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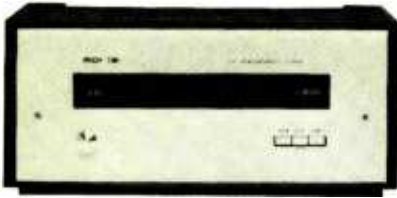
# high fidelity<sup>ICD</sup>

OCTOBER THE MAGAZINE FOR MUSIC LISTENERS<sup>®</sup>

## A Guide to KITS

In this issue:  
a special section on  
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equipment.





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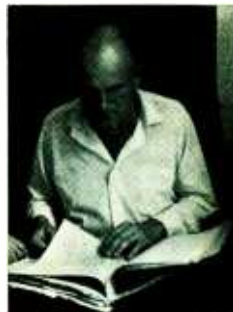
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# high fidelity



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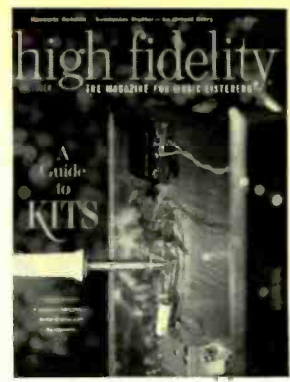
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CIRCLE 111 ON READER-SERVICE CARD



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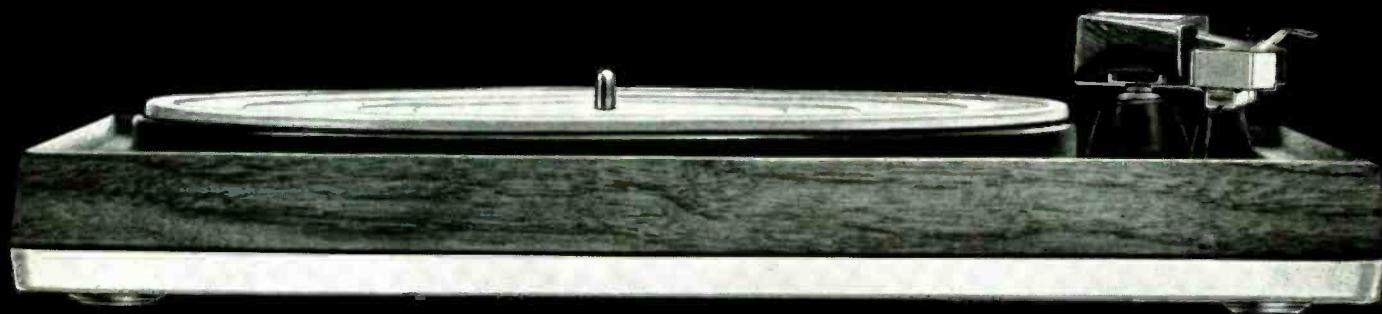
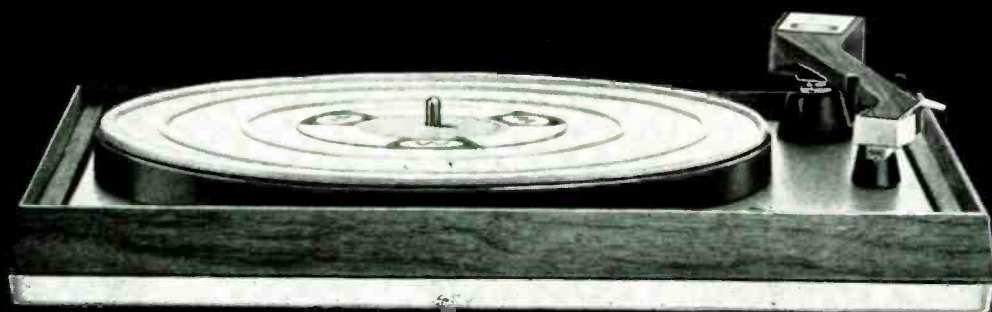
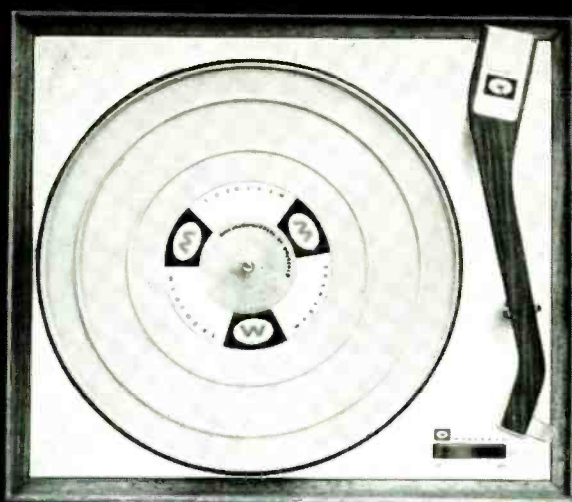
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35-WC



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## AUTHORitatively Speaking

To make a small confession to readers of this column, **Paul Moor** hasn't bothered to apprise us of his activities, professional or otherwise, since he sent us a brief biographical fact sheet on his first appearance in *HIGH FIDELITY* five years ago. Occasionally there's a note scrawled on the bottom of a manuscript; but inasmuch as we can't decipher P. M.'s handwriting, we aren't sure whether it's an inquiry as to the state of our health or a revelation about his own. We do know that Mr. Moor is still based in Berlin as correspondent for *Time-Life International*, and we think that he remains adamant in his refusal to become a benedict. Otherwise, we are mainly conscious that our author is no longer merely an observer of the European musical scene but in some ways a participant in it. In October 1958 Mr. Moor wrote for this magazine the first full-length study of the Soviet pianist Sviatoslav Richter to be published in an American journal. Now, on the fourth anniversary of that article's appearance, he gives us "Sviatoslav Becomes Svyetchik," p. 46—a view of Richter which will be new to most of that artist's admirers and which could surely have been written only by one he found uniquely *sympathique*.

Our long association with **Martin Mayer** continues in this issue with "The Business That Did Not Exist," a profile of Avery Fisher, which appears on p. 53. As the author of *Wall Street: Men and Money* and of *Madison Avenue*, Mr. Mayer qualifies as an expert on business and businessmen; as a long-time music lover and audio fancier, he is also particularly well qualified to tell the story of the founder and presiding genius of Fisher Radio Corporation. Mr. Mayer's latest book, *The Schools*, incidentally, made something of a stir—and not only in educational circles.

California resident **Peter Jona Korn** (German-born but a citizen of this country since 1945) leads a distinguished career as composer (winner of many prizes and commissions), conductor (guest appearances with numerous orchestras both here and abroad), lecturer, and writer. His work as a musicologist may be less well known. It is therefore with great pleasure that we present here the result of his most recent scholarly researches: "Conversations with Schmilowitz," p. 56. (Mr. Korn, we are told, is also regarded in some quarters as a rather sophisticated humorist, but that we leave for our readers to determine.) Currently, he is at work on the last act of an opera, *Heidi*, based on Johanna Spyri's famous story; readers might be interested in knowing that Mr. Korn has a little daughter of the same name.

In a special section this month we make a bow to kit builders—present and prospective. Audio Editor **Norman Eisenberg** offers "A Guide to Kits," p. 59; **Leonard Marcus** assures neophytes that "Kits Can't Bite," p. 63, and *HIGH FIDELITY*'s photographers provide a picture spread on tools for kit construction, p. 67.



HIGH FIDELITY MAGAZINE

# If you don't own a fine AM-FM tuner, you're lucky.

(Because now you can buy the finest ever designed!)



Introducing the Fisher R-200 AM-FM-Multiplex stereo tuner: an instrument so close to the perfectionist's ideal that you'll be especially glad if you haven't made a permanent tuner choice yet.

The Fisher engineering team that created the world's most sophisticated FM Stereo Multiplex designs has outdone itself. Here is a tuner that combines the latest Fisher ideas on FM Stereo with an AM section of the highest attainable fidelity. For those who require superb AM reception in addition to the ultimate in FM-Mono and FM-Stereo, the R-200 is the tuner — regardless of price.

The FM front end is of the new Fisher GOLDEN SYNCHRODE design, a remarkable new development that permits the greatest possible overload margin and rejection of unwanted signals, as well as amazingly simple and reliable circuitry. Five wide-band IF stages, four stages of limiting and an extremely linear wide-band ratio detector complete the basic FM section. The Multiplex section utilizes the time-division system — found superior to all others in extensive field tests. The exclusive

Fisher STEREO BEACON instantly turns on an indicator light when a Multiplex broadcast is being received and automatically switches the tuner to FM Stereo operation. The AM section incorporates a tuned RF amplifier, followed by a converter and two IF amplifiers; other AM features include a three-position bandwidth switch and a 10-kc whistle filter.

Performance? The FM sensitivity of the R-200 is 1.6 microvolts (IHFM Standard); the capture ratio is 1.8 db. Even Fisher engineers find these figures difficult to believe — but test instruments don't lie. The AM sensitivity is 5 microvolts for 2 volts output; the AM bandwidth (in the 'Wide' position) extends to 7 kc. After all this the price will be an agreeable surprise: **\$299.50\***.

If you do not need AM, you have the following choice of wide-band FM Stereo Multiplex tuners by Fisher:

- FM-50-B**, with STEREO BEAM, **\$199.50\***.
- FM-100-B**, with STEREO BEACON, **\$249.50\***.
- FM-200-B**, with STEREO BEACON and the Fisher MICROTUNE system for AFC, **\$299.50\***.

**FM-1000**, with STEREO BEACON, MICROTUNE, special professional features, **\$429.50\***.

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**New, 1963 Edition of  
The Fisher Handbook**

**FISHER  
HANDBOOK**



This 1963 Fisher Handbook is packed with valuable information for the expert and novice alike. It contains an authoritative explanation of FM-Stereo, complete specifications on Fisher equipment, and many photos of custom installations for your inspiration and guidance. For your personal copy, mail the prepaid postcard opposite page 16.

## THE FISHER

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**CIRCLE 48 ON READER-SERVICE CARD**



## THE FIRE AND POETRY OF SONY SOUND



NEW SONY STERECORDER 464 CS: A COMPLETE, PORTABLE STEREO RECORDER AT A REMARKABLY LOW PRICE

Another Sony triumph in tape recorder engineering, the new Sony 464 CS Sterecorder *records and plays back stereo* tapes with the professional purity of studio recording. Whether it's the delicate tone of a Stradivarius, the fire and poetry of Flamenco, the resounding blare of seventy-six trombones, or the full magnificence of a London Symphony—all the richness of stereo sound—yours to command for only \$299.50. *All Sony Sterecorders are Multiplex Ready!*

**SUPERSCOPE**

*The Tapeway to Stereo*

The new Sony 464 CS is a completely self-contained stereo system with two microphones, two extended range stereo speakers and such additional features as sound-on-sound recording, push button channel selection, dual recording indicators, automatic tape lifters, digital counter, pause control and FM stereo recording inputs. Also available, model 464-D for custom installation. (464 CS less case, speakers and microphones) only \$199.50. ■ Sony, the world respected name in quality tape recording equipment, manufactures a complete line of monophonic and stereophonic recorders, priced from \$79.50 to \$595.00. ■ Sold only at Superscope franchised dealers, the better stores everywhere. ■ For literature or nearest dealer, write Superscope, Inc., Dept. 1, Sun Valley, Calif.

CIRCLE 104 ON READER-SERVICE CARD

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



becomes this simple to use!



The new Fisher X-101-C: sophisticated stereo design with the new 'basic' look. Even without the dramatically new arrangement of controls, this would still be by far the most advanced single-chassis integrated stereo control-amplifier in its power class. That much is assured by its performance. Its Hinged Control Desk, however, makes it the first genuine all-family amplifier in high fidelity history.

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

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

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

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

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

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

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Model 24PG 24 watt stereo amplifier. . . . \$ 89.95

Model 36PG 40 watt stereo amplifier. . . . \$129.95

Model 70PG 70 watt stereo amplifier. . . . \$199.95

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Division of Precision Electronics, Inc.,  
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*Grommes*  
sets the  
scene...



# NOTES FROM ABROAD

## LONDON

Due here at Kingsway Hall to record *Tosca* with Tito Gobbi (Scarpia), Alfredo Kraus (Cavaradossi), Lorin Maazel (conductor) and the Phil-

harmonia Orchestra. Maria Callas sent EMI a telegram from Milan regretting that a bad cold prevented her from carrying out the assignment. The telegram was followed through the post by a doctor's note. At Kingsway there was much wringing of hands. Gobbi, who had already arrived in London, took advantage of the canceled sessions to appear as Iago opposite Mario del Monaco's *Otello* at Covent Garden.

**About Del Monaco—Records and Roles.** The *Otello* left London immediately after the Covent Garden performances, bound for Florence to record Luigi opposite Renata Tebaldi's *Giorgetta* in *Il Tabarro* for Decca-London. Tebaldi was booked to stay on in Florence for the two other legs of Puccini's *Trittico*. For Del Monaco, *Il Tabarro* was enough: *Suor Angelica* has no tenor part for anybody; *Gianni Schicchi* has no tenor part for him. The Rinuccio role, explains Rina del Monaco, isn't big enough.

It was with the devoted Rina, who is Mario's wife and business manager, that I talked by telephone on the couple's last morning at the Savoy Hotel here. Rina's English is clear, peremptory, and quaint.

What were Mario's recording plans after *Il Tabarro*?

"After *Tabarro* my husband will be interested in Don José. Problem now is to find a perfect Carmen, a voice, possibly, to go with my husband. His voice is strong. The HMV *Carmen* with De los Angeles [on Capitol in the States] is beautiful, yes. But my husband cannot be good in *Carmen* with De los Angeles. He needs a stronger mezzo."

Any other recording projects?

"We are discussing now about *Ernani* and *Norma*. My husband should be interested to make records of those. *Norma* depends on Sutherland, whether she wish to sing *Norma* or not."

Did Mario enjoy himself more in the theatre than when making records?

"My husband enjoys sometimes in the studio. Much better recording for him, as he can live when will be finished his career. He leaves something to the public better or less better. He says, 'My records built my career. When I begin to record, in 1952, I begin also



*Mario del Monaco: always he listens.*

to improve. Each year I improve. I listen to myself. Always I try to do better."

What was his view of his two *Otello* recordings—the one with Tebaldi and Erede seven years ago and the one, much more recent, with Tebaldi and Von Karajan?

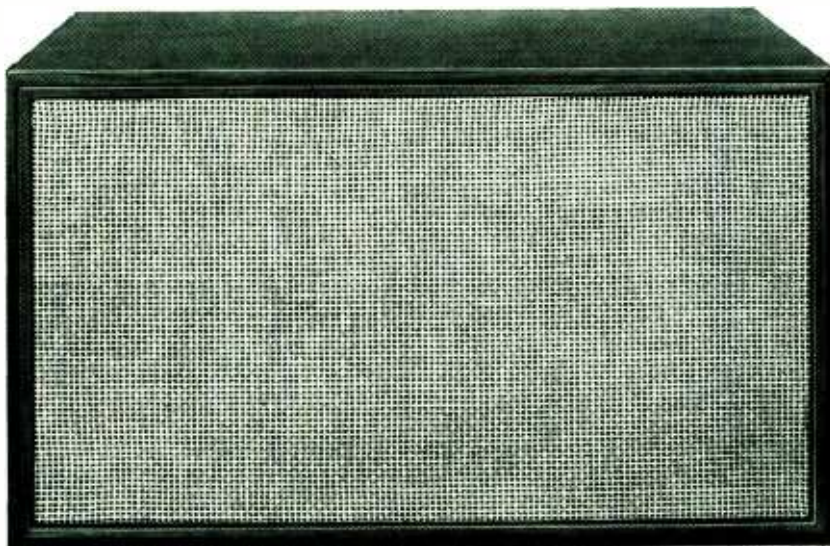
"My husband now refuses to accept the first recording. He says, 'The voice then was wonderful, very bright, young, and powerful. But now I sing with more pathos, and the conducting is magnificent. Karajan give me something special, some feeling that before I had not.' Often he listen to it. Always he is listening to his recordings. Not for enjoy. For criticize himself. Before he sing *Otello* in London he listen to the Karajan many, many times. I think in the third and fourth performances here he sing better than the record. Mario is not easy to critic. He believes a singer's best critic is the singer himself."

**About Del Monaco—the Met and Money.** American plans? Dates for the Metropolitan?

"He had discussions about the repertory with Mr. Bing. 'Please come to the Metropolitan for three months,' said Mr. Bing. Three months in New York! Three months is a long time. My husband prefers to sing in many theatres, one month in London, one month in Scala, one month in Metropolitan. Mr. Bing says, '*Otello* will be a new produc-

*Continued on page 16*

# Now you can tell whether it's the cellos playing low or the double basses playing high.



**The new Fisher XP-4A speaker system  
achieves an entirely new order of clarity  
in bass reproduction.**

Totally clear, precisely differentiated, 'analytic' bass from a 2½-cubic-foot speaker system is a phenomenon of such novelty that it will undoubtedly be the first thing to strike you when you hear the XP-4A. Not that the mid-range and the treble are less remarkable. They retain the superbly natural quality first heard in the original Fisher XP-4 — since the two AcoustiGlas-packed 5-inch mid-range drivers and the 2-inch hemispherical tweeter have been left unchanged.

But the 12-inch woofer now incorporates a totally new concept: a 2-inch voice coil wound on pure electrolytic copper. This specially obtained copper is so highly conductive that unusually high eddy currents are generated in opposition to the voice coil movement. These eddy currents are linear over the entire frequency range and provide linear damping at all frequencies reproduced by the woofer. The result is a degree of bass definition and detail that will startle you on first

hearing and delight you forever after.

This unique new Fisher development is a further refinement of the original XP-4 design — the first loudspeaker system with a 'basketless' woofer. The XP-4A continues, of course, to feature this entirely novel construction technique: the woofer has no metal frame, being supported by the massive walls of the speaker enclosure itself. Thus there is nothing left to cause undesirable reflections from the back of the woofer cone; all rearward radiation is absorbed by AcoustiGlas packing directly behind the cone, eliminating the last trace of bass coloration.

The new Fisher XP-4A is now at your Fisher dealer. Hear it. Whether or not you are fully aware of all its engineering features, you will instantly appreciate its amazingly true sound. Price, in oiled walnut or mahogany, \$199.50\*.

The new Fisher XP-1A, improved version of the original Free Piston 3-way speaker system, in oiled walnut or mahogany, \$129.50\*.

The new Fisher XP-2A, improved version of the first moderately priced Free Piston speaker system, in oiled walnut or mahogany, \$84.50\*.

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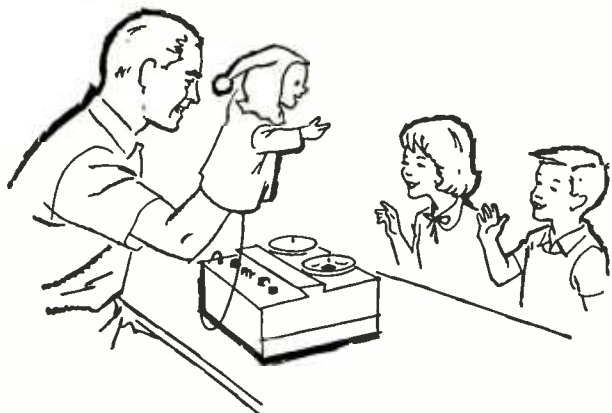
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CIRCLE 48 ON READER-SERVICE CARD

# MORE TRICKS AND TREATS WITH VERSATILE TARZIAN TAPE



## A Puppet Named Mike

How do you get microphone-shy youngsters to talk freely? Try slipping the microphone inside a hand puppet. While the child talks to the puppet, you will be recording every word on long-lasting Tarzian Tape.

## This Free Tarzian Booklet,

"The Care and Feeding of Tape Recorders," is available from your tape dealer—or write to the address below. It contains 32 pages of additional ideas for the use and maintenance of your tape equipment. And for hours of entertaining and practical recording, ask for Tarzian Tape—either acetate or Mylar\* base, on 3, 5, or 7-inch reels. Compare its sound reproduction to that of any other tape on the market.

Discover for yourself that, while Tarzian Tape's price is competitive, its quality is unchallenged.



## Home Grown Memory Machine

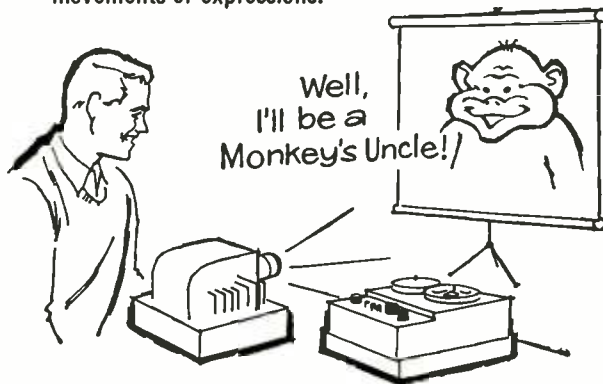
Everyone has important but infrequently-used notes that seem to disappear just when needed—special recipes, handy-man ideas, appliance maintenance instructions.

Record them on an easy-to-find reel of Tarzian Tape. Presto—the information is as close as your tape recorder, for computer-like "information retrieval" in your own home.



## Talking Monkeys

Tape recorders and Tarzian Tape pep up your movie and slide shows just as Rodgers worked with Hammerstein—good separately, outstanding together. In addition to straight commentary and music, other voices and sounds can be taped from radio and TV for use as needed—traffic, machinery, applause, and so on. For something different, try filming house pets or zoo animals—then synchronize, on tape, the voices of family and friends to match the animal's movements or expressions.



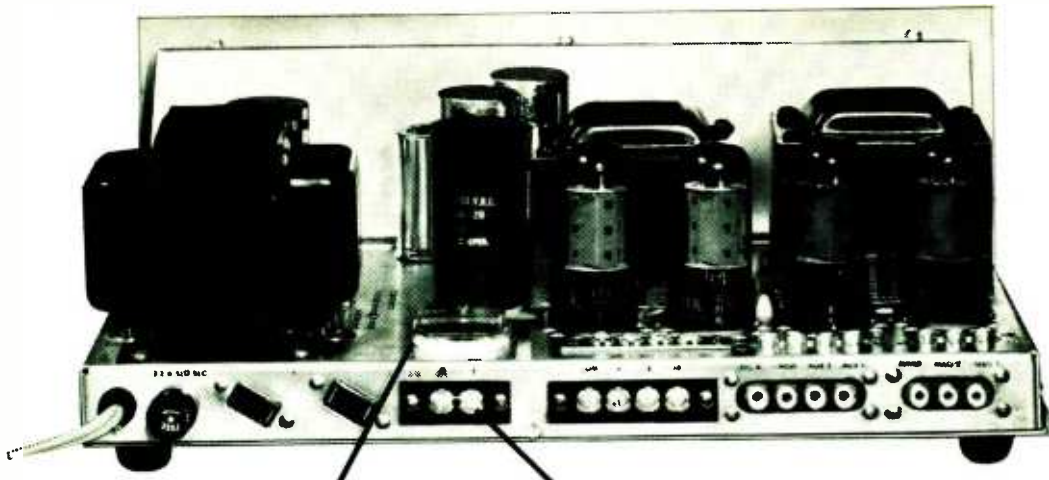
\*DuPont trademark for polyester film

## SARKES TARZIAN, Inc.

World's Leading Manufacturers of TV and FM Tuners • Closed Circuit TV Systems • Broadcast Equipment • Air Trimmers • FM Radios • Magnetic Recording Tape • Semiconductor Devices  
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CIRCLE 89 ON READER-SERVICE CARD





**1. Others don't have this.**

**2. Others don't have this.**

**3. Others can't have this.**



## Three points of superiority of the Fisher KX-200 StrataKit over all other single-chassis stereo control-amplifier kits:

**1. Built-in d'Arsonval Meter.** For easy, positive adjustment of bias and balance—with laboratory accuracy. Assures peak performance from the start; permits 'touching up' for continued peak performance throughout the years, regardless of tube aging. No other single-chassis control-amplifier kit has this vital feature.

**2. Third-Speaker Output with Volume Control.** Blends the two stereo channel outputs to feed a third loudspeaker system—at any desired volume level. Ideal for center-channel stereo fill-in or for a mono extension speaker in another room. Another Fisher exclusive among control-amplifier kits.

**3. The Fisher Name.** The inimitable Fisher exclusive. Your guarantee of a head start in kit building—before you even pick up your screwdriver.

And there is something under the chassis, too, that others don't have: StrataKit construction—assembly by totally error-proof

stages (strata). Each stage corresponds to a separate fold-out page in the instruction manual. Each stage is built from a separate transparent packet of parts (StrataPack). Major components come already mounted on the extra-heavy-gauge steel chassis. Wires are pre-cut for every stage—which means every page. Result: Absolutely equal success by the experienced kit builder or the completely unskilled novice!

The KX-200 has a power output of 80 watts (IHF Standard)—40 watts per channel. Harmonic distortion at rated output is 0.4%. The architectural brass-finish control panel is styled to match all other Fisher-built components. Price **\$169.50\***.

The KX-100 StrataKit, an advanced 50-watt stereo control-amplifier kit with center-channel speaker output, **\$129.50\***.

The KM-60 StrataKit, world's most sensitive FM Stereo Multiplex wide-band tuner available in kit form, **\$169.50\***.

The KS-1 3-way speaker kit, only Slim-Line loud-speaker system available in kit form, **\$59.50\*\***.

**FREE! \$1.00 VALUE!** Just published! The Kit Builder's Manual: a new, illustrated guide to high-fidelity kit construction.

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

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

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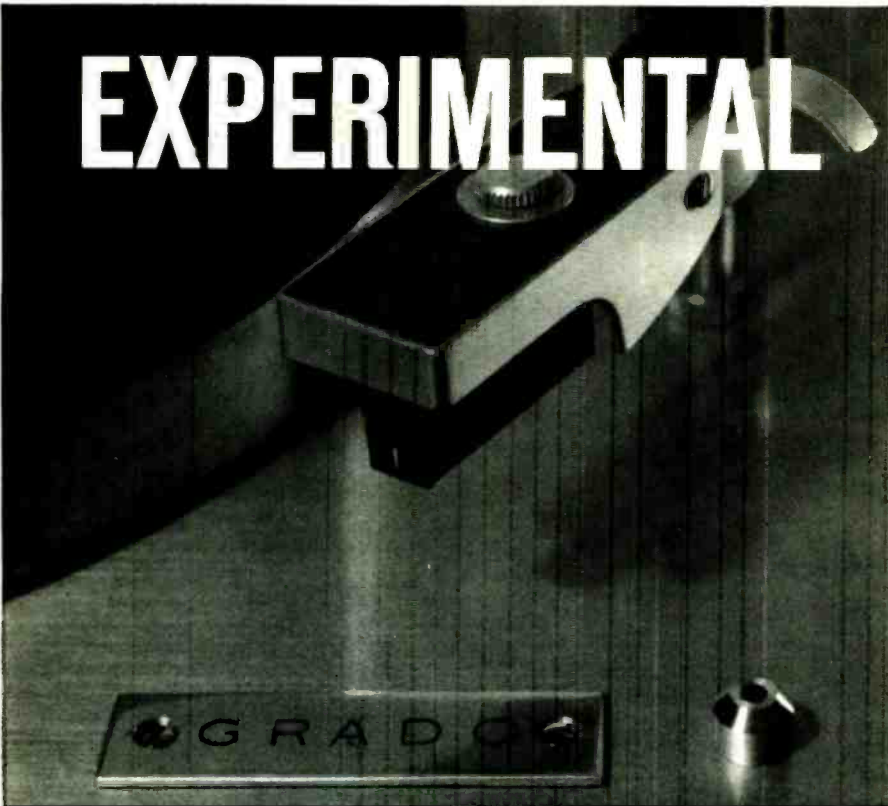


# THE FISHER

\*Walnut or mahogany cabinet, \$24.95. Metal cabinet, \$15.95. Prices slightly higher in the Far West. Export: Fisher Radio International, Inc., Long Island City 1, N. Y.  
Canada: Tri-Tel Associates, Ltd., Willowdale, Ont.

**CIRCLE 48 ON READER-SERVICE CARD**

# EXPERIMENTAL



## EXPERIMENTAL SERIES STEREO CARTRIDGE MKI

In October, 1960, GRADO introduced a tone arm which was primarily designed for laboratory research. Nothing was spared in the design parameters of this tone arm since all future designs were to be based on this concept. It contained features and performance characteristics far in advance of any tone arm ever offered to the public. Consumer acceptance was immediate. Never before (or since) has a tone arm been so universally acclaimed as the BEST. It has since become the international standard of excellence.

Similarly, GRADO has conceived a cartridge which was designed exclusively for stereo research and development. This cartridge is not a mono-stereo compromise, it is designed to play only the stereo disc, but to the highest degree. Since the effective compliance is extraordinarily high (more than twice that of our Lab cartridge) and the moving mass at the stylus tip extremely low (it resonates at approximately 50,000 cps) playback distortion is a thing of the past and if it weren't for dust, diamonds and records would last forever. Tracking forces range from 2/10 of a gram to 1 gram. Since these experimental cartridges are assembled in our research division, under the personal supervision of Mr. GRADO, it can be appreciated that available quantities will be severely restricted. Each cartridge is covered by a diamond stylus guarantee of five years and is unconditionally guaranteed for one year.

Price \$75.00

Patent #3,040,136

For further information write: **GRADO LABORATORIES, INC.**  
4614 Seventh Ave., Brooklyn 20, N. Y. • Export - Simontrice, 25 Warren St., N. Y. C.

## NOTES FROM ABROAD

*Continued from page 12*

tion this year, a new production for you! *Otello, Otello, Otello!* Mario is not interested in *Otello!* He wants something new, something more interesting, something that gives him the possibility to change. . . ."

Everybody said Del Monaco was the highest paid of tenors. Any truth in that?

"I don't know how much money other singers get. I know only how much money gets my husband. He gets very high fees. I can tell you about his fees in the United States. It is \$5,000 per performance. In Italy, \$4,500. London? Don't ask me! It is very delicate. For London my husband does not speak about money very much. But he is very interested to come here."

**Artist's Life.** As a tantrum thrower Antal Dorati has acquired a picturesque reputation here. During his summer sessions at Watford with the London Symphony he flew off the handle twice.

During a rehearsal stretch which involved only the strings, he noticed certain woodwind players reading newspapers. Down flew the baton, and its owner stalked off angrily. A director of the LSO came to the podium and pleaded with the newspaper readers to abstain. Dorati returned, the rehearsal resumed, and peace continued for a week. Then, during a run-through of Alban Berg's Three Orchestral Pieces, he found the orchestra inordinately slow at picking up his rehearsal-number references. This ended in another explosion and stalk-off. The players lit cigarettes and chatted. After five minutes, the conductor was back on the podium, as bland as could be.

A player's comment: "Going back over the years, there have been many such scenes. We don't mind. A conductor's expected to have a temperament. The season always ends well. We're good friends really." CHARLES REID

### VIENNA

This year the course for conductors at Salzburg's International Summer Academy was entrusted to Hermann Scherchen, whose tutelage I will remember from my own experience some thirty years ago. In those days Scherchen used to make his students learn Beethoven's symphonies and then proceed to sing them aloud. I can hear even now his dissatisfaction at my way of rendering the part of the second horn in Beethoven's First: "If you don't know how to imitate the timbre of the horn with your voice, you'll never become a conductor." Scherchen was right; I never did.

In spite of my failure to achieve mastery of the baton, I would not have missed those classes. Not only was I made aware of my own deficiencies but I was exposed to Scherchen's remarkable

*Continued on page 20*

CIRCLE 50 ON READER-SERVICE CARD

“Brings  
out sound  
from records  
that more  
expensive  
cartridges  
do not”

Preston McGraw  
United Press  
International Hi-Fi  
equipment reviewer

the incomparable new

## SHURE SERIES M33

*Stereo Dynetic®*

HIGH FIDELITY PHONOGRAPH CARTRIDGES

### NOT HOW MUCH? BUT HOW GOOD?

According to United Press' Preston McGraw, the Shure series M33 cartridges are "so good that a hard-shelled listener might suspect Shure engineers of not knowing what they had when they hung a price tag on them."

We knew, all right, Mr. McGraw. It's just that we don't believe the best sounding cartridge need be the most expensive. The new Series M33, after all, was developed by the same team of engineers who developed the redoubtable Shure M3D series... the world's first truly high fidelity stereo cartridge. Numerically, Shure has made more highest-quality stereo cartridges than any other manufacturer—and they're used by more critics and independent hi-fi authorities than any other. Chronologically, Shure had a two year head start on the others. In short, Shure has learned how to make these critical components in the kind of quantities that result in lower prices.

### THE SOUND OF SPECIFICATIONS

Again quoting Mr. McGraw: "Professional engineers are largely impressed by specifications, and the specifications of the M33 (except for compliance) are not unprecedented. But the way it sounds is something else again. The M33 puts flesh and bones on specifications. It brings out sound from records that more expensive cartridges do not."

He's right. To begin with, Shure specifications (as published) are not theoretical laboratory figures, or mere claims... they are actual production standards. 20 to 20,000 cps. response may appear average. But what the bare specifications don't show is that the M33 series goes right through the audible spectrum without a hint of the break-up prevalent in most other cartridges. Also, it is remarkably free from disconcerting peaking at this frequency or that. Result: absolutely smooth, transparent, *natural* sound re-creation. (Incidentally, where would you find a record that goes from 20 to 20,000 cps. with genuine music on it?)

Separation is over 22.5 db. at 1000 cps. Much more than necessary, really. Again, the separation figure doesn't show that the M33's separation is excellent throughout the audible spectrum. No cross-talk between channels. Even when an oboe plays.

And the matter of compliance: 22 x 10<sup>-6</sup> cm. per dyne for the M33-5. Now there's a specification! According to Mr. McGraw, the Shure stylus feels like a "loose tooth." And so it should. The incredible compliance of the M33-5 gives it the ability to respond instantly to the manifold and hyper-complex undulations of the record groove.

Superior sound is one outcome of the superb compliance.

Another is the ability to track the record at low force. *The M33-5 will track at forces as low as any other cartridge on the market today.*

SPECIFICATIONS	M33-5	M33-7
Channel Separation (at 1000 cps)	Over 22.5 db	Over 22.5 db
Frequency Response	20 to 20,000 cps	20 to 20,000 cps
Output Voltage (per channel, at 1000 cps)	6 mv	6 mv
Recommended Load Impedance (per channel)	47,000 ohms	47,000 ohms
Compliance; Vertical & Lateral	22.0 x 10 <sup>-6</sup> cent. per dyne	20.0 x 10 <sup>-6</sup> cent. per dyne
Tracking Force	¼ to 1.5 grams	1.5 to 3 grams
Inductance	600 millihenrys	600 millihenrys
D.C. Resistance	750 ohms	750 ohms
Stylus:	.0005" diamond	.0007" diamond
Terminals	4 terminal. (Furnished with adapters for 3-terminal stereo or monaural use.)	
Mounting Centers	Fits Standard ½"	

One other item: if your tracking force is 4 to 6 grams, the even lower cost M77 Stereo Dynetic will deliver the best sound you can possibly get from your cartridge-arm combination.

### THE ULTIMATE TEST

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**NOTES FROM ABROAD**

*Continued from page 16*

ability to get to the root of musical matters. The demands he makes on his students are sometimes dismaying ("Memorize Beethoven's *Grosse Fuge* before tomorrow," he instructed us late one night after a lesson that had lasted six hours), but his highly charged enthusiasm, often for scores generally neglected, can provoke new revelations. "If you don't know *Christus am Olberge*, you cannot claim to have understood Beethoven," he once startled us by announcing.

Today, at the age of seventy-one, Scherchen is still keen on musical assignments off the beaten track. From Salzburg he arrived in Vienna to record that same *Christus am Olberge*—with Jan Peerce, Maria Stader, and Otto Wiener as soloists. Another project on his fall recording agenda here was a cavalcade of trumpets: concertos for one trumpet (Leopold Mozart), two trumpets (Corelli and Manfredini), three trumpets (Telemann), and half a dozen trumpets (Gottfried Heinrich Stölzel, 1690-1749). For these sessions, Westminster imported from France soloists with whom Scherchen had previously worked.

**Three Score and Ten—Plus.** Westminster's vice-president, Dr. Kurt List, seems to have a predilection for conductors not younger than seventy years. In fact, Scherchen is the youngest of the maestros on this company's roster. Next junior is Hans Knappertsbusch, seventy-five next year. After conducting *Parsifal* in Bayreuth (taped by Philips), Kna recorded for Westminster this fall a disc containing the *Siegfried Idyll* and the overtures to *Rienzi*, *Meistersinger*, and *Der fliegende Holländer*—played by the Munich Philharmonic Orchestra—which should be available in time to celebrate Richard Wagner's 150th birthday next May. Kna is sometimes known as Bayreuth's Grand Old Man, but he may be regarded as still a youngster when compared with his eighty-seven-year-old Westminster colleague, Pierre Monteux, whose busy schedule Charles Reid reported on in these columns last month.

