begin the Beguine*, and *To Know You Is To Love You*. (Like most of the other current RCA Victor 4-track tapes, this program is also available in a 3.75-ips "cartridge" version.)

"Concertos Under the Stars." Leonard Pennario, piano; Hollywood Bowl Symphony Orchestra, Carmen Dragon, cond. Capitol ZP 8326, 43 min., \$7.98.

This should not be confused with Pennario's

similar program, "Rhapsody Under the Stars," in which Miklós Rózsa conducts the Hollywood Bowl Symphony. The materials are almost the same, however: the inevitable *Swedish Rhapsody*, *Cornish Rhapsody*, and *Warsaw Concerto*, of course, plus pretentious inflations of the Adagio movement of Beethoven's *Moonlight Sonata*, Rachmaninoff's C sharp minor Prelude, and Liszt's *Liebestraum* No. 3. It is only in the scintillating Scherzo from Litolff's *Concerto Symphonique* that the soloist's dazzling virtuosity is given a truly suitable vehicle, but the boldly broadcast recording throughout is so impressive that it lends considerable persuasiveness to all these deftly assured *divertissements*.

"Famous Continental Marches." Band of the Grenadier Guards, Major F. J. Harris, cond. London LPM 70023, 32 min., \$6.95. Native Frenchmen, Spaniards, Germans, and Italians well may be taken aback by the wholly British accents some of their best-known marches acquire here, but no admirer of the best in military band playing can fail to be stimulated by the crispness, precision, and vivacity of these performances (particularly that of the excitingly dramatic *Amparito Roca*) or by the superb clarity and glitter with which they are recorded.

"Fiorello!" Original Broadway Cast; Hal Hastings, cond. Capitol ZO 1321, 47 min., \$8.98.

A deservedly popular show, I can't imagine how any monophonic recording could capture *Fiorello's* mainly dramatic rather than musical effectiveness; but in the present superstereo (with extremely marked channel differentiations, considerable reverberation, and big-stage expansiveness) the excitements of the live presentation are powerfully evoked, perhaps best of all in the antiphonal clatter of *Politics and Poker*, and in the rowdy exuberances of *Home Again* and *Little Tin Box*.

Ketelbey: "In a Chinese Temple Garden." Vienna State Opera Orchestra, Armando Aliberti, cond. Westminster WTC 132, 42 min., \$7.95.

Originally released in no less than three reels of 2-track tapings, this Festspiel program of the premature Cinerama-scoremaster's *Meisterwerke* duplicates the later stereo disc version, and in even better processing makes the best of Ketelbey's innocent exoticism, which, even in Aliberti's somewhat prosaic theatre-orchestra performances, still puts to shame its more extravagantly scored and far less genuinely tuneful later-day imitations.

"Livingston Masterpieces." Livingston 100-1, 101 min., \$10.95.

A brimful reel offering a lengthy concert program at a bargain price, this is an anthology of miscellaneous earlier Livingston releases, most of which have been previously reviewed in either 2- or 4-track form. Represented here are the Graz Philharmonic under Cerny in the *Rosenkavalier* Waltzes and under Caridis in *La Forza del destino* Overture, the Florence May Festival Orchestra under Gui in *L'Apprenti sorcier*, the Mannheim Symphony under Rosenstock in the *Leonore* No. 3 Overture and *Carmen* Suite, and the Sinfonia of London under Matthie-

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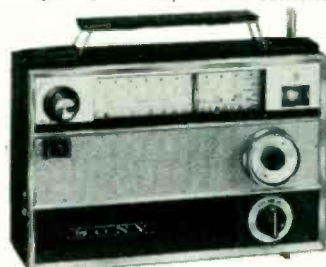
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TAPE DECK

Continued from preceding page

sen in Tchaikovsky's *Pathétique*. Performances as well as recordings vary widely in quality, but the oldest one here (Dukas's tone poem) still sounds surprisingly effective, and if the deficiencies of some of the other works are only partially redeemed by Rosenstock's enjoyable Bizet Suite, the set as a whole is given a powerful *raison d'être* by its inclusion of what is still one of the finest all-round recorded performances of Tchaikovsky's Sixth.

"The Mancini Touch." Henry Mancini and His Orchestra. RCA Victor FTP 1002, 39 min., \$7.95.

First-rate dance entertainment by a top-notch big band playing characteristically imaginative Mancinian scorings (*Mostly for Lovers, My One and Only, Politely, Snowfall, A Cool Shade of Blue, Robbin's Nest, etc.*). Yet what is perhaps most impressive here is the skill with which the stereo engineers balance the widely separated channels, achieve the effect of a third channel by placing the percussion section squarely in the center, provide an unusual sense of depth, and yet bring out an occasional soloist right into one's room. A virtuoso job all around!

"Now." Fred Astaire; Chorus; Orchestra, Pete King, cond. Kapp KT 41025, 35 min., \$7.95.

Well down in pitch and darker in quality, but as superb in enunciation as ever, the dancer's voice is handled with more assured skill nowadays, and this collection of mostly old favorites (topped by a bouncy *One for My Baby, O Lady Be Good*, and a brand-new *Afterbeat*) displays the Astairean personality at its best in clean-cut, unexaggeratedly stereoisitic, and not too closely miked recordings. No dance steps, though, I'm sorry to note.

"Only the Lonely." Frank Sinatra; Orchestra, Nelson Riddle, cond. Capitol ZW 1053, 45 min., \$7.98.

A well-warranted taping of the grim "night-people" program Sinatra fans cherish above all others; one which will prove an arresting surprise to those who have never realized just how well he can sing and—with the considerable help of full-blooded stereo presence—project certain moods, as he does here in the atmospherically dramatic *Blues in the Night, Ebb Tide, Good-Bye*, and most strikingly of all in that little masterpiece of barroom evocation, *One for My Baby*.

Rodgers & Hammerstein: "Carousel" and "The King and I." Original Filmtracks, Alfred Newman, cond. Capitol ZW 694 and ZW 740, 47 and 44 min., \$7.98 each.

These perennial favorites can't possibly miss best-sellerdom on tapes, as well as on discs and films, and in no other medium have they been more richly, attractively, or cleanly reproduced. Only the rare heretic is likely to share my own contrariness in gaging on their unrelieved bland sentimentality and what Alexander Woollcott once deftly categorized as "whumsey."



"Show Stoppers in Dance Time."

Frankie Carle, piano, and His Orchestra. RCA Victor FTP 1005, 36 min., \$7.95. Eight dance-set medleys of hit tunes, mostly by Rodgers, Kern, and Porter, in Carle's familiar stylings, which here escape conventionality by their consistently tasteful arrangements (by Al Avola), deft alternations between sonorous expressiveness and zestful lilt, and notably bright and stereoisitic recording.

"The Sound of Strings." Michael Leighton and His Orchestra. Medallion MST 47002, 33 min., \$8.95.

"The Sound of Top Brass." Peter London Orchestra, Art Harris, Nick Perito, and Vic Schoen, conds. Medallion MST 47000, 31 min., \$8.95.

In disc form these recordings fully justified the term "elegant." In the closest A/B comparisons it is only after a considerable listening interval that the perhaps inherent superiority of the tapes' channel differentiations (at least in reproduction) and their greater ease in coping with the most intense high-register string fortissimos become evident.

"Soviet Army Chorus and Band." Col. Boris Alexandrov and Vladimir Alexandrov, conds. Angel ZS 35411, 46 min., \$7.98.

The flood of more recent recordings of the famous Russian group (mostly for Monitor and Artia) may have effaced memories of its 1957 program for Angel, but the present happy restoration reveals—in unexaggerated but broadly spread EMI stereo—even more dramatic strength than the original LP version. Best here are the rousing *Soldiers' Chorus* and two amusing essays in English (*It's a Long Way to Tipperary* and *Oh, No! John*), but also notably—if sometimes rather coarsely—effective are the *Far Away, You Are Always Beautiful, A Birch Tree in the Field, Bandura, and Ukrainian Poem*.

"Take Me Along." Original Broadway Cast; Lehman Engel, cond. RCA Victor FTC 5000, 48 min., \$8.95.