KURT BLAUKOPF

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which  
twin  
has the  
phoney  
?  
(stylus,  
that is)



## your eye can't tell... but your ear can

### PRICE VS. PERFORMANCE

Ruskin said it: "There is hardly anything in the world that some man cannot make a little worse and sell a little cheaper and the people who consider price only are this man's lawful prey." Hear, hear. And not being ostriches, we admit to having seen so-called "stylus replacements for Shure Cartridges" selling for less than genuine Shure Dynetic® Replacement Styli. We bought several and examined them:

### LABORATORY FINDINGS

Shure laboratory tests show that the imitation stylus assemblies labeled as replacements for the Shure Model N7D Stylus Assembly vary drastically in important performance characteristics. For example, the compliance varied from a low of 0.9 to a high of 11.5, requiring 9.0 grams to track a record with a low compliance stylus, and 2 grams with a high compliance stylus. The high compliance stylus retracted at 4 grams needle force, allowing the cartridge case to drag on the record surface, thereby becoming inoperative. Response at high frequency (relative to the 1 kc level) ranged from a 5.5 db peak to a drop of 7.5 db. Separation varied from "good" (27 db) to "poor" (16.5 db) at 1 kc. These figures reveal that *there is very little consistency in performance characteristics of the imitation Dynetic Styli.*

In each of the categories shown above, the results ranged from good to poor. As a matter of fact, only 10% of the samples met the Shure performance standards for the Shure N7D Stereo Stylus.

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Time was when the stylus price was measured by its tip—diamond, sapphire, ruby, etc. All good styli have diamonds today—and it is *no longer an important determinant of price.* Shure Dynetic Styli, for instance, are precision crafted throughout and each is painstakingly inspected dozens of times before it is shipped. Tolerances are incredibly rigid. Rejects are high. These standards and procedures are expensive... but, we feel well worth the time, labor and expense because the stylus is, in fact, the *major* factor in the Shure Stereo Dynetic's reputation for unvarying high quality, superb performance, and utmost record protection. Obviously, if you use an imitation Dynetic Stylus, we cannot guarantee that the performance of your Shure cartridge will meet published specifications.

### SHURE PROTECTS YOU

Shure offers a full one year guarantee on all Dynetic Styli covering workmanship and materials. And, in addition, Shure protects you in the event of damage through your mishandling the stylus. Repair costs are nominal... for the life of the stylus! (This does not cover normal and expected needle tip wear.) When to replace the stylus? No safe "number of hours in use" can be given—however, with normal use, we suggest a new stylus about every 18 months—it pays for itself in increased record life. Or, ask your high fidelity dealer to inspect your stylus periodically.

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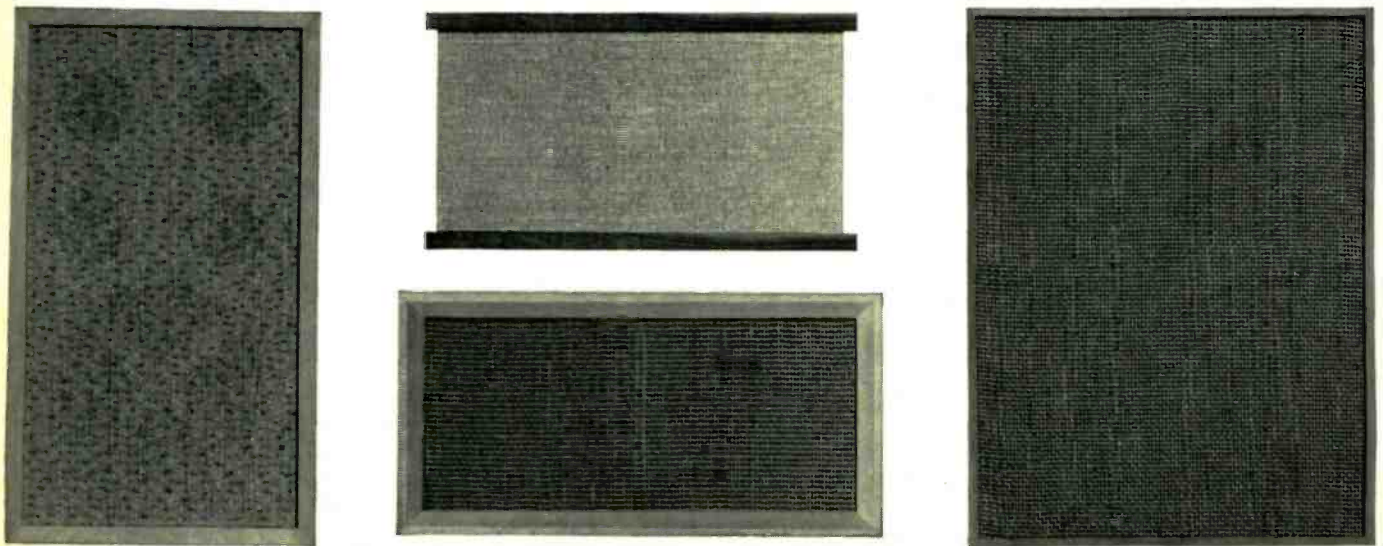
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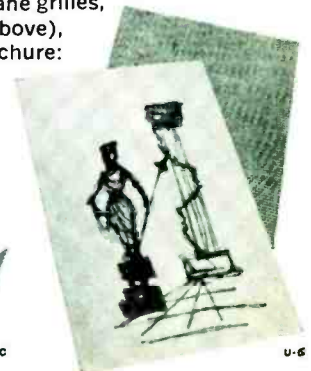


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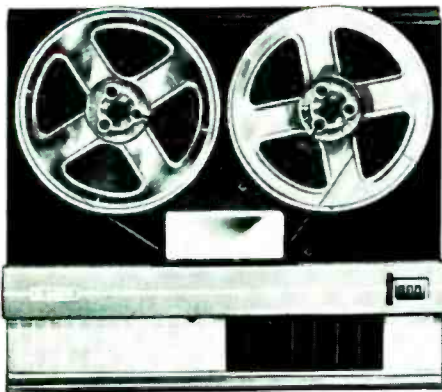
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## Letters



Vintage Farrell

SIR:

Conrad L. Osborne harshly reviews an M-G-M disc entitled "The Voice of Eileen Farrell," [June 1962] and concludes "Nothing further need be said." Nevertheless I should like to add a word that may help to explain the peculiarities of this record. Reissued now because of Eileen Farrell's fame, it was originally released as the sound track recording of *Interrupted Melody*. Readers may recall this treacly film, a soap-opera adaptation of Marjorie Lawrence's life story. Lawrence recorded two full sound tracks for the film, and when M-G-M refused to use them she sued the studio. The suit revealed what M-G-M had been at pains to conceal, that the voice behind Eleanor Parker's mouthing belonged to Eileen Farrell.

In days before her *Medea* caused critics to recognize Miss Farrell's greatness, we few rabid fans went to see *Interrupted Melody* again and again to enjoy her splendid voice and her extraordinary stylistic versatility. The record is of value still because, *pace* Mr. Osborne, Miss Farrell hasn't recorded *Carmen* or "*Voi che sapete*" elsewhere (nor is she likely to, since the excerpts in the picture were for mezzo-soprano). These performances are treasures. Most valuable of all is the overwhelming "*Mon coeur s'ouvre à ta voix*," the rich languor of which could seduce anyone.

Lee Haring  
Brooklyn, N. Y.

### Electrostatics on Casters

SIR:

Your report on the KLH Model Nine speaker system [July 1962] notes that "... it is designed not to be placed in, or against, a wall but rather to stand freely away from the wall ... [and] ... with the pair separated for stereo, there is the obvious question of where they will go in a normal size room and how they will look when installed."

I live in a Washington apartment and have installed my speakers on bases

Continued on page 28

*where  
high fidelity  
means  
musical  
accuracy*



**M**usicians and production personnel are listening to a tape master they have just recorded for Connoisseur Society. The record will be Flute Concertos of 18th Century Paris, CS 362.

Hi-fi gimmickry has no place in this listening session. The closest possible facsimile of the live performance is needed, and professional equipment is used for playback. (If the AR-3 loudspeakers look scarred, that is because they have served as recording monitors on many other occasions.)

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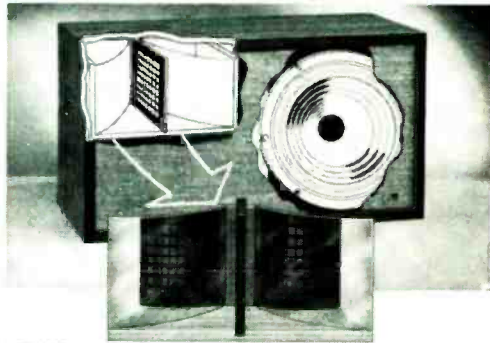
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## LETTERS

Continued from page 26

mounted on casters so that they may be moved against the wall out of the way when not in use. The Model Nine is, in fact, a spacesaver, certainly over the behemoths of comparable sound quality, and portable installation provides flexibility in speaker placement for most effective acoustics as well.

For me, the KLH Nine has no equal, and those who find it "cold and austere" and "prefer a warmer one" should attend more live concerts and listen less to their magnetic speakers. I fear the "warmth" they cherish is distortion fuzz.

Robert E. Harris  
Washington, D. C.

### Toscanini, Reiner, and Beethoven

SIR:

For years I have been reading in various record reviews what a great conductor Toscanini was of the music of Beethoven. I must confess that in most instances I haven't shared the same enthusiasm for this approach to Beethoven, though I am willing to concede there are many great things in these interpretations. However, when a person's devotion changes to sheer idolatry, blinding him against the virtues of all other approaches to a particular work, the result is quite likely to be a gross injustice, particularly when that person is in a position where others will rely on his judgment. Such, I feel, is the case of Harris Goldsmith and his recent review [June 1962] of Beethoven's Ninth conducted by Fritz Reiner.

After showing an absolute lack of any respect whatsoever for the Klemperer and Furtwängler performances, Mr. Goldsmith makes the unbelievably absurd statement that "... only Toscanini proved himself morally strong enough to withstand the temptation to 'interpret.' His performance is a true re-creation." This sentence so astonished me that I immediately bought the score to the Ninth, put on my Toscanini recording, and listened to see just how true a re-creation his performance was. The "maestro" didn't keep me in suspense very long. In the second measure the first violins enter with a 32nd note followed immediately by a quarter note in the third measure. In addition to adding an unmarked accent to the 32nd note, Toscanini plays the quarter note as a dotted 8th. He does this again at the end of the third and beginning of the fourth measures. This is but a prelude of things to come—note after note is shortened, accents are added where unmarked, and staccato markings are read into the music everywhere. The result of this is a much more abrupt and choppy performance than is indicated by a literal reading of the score.

Mr. Goldsmith also referred to the Krips and Szell performances as being on a lower inspirational level than Toscanini's. I have studied the score as carefully as my somewhat limited musi-

Continued on page 32

HIGH FIDELITY MAGAZINE



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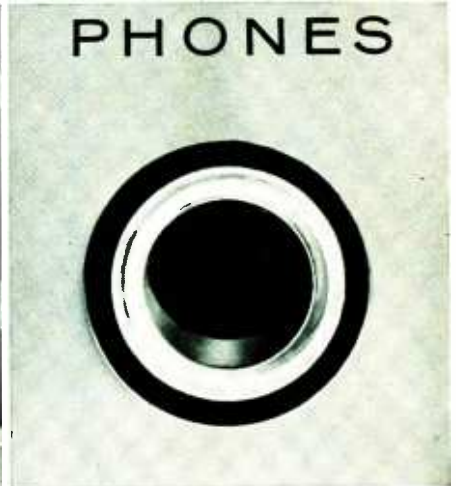
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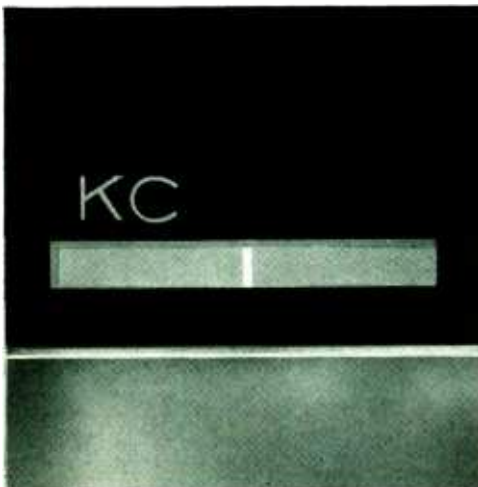
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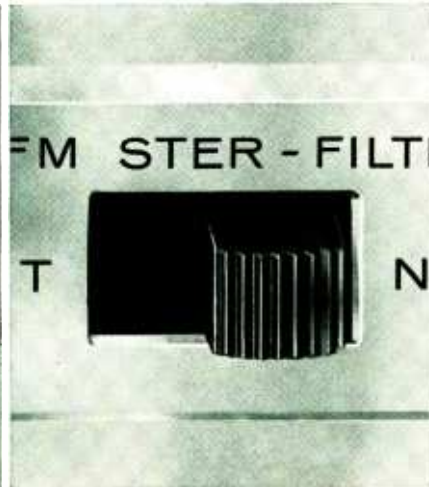
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*Julian D. Hirsch  
Hi-Fi Stereo Review  
August 1962*

**No Observable Record Wear**

"... we know at last for certain that it is possible to trace a stereo groove of any configuration perfectly with a playing weight of only one gram and with no observable wear after 50 playings — even under a microscope."

*Percy Wilson  
The Gramophone  
September 1961*

**Tracks Perfectly**

"Even at a level of an output of 25 mv., the ADC-1 tracked perfectly, and this is a far higher level than

ever appears on a standard recording . . . one became conscious of hearing material that had escaped one's notice before."

*J. C. G. Gilbert  
Music Trades Review  
March 1962*

**Superb sound**

"United States Testing Company, Inc., characterizes the ADC-2 as a superb sounding cartridge which would complement the finest of high fidelity systems."

*High Fidelity Magazine  
November 1961*

**Deserves the finest**

"This cartridge deserves — almost requires — the finest loud speaker system for its qualities to be fully appreciated."

*Hirsch-Houck Report  
Hi-Fi Stereo Review  
November 1961*

While the ADC-1 stereophonic phonograph cartridge can be used in most high-quality tone arms, Audio Dynamics recommends its use with the ADC-40 Pritchard Tone Arm. The cartridge itself costs \$49.50. The tone arm, \$44.50. Together, as the ADC-85 Pritchard Pickup System, they cost \$89.50, at your high fidelity dealer.



**AUDIO DYNAMICS CORPORATION**

Pickett District Road, New Milford, Connecticut  
CIRCLE 12 ON READER-SERVICE CARD

**LETTERS**

*Continued from page 28*

cal knowledge will allow, and I just cannot find anywhere any indication of just what inspirational level Beethoven intended.

Of course it could be argued that Toscanini's performance reflects Beethoven's true intent; that, after all, Beethoven was deaf when he wrote the Ninth, and that the notes he put on paper did not reflect the idea in his mind. To this I would not object. But once to this step, it becomes quite easy to justify Furtwängler's seemingly erratic tempos as well.

The point is that for a work in which there is such a high level of emotional involvement, it is quite difficult to remain totally objective. My own conclusion is that there are several great interpretations of Beethoven's Ninth Symphony on records. And I think Toscanini's is one of them. I also think Reiner's is another.

I would greatly appreciate any possible justification for printing this review in your magazine. To me it represented the most biased, the most misleading, and in short the most abortive piece of reviewing I have ever had the misfortune to read.

*Kenneth A. Jacobson  
Simsbury, Conn.*

*The Romans had an answer: de gustibus non est disputandum.*

**Vote for Samson**

SIR:

Many thanks to London Records for putting out *Adriana Lecouvreur*. It certainly is refreshing to hear a work now and then that has not been "done to death" in past years, and even more so when the results are as delightful as this.

There are many other gems in the German-Italian-French repertoires which deserve similar attention, prominent among these being a complete *Samson and Delilah*, particularly if brought to life by mezzo Rita Gorr and Mario del Monaco in the title roles.

*Monique Lacombe  
San Juan, Puerto Rico*

**Tapes from DGG and Angel?**

SIR:

R. D. Darrell's "Four-Track Tape: a Progress Report" [HIGH FIDELITY, February 1962] unfortunately concentrated almost entirely on the technical side of the subject. The question in the minds of many collectors as to the release of tapes from such sources as Deutsche Grammophon and Angel (only three releases to date) was left unanswered. Are the answers in the realm of trade secrets? Perhaps you know.

*Robert Meade  
Yonkers, N. Y.*

*Apparently neither DGG nor Angel has any plans for four-track tape releases in the foreseeable future.*





**Perhaps two years from now the quality of this tape may be duplicated...perhaps never! Soundcraft Golden Tone—a physically perfect tape...a musically perfect sound.** A bold claim? Yes.

Warranted? Yes. Here's why. Golden Tone is a very special tape...

designed just for those who demand the finest performance from today's

advanced recorders. Unless you have the discerning ear and the exacting equipment which ordinary tapes can't satisfy, there is no reason for you to buy Golden Tone.

A special magnetically-active FA-4 oxide formulation increases Golden Tone's high frequency output by 25%. Its signal-to-noise ratio is 7 db better than other brands, to give your recordings **the greatest dynamic range possible with a tape.** Precision-slit Golden Tone is free of edge burrs and skew. These physical defects can be cruelly exposed by the narrower tracks in 4-track recording. Microscopic burrs prevent the tracks on the edge of the tape from making intimate head contact, resulting in loss of "highs."

Skew, another hidden defect, produces cross-talk and loss of recording level. Golden Tone's oxide formulation and base are balanced to prevent cupping or curling, an effect which can also prevent tape to head intimacy. Golden Tone's oxide surface is Micropolished. This patented Soundcraft process removes any surface irregularity, prevents drop-outs, protects high frequency response and minimizes head wear.

From this physically perfect tape, comes musically perfect sound. Golden Tone costs more, but it is worth more. It is produced in small quantities with infinite care and rigid quality control. It is the world's finest tape for those who demand the ultimate in sound reproduction. Offered for the first time anywhere—a long play Golden Tone tape on 1 mil Mylar\*, TENSILIZED by DuPont—will not stretch or break. Also on ½ mil "Mylar" and 1½ mil Acetate Bases.



GOLDEN TONE BY REEVES SOUNDCRAFT CORP.

\*DuPont T.M.



## Rafael Puyana

Landowska's favorite pupil believes in solving his own problems.

**T**HE EVENING was warm and damp, and the air conditioning in Mercury's New York recording studio had broken down. In the bright light and dense humidity of the small converted ballroom a dark-complexioned, black-haired young man was playing the harpsichord under conditions which could hardly be called favorable. Yet the electric crispness of his rhythm and the strength and intensity of his concentration seemed sharpened to a peak. The notes thundered and faded, weaving complicated tracteries of sound in tones that ranged from the commanding resonance of the sixteen-foot register to the nasal remoteness of the lute stop. The music, as one continued to listen, seemed to take on all the color of an orchestral performance.

Occasionally, the cascade of notes would stop abruptly, the player would shake his head, reach for a sizable leather bag on the floor beside his bench, and dive beneath the harpsichord. There, on hands and knees, he would make mysterious adjustments on one of the several pedal mechanisms, then emerge to perform some minute surgery behind the keyboard, amid the small plectra and ranks of gleaming pins. "This is the cross of my life," he said, rather affectionately, after the third excursion of this kind. "Since the harpsichord is made of wood, leather, and felt—the three materials which absorb moisture more than any others—you must take care of your instrument or you find that within a month or so not one note will work. I spent a summer in the Pleyel factory in Paris learning how to do this."

The speaker was Rafael Puyana, a thirty-one-year-old native of Bogotá, Colombia, who occupies a special and rather awesome position in his field: it was no secret among the close friends of the late Wanda Landowska that she regarded Puyana as her protégé and her artistic heir. Puyana, on his part, had given himself completely into his teacher's hands: he had lived near her in Lakeville, Connecticut and studied with the great harpsichordist during the last eight years of her life. Since her death he has divided his time between apartments in New York and Paris, has pursued far-flung concert itineraries in Europe and both American continents, and has recorded with his good friend Andrés Segovia (with whom he associates every summer in Spain at the Academy at Santiago de Compostella, where both teach). On the evening in question, he was at work on his first solo record for Mercury, which has just recently been released.

Mr. Puyana himself, it turned out, had started life as a pianist, and only after he came to this country intending to study at the New England Conservatory did he turn to the harpsichord and to Landowska. When he began lessons with her, his piano technique went completely by the board and he found himself, already well advanced as a virtuoso pianist, studying finger exercises all over again. "I felt very bad," he said. "But I had never met anyone before who was strong enough, whom I could accept. I was capricious and self-willed. I was

*Continued on page 40*

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CIRCLE 105 ON READER-SERVICE CARD

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#### **RECORD/PLAYBACK DECK**

Without peer! This is the highest rated record/playback deck available. Incorporates into new or existing systems and offers optimum performing excellence. Features 3 separate heads, direct monitor facilities, microswitch operated tape stop, free position tape load, built-in filter for FM Multiplex recording, unrivaled frequency response.

*List \$498.00*



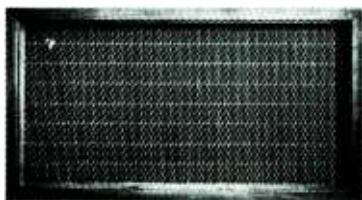
FOR THOSE WHO PURCHASE A MODEL 64\* (SAME AS 6-44), THE FREE TANDBERG OFFER OF 2 CM-6 MICROPHONES AND 1 TC-56 CARRYING CASE IS EFFECTIVE FOR A LIMITED TIME ONLY. ASK YOUR DEALER FOR DETAILS. AND, YOU MUST ASK HIM FOR A FULL DEMONSTRATION TO APPRECIATE TANDBERG'S BETTER, CLEARER, MORE NATURAL SOUND.

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# we didn't know our bass was dangerous

(even at a distance of thirty feet!)



When the EMI Model DLS-529 bookshelf loudspeaker was first introduced, we said it was a "dangerous loudspeaker." We even described the speaker's dangers in minute detail. Now we find it is dangerous even beyond our imagination. The worst part is that someone else had to warn us.

High Fidelity magazine recently tested the DLS-529 and reported it smooth and well-balanced "throughout its range which is estimated to extend from about 30 cps to beyond audibility." That's true. Its frequency response is far greater and far smoother than many speakers costing twice as much.

The journal also stated that the DLS-529 "does not need much amplifier power to produce a good deal of bass response." That's right. The bass-producing capability of the speaker is unique. Other bookshelf types, and some larger systems, need a minimum of 25 watts of amplifier power to drive their speakers effectively at very low frequencies.

High Fidelity tells of driving the DLS-529 with a 60 watt amplifier. The pre-amplifier was set "just past the '12 o'clock' position" and "enough bass power was radiated to set up vibrations in a cabinet door located some thirty feet away from the speaker." And therein lies an unrecognized danger of the dangerous loudspeaker.

The lesson is obvious. If your penchant is for Bach organ works, be especially careful. Every pedal note will roll through your listening room as if in a cathedral.

Music, heard through a top-flight system with true fidelity loudspeakers, is meant to be felt as well as heard. The renowned designer of the DLS-529, Dr. G. F. Dutton, understood this very well. He deliberately constructed the speakers to recreate the feeling, plus the purely-auditory experience of concert hall listening. Enjoy it. But if your cabinetry loosens, remember...we warned you.

One more thing. Extreme highs may not make their presence felt as dramatically as extreme lows, but they are quite important. The smooth, balanced response to "beyond audibility" (as High Fidelity termed it) bestows an exciting quality and a liveness on reproduced sound that can be felt as surely as powerful bass. This smoothly-balanced response over the entire frequency range first made us realize that the DLS-529 was dangerous because it demands a reappraisal of previously accepted standards of excellence.

And now...dangerous because the "physical feel" of its bass response transports the listener out of the listening room and into the concert hall.

But we do not fear the inevitable judgment of your ears...even when you hear this \$159.00\* speaker system compared with other speaker systems regardless of price.

For further information, write Scope Electronics Corporation, 10 Columbus Circle, New York 19, N.Y., exclusive distributors of EMI Loudspeakers and Integrated Tone Arms and Pickups.

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\*\$169.00 in south and west.

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### Integrated AM / FM Stereo Multiplex Tuner / Control-center / 60-watt Amplifier

Good looking outside! A circuit dream inside! And best of all — at a price far lower than any comparable tuner-preamplifier-amplifier on the market today!

That's the Kenwood KW-60! It's engineered through and through for quality and performance . . . gives you everything you need for immediate listening except a pair of high quality loudspeakers. The KW-60 includes the most advanced stereo control center available anywhere, with inputs for crystal or ceramic and magnetic stereo phono pickup, stereo tape heads and auxiliary; outputs for stereo headphones


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Look at these outstanding features: FM stereo, FM and AM reception • FM multiplex circuitry built-in • 60 watts output power (30 per channel) • Sensitivity: FM, 1.8 microvolt for 20 db quieting; AM, 11 microvolts for 20 db signal to noise ratio. • Complete control versatility — including (among others) tone controls, loudness controls, rumble filters, balance controls, AFC on-off. • Tuning meters for FM and AM • Handsome packaging with

functional control layout and smart metal cabinet in cream and deep brown with gold finish panel edging.

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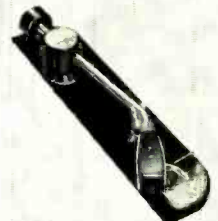
**Thorens TD-124 — \$110 net.** Long the finest 12" transcription turntable at any price . . . a must for the finest systems. And now it has been joined by the single-, convertible-speed TD-121 at \$85 net — a \$25 saving!



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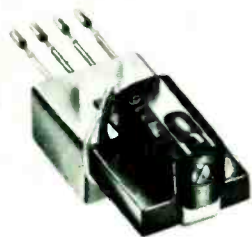
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To bring to you and to your music system, the world's finest high fidelity components is a main objective of ELPA Marketing Industries. □ For instance, the superbly swiss-crafted Thorens TD-124, and the other members of the Thorens "TD" family of fine turntables need no introduction. And again, in recent months, ELPA has brought you the fabulous Danish Ortofon cartridge and transcription arms — already famous in professional recording studios throughout the world and now, for the first time, made available here. In each case, ELPA has selected these components from the manufacturer's much wider lines because of their quality and unique suitability to our high fidelity needs. All ELPA hi-fi products are guaranteed for one full year. See them at your dealer's today!

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**Ortofon RMG-212 — \$59.95 net.** Has *every* feature a 12" tone arm should have for use in the finest systems . . . all the features of the 16" professional arm at right, *plus* Ortofon's lateral balancing to achieve perfect balance without leveling.



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used to doing only what I wanted to do, and I can still say that I have never played a piece I didn't love. Wanda knew this, and built her teaching around the pieces I wanted to work on. She handled it wonderfully. She had a method—she never revealed the source, but it evolved, I think, from a teacher she had in Poland—of isolating each problem at its source, either physical or mental or emotional. There was no mere talking—words that didn't mean anything.

"Actually, there is no real difference between a harpsichordist and a pianist," Puyana went on, "and there shouldn't be. But one thing I do find: pianists seldom seem to know anything about the music for their instrument. If you ask most pianists about the Allemande, where it came from and how it was danced, do you think they can tell you? Take my word for it—they can't. I've even asked pianists what edition of a certain work they use, and they've said 'the Schirmer edition' or 'the Kalmus edition.' They don't even know who the editor is. The harpsichordist, however, cannot do this. We must go back to the original source."

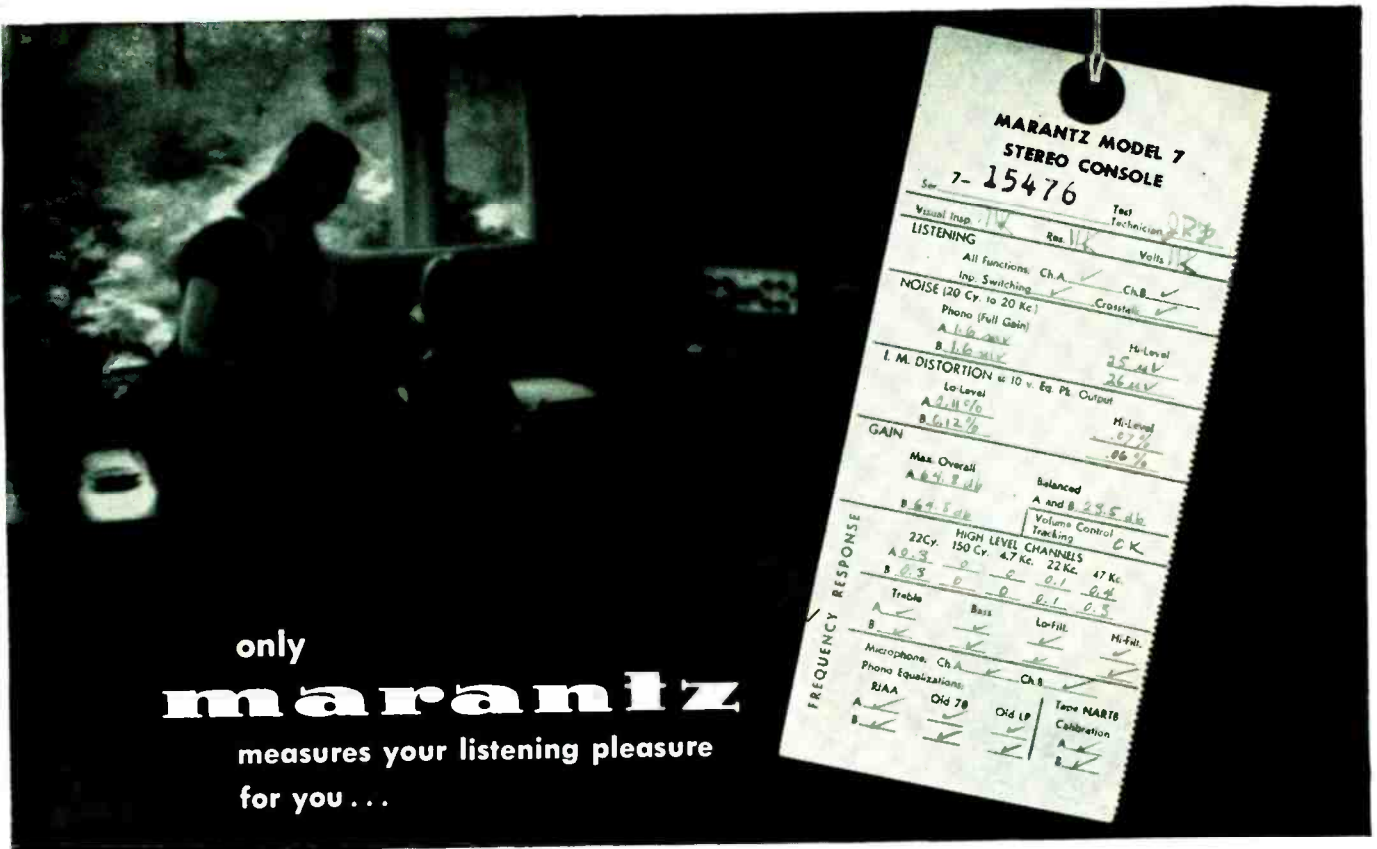
With music scholarship flourishing as it is today, would the time come when the traditions of harpsichord playing might become more solidified and certain conventions might be taken for granted? "I don't think so," said Puyana. "There is a great deal of misunderstanding about the baroque period. If ever there was an era which was not pedantic, that was it. Improvisation played a great part. The musicians then were free to use their taste, and we must be free now to use ours in reconstructing the style."

It is in the matter of registration—the choice of which of the available timbres to use for a section or a passage—that Puyana seems to feel the need for freedom most strongly. "The harpsichord has tremendous tonal resources," he pointed out, "and there is no tradition for deciding how to color. The harpsichordist has no Rachmaninoff to follow: he must be a truly re-creative artist. For my part I believe in registering, as the music itself demands it."

**F**ROM THE VEHEMENCE with which he made this statement one had the impression that he had done battle over this point in the past, and was prepared to do battle again if need be. "Yes, I have had criticism on this. Some harpsichordists will play a piece all the same tone—and the audience goes to sleep. I believe it is our job to make this music *live*. But you must believe in the registration you choose, and do it with conviction. To me," said Rafael Puyana, "the change from the eight-foot register to the four-foot can be a divine experience"—a statement which surely defines something of the quality of a musician born for the harpsichord.

SHIRLEY FLEMING





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Visual Insp.  Res. **1/2** Volts **1/2**

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 All Functions: Ch. A  Ch. B   
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 Phono (Full Gain) **A 1.6 mV** Hi-Level **25.4 uV**  
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**I. M. DISTORTION** at 10 v. Eq. Pt. Output  
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 Max. Overall **A 84.5 db** Balanced **A and B 29.5 db**  
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 22 Cy. HIGH LEVEL CHANNELS  
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Lo-Fill.  Hi-Fill.

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portable, doubles as car radio with optional bracket. Outstanding tone quality with 4 inch speaker. With telescoping antennas and ferrite bar, it accepts external auto antenna, too. It has Automatic Frequency Control, pushbutton band selection, and accepts multiplex adapter. Complete with batteries, earphone and auxiliary antenna, it lists at \$79.95. Auto Bracket, \$12.95. ③ TFM-122, cordless desk-top model with 12 transistors, uses 2 full-throated speakers in baffled cabinet for exceptional sound realism. With twin telescoping antennas and ferrite bar, Automatic Frequency Control, it is styled in handsome modern walnut finish. Complete with batteries, it lists at \$129.95.

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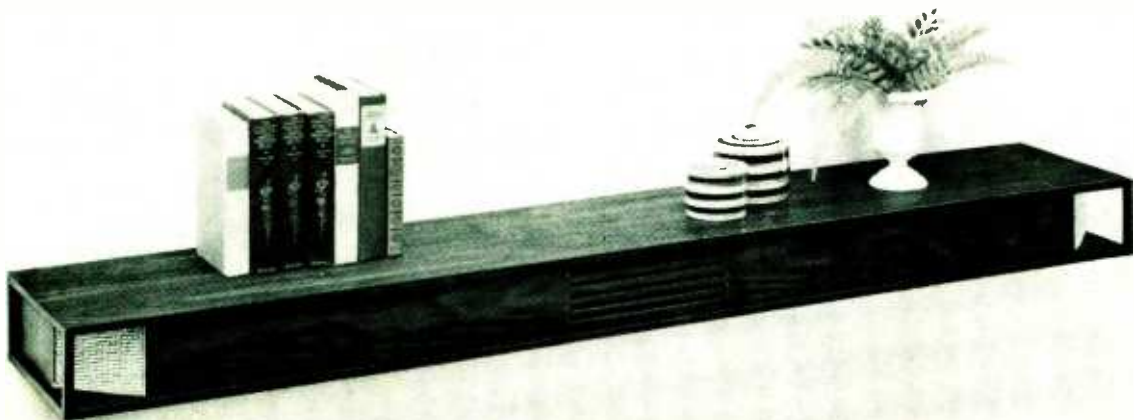
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BY  
**REK·O·KUT**

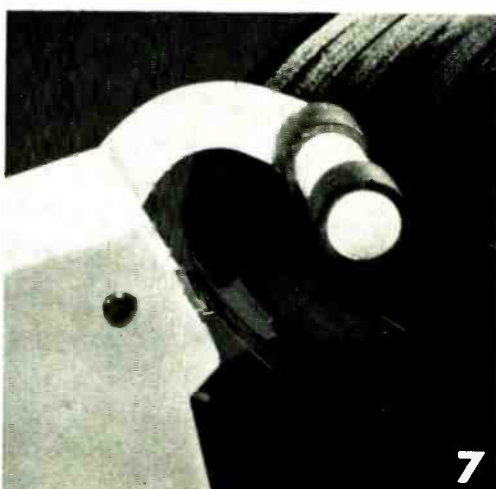
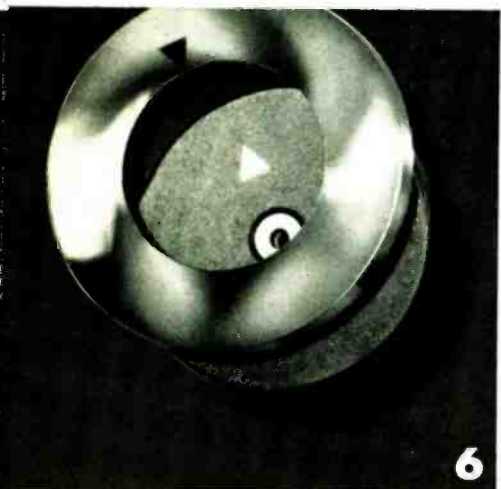
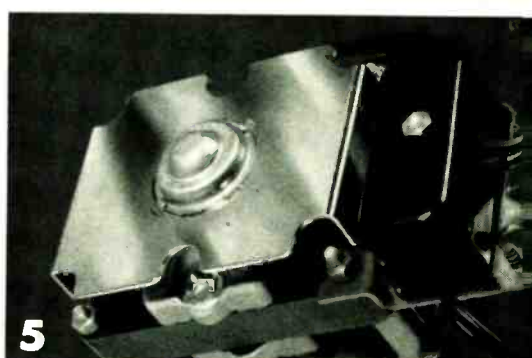
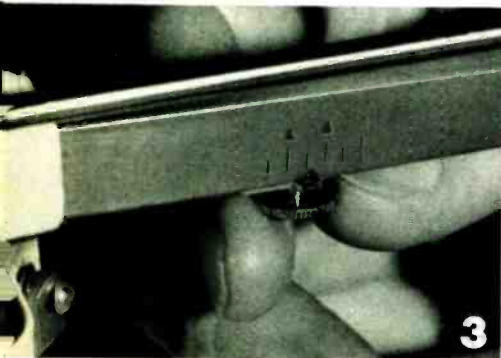
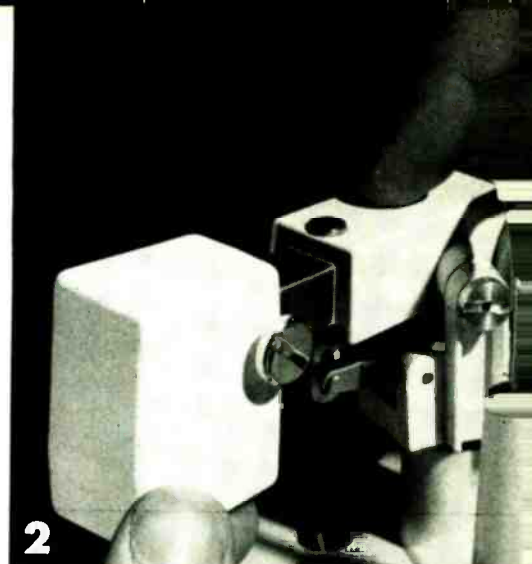
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**1.** Dynamically-balanced tone arm of the showing plug-in shell, pivot mounting, and heavy counterweight. This precision arm has been factory installed and integrated with the record playing unit. It is comparable to those in greatest demand for separate purchase with professional turntables.

**2.** To set stylus pressure, counterweight is moved first...sliding along the tone arm until it floats freely on a level, in perfect balance. This establishes "zero" pressure.

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**5.** The laboratory series 4 pole shaded motor of the was especially designed to match the turntable and drive mechanism. Shielding plates are oriented top and bottom, eliminating possibility of magnetic hum. The armature is dynamically balanced to insure true musical pitch, without wow or flutter.

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**7.** This pusher platform, exclusive to the , provides the tremendous convenience of automatic play when desired, without any compromise in reproduction quality. It is acknowledged to be the gentlest automatic record handling mechanism ever developed.

**8.** Of course, the only record playing unit which offers all these advantages is the Garrard Type A Automatic Turntable. This new kind of precision unit, with all its distinctive features proven and reproven, has become the best known, best selling record playing component in the high fidelity field. A legion of proud owners originally amazed at its \$79.50 price, have come to realize that such an achievement could have been expected only from the Garrard Laboratories. For literature, write Dept. GR- 22, Garrard Sales Corp., Port Washington, N. Y.

## The Price Is Wrong

**I**T IS TIME to make a confession. Although this magazine's record reviews are in most respects models of accuracy and sobriety, an element of sheer fantasy can be found in every one of them. We refer to the cost of the records that accompanies each review. The figure quoted is the so-called "list" price—and this is the price that is never (well, almost never) paid. In the Age of the Discount, records are a prime commodity; and the dealer who does not shave some percentage off "list"—the reduction can vary from as little as 5 per cent to as much as 50 or even 60 per cent—is faced with extinction.

In New York City the Better Business Bureau recently addressed itself to the over-all question of "list" price. "Repeated shoppings," the Bureau revealed "have shown that few if any advertised 'list' prices are, in fact, the current usual and customary selling prices of the article in major retail outlets. It is our considered opinion that the continued use of such terms in representations to the consumer is not in the public interest." As a result of the Bureau's initiative, record discounters in New York have voluntarily agreed to abandon advertised comparisons between the actual sale price of records and the manufacturer's "list" price. Instead, comparisons are now drawn between the special sale price and the "usual selling price"—which is by no means the same as "list."

Hard on the heels of the Better Business Bureau action came a long complaint filed by the Federal Trade Commission in regard to allegedly monopolistic and restrictive practices by the Columbia Record Club. Here again the question of "list" price was closely scrutinized. In its complaint the FTC quoted a Columbia Record Club advertisement that offered "any 6 of these superb \$3.98 to \$6.98 long-playing 12-inch records . . . for only \$1.89." "In truth and in fact," the FTC maintained, "the amounts set out . . . were not and are not now the prices at which the merchandise referred to is usually and customarily sold at retail. . . . The aforesaid representations have been and are, therefore, false, misleading and deceptive." Columbia's rejoinder to the FTC charges had not been made when this

page went to press, and it is premature to comment on the broad issues involved. But at least as regards pricing the FTC would seem to be on solid ground. When did you last pay \$6.98 for a single microgroove record?

If "list" prices are now so patently artificial, it may well be asked why they continue to appear in connection with HIGH FIDELITY's record reviews. The question has been troubling us for some time. Indeed, in the immediate aftermath of the BBB and FTC statements, the temptation was great to expunge all price references from our review listings. We may yet do so. That we have persisted this long in quoting "list" is not because we are trying to live in Never-Never Land but simply because in the topsy-turvy world of discount retailing the "list" price does provide at least some indication of comparative cost. (All things being equal—and sometimes they're not—the discounted price of a \$6.98 record is going to be higher than that of a \$3.98 record.) As long as "list" prices convey a modicum of useful information to the reader, a case can be made out for their inclusion.

Ideally, "list" price and "customary selling" price should be one and the same. We can remember a time when they were, a time when you paid precisely what the catalogue said and when the cost of a Red Seal record was as immutable as Pikes Peak. This happy simplicity is apparently beyond recall. We are stuck with discounting—and with ambiguous prices—as a fact of life. Accepting this as so, a number of questions still remain unanswered. Is the current "list" price structure realistic? Does it make sense to put an identical price tag on the Tchaikovsky Piano Concerto and a collection of Gesualdo madrigals? Are important recordings of the past more readily marketable as cheap reprints or as de luxe collectors' editions? Is there any reason why stereo and mono versions should sell at a price differential in the United States but not in Europe?

The Federal Trade Commission did not begin to touch on these matters, but we consider them of basic importance, and we hope to revert to them in the months ahead.

ROLAND GELATT

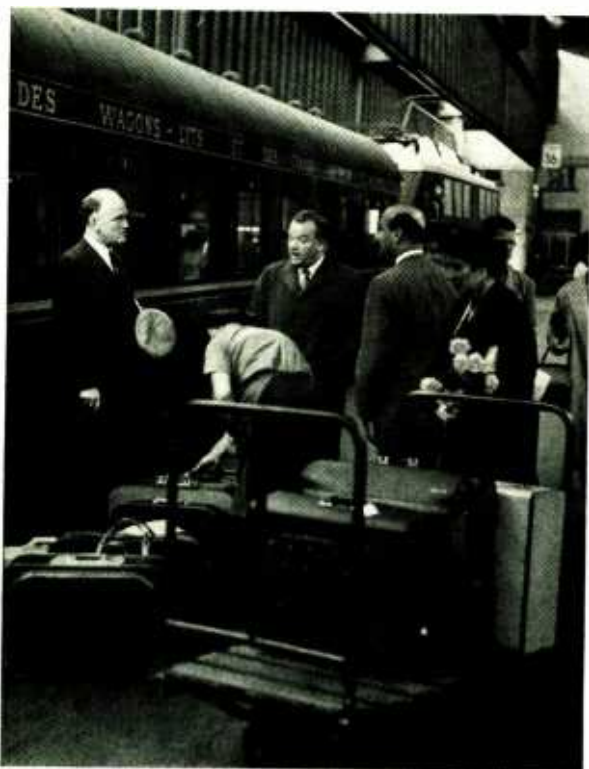
AS high fidelity SEES IT



BY PAUL MOOR

# Sviatoslav **Becomes** Svyetehik

*A vignette of life in the mid-twentieth century—the reunion in a small south German town of a Soviet citizen named Sviatoslav Richter and the mother he had believed dead for nearly twenty years.*



All Photographs by Paul Moor

*First lap of the journey completed: Richter and his wife arrive from Paris in Stuttgart.*

SINCE Sviatoslav Richter—the celebrated Soviet pianist—never flies (“Why should anybody need to travel so fast?”) and since his train journeys from Moscow in almost any westerly direction take him through Berlin, where I live, I have seen something of him and his wife, the lyric soprano Nina Dorliak, fairly frequently. We first met in Prague in 1956, got to know one another in Moscow in 1958, and have kept in regular touch ever since. Our Berlin visits take place in their compartment on the Moscow Express, which remains almost an hour in the Ostbahnhof, in East Berlin. There, or on the platform if the weather is clement, we swap gossip, news of mutual friends, goings-on in the Eastern and Western musical worlds, and future projects.

The Richters usually do not travel alone. Following Soviet practice, they customarily are accompanied by a gentleman who is designated by other terms in the West but to whom the Richters refer as “the secretary.” Contrary to the prevalent and somewhat leering Western impression, this escort is not some Party hack or KGB bully-boy, but rather a person of considerable position in the managerial side of Soviet music. The precise nature of the secretary’s office remains somewhat obscure, but apparently the Ministry of Culture, which accords its artists as much solicitude as if they were Dresden figurines, reckons that if the stresses and shocks of an alien culture and environment become too trying or disorienting for the artistic temperament, the level-headed managerial type looking after it will know to go out and find help.

By appointment, I went over to the Ostbahnhof the morning the Richters came through Berlin on

© 1962 by Paul Moor

their way to his first British tour, and after a Russian explosion of reunion greetings, we settled down on the plush seats of their spacious compartment, the largest in the coach. The room was crowded with vases of flowers, now slightly wilted, that had been brought to the train in Moscow two nights before, and on one seat lay a Soviet edition of a Schubert sonata Richter had been studying. The secretary on this trip, Afanasi Ponomaryov—manager of the Leningrad Philharmonia and a long-time friend of the Richters—stuck his head in to say hello and shake hands, then returned to his own compartment. After we had caught up on news of friends, the Richters paused and looked at each other with the transparent air of two people who know a pretty good secret and are debating whether to let a third person in on it.

"You know we're going to England," said Richter, superfluously. "We'll be there several weeks, and then we take the train to Rumania via Vienna for a vacation at the shore." They exchanged smiles again. "But what nobody knows—well, almost nobody—is that before we left Moscow we received one-week visas for West Germany. After London, we're going to take the Orient Express from Paris, but get off in Stuttgart, and from there," he was beaming by now. "we're going to spend a few days with my mother."

Although none of us mentioned it, I think all three of us were remembering a conversation in Moscow three years earlier, when I had asked Richter whether his parents were still alive and he had replied, soberly and emphatically, "No. They are both dead."

I MUST HERE INTERJECT the reason why the Richters included me in their secret that morning in East Berlin. Three years earlier, after Richter had told me without qualification that both his parents were dead. I happened to hear of a West Berlin lady who had received from West Germany a letter from a certain Frau Richter, who invoked mutual friends and identified herself as "the mother of the pianist Sviatoslav Richter." The letter asked the lady in West Berlin whether she could possibly send her some Richter records. I asked whether anyone had tried to see Frau Richter personally, and was told that one person had, but that she had denied being more than distantly related to the pianist. I noted the town, which was in the Stuttgart area.

Some months later, when I was traveling in that vicinity, I drove over. I found the address, a two-story former private house which had been divided into four apartments. The house faces a large municipal park with beautifully tended lawns, trees, and flowers, and at one side of the building runs a brook shaded by beech trees. By one doorbell was the name "Prof. Richter." This surprised me, for I had heard no rumors at all about the father's still being alive.

After I rang, I heard a window directly over me open briefly and then close: I was being looked

over. Then the door buzzed, and I opened it. Halfway down the stairs inside stood a short old gentleman in shirtsleeves with his hat on. I started explaining who I was—I had my American passport in my hand ready to show him, if he cared to see it—but he suddenly turned and called excitedly up the stairs, "*Annie! Annie! Der Paul Moor ist hier!*" Dumfounded, I saw an elderly gray-haired woman emerge from the apartment, wiping floury hands on her apron and with her eyes on fire. I began my explanation again, but she too interrupted me and said with a smile, "Come in. We know who you are."

My mystification was cleared up when they told me that a niece in America had sent them the issue of HIGH FIDELITY for October 1958, which contained an article of mine about Richter—the first piece of any length about him to appear in the West. His mother said, "Ever since seeing that, we've been praying something would bring us together with you. We have had absolutely no contact with Slava since 1942, so even seeing someone who has actually seen him is for us a sensation."

The modest two-room apartment was virtually a museum to Sviatoslav Richter. The walls were covered with photographs of him, from childhood to manhood. One showed him made up as Franz Liszt, whom he once portrayed in a Soviet film about Mikhail Glinka. There were colored drawings of the Richter houses in Zhitomir and Odessa, and one of the corner in the Odessa house where he had slept. One of the pictures of young Slava at about sixteen showed that in youth, before his blond hair had begun to disappear, he had been really startlingly handsome. There was a photograph of Jenny Lind, a distant relative of Frau Richter's, who told me her son was a mixture of Russian, German, Polish, Swedish, and Hungarian. She showed me manuscripts of the first compositions for piano he had written as a child, deciphering for me his childish Russian long-hand in the margins.

"But we haven't even offered you anything to drink!" cried Frau Richter. She made tea and we sat down to talk. In 1937, Slava had left Odessa to go to Moscow to study with Professor Heinrich Neuhaus, who today says that he turned to another pupil the first time Richter auditioned for him and whispered, "In my opinion he's a musician of genius." When Hitler attacked the Soviet Union, Richter's mother happened to be in Moscow visiting him, but she returned at once to her husband in Odessa. Slava planned to follow, but then they received a telegram from him saying he would be detained for a while in Moscow. "Then communications were cut off," his mother said, while her husband stared at his hands. "That was the last direct word between my son and me to the present day."

Frau Richter paused for breath. "Excuse me," she said. "I suffer from asthma." After perhaps a minute's silence, she resumed. "My husband was arrested, together with about six thousand others in Odessa who had German names. It was an order from Beria. My husband had done nothing—noth-



*Frau Richter has kept all her son's first pieces.*

ing. He was a musician, I was a musician, most of our forebears and relatives were either musicians or artists, and we had never been active politically at all. The only thing they could accuse him of was that back in 1927 he had given music lessons at the German Consulate in Odessa. But under Stalin and Beria that was enough for them to arrest him and imprison him." She looked out the window and waited for breath to return; her husband stared at the floor. "Then they killed him."

Even without noticing my quizzical glance at the old gentleman sitting there with us, she went on to explain. "Two years later I married his younger brother Sergei Dmitryevitch," she said, putting a hand on his and smiling fondly at him. "Slava had been close to him, too, and had even had his first theory lessons from him. When the Axis forces reached Odessa, it was predominantly Rumanian troops that occupied the city. When they retreated, we left with them. We couldn't take much, but I brought all the remembrances of Slava I could. After Odessa we were in Rumania, then Hungary, then Poland, then Germany. My husband was offered a teaching position in Stuttgart, but by the time we got there the Music Academy was bombed out, so the refugee authorities sent us here temporarily. We've been here ever since. My husband gives music lessons." She indicated the small upright piano. The furnishings were modest but neat. There was no telephone.

We talked a while longer. Mostly, Frau Richter pumped me for every shred of news I could give her about Slava, or, as she occasionally called him, Syetchik, which means "Little Light." About some things, she seemed quite well informed, and when I said so, she smiled and said that relatives in America sent them everything that appeared about Slava in the press there. She asked when I'd see Slava again, and I had to say I had no idea; but I

offered then and there, in 1958, to get a letter hand-carried to him as soon as possible.

Frau Richter's letter was an innocuous short note, written in German (I was later to wonder at this, for I learned that Russian was the language they ordinarily spoke together) and containing no surnames or other giveaways; the salutation was "*Mein über alles Geliebter!*" and it closed with "*Deine Dich liebende Anna.*" She also gave me three or four snapshots of herself and her second husband. The letter bore no return address.

Some months later, I gave the letter to a completely dependable Western friend of mine who was going to be in Moscow and asked her to put the letter into Richter's mailbox with her own hand. In due time, she wrote me from Copenhagen that she had done so. Presumably, Richter actually received the letter, and thus contact with the parent he had believed dead was reestablished after almost twenty years. This was in 1959, a number of months before Richter made his first westward journey to Finland.

The first meeting between mother and son took place in the fall of 1960, when American relatives brought the old couple to New York for Richter's debut there. Frau Richter went to Hurok—"I had to identify myself as thoroughly as if he'd been the police"—but Hurok knew how nervous Richter was, so only after his first New York recital did the reunion take place, in Flushing, Long Island, at the home of American-naturalized relatives. According to reliable reports, Mr. Belotserkovsky, the accompanying secretary for that visit, asked Richter at the time whether he would like to have his father rehabilitated. With smoldering self-control, Richter is said to have replied, "How could anyone rehabilitate him when he wasn't guilty?" Before the American tour was over, Belotserkovsky extended to Frau Richter and her husband a personal invitation from Mme. Furtseva of the Ministry of Culture to come to Moscow as her guests—for a visit or for good, as they liked—but the old couple said only that they would think about it.

**T**WO YEARS LATER, in the East Berlin railway station, as Richter and his wife excitedly announced their plans for the West German visit with the elder Frau Richter, I'm sure we were all thinking back on the events I have just described. In any case, I found myself offering to meet the Richters in Stuttgart on their return from England, and to put my car and myself as chauffeur at their disposal if I wouldn't be intruding. Richter grinned: "*No kanyetchna,*" he exclaimed—"But of course!"

When the time came, I reached Stuttgart the night before the Richters' expected arrival, and by prearrangement spent the evening with Constantin Metaxas, the Deutsche Grammophon official who had supervised Richter's first Western-made recordings (in Warsaw, in 1959). Mr. Metaxas had just himself come from London, and was full of details about Richter's tour. He was also in the best of spirits, for Richter had recorded a short recital for Deutsche



Grammophon there which had come out very well.

At an ungodly early hour the next morning, Metaxas and his wife and I met the train from Paris. The party arrived on time with about twenty pieces of luggage, including a pasteboard hatbox which contained, Nina Richter explained derisively, a top hat which Slava in London had decided he could not go on without. With the same affectionate railery, Richter exhibited a large, globular brown paper parcel, which he said contained a lampshade Nina was hand-carrying from London to Moscow via Paris, Stuttgart, Vienna, and Bucharest. After joining the Richters in greeting us, Ponomaryov set about counting the luggage, his face becoming increasingly serious, while he muttered to himself in Russian. Finally he turned to Nina, stricken, and announced that one piece was missing. Richter heard this, but turned back unconcernedly to smile and resume his interrupted conversation with us; it was Nina who busied herself with the problem and ascertained which piece had gone astray. "Of course," she said, with momentary irritation. "I remember exactly where you left it."

"I left it?" said Richter, his eyes widening indignantly.

"Nitchevo," said Nina soothingly. "We can wire for it."

With considerable difficulty, we got the six of us and all the luggage into the Metaxases' Mercedes and my Citroën. Richter elected to come with me because, I was surprised to hear, he had acquired a Citroën of his own in Moscow and wanted to compare notes with me. "Pathé-Marconi sent it to me," he mentioned offhandedly. "They wanted to make a record from the tape of a recital I'd broadcast, so when they asked me what I wanted for the rights, I said a Citroën DS-19."

Now, I fancy myself reasonably mechanically minded, but I remembered how I had had to readjust my driving habits and reflexes to the radical innovations of the DS-19. Inasmuch as I also knew that Richter's aptitude and self-reliance in mechanical matters are such that when his watch needs winding and setting, he hands it over — Nina, I asked guardedly whether having a Citroën in Moscow, so far away from an authorized garage, didn't present something of a problem. "Oh, no," he said. "The French Ambassador has one, too, so whenever I have any problems, his chauffeur is terribly nice about helping. Of course, there are little things that can't be replaced there. Nina has a list of them—you know, hubcaps and things like that—we must think to buy this week. In fact we still have quite a long list of things to buy before we leave."

As the lush landscape of the south German countryside flew past, Richter's unconcerned attitude intrigued me. Most people, if they consider themselves to have blood ties to Germany, tend to go into something of a seizure about *die Heimat*, native soil, and all that. Yet here was a man named Richter, for the first time (discounting transit train journeys) in Germany, chatting away and glancing



*Frau Richter and her husband; Nina and Slava.*

at the landscape as casually as if he had been a tourist in any country at all. I realized that I had unconsciously expected him to behave like a *Heimkehrer*, a homecomer; but he was not that at all—he was a Soviet citizen, and a visitor here, nothing more. At one point he did lapse into silence, but not a noticeably moody one, and after a minute or two of absorbing the scenery he put his hand on my shoulder, smiled, and, by way of explanation, spoke four words I was to hear many times during the next five days: "So many new impressions."

We spoke only once about music during the drive, when the subject of dodecaphonism came up. Richter said he admired Schoenberg, but Webern less so, and did not know the post-Webernists at all. (This past June, when Berg's *Lulu* was staged at Vienna's Theater an der Wien, Richter was there in the front row on opening night, applauding for a full half hour after the final curtain.) He startled me by saying he had performed Aaron Copland's Piano Quartet in Moscow. "A very interesting composer," he said. "I hope to learn his Piano Fantasy too." When I asked about Stravinsky, he said, "I know it's an absolute disgrace, but I've never yet learned a single thing of his." Incidentally, Western audiences have still to make the acquaintance of Richter the chamber musician. In Moscow he has recorded the Brahms and Franck quintets, and, with his old friend Rostropovich, Prokofiev's cello sonata. In Vienna this summer, Richter and Rostropovich completed a recording of the Beethoven cello sonatas for Philips.

Somewhere along the way the Metaxas car took a wrong turning, with the result that Richter and I arrived at our destination a good quarter-hour before the others. I had, of course, no intention of intruding upon his moment of reunion in his mother's home, but even at that moment he seemed to have



*At Bayreuth: mother and son stroll about alone.*

qualms about leaving me sitting there alone, and his manner was apologetic and somewhat nervous as he got out and went diffidently into the house. A neighbor from the same building, working over a flower bed, glanced up at Richter without interest as he passed by. After perhaps ten minutes, a window in the Richter's apartment opened, and Richter stuck his head out and called to me to come up. All three of them stood at the apartment door. The faces of Slava's mother and stepfather were transfigured, and although I was seeing them for only the second time, they embraced me with Russian vigor. Frau Richter's face was that of the mother of the prodigal returned.

Frau Richter led her son through the apartment and showed him the pictures she had rescued from their old home in Odessa. The professor, his round face radiant under his fringe of white hair, stood nearby, chuckling to himself without letup and almost dancing with delight. The language was Russian, except for an occasional relapse into German by the professor. Richter looked with faraway eyes at a sketch of the old house in Zhitomir, and another of his room in Odessa. When his mother brought out the manuscripts of his first pieces for piano, he stared at them with concentration while the fingers of his right hand played them on the air and he shook his head in a daze of reminiscence. At one point a pet bird in the kitchen chirped. Richter leaped up and bounded out of the room saying, "I want to see the bird!" It was as if he were trying to absorb and assimilate the full atmosphere of his mother's home in one mighty, sensuous gulp.

Softly, with an indulgent smile, Frau Richter said, "Why he's as happy as a little boy."

Presently the Metaxas car arrived, and Richter's wife was clasped to the family bosom with hearty

Russian tenderness. Frau Richter insisted we all stay for lunch, but we three interlopers left them and returned to our hotel, where we stayed except for such times as we were needed. A couple of days later Ponomaryov and the Metaxases left, and Jacques Leiser, a Paris-based representative of Britain's EMI, arrived. Leiser had arranged for tickets for *Tannhäuser* at the Bayreuth Festival, and we drove Nina, Slava, and his mother over to spend the night. While we strolled about during the long intermissions traditional at Bayreuth, the only person to recognize Richter was a Czech musical official who knew him from Prague. After the final curtain, Richter and Leiser tried to go backstage to thank Wieland Wagner, but a stubborn Bavarian doorman resisted all approaches with devastating finality. I fell asleep that night musing over Wieland Wagner's choice of language when he discovered whom his doorman had turned away. The next day Leiser headed for Salzburg, and I took the three Richters back for the last evening of the visitors' stay. The return journey from Bayreuth was leisurely, as opposed to the one going up, which the Russian concept of time had made precipitous and hectic. Again I was curious to see whether Richter would experience one of those pseudoatavistic fits about *die Heimat* to which so many descendants of Germans are prone. Again he showed not the slightest indication that he identified himself at all with this land or its people. We had lunch on an outdoor terrace just beneath the ancient buildings on the *Burg*, in Nuremberg, and that afternoon we stopped in the enchanting old city of Rothenburg-ob-der-Tauber—both of them places calculated to arouse anyone's latent sympathetic vibrations to *deutsche Romantik*; but for Richter these were merely a couple more of those "so many new impressions." He was simply, like me, another foreigner seeing the sights in quaint old Germany.

**T**HE TIME, understandably, had flown. During those days with his mother, Richter seemed to divide his time between visiting with her and his stepfather and taking long, exploratory walks through the little town. He seemed to be a man who had to have a certain amount of solitude, and when those moments came he would simply take off. I occasionally saw Nina looking at a current newspaper, but despite high tensions in various political arenas that week, Richter seemed totally indifferent to news of the world. And as far as I was aware, he did not once sit down to practice. This bore out what he had once told me about practicing only when he felt like it, sometimes going literally for months without touching the piano.

Except for the Bayreuth trip, I saw the Richters mostly at mealtimes, either when Frau Richter invited all of us to a real Russian meal at home or when one of us took them to a local restaurant. In either case, Richter was likely not to be present whenever our groups came together, and inquiries almost invariably produced the reply that he had

simply gone for a walk. Usually he would meander along a few minutes later, wearing his new London clothes (a favorite costume was a blue suede jacket, knitted sport shirt, blue slacks, and blue sandals) and full of description of whichever new parts of the town he had discovered. "So many new impressions!" he finished, with satisfaction.

Even before Richter's visit, it had not remained unknown in the little town that the old refugee couple in the house by the brook had a son who was supposed to be pretty important in Moscow. When Richter was awarded the Lenin Prize in 1961, the word spread round town, with the result that his mother became the target of some unfounded bumpkin abuse because of her "Communist son." The old professor was even anonymously informed on to the Ministry of Education, but the merest cursory investigation cleared the matter up. During the Richters' visit, word surely must have spread through the little town that there was a couple from Moscow at the hotel—after all, they had filled out hotel registration forms which called for their nationalities, passport numbers, and so on—but at no time during their visit did anyone except the parents' most intimate friends show the slightest interest or even awareness of their presence.

Those friends individually came round briefly to shake Slava's and Nina's hands and bid them welcome, and on two occasions Richter's parents played host and brought them together. The first time was an afternoon gathering in the little flower-and-vegetable garden some distance away from their house, which Richter's parents keep as a hobby and as a reason for working in the fresh air. When we arrived, there was a friend of Frau Richter's already there, a Latvian woman, also a refugee, who had shucked her shoes and stockings, donned an old dress, and worked up quite a sweat with the hoe she was leaning on when we arrived; she looked almost as if she herself had grown out of the soil. Frau Richter seemed a trifle concerned about the primitiveness of this first impression, for after introducing us she whispered, "Really a very cultivated person, and very well off, before." Professor Richter led Slava and Nina about the little plot, chuckling and pointing out "the Philosopher's Corner," "the Poet's Walk," and other such conceits in the garden which he and his wife had tended with such obvious love and care. When the few invited guests had arrived, tea was served on the outdoor table.

The other get-together, the only one of any size, was scheduled for the night after the Bayreuth performance, when the elder Richters' closest friends in town and their older children had been invited for beer and *Wurst*. They were assembled outside when we got back from our day's drive, and they seemed to be in a state of some concern. Professor Richter ran to meet us, calling, "Svyetchik! Svyetchik! Two men from the Embassy are here!"

Our glances turned to where two nice-looking, well-dressed men were walking towards us from what

I recognized as a Soviet automobile, a Volga. Professor Richter, his manner even more agitated and his laughter more anxious than usual, introduced the two unexpected Russians. As they talked to the Richter family, a friend of Frau Richter's said to me quietly, "They came down from the Embassy in Bonn yesterday, and they seemed terribly surprised to find Slava and Nina not here. They stayed overnight in Bad Cannstatt, after about a three-hour talk with Professor Richter, and came back this afternoon to wait. Professor Richter was so worked up last night I sent my son over to spend the night with him."

"They're nice gentlemen," the professor said, his smile and laughter still a bit forced. "We didn't talk politics, just music and my various hobbies—botany and so on."

The local people were openly staring at the two visitors (a third one, the chauffeur, remained in the Volga) as if they had dropped from Mars, but the expressions of the spectators showed that none of them could follow the Russian conversation. The visitors, who seemed personable enough and totally unaware of their gaping audience, said they just wanted to talk to Richter and his wife for only a few minutes. When Richter said he would prefer to go to the hotel first to clean up and change, one of the men politely offered him the Volga and driver, but Richter with equal politeness declined and said they were with me. The Richters and I drove the short distance to the hotel in silence. When finally I asked whether they had expected this visit, they laconically replied, "No."



*In the carton, flowers for his mother's friends.*

A few minutes later, we drove back, again in silence. The Richters' guests had gone inside, and the Russian visitors were waiting on a bench in the park opposite. As the Richters got out, Nina said to me, "You go on in. We'll be along as soon as we've had a little conversation with these gentlemen."

Up in the apartment, Professor Richter asked nervously after Slava and Nina. Frau Richter seemed much more collected. "They seemed like nice men," she said, as she readied things in the kitchen. "Svyetchik and Nina should invite them in."

When the Richters finally came in, only a few minutes later, they were alone. The sudden silence of the guests made me realize that until that point they had been talking in tense undertones. Nina seemed to sense that everyone was waiting to hear what had happened, and although she spoke casually and naturally, everybody hung on her words. "It was really terribly nice of them," she said. "They knew at the Embassy that Mr. Ponomaryov could stay only one night and so wouldn't be able to help us when we leave. They came down all the way from Bonn yesterday just to ask whether we had everything we need, and whether they could be helpful. We told them everything was in order—train tickets, sleepers, and so on—and now they're on their way back to Bonn. It really was very thoughtful of the Embassy." The silent guests exhaled and the stillness quickly gave way again to animated chatter. Someone asked Richter whether the Bayreuth *Tannhäuser* had pleased him. As he did repeatedly to the same question during the course of the evening, he hesitated a second and then said, "Yes. In general, yes."

There were perhaps fifteen or twenty people present. The old couple's doctor was there with his wife, and one of Frau Richter's closest friends, a widow who ran a cake shop, had brought her two sons, one of whom took piano lessons from Professor Richter. The Latvian lady was there, this time shod and neatly dressed but still with something chthonic about her. Many of those present spoke a German heavily colored by the local Swabian dialect. They were not sophisticated people who would never dream of asking an artist of Richter's stature to interrupt an evening of relaxation by playing, even on the finest of concert grands; they were, rather, uncomplicated, natural small-town people, most of whom had little or no formal musical cultivation but who were visibly almost bursting to hear Sviatoslav Richter have at his stepfather's upright. It was only a question of who would be the one to ask him.

Finally I noticed one of the ladies present call her teen-age son to her and whisper something to him. He seemed to protest halfheartedly, but his mother was firm. Hesitantly, he approached Richter, stammered that he was a piano pupil of the professor's, and asked whether Richter might play just one short piece, anything at all, for them. Every pianist knows what torture it is to try to get a good performance out of anything less than a really

responsive grand piano; also, there was Richter's reputation for intractability. He hesitated not one second in responding to this forthright request. He got up, smiled at everyone present but especially at his mother, and said, "*Aber natürlich!*"

He began the first movement of Beethoven's Sonata in D minor, Opus 31, No. 2, and I was curious to see whether he would play the entire work. He did. When he finished there was that sort of applause produced by people self-conscious over clapping at close range in a small room. No one dared ask Richter to play any more, but no one needed to. When the enthusiasm had subsided before the awareness that he was going to play more, he turned round and launched into Chopin's A flat Ballade, which he followed with the C sharp minor Scherzo. He finished with some Debussy—*Voiles*, and a performance of *L'Isle joyeuse* which, even on that little upright, gave one gooseflesh. It was quite an experience, sitting at the end of the keyboard while he played. He became, almost literally, a man possessed. His eyes bulged, his breathing became heavy, and he seemed to have completely forgotten, through a kind of self-hypnosis, everything else on earth except the music and the piano before him. Throughout the recital, his mother sat in the next room with the slightest of smiles on her face, and with Nina sitting beside her holding her hand, smiling and listening.

By the little town's standard, it was fairly late when Richter finished playing, and after a decent interval people began to leave. From their expressions when they said goodbye to Richter, it was obvious that for them he was something almost incredible, but I wondered if they really were fully aware of who he was. You would not have known it to look at him at that moment. My musing was answered by one of the guests, a heavy-set man with an earnest manner. "Herr Richter," he said, holding the pianist's huge hand in both of his, "Herr Richter, I know one of the concert managers in Stuttgart—not well, you know, but I do know him. Any time you can come back, all you have to do is let me know and I'll do everything I can to persuade him to organize a concert so you can play in Stuttgart." Richter thanked him cordially and patted his hand.

NEXT MORNING, the last of the visit, Nina went shopping on her own (it later turned out she had almost bought out the local five-and-ten) and Richter asked me to help him with his own purchases. He was wearing a pair of short *Lederhosen* he had bought a few days before, a short-sleeved sport shirt, and his blue sandals from London; he looked youthful, even boyish, and more like anything else in the world than like a great pianist. We tried in vain to get a hubcap and a few other Citroën accessories which Nuremberg had failed to yield, but we did get twenty tiny little inset drawer locks—"for a cabinet I'm having built in Moscow," he explained. "I designed it myself. I've never in my life had a cabinet with

*Continued on page 146*



**High fidelity was a strange and wonderful thing when Avery Fisher set up shop a quarter century ago.**

**T**WENTY-FIVE YEARS AGO this month, a soft-spoken, broad-shouldered young man with a degree in English and Fine Arts left the advertising and typography department of the publishing house of E. P. Dutton, and went into a business that did not exist. The business was the supply of custom radio-phonographs, put together from equipment manufactured for use in movie theatres, to that fraction of the American community which cared seriously about the quality of the sound received from broadcasts and records. The young man was Avery Fisher, and he set up shop with two partners in 300 square feet of rented loft space on West 21st Street in New York, under the name of Philharmonic Radio Corporation. Today, very much one man's company, Fisher Radio is a major producer of high fidelity components as well as of radio phonographs. It still caters to an unusually sensitive fraction of the community; but the fraction has grown.

Fisher—now fifty-six, a large man with a round, youthful face under a fine mane of gray hair—is a member of the first generation that grew up with phonograph records in the home. An amateur fiddle player with a strong sense of his own shortcomings, he wanted something more like real music from his records and from radio broadcasts. Impressed by the difference between the sound he heard in the movie theatres that played “talkies” and the sound he could get out of conventional home equipment, Fisher in the 1930s began purchasing professional audio components. Among his first purchases were two Jensen 18-inch woofers (the former, field-excited; the latter, one of the earliest permanent magnet speakers). Fisher has never believed in modernity for its own sake; he still uses these woofers in his speaker systems at home.

Visitors to Fisher's house heard sound such as they had never heard before in an apartment, and friends began asking him to build them something like his own rig. Among the people Fisher had met, while asking amateur's questions around the second-hand parts stores in lower Manhattan, were two young engineers named Victor Brociner and Leo Bogart, who were also being importuned by friends who wanted special radio-phonographs. The three men decided that if they were going to put together high fidelity sets anyway, they might as well build them for a living, and thus Philharmonic was born. The new company offered a chassis that combined a top-quality AM receiver, a newly designed 35-watt amplifier (incorporating, the first brochure announced, “two of the sensational new 6L6 beam-power tubes operating in push-pull with standardized inverse feedback”), and a choice between two theatre

**The [REDACTED]  
Business  
[REDACTED] That  
Did Not Exist  
[REDACTED]**

BY MARTIN MAYER

speakers, a Jensen A-12 or a Cinaudagraph "Magic Magnet." The price for the lot was \$128, with the Jensen speaker. ("You look at all the stuff on that chassis, and remember you sold the whole thing for \$128, and you wonder how you managed to stay in business.") Cabinetry and phonograph equipment were extra. One of the early sets, including a rather lavish custom cabinet and an automatic record changer, sold for \$286.35. Or Philharmonic would build the equipment into your own furniture if you desired.

Whichever way the customer bought it, the Philharmonic came with a three-year guarantee. If the customer lived out of New York, Philharmonic arranged with a local repairman to service the machine. "We did an astonishing mail-order business," Fisher says. "I don't know how people ever got the courage to buy." After the war, when Fisher went into business under his own name, he was able to boast that "no Philharmonic has ever worn out." The first Philharmonic, to Fisher's great pride, is now in the Smithsonian Institute in Washington, and a couple of others are in his private audio museum (together with such oddities as a 32-inch Japanese woofer). They still work.

The file of Fisher's letters to his early Philharmonic customers is a page of the history of high fidelity. Purchasers who followed Fisher's advice added FM (first on the 42-50 megacycle band, then on today's band), bought the first GE variable-reluctance pickups and a Fisher-made preamplifier-equalizer to go with them, substituted for their old speaker the first Altec Duplexes (the letter proclaimed "a 300% improvement"). For those who lived in New York, Fisher sent his own service staff, at a charge of \$2.00 an hour, to make the necessary changes.