The disconcerting notion of starring Jackie Gleason in a musical derived from O'Neill's *Ah, Wilderness* and the few snatches of Bob Merrill's score I have overheard previously prepared me not at all for the compelling effectiveness of the work itself, to say nothing of that demonstrated so jauntily by Gleason and his costars, or that of the present broadly stereoisitic, authentically big-stage, and vividly live recording.

"The Wonderful World of Jonathan Winters." Verve VSTC 234, 42 min., \$7.95. Stereo is hardly necessary for comic monologues, but here it does enhance the immediacy of Winters' performances and particularly the hilarious yet always appropriate sound effects with which he adds verisimilitude to his fantastic gallery of characterizations. The unforced humor of these sketches is really funny and at its best—as in the *Super Service Station and Marine Corps* sketches—perhaps almost too devastating a satirical slice of pure Americana.



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Poor tortured you. Month after month you've been reading about the bewildering array of fine new stereo tuners. Which to buy? Well, now you can be glad you held off. Because the eagerly awaited Webcor FM-AM Stereo Tuner is here! This precision-engineered instrument of advanced functional design should resolve just about all your questions. For, it pulls in sharply defined signals on FM or AM, produces stereo simulcasts, and is multiplex-adaptable. If you will please study the specifications below, you'll see that Webcor offers performance and features duplicated by very few stereo tuners, and by none at its price.

FM SPECIFICATIONS: 3½ µV for 20 DB quieting.

Selectivity—200 KC, 3 DB down.

Automatic Frequency Control inhibits FM drift.

Antenna input—300 ohms.

Hum noise—60 DB below 100% modulation.

Frequency response—20 CPS—20,000 CPS ± 1 DB.

FM circuitry: Pentode RF amp.; triode mixer; 2—1 F amplifiers; 1 Limiter; Balanced Ratio Detector.

AM SPECIFICATIONS: Sensitivity—10 µV for 20 DB signal to noise terminal input; Selectivity—6 DB down at 11.5 KC;

Built-in Ferrite rod antenna; provision for external antenna.

Power Requirements: 117 volts; 60 cycles AC; 45 watts.

Tubes: 9 tubes, 2 silicon rectifiers, 1 germanium diode.

Controls: Separate AM and FM tuning knobs. On-Off switch. FM, FM-AM Stereo, AM selector switch. Push control for AFC defeat.

Colors: Walnut, W 304-1; Neutral, N 304-1.

Dimensions: 14¼" wide x 12¼" deep x 4¾" high.

Shipping Weight: 17 lbs.

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CIRCLE 123 ON READER-SERVICE CARD

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Mono Hi-Fi...
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Stereo Amplifier-Preamplifier HF81†



Stereo Preamplifier HF85††



FM Tuner HFT90††
AM Tuner HFT94††
FM/AM Tuner HFT92††



100W Stereo Power Amplifier HF89
70W Stereo Power Amplifier HF87
28W Stereo Power Amplifier HF86



Stereo Integrated Amplifier AF4††



3-Way Speaker System HFS3
2-Way Bookshelf Speaker Systems
HFS5 and HFS1



Stereo Automatic Changer/
Player 1007

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 - Exclusive TRIPLE quality control
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- IN STOCK — Compare, then take home any EICO equipment — right "off the shelf" — from 1500 neighborhood EICO dealers throughout the U. S. & Canada, most of whom offer budget terms.

HF81 Stereo Amplifier-Preamplifier selects, amplifies, controls any stereo source & feeds it thru self-contained dual 14W amplifiers to a pair of speakers. Provides 28W monophonically. Ganged level controls, separate balance control, independent bass and treble controls for each channel. Identical Williamson-type, push-pull EL84 power amplifiers. "Excellent" — SATURDAY REVIEW. "Outstanding... extremely versatile." — ELECTRONICS WORLD. Kit \$69.95. Wired \$109.95. Incl. cover.

HF85 Stereo Preamplifier: Complete master stereo preamplifier-control unit, self-powered. Distortion borders on unmeasurable. Level, bass, & treble controls independent for each channel or ganged for both channels. Inputs for phono, tape head, mike, AM, FM, & FM-multiplex. One each auxiliary A & B input in each channel. "Extreme flexibility... a bargain." — HI-FI REVIEW. Kit \$39.95. Wired \$64.95. Incl. cover.

New HF89 100-Watt Stereo Power Amplifier: Dual 50W highest quality power amplifiers. 200W peak power output. Uses superlative ultralinear connected output transformers for undistorted response across the entire audio range at full power, assuring utmost clarity on full orchestra & organ. 60 db channel separation. 1M distortion 0.5% at 100W; harmonic distortion less than 1% from 20-20,000 cps within 1 db of 100W. Kit \$99.50. Wired \$139.50.

HF87 70-Watt Stereo Power Amplifier. Dual 35W power amplifiers identical circuit-wise to the superb HF89, differing only in rating of the output transformers. 1M distortion 1% at 70W; harmonic distortion less than 1% from 20-20,000 cps within 1 db of 70W. Kit \$74.95. Wired \$114.95.

HF86 28-Watt Stereo Power Amp. Flawless reproduction at modest price. Kit \$43.95. Wired \$74.95.

FM Tuner HFT90: Prewired, prealigned, temperature-compensated "front end" is drift-free. Prewired exclusive precision eye-tronic® traveling tuning indicator. Sensitivity: 1.5 uv for 20 db quieting; 2.5 uv for 30 db quieting, full limiting from 25 uv. IF bandwidth 260 kc at 6 db points. Both cathode follower & FM-multiplex stereo outputs, prevent obsolescence. Very low distortion. "One of the best buys in high fidelity kits." — AUDIOCRAFT. Kit \$39.95*. Wired \$65.95*. Cover \$3.95. *Less cover, F.E.T. incl.

AM Tuner HFT94: Matches HFT 90. Selects "hi-fi" wide (20-5000 cps @ -3 db) or weak-station narrow (20-5000 cps @ -3 db) bandpass. Tuned RF stage for high selectivity & sensitivity. Precision eye-tronic® tuning. "One of the best available." — HI-FI SYSTEMS. Kit \$39.95. Wired \$65.95. Incl. cover & F.E.T.

FM/AM Tuner HFT92 combines renowned EICO HFT90 FM Tuner with excellent AM tuning facilities. Kit \$59.95. Wired \$94.95. Incl. cover & F.E.T.

AF4 Economy Stereo Integrated Amplifier provides clean 4W per channel or 8W total output. Kit \$38.95. Wired \$64.95. Incl. cover & F.E.T.

HF12 Mono Integrated Amplifier (not illus.): Complete "front end" facilities & true hi-fi performance. 12W continuous, 25W peak. Kit \$34.95. Wired \$57.95. Incl. cover.

HFS3 3-Way Speaker System Semi-Kit complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, full-inch excursion 12" woofer (22 cps res.) 8" mid-range speaker with high internal damping cone for smooth response, 3½" cone tweeter. 2½ cu. ft. ducted-port enclosure. System Q of ½ for smoothest frequency & best transient response. 32-14,000 cps clean, useful response. 16 ohms impedance. HWD: 26¾" x 13¾" x 14¾". Unfinished birch. Kit \$72.50. Wired \$84.50. Walnut or mahogany. Kit \$87.50. Wired \$99.50.

HFS5 2-Way Speaker System Semi-Kit complete with factory-built ¾" veneered plywood (4 sides) cabinet. Bellows-suspension, 5/8" excursion, 8" woofer (45 cps. res.), & 3½" cone tweeter. 1¼" cu. ft. ducted-port enclosure. System Q of ½ for smoothest freq. & best transient resp. 45-14,000 cps clean, useful resp. 16 ohms.

HWD: 24" x 12½" x 10½". Unfinished birch. Kit \$47.50. Wired \$56.50. Walnut or mahogany. Kit \$59.50. Wired \$69.50.

HFS1 Bookshelf Speaker System complete with factory-built cabinet. Jensen 8" woofer, matching Jensen compression-driver exponential horn tweeter. Smooth clean bass; crisp extended highs. 70-12,000 cps range. 8 ohms. HWD: 23" x 11" x 9". Kit \$39.95. Wired \$47.95

HFS2 Omni-Directional Speaker System (not illus.) HWD: 36" x 15¼" x 11½". "Fine for stereo" — MODERN HI-FI. Completely factory-built. Mahogany or walnut \$139.95. Blond \$144.95.