Many of Philharmonic's customers were prominent figures, and Fisher kept a careful list of their names for promotional purposes. Today he will send prospective purchasers, on request, an impressive roster of satisfied customers. "Quite a number of these people became friends," Fisher says. "When I traveled, I would visit them. Music was very important to them—we had no casual customers—and I had made a contribution to a pleasurable aspect of their lives."

**A** COMPANY like Philharmonic could not survive a war or the breakup of its major partners, and both occurred. The company was sold (not long ago, Fisher repurchased the name), and at the end of the war Fisher reopened under his own name. From offices in New York's now defunct Hotel Marguery, Fisher offered "a 23-tube instrument" (including short wave) with the Altec Duplex speaker and an intermix changer ("People paid a lot of money for that feature, in service charges," he recalls). Prices ranged from \$670 to \$786 for the innards alone, to be built into the purchaser's cabinetry. "The Fisher," as a console, was available at \$885. It was unquestionably the best piece of goods on the immediate

postwar market. Fisher sampled the musical community, and received letters of tribute from Sir Thomas Beecham, among others. *Fortune* ran Fisher's picture in its businessmen-on-the-rise section, and called his console "the only set on the market that would completely satisfy a golden ear."

Fisher was his own salesman. He hopped around the country in DC-3s (seventeen hours, coast to coast), carrying the brochures he had written and designed himself. "I remember how moved I was by *Death of a Salesman*," Fisher told me recently, "because that is the way things are. I had my own company. But the men I'd meet on the road, they were tortured, in just that way. I remember a man who ran a radio-phonograph department in a store, and the accountants came in—you can't imagine the scorn a salesman puts into the words 'the accountants,' who don't sell anything, don't produce any business. They closed down his department. He'd given his whole life to phonographs, he was over fifty, and they'd closed him down. Well . . ."

Though the product was luxury goods, requiring an air of prosperity which Fisher simulated, the late Forties were not cheerful years for his company. Fisher's natural market was in the big cities, where television was scooping up all the loose change of people who were in the market for electronic equipment. Fisher developed a distaste for television, which he has never lost. "They'd tell me that for the same money they could get a television set and a radio-phonograph. It's only recently that people have begun to appreciate that television and the phonograph are two different things. Television is an appliance. It belongs in the bedroom, where more and more people have it. The radio-phonograph is a music center, for the living room. But in the Forties, television gave us an enormous knock on the head. If the LP record had not come along, I don't know what would have happened. The LP saved my business."

**K**NOWING how few of his friends were interested in audio as such, Fisher did not go into the components market immediately; but when he did, in the early 1950s, his knowledge of what the sound fancier needed gave him a marketing edge. Fisher's elaborate self-powered preamplifier-equalizer (or "Master Audio Control") was a particularly strong support to his efforts to sell the line as the cream of the cream. The pride and joy of the Fisher catalogue, however, then, as now, were the tuners.

Until the late 1950s, Fisher made electronic equipment almost exclusively, regarding other components as "machine-shop work." The one exception to the rule was a "universal" speaker enclosure, the product of Fisher's close contact with the concerns of the audio hobbyist. Though the enclosure was allegedly universal, people kept asking Fisher what speaker to put in it—and customers for the electronic parts had always requested recommendations of loudspeakers. "I began to feel," Fisher



*The first Philharmonic is now in the Smithsonian.*

says, "that we were sending other people a lot of business."

Small-box speaker systems were already on the market and selling handsomely, and Fisher believed that the speakers of the future would have to fit into small enclosures—particularly since stereo was on the way. (Fisher likes stereo, incidentally, mostly because he feels it has forced record pressers and pickup makers to get on the ball.) As for Fisher's consoles, these units required relatively high-efficiency speaker systems—also suitable for small enclosures. In 1959, Fisher brought out the "free-piston" design, for the better consoles and as a separate component item. The recent XP4-A actually is the fifth improvement of this product (though its basic principle, the woofer cone attached directly to the enclosure rather than to its own basket, has remained unchanged). Fisher gives no figures on sales, but says the speakers are now a "substantial fraction" of his total business.

Nobody really knows how large Fisher Radio is today, except Fisher, his accountants, and his bankers. A privately owned company need publish no figures, and Fisher sells in two separate markets, console and component, neither of which is known for supplying statistics to inquiring reporters. (Both are also subject to relatively heavy inventory fluctuations, so that even honest figures may be misleading.) Fisher will say, however, that the proportions of console and component in his total sales have varied enormously from year to year—"some years one of them is bigger, some years the other, and it's always more of a margin than sixty-forty." And he is willing to describe the growth of the company in terms of square footage occupied—from 750 square feet in the Hotel Marguery right after the

war to 165,000 square feet today, about half of it in Long Island City (where Fisher has his own modest, walk-up executive offices), the other half in central Pennsylvania.

"IN THIS company," Fisher says, "I have always represented the discerning amateur. I keep looking back to my early days, when I was a buyer, not a seller." Because Fisher has continued to be an audio hobbyist, with a consumer mentality, his company has placed extraordinary stress on the things the amateur values most—packaging, durability, and quality control.

At one time, most audio components were packaged only to the extent that assured minimum damage during handling and shipping. The boxes were hard to open and unpack, and often there would be excelsior all over the unit when the purchaser finally pried it out. The instruction manuals were written in a language comprehensible (if never elegant) to the initiate, but frightening or worse to the newcomer. Fisher sweated over his manuals, and had people design packages that would present, as well as preserve, the shipment. He wrapped his components in plastic bags, to assure that they would come out sparkling and dust-free. "The smell of buying something new," he says, "is part of the fun."

Durability is Fisher's pride, and he is a proud man. Among the design features he points out especially when going over his display of former models is the "two-level" chassis, which improved the physical rigidity of a heavy tuner-amplifier unit (and probably added as much to the cost as many more glamorous and easily advertised features). Indeed, Fisher sometimes becomes a little embarrassed about the flow of new designs from his company. "People say to me, 'Now you've got this new model. Why? What's wrong with the old one?' All I can reply is, 'there's nothing wrong with the old one, but we've got new and better tubes to work with.' The tube manufacturers set the pace."

Quality control, the eternal bugaboo of all assembly-line manufacture, probably takes more of Fisher's own time than anything but selling. "You get quality," Fisher says mildly, but with savage implication, "by hanging around people's necks." All Fisher parts are tested before they are put into the hopper. On the assembly line itself, one of every seven workers is an inspector, and each unit coming off the end of the line undergoes a rigorous electrical and mechanical checkout. Additionally, Fisher executives often take new sets home to sample the product themselves in familiar surroundings.

Though Fisher firmly respects his engineers' test instruments, he puts first priority on the evidence of his own ears, particularly where speakers are concerned. His own "reference standard" speaker is his home installation, two-thirds of which is pre-war. The low frequency foundation, as noted earlier, is an 18-inch Jensen woofer made for theatre use in the early Thirties; Fisher thinks that, though not necessarily better than *Continued on page 151*

# Conversations with Schmilowitz

## AN IRREVERENT CONTRIBUTION TO THE HISTORY OF WESTERN MUSIC.

**T**HE NAME OF Ottokar Schmilowitz (1812-1909) has all but disappeared from the annals of music history. Yet as recently as 1899, Schwetzmann's *Musical Encyclopedia* (32nd edition) called him "together with Beethoven, Wagner, and Prissberg, one of the four cornerstones of this century's music." And the distinguished musicologist H. L. Plattenspieler concluded his noted essay "Eyes Right—a Titan!" with the declaration: "Schmilowitz belongs to the future. The future belongs to Schmilowitz!"

At the age of thirty-six Ottokar Schmilowitz became a *cause célèbre* in the musical salons of Paris and Vienna, after he had organized himself and two fellow composers (whose names nobody could ever remember) into a group called "Triple Entendre." At that time he had composed nothing, except for three and a half ~~minutes~~ of a mirror canon. A few years later, he ~~composed~~ his own "Hofgastein Manifesto," dissolved "Triple Entendre," and joined with Eduard Schlipkes, Max-Moritz von Struensee, and Ingeborg Zopf in forming a new group, "The Four Temperaments," Schmilowitz representing, by his own designation, the choleric aspect.

Ever seeking to advance ("I shall never return"—O.S.), he implored the Russian "Five" to take him in—a futile effort since, as César Cui pointed out in a letter, "You are not Russian, and we do not wish to become six." Schmilowitz's prediction that "Six is just around the corner" fulfilled itself shortly after he died, too late for him to relish his triumph.

Schmilowitz was the first composer to perceive that the traditional seven-note scale had ceased to be meaningful. Years of agonizing search and lonely self-contemplation finally led to his major innovation, the eight-note method, in which the fourth note of the scale is played twice.

Mückenstich, the famous Viennese critic, chanced to hear the master's first work organized totally in this method, the Eleven-Minute Fugue (which, when played in correct tempo, really lasts eighteen minutes, but Schmilowitz's metronome was broken), and instantly hailed him as "the greatest musical genius since Friedemann Bach." Years later, when Schmilowitz discarded the eight-note method as hopelessly old-fashioned (just as his disciples had begun to use it) and advanced to the nine-note method, Mückenstich turned away from him, rejecting this latest development as "going too far."

Schmilowitz retaliated by composing a rollicking burlesque on the letters of Mückenstich's first name, Effadaba, and used his considerable influence to persuade orchestras to intone it the moment the critic appeared in a concert hall. Mückenstich became a laughingstock and was eventually driven mad. He lived out his days in a mental institution, screaming the opening measures of the fatal work at the top of his lungs.

Schmilowitz was completely impervious to the fact that nobody cared to hear his music. "My time will come," he reiterated, with a steadfastness of faith reminiscent of the martyrs. This time he fixed as roughly two to three centuries thence when "the scope of understanding of that dumb beast, the public, [would] finally catch up with the vision of genius." A score of wealthy aristocrats and prominent merchants were so impressed by the composer's triumphant sense of conviction that they formed the Schmilowitz Aid Society—the first known instance of a foundation designed to help a needy artist—and assured him of a sizable income for life. Actually, the master's business acumen was such that by shrewd investments he soon became better off





than some of his benefactors; indeed, in some cases he had to loan money to them, at prevailing interest rates, to enable them to keep up the annual payments they had pledged towards his subsistence. (This circumstance has been obscured by the fact that, probably in a jocular vein, Schmilowitz often had himself photographed on street corners, clad in rags, begging for pennies, sometimes scratching tunes on an old fiddle.)

Eventually Schmilowitz gave up composing altogether, confining his creative efforts to the re-arranging of earlier works and their sale, as new *opera*, to different publishers. This is why there are no less than seven versions of *Ritual Snow Dance*: the original (1857) version; the revised (1863) edition, in which the oboe solo in measure 312 is played by the English horn; the "authorized" version (1869), which is identical with the original; *Divertimento* (1872), in which a four-bar coda has been added; the symphonic poem *Griselda and the Dwarf*, which appeared after the master had quarreled with the *Divertimento* publisher over division of royalties; the revised (1896) edition of *Griselda*; and finally *Juxtaposition* (1903), which is the original version played backwards.

**I**N SPITE OF Schmilowitz's outstanding powers of self-analysis and his extraordinary articulateness in both speech and correspondence, no comprehensive biography of him is known to exist. Therefore music lovers everywhere, as well as musicologists and program annotators, will be particularly gratified to learn of the recent discovery of a manuscript that is bound to evoke a new wave of interest in the composer's life and work. Found by a Belgian peasant in his wine cellar, it bears the title *Conversations with Schmilowitz* by Ottokar Schmilowitz and Wilfried Brems, and provides a revealing glimpse into the inner workings of the creative mind.

Wilfried Brems (1879-1928) met Schmilowitz in 1902 during the latter's ninetieth birthday party at the home of Geheimrat von Sittenfall, owner of the SiFa-Noodleworks and one of the master's faithful supporters. Young Brems, a medical student at the time, was so overwhelmed by this encounter that he promptly abandoned his doctor's training in favor of musical studies with Schmilowitz. In due course he assumed the duties of secretary, editor, manager, copyist, and cook—and eventually went on to compose all of the works erroneously ascribed to Schmilowitz's "late late" period.

Though mold has, unfortunately, rendered much of the manuscript illegible, enough remains to furnish a provocative introduction to two of the most stimulating musical personalities Western civilization has yet produced. The following passages will serve as an example:

W.B.: How are you?

O.S.: Fine.

W.B.: Would you elaborate, please?

O.S.: When I say fine, I use the term in a purely physical, not to say existentialist, sense. In a wider

sense, to say that I am "fine" would suggest a state of self-satisfied perfection, implying that all is well with my world; in short, it would assume an entirely static meaning not intended. Therefore I should truthfully answer "not fine."

W.B.: Whom do you consider the greatest symphonic composer?

O.S.: Chopin.

W.B.: But Chopin did not compose any symphonies.

O.S.: Precisely.

W.B.: You were personally acquainted with Berlioz, were you not?

O.S.: You know damned well I was.

W.B.: What do you recall of your first meeting?

O.S.: I remember it vividly. It was at La Gioconda, the little bistro just off Rue Parpignol. Berlioz sat there at a little table, stroking his beard—

W.B.: But Berlioz had no beard.

O.S. He had one that day. He called the *garçon* and ordered a glass of water, adding in his somewhat raucous, yet highly expressive voice, "*pas trop froid*"—not too cold. These words have made an everlasting impression on me, revealing something of utmost profundity.

W.B.: Was not Bizet there also?

O.S.: No, he came after Berlioz had left. Perhaps it was he who was stroking his beard. Bizet kept referring to the "Demon," meaning not—as I first surmised—Rubinstein's opera, but his concierge, to whom he owed two months' rent. I was tempted momentarily to lend him the trifling sum, but I refrained, knowing full well that it is material struggles that spur genius on to its highest achievements.

W.B.: Did you know the concierge?

O.S.: Certainly. I owned the house.

W.B.: Don't you agree that Molancelli's middle period (approximately Opus 46 to Opus 59) as well as the cadenzas in the third and fourth movements of his *Nuptial Concerto* represent a radical stylistic departure not only from his other *oeuvre*, but also seem, to our ears, a violent outcry against his entire age, particularly when we consider that the highly chromatic texture of these works anticipates by almost a century similar passages in such works as your own *Latvian Sailor's Lament* or Prissberg's *Twelfth Symphony*?

O.S.: No.

W.B.: How do you find it easiest to fall asleep?

O.S.: By hugging a woolly bunny very tightly. It provides for me a very special feeling of security not unlike the final F major chord in *Griselda*. I sometimes dream that this little *Stofftier* cries out in his sleep, and the resulting interval (almost invariably a somewhat ill-tempered tritone) often turns out to be the one I had been seeking for days.

W.B.: Have you now ceased to dislike Mozart's *Don Giovanni*?

O.S.: No, I detest it more than ever. The key of D minor is far too, shall we say, Brucknerian for Mozart's graceful nature, or, to put it another way, a neobaroque tonality ill

*Continued on page 149*



A SPECIAL  
SECTION ON  
KITS

BY NORMAN EISENBERG

## A Guide to Kits

*Forty years have brought  
audio kits from a radio ham's hobby to  
a multimillion-dollar business.*

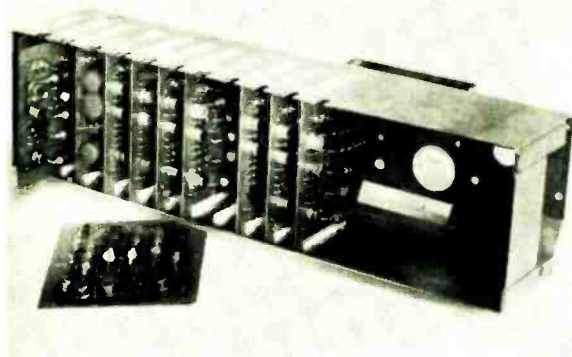
**A**UDIO KIT BUILDING is burgeoning—and the reasons why countless rooms are filling with kit-built components for starting a high fidelity system, improving an old one, or converting a monophonic system to stereo are not hard to determine. To the pride and pleasure of possession, one might add such ancillary benefits as the sense of accomplishment, leisure-time recreation, and substantial savings in cost over equivalent factory-made components. This last factor is obviously of considerable importance. For instance, in 1952 a monophonic amplifier of 15-watt rating and respectable but (by today's standards) limited performance might have cost \$100. Today, that sum buys, in kit form, a stereo amplifier of higher power and wider response. Again, today's professional type turntable in build-it-yourself form costs no more than many a ready-

made record player of earlier vintage and higher rumble. The plain truth is that some of high fidelity's most outstanding performance specifications have been achieved on kit-built units, and many a home music system, literally built on the bridge table and often by someone with no training in electronics, will outperform many a rig used in such professional applications as movie houses or broadcasting stations.

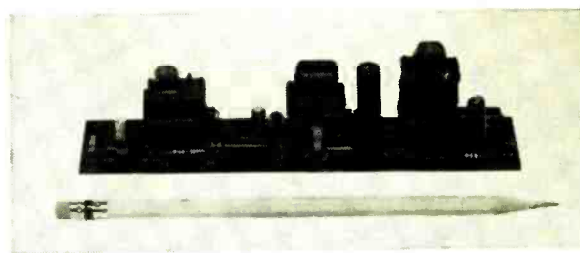
The picture, to be sure, is not without blemishes. Occasionally, a part may be missing or defective. More often, trouble may be caused by poor soldering or faulty assembly on the builder's part. But the blemishes become less apparent all the time. Trouble spots are rigorously searched out and guarded against by most kit manufacturers, and today's kit is a virtually foolproof affair, with built-in safeguards against mishap or even faulty operation. In any case, kit manufacturers do replace defective parts and they do repair poorly wired kits. Statistics are impossible to come by, but on the basis of dozens of kits that I myself have built, as well as countless others built by personal acquaintances and as part of HIGH FIDELITY's equipment report program, it can be presumed that audio kit building today is just about "99 and 44/100 per cent" sure.

While capturing the fancy of so many consumers, kits have also asserted their importance within the high fidelity industry. A leading mail-order house, Allied Radio, reports that about thirty per cent of its sales is in kits—including both its own Knight line and other brands. Hermon Hosmer Scott, head of H. H. Scott, Inc., states that "the current volume of Scott Kits is greater than sales of the entire Scott line four years ago." Firms which never before dreamed of offering their products in do-it-yourself form have now reorganized their technical and sales staff to do just that. And there are, of course, the organizations—Heath, EICO, Dynaco, *et al.*—that have been solidly built from the beginning on the "do-it-yourself" idea.

**I**N THE LARGEST SENSE, audio kit building clearly is part of a general do-it-yourself trend that in recent years has swept across all phases of American life. It has been estimated that some six billion dollars is spent annually on various types of kits, for building everything from aircraft to bookcases.



*Transistors and slide-in boards for Citation A.*



*Transistors and modules for new Heathkit AA-21.*

The exact portion of this total represented by high fidelity kits is not known, but it appears to be at least thirty-five million dollars. Perhaps more telling is the fact that in the ten-year period from 1951, electronic kit sales generally increased by fifteen times, and that 1961's figures showed a twenty per cent gain over 1960's.

Whatever the deeper reasons for this wave of "self-employment" (everything from the tradition of "Yankee know-how" to "restless status seeking" has been suggested), there is no doubt that its application to audio kit building relates directly to the rise of high fidelity itself. For in its largest sense, high fidelity—viewed as a unique kind of aesthetic and semitechnical pursuit—implies a considerable degree and intensity of consumer participation in its means (the equipment) as well as its end (the music). Indeed, for some enthusiasts the purely hobby-aspect of audio often assumes greater personal importance than the perception and appreciation of its results. On the other hand, even those who insist that they have no interest in equipment and want only to savor its musical offering eventually find that their interest in equipment does not long remain purely passive.

Anyone who recognizes that high fidelity is a goal to be courted has, by that aim, already committed himself to some form of active participation. The exact degree varies with the individual, but it remains an involvement that is not defined or limited by the simple act of buying a product. The very concept, for instance, of acquiring the component parts, even factory-built, of a phonograph and assembling them into the complete instrument or system is at least a sort of "do-it-yourself"; and in such activities as installing a cartridge in a tone arm, or even removing a record player from its carton, fitting it to its base, and arranging the various signal cables and power leads, the approximation to "building one's own" becomes very close indeed. Assembling a speaker system by selecting, installing, and wiring the speakers in an enclosure—which itself may have been built by the owner—is another common form of do-it-yourself in audio. As for tape recording, where the recordist not only strikes out on his own but does so within the disciplines of a relatively new sound medium, what is this but do-it-yourself in its purest form?

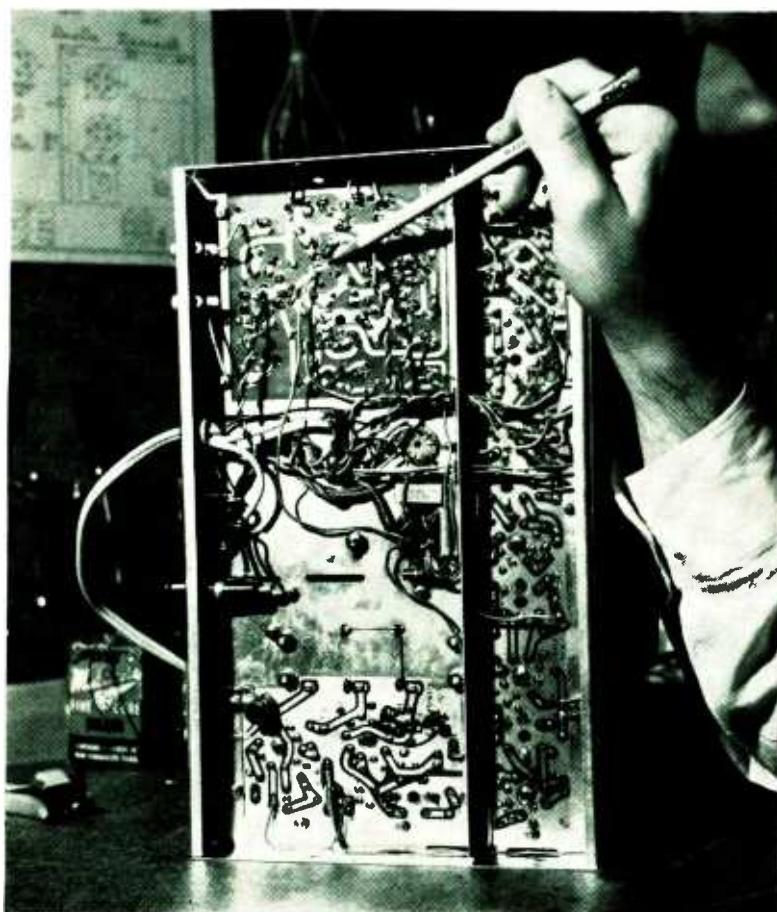
Seen in this context, the audio kit is simply another manifestation of the "participation urge"

inherent in high fidelity. What distinguishes the kit from all else is that it implies the ultimate willingness to become wholly involved—not only to build up a system from component parts, but to build the components themselves from their basic resistors, tubes, and the like. Doubtless the rise of stereo, with its need for new and more complex equipment, helped seed the ground for the present bumper crop of kits, but it had a very fertile soil in which to work.

**I**F THE PREMISE for kit building is well established in the very nature of high fidelity, the concept of do-it-yourself in electronics also is firmly rooted. Kits, in general, date back to the 1920s, when a group of parts and a wiring diagram were available for sale to any skilled technician curious enough about that newfangled gadget known as a “radio receiver” to want to build his own. Kits later figured largely in the rise of amateur radio, many hams—short on funds but long on technical know-how—preferring to build their own rigs. Then came the earliest high fidelity kits, such as those for building Williamson amplifiers, which comprised

but little more than a transformer and a parts list.

These early kits were, of course, planned for the technically initiated, and the practice of providing kits with all the parts already prepared and classified and—more important—with step-by-step instructions intelligible to the nontechnical person did not become general until after its adoption by radio schools. This trend was given impetus by the mass training of technicians that took place during the war years—and has continued ever since. As interest in home music systems became widespread in the 1950s, the leading-by-the-hand principle was applied increasingly to audio equipment. Thus, today’s high fidelity kit, while a lineal descendant of radio kits, has not only been refined and adapted to the requirements of sensitive audio design but to the minimal technical comprehension and manual skill of the average person. It has even been suggested that by comparison with earlier kits today’s version “almost builds itself.” Certainly, with the kind of packaging and instructions recently introduced, today’s kit, for all its serious design and high performance level, resembles a kind of prestige adult game that cries “Come and play with me”—the sort of



*Many kits, such as this Dynatuner, use printed circuit boards as well as “point-to-point” wiring. In the photo at left, the pencil points to an etched path on a board. The top-side view, below, indicates how the tubes and other parts fit into pre-cut openings on the etched boards.*



thing, in fact, that one might take home from Abercrombie & Fitch rather than from Harvey Radio. It is not that there is no real work to building these kits, but rather that the worker has more than a fighting chance of succeeding.

Short of the phono cartridge, which must be assembled with the care and skill demanded in making an expensive watch, all types of audio components today are available in kit form: turntables, tone arms, record changers, tape recorders, preamplifiers, power amplifiers, combination amplifiers, tuners, multiplex adapters, tuner-amplifier combinations, speaker systems, speaker and equipment cabinets, and accessories. Just where one should begin, as a kit builder, depends on individual need as well as on personal skill and available time. The simplest of all kits is a speaker system or turntable, both of which require very little wiring, depending mainly on mechanical assembly. (It is, in fact, less difficult to build a turntable than to learn the intricacies of an automatic camera.) The easiest electronic component to build is a basic or power amplifier, since such a unit does not require the intricate wiring associated with control and pre-amplification stages. The most exacting kits—generally recommended for those who already have built at least one previous kit—are the de luxe pre-amplifier-control units and FM tuners. There is much to wire together in these kits, and the wiring—in terms of lead length and dressing—often is critical.

Because it is quite impossible to predict the number of hours needed to build any kit, the time required is the one "specification" conspicuously omitted from kit literature. (In *HIGH FIDELITY*'s reports on equipment built from kits, the time spent in construction is sometimes stated, but these figures should be taken only in a very general way.) An experienced kit builder can complete a tuner kit in half the time it would take a beginner. Moreover, the working environment itself can make a vast difference in time expended. Obviously, the man working at the proper workbench—with tools arranged in orderly fashion and the parts for the kit neatly arrayed at his side—can work faster than the man who must use a card table or kitchen table, after first setting it up or clearing it off and then unpacking everything from the place of safety where it was left the night before.

One professional kit builder I know (a "professional kit builder" will assemble, for a fee, a kit that you have bought) has built nearly two hundred units. He roughly estimates the time he will need for any kit project by assigning forty-five minutes of working time for every page of instructions in the manual. This estimate includes time spent in unpacking the kit; checking the parts furnished against the parts list; actual building time; checking each sequence of construction steps; and, finally, making certain the unit performs correctly upon completion. It does not include postassembly alignment of tuners (when required), since such

work is in a class of its own. Of course, a "page of instructions" itself will vary in length and complexity from kit to kit, but perhaps the 45-minute approach can serve as a starting point in general. Actually, most kit builders are not much concerned over the amount of time they may need to spend. I even have known some who confess to feeling a sense of loss when the construction is finished, so absorbing can it become.

**T**HE ONLY CRITICAL working technique to be mastered is that of soldering—and most kit manuals provide excellent instruction in this technique. It is a fact, of course, that most of the soldering in industry is done by women with no previous electronic experience. While this does not necessarily mean that soldering is a snap, it certainly indicates that it is susceptible to ready mastery by most people. Personally, I find soldering an easier—and certainly more congenial—operation than such chores as washing dishes.

Of kit manuals in general it might be pointed out that their instructions and drawings are prepared especially for nontechnical people. The kit builder need not know beforehand which is the "hot" and which the "ground" lug on a filter capacitor; he does not have to memorize the resistor color code; he doesn't even have to be able to distinguish between a "round-head machine screw" and a "flat-head screw." Everything is carefully explained and parts identified, usually in the order in which they are to be assembled. Most manuals are prepared by professional writers and illustrators rather than by engineers, although the latter of course check the diagrams and text for accuracy. As a final test of the manual's comprehensiveness and clarity, several kits are assigned for building to office workers and others of no particular electronic bent. Whatever problems they encounter, then are collated and the source of difficulty is eliminated before the final product is released for sale. Even though an occasional kit still shows evidence of not having been sufficiently foolproofed in this manner, discrepancies are mostly a matter of degree. The carefully planned kit can be built by anyone; the more casually planned kit requires a bit of insight based on experience.

Aside from major producers, it is difficult to compile a complete and up-to-date roster of kit manufacturers, or of the kits themselves, inasmuch as many firms from time to time enter the field and then leave it. The most prominent names in kits include such old-timers as Heath and EICO, as well as the younger Dynaco organization, which specializes in do-it-yourself electronics. The large mail-order houses such as Allied (Knight Kits), Lafayette, and Radio Shack (Realistic Kits) have their own proprietary kit lines.

Other companies perennially have offered discerning buyers specialized products in do-it-yourself form, while still retaining their basic identity as manufacturers of

*Continued on page 147*

By Leonard Marcus



# Kits Can't Bite

**Today's kits are designed with the novice in mind—and he who hesitates is losing both pleasure and profit.**

**O**NE NICE THING about building a high fidelity kit is that you don't have to understand what you're doing in order to do it well.

Not-knowing can sometimes even be a positive advantage.

Take Richard, for instance. Richard was the sort of person the Dean of St. Paul's must have had in mind when he called ignorance the mother of devotion. In matters electrical and mechanical, Richard could be described as an intelligent ignoramus. He was able to distinguish between a vacuum tube and a chassis, but such sinister-sounding edibles as hex nuts, mounting wafers, and black spaghetti merely intrigued him. Yet, by following the manufacturer's cookbook faithfully, he built an amplifier—which worked.

Filled with overconfidence, Richard attacked a preamplifier. He now knew just enough about electronics for theory to interfere with patience; while he was aware of the difference between resistors and rectifiers and of the function of shielded cable, he was not aware that he'd burned a capacitor while soldering. When he plugged the finished preamp into a power supply, billows of foul-smelling smoke accompanied a pathetic whine from its innards. Richard wrote the manufacturer such a bitter and nasty note, explaining his success with previous kits (*sic*) and decrying the defects of the party of the second part, that the company apologized for sending him a faulty capacitor and agreed to repair the preamp without charging him the usual \$10 fee.

Reassured of his *expertise*, Richard next assembled a tuner, blithely modifying the circuitry as he went along. This time, when he turned the unit on, the pilot light indicator melted. Too embarrassed

to return the tuner, also, to the manufacturer, Richard took it to an audio technician—at the other end of town—who rewired the kit, thus costing its owner both money and pride.

Our hero's next component was a multiplex adapter. He bought it factory-built.

**T**HERE ARE many Richards. Several manufacturers have indicated that the untried kit builder gives them less trouble than the second- and third-kit builder. Strict attention to instructions, better known as beginners' luck, is a not inconsiderable factor in assembling a component.

For those who are contemplating entry into the ranks of the fortunate beginner, a few fundamental procedures will prove helpful.

First, you must decide which component to build. Of course, if you need only one to complete your music system, your decision is made. If you are starting from scratch, however, it will pay to begin with a power or "basic" amplifier. Such an amplifier is easier to build than a combination amplifier or a preamplifier; yet by the time you have assembled it, you will have acquired techniques to put the construction of either a turntable or speaker system into the Erector Set class. The preamp should be built next, the tuner last of all.

Then there is the problem of where to work. The ideal worktable is spacious, has sufficient light, and will not be needed for anything else during the several days you will probably have the embryo component exposed. It should also be insulated from the Scylla and Charybdis of dust rag welders and children and from the Circe of television programs. Preferably, face a wall upon which, with a little

masking tape, you can attach the large pictorial diagrams supplied with the kit. Then spread some protective covering over the table to prevent scratches and burns.

The rank novice should plan to spend about two hours per sitting. More than that at a stretch merely invites boredom ("Good God, another wire through that lug hole"), fatigue ("Just this connection, then I'll quit"), obsession ("I've just got to get this wire through that lug hole") and, finally, hallucination ("I could have sworn I soldered that lug").

As you unpack, separate the parts and check them off against the parts list. In this way you will become familiar with your component's components. You will also avoid the frustration of being unable to finish the assembly for want of a missing screw or lockwasher. For separating small components and hardware, a muffin tin will be most helpful. Egg cartons and ice trays have also been used but their compartments bear the slight disadvantage of having space at the bottom, through which thin washers tend to crawl. Some de luxe kits, such as Harman-Kardon's, Fisher Radio's, or H. H. Scott's, have the parts packaged in stages, according to the sequence in which they will be used; if you have one of these kits, do not disturb this carefully planned packaging to separate the parts. Handle each item as you would your most treasured recording. (Speaker cones, in particular, are easily damaged.) Before you throw away any packing material, ascertain (1) that no small parts have become enmeshed in it, and (2) that it really is packing material and not something you will need later on. Should a part be missing or damaged, the company will usually send a replacement free. You may save time by picking up any inexpensive part at a hardware store or radio repair shop but to expect the manufacturer to reimburse you for such a purchase is like expecting Mao to pay off Chiang's lend-lease debts.

You will, of course, also have to equip yourself with tools, some essential, some merely convenient. These fall naturally into the same three categories as the basic kit-building techniques themselves: mounting, wiring, and soldering.

#### MOUNTING

Mounting consists of mechanically affixing parts to each other, usually with screws, nuts, and washers. Unless otherwise specified or shown in illustration, lockwashers will be placed adjacent to the nut.

The basic mounting tool is the screw driver. You should have three, even when the instruction manual specifies only "a screw driver." For general use, get a medium-sized tool (3/16" to 1/4" blade). With a large screw driver, you will be better able to mount a transformer or force a self-tapping screw through a confining hole. For tightening the small recessed screws which secure front panel knobs, you will need a small pocket-sized driver (1/8" blade), though some manufacturers (H. H. Scott, for instance) supply one with the kit. A few kits

include Phillips screws, with cross-cut heads; for these you will want a Phillips driver, although if you work carefully, you might make do with a thin-bladed regular driver inserted into either section of the cross.

What screw drivers do for screws, nut drivers do for nuts. These marginal instruments, often referred to as socket wrenches, may also help you hold a hexagonal-shaped nut (hex nut) while you tighten a screw. They come with interchangeable sockets for different-sized hardware. (Do not use long nose pliers for this purpose, as they may spring; save them for wiring.) A small adjustable wrench will aid you in securing square nuts, while regular pliers, known in instruction booklets as combination or gas pliers, can be used for heavy duty work.

The cardinal rule to obey in mounting, as in wiring and soldering, is: follow the manual exactly. Orient each part as it appears in illustration. Check off each completed step in the booklet and do not skip. Remember Richard. Or Alice, who had to spend three hours retracing her steps and dismantling a section of her tuner because she decided to skip "until later" half a page which contained instructions for several difficult soldering connections. Expert engineers have planned the step-by-step assembly and you tackle each instruction as you come to it, in the words of one famous mounter, "because it is there."

#### WIRING

Wires are your component's blood vessels. They come in all diameters, from capillary-size to aorta-size. They appear singly or in bundles—bare, insulated, shielded, and stranded. They poke out of resistors, droop from capacitors, and grow out of transformers. And they all have to be connected and soldered to something.

They will also probably come to you rolled, twisted around each other, or otherwise kinked. If



To "strip" a wire, remove a bit of its insulation.

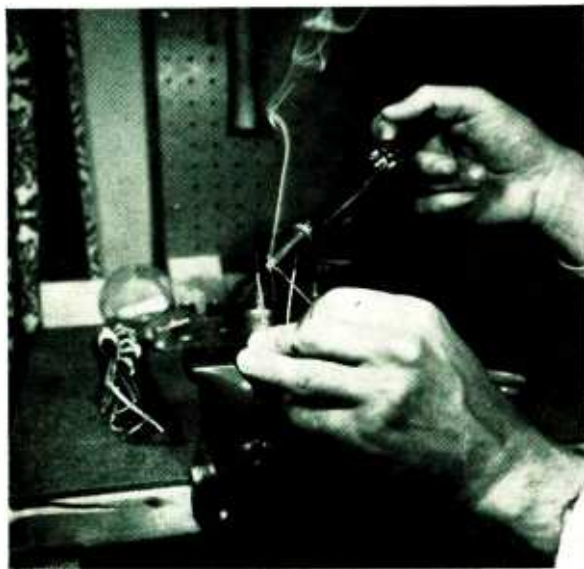


you want neat-looking, easily traceable wiring, your first job will be to straighten them out. Kit builder *extraordinaire* Ed Duda of Lafayette Radio uses "an old trick." He clamps one end of a long wire in a vise and walks across the room with the other end held with long nose pliers. Then he gives the wire a half-twist for security, and gently, but firmly, "stretches" the wire taut. He then snips off the ends and cuts the straightened wire into the lengths he wants. Some instruction booklets specify at the beginning the lengths of each type and color of wire you will need; if not, you might skim through the booklet and jot down the information. The time it takes will be more than made up by having pre-cut wire of the proper length at your disposal.

To cut wire, use a pair of side-cutting pliers. This tool is a must, since the leads of resistors and capacitors are seldom pre-cut and you may often wish to shorten even wire that is. (Save what you cut off, though; it may come in handy later.)

Before you can connect a wire to anything, you will have to remove some insulation from the ends, usually  $\frac{1}{4}$ " to  $\frac{3}{8}$ " unless otherwise specified in the instructions. To use a razor blade for stripping ordinary hookup wire is to invite cut fingers and table tops. For less than \$1.00 you can buy a wire stripper, which will make matters both safer and simpler. Do not cut completely through the insulation. Adjust your stripper so that the hole is slightly larger than the inner wire. By merely scoring the insulation and pulling it off with your fingers or long nose pliers, you will not nick the wire and create a weak spot.

For stripping the outer insulation from shielded cable or other multi-element wire, use a single-edged razor blade, Xacto knife, or similar sharp-edged instrument. With slight pressure, lay the blade edge across the insulation, about  $\frac{3}{4}$ " from the end, and roll the wire along your worktable so that the blade cuts partially through the insulation. Be careful not to damage any stranded shielding or other wires di-



To "tin" a wire, apply a little solder to its end.

rectly beneath this outer covering. Then gently slit it lengthwise, from the circular scoring to the end, and peel it off. Twist any loosely stranded shielding into a single wire with your fingers and "tin" it with solder to keep it intact. "Tinning" consists of heating the bare wire with a soldering iron or gun and touching the end briefly to some solder to obtain a thin metallic coating. Any insulated wire included in the multi-element cable will be stripped like ordinary hookup wire, with strippers.

Unless you are instructed to "dress" a wire (arrange its path) along a specific route, keep it as short and as close to the chassis as possible. This is especially important in tuner construction. Of course, as the wire hugs the chassis, it will have to detour around components. It also may have to reach up to connections at various levels. For these reasons, most wires will have to be bent. When you bend wire, bend it square to prevent it from interfering with other wires and to keep the kit looking neat. Hold the wire at the bend point with long nose pliers and fold it against the pliers with your fingers.

Do not bend the wires of a resistor exactly where they enter the component's body. This is a weak point and the force may loosen them. There should be a little distance from the part's body to where any bend occurs. Again, use long nose pliers to secure the lead, as close to the body as you will, and bend the wire against the tool.

Some wires will have to be twisted together to minimize hum in the unit. The instruction booklet will tell you when to twist. For neatness, you may twist together any wires which travel the same path.

To shorten a wire which has already been connected at one end, hold it with long nose pliers when you restrip the other end so that you don't pull against the connection.

If you have cut a wire too short, see if you can't bend the connecting points closer together—gently. If you cannot, splice another piece of wire to it. With long nose pliers, fashion the end of each piece into a miniature hook, link them, crimp them together with the pliers, and coat the juncture with solder. Cover the splice with insulation sleeving (spaghetti) if there is the possibility of a short.

After you have cut a wire to size and bent it to shape, connect it to the proper contact. If it is to be attached to a terminal with a hole, thread about three-quarters of the stripped lead through the hole and, with long nose pliers, turn it and crimp it about the contact. To connect the lead to a terminal which has no hole, simply wrap it once around and crimp it. Always be sure to make secure mechanical connections before you solder. Solder will create an electrical connection but is no substitute, mechanically, for a tight crimp.

To avoid shorts, leave as little uninsulated wire exposed as possible. Some kit men prefer to strip more than the specified  $\frac{1}{4}$ " of insulation from the ends and to snip off the excess after the joint has been soldered. It entails an extra step but you may find it easier.

If several leads must be attached to a contact, try whenever possible to have them come to it from the same direction. With all the insulation on one side of a joint, there will be less danger of burning any of it when you solder.

At times you may have to reach down through a maze of wires, components, and terminals to reach a connecting point. Do not hesitate to bend these obstacles out of the way to make room for work. Just remember (1) to bend gently so that you don't break anything off, (2) to push them back to their original positions, and (3) to check that you haven't forced any bare wire into a short.

When you find there is not enough space in which to make easy connections, you may improvise—within reason. You can use tweezers, for instance, to hold resistor leads “down under” while you connect and crimp them. With finger- or toe-nail clippers, you can snip off excess bits of otherwise inaccessible wire.

Should you break a terminal pin from a strip, you can usually make connections to the hole beneath the broken pin.

## SOLDERING

Nearly all faulty kits are the result of careless soldering, primarily through too much solder and too little heat. If you have never soldered previously, practice a little before you start your kit.

There are three soldering instruments from which you can choose: the heavy factory iron, the pencil (actually, a lightweight and low wattage iron), and the gun. Which to get? First of all, avoid the heavy, old-style factory iron, with its excess heat and bulk. This weapon is reserved for kit building only by skilled, old-style factory workers with proportionate weight and bulk. It is definitely not recommended for beginners.

Nor is it needed. Either of the two remaining types will be satisfactory. Many experts believe that for delicate kit work the pencil is mightier than the gun, but there is no unanimity. H. H. Scott states that “a 35-watt (or more) pencil type soldering iron is actually the easiest to use” but also recommends a gun with “a small tip.” Harman-Kardon suggests “a pencil type iron between 50 and 80 watts or a solder gun up to 100 watts.” Lafayette dissents by coming out for “a good soldering iron, 25-50 watts.” Heath counters this with a warning that under 30 watts an iron “may not heat the connection enough” and advises a 30 to 100 watt “or its equivalent in a soldering gun.” To build a Dynakit you are supposed to get a “soldering iron (small tip) or a soldering gun,” preferably “a pencil type iron of low wattage rating.” Fisher flatly states that “a soldering gun is designed for repair work and is not recommended for kit construction” and endorses “a pencil type soldering iron such as the Ungar with a 47½-watt tip.” The Audio Workshop, New York's kit-building center, parries by recommending the 100-watt gun. So there you are.

Preference for the gun over the pencil rests on the former's trigger action, which enables the user to turn it on and off easily. The gun's drawback is the extra care it demands to prevent its greater heat from damaging components. Here, again, the beginner has the advantage over the expert. Although the gun turns off when the trigger is released, a professional solderer, working with the speed of a champion, might not give it time to cool off between connections. On the other hand, the same gun will hardly have a chance to overheat in the hands of the cautious novice, who reads each instruction twice before acting, or even of the average experienced kit builder. It is, after all, too little heat, rather than too much, that causes most poor soldering connections. When first using a soldering gun, remember to turn it on for about five seconds until it reaches optimum heat before applying it to a connection.

A good soldering pencil will maintain steady heat once it has warmed up. It has one major advantage over the gun for the novice. Being slimmer, it can more readily get into tight quarters without burning neighboring components and connections. A pencil with interchangeable tips is still better. Then you can switch from the diamond tip to a chisel tip for spreading the heat when you solder to the chassis.

Whichever tool is used, always keep its tip clean and lightly tinned. To make a good electrical connection, use the iron or gun to heat the joint until the solder melts around all connecting parts. It is the heated joint, not the soldering tool, that should melt the solder. Whenever possible, heat the joint away from the insulation and let the solder flow down to the connection from above. Continue to maintain heat for a second after you remove the solder so that the rosin “flux” can vaporize.

Use only “rosin core” solder. Acid core solder will ruin your kit and invalidate the manufacturer's warranty. The rosin core contains a “flux” of rosin which reduces any oxidation on the parts sufficiently for fusion to take place. You must, of course, first make sure that each part is free from dirt and grime.

Most of the rosin will evaporate under heat and, with it, the oxidation. If it does not, you will have what is known as a “cold solder joint.” Good soldering gives a smooth and shiny appearance; a cold joint looks dull and pitted and will be brittle. It will therefore be loose when you make the standard “cold solder test”: an amiable tug on each lead *after the solder has set*. Disturbing a connection or moving a lead while the solder is still soft—it takes about five seconds to harden—may in itself create a cold joint. To rectify these cold joints, you need only reheat the connection until the solder begins to flow. If this doesn't work, your cold joint is the result of continuing to heat the solder after all the rosin has evaporated. In this case you will have to apply more solder and reheat to obtain additional flux.

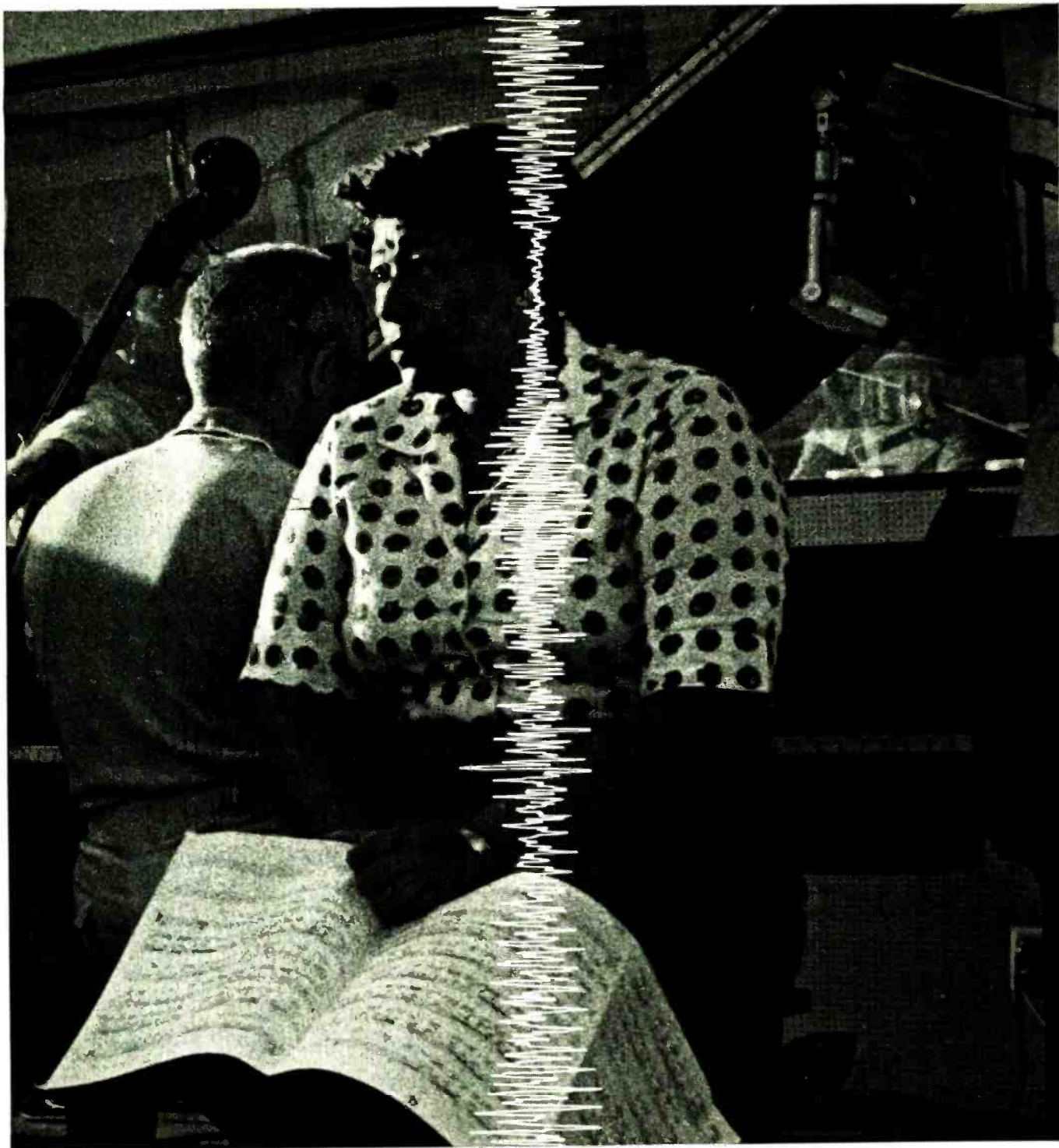
Use just enough solder to coat the parts. Too much solder may form a *Continued on page 148*



# A Time for TOOLS

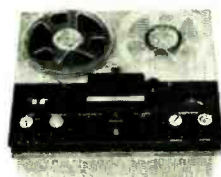
This round dozen should take care of virtually all kit-building chores. At the top, of course, is the soldering pencil. Next in the circle, going clockwise, is the soldering gun—equally useful and preferred by many. The nutdriver, just below the gun, is a convenient but not essential gadget. The screwdriver is in the must-have category. Screwdriver sets that offer a common handle and several fit-in blades are worth considering. A jeweler's screwdriver is a neat luxury, and its fine blades are handy too for installing phono cartridges. The side-cutter, or pliers with cutting head, will prove enormously useful. The long-nose pliers are

indispensable. An adjustable wire-cutter and stripper will save precious minutes. Many types of solder are available; if none is supplied with your kit, check the instruction manual for the recommended type. The adjustable wrench may prove handy for tightening bolts or holding nuts. The long-handle mirror enables you to see into crannies of a chassis to inspect your work, while the tweezers can help you to position wires and small parts. Tweezers also are fine for testing the strength of soldered joints, and for removing clipped leads from the chassis. Not shown, but useful, is a long ruler for measuring correct lead lengths.



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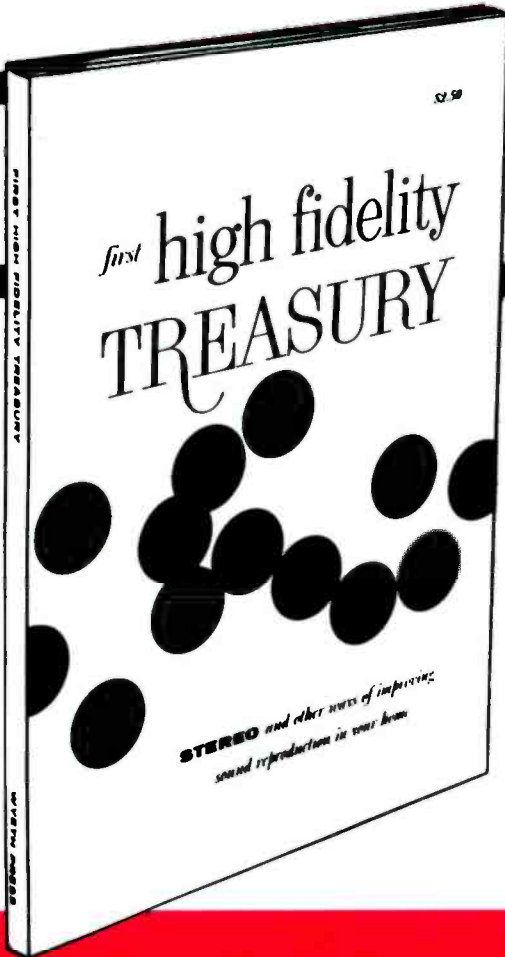
tape in alignment from reel to reel. (We call this Fine Line alignment. It's the result of a tape guidance system previously available only in professional recorders.)

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## 10 Components and Kits

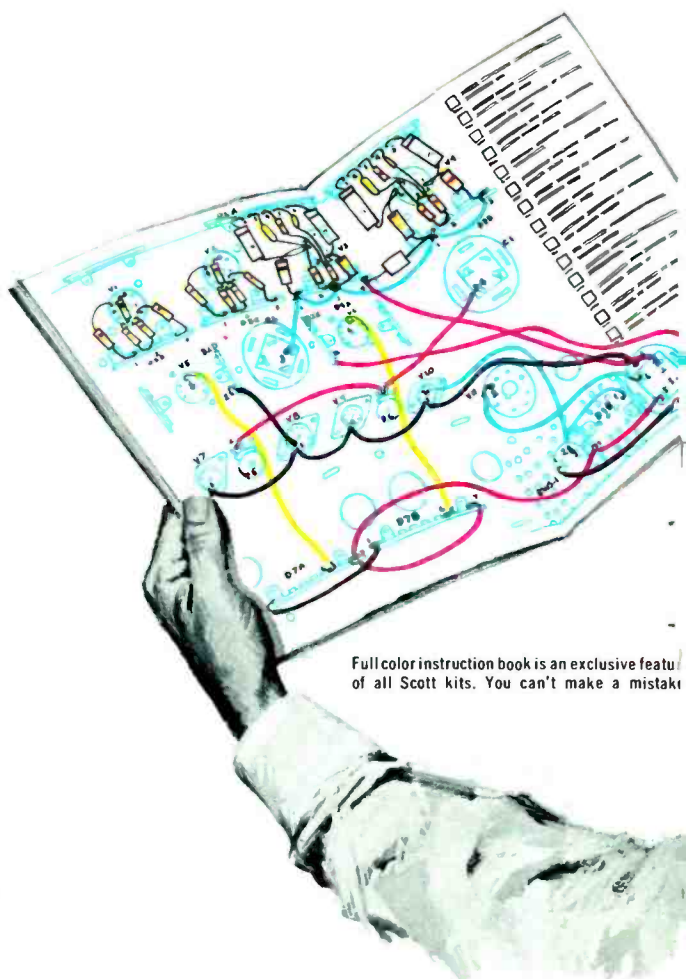
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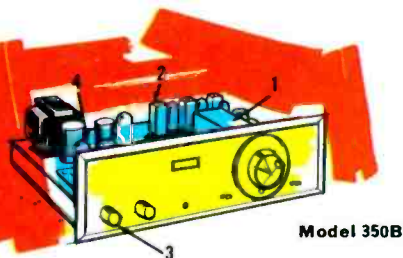
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Scott announces two new budget-priced components . . . a multiplex tuner, the Model 370 and a 30 watt stereo amplifier, the Model 200. Like all Scott tuners, the 370 incorporates "Time-Switching" multiplex circuitry, Sonic-Monitor which tells you when a station is broadcasting stereo, and Wide-Band design assuring perfect reception of even the weakest multiplex stations.

Other fine Scott stereo multiplex FM and FM/AM tuners are: the superb 350B for extremely weak signal areas; the highly sensitive 333, with Wide Range AM; and the Broadcast Monitor 4310 — that actually "senses" a multiplex broadcast and turns it on automatically! There are three other Scott amplifiers to choose from: the 48 watt 222C, 80 watt 299C and the 100 watt 296. All Scott stereo amplifiers provide full rated power at low frequencies.

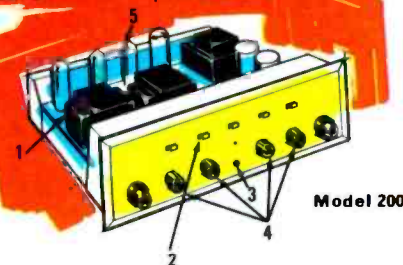
If you prefer, you can purchase a Scott Stereo Amplifier and a superb Multiplex Tuner all in one compact unit. There are now two tuner-amplifier models available . . . the high powered 80 watt 355/208 and the lower-priced 60 watt 340.



Model 350B

#### Features of Scott Tuners

1. Unique silver-plated front end.
2. Wide-Band detector and I.F.'s provide rejection of interference, freedom from drift and remarkable selectivity.
3. Sonic Monitor audibly signals when a station is broadcasting in stereo.
4. Time-Switching multiplex circuits for best separation.



Model 200

#### Features of Scott Amplifiers

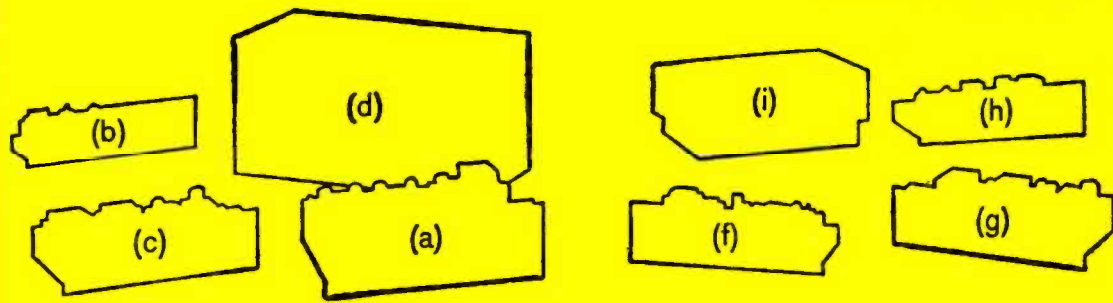
1. Oversize transformers to give clean full power throughout the audible spectrum.
2. Complete tape facilities.
3. Front panel tape output jack.
4. Separate bass and treble controls for each channel.
5. Derived center channel output.



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(b) 370 FM Multiplex Tuner — New budget-priced stereo tuner. IHFM Sensitivity 3.5  $\mu$ v. Wide-Band detector. Time switching multiplex circuitry. Sonic Monitor. Tuning indicator. \$169.95.

(c) 222C 48-Watt Stereo Amplifier — Power bandwidth 19 to 25,000 cps. Front panel earphone jack. Tape monitor and recording facilities. 12 front panel controls. DC on all preamp tubes. \$169.95.  
299C 80-Watt Stereo Amplifier (drawing, front cover) — New version of Scott's all-time best-seller. \$229.95.

(d) S-3 Wide-Range Speaker System — Massive low resonance, high excursion woofer. Wide dispersion mid-range and tweeter units. Exclusive Scott crossover network. Choice of fine wood finishes. 23 1/2" x 11 3/4" x 9 3/4" deep. \$134.95 in oiled walnut.

(e) 350B FM Multiplex Tuner (Colored sketch, lower left.) — World's best-selling FM Stereo Tuner. 2.2  $\mu$ v sensitivity (IHFM). 2 mc detector bandwidth. Sensitive tuning meter. Sonic Monitor. Front-panel tape jack. Ideal for difficult receiving locations. \$219.95.  
333 A M/FM/MPX Tuner (not pictured). All features of 350B plus Wide-Range AM. \$259.95.

(f) LT-110 FM Multiplex Tuner Kit — Easy-to-build professional tuner with all the features of the 350B. Now with Stereo Indicator. Sensitivity 2.2  $\mu$ v. \$159.95.

(g) LK-48 48-Watt Stereo Amplifier Kit — 24 watts per channel with full power from 20-20,000 cps. Separate bass and treble controls. Tape monitor. DC applied to all pre-amp tubes. \$124.95.  
LK-72 80-Watt Stereo Amplifier Kit (not pictured) — For even more power and versatility. \$159.95.

(h) LC-21 Stereo Control Center Kit — 16 front panel controls. Frequency response 8–50,000 cps. Harmonic distortion 0.1%. Hum level — 80 db. Five stereo inputs. Complete tape facilities. \$99.95.

(i) LK-150 130-Watt Stereo Power Amplifier Kit — Perfect companion to the LC-21 control center. Frequency response 4–65,000 cps. Hum level —95 db. Full power down to 20 cps. Switchable subsonic filter for laboratory applications. \$169.95.

(j) SK-4 Wide Range Speaker Kit (not pictured) — An easy to assemble three way speaker system similar to the highly rated S-3. Factory assembled, professionally pre-finished cabinet, 22" x 11" x 9". \$79.95 in unfinished pine.

(k) 200 30-Watt Stereo Amplifier (colored sketch, lower left) — Scott performance and features at a modest price. \$139.95.

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*Audio*, February, 1961, Pages 54-56

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Hirsch-Houck Report in *Electronics World*, March, 1962

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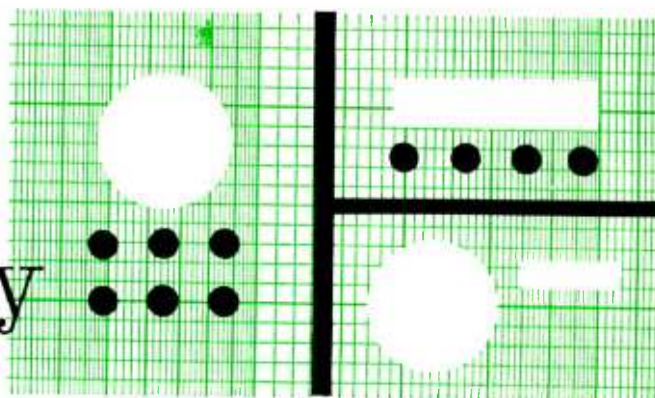
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## EQUIPMENT REPORTS

### Fisher Model KX-200 "StrataKit"

#### Control Amplifier



**AT A GLANCE:** Fisher's entry into the amplifier kit field is represented by the KX-200, a combination stereo preamplifier-power amplifier. "StrataKit" refers to the manner in which the kit is assembled—in simple stages or "strata." Tests of a kit-built KX-200 conducted by United States Testing Company, Inc., indicate that the unit is a clean, low-distortion, medium-powered amplifier with a very complete set of operating controls and functions. Kit price is \$169.50. Manufacturer: Fisher Radio Corp., 21-25 44th Drive, Long Island City 1, N.Y.

**IN DETAIL:** The neatly arranged front panel of the KX-200 contains a five-position input selector switch (magnetic phono 1 and 2, tuner, and auxiliary 1 and 2); a five-position mode selector switch (mono phono, reverse, stereo, channel "A" only, and channel "B" only), concentric bass and treble controls (operating independently on each channel), a balance control, and a volume control. Located above these controls are additional switches for controlling the equalization characteristics (the magnetic phono inputs can accept signals

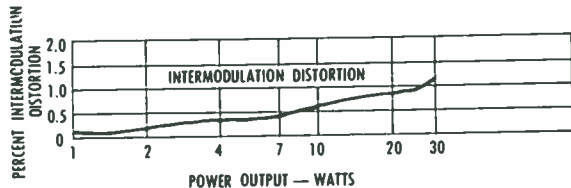
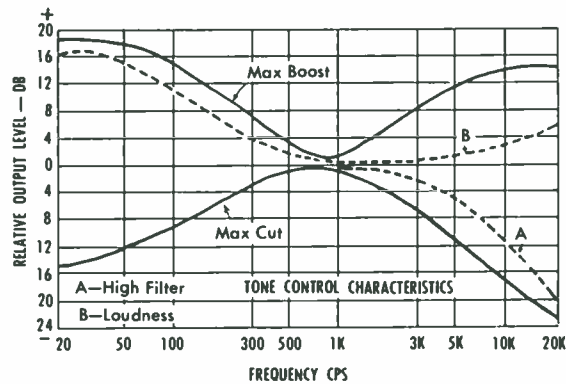
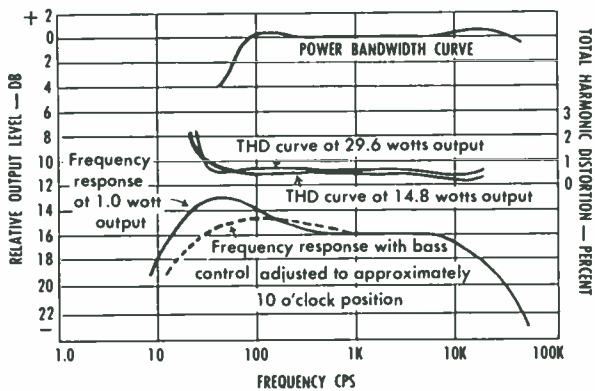
from either a magnetic phono cartridge or a tape head), center-channel speaker output level, scratch filter, tape monitor, a "stereo dimension" control for regulating the amount of crosstalk between the two stereo channels, and finally, loudness contour. At the rear of the amplifier, output taps are provided for 4-, 8-, or 16-ohm speakers as well as taps for a center-channel speaker. Two switched AC convenience outlets also are located on the rear panel.

The KX-200 has provisions for adjusting the bias and balance of the 7591 push-pull output tubes for each channel. For this purpose, potentiometer controls and a switchable DC-indicating meter are mounted on the chassis. This facility helps the user to adjust each output tube's quiescent operating point to its optimum value, a feature normally found only on larger and costlier basic amplifiers.

The KX-200 amplifier contains three 12AX7 tubes and two 7591 tubes per channel, with DC filament voltage applied to all of the 12AX7 tubes. The power supply uses two silicon diode rectifiers for the B+

### REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher.



voltage. Feedback is employed from the secondary of the output transformers to the driver stages to keep distortion to a negligible level.

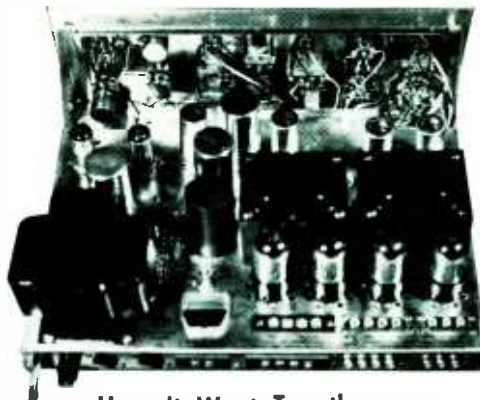
With either channel operating alone, USTC measured 30 watts of audio output power per channel at the amplifier's 1-kc clipping point. When both channels were driven simultaneously, 25 watts per channel was measured. At the clipping point on the left channel, the total harmonic distortion was only 0.56%, which is quite low. The power bandwidth, measured at this level of distortion, extended from 48 cps to well beyond 20 kc.

The curves of THD show that the distortion at full power remained under 1.0% down to 30 cps, rising to 2.5% at 25 cps. At half power, the distortion at 20 cps was only 2.3%. In USTC's view, these figures are quite good for a medium-power control amplifier.

The amplifier's frequency response at the one-watt level remained generally uniform within  $\pm 2$  db from 20 cps to 20 kc, with the bass tone control backed off to the "10 o'clock" position. In its "mechanically flat" position, this control introduces a 3-db rise at about 40 cps, which is not severe and which even might help the low-frequency response of some bass-shy speakers. At the extreme low end, the amplifier's response was checked to 8 cps, where it is down by 3 db. At the extreme high end, the response of the KX-200 goes out to about 50 kc, where it is down by 7 db.

This response characteristic is reflected in the square wave measurements. Thus, the 50-cps test waveform shows a rise caused by the 3-db boost in its low-frequency response, and a gradual downward slope due to some low-frequency phase shift. The 10-kc transient response shows the "rounding" effect of the high-frequency roll-off toward 50 kc.

The amplifier's IM distortion was relatively low up to



How It Went Together

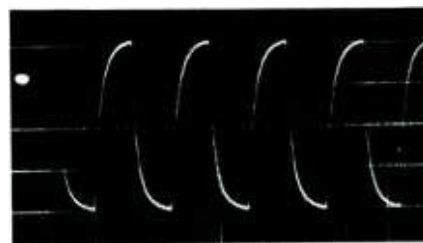
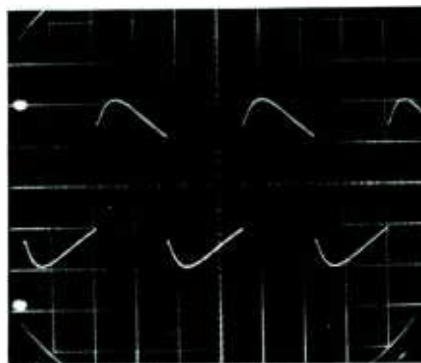
The "StrataKit" package resembles a small suitcase, designed to enable the builder to work at leisure and to pack the kit away when it cannot be worked on. This design—with its special partitions—also helps keep parts located.

The first few pages of the manual explain soldering, the use of tools, and general kit-building procedures. Written informally, the manual nevertheless is quite thorough. Each step in the book is accompanied by a clear pictorial, showing each component and its exact placement on the chassis. The pictorial deals only with that particular section of the amplifier which is being wired at the time. The work is divided into twenty-one steps, and the parts for each are found in separate, consecutive brackets.

The use of printed circuit wafers, in particular, helped immensely in the wiring of the complex S-1 rotary switch. Different control and equalization circuits are put together in an extremely small unit and covered with a ceramic coat. The units obviate the need to wire numbers of separate resistors and capacitors.

A minor deviation found in the text of the first edition of the instruction manual (a pair of "blue-yellow" wires actually were "blue-white") has since been corrected by the manufacturer, so that present versions are completely correct.

Following construction, a built-in meter aids in balancing and biasing the tubes. All told, an attractive and well-planned project for the do-it-yourselfer.



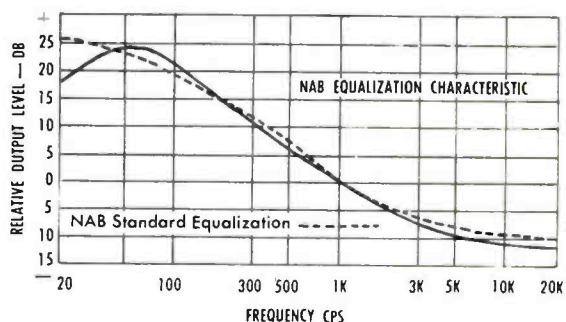
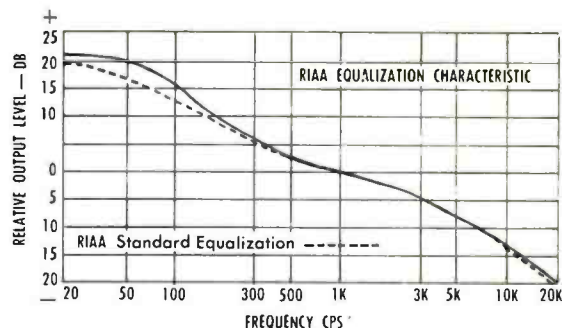
Square wave response, 50 cps (top) and 10 kc.

30 watts, where it was only 1.15%. The amplifier's sensitivity for 30 watts output was 3.5 mv on the low level inputs and 355 mv on the high level inputs. The signal-to-noise ratio of the amplifier (at maximum gain) was 81.5 db on the high level inputs, 61.2 db on the RIAA phono input, and 57.2 db on the NAB tape input. The amplifier's damping factor was 8.8. All these are very favorable figures.

The amplifier's equalization characteristics were generally quite satisfactory for both the NAB and RIAA standards above 100 cps. Each curve was within  $\pm 2$  db of the standard from 100 cps to 20 kc, with the RIAA equalization rising 3 db at 50 cps. The NAB tape playback equalization rose by 2.5 db at 70 cps and fell by -6.5 db at 20 cps.

The bass control provided 9 db of bass cut and 15 db of bass boost at 100 cps, and the treble control provided 17.5 db of cut and 13.5 db of boost at 10 kc. The loudness contour, which was measured with the volume control in the "9 o'clock" position, generally followed the Fletcher-Munson loudness characteristics. The amplifier's scratch filter operated favorably at the rate of about 9 db per octave above 4 kc, and was 3 db down at 3.5 kc.

In sum, the KX-200 can be credited with low distortion throughout its power range and a variety of useful operating features.



### American Concertone S505-4RK Tape Recorder

**AT A GLANCE:** The S505 series by American Concertone, Inc., includes two basic models of stereo tape recorders. The S505-2 provides for 2-track stereo (or mono) recording, while the S505-4 provides for 4-track stereo (or mono) recording. An option on the S505-4 is the "Reverse-O-Matic" feature (designated as the S505-4R) which automatically reverses the tape during playback, so that the full contents of a 4-track stereo tape (that is to say, stereo in both directions of tape travel) may be played without the need to change reels manually. The letter "K" after any of the Concertone models simply means that the unit comes with an integral carrying case. Prices start at \$529.50 for the S505-2, and range up to \$644.50 for the S505-4RK which was the model tested for this report by United States Testing Co., Inc.

**IN DETAIL:** The S505-4RK is a dual-speed ( $7\frac{1}{2}$  and  $3\frac{3}{4}$  inches per second) tape deck with built-in preamplifiers for recording and playback. The preamplifier circuits employ a total of eleven tubes (five 12AT7; four 12AX7; one 12BH7; one 6CA4). Separate equalization is provided for each speed.

The transport mechanism is powered by three motors—take-up, supply, and capstan drive—of which the last is a hysteresis-synchronous type. Four magnetic heads are employed, all quarter-track. The first three, from left to right on the deck, are for erase, record, and playback. The fourth head also is for playback, but is so arranged that it will play the tape when it is traveling in the reverse direction (if desired). This unusual feature requires that the tape be attached to the supply reel in such a manner as not to peel off when the end is reached.



A simple method for doing so is explained in the recorder's instruction manual. When so attached, the tape applies tension to a small switch (mounted on the deck near the supply reel) which, in turn, causes the capstan drive motor to reverse direction. At the same time, the playback preamplifier circuit is switched from the first playback head to the fourth (reversed-playback) head.

Tape movement across the deck is controlled by a lever-type mode switch used in conjunction with one of three pushbuttons. The former selects FAST FORWARD, REWIND, and PLAY. The push buttons select START, STOP, and RECORD. The control system works through a system of solenoids and a locking relay which is convenient and effective.

A supply tension arm and a take-up tension arm help steady the motion of the tape, while an idler flywheel—driven by the tape during play—helps reduce flutter. A switch, to stop tape motion automatically when the reel runs out, is attached to the take-up arm.