New Stereo/Mono Automatic Changer/Player: Jam-proof 4-speed, all record sizes, automatic changer and auto/manual player. New extremely smooth, low distortion moisture-proof crystal cartridge designed integrally with tonearm to eliminate mid-range resonances. Constant 4½ grams stylus force is optimum to prevent groove flutter distortion. No hum, turntable attractions, acoustic feedback, center-hole enlargement. Only 10¾" x 13". 1007S: 0.7 mil, 3 mil sapphire, \$49.75. Incl. F.E.T. and "Magnadaptor."

†Shown in optional Furniture Wood Cabinet WE71: Unfinished Birch, \$9.95; Walnut or Mahogany, \$13.95.

††Shown in optional Furniture Wood Cabinet WE70: Unfinished Birch, \$8.95; Walnut or Mahogany, \$12.50.

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CIRCLE 43 ON READER-SERVICE CARD

High Fidelity Newsfronts



by RALPH FREAS

This month the Audio Editor has invited Norman Eisenberg, a frequent contributor to this journal and author of the article which appears in this issue on page 51, to act as his guest reporter. Mr. Eisenberg's account of what's new in the high-fidelity world follows.

It Didn't Floor Us. Having survived such unlikely designations as "hi-fi filter cigarettes" and "hi-fi beverages," we may anticipate a new wave of product names based on the coming of age of multichannel sound. Indeed, the first such phrasing already has been called to this department's attention; it is "stereo carpeting"—presumably to be used in rooms rigged for "wall-to-wall" sound.

One of our shelter-oriented sources reports that a study of the ads for the new floor covering suggests that "stereo carpeting" makes about as much sense as "hi-fi lipstick." Audiophiles, of course, have known for years that carpeting helps the sound in a room—perhaps the new *twist* is offered in the spirit of something like "carpeting for bipedal man" to help create a *broadloom* perspective for people who not only listen with both ears but also walk with two feet.

Audio, End to End. Edgar M. Vilchur, who has made his mark at one end of the audio reproducing chain with the acoustic suspension speaker, is about to tackle problems at the opposite end. The new goal at Acoustic Research, Inc. is a turntable and arm.

The turntable—a single-speed (33 $\frac{1}{3}$ -rpm), hysteresis-synchronous powered, belt-driven job—would be representative of a growing class of similar equipment, although AR's aim "is to sell it for about \$50 with the arm."

Still on the drawing board, the new player will next be built as a prototype model to prove itself against a battery of

test instruments. "It must," says Mr. V., "meet NARTB broadcast standards."

When the AR player does make the grade it may trigger a new line from AR, embracing all components and hinting at "some degree of simplification and packaging."

Less Work for Kit Builders. A product that is ready for the market, after some three years a-borning, is the Dynatuner, newest kit from Dynaco, Inc. of Philadelphia. We first heard this unit at Hegeman Laboratories where it was designed, and were very much impressed with its sound. As a kit for the do-it-yourself fraternity, the Dynatuner is equally impressive. Its complete printed circuit design suggests that construction, even by the novice kit builder, would be fairly simple and virtually foolproof. What's more, a novel switching arrangement permits one to align the set readily by observing the station indicator. Another trick here is the use of a planetary drive tuning system which eliminates the chore of stringing a dial cord.

Meantime, from Harman-Kardon comes word of additions to its highly regarded Citation kit line. The Citation III is a new FM tuner; the Citation IV, another stereo preamp; the Citation V, a dual 40-watt stereo power amp; while barely peeping round the corner is a tentative Citation VI speaker system in semikit form. The timesaving packaging methods as well as the terminal board construction used in the Citation I and II also will be used in the new models.

Critical stages of the FM tuner, says H-K's Murray Rosenberg, will be "factory-assembled and -adjusted to guarantee absolute alignment." The front end, by the way, utilizes "a revolutionary sub-miniature precision tube" which H-K claims will provide "a new dimension in sensitivity and noise figure." And the Citation III will come with two meters to facilitate final adjustments.

Acro Products is about to bring out a twin 60-watt stereo power amplifier for

home construction. All stages, according to Herbert I. Keroes of the Acro company, "are self-contained on printed circuit boards—including the output stages." Since the only wiring required is for the power supply, front panel controls, and the leads from these to the printed boards, Keroes estimates total construction time to be from three and a half to four hours.

Form, Function, and Fidelity. If you were taken behind the scenes to witness the in-process designing of a new stereo tape recorder, what do you think you'd see? Motors, capstans, tape heads, various chassis arrangements? They're only part of the story. If you visited the recently established design department at EICO's Long Island City plant, you'd also see color charts, samples of different plastic shapes, specimens of metal in various finishes and thicknesses, and Mondrian-like sketches on the wall, the whole suggesting a cross between an artist's studio and the clutter of an inveterate tinkerer.

Presiding over this busy *mélange* is award-winning industrial designer Ray Prohaska, who is presently fashioning a new addition to the EICO line, an all-transistor tape deck with matching preamplifiers for 2- and 4-track mono/stereo record and playback.

"Appearance as such," says Prohaska, "is only part of the job in designing a new product. Easier operation and even better performance are tied in with how a unit looks. Structural strength, parts layout, the evolution of knobs both as to shape and placement, even the physical design of the chassis all become interwoven in a complex knot."

EICO, convinced with Prohaska that a new product demands a new concept in design, apparently has given him a free hand in working closely with product engineers to unravel that knot and shape what may well represent this company's most ambitious offering to date. The results shortly will be made public.

he loves the sound... ..she loves the style



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CIRCLE 119 ON READER-SERVICE CARD



Building a Knight-Kit 731 Stereo FM-AM Tuner . . .

No Trained Technicians Needed

IN THE PAST, many tuner kits were considered difficult to build, or at least not as likely to come together as successfully as, say, amplifier kits—especially when undertaken by an inexperienced hand. Recently, however, tuner kits have embodied certain features that simplify construction, help avoid the wiring pitfalls for the novice, and assure that the finished unit will perform according to expectations.

Such a kit is the Knight-Kit Stereo FM-AM tuner, available as model 83YX731 from Allied Radio. The most outstanding construction feature of this kit is its wide use of printed or etched circuits. In fact, three printed circuit boards account for the larger part of the wiring. The use of printed circuit boards aids in the construction of the kit and permits wiring accuracy not attainable without a good knowledge of receivers. Also, correct "dressing" of leads—assured by the etched paths on a printed circuit board—minimizes the possibility of induced hum, spurious oscillations, or other troubles caused

by wires that are of the wrong length or incorrectly arranged under the chassis.

Another aid to the kit builder is the separate packaging of this tuner's major sections. Thus, the FM section, its tubes, components, printed circuit board, screws, and special hardware are all packed in one box. This is also true of the AM section. In this way, it is possible to work on one complete section without having to disturb or unpack unnecessary parts.

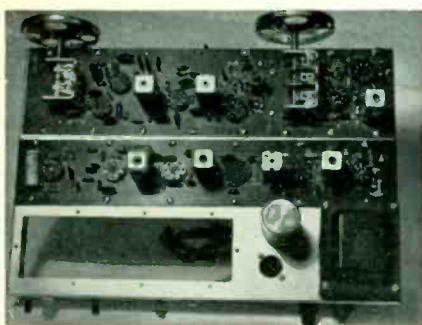
The first section to be assembled is the AM printed circuit board, which has approximately fifty components installed on it. Normally, this would require a great deal of wiring and time, but with the printed circuit, you get relatively quick results with, of course, no actual wiring, since the paths between parts are preetched on the board.

Despite these advantages, printed circuit boards do require a little extra care when wiring parts to them. Some of the connections are very close together, and at times it is difficult to reach them. It's a good idea to use an iron of about 40-50 watts, with a long, tapered tip. Of course, you can also use a soldering gun if you don't mind its weight. In any case, use only enough solder to make the connections properly. It is quite easy to use a little too much solder, which can run quite freely over the printed wiring, with the possibility of building up and bridging two circuits together and causing a short. If, by any chance, you do get too much solder on one connection, turn the circuit board over and apply the iron to the

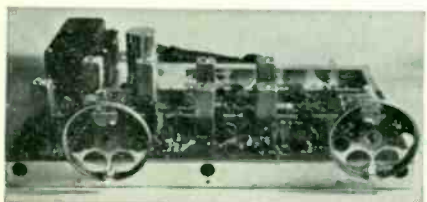
connection. In most cases, the excess solder will return to the iron. On this board, as well as the others, all components are mounted before any soldering takes place. All leads on resistors and capacitors are left long until they are soldered, then are clipped as close to the board as possible. On the AM board the leads of R14, a one-megohm resistor, are left at least a quarter of an inch long for alignment purposes later on.

In the tangle of untrimmed leads that appears on the underside of the board, it is easy to mistake some leads for others and accidentally trim them. To help in their identification, we applied a quick-drying red ink to the very end of each lead.

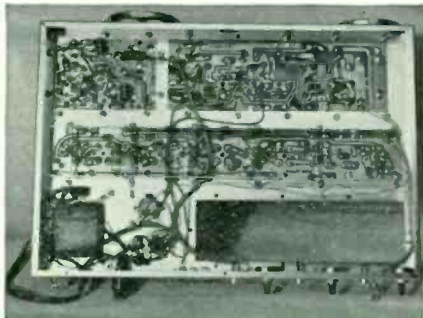
One of the most critical steps in the AM assembly is the installation of the crystal diodes. These units come separately packed, and mounted on a card. Do not remove the diodes from the card until you have read the instructions carefully. The diodes are very small and fragile, so handle them with care.



AM and FM sections, and power supply without tuning indicators or dials installed.



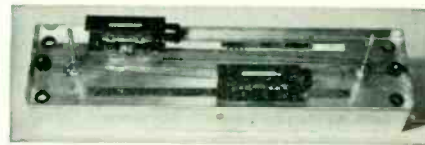
Front-end view shows clean assembly details.



Printed circuit boards give neat appearance and eliminate critical wiring procedures.



Tuning assembly showing counterbalance wheels for both AM and FM sections.



The tuning indicator tubes serve as station pointer and the signal strength indicator.



Front-end assembly showing indicator tubes, and mode and dimension switches in place.

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Model HF 1016-U (10") Response, 30-15,000 cps.; bass resonance, 35 cps.; power rating, 15 watts; 16,000 gauss; 3½ lb. Alcomax Magnet System List \$61.95	\$36.50
Model 812-U (8") Response, 50 — 12,000 cps.; bass resonance, 65 cps.; power rating, 10 watts; 12,000 gauss; 2 lb. Alcomax Magnet System List \$25.00	\$14.95
Model HF 816-U as above but with 16,000 gauss; 3½ lb. Alcomax Magnet System List \$49.95	\$29.50
STENTORIAN TWEETERS	
Pressure Tweeter Model T-10 Response, 2000-16,000 cps.; power rating, 5 watts; 2½ lb. Alcomax Magnet System List \$35.00	\$20.95
3½" Cone Tweeter Model T-359 Response, 3000-17,000 cps.; power rating, 15 watts; 9,000 gauss; 8 oz. Alcomax Magnet System List \$25.00	\$14.95

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*T/M Whiteley Electrical Radio Company

And be sure not to confuse the plus and minus ends of the diodes. If either one is placed incorrectly, the receiver will not work. A single red stripe, an arrowhead pointing to a short bar, or three colored stripes—as well as a marking on its mounting card—all denote the positive end of a diode. Take care to follow these indications of polarity when installing these parts.

The FM section is tackled next. First, the RF and IF printed circuit boards are assembled. These follow the same general assembly lines as the AM section. Here, too, we used the red ink marker method to identify important leads. When soldering the RF and IF transformers, it's a good idea to turn the printed circuit board on its side. This will prevent excess solder from running along the mounting pins and shorting out the transformer connections.

The next operation is the mounting of the printed circuit sections onto the metal chassis of the tuner. Before tightening all the mounting screws check to make sure that the circuit board is properly centered. This is important, for some of the printed wiring comes close to the edge of the board, and it might possibly short out against the chassis.

The power supply is the next step—a matter of direct point-to-point wiring—and we encountered nothing in the construction here that the manufacturer hadn't made provision for.

Thus far, all pictorials and construction notes were easily understood, and all changes

in the circuit and in the construction notes were quite plain. We might add that we marked all changes in the instruction manual before we started, thus minimizing the chance of our forgetting to change a particular step later on.

When wiring the indicator tube socket, be careful to keep all components as close to their socket as possible. When the plastic end guard is slipped over the socket, it will not seal completely unless all components are properly dressed. You might also check for the possibility of two wires, or a wire and socket pin, touching in the tight quarters created by the plate guard.

One of the final steps that may prove a problem is the stringing of the dial sections of the tuner. Proper string tension, direction, and number of turns on the flywheel sometimes can try one's patience. If you have reasonably nimble fingers and follow directions carefully, however, you won't find this step too nerve-wracking.

You will note the "dimension control" has no wires connected to it, and nothing is mentioned about its hook-up in the instructions. But don't worry, the manufacturer hasn't forgotten it. This control operates only in conjunction with a multiplex adapter which is not furnished, but may be added at a future date. For the present, it is merely a knob on the front panel—for appearance's sake now and possible use later.

With the mounting of the dimension control bracket and the selector switch bracket, it is time to install the pointer panel and indicator tubes. You are now ready for the trial run and "touch-up" alignment.

The alignment procedure for the home kit builder is simple and quite effective, provided it is followed carefully. Remember, at no time should you attempt to change the positions of the slugs in any of the RF or IF transformers. It takes special equipment used by trained technicians to set these transformers, and once the adjustment is disturbed the tuner will not function correctly. Actually, these adjustments have been made at the factory and further "alignment" by the kit builder is more of a final touch-up than a major adjustment.

The touch-up alignment starts with hooking the tuner into an audio system and attaching an antenna to the FM side. For AM, the loopstick antenna supplied will be adequate except in fringe areas, where a fairly long (perhaps 20 feet) wire may be needed to serve as the AM antenna. With the tuner hooked up, you tune the FM section to a spot on the dial where you expect to find a station. You then turn the antenna trimmer and the oscillator trimmer—using the plastic screw driver supplied—until you hear a station come in. This procedure is repeated until optimum performance is obtained from the station. The same procedure is followed for the AM section. This completes the alignment as far as the average kit builder is concerned.

Total building time: a little over ten hours.

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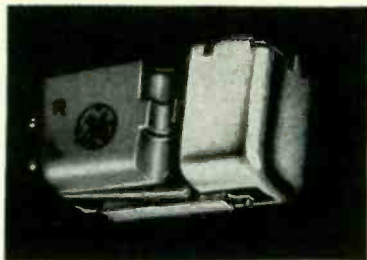
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ROMANTICISM

Continued from page 50

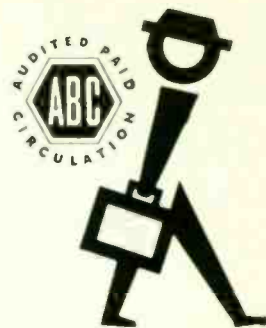
creative imagination is bent on conveying emotion. But without technique—some kind of technique, even the wholly homemade one of a Mussorgsky—the artist is unable to communicate. Thus in romantic music at its best we have sovereign reason, ordered will, conveying emotion through the means of a learned or evolved technique. In an arid classicism, classicism at its worst, there is technique without emotion—without, sometimes, even that creative imagination which is a function of the original urge to create: a mere turning over of notes.

We can now interpret Goya's phrase; monsters are begotten when the emotion that should be held in rein by reason, to find expression through technique, breaks loose and commands the reason that should command it. Goya's own last engravings, one of the most disquieting of which bears the caption we are discussing, totter perilously on the edge of this abyss. Much art at the turn of the nineteenth century and the first few years of the twentieth also strains the leash to the utmost; *Elektra*, *Erwartung*, *Pierrot Lunaire*, are cogent examples, as are the slightly later *Wozzeck* and *Lulu* of Alban Berg. This is the principal danger lying in wait for romanticism, that the emotion invoked may become uncontrollable; when it does, the element of horror inherent in all expression of strong emotion, all adventurous flights of the imagination, may overwhelm the whole.