Tape speed is governed by a capstan to the right of the head assembly. The capstan itself is belt-driven from its motor. During operation, a pressure wheel engages the tape as it moves around the capstan. Two sizes of pressure wheels are supplied with the machine, as well

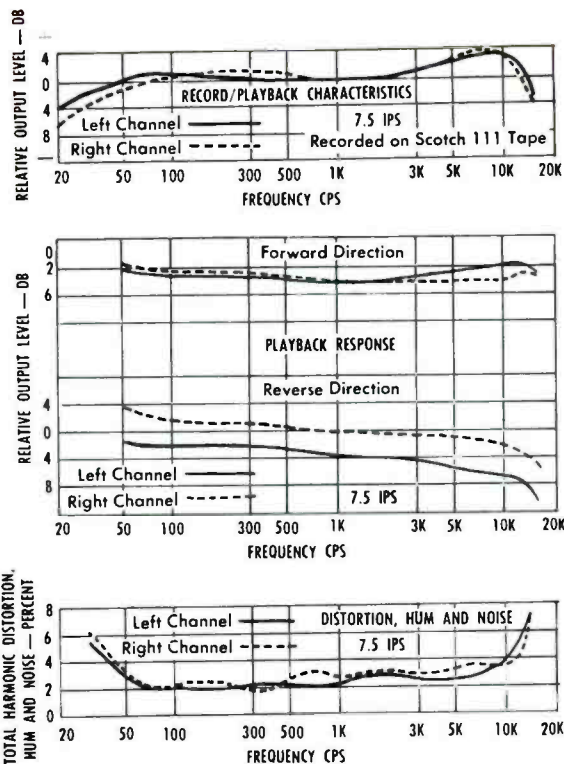
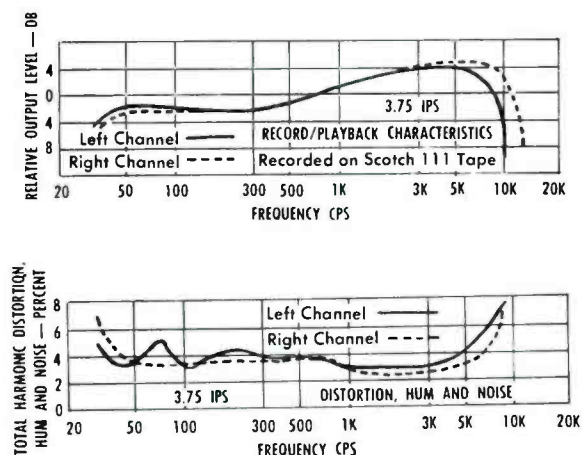
as a removable sleeve on the capstan. Thus, to change speed on the S505 requires replacing one wheel with the other and then removing or replacing the capstan sleeve, as the case may be.

The reel brakes are applied as long as the tape is not in motion. They are released during the play, fast forward, or rewind modes. This constitutes a "fail-safe" provision so that power failure or tape breakage will stop the reels at once without coasting—which otherwise might cause tape spillage. Some attempt to prevent inadvertent erasure of a recorded tape during playback is evident in that the RECORD button is colored red and is surrounded by a raised metal ring guard. This design caution is indeed necessitated in this deck because if the RECORD button were pressed accidentally during playback (it is not locked), it would energize the RECORD circuits and erase the tape.

Also located on the deck are the power off-on switch, a stereo-mono recording selector, separate gain controls for both the microphone and the high-level inputs for each channel, a clutch-type gain control which regulates playback level (in its "source" position) and permits monitoring directly off a tape during recording (in its "tape" position). An equalization switch selects either FAST or SLOW for 7½- or 3¾-ips speeds respectively on either record or playback. A recording selector switch chooses between mono recording on channel 1 or 2, or stereo recording—as desired. Two meters, one for each channel, give indications of signal level on both recording and playback. While useful for their intended purpose, these meters are not standard VU types and the manufacturer cautions that they are not valid for making frequency response measurements with sine waves (such as the tones on a test tape). Those who care to make such measurements are advised to connect standard VU meters to the deck.

Input and output receptacles are grouped on the sides of the equipment. The left-hand side contains a pair of telephone-type headphone monitoring jacks, and a pair of phono-type output jacks. Signals to these jacks are supplied from cathode follower stages in the built-in preamplifiers. Also found on this side are the power-line connector and a screw-type fuse holder. The right-hand side of the deck contains the input jacks: a telephone-type pair for microphone connections, and a phono-type pair for high-level signals, as from an external tuner or the tape-feed output of a high fidelity amplifier or preamplifier.

Aside from some fussing required to get the tape-reversal action to run correctly, the S505-4RK was found to operate quite smoothly in all its mechanical functions. Upon pressing the START button, tape motion starts and comes up to full speed almost at once—yet without undue strain placed on it. In the play mode, tape braking is instantaneous; in the fast forward or rewind modes, braking is very quick, and with no back-



lash or slack developing in the tape. In short, the transport handles the tape very well.

Tape speed was found by USTC to be almost exact at 7½-ips speed, and only 0.25 per cent fast at 3¾-ips speed. The recorder rewound a 1,200-foot reel of standard tape in 38 seconds, which is quite fast—indeed, faster than specified. At forward speed of 7½ ips, wow and flutter each were 0.08 per cent, a very favorable figure. At the same speed, but in the reverse direction of tape motion, these figures increased to 0.3 and 0.1 per cent respectively, still satisfactory. At the slow speed, wow was measured to be 0.2 per cent; flutter, 0.12 per cent.

USTC measured the recorder's playback response, using a standard test tape. At 7½-ips speed, both channels were found to be uniform within ±2 db from 50 cps to 15 kc. Both channels were almost identical in output level. In the reverse mode at 7½-ips speed, response of each channel varied a bit more, being within ±4 db from 50 cps to 15 kc. Also, the right channel output remained about 4 db higher in level than the left channel throughout the recorder's range. What caused this difference was not determined. However, its aural effect could be compensated by the use of the controls on the tape deck and/or whatever stereo control amplifier or preamplifier it was connected to.

Record/playback response (measured with a signal recorded on the S505-4RK at a level of -10 VU) at 7½-ips speed was found by USTC to be uniform within ±4 db from 30 cps to 15 kc. At the -10 VU level, USTC also measured total harmonic distortion, hum, and noise. As shown in the accompanying chart, this figure was just under 4 per cent through most of the recorder's range. To measure the signal-to-noise ratio, USTC employed the standard reference level of 3 per cent THD at 400 cps. This level occurred at +2 VU, and indicated a signal-to-noise ratio of 44 db, which is fair. It was then determined that the major contribution to whatever "noise" was present was a 60-cps hum component. Removal of this factor, by the use of a 60-cps null filter inserted in the measuring equipment, improved the signal-to-noise ratio to 54 db. USTC points out that this second figure, which is very good, indicates that the

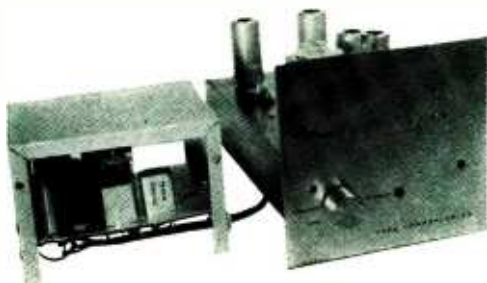
major portion of their distortion readings on the S505-4RK was hum rather than actual distortion.

At 3¼-ips speed, record/playback response of each channel was found to be uniform within  $\pm 4$  db from 35 cps to 9.5 kc. As shown on the chart, both channels were generally uniform in output level. The distortion, hum, and noise figure for the slow speed remained below 4 per cent from 40 cps to 5 kc.

A check of IM distortion, at 7½-ips speed, showed 2 per cent IM at the -10 VU level, and 5 per cent IM at zero VU. In the view of the testers, both readings

seemed somewhat high, and again perhaps were affected by the hum component. The recorder's level meters were found to be accurate signal indicators.

In sum, the hum pickup noted, while not severe in the over-all sense, could conceivably intrude into soft passages of music played on the S505-4RK when the deck is connected to wide-range amplifiers and speakers. Aside from this point, the S505-4RK was found to be a generally satisfactory performer, offering clean response, smooth operation, and the unusual and convenient feature of automatic tape reversal.



## Karg Multiplex Adapters Models MX-3 and MX-5

**AT A GLANCE:** Karg Laboratories, known for its monophonic FM tuners which employed crystal-controlled circuits, has entered FM stereo with a series of new tuners as well as multiplex adapters intended to convert existing tuners to FM stereo reception. Pending full-scale tests of the new stereo tuners, we asked United States Testing Co., Inc., to report on the first of the new Karg products to become available: the Model MX-3 and MX-5 adapters, priced respectively at \$89.95 and \$39.95. Manufacturer: Karg Laboratories, Inc., 162 Ely Ave., South Norwalk, Conn.

**IN DETAIL:** According to USTC, a considerable gap—in performance as well as price—separates the MX-3 and MX-5 adapters.

The MX-3 is a four-tube device, including a 6X4 power rectifier. Two 6BL8 triode-pentodes are used to regenerate the 38-kc subcarrier required to detect and separate the composite stereo signal into the left and right audio channels. The first triode stage serves as a tuned 19-kc amplifier as well as a cathode follower for the composite signal. The 38-kc regenerated subcarrier is developed across a center-tapped 38-kc transformer, and the composite signal—after passing through a 67-kc SCA filter—is applied to the center tap on this transformer. The transformer feeds a "stereo module"—an encapsulated circuit built around germanium diodes, on which patents are pending and about which no further information is presently available. This circuit

detects the left and right audio channels of the program material. The audio thus obtained is fed through 38-kc filters and a 75-microsecond deemphasis network to a single 12AX7 amplifier stage for each channel. The MX-3 adapter contains its own volume control on the front panel and a "separation" control on its rear panel.

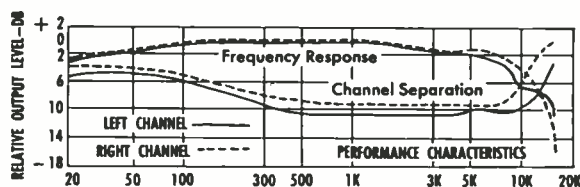
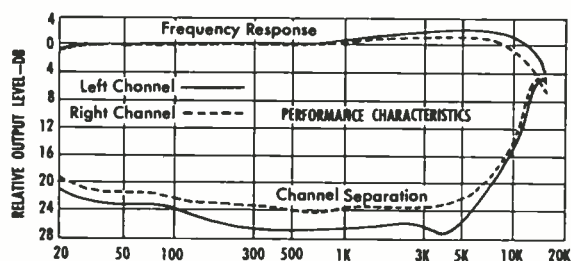
For a one-volt rms composite input signal, USTC found that the MX-3 furnished a maximum of 1.15 volts output from the left channel and 1.2 volts output from the right channel, indicating an entirely adequate signal with good channel balance. The adapter provides excellent filtering for the 38-kc subcarrier, which was measured to be a full 57 db below the normal 400-cps output level. The harmonic distortion developed in the adapter was generally low. On the right channel, it was 1.1% at 40 cps, 0.8% at 400 cps, and 0.5% at 1,000 cps. On the left channel, it was 2.7% at 40 cps, 1.5% at 400 cps, 0.8% at 1,000 cps.

Frequency response of the MX-3 was generally within plus or minus 2 db throughout most of its range, with the left channel holding "flatter" at the high end than the right channel. The left channel sloped off to -3.8 db at 15 kc, while the right channel was down to -6.4 db at 15 kc.

Channel separation was better than 20 db from 100 cps to 5 kc, falling to 15 db at 9 kc and 10 db at 11 kc. At 14 kc, both channels reached a low of 5 db separation, which is not too serious at that high frequency. All in all, USTC feels that the MX-3 is a satisfactory adapter, and one that is completely "universal," in that it can be used with any tuner providing multiplex output levels from less than 0.1 volt to 1.0 volt rms, which takes in practically any tuner we can think of.

The MX-5, with its one-tube circuit, has a sensitivity of only 0.37 volts. Thus, it could be recommended for use only with tuners providing at least 0.5 volts rms signal at the multiplex output jack. In any case, USTC found that the MX-5 had high harmonic distortion. The left channel measured 22% at 40 cps, 9% at 400 cps, and 5.6% at 1,000 cps. On the right channel, the THD was 24% at 40 cps, 10.8% at 400 cps, and 6.7% at 1,000 cps.

The frequency response of the MX-5 was uniform within +0 and -3 db from 20 cps to 7 kc, above which frequency the response fell off rather rapidly and was down more than 5 db at 10 kc and more than 11 db at 15 kc. Only 9.2 db channel separation was measured at 1 kc. From all indications, USTC concludes that the MX-5 adapter bears little relation to its big brother, the Karg MX-3.



Response of MX-3 (above) and MX-5.

**Thorens TD-135 Turntable;  
Model BTD-12S Tone Arm**



**AT A GLANCE:** The Model TD-135 by Thorens is a high-quality four-speed turntable that incorporates an integrated tone arm preinstalled on the unit's base plate. Cost is \$110. The arm, Model BTD-12S, also is available as a separate component for use with other turntables. Price of the arm alone is \$50. Optional accessories for the TD-135 include a finished wooden base (Model WBX, \$7.00), or an unfinished mounting board (Model MBX, \$4.50). The unit tested for this report by United States Testing Co., Inc., was a TD-135 installed on a WBX base. The equipment is manufactured by Thorens, S.A., Ste. Croix, Switzerland, and is distributed in the U.S.A. by Thorens Division, ELPA Marketing Industries, New Hyde Park, N.Y.

**IN DETAIL:** In many ways, the TD-135 turntable resembles the well-known and highly regarded TD-124, also made by Thorens. The motor drives a four-step aluminum pulley through a flexible belt. A rubber idler wheel transfers the motion from the step on the pulley, selected on the speed control knob, to the 12-inch, 6.2-pound nonferrous platter. An auxiliary control on the speed selector permits adjustment of running speed over an approximate range of  $\pm 3$  per cent, and a metal strobe disc supplied with the turntable aids in getting the exact speed desired—16, 33, 45, or 78 rpm. The method of speed adjustment is the same as that used on the TD-124—a DC magnetic field of variable strength is applied to the outer rim of the stepped pulley. As the strength of this field is increased, the "drag" on the pulley also increases, and the platter is slowed down. In USTC's judgment, this system of speed control is very reliable, and also is not susceptible to drifting or speed fluctuations. The turntable, on its handsomely finished gray metal plate, is 15 inches wide by 12 inches deep. The mechanism under the plate extends to 2½ inches, and a 3-inch clearance must be allowed above the platter. The platter itself is covered with a thick rubber pad. The underside of the base plate is provided with four bolts which support the unit in its installation, and onto which are threaded knurled rings that may be used for adjusting the height of the player to get it perfectly level.

An additional feature of the turntable is its automatic stop. When the MANUAL-STOP lever at the front of the unit is in the STOP position, the turntable's motor will shut off when the end of the record is reached. The idler wheel, however, will not pull away from the stepped pulley. Thus, when the end of a record is reached, and the player is not to be used again for a time, the user should remember to move the speed selector knob to a "0" position, thereby disengaging the idler wheel from the stepped pulley. This will prevent the rubber tire of the idler wheel from developing flats. The automatic stop function can be disabled by moving the MANUAL-STOP lever to the MANUAL position, in which case the turntable will not stop at the end of the record and must be shut off by moving the speed selector to a "0"

position. To start the turntable, in either mode of service, the user lifts the tone arm and moves it to the right.

The generally high level of workmanship in the TD-135 is reflected in USTC's measurements of the unit. Rumble was satisfactorily low, being -45 db, referenced to the standard test of 1.4 cm/sec velocity at 100 cps. Wow and flutter also were quite low, measured as 0.12% and 0.04% rms respectively.

The tone arm on the TD-135 (which is also sold separately as the BTD-12S) is a metal tubular type with a damped counterweight at its pivot end for static balancing, and an adjustable spring for applying tracking force. The stylus force adjustment lever is graduated from 1 to 8 grams, and was found by USTC to be very accurate. A unique and useful feature of this arm is its cuing-control knob, located just in front of the arm. When the knob is moved to the right, the arm is tilted up so that there is a ¼-inch clearance between the stylus and the record. At the same time, a horizontal braking action is applied so that the arm becomes rather stiff to move in the lateral direction. In this position, the arm can be moved over the lead-in groove of the record (or to any spot desired); then, as the control knob is moved to the forward position the arm will be lowered to the record. The braking action on the arm is automatically removed, allowing it to track the record.

The arm has a plug-in shell in which there is a separate, removable plate onto which the cartridge is mounted, and which then can be adjusted to give the stylus the proper amount of overhang (the horizontal distance between the stylus and the center of the turntable when the tone arm is swung directly over the spindle). The arm's rear counterweight is mounted through a rubber isolation joint to help eliminate low frequency resonances, and USTC found no pronounced resonances down to 10 cps.

The arm has very low frictional force, and seems suited for handling any available cartridge. Our test sample—an early model—had pickup leads that were somewhat heavy, limiting the arm's usability to cartridges that, themselves, were intended to track at 2 grams or more. However, all recent models of this arm use thinner and lighter wires that descend through the arm's mounting post and do not place any "drag" on the arm. Use-tests of this new model indicate that it will track with very high-compliance pickups below 2 grams. While the former type still would rank as a fine unit in any case, the newer model is more versatile inasmuch as it will accommodate a wider variety of cartridges.

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# Music Makers

by ROLAND GELATT

VLADIMIR HOROWITZ is making records again after a lapse of several years. Not only that, but he has switched—as it were—to a new brand. When the pianist let it be known last winter that he would not renew his long-standing exclusive contract with RCA Victor, other companies quickly began bidding for his favor. The field of choice eventually narrowed down to Columbia and EMI-Angel. Horowitz may have felt sentimentally inclined towards the London-headquartered firm (he had made his first records for this company back in the 1920s) but in the end the nod went to Columbia, thanks in part to Goddard Lieberson's persuasiveness and in part to geography (Columbia's studios and staff are only a quick taxi ride away from the pianist's New York home).

The signing of the Columbia contract in March brought to an end a famous and profitable artistic-commercial relationship. It is tempting to speculate on the whys and wherefores of the Victor-Horowitz divorce, but to do so would take us too far into the realm of gossip and conjecture. A whole complex of considerations apparently lay behind the pianist's decision to cut loose from RCA, a decision which not even the personal mediation of General Sarnoff himself could alter. The important result in any case is that a great artist is back at work and brimming with plans for the future.

Sessions for Horowitz's first Columbia recording (see Harris Goldsmith's review on page 83) were held at the company's 30th Street studio in May. A few weeks after the final session, we received an invitation to the Horowitz town house on East 94th Street for a late-afternoon chat about music and records. On arrival we were escorted into a living room capacious enough to house a nine-foot concert grand, a huge sofa, an assortment of chairs and tables, a choice collection of modern paintings, and—on either side of the fireplace—a pair of stereo speakers. Inasmuch as our last visit with Horowitz dated back to the pre-stereo era, we began our colloquy by soliciting his opinion of the new recording technique.

"Well, of course I find it very good," he said, "and I try to keep up

with most of the important new recordings. Incidentally, I should tell you that I read the reviews in your magazine every month; in fact, it is one of the few magazines I take. But many of my favorite records were made long before stereo—long before the microphone. I collect old 78s of the great singers of the past—Battistini, Bonci, Ponselle—and these mean more to me than most of the new recordings I hear."

This interest in opera is something of a throwback to the days before Horowitz took up the life of an itinerant performer. "When I grew up," he told us, "my parents were very well off—this was before the Revolution—and I never thought of playing the piano for a living. At the conservatory in Kiev I studied to be a composer, not a pianist. Of course, I loved to play, but always transcriptions—symphonies by Mahler and Bruckner, operas by Wagner and Strauss, everything except piano music. The usual staples—Bach preludes and fugues, Chopin études, Liszt, Schumann—I almost never touched. Then my parents lost all their money. I wanted to help out, so I learned enough piano pieces to give a recital. It was a success, and before I knew it I had a career as a virtuoso."

Horowitz paused and looked musingly at the big Steinway. "You see, now that I'm no longer making concert tours I've been able to go back to all that. Often I play operas from morning to night—sometimes on the piano, sometimes on the phonograph. To tell the truth, I actually lost interest for a while in the piano repertoire. Now that I'm making records again," he quickly added, "my interest has revived."

We remarked on having been struck by the repose and relaxation of the performances on his new recording. Horowitz stretched out on the long sofa underneath Picasso's *Acrobat en Repos* and nodded with evident approval. "Yes, my playing is now much more relaxed. Even in the Liszt *Hungarian Rhapsody* there is more relaxation. I will tell you why. When I played before the public, I was always keyed up. People went to a Horowitz recital expecting some spe-

cial kind of excitement—and I knew it. The effect showed in my playing—it was often tense and hysterical. I no longer have this pressure [the last Horowitz recital took place in 1953] and my playing today reflects it—whether for good or bad is for you to decide."

This fall Horowitz returns to the Columbia studios for more solo sessions. A series of discs devoted to different composers is in the works—Rachmaninoff, Schumann, Beethoven, and Chopin being the first four on the agenda. In each, one side will be given over to a single long work, the other side to a collection of shorter pieces and excerpts. For the Rachmaninoff record, Horowitz will probably put the seldom-played Sonata in B flat minor on Side A and some Preludes and other *morceaux* on Side B. For Schumann he envisages pairing the long Fantasia in C major with a collection of shorter pieces. Horowitz does not believe in the "complete recorded edition" approach to brief pieces—all the mazurkas of Chopin, for instance, or all the intermezzos of Brahms. "The composers wrote these pieces separately at various times in their lives, and the fact that they were later all published together does not mean that we have to listen to them that way. To me even the fourteen waltzes of Chopin become boring at one sitting—too much three-quarter time."

Columbia would like to schedule a Horowitz concerto recording with the Philadelphia Orchestra this season (Rachmaninoff's Third Piano Concerto has been suggested as a possibility), but the pianist remains noncommittal. He feels that there is already a superfluity of concerto recordings and believes that the solo repertoire offers him a more fruitful field in which to work. The people at Columbia hope to persuade him otherwise. If they do, it would seem a short step from there to a public performance with the orchestra—and from there to a recital in Philharmonic Hall. Before leaving, we popped the inevitable question. Is he considering a return to the concert hall? "That," Horowitz said, with an enigmatic grin, "is my little secret."



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## Records in Review



Pianist Horowitz.



Violinist Heifetz.

## From Semiretirement, a New Repose— Two Celebrated Virtuosos Reappear on Discs

by Harris Goldsmith

HOWEVER *sui generis* the art of the piano and of the violin, it is interesting to note the many similarities between the professional careers of Jascha Heifetz and Vladimir Horowitz. Both men were born during the last years of the Russian Empire—Heifetz in Vilna, in 1901, Horowitz, three years later, in Kiev. Both quickly established themselves as virtuosos of their respective instruments and exponents of a new ultrabright, relatively unsentimental interpretative school. Heifetz left Russia just before the Revolution of 1917; Horowitz remained in the Soviet Union for another few years, but he too finally uprooted himself from his native soil.

Parallels in their artistic lives continue down to the present: both players perfected their prodigious virtuosity and both became among the most highly publicized—and at times the most highly

maligned—instrumentalists of their generation. As the years went on, each grew more and more intense, more and more individualistic. (The playing of the host of younger performers who aped every mannerism of Horowitz or Heifetz could not possibly be confused with that of the master.) Finally, in the Fifties, the fiendish rigors of decades of concertizing made themselves felt, and both men temporarily retired from the active stage.

The years of withdrawal have been profitably spent. Heifetz has turned to teaching, and has participated in a great deal of chamber music. Horowitz has quietly broadened his musical horizons by adding new and stimulating literature to his repertoire. He has also revised his performing style and revealed a capacity for musicological research which one had not formerly associated with his art. These things are the chief joys

of a true artist, and it is a sobering reflection to realize that they are often precluded by the rigorous activity to which a world-famed virtuoso must subject himself in order to keep his image before the public. Only the unique glamour of the names "Heifetz" and "Horowitz" has preserved their legends relatively undimmed: in all probability, this period of semiretirement would have spelled oblivion for almost anyone else.

The simultaneous release of new recordings by these two artists reveals the repose that they have recently found. A comparison of Horowitz's new edition of the Chopin Sonata with the one he made for RCA Victor a decade or so ago is, for example, most enlightening. The older performance was grand in intent; in actuality, there was little that was grand about it. An obviously overzealous interpreter fussed over trivia and dismal-

ly lost contact with the work's over-all design. The new version happily avoids the pitfalls of the earlier reading. The tempo in the first movement is considerably faster. Phrases hold together cohesively, whereas in the previous rendition they disintegrated into abrupt splinters, eccentric cross accents, and tortured mannerisms. The biggest measure of the "new" Horowitz, however, can be found in the lyrical passages. These have a basic simplicity now, and a relaxed flow which contrasts strongly with the former febrile neuroticism. I also note with approval that the pianist has eliminated the repeat in the first movement. This particular repeat—a beautiful example of the romanticist Chopin dutifully paying homage to the classical structure of sonata form—is one of the most poorly judged in the whole literature of the piano: artistically it has little value; compositionally, it is unconvincing and even amateurish. Horowitz's older record was the first instance I had encountered of this repeat in performance, and the pianist, having once tried it, is right in eliminating it.

This is not to say that the present performance of the Sonata does not remain a highly subjective one. Horowitz is not a colorist; he prefers to work in severely constricted, antiromantic style. His rendition is a bit angular, luminously transparent in texture, and abounding in emphatic accents. He amplifies certain chords in the *marcia funebre* section, thereby increasing the intensity of his sonority. The last movement is brilliantly accurate and sharply defined: in contrast to most exponents of this Sonata, Horowitz hardly uses the pedal at all here. Although this reading will not appeal to all tastes, it is an extraordinary piece of work.

The overside of the disc seems to me even more impressive, however. Horowitz delivers the Rachmaninoff selections

with incredible power and composure—his digital chassis must continue to be the despair of other pianists. The Schumann, which he first recorded (for HMV) some twenty-five years ago, has limpidity and elegance. Perhaps the approach is just a shade too chaste for the lovely, buoyantly melodious *morceau*, but this even-textured, suavely graded type of pianism is typical of Horowitz's fundamental approach to nonbravura music and it is in these terms that the performance must be accepted. As for the Liszt, it simply leaves me speechless. The piece is played in the pianist's own transcription and is astonishing in every respect. The weighted tone at the beginning, the rippling cascades of fingerwork (all taken without reliance on the sustaining pedal), the magnificent rhythmic *élan*, the uncanny accuracy of the final octaves—all of these things are in evidence on the disc and can be readily experienced. They cannot be satisfactorily analyzed.

Columbia's sound is very different from that which RCA gave Horowitz for so many years. There is spaciousness and solidity in the new recording, and an avoidance of the gimmicked microphoning that made Horowitz's piano sound like a cross between a harpsichord and vibraphone. In fact, the current engineering strongly suggests the type of sound that HMV afforded Horowitz in the early Thirties; in other words, it is quite splendid.

Heifetz too is in rare form on his newest release. His brilliant, light-textured tone has seldom sounded as good as it does in these two pieces. It is a pleasure to hear a work like the Vieuxtemps No. 5 played with such classical poise and innate refinement, an approach which emphasizes the extremely brilliant bravura of the music far more convincingly than the blubbery and scooping indulged in by most virtuosos.

Heifetz's brilliant intonation and impeccable attack cut clean every time, and the melodious moments benefit from his uncommon ability to spin out a line with the utmost grace and seemingly effortless plasticity.

The Bruch *Scottish Fantasy* receives a virtually definitive performance here. Heifetz shows supreme mastery in separating technical alertness from interpretative hypertension. Although his violinism here has severe discipline and breath-taking precision, the musical line is always unfolded with warmth and geniality. This is a most urbane, gracious exposition (and as such, acts, incidentally, as a wonderful corrective to the supercharged muscularity of the Rabin interpretation for Angel). Heifetz has mellowed his art, and he shows his mastery here by refusing to take this music too seriously.

Sargent gives finely shaped orchestral support to both works. Indeed, he evokes a stout, singing expansiveness from his forces which finely complements Heifetz's austere fiddling. Victor's sound is very, very fine in both versions.

#### VLADIMIR HOROWITZ: *Recital*

Chopin: *Sonata for Piano, No. 2, in B flat minor, Op. 35*. Liszt-Horowitz: *Hungarian Rhapsody, No. 19*. Rachmaninoff: *Etudes-Tableaux (2)*. Schumann: *Ara-besque, in C, Op. 18*.

Vladimir Horowitz, piano.  
 • COLUMBIA KL 5771. LP. \$5.98.  
 • • COLUMBIA KS 6371. SD. \$6.98.

BRUCH: *Scottish Fantasia, Op. 46*  
 †Vieuxtemps: *Concerto for Violin and Orchestra, No. 5, in A minor, Op. 37*

Jascha Heifetz, violin; New Symphony of London, Sir Malcolm Sargent, cond.  
 • RCA VICTOR LM 2603. LP. \$4.98.  
 • • RCA VICTOR LSC 2603. SD. \$5.98.

by Peter Yates

## Bach's Work for Unaccompanied Violin

### As Seen from Differing Points of View

THE SIMULTANEOUS release of two recordings of Bach's three sonatas and three partitas for unaccompanied violin—one by Arthur Grumiaux, the other by Joseph Szigeti—gives cause for discussion on several planes of thought.

An open-minded auditor, encountering the sonatas and partitas for the first time, might sensibly ask: what are these about? Well, they are about the violin. Out of his great rhetorical-declamatory language, growing from centuries of sacred chant, polyphony, and secular dance, Bach has devised a means of speech for

the solo violin, a technical release that becomes an abstract voice of music. The sonatas are each in four movements, alternating slow and fast. The partitas are like extended ballets, consisting of an overture and a succession of dances. Even so vast a movement as the famous D minor Chaconne begins and continues in rhythms of the dance.

In his excellent notes for the Grumiaux album (my advance copies of the Szigeti came without album) Bernard Jacobson proffers an explanation as to why we today are able to hear and

comprehend these unaccompanied, self-sustaining polyphonies more readily than Mendelssohn and Schumann, who felt the need to rationalize the unsupported linear harmony by providing written accompaniments. "Bach's unaccompanied violin melodies are their own basses. What Bach achieved was the solution of a problem whose very existence Mendelssohn and Schumann were unaware of. . . . The art of these works was the art of writing in one part so that it is impossible to add another."

This explanation is a negative one,



Joseph Szigeti

belonging to a scholarship that still goes at Bach backwards, across two distracting and distorting centuries. Bach could have added another part to these works as readily and precisely as he added a fourth part to the three-part mirror of the *Art of Fugue*. The sonatas and partitas are not self-accompanied melodies but polyphonies, contrapuntally joined at points of vocal meeting (so that they are able to become fugues) and sustained for architectonic expressiveness upon vertical harmonic pillars, sculptures, portals. Harmonic accompaniment is no more necessary to them than walls to the pillared spaces of a Doric temple. Bach was indeed so sure of himself that several of the longest and most spacious of his compositions in any medium are included among the movements of these sonatas and partitas.

Bach wrote within the capacity of a violin and bow made in a different size and shape and adapted for a different playing technique from our contemporary fiddles. Any violin of Bach's lifetime still in use today (including all the most famous products of the Cremonese makers) has had the bass bar replaced by one longer and heavier; the neck has been lengthened, broadened, and canted backwards; the finger board is longer; the bridge has been raised and curved to separate the strings. It has become an instrument redesigned to produce a larger tone and greater note-by-note clarity upon each string, but it is less well adapted than the original to Bach's requirements of polyphony and counterpoint across the strings.

The bow of Bach's time was shorter than ours, curved slightly concave rather than convex, and held for playing in quite a different style than that we use. The greater rigidity and tension of the modern bow inhibit the delicate technical flexibility and tonal mixtures obtainable with the older bow—in the same way that the piano inhibits the natural speaking of music intended to be played on clavichord or harpsichord. But whatever the bow, the supporting harmonic chords should achieve vertical uprightness not by being scratched in a single sound, as the harpsichordist too often thumps chords on the harpsichord, but by the manner in which the chord is broken, upwards or downwards, often with *acciaccaturi* (additional briefly touched tones added by the player) or arpeggiated through and against the horizontal polyphony to the leading note.

Mr. Jacobson cites as examples of Arthur Grumiaux's study of eighteenth-century interpretative traditions his

practice of beginning notes on the upper note, his use of untraced dynamics (clean-cut differentiation of volume levels) instead of the romantic crescendos and diminuendos which are so inappropriate," etc. The fact is that *crescendo and diminuendo on each note* in slower passages was the habit of good eighteenth-century string players. This is the sound that should be heard in the Siciliano of the First Partita or the Andante of the Second Sonata, for example, and that justifies the revival of the older violin and pre-Tourte bow (not a round bow or any other twentieth-century substitute) with which such expressive dynamics are more easily managed.

III-treatment of embellishment is standard in present-day performance of eighteenth-century music, yet in each of the present albums I was repeatedly startled to hear an excellently placed and well-turned ornament followed by one neither well placed nor shaped. Szigeti adds embellishments in several passages where a musician of the period would have put in a trill or shake as naturally as breathing, but omits them from other passages where the figure seems of equal consequence. Grumiaux adds no embellishments and omits several that are shown in my *Bach-Gesellschaft* edition. (The possible fact that these may not be shown in his Bach-facsimile does not remove the necessity of inventing them: precisians who believe that when Bach notated an ornament he expected it to be played and when he omitted it from another manuscript of the same piece he did not expect it to be played are refusing, because of bad present practice, to accept the documented tradition of three centuries.) Neither player risks that most common of expressive devices, the freely inserted *acciaccatura*; and both players depend too often on the ritard to end a movement, instead of improvising a cadence in the final measure (as any good instrumentalist of Bach's time would have done by habit) or letting the movement end as the pace directs.

Contending with the extreme difficulties of musical expressiveness here, Grumiaux provides the sort of expert score reading, in impeccable tone, that one can follow note by note—not so much a work of art as a facsimile reproduction in sound of what the music looks like. In general, this violinist reads the notes rapidly, dryly, seldom altering the metronomic accent, attending to details of phrasing without imaginatively entering through them into the music. In the Fugue of the First Partita he plays as a line of separate half-notes a passage that Szigeti realizes, more realistically and musically, as a drone. When Grumiaux cannot release a movement as a rhythmic unity, he falls back on rigid successions of separated equal notes—for example, in the Courante and Double of the First Partita. Comparison here with Szigeti's playing will show the latter's breadth, individuality, and long-matured expressiveness. One should point out, in balance, Grumiaux's partial awareness of the late time of entry of the note after a dotted note and his usual avoidance of the occasional arbitrary



Arthur Grumiaux

rubato by which Szigeti sometimes weakens or shadows the rhythmic clarity of a slower movement.

Grumiaux's playing, since it never strays, cannot lead the listener astray; it will do him small harm and may provide, as taste runs, considerable pleasure. A taste habituated to the rigidities of contemporary playing will enjoy his work more than I do.

The performances by Szigeti are an individual creation, work of a lifetime, a way of thought as deep-channeled as the Colorado Gorge—or the art of Pablo Casals. In playing Bach, Casals guides the ear primarily by intonation; Szigeti guides by elaboration of the rhythm. Casals shapes and rounds each phrase to the pleasure of the instrument. Szigeti inflects the intonation to outline the dynamic individuality of the phrase. Szigeti begins with the phrasing as an entry into the distinct rhythm of each movement, avoiding the metronomic accent to poise, instead, on the beat and rhythmic cadence, combining equal notes, slurs, and freely rhythmized passages in a seldom failing intricacy of dynamic relationships. Where one may disagree, as I do with the treatment of the Sarabande in the First Partita, one's dissatisfaction there is more than compensated for by the display of traditional free *tripla* in the Double. Particularly in the rapid movements Szigeti vividly realizes the continuously variable flowing admired by eighteenth-century taste. He uses a greater variety of tone and a wider choice of tempos than Grumiaux. His slow movements are appreciably slower, allowing the listener to move within rather than across the phrase.

In the larger movements—the Chaconne of the D minor Partita, the great Fugues and slow movements, and the mighty C major Sonata, summit of this musical Sierra—the preference in style, in individuality of decision, in all those factors that make for a lasting instead of an approximate performance must go to Szigeti. Here he has given the most complete projection of his art on records.

Philips disposes of the six works on two discs, while Vanguard allows three.

**BACH: Sonatas and Partitas for Unaccompanied Violin, S. 1001-06 (complete)**

Joseph Szigeti, violin.  
● VANGUARD BG 627/29. Three LP. \$9.96.

Arthur Grumiaux, violin.  
● PHILIPS PHM 2500. Two LP. \$9.96.  
● ● PHILIPS PHS 2900. Two SD. \$11.90.

## CLASSICAL

**BACH: *Aria variata alla maniera italiana, in A minor, S. 989; Capriccio in B flat, S. 992; Toccatas: in D minor, S. 913; in E minor, S. 914***

Ralph Kirkpatrick, harpsichord.  
 ● ARCHIVE ARC 3175. LP. \$5.98.  
 ● ● ARCHIVE ARC 73175. SD. \$6.98.

This latest disc in the series of Bach keyboard works being recorded for Archive by Kirkpatrick has all the virtues that we expect of this artist—a profound understanding of the style, a fresh approach to each work, and a virtuoso technique. The *Aria variata* consists of a theme and ten variations. Kirkpatrick varies most of the repeats: sometimes he plays a section as written the first time but embellishes in the repeat; at other times he gains contrast by changing registration or adding octave coupling. In the *Capriccio on the Departure of His Beloved Brother* he adds many ornaments which intensify the mood, especially in the *General Lament of the Friends*. The improvisational sections of the Toccatas are played equally imaginatively, Kirkpatrick bringing out the poetry in the Adagio of S. 914, and even managing to whip up excitement in its long final fugue. First-rate sound in both versions. N.B.

**BACH: *Ein musikalisches Opfer, S. 1079***

Yehudi Menuhin: members of Bath Festival Orchestra.  
 ● ANGEL 35731. LP. \$4.98.  
 ● ● ANGEL S 35731. SD. \$5.98.

This is the only recorded version of the *Musical Offering* that follows the general structural plan suggested by Hans T. David—the trio sonata in the center, flanked on each side by five canons, with the three-part ricercar at the beginning and the six-part ricercar at the end. N. D. Boyling, the editor of the present version, changes the order of the canons suggested by David and uses a different instrumentation for some of them, but everything he does seems plausible, and the result is an excellent realization of this remarkable work. The players, who include Elaine Shaffer, flute, perform skillfully and with warm musicality. With playing like this, aided by well-balanced and lifelike recording, we are reminded once more that the work is not merely a set of extraordinarily ingenious contrapuntal treatments of a single theme but a moving musical experience. N.B.

**BACH: *Sonatas and Partitas for Unaccompanied Violin, S. 1001-06* (complete)**

Joseph Szigeti, violin.  
 ● VANGUARD BG 627/29. Three LP. \$9.96.

Arthur Grumiaux, violin.  
 ● PHILIPS PHM 2500. Two LP. \$9.96.  
 ● ● PHILIPS PHS 2900. Two SD. \$11.90.

For a feature review of these recordings, see page 84.

**BACH: *Toccatas and Fugues: in D minor, S. 565; in D minor ("Dorian"), S. 538. Prelude and Fugue, in E flat ("St. Anne's"), S. 552. Toccata in E, S. 566***

Carl Weinrich, organ.  
 ● RCA VICTOR LM 2557. LP. \$4.98.  
 ● ● RCA VICTOR LSC 2557. SD. \$5.98.

Weinrich plays here on the fine Holtkamp organ, built in 1958, in the General Theological Seminary, New York. The improvisational portions are performed with imagination, and the fugues are so registered as to present the counterpoint with clarity in all the voices. There is plenty of power and a complete lack of ponderosity in the great Prelude of S. 552, which is taken at a livelier pace than usual; this is a better performance, it seems to me, than the one Weinrich once did for Westminster, and as good as any on records. Nor do I know of any recorded performances of the other works that are superior to these. Weinrich even manages to impart interest to S. 566, which is really two pairs of preludes and fugues and not one of the most engrossing of Bach's works. First-class sound. N.B.

**BARTOK: *Piano Music, Vol 2***

*For Children, Vols. 1 and 2; Fifteen Hungarian Peasant Songs; Sonata for Piano; Petite suite; Allegro barbaro; Rumanian Christmas Carols; Three Rondos on Folk Tunes; Out of Doors; Six Rumanian Folk Dances; Sonata for Two Pianos and Percussion.*

György Sándor, piano; Rolf Reinhardt, piano (in the Sonata for Two Pianos)

and Percussion; Otto Schand and Richard Sohm, percussion (in the Sonata for Two Pianos and Percussion).  
 ● Vox VBX 426. Three LP. \$8.95.

Vox continues its invaluable reissue of Bartók's piano music as performed by one of the leading Bartókians of the present day. Obviously, there is far too much music here for discussion in a brief review, and the review has to be brief in view of the fact that the release is an old one republished; suffice it to say that the performances are completely authentic and the recordings as fresh and brilliant in sound as if they had been made yesterday. A.F.

**BARTOK: *Quartets for Strings* (complete)**

Hungarian String Quartet.  
 ● DEUTSCHE GRAMMOPHON LPM 18650/52. Three LP. \$17.94.  
 ● ● DEUTSCHE GRAMMOPHON SLPM 138650/52. Three SD. \$20.94.

The Bartók Quartets have now become so clearly a part of history that it is finally possible to regard them as just music—extraordinary and magnificent music, to be sure. The six works have passed through the almost inevitable cycle of public attitudes. First regarded as difficult compositions of great complexity and eccentricity, they came to be hailed by the *cognoscenti* as powerful masterpieces. Suddenly they were played everywhere and acquired a young and enthusiastic audience. Then, almost as suddenly, they were neglected and even downgraded; the music was no longer far enough out for the new avant-garde nor yet comfortable enough for conservative taste. But now, almost unnoticed, the works are slipping into place as essential and even taken-for-granted parts of the musical universe. And that makes it possible to recognize, from a completely fresh point of view, the value and validity of these conceptions.

This new and necessary attitude is reflected in the way in which the Hungarian Quartet approaches the music—not as anything controversial or revolutionary or modern or old-hat or far-out or far-in, but just as music that might almost have been written by Haydn or Schubert or Beethoven. They play with superb individual and ensemble tone, with a remarkable attention to detail, and a great sensitivity to line and phrase shape. They achieve precision and clarity without any sacrifice of warmth or richness. They are aware of stylistic considerations, not only in such matters as the Hungarianisms which obviously present no problem to them, but also in subtler questions of balance, tone color, character of the dissonances, weight of rhythmic accent, and distribution and proportion of all the parts.

These performances fall short only in that they lack a certain measure of excitement and intensity at the points of highest dynamic and rhythmic drive. Up to a certain level of drive and tension these are exceptional readings but that final height of sheer brutal power is never achieved. In each quartet, Bartók works his way up to a high level intensity and then, at the point of complete saturation, actually breaks through onto a new plane of maximum power and force. At this moment, the players must abandon their conception of themselves as a beautiful, vibrating, and euphonious ensemble in order to produce the harshest,

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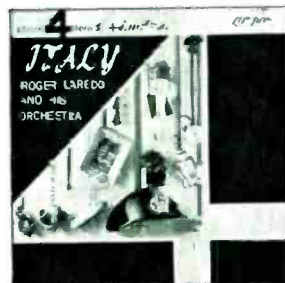
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O Sole Mio; others.



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Saturday Night And  
Sunday Morning;  
others.



**HAWAIIAN SWING**  
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Blue Hawaii  
Hawaiian War  
Chant  
Moon Of  
Manakoora  
Pagan Love Song  
Bali Ha'i  
"Hawaiian Eye"  
Theme  
Sweet Leilani  
Now Is The Hour  
Aloha Oe; others.

CIRCLE 68 ON READER-SERVICE CARD

R- most violent kind of sound or there is no effect of increased tension at all. The old Juilliard Quartet performances illustrate just how this can be done and they are still unmatched for their range of expression and power combined with incisive clarity and flexible communication. In other respects, however, the Hungarian Quartet's versions are comparable, and they perhaps even have an edge in sheer vibrant warmth. They have also the advantage of DGG's excellent recorded sound. E.S.

**BEETHOVEN:** *Concerto for Piano and Orchestra, No. 4, in G, Op. 58; Ten Variations, in B flat, on "La Stessa, la stessissima"*

Alfred Brendel, piano; Pro Musica Orchestra, Heinz Wallberg, cond.  
 • Vox LP 11360. LP. \$4.98.  
 • • Vox STLP 511360. SD. \$4.98.

Without implying any loss in my admiration for Brendel, I must say that this is not one of his best recordings. Technically, it exhibits such failings as high tape hiss (particularly offensive in the opening pages) and the thinly recorded sound of a Viennese pickup band, led without magic.

Yet Brendel does marvelous things—even if he lapses at times into somewhat dry and percussive playing—and one can't avoid being impressed by them. The cadenza played in the first movement of the Concerto is the second of the two listed in the Kinsky *Beethoven Verzeichnis*, the one which created such a fuss when it turned up in the Gilels version for Angel. I'm not overly fond of it, but it is by Beethoven.

The Variations are early and, really, unimportant, except to provide the Brendel enthusiast with an excuse for buying a record that really ought to be done over but still scores high among the might-have-beens. R.C.M.

**BEETHOVEN:** *Concerto for Violin and Orchestra, in D, Op. 61*

Nathan Milstein, violin; Philharmonia Orchestra, Erich Leinsdorf, cond.  
 • ANGEL 35783. LP. \$4.98.  
 • • ANGEL S 35783. SD. \$5.98.

Well engineered, except for nearly inaudible timpani at the opening, and effectively set forth in both the stereo and mono forms, the present set should please the many persons who like to hear this music with the expressive manipulation of line that we associate with Russian violinists. Milstein knows the style and employs it convincingly, while Leinsdorf provides the kind of support that carries soloists to their maximum potentiality. Yet I find too much Milstein here and not enough Beethoven; for a mixture better slanted in favor of Ludwig, I'll take the Francescatti-Walter version any day. R.C.M.

**BEETHOVEN:** *Symphony No. 4, in B flat, Op. 60; Leonore Overture, No. 3, Op. 72a*

Pittsburgh Symphony Orchestra, William Steinberg, cond.  
 • COMMAND CC 3311016. LP. \$4.98.  
 • • COMMAND CC 11016SD. SD. \$5.98.

The product of sessions which were described in this journal last summer ["Command Performance," August, p.



Munch: his Berlioz's very special.

50], these two performances rank as some of the best Beethoven in stereo and prime items in the Steinberg discography. Certainly I know of no other record in which this conductor's many merits are more forcefully put to the service of great music.

Both scores come from 1806, and in their juxtaposition the heroic Beethoven and the lyric Beethoven are shown as effectively as one could imagine. Many conductors, confronted with such a pair, would be tempted to read into the Symphony stylistic features more suited to the Overture. There are several such ponderous and inflated performances in the catalogue, but happily this one takes the more musically defensible course and lays primary emphasis on lyric grace. The features that most distinguish the Fourth from the other scores in the Beethoven Nine are its wit and the way it sings. Steinberg brings both these elements into the foreground. In the interest of sparkle he paces all four movements briskly (the Adagio perhaps a little too briskly for that marking), and the performance builds to Beethoven's perpetual-motion finale with growing *Gemütlichkeit*. The overture, on the other hand, is treated as a theatre piece. Drama is central, and the performance validates the criticism that after the *Leonore* No. 3, *Fidelio* may become redundant.

Although the engineering continues the exceptionally high standards of the Command Pittsburgh series, I felt that the degree of hall resonance in the symphony represented just about the maximum limit for music of this type if the vulgarity of the big boom approach was to be avoided. Stereo separation is exceptional, and the antiphony between strings and winds, which one rarely hears properly even in concert, is beautifully realized. R.C.M.

**BERLIOZ:** *Symphonie fantastique, Op. 14*

Boston Symphony Orchestra, Charles Munch, cond.  
 • RCA VICTOR LM 2608. LP. \$4.98.  
 • • RCA VICTOR LSC 2608. SD. \$5.98.

Since the beginning of his American career, some fifteen years ago, the Berlioz symphony has been one of the *spécialités du maison Munch*. What was especially special about it was its musical validity, for this is a work more commonly overplayed than achieved with balance and artistic restraint. While fully aware of the vigorous originality of Berlioz's writing, Munch obviously feels

that no exaggeration is to be tolerated in his music. It must be allowed to speak for itself with firm tones and the proper accent, not distorted into a vehicle for maestro exhibitionism.

The impact of this performance, therefore, comes primarily from Berlioz himself. Munch never intrudes as anything other than the dedicated servant of the composer, although in a re-creative art such as music, a disciple with the understanding and personal authority of Munch is a rarity. Watch how Munch handles the retards in the waltz movement, for instance. Superficially, there seems nothing very difficult about them in the score, and it takes familiarity with the music in performance to realize how often they go wrong. What Munch provides is exactly what, I suspect, Berlioz had in mind, and it's nice to hear it for a change.

The engineering is uncommonly good, making the disc competitive with recordings that go in primarily for sonic showmanship. The stereo is naturally more effective than the mono, but the mono is entirely satisfactory in terms of that medium. The simultaneously released tape version (FTC 2113) eliminates the break in the third movement but must be given additional bass to match the robust low frequency emphasis of the disc. The tape does offer a bonus, however, in a fine performance of the Schumann *Manfred* Overture. R.C.M.

**BLOCH:** *Sinfonia breve*  
 †Peterson: *Free Variations for Orchestra*

Minneapolis Symphony Orchestra, Antal Dorati, cond.  
 • MERCURY MG 50288. LP. \$4.98.  
 • • MERCURY SR 90288. SD. \$5.98.

These are two rhetorical works, both on the ponderous side but both with certain merits. The Bloch, written in 1952, suggests the composer's later preoccupation with certain contemporary techniques, not so much of vocabulary, but of thought and organization. The work holds together well and is often expressive and meaningful. On the other hand, a disproportionate amount of time is taken up with grand gestures that are essentially irrelevant to the musical business at hand. And the work also suffers from the composer's characteristic inability to make up his mind stylistically.

Wayne Peterson is a Minneapolitan who was educated at the University of Minnesota and is now teaching there. His *Free Variations* won a competition sponsored by the Committee on the Arts of the Minnesota State Centennial Commission and are recorded here under the auspices of the American International Music Fund Recording Guarantee Project. The work has the character of an exposition with four developments rather than that of a set of variations proper. It is the sort of music that one is tempted to damn with faint praise by labeling it "workmanlike." Perhaps it deserves better than that. Much of the writing is routine, and the rattling fast sections are empty and often reminiscent in an unfortunate way; but there is also some attractive musical thought in the slow variations, and the work as a whole is coherent and shapely.

The recordings were obviously made before Dorati left Minneapolis in the spring of 1960. The performances are adequate, and the recorded sound must certainly be described at the very least as far more than adequate. E.S.





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"Modern" is not the word. Perhaps "ahead-of-its-time" is a bit more descriptive of the new Altec 708A "Astro." How else would you describe an all-in-one stereo center full of features and facilities never before available in a single package?

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CIRCLE 4 ON READER-SERVICE CARD

**BRAHMS: Double Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102**

Wolfgang Schneiderhan, violin; Janos Starker, cello; Berlin Radio Symphony Orchestra, Ferenc Fricsay, cond.

● DEUTSCHE GRAMMOPHON LPM 18753. LP. \$5.98.  
● ● DEUTSCHE GRAMMOPHON SLPM 138753. SD. \$6.98.

The combination of Schneiderhan and Starker ought to make for a fine interpretation of the Double Concerto, and so it does. Both artists play with full, firm tone, admirably matched and interwoven, as all good performances of this tricky work must be. Fricsay provides good, sympathetic orchestral collaboration too, and the stereo reproduction, faithful in every detail, separates the two soloists cleanly on either side of center. However, when compared with the two superlative editions released last year—the warmly lyrical Francescatti-Fournier-Walter (Columbia) and the equally warm but somewhat brisker Heifetz-Piatigorsky-Wallenstein (RCA Victor)—the present interpretation sounds just a trifle stiff and heavy. Although Schneiderhan and Starker admirers certainly won't go wrong with this disc, I must assign it to third place in a trio of distinguished Double Concerto recordings. P.A.

**BRUCH: Scottish Fantasia, Op. 46**  
†Vieuxtemps: *Concerto for Violin and Orchestra, No. 5, in A minor, Op. 37*

Jascha Heifetz, violin; New Symphony of London, Sir Malcolm Sargent, cond.  
● RCA VICTOR LM 2603. LP. \$4.98.  
● ● RCA VICTOR LSC 2603. SD. \$5.98.

For a feature review including this recording, see page 83.

**BRUCKNER: Symphony No. 7, in E**  
†Wagner: *Siegfried Idyll*

Philharmonia Orchestra. Otto Klemperer, cond.  
● ANGEL 3626. Two LP. \$9.96.  
● ● ANGEL S 3626. Two SD. \$11.96.

Bruckner's Seventh Symphony is one of the greatest achievements of the nineteenth century and one of the dozen finest symphonies written since the death of Beethoven. If you doubt it, play these records.

We have not lacked adequate recordings of this music, but the only stereo set offered a splendid performance by Rosbaud in considerably less than splendid reproduction. The Klemperer thus achieves dominance without any real struggle, for this is one of Angel's best stereo productions. The large sound masses are heard in an ideal acoustical setting and the dynamic range of the music is faithfully presented in the entire range of sonorities from a strong *pianissimo* to a chorale for the augmented brass. For those gaining first acquaintance with this music, the slow movement and the scherzo provide the most immediate appeal. Musicologists debate whether Bruckner intended the climactic passage of the Adagio to be accented by a cymbal crash. Rosbaud took the conservative view and omitted it, but Klemperer feels it to be authentic and convinces you of its validity. (At the same

time he probably clinches the argument that this is the greatest slow movement since that of the Beethoven Ninth.) In short, if anyone is going to make you a Brucknerite, Klemperer will with these records.

The merits of the Symphony should not be allowed to obscure those of the *Siegfried Idyll*, which is here recorded in its original form for small orchestra. If you know it only in terms of the sonorities of a symphonic ensemble, this too ought to come as something of a revelation. It really is a work of chamber music, and—not surprisingly—it sounds best with the delicate textures and transparent interplay of line which the smaller group provides. The performance itself is obviously that of a great Wagnerian. There is nothing better in the catalogue, and is not likely to be. R.C.M.

**BUXTEHUDE: Organ Music (complete)**

Walter Kraft, organ.  
● Vox VBX 27/29. Nine LP. \$8.95 each three-disc album.

This collection contains all of the works printed in the four volumes of the Spitta-Seiffert edition, plus seven from the Hedar edition. Since a number of pieces that appear only in Hedar are omitted, this is not a "complete" recording of Buxtehude's organ music. But it is comprehensive enough to present a vast panorama of North German organ composition of a quality surpassed only by Bach. Here are preludes and fugues, toccatas with and without fugues, canzons and canzonettas; here too are compositions on sacred melodies, ranging from short chorale preludes to elaborate sets of variations. It is an enormous treasure chest, containing a remarkable proportion of precious stones among the costume jewelry. Listening to these pieces, in which a few basic problems of form and texture are solved in ever new ways, one finds it easy to understand why people flocked to Lübeck to hear Buxtehude play his own works and why Bach in particular was so deeply impressed and learned so much from his older contemporary.

Walter Kraft, who has occupied Buxtehude's old post as organist of St. Mary's in Lübeck since 1929, is a distinguished artist with an excellent sense of style. His technique is equal to all the demands made upon it here, and he is not one of those players who find it necessary to pull knobs every four measures. He is capable of conveying many different moods, from the charming waywardness of the Toccata in F to the power and grandeur of some of the big works.

Kraft plays here on the organ in St. Mary's, but whether this instrument is at all like Buxtehude's is questionable: the old organ was rebuilt in the nineteenth century, and the rebuilt one probably was damaged when the church was destroyed in a bombing raid in 1942. In any case, some of the pedal stops do not "speak" distinctly, and some of the others are uneven in quality. The Swedish organ used by Alf Linder in the "complete" Buxtehude that was begun by him for Westminster (but apparently never finished) seems to me to have a more attractive sound. The recording in general is clear and spacious, with a bit of distortion at the end of a few sides. N.B.

Continued on page 101

Mr. R. A. Horn, a resident of Doylestown, Pa., writes, "Upon reading your advertisement in May, I just couldn't contain myself and had to write to compliment your truthful advertisement in an age when others would have you believe that good music comes from little speakers in little boxes...". Thank you, Mr. Horn. For the benefit of readers who may have missed the Sound Talk column that you refer to, we are repeating it below:



**HOW TO DECIDE IF A FULL-SIZE SPEAKER SYSTEM IS FOR YOU**

First, you must decide whether you are a critical listener. If you insist upon hearing the "full sound", the most subtle contribution of each instrument—then you are relentlessly bound to the full-size system by your own need for perfection. On the other hand, if you're willing to compromise for a lot less than the total effect, you can learn to live for awhile with the musical midgets of "book-shelf row". Compact speakers *do* serve a definite need, provided one lives in a closet.

**WHERE THE DIFFERENCE BECOMES MOST APPARENT**

Complex orchestral passages involving great masses of sound quickly demonstrate the obvious advantages of full-size systems. Here's where you will truly appreciate the effortless reproduction of large speakers that are free of the strain exhibited by small speakers undergoing excessive excursions.

The difference between the two may not seem great if you are listening to a string quartet where the range of pitch and dynamics is closely limited. But compare them via a full-scale composition that really shivers the timbers, such as the currently popular orchestrations of Marty Gold or the "1812 Overture", and the effortless majesty of the big unit relegates the spunky little pretender to the bookshelf where it belongs.

**THE REASONS WHY...**

Full-size speaker enclosures are needed to house the big "woofers" plus the multicell or sectoral horns and drivers employed in professional, two-way systems. Leading audio engineers agree that there is no known way to reduce cubic displacement of a cabinet without reducing sound quality. Only a full-size enclosure provides air volume equal to the larger bass instruments—the double bass viol, kettledrum, etc. For the first time, outside the concert hall, you hear the lowest tones in their pure, undistorted state. The large power-handling capacity and higher efficiency of these full-size, no-compromise systems permit reproduction of every dynamic peak without driving the amplifier into distortion and clipping. In short, advantages of the full-size system combine to reward the perfectionist with a lifetime of listening pleasure.

**THE "PROBLEM" OF SPACE**

If you are a critical listener, the alibi "I don't have room for full-size speaker systems" is meaningless. You'll *make* the room in order to enjoy sound without compromise.

Altec Lansing Corporation

CIRCLE 4 ON READER-SERVICE CARD

by Nathan Broder

## Storia della Musica Italiana

For the connoisseur—twenty discs  
survey five centuries of Italian music.



ONE OF THE MOST CURIOUS anomalies in the writing of history is the cold shoulder turned on the art of music. Pick up any general history of European civilization, no matter how detailed, and the chances are ninety-nine out of a hundred that, while it will pay some attention to literature and the visual arts, there will be hardly a mention of music. "Cultural histories" too suffer from this strange gap. Except for one or two of the most recent, whole chapters are devoted to writers and painters and sculptors, but only a few lines to composers—and those only from the eighteenth century on. It is as though music had no place worth mentioning in the life and thought of man until Bach and Handel came along. Even special studies are guilty of the same omission.

Yet the historians' almost complete neglect of one of the major arts is not difficult to explain. Up to a relatively short time ago, reliable information about music before Bach could be obtained only by intensive search through scattered books and articles in several languages. And even then the student would have acquired merely knowledge *about* music. To observe at first hand the great statues and paintings and buildings of the Middle Ages and the Renaissance, he had but to go and look at them; to get first-hand experience of the music of those periods, he would have had to know where to find the scores, and when he had found them would have had to possess the special skills of the trained musicologist and musician to bring them to life in his inner ear.

Happily, the situation is changing for the better. Not only do we now have authoritative guides to early music, not only has a great deal of the music itself been published in forms usable by intelligent musicians, but a considerable quantity of it has been recorded. Today, anyone with sufficient curiosity can hear the music that resounded in the medieval cathedrals, that charmed royal and princely courts, that set Shakespeare's contemporaries to dancing and drew crowds to Venetian opera houses. For ourselves we can see how the great

forces and ideas that swept Western civilization acted not only upon literature and the so-called fine arts but also upon the one art that perhaps more intimately than any other was bound up with the spiritual as well as the mundane life of man.

A substantial contribution to one important area of musical history has recently been made by the new Italian branch of RCA Victor, with the release of its first two volumes (LM 40000/01) of a set of four devoted to the history of Italian music ("Storia della musica italiana"). Each volume of this sumptuous production consists of ten discs in a leather-bound album, which also contains a profusely illustrated hundred-page booklet, many of the illustrations being in color. The series was prepared under the direction of an Italian musicologist, Cesare Valabrega, and it may be said at once that, with some exceptions to be noted here, the selection of music has been made with great care and perspicacity, and many of the performances on these twenty discs reach a high level of quality.

The first volume begins, naturally enough, with ecclesiastical chant, with examples from both the Gregorian repertory and the Ambrosian. They are sung by the Rome Gregorian Choir under Padre Raffaele Baratta, and it is interesting to see how national characteristics reveal themselves even in the performance of this supposedly standardized music. This Italian group tends to take everything a bit lighter and faster than do the French and German monastic choirs, and makes a greater differentiation between long and short notes. The Gregorian Alleluia here has a real hallelujah spirit. Of special interest is Side 2 of the first disc, devoted to a set of *laudi* found in a thirteenth-century manuscript. These songs of praise, religious but not liturgical, were sung by traveling groups of penitents who sprang up in the wake of wars and plagues and practiced flagellation, and those chosen here form a cycle that represents a kind of Passion.

In this performance they are linked by spoken Latin verses which, according to the notes, are intended ". . . to give a greater sense of continuity, and to make the background of these ancient songs more vivid for a modern audience." (This seems a rather optimistic statement—neither the Latin verses nor a translation being printed in the booklet.) Resembling syllabic Gregorian chant but sung in regular rhythms, these songs are among the earliest Italian non-liturgical pieces we have.

Part of Record 2 is devoted to secular pieces of the fourteenth century, the Italian *Ars nova*. They include two love songs by Francesco Landini, the blind Florentine who was renowned in his time as organist and composer, as well as a lively hunting song by Ghirardellus, another Florentine. In Landini's *Amor c'al tuo soggetto* and in *Io son un pellegrin* by Giovanni of Florence two verses have been omitted, which changes the musical pattern from the characteristic one of the *ballata* to a simple ABA. The rest of this disc is given to a group of delightful little pieces by composers of the fifteenth and sixteenth centuries. These are mostly love songs, but there are also a dance song, a song in praise of Venice, and a New Year's greeting. What most of them have in common is a charming melodiousness, a gay folk-like quality, and a chordal texture—a combination of traits that sets these Italian songs apart from more contrapuntal secular works of the contemporary transalpine composers. Only the two pieces by Palestrina—this is a rare glimpse of the lighter side of that master's art—and the one by Orazio Vecchi (1550–1605) indulge in a bit of "learned" polyphony. Side 1 of Record 3 presents, among other works, songs written for carnival celebrations in Florence, including two by Francesco Corteccia (d. 1571), who was chapelmaster to Cosimo de' Medici. These are on the whole more elaborately worked out than the *frottole* and *villanelle* of Record 2 and somewhat more serious in mood.

All of the pieces thus far mentioned are performed by unaccompanied voices.

With the second side of Record 3 we are introduced to early Italian instrumental music. Here are pieces for one lute and for two, as well as some that are played by recorder and lute or two recorders. There is a lovely one by Bartolomeo Tromboncino (d. about 1530), a cheerful one by Giovanni Gastoldi (1556-1622), and attractive pieces by Francesco da Milano (1496-1573) and Vincenzo Galilei (d. 1591), father of the astronomer. Two of the lute dances are accompanied here by a drum. The next side presents organ music by sixteenth-century masters: Girolamo Cavazzoni, Claudio Merulo, Luzzascho Luzzaschi, and Andrea and Giovanni Gabrieli. Here we find, already in a considerably developed state, such important categories as the *ricercar*, the *canzone*, and the *toccata*. They are all well performed by Luigi Tagliavini on the organ of the Basilica of San Martino Maggiore in Bologna, a handsome instrument built in 1556.

The second side of Record 4 contains instrumental chamber music of the late fifteenth to early seventeenth centuries. The level of musical quality is high here, but I enjoyed particularly the fine pieces by Salomone Rossi (d. about 1630) and M. A. Ingegneri (teacher of Monteverdi); the *canzoni* by Giovanni Gabrieli (1557-1613), one of which is played in a later organ arrangement on the other side; and the lively dance-song by Gastoldi, sensitively performed by Liliana Rossi, soprano, with viols. Just what Alfonso Ferrabosco II is doing here is not clear: while he was of Italian parentage, he was born in England and seems never to have left there.

One of the best records in this volume is No. 5. The first side is entirely devoted to madrigals and other pieces by Monteverdi for two or three voices with instrumental accompaniment. There are seven of them, most of them seem not to be recorded elsewhere, and all of them are little gems. On the other side are six sacred works by Palestrina. They are very fine, but half of them (*Sicut cervus*, *Popule meus*, *Sanctus* and *Benedictus* from the *Missa Papae Marcelli*) are already available on discs, and the beauty of the music is somewhat marred by what seem to me to be exaggerated fortissimos and crescendos and diminuendos in some of the motets. They are sung by the Cantors of Rome Choir under Domenico Bartolucci.

Sacred polyphony of the Roman and Venetian schools fills Record 6. The former group is represented by Giovanni Nanini (1545-1607), Felice Anerio (1560-1614), and Francesco Soriano (1549-1621). The two responsories by Anerio, with their expressive dissonances, are especially impressive. Of Soriano there are portions of a St. John Passion, set for four-part chorus without soloists. Neither the recording nor the performance of these works, by the Julian Choir of the Vatican conducted by Armando Antonelli, is up to the high standard of the rest of the album: the choir's intonation is not always accurate, and there is a lack of clarity and some reverbera-



Monteverdi with his bass viol.

tion. Representing Venice are five eight-part motets, two by Giovanni Gabrieli and three by Giovanni Croce (1557-1609). They are rather well sung by the Rome Polyphonic Choir directed by Gastone Tosato, although the sopranos tend to dominate and the second choir is sometimes not strong enough. These big works need stereo and instrumental participation for full effect, however.

Records 7 and 8 survey the madrigal, the most highly developed form of Italian sixteenth-century vocal secular music. There are three beauties by one of its greatest masters, Luca Marenzio, and Gesualdo is represented by his lively *Luci serene e chiare* and the intense and chromatic *Dolcissima mia vita*. These are beautifully sung by the Luca Marenzio Sextet. Other fascinating selections include Monteverdi's *Il Ballo*—which consists of a gay instrumental ritornel, a kind of arioso for tenor (well sung by Bernardo Mancini), and a richly decorated invitation to the dance for voices and instruments—and some charming and humorous vocal genre pieces from madrigal comedies by Adriano Banchieri and Alessandro Striggio.

With the last two discs we pass from the Renaissance to the early baroque period. Here are examples of the first attempts at secular monody—songs for one or two voices accompanied by lute or harpsichord. Some, like Jacopo Peri's *Un di soletto*, are simple; others, like Giulio Caccini's *Dolcissimo sospiro*, are rather florid; Marco da Gagliano's *Valli profonde* is a big piece, operatic in style. Here too are excerpts from Emilio de' Cavalieri's *Rappresentazione di Anima e di Corpo* (Rome, 1600), which is often called the first oratorio, though some claim it was staged scenically as an opera. Also represented are works by Giacomo Carissimi (1605-1674), the first great master of the oratorio: one of these is the *Lament and Death of Mary Stuart*, a highly dramatic scene for soprano, effectively sung by Angelica Tuccari; another is the *Story of the Pilgrims of Emmaus*, for solo voices, chorus, and accompaniment, with a beautiful choral refrain.

Volume II begins with excerpts from some of the earliest surviving operas. On the first side are numbers from Peri's *Euridice* (produced at Florence in 1600), Giulio Caccini's setting of the same text (Florence, 1602), Marco da Gagliano's *Dafne* (Mantua, 1608), and Francesca (daughter of Giulio) Caccini's *Liberazione di Ruggero dall' isola d'Alcina* (Florence, 1625). It may be remarked that all these composers show a surer touch in their madrigal-like ensemble pieces than in their experiments with the still-new recitative style. There is far greater expressivity and inventive power in the excerpts from Monteverdi's operas, to which two sides are devoted. These contain generous slices from *Orfeo* (1607), *L'Incoronazione di Poppea* (1642), and *Il Ritorno di Ulisse in patria* (1641). This last includes the scene where Penelope's suitors try to string Ulysses' bow, the music reflecting their disconcerting failure, and ringing out in noble triumph when the disguised Ulysses easily succeeds. There is some especially fine singing in *Poppea* by Liliana Rossi, soprano, and Giuseppina Salvi, mezzo.

On the second side of Record 2 are excerpts from four Venetian operas by two composers of great historical importance: Francesco Cavalli (1602-1676) and Marcantonio Cesti (1623-1669). In Medea's scene and a chorus from Cavalli's *Giason* the composer vividly conveys the mood of the situation and the character's emotions; this music has a surprisingly "modern" ring. From his *Ercole amante* there is an almost classic lullaby, songful and characteristically Italian. Seventeenth-century Roman stage works of various kinds are represented on Record 3. Charon's aria from *La Morte di Orfeo* by Stefano Landi (1619) is an ancestor of innumerable drinking songs, and the same composer's *sinfonia* for *S. Alessio* (1632) is one of the earliest extended overtures to an opera. Other outstanding selections on this disc include a varied and expressive soprano solo and a gay chaconne for three satyrs from the *Armida* of Marco Marazzoli (1641). Side 1 of Record 4 includes excerpts from one of the first Italian operas to be performed in Paris, the *Orfeo* of Luigi Rossi (1598-1653). Through the efforts of Cardinal Mazarin this work was presented at the Palais Royal in 1647, in the presence of the Queen, the four-year-old Louis XIV, and a brilliant audience. It was a great success, which is understandable if the three selections given here are fair samples: a lovely aria of Eurydice, beautifully sung by Maria Grazia Dilluvio; a fine trio of dryads; and a poignant, affecting lament for a chorus of nymphs. Equally impressive is a big chorus from an earlier opera by Rossi, *Il Palazzo incantato di Atlante* (1642), as well as two numbers from the *S. Eustachio* of Virgilio Mazzocchi (1643).

Comic opera makes its appearance on Side 2 of Record 4. Here are two real *buffo* pieces—bass arias from *Dal male il bene*, by A. M. Abbatini and Marco Marazzoli (1653) and *La Stellidaura*



"Songs dearest to my heart"

*Leontyne Price*

When a great Metropolitan Opera star with one of the greatest voices of our century sings the music which is the heritage of her people, something deeply moving happens. Recording these spirituals was a delight for Leontyne Price. Her musicianship and fantastic sense of humor made it a delight for all. She says, "I remember hearing and singing some of them as a child, either in church, sometimes at school and very often from my mother, who sang or hummed them as she did her work around the house."



All are hand-picked by Miss Price. Eleven, including Deep River, the exultant Every Time I Feel the Spirit and her mother's favorite, A City Called Heaven, were arranged by Leonard de Paur, who also conducts the orchestra and chorus. In His Name So Sweet, her voice has a child-like purity. When unaccompanied in Were You There?, the human voice reaches a new high in control and compassion. In the album's title number, Swing Low, Sweet Chariot, only a band of angels could make a sweeter sound.

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*vendicata* by Francesco Provenzale (1678). That these early *opere buffe* already mixed serious with comic elements is shown by a grave and rather eloquent contralto aria from the same work by Provenzale. Among the other pieces on this side is an attractive, gay, and well-constructed aria from *La Forza d'amor paterno* by Alessandro Stradella (about 1679).

Record 5 is devoted to the cantata for one or more voices with instrumental accompaniment. Especially striking here are a lively, poetic trio and a baritone recitative full of feeling (nicely conveyed by the singer, Giacomo Carmi) from works by Domenico Mazzocchi (d. 1665); several excellent concerted numbers by Marco Marazzoli (1619-1662); a lovely nature piece by the same Marazzoli and another by Bernardo Pasquini (1637-1710); an affecting soprano aria by Pasquini; and a charming trio by Giovanni Legrenzi (1626-1690).

Two duets by Agostino Steffani (1654-1728), for soprano and alto with continuo, occupy the first side of Record 6. The music is extremely interesting: practically every line is set differently to accord with the changing mood and meaning of the text. But this is one of the infrequent instances in these volumes where the performances are unsatisfactory: both voices are trembly and croony, and the harpsichord is too far forward. The other side of this same disc is devoted to sacred music, including a happily decorated dialogue by Carissimi; the celebrated *Miserere* by Gregorio Allegri (1582-1652), which for two centuries was performed every year during Holy Week in the Sistine Chapel; and a five-part motet, with rich harmonies, by Orazio Benevoli (1605-1672). This last composer was famous for his huge poly-choral works; it is too bad that one of them was not included here.

Girolamo Frescobaldi (1583-1643), the greatest of the early Italian organ composers, is given a side on Record 7. He is represented by a toccata, a bergamasca, and a group of pieces from the *Mass Delli apostoli* from the *Fiori musicali*, including the beautiful *Toccata per la levatione*. Flavio Benedetti Michelangelo is the competent organist, but his instrument, which is in a building with a long reverberation period, is not identified. Side 2 offers a suite for guitar by Ludovico Roncalli (but why is the sarabande played *before* the prelude?), two guitar pieces by Francesco Corbetta (1620-1681), and two sets of variations by Frescobaldi and Pasquini, both played rather unimaginatively on a clavichord. Record 8 devotes a side to music played on a harpsichord, including a fine *pascaglia* by Frescobaldi, an inventive toccata by Michelangelo Rossi (first half of seventeenth century), and a genre piece about chickens by Alessandro Poglietti (d. 1683). The able harpsichordist is Ruggero Gerlin.

Violin music is introduced on Side 2 of Record 8. In a Sonata in D by G. B. Vitali (1644-1692) and in the C major Sonata from the Opus 5 of Arcangelo Corelli (1653-1713) we already find

the singing, soaring line that was to be the hallmark of a long series of Italian violinist-composers. The player here, Anna Maria Cotogni, uses just the right kind of tone, live but not overvibrant. The next disc offers music for two or more instruments (not always specified by the composers) with continuo. Among these pieces we find two pleasing canzoni by Frescobaldi, a lively battle piece by Andrea Falconieri (1586-1656), a poetic balletto by Vitali, a noble sonata for two violins and continuo from the Opus 1 of G. M. Bononcini (1642-1678), a set of cheerful little dances by Biagio Marini (d. 1665), and a fine Sonata in A by G. B. Bassani (d. 1716), in whose fugal allegros the bass takes an active and independent part.