The reaction against this is usually to stress once more sheer technique, the element of craft. Until very recently it has been fashionable for an artist to proclaim himself merely a craftsman. This emphasis, in the years following the Second World War, reached such a pitch that there are now signs of another reaction, towards freedom and emotion. The preoccupation with technique—a technique evolved to express the most extreme emotions, the wildest imaginings, but now used for itself alone and divorced from the romantic excesses that gave it birth—explains a great deal in contemporary music that puzzles the plain man.

Today we stand towards the end of the twentieth century's second large-scale reaction against romantic music. The first reaction was neoclassicism, the creed of the French composers of the Twenties, in full retreat from "profound" German music; the second has come from Germany itself and is associated with the more vehement followers of Anton Webern—a retreat from emotion itself, and from sensuous beauty, into a world of pure technique.

Yet romanticism remains with us today. It began at the fireside, with pictures in the fire, or in the garden at the cottage door; and the nationalism of this phase was essentially local, parochial even, a matter of a man's own fields, the view from his village green, which a man may love with all his heart. This is a rational nationalism,



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based on beauty and the holiness of the heart's affections, and different in kind from the nightmare beast whose ravages have threatened again and again to destroy us all in these our hag-ridden days. Coming late to the nations outside the great German hegemony of music, it spread to France, to Hungary, to Finland—and finally to England and to America. English music is essentially romantic—how romantic Elizabethan music is!—and when, after a silence of two centuries from the death of our great Henry Purcell, music again touched our lips with glory, it came with the romantic Elgar, the archromantic Delius, and a host of others who spoke the same rich tongue, and rode the same proud horse. Even today, we may find the spirit in Britten's *Peter Grimes* and his *Spring Symphony*, with all the bells of London Town ringing to welcome the Spring, and in Michael Tippett's *Midsummer Marriage*, and Malcolm Arnold's *Second Symphony*, "by a happy man." In America, too, there are lovely things like Copland's *Appalachian Spring*, the symphonies of Roy Harris and Samuel Barber, and the rich and crusted music of Charles Ives. Mark my words, the music of Ives is going to cast a longer and a longer shadow as the years go by, and may even provide the solution to some problems of modern music that more arrogant men have failed to find—for it is full, as is all this American music, with the spirit of romance. That spirit I have attempted to define in these pages, and it does not need a reprieve; self-renewing like the phoenix, it dies only to be born again in fire—the fire of Spring. It cannot die, or have any part in death, for its business is with the living, and it is life itself. In that eternal life, may we of these terrible and heartless times find rather our own reprieve.

STEREO INTEGRATION

Continued from page 53

amplifier. These "frequency correcting" networks consist of three variable feedback controls and an input gain control. These are adjusted at the factory in anechoic chamber tests. Once set, they are not readjusted by the listener. The only "adjustment" intended for the owner is the mobility of the EMI system; it is mounted on four concealed casters to permit best placement—from the point of view of both appearance and sound—in the owner's room.

As if to demonstrate that a conventional-looking box can house really new types of equipment, the Integrand system contains elements that represent a radical departure in audio design. To begin with, the three amplifiers that are used (one for each speaker in this three-way system) are all-transistor units. What's more, they do not use output transformers. And, unique feature, each amplifier is linked to its respective speaker by a servo feedback loop. A servo

Continued on next page



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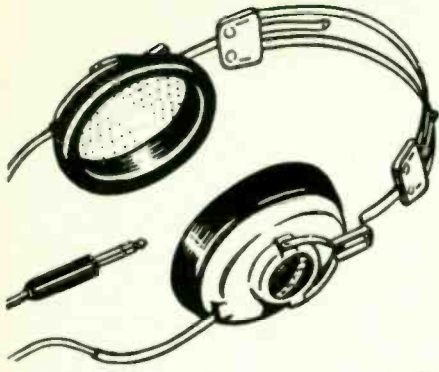
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STEREO INTEGRATION

Continued from preceding page

system is an electro-mechanical technique for using the "error" in the output of a circuit or other electrical device as a means of self-correction. What it requires is a means of detecting the error, a means of translating the error into a usable signal, and a means of returning that signal to the input in such a manner as to effect compensation or "correction." In this way, the error may be corrected instantaneously and automatically. In the Integrand, a special coil at the loudspeaker senses "information" about speaker diaphragm movement in the form of an induced voltage. This voltage, returned to the amplifier, acts on the signal going through the amplifier to tailor it to the acoustic needs of the speaker at any given instant. According to Integrand, this compensates for distortion and nonlinearity in the system as well as for deficiencies in room acoustics.

The type of amplifier used—the output transformerless (OTL) transistor type—is itself a challenging item on two counts. Transistors, of course, take much less space than do tubes, need much less operating power, generate no heat, and deteriorate hardly at all. Their use in audio has been limited by many practical considerations, however, having to do with wide-band response at the high power levels implied in conventionally designed amplifiers. In the Integrand, they are used in amplifiers of limited band response—and since there is no output transformer, high power is no longer a serious consideration.

Signals entering the Integrand are divided by a three-way filter and sent to their respective amplifier-speaker paths. The speakers consist of a 12-inch woofer, a pair of 2½-inch midrange cones, and a ring-radiator for highs. The present model stands just over two feet high; conceivably it could be used on a strong and deep shelf.

Apart from everything else, the use of a separate amplifier for each driver in the speaker system represents a refinement that can optimize the relation of amplifier to speaker in terms of efficiency, damping, frequency characteristics, and load stability. This is particularly likely when the amplifiers and speakers have been chosen and matched deliberately. These virtues, as well as those of the OTL amplifier, are shared with the Integrand by the Swedish entry, the Lund 1001. But there the resemblance ends, technically and physically.

The Lund 1001 starts with the premise that a speaker, in itself, cannot possibly have "flat" response, and that the difference in its acoustic output—when compared with the electrical signal entering it—represents a form of distortion. To overcome this, the response of the driving amplifier can be "shaped"—meaning, of course, that the amplifier itself no longer will provide uniform response over its frequency range. In fact, as a Lund spokesman puts it, "its re-

sponse may vary all over the lot, so long as the final output (acoustic) of the speaker is flat. Since it is this final acoustic output that is meaningful, our approach makes exquisite sense."

Signals entering the Lund 1001 are divided by an electronic crossover which feeds bass tones to one amplifier and thence its woofer. Treble frequencies are sent to another amplifier which, in turn, works into a two-way dividing network. From this network, midrange tones go to their speaker; extreme highs to an array of four tweeters.

The Lund 1001 is as interesting visually as it is challenging acoustically, although its over-all shape—roughly that of a segmented cone—is directly related to its acoustic operation. The inherent virtues of the circular, or at least nonrectangular, type of baffle have long fascinated speaker system designers. Such an enclosure is said to smooth the response and minimize the danger of standing waves developing behind the speaker cone. Additionally, the Lund's shape is cleverly suited to the mounting and positioning of its speakers, none of which "looks" directly into the listening area. Sound emanating from the six speaker holes in this structure is reflected and diffused with a high degree of omnidirectionality. Finally, unique advantage has been taken of the large angled legs that support the unit—one of the amplifiers actually is housed inside it.

In reporting on the Tri-Channel system in this journal in May 1956, Charles Fowler suggested that "integration of this type . . . seems to be a logical development" and one probably in the offing. Certainly, various speaker manufacturers have in the past expressed preferences for this or that amplifier—on grounds of power requirements, damping ability, load stability, and the like. Indeed, as more listener-significant information is accumulated and evaluated, and as speaker and amplifier design becomes progressively refined, we can expect more examples of integration, on the grand scale suggested by the present new systems, as well as on a more modest level for specific applications. Already there are the completely boxed amplifier-speaker systems offered by Ampex to match its large consoles, and news of a forthcoming OTL amplifier from Weathers. Although the Weathers amplifier will be intended specifically to drive its "book" bass speaker system, it will not be housed together with it.

As with any speaker system, it is difficult to assess acoustic quality, particularly when the systems are as high in quality as these. It is possible, perhaps, to describe each of them as smooth and very wide-range, with no apparent peaks or harshness. Listeners accustomed to speakers that emphasize one or more portions of the audio range may find the new systems, at first, something less than sensational, but they do make for easy, unstrained listening over fairly long periods of time. And they do eliminate the problem of choosing a power amplifier.

Aside from integration, the new units—with their different (and in the case of the

Lund, highly unconventional) shapes and structures, novel circuits, increasing use of transistors, and decreasing use of transformers—suggest radical changes in audio equipment. Needless to say, any new system is always open to considerable discussion. Yet, what the three recent designs all have in common—with each other as well as with more conventional all-out designs—is the unique paradox that is at the core of high fidelity. And that is, simply, the increasing application of advanced technical means to create the illusion, for the listener, of no technical means, of that direct and clear channel between performer and audience that has been the goal since Edison's hand-cranked gramophone.

EQUIPMENT REPORTS

Continued from page 64

drift sufficiently so that one retuning at most would be needed about five or ten minutes after first turning the tuner on. The frequency response is good, with a slight rise at very high frequencies which adds a little extra sparkle to the sound. In A-B listening comparisons with other tuners, the Knight-Kit was indistinguishable from them except for the slight extra brightness.

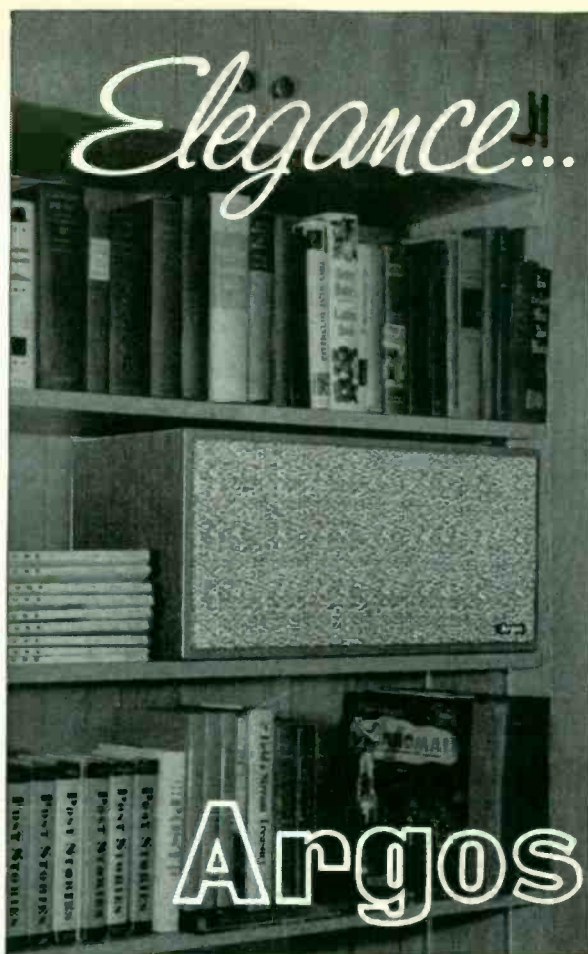
The AM tuner is unconventional in two respects. It has controllable bandwidth RF transformers which work very well, and a low distortion, infinite impedance detector. This type of detector is not often encountered in AM tuners, but is superior to the conventional diode detector.

The specifications for the AM tuner claim the response to be down 6 db at 3.5 kc with the bandwidth at NARROW, and at 6.5 kc in the WIDE position. We did not measure these, but they are consistent with the listening quality of the tuner, in comparison with the FM tuner. A direct comparison between AM and FM outlets of the same station showed almost no difference in sound. At most there was slight loss of highs on AM, but the background noise was low and the distortion low enough so that one would easily take it for FM quality if the source were not known.

A slight touch-up alignment was needed on both the AM and FM tuners, to obtain optimum performance. To be sure the units work quite well without any alignment by the builder (all coils are prealigned), but to obtain the best performance of which they are capable we recommend that they be aligned with instruments.

If the tuner is not to be used in a weak signal area, we feel it should prove sufficiently sensitive for most people. We found both AM and FM tuners to be perfectly adequate on indoor antennas in the New York metropolitan area. The feature of being able to start with an FM tuner, and later adding AM and multiplex sections, should add to the appeal of the Knight-Kit tuner.

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Continued from page 56

the so-called Southwestern or Kansas City style. For one reason or another, Lewis' musical thinking goes along contrapuntal rather than homophonic lines. It was therefore almost inevitable that he would sooner or later integrate in his work *the* essential form of contrapuntal thinking, the fugue, a device which, after all, can be used in any style by a sensitive musician; a device also, which, it is sometimes forgotten, was used as a basis for improvisation in the eighteenth century.

To be sure there were obvious dangers lurking in this combinative approach. Indeed, the demise or decline of several other quartets in whose music contrapuntal procedures remained mere decorative devices confirms its basic vulnerability. Scoffers, however, had not reckoned with the exceptional caliber and depth of Lewis' talent, a talent strong enough to absorb outside influences without giving up its own individuality. Thus Lewis has been able to bring into jazz new textures, new forms, and a new relationship between composition and improvisation which have not only outlived the negative predictions of his critics, but have, on the contrary, won for the Quartet (and I believe for jazz in general) a host of new friends.

Actually the issues involved here went beyond purely musical considerations. Most of the innovations in jazz history have been instigated almost entirely by Negroes and have occurred within the context of a gradually changing sociological order. Seen from this point of view, John Lewis' music represents the latest link in a chain of musico-social reforms—Ellington, Coleman, Hawkins, Lester Young, Parker, and Gillespie being some of his illustrious predecessors—which have seen jazz grow from a relatively crude form of entertainment into a fairly sophisticated art form, to be *listened* to as music.

Once these musical and sociological beachheads had been established and the future of the Modern Jazz Quartet seemed relatively secure, Lewis was able to direct his talents towards other related areas. In 1955, the year Connie Kay replaced Kenny Clarke as drummer of the Quartet, Lewis was the prime force in organizing the Jazz and Classical Music Society. Though shortlived, it gave a highly successful concert in Town Hall, New York, featuring both jazz and contemporary "classical" music in exemplary performances, and gave rise to two recordings, one for a small ensemble of winds plus the Modern Jazz Quartet, the other a recording of performances of both classical and jazz works played by a large brass ensemble and two notable soloists, Miles Davis and J. J. Johnson. (Unhappily, these recordings have been deleted from the catalogue.)

During this period tours on three continents under the aegis of Norman Granz's Jazz at the Philharmonic enabled Lewis to



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renew old friendships and artistic affiliations in Europe, as well as make new acquaintances. Among the latter was Raoul Levy, the French film producer, who had brought international fame to Brigitte Bardot with his film *And God Created Woman*. Soon Lewis' activities were expanded to include the writing of film scores. *Sait-On Jamais* (*No Sun in Venice*) was the result, adding more compositions to the MJQ repertoire, especially the highly successful *Golden Striker*. Other honors (and much work) soon came his way. In 1957 he was asked to direct and supervise the first sessions of The School of Jazz in Lenox, Massachusetts. In all these ventures the Quartet was and still is the musical nucleus.

Several sojourns in Italy, incidentally, were not without their effect on Lewis' musical output. Becoming increasingly fascinated with the Italian renaissance theatre of the Commedia dell'Arte (his first piece in this vein had been *Fontessa* in 1955), Lewis has added through the years many similar pieces, musical studies of the various characters in this semi-improvised theatre, such as *La Cantatrice* and *Harlequin*, thus creating a whole complex of compositions entitled *The Comedy*. These were transformed into a ballet by the choreographer Louis Johnson and have been performed with great success in Paris.

In 1958 commissions for other film scores began to pour in. The first to be completed were a United Nations short on the worldwide refugee problem, titled *Exposure*, and the 1959 feature film *Odds Against Tomorrow*. In October 1959, after directing another session of The School of Jazz, Lewis acted as musical consultant to the Monterey Jazz Festival in California—the first musician, incidentally, to be so honored by a jazz festival. The truly festive character of the event, the ambitious special programs which Lewis planned, and the generally high artistic level achieved at the concerts primarily through his tenacious prodding have set new standards for other jazz festivals to emulate.

Lewis' last three years have been so packed with relentless activity that his recent extensive European tours have seemed almost like vacations. Yet plunging from one com-

missioned work into another, harassed by constant deadlines, diligently rehearsing new compositions, and giving invaluable advice in hundreds of variegated situations, Lewis has consistently maintained the same high standards. That he has been able to do so is attributable only to his infinite capacity for sustained hard work and his uncompromising personal values.

Of course, the rewards of these various labors have been generous. For a man who is equally at home in the music of Coleman Hawkins, Ornette Coleman, and Karlheinz Stockhausen (and who can count all three as his personal friends): for a man who almost commutes regularly between the palazzi of Venice and the sun-drenched Riviera, the white hilltops of San Francisco and the busy recording studios of New York, life must indeed be very full. No wonder Lewis is one of those rare persons who is thoroughly happy in his work.

At thirty-nine, this richness of experience and healthy optimism are, of course, reflected in his music and that of the Modern Jazz Quartet. These qualities account for the sheer pleasure and feeling of well-being a good MJQ performance of a Lewis piece radiates. Beyond all the erudition, musical skill and logic, there is an infectious charm in his music that communicates itself simply and directly. Here is the real measure of his success.

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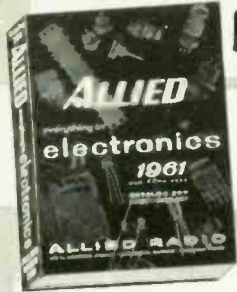
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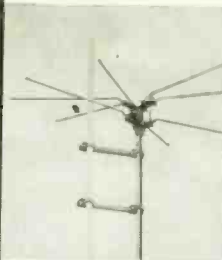
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MAMUSIA

Continued from page 47

with communicative, loving enthusiasm, generously poured out to them the inexhaustible treasures of her vast culture and experience. During the week were held private lessons and classes in which Wanda would devote her attention mainly to the technical problems peculiar to each individual student. With keen psychological intuition, she quickly detected that a stiff arm, a distorted rhythm, a trill that would not roll, a lack of memory were often the consequences of physical or emotional upsets as much as of faulty training. She would first make the student aware of it, and slowly, patiently, she would help him "untie the knots" and give him the means to conquer his handicaps. Wanda was as great an educator in this aspect of teaching as when in the Sunday Public Master Classes she would explain to a spellbound audience the works performed by the pupils. Thanks to the enlightening comparisons she made by her own playing of numerous works by other composers from various periods and by her comments delivered with an uncanny sense of *le mot juste*, she made the most intricate music take shape and meaning, to emerge full-blooded and alive before the delighted and amazed disciples and listeners. It is there at St-Leu in 1933 that I had the immense good fortune of becoming Wanda's disciple.

Although Wanda paradoxically said that there was no such thing as good or bad acoustics, but that all depended on the quality of the listeners' sensitiveness and response, her concert hall had such exceptional acoustic qualities that the Gramophone Company ventured in 1935-36 to send its recording equipment to St-Leu. How much more cumbersome it was then than today! The entrance and cloakroom were cluttered with all kinds of heavy machines; stacks upon stacks of thick wheels of wax had to be preheated and maintained at a certain temperature. And in those days one could not listen immediately to a playback without spoiling the wax. But in spite of all odds, some of Wanda's most beautiful records were made at St-Leu as, for instance, Bach's *Italian Concerto*, the *Chromatic Fantasy and Fugue*, the *English Suite in A minor*, and others.

All was not work at St-Leu; there were the long walks in the forest, Wanda alone or accompanied by a flock of pupils and friends who could hardly keep pace with her well-cadenced step, and the playful relaxation with the nine dogs joyously barking and jumping on the lawn. One of Wanda's favorite amusements was to hold a piece of sugar too high for the short-legged black Scotty to reach, and to tease him, saying: "Now Othello, play your Scarlatti sonata!"

Although Wanda Landowska devoted herself almost exclusively to the music of the past, she was by no means indifferent to modern music. Ravel, Paul Dukas, Florent

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Schmitt, Manuel de Falla, Poulenc, Honneger, Milhaud, Auric were her friends; often they came to hear her and were, consciously or not, influenced by her work. They had one ideal in common: a rebellious attitude against the aesthetic of the nineteenth century. Wanda, a composer herself, had discovered that her mission was to revive the classical spirit of the seventeenth and eighteenth centuries, while the young composers of the early twentieth century took inspiration from this same spirit to create a new idiom. Some of them thought it would be piquant and interesting to write for the harpsichord in their own language. The first to try was Manuel de Falla, who wrote a harpsichord part in his *Retablo*, then composed the Concerto for Harpsichord, Flute, Oboe, Clarinet, Violin, and Cello. Then Francis Poulenc met Wanda. Profoundly impressed by her—as he recalls in his *Entretiens* with Claude Rostand: “. . . my encounter with Landowska is . . . a capital event in my career. I have for her as much artistic respect as human tenderness. I am proud of her friendship and can never say all that I owe to her.”—he set out to compose for Wanda the *Concert Champêtre*, which she often played with great joy.

Going back to our album, we find a picture taken by Elsa in 1923 in the Montmartre apartment in Paris where Wanda lived from 1920 until the opening of her School at St-Leu in 1925. For Elsa, this picture sets in motion a stream of reminiscences of the numerous receptions Wanda gave for her friends. Lavish hospitality is a lovely tradition among Slavic people, and Wanda's guests always marveled at the sight of the long table laden with delicacies so artistically presented and served. This art of entertaining was initiated by Wanda's husband, Henri Lew, who in addition to his many talents as writer, journalist, researcher of Hebrew folklore—as well as adviser, impresario, collaborator with his wife—was also famous for the exotic dishes he liked to cook for their friends. His culinary secrets were passed on to Elsa.

Henri Lew was indeed an extraordinary figure, who played a significant role in launching Wanda's career. When they fell in love, Wanda was a student of composition in Berlin and already a well-known pianist. Lew soon understood that Wanda's congeniality with the music of Bach, Mozart, and Haydn was such that her gifts should be channeled into this domain. He convinced her that Paris—to which they eventually eloped—was the cultural center where their dreams could flourish. Thanks to Lew's tremendous energy, intelligent guidance, constant help, Wanda was able to reach the goal they had both set for her: the rehabilitation of keyboard music of the seventeenth and eighteenth centuries and the resurrection of the instrument for which it had been composed, the harpsichord. But Lew did not live to witness the extent of Wanda's triumphal success. After long sad years of forced resi-

Continued on next page

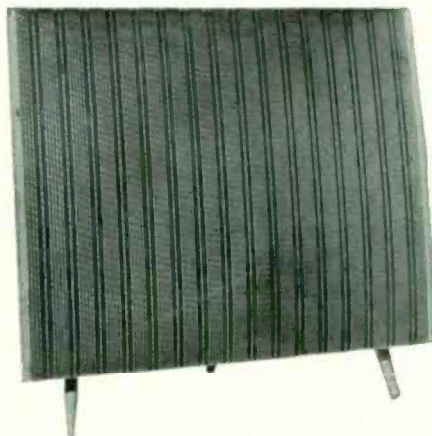
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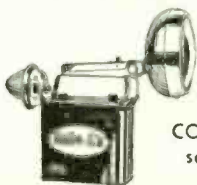
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MAMUSIA

Continued from preceding page

dence in Berlin (where in 1913 Wanda had been nominated professor of the first harpsichord class created for her, at the *Hochschule für Musik*, and where they and Wanda's parents were trapped by World War I) Lew was killed in a car accident. After this tragedy, when finally Wanda was able to return to France, she had lost her father, her husband, most of her belongings. But she had met Elsa, who forever after was to be her most beloved and devoted companion.

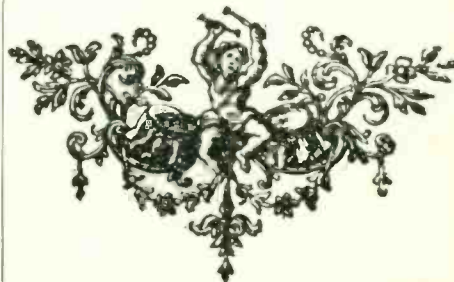
From the early years of Wanda's life we have two very interesting pictures. One shows her as a young woman playing the harpsichord in a drawing room while a long-bearded patriarch, hands in his belt, is intently listening. This man is no less than Leo Tolstoy. The picture was taken in 1907 by Countess Tolstoy at Yasnaya Polyana, where they had invited Wanda and her husband to spend the Christmas holidays. Wanda recalled what a marvelous listener Tolstoy was—"the most musical human being I have ever met"—and how he loved the ancient French folk dances she played for him and his entourage for hours on end.

The second picture, taken one year later in Paris, shows Wanda again at the harpsichord, in the atelier of Auguste Rodin, who reverently stands behind her, surrounded by a group of friends. These great men, as well as Rilke, Paderewski, Paul Valéry, Albert Schweitzer, and others, had felt and recognized the budding genius of the young Polish woman who had set out on the crusade of reviving the masterpieces of the past.

Of all the pictures we have in our album, none are closer to our hearts than two of Wanda as a little girl of four. Here is a very serious, almost sad Wandochka, wearing a great big hat, and there she is, resting a chubby hand on her cheek with the coquettish gesture she retained all her life. As for her adorable witty smile, it is the same irresistible one that for so many years won so many hearts.

Her mother, a remarkable woman in her own right, whom Wanda adored, called these two pictures "before and after the chocolate." But how often did we see in our Wanda's dark brown eyes this same far, far away contemplative gaze, so well described by the exclamation of a very dear friend of ours, "Today, our Mamusia has *son regard de milliers d'années.*"

Wanda Landowska, so close, yet so far above us in her eternity. . . .



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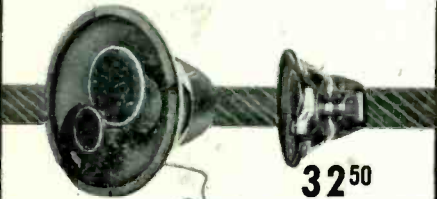
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Key No.	Page	Key No.	Page
1...	Acoustic Research, Inc. 13	66...	JFD Electronics Corp. 136
2...	Advanced Acoustics Corp. 134	64...	JansZen 21
3...	Airex Radio Corp. 128	65...	Jensen Mfg. Co. 1
4...	Allied Radio 26	67...	Karg Laboratories 138
5...	Allied Radio 136	68...	Kersting Mfg. Co. 139
6...	Altec Lansing Corp. 108	69...	Key Electronics 139
60...	Altec Lansing Corp. 109	70...	Kierulff Sound Corp. 139
7...	Ampex Magnetic Tape Products 118	71...	Lafayette Radio 4
8...	Ampex Magnetic Tape Products 119	72...	Lafayette Radio 140
127...	Argo Records 110	73...	Lectronics, Inc. 137
9...	Argos Products 133	74...	Leonhardt Engineering Co. 131
10...	Arrow Electronics 139	75...	London Records 79
11...	Artia Records 77	76...	Lyrichord Records 99
12...	Atlantic Records 112	35...	Madison Fielding 40
13...	Audio Devices, Inc. 130	77...	Marantz Co. 32
	Inside Front Cover	78...	McIntosh Laboratory, Inc. 15
14...	Audio Empire 12	79...	Medallion Records 83
15...	Audio Exchange 131	80...	Mercury Records 91
16...	Audio Exchange 139	81...	MGM Records 105
17...	Audio Fidelity 66	82...	Minnesota Mining & Manufacturing Co. 122
18...	Audio Unlimited 139	83...	Myer's Emco 139
19...	Audio World 139	64...	Neshaminy Electronic Corp. 21
20...	Audion 139	84...	North American Philips Co. 34
	Audit Bureau of Circulations 130	85...	Nuclear Products 130
126...	Barker Sales Co. 128	7...	Orr Industries 118
21...	Bel Canto 114	8...	Orr Industries 119
22...	Bel Canto 120	86...	Pickering & Co. 2
23...	Bell Sound Division 7	87...	Pilot Radio 11
24...	Bogen-Presto 16		Professional Directory 139
25...	Bozak, R. T., Co. 8	88...	RCA Victor Division 73
26...	British Industries Corp. 22	128...	RCA Victor Division 84
27...	British Industries Corp. 23	89...	RCA Victor Division 85
28...	Burgess Battery Co. 138	90...	Radio Frequency Labs 82
29...	Burstein-Applebee Co. 138	91...	Radio Shack 129
30...	Capitol Records 78		Records in Review 93
129...	Capitol Records 120	92...	Reeves Soundcraft 19
31...	Carston Studios, Inc. 139	93...	Rek-O-Kut 95
32...	Columbia Records 139	94...	Revere Camera Co. 10
	Inside Back Cover	95...	Roulette Records 112
33...	Commissioned Electronics Co. 139	96...	Sargent Rayment Co. 98
34...	Conrac, Inc. 6	97...	Schober Organ 14
35...	Crosby Electronics 40	98...	Scott, Herman Hosmer, Inc. 9
36...	Decca Records 81	131...	Seeco Records 112
37...	Dexter Chemical 112	99...	Sherwood Electronic Labs. 25
38...	Diners' Record of the Month Club 107	100...	Shure Bros. 90
39...	Dixie Hi-Fi 139	101...	Sonograf Electric Co. 87
40...	Dressner 139	102...	Sony Corp. 121
41...	Dynaco, Inc. 96	103...	Sound Accessories 139
42...	Dynaco, Inc. 97	104...	Sound Reproduction 139
43...	EICO 124	126...	Stentorian 128
44...	Electro-Sonic Labs. 24	105...	Stromberg-Carlson 20
45...	Electro-Voice 5	106...	Superscope, Inc. 117
46...	Electro-Voice 30	107...	Switchcraft, Inc. 138
47...	Epic Records 100	108...	Tandberg 94
48...	Fairchild Recording Equipment 27	109...	Telex, Inc. 132
49...	Fidelitone 85	110...	Terminal Radio 139
50...	Fisher Radio Corp. 33	112...	Thorens 36
52...	Fisher Radio Corp. 35	111...	Time Records 106
51...	Fisher Radio Corp. 37		Trader's Marketplace 135
53...	Florman & Babb 139	113...	Uher Tape Recorders 137
26...	Garrard Sales 22	114...	United Artists 89
27...	Garrard Sales 23	115...	United Audio Products 92
54...	General Electric Co. 99	116...	United Stereo Tapes 113
55...	General Electric Co. 130	117...	United Stereo Tapes 116
56...	Glaser-Steers Corp. 136	118...	United Stereo Tapes 118
57...	Grado Laboratories, Inc. 88		Back Cover
58...	Gray Manufacturing Co. 80	119...	University Loudspeakers, Inc. 126
59...	Harman-Kardon, Inc. 31	120...	Vanguard Recording Society, Inc. 86
61...	Heath Co. 28, 29	121...	Viking of Minneapolis 38
62...	Hi Fi 139	122...	Viking of Minneapolis 39
63...	Hi-Fidelity Center 135	123...	Webcor, Inc. 123
		124...	Webcor, Inc. 133
		113...	Weiss, Warren, Inc. 137
		125...	Westminster Records 75

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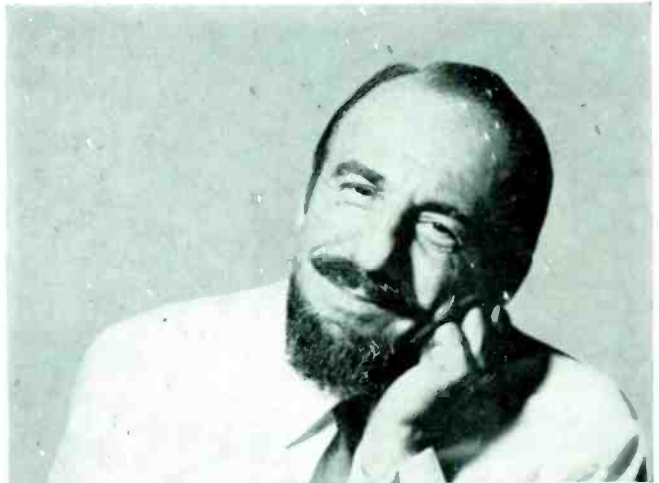
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