The last disc in this volume is devoted to the early concerto grosso. Four works are presented: a sonata for trumpet and strings by Stradella, the Concerto in C, Op. 8, No. 1, by Giuseppe Torelli (d. 1709), and Nos. 11 and 12 from the famous Opus 6 of Corelli. All are excellent compositions, and all have been recorded previously, some several times. They are played here by the Società Corelli, who do very well by the Torelli and Corelli items, despite a harpsichord that is often inaudible. In the Stradella, however, the strings are too timid, although the trumpeter, Leonardo Nicosia, is first-rate.

THE TWO VOLUMES constitute, on the whole, a fascinating survey of the land that gave birth to most of the important forms of music. But the value of this collection, as I have tried to indicate, is by no means confined to its historical aspects: it includes many first-class compositions in many forms and styles. Performances, by and large, are on a high level, and, aside from some instances of poor balancing (in some of the vocal numbers, for example, the voices are too close to the microphone), so is the recording. The only important weakness, it seems to me, is in the booklets. That for Volume I is presented in what is often awkward and inept English. The texts of the vocal works are printed in the original language only, with the barest indications in English of what they are about. The booklet accompanying Volume II is entirely in Italian, and will consequently be of little use to anyone who doesn't know that language. This seems a strange way to market expensive albums in America, and its strangeness only grows when we read that the sponsors of the series include the International Music Council and UNESCO. But if you are willing to ignore these matters, you will find some wonderful music here, much of it recorded for the first time.

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C. G. McProud, noted audio authority, touched upon this in the February, 1962 issue of *Audio Magazine*:

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See the Benjamin-Miracord at your high fidelity dealer. Model 10H with hysteresis motor is \$99.50; Model 10 with 4-pole induction motor, \$89.50. Prices do not include base or cartridge. For further information write to: Benjamin Electronic Sound Corp. 80 Swalm Street, Westbury, New York.



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## Debussy on Microgroove: Part II—Chamber Music

by Harris Goldsmith

### *Quartet for Strings, in G minor, Op. 10* (1893)

This early work is Debussy's most popular chamber music creation. It is cast in conventional four-movement form, with a beautifully suave slow movement, in which the four instruments converse with each other most movingly, as the high point.

Fortunately, in recent years performance ideals for this composition have moved away from the slushy impressionism and mannered effeminacy that used to pass for standard here (the Quartetto Italiano's deleted Angel recording was just such an interpretation), and all three of the currently available readings are reasonably structural and concise. On the other hand, not one of the this trio is without its share of faults.

The Paganini edition is probably the best of the three. This group gives a terse account combining a Gallic lucidity of tone with a refreshingly astringent attack. The recording, however, is terribly tight and unresonant; everything sounds one-dimensional, although this type of acoustic is less injurious to the Paganini's spare interpretation than it would be to a more coloristic one.

The Budapest reading is bigger and grander. Their present recording is much more flexible and expressive than the older one (Columbia ML 4668, deleted), but on the other hand rather heavy and italicized in comparison to some of the recent live performances given by the group. The recording is very realistic and close-to; I would prefer more distance and atmosphere, less Brahmsian heft. I am also disturbed by many extraneous noises (such as breathing and bow scrapes) on their disc.

The Juilliard reproduction is deeper and more resonant, and this quartet is the most virtuosic of the three represented here. Nevertheless, I find these players excessively strait-laced and uncommunicative. They sound as if they were using slide rules instead of bows. Objectivity, yes; but mechanization, no.

An outstanding version of the Debussy Quartet on Philharmonia PH 104, by the Stuyvesant String Quartet, has been discontinued. The foreign catalogues list versions by the Hungarian, Parrenin, Vlach, and Loewenguth ensembles.

—Paganini Quartet. Kapp 9038, LP; S 9038, SD.

—Budapest Quartet. Columbia ML 5245, LP; MS 6015, SD.

—Juilliard Quartet. RCA Victor LM 2413, LP; LSC 2413, SD.

### *Syrinx* (1912)

This piece for unaccompanied flute is the baby brother of *L'Après-midi d'un faune*. It is apparent that the mythical creature depicted in both of these works fascinated Debussy. Because of its brevity

and relative uncomplexity, *Syrinx* is just about the ideal piece for comparison of performance styles.

Aurielle Nicolet's DGG version is the only one available in stereo. It is very well-played account, with straightforward phrasing and a pungent "French" flute tone. Kincaid employs essentially the same style, but carries it further. His account has more nobility and distinction. Rampal's approach, on the other hand, is fiery and impetuous. He gives the piece a rhapsodic flexibility and his tone is tarter and more penetrating than those of his fellow flutists. Julius Baker's treatment (Decca) is vague and affected; furthermore, the echo chamber used in his recording only serves to accentuate the "beefed-up" quality of his tone.

—William Kincaid, flute. Columbia ML 4339, LP.

—Jean-Pierre Rampal, flute. Educo 4001, LP.

—Aurielle Nicolet, flute. Deutsche Grammophon LPM 18615, LP; SLPM 138115, SD.

### THREE SONATAS (1915-17)

Debussy was always a nationalist, and during his last years that quality in him assumed the proportions of near-fanaticism. At that time, plagued by ill health and depressed by events of World War I, he resolved to write six sonatas for various instrumental combinations which would, as he put it, "free French music from sham Wotans in Hessian boots and the Tristans in velvet jackets." He lived to complete only the first three of these works: for Cello and Piano; for Flute, Viola, and Harp; and for Violin and Piano. The fourth was to have been for Oboe, Horn, and Harpsichord. These are mystic, even exotic compositions. Sometimes Debussy's idiom becomes so overrefined here that the music almost seems vacuous. Nevertheless, although the content of these pieces is elusive, it is always ready to unfold itself in the hands of sympathetic interpreters.

### *Sonata for Cello and Piano, No. 1, in D minor*

Rostropovich and Britten give a beautifully subtle, intense reading. These players are wonderfully *en rapport* with each other and the music. Their performance combines a gaunt, shadowy animation with flashes of tonal brilliance. The tempos are varied and flexible, the tonal balances remarkably well adjusted.

Piatigorsky and Lukas Foss are also most impressive. This cellist is not very impressionistic in his approach, preferring instead a rich, extroverted opulence. A broad, sweeping line is the all-important emphasis here, although this is not to say that Piatigorsky is incapable of delicacy.

Parisot and Mittman are sincere and conscientious musicians, but their performance is not competitive with the Britten-Rostropovich and Foss-Piatigorsky recordings. There is a lack of metrical subtlety and tonal resourcefulness here, although everything is intelligent and well planned.

A warm, finely judged reading by Antonio Janigro and Ginette Doyen for Westminster is no longer listed in the catalogue.

—Mstislav Rostropovich, cello; Benjamin Britten, piano. London CM 9306, LP; CS 6237, SD.

—Gregor Piatigorsky, cello; Lukas Foss, piano. RCA Victor LM 2293, LP; LSC 2293, SD.

—Aldo Parisot, cello; Leopold Mittman, piano. Overtone 16, LP.

### *Sonata for Flute, Viola, and Harp, No. 2*

The version of this work by Rampal, Pasquier, and Ledentu on the imported Ducretet-Thomson label is so superlatively fine that I feel compelled to give it preference over the one available domestic edition, admirable as the latter is. Much of this composition depends upon tonal values, and it is precisely in this area that the French disc scores over its American counterpart. I am captivated by the pungent sound of Pasquier's viola and the vibrant, intense vibrato of Rampal's flute—a combination which, to my ears, imparts more scintillation and character to the elusive phrases and patterns of this work than do the more conventionally lush sonorities created by the Fuchs, Baker, Newell trio. Both recordings, however, feature superb teamwork, and both are exceedingly well recorded.

A deleted Columbia disc (ML 4090) played by John Wummer, Milton Katims, and, again, Laura Newell emphasized the work's classicism rather than its exoticism. The recording, considerably older than the others, captured the clear-cut balances and attacks of these players, but lacked the atmosphere and spaciousness of the newer discs. The deleted Westminster disc (XWN 18511, formerly WL 5207) by Camillo Wanutsek, Gunther Weiss, and Hans Jellinek had the virtues of honest musicianship, but also the defects of staid Viennese temperaments.

—Jean-Pierre Rampal, flute; Pierre Pasquier, viola; Odette Ledentu, harp. Ducretet-Thomson 270C096, LP (Import).

—Julius Baker, flute; Lillian Fuchs, viola; Laura Newell, harp. Decca DL 9777, LP.

### *Sonata for Violin and Piano, No. 3, in G minor*

Seven editions are listed in the Schwann catalogue; an eighth, by Ginette and Jean Neveu, used to be obtainable on the domestic Angel label but is now available only on import from France. The Neveu rendition is broadly inflected and darkly sonorous—a most moving account of the score and richly personal. The sound is somewhat dated.

Equally distinguished, but completely different in approach, is the performance by Nadien and Hancock for Monitor. Theirs is a shimmering, impeccably controlled classical account. The violinist's intonation and bow control appear to be absolute. There is none of the usual slithering and shady "impressionism" here: just consummate, flamingly intense music making. Hancock's sturdy, forthright piano work is given a deserved prominence in the aural perspective, and it enhances a reading already notable for strong architectural cohesion. It is difficult indeed to choose between this interpretation and Neveu's fervent romanticism, but since the Monitor entry is both newer as a recording and readily available, it probably deserves first place.

Grumiaux's Epic disc with Castagnone falls midway between Nadien's crisp brilliance and Neveu's dark warmth. His well-reproduced presentation is lucid and genial, and by no means commonplace. (The older Grumiaux-Ulanowsky performance suffers from overblown and mushy recording.) The Graffman-Senofsky is also a good account, though a bit too cherubic and placid for my taste.

Francescatti-Casadesus (on Columbia) play cleanly and also rather dryly. There is more tonal chiaroscuro in the music than is audible here, and also more diversity of mood and intensity of feeling. Heifetz (RCA Victor) is rather too blasé in his objectivity; Nadien and Hancock play in fundamentally the same style, but show more creativity and freshness. Stern's strenuous fiddling (Columbia) is too coarse for the delicately scented strains of this music.

Some fine editions of this sonata have fallen by the wayside. The Ferras-Barbizet (London LL 909) was witty, pliant, and most appealing. Fuchs and Balsam (Decca DL 9836) were a bit fibrous in tone perhaps, but admirably incisive from the interpretative standpoint. The Jean Fournier-Ginette Doyen edition (Westminster XWN 18511; formerly WL 5207) was not only a most sympathetic collaboration, but had the additional virtue of a consistent coupling with the two other Debussy Sonatas.

Joseph Szigeti, who once collaborated with Andor Foldes in a brilliantly penetrating 78-rpm version, has recently made a new one for Mercury. His performance (with Roy Bogas at the piano) was not released in time to be included in this study. The venerable Thibaud-Cortot 78-rpm performance deserves to be reissued on Angel's "Great Recordings" series.

—David Nadien, violin; David Hancock, piano. Monitor 2017. LP: S 2017, SD.

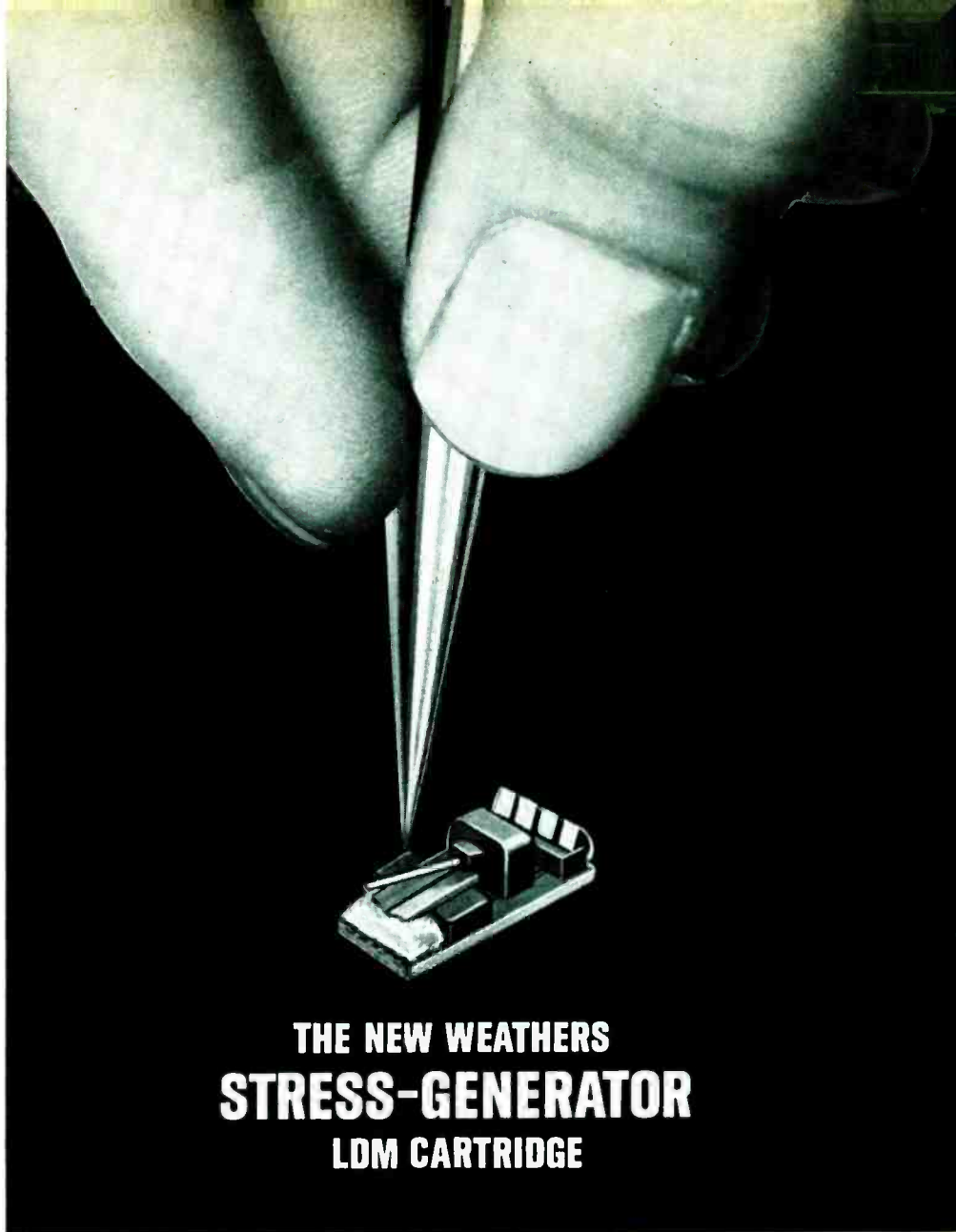
—Ginette Neveu, violin; Jean Neveu, piano. HMV (France) FJLP 5037, LP (import).

—Arthur Grumiaux, violin; Riccardo Castagnone, piano. Epic LC 3667, LP.

Berl Senofsky, violin; Gary Graffman, piano. RCA Victor LM 2488, LP; LSC 2488, SD.

*Debussy on Microgroove, Part III—Vocal Music, will appear in a forthcoming issue.*

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## THE IMPORTS

**J**UST BECAUSE the King of Naples happened to have two hurdy-gurdies around the house, Haydn wrote five thoroughly delightful concertos for those instruments. We never hear the works in their original form today because the hurdy-gurdy that Haydn used wasn't the simple continuous tone pipe organ of our time (alas, passing too) but a *lira organizzata*. This "organ lyre" had sympathetic resonant strings and an ingenious organ attachment. A handle rotated a rosined wheel which in turn "bowed" the strings and also worked a small bellows. How difficult it must have been to fit this odd instrument into a *concertante* ensemble of strings and horns without its sounding like toy music! The quality of what Haydn finally produced can be judged from the fact that the Andante and Finale of the *Lyrenkonzert* No. 5 provided material for two movements of his Symphony No. 89, and the middle movement of the third concerto was used in its entirety to fashion the well-known Allegretto of the Symphony No. 100.

The *lira organizzata* wasn't exactly common even in 1786, and Haydn wisely composed an alternate arrangement using a flute and an oboe. No one can even play the *lira* today, and in recording the five concertos and a later nocturne (AVRS 6176 and 6237) the Austrian firm Amadeo has substituted two recorders in F. They come very close to providing what is described as the puffy, nasal sound of the hurdy-gurdy and also have less difficulty with the range than does the oboe. Paul Angerer, both conductor of the little orchestra and one of the blockflötists, deserves credit for the ease and lilt of the playing. As we

might expect, the project is based on research by the noted Haydn scholar, H. C. Robbins Landon.

Dipping further into the Haydn archive, Amadeo has issued a potpourri of lesser material, some of which has been recorded at one time or another but has never sounded quite so good. AVRS 6178 contains the String Quartet in D major, Op. 1, No. 3; the Harpsichord Concerto in F (possibly not by Haydn); the *Divertimento a Tre*, in G major, for Baryton, Viola, and Cello; and the Siciliano from the Baryton Trio No. 49, in A major, all played by the Concentus Musicus. This conductorless group, made up largely of members of the Vienna Symphony, uses seventeenth- and eighteenth-century instruments throughout, and plays so well that there is no trace of the strained intonation which frequently offsets the advantages of delicate balance and clean lines. In the Harpsichord Concerto the strings are a bit ragged, but in any event the dominating factor here is harpsichord virtuosity, which the unidentified soloist furnishes in abundance. The stereo recording has just the right amount of resonance to round out the effect of a complete chamber concert.

**D**ISTRIBUTION in this country has now been established by Olympus Records, a six-year-old English firm specializing in "golden-age" vocal reissues. The available catalogue contains eighteen items, ranging from the inevitable Caruso and Tetrizzini excerpts to examples of such rarely heard artists as Emile Scaramberg, Rosina Storchio, and Augusto Scampini. In the main Olympus has made a sound choice of material and its engineers reveal their musicianship in adjusting pitch and retaining the quality of the originals. Especially good is the album devoted to Marcella Sembrich (ORL 215)—a severe test, since the Polish-American coloratura usually fared poorly in the studio. In her late forties at the time she recorded, her voice was still remarkably large and fresh, capable of accuracy and full volume up to F sharp, but on records it tended occasionally to hoot and sound wooden. Olympus, however, has managed to round up some very clean originals of music by Verdi, Donizetti, Bellini, and Rossini, enabling us at least to judge Sembrich's beautiful timbre and fine characterizations—and without a trace of distortion. What a delightful thing she makes of the *Don Pasquale* duet with Scotti! But, alas, perfection has eluded Olympus. In a production of such obvious historical value (the only Sembrich operatic collection available), a minimum requirement of the annotations would be the recording dates and numbers of the origi-

nal pressings. Not only are they lacking, but the brief biography cuts off the singer with her retirement from the Metropolitan in 1909, whereas she continued to record during the next four years and to concertize until 1917.

**T**HE French company Valois will soon be releasing Jean-Charles Richard's performance of the complete Ravel piano music, which will certainly run into heavy competition from existing recordings. On hand, however, is an unchallenged disc (MB 408) of the last three pieces written for piano by César Franck: the *Danse lente*, a tiny, hitherto unrecorded work foreshadowing Debussy in its economy and remote air; the Prelude, Aria, and Final, not in the current catalogue; and the Prelude, Choral, and Fugue, recorded often on 78s but represented now only by a dramatically over-indulgent and poor-sounding Richter performance. Richard plays with a real sense of architecture and pliant phrasing, achieving what Franck had intended in the two large pieces: a blend of romantic expression and brilliant technique with serious thematic development and polyphony. The Danish piano (recorded in a Copenhagen studio) may not sound firm enough for the taste of some listeners; if so, it seems the only flaw in this worthy production.

Without being the best or most significant of chamber works from Beethoven's middle period, the Trios for Piano, Violin, and Cello, Op. 70, Nos. 1 and 2, are perhaps the most typical. In them we hear the overt, healthy kind of virtuosity associated with the *Kreutzer* Sonata, Op. 47, and the sensitive lyricism of the *Archduke* Trio, Op. 97. The strings play for the most part in the upper register, in close harmony and exposed attacks: the piano runs the gamut of the keyboard in scale runs. There is much stopping and starting, and many isolated beautiful moments. It can all add up to one long Beethoven cliché. Fortunately, on a disc made for La Boîte à Musique (BAM 5058) the performers seem to take great delight in playing these works, and the music comes out quite fresh. Noël Lee (an American pianist living in France), violinist Robert Gendreau, and cellist Robert Bex—who constitute the group called Le Trinôme—play with great accuracy, sweet tone, and elegant phrasing, without for one moment overdoing anything. Also accurate is the recorded perspective, with the violin smaller in volume than the cello, as it should be, and the cello less than the piano. All these factors combine into first-class chamber playing of works which, though frequently heard in concert, rarely get their due on records.

GENE BRUCK



Haydn: he wrote for burdy-gurdies.

## RECORDS IN REVIEW

Continued from page 91

**CAMPRA:** *Les Festes vénitiennes, Ballet Suite*

†**Charpentier, Marc-Antoine:** *Concert pour quatre parties*

†**Mouret:** *Les Festes de Thalie, Ballet Suite*

Ensemble Instrumental Andrée Colson de Tours.

• Vox DL 630. LP. \$4.98.

• • Vox STDL 500630. SD. \$4.98.

The suites from ballet operas by André Campra and Jean-Joseph Mouret (first presented in 1710 and 1714 respectively) give a good, though not entirely accurate, notion of the types of orchestral dances heard on the French stage in the period between Lully and Rameau. I say "not entirely accurate" because they are performed here by strings only, whereas originally the orchestra undoubtedly included woodwinds too. According to the notes, the present ensemble has been working together under Miss Colson since 1955. They play with unanimity, verve, and some nuance. All of the music is melodious and elegant, though the Mouret pieces seemed to me less interesting than the others. In the Charpentier suite, originally written for viols but played here by violins, there are one or two moments when somebody is off pitch. The violin tone tends to be a bit edgy, but otherwise the sound is acceptable. N.B.

**CHARPENTIER, MARC-ANTOINE:** *Concert pour quatre parties*—See Campra: *Les Festes vénitiennes, Ballet Suite*.

**COPLAND:** *Passacaglia; Variations for Piano; Sonata for Piano*

Webster Aitken, piano.

• LYRICHORD LL 104. LP. \$4.98.

Originally released on a Walden LP some years ago, this reissue is very welcome. The Sonata, with its echoes of Debussy and its intimations of *Billy the Kid*, has become one of the most popular of all American keyboard works in the years since Aitken originally recorded it, and we have heard punchier interpretations thereof, but Aitken's remains a marvel of subtle sympathy, and one would not change a note of it. The Passacaglia and the Piano Variations were the last word in stony severity forty years ago, when they were new; they are that no longer, but they hold up as exhibiting Copland's youthful mastery of the variation principle in two different guises. The recording is not as sonorous as some of more recent vintage, but it has a bright, clean, ringing sound and needs no apology on the ground of its age. A.F.

**COPLAND:** *El Salon Mexico; Apalachian Spring; Dance from "Music for the Theatre"*

New York Philharmonic, Leonard Bernstein, cond.

• COLUMBIA ML 5755. LP. \$4.98.

• • COLUMBIA MS 6355. SD. \$5.98.

This, of course, is music cut to Bernstein's conducting style and the results

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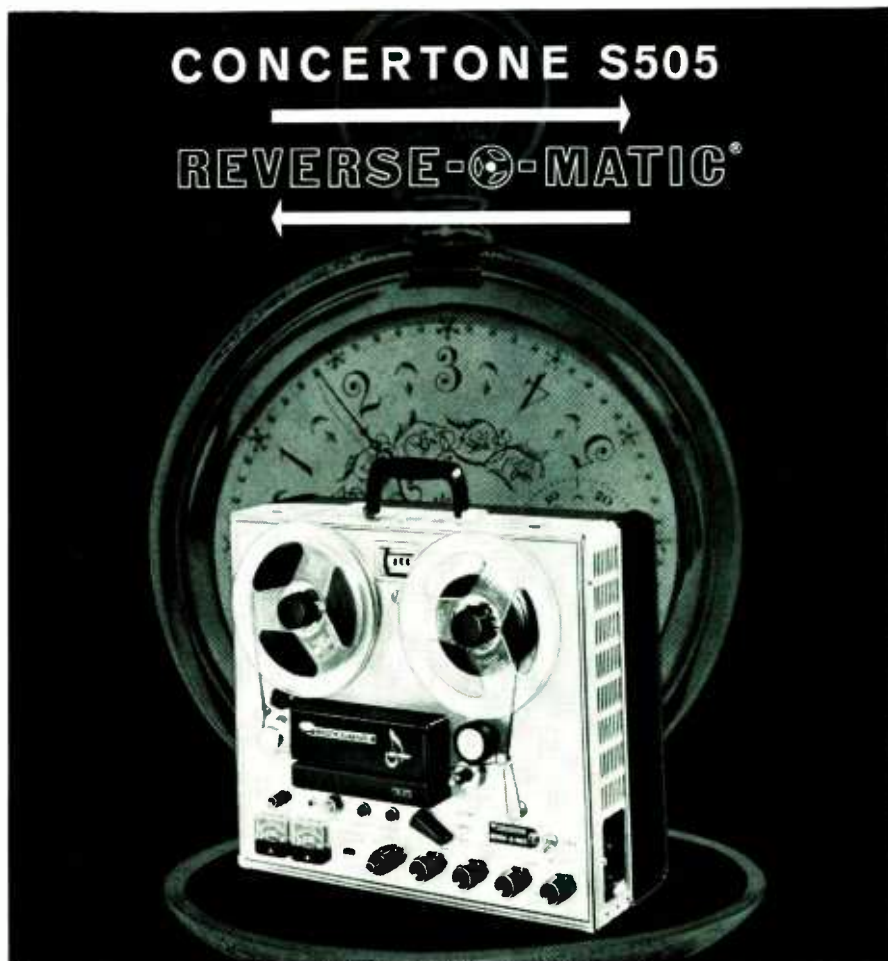
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# In Honor of Dr. Klemperer's Return to America



For the first time in 10 years, Dr. Otto Klemperer has returned to America to conduct a series of concerts. In his honor, Angel Records announces the following releases with the Philharmonia Orchestra:

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**RICHARD STRAUSS:** "Don Juan". Dance of the Seven Veils from "Salome"; "Till Eulenspiegel" (S) 35737

**MAHLER:** Symphony No. 4 in G (S) 35829 soprano solo by Elisabeth Schwarzkopf

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are exciting. The one reservation that must be entered has to do with the vertical-rhythmical coordination, which is occasionally just a little maddening bit off. Some of this is perhaps due to one Bernstein mannerism that does not precisely jibe with the Copland clarity and directness—namely, a tendency to delay entrances and phrase beginnings until a fraction of a second after the beat. This is particularly noticeable in the slow sections of *Appalachian*. The mannerism is certainly a minor one and, in the context of a generally good and lively performance, it does not perhaps loom as a major defect. But this kind of Copland gets its maximum effect when it is taken dry and straight.

A somewhat related problem exists with regard to the recorded sound, which is fat and beautiful but—in the monophonic version at least—is perhaps not completely appropriate to a lean and vigorous musical style. The stereo version is much to be preferred. Presumably the one-channel edition is a mix, and what is clarity and depth on two channels emerges as merely rich reverberation on one; the result is perhaps a trifle mellow and hazy for the dry, bright Copland orchestral sound. This suggests two interesting considerations: (1) abstractly gorgeous sound may not suit every piece of music; (2) engineering designed for stereo may not always produce the optimum mono sound. E.S.

### CORELLI: *Complete Works, Vol. 3*

Soloists: Vienna Sinfonietta, Max Gubern, cond.

• or • LIBRARY OF RECORDED MASTERPIECES. \$8.50 on subscription; \$10 non-subscription.

Mr. Gubern's stately progress through the works of Corelli continues with no deviation from the high standards set in the first volumes. Vol. 3 presents the Concerto grosso in C minor, Op. 6, No. 3; the Violin Sonata in C major, Op. 5, No. 3; and the Sonatas in A minor and F major for Two Violins and Continuo, Op. 4, Nos. 5 and 6. All are skillfully played, and recorded with clarity and realistic sound. These are all noble compositions, but the Concerto and the Violin Sonata are particularly fine. As usual, the scores are bound into the album. That for Op. 5, No. 3 includes embellished versions ("graces") of the violin part published about 1710, a decade after the original. Sonya Monosoff, the able violinist here, uses some of the printed ornaments in the Adagios and some new ones, all in excellent taste. N.B.

### DVORAK: *Concerto for Cello and Orchestra, in B minor, Op. 104*

Pierre Fournier, cello; Berlin Philharmonic, George Szell, cond.

• DEUTSCHE GRAMMOPHON LPM 18755. LP. \$5.98.  
• • DEUTSCHE GRAMMOPHON SLPM 138755. SD. \$6.98.

This is a perfectly poised performance, terse in attack, sumptuous in tone, and richly satisfying in its ardent vitality. No other interpretation since the Casals-Szell recording has so successfully revealed both the essentially classic proportions of the music and its eloquent romanticism. Fournier's execution here has far more energy, concentration, and technical poise than was evident on the cellist's earlier London LP with Kubelik



Fournier: Dvořák, perfectly poised.

and the Vienna Philharmonic. Szell's dynamism seems to buoy him along. Indeed, I cannot remember having heard an orchestral context for this work characterized by such impeccable detail and perfect discipline.

Furthermore, all of the score—yes, every note of it—is discernible in DGG's magnificently balanced reproduction. For once, this generally conservative company has thrown sobriety to the winds, and has moved its microphones right up close to the proceedings. I suspect that Szell demanded that it be this way, for the Berlin Philharmonic definitely sounds like a "Szell-Orchestra" on this recording. The unmistakable burr on the brass is present, and also the sharply outlined winds and light-textured, noncantabile string sound. This kind of razor-edged virtuosity is not usually associated with European orchestral playing, and needless to say, the unique effect would be lost in the lengthened reverberation period which would result from distant microphoning. Even in stereo the more massive, spread sonority softens the compactness of the sound, and I myself think that the slightly leaner, clarion-edged monophonic pressing is more appropriate to this particular performance. But both versions, I hasten to add, are sonically and musically superlative. Among stereo recordings there is nothing to compare with the present disc, and only the monophonic Casals-Szell (Angel) and Rostropovich-Talich (Parliament) editions can offer anything to compete with the new issue on purely musical terms. Both of these discs are formidable rivals—the Parliament with its inexpensive price tag especially so—but in my opinion this Fournier-Szell collaboration takes top honors for the greatest of all cello concertos. H.G.

**GABRIELI, ANDREA:** *Ricercari*—See Gabrieli, Giovanni: *Sacrae symphoniae*.

**GABRIELI, GIOVANNI:** *Sacrae symphoniae*  
†Gabrieli, Andrea: *Ricercari*

Paris Instrumental Ensemble, Florian Holland, cond.

• Vox DL 540. LP. \$4.98.  
• • Vox STDL 500540. SD. \$4.98.

This collection offers four eight-voice canzonis by Giovanni Gabrieli and one

for four voices, as well as three four-voice ricercari by his uncle. All of the canzoni and one ricercar are performed by a brass quartet or double quartet, while two of the ricercari are played by an ensemble of double-reed instruments. The canzoni begin with the stereotyped dactylic figure but proceed differently; considerable variety is achieved by such means as thinning out or thickening the texture and changing the meter from section to section. The double-choir pieces sound especially rich and imposing in this excellent stereo recording. As often happens nowadays, trumpets and a horn are employed in Giovanni's works, although neither instrument was ever specified by him. The shift to woodwinds for two of Andrea's pieces makes a pleasant change, particularly in the jolly *Ricercar del sesto tono*. The players all seem capable and well rehearsed. N.B.

**GILBERT and SULLIVAN: *Patience***

Jennifer Toye (s), The Lady Ella; Mary Sansom (s), *Patience*; Yvonne Newman (c), The Lady Angela; Beti Lloyd-Jones (c). The Lady Saphir; Gillian Knight (c). The Lady Jane; Philip Potter (t), Lieut. The Duke of Dunstable; John Cartier (b), Major Murgatroyd; John Reed (b), Reginald Bunthorne; Kenneth Sandford (b), Archibald Grosvenor; Donald Adams (bs), Colonel Calverley. D'Oyly Carte Opera Chorus; The New Symphony Orchestra of London, Isidore Godfrey, cond.

- LONDON A 4246. Two LP. \$9.96.
- • LONDON OSA 1217. Two SD. \$11.96.

*Patience*, Gilbert's delightful spoof of that cult of Victorian aestheticism espoused by the pre-Raphaelites and Oscar Wilde, for a long time seemed the most dated of all the Savoy operas. But things have changed of late, and with a similar (if slightly less ostentatious) form of preciosity infiltrating the modern literary and artistic scene, Gilbert's lyrics and dialogue have taken on a decidedly contemporary feeling. In fact, his satire proves to be as applicable to the affectations of today's artistic hierarchy as it was to those of the Seventies.

Since all of Gilbert's dialogue, some of the most caustic he ever wrote, is made available for the first time on disc in this new D'Oyly Carte Opera Company performance, it is particularly unfortunate that it is not more expertly projected by the present members of the company. Only John Reed and Philip Potter show any real ability to "read" their lines in a way that does justice to Gilbert's quips and sallies. All of the women resort to a tiresome, artificial, and affected style of declamation, swooping on words and swallowing phrases in a manner that verges on burlesque. Nor can I be very enthusiastic about the vocal performances. John Reed's Bunthorne is admirably characterized and well sung, and Kenneth Sandford's Grosvenor is vocally agreeable. But Donald Adams sounds too bumptious as Colonel Calverley, and makes very heavy going of *If You Want a Receipt for That Popular Mystery*. On the female side, no one seems really up to her role. Mary Sansom is a small-voiced *Patience* whose singing is diffident and oddly without charm (as well as sometimes shy of the pitch); and Gillian Knight's Lady Jane is as pallid a portrait of this virago as ever appeared on records. Only the chorus, both male and female, is really up to the level of the company's best per-



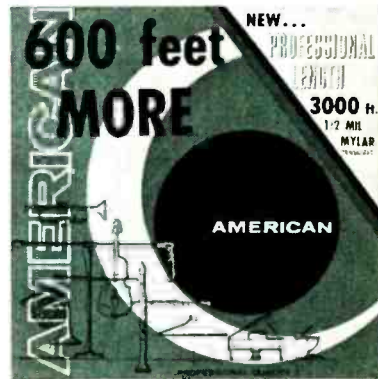
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formances, and its contributions are all without fault.

The veteran conductor Isidore Godfrey directs the performance with considerably more vigor than we have been accustomed to from him for some years, and his is the hand that really saves the whole enterprise from becoming tedious. London's stereo sound is notable for its warmth and glow, and what few stereo effects there are have been executed with taste and intelligence. J.F.I.

**GILBERT and SULLIVAN: *Trial by Jury***

Elsie Morison (s), Plaintiff; Richard Lewis (t), Defendant; George Baker (b), Learned Judge; John Cameron (b), Counsel for Plaintiff; Bernard Turgeon (b), Foreman of the Jury; Owen Bran-

nigan (bs), Usher. Glyndebourne Festival Chorus; Pro Arte Orchestra, Sir Malcolm Sargent, cond.

- ANGEL 35966. LP. \$4.98.
- • ANGEL S 35966. SD. \$5.98.

Ever since the incomparable 1927 D'Oyly Carte recording of *Trial by Jury* vanished from the RCA Victor catalogue (where it appeared, all too briefly, on microgroove as LCT 6008), we have had to be content, *faute de mieux*, with the London issue of about twelve years ago. That foursquare, humorless performance was one of the least happy Savoy Opera ventures of the postwar D'Oyly Carte Company, and should long since have been replaced by a more animated version. Angel has now rectified the situation with a superbly sung, beautifully recorded edition of the old cur-

tain raiser that matches even the 1927 version.

As the Learned Judge, George Baker (that stalwart phonographic Savoyard who has never appeared in a stage performance of the operas) gives a ripe and fruity performance, admirably sung and brilliantly characterized. In the 1927 set Baker sang the part of The Usher, a role now handed over to Owen Brannigan, who both sings and plays it with appropriate pomposity and officiousness. There is a fine feeling for Gilbertian satire in Richard Lewis' well-sung Defendant, and the remaining male members of the cast, John Cameron and Bernard Turgeon, both contribute strong performances. As for the distaff side, the winsome, fluttering Plaintiff of Elsie Morison is, for me, a most pleasant surprise. Miss Morison is, of course, an accomplished singer, but all too often she has sounded rather too operatic in style for these lighthearted works. On this occasion, that defect is completely absent; she is adept in the part and in the style, and creates a most winning performance. The work of the chorus is faultless, and the clarity of its enunciation suggests that someone has been working hard to rectify a blemish annoying in other recordings.

Sullivan's blithe music has been zestfully directed by Sir Malcolm Sargent, and the orchestral playing is of the utmost polish. The Angel sound is impeccable, and in view of the confined area of the Court Room, the stereo effects employed are both sensible and imaginative. J.F.I.

**GLUCK: *Ballet Suite* (arr. Mottl)—**  
See Schubert: *Rosamunde: Overture; Entr'acte No. 3; Ballet No. 2.*

**HANDEL: *Cantatas: Splenda l'alba in oriente; Carco sempre di gloria; Tu fedel? Tu costante?***

- Helen Watts, contralto; English Chamber Orchestra, Raymond Leppard, cond.
- OISEAU-LYRE OL 50215. LP. \$4.98.
- • OISEAU-LYRE SOL 60046. SD. \$5.98.

Of the numerous Italian cantatas by Handel only two or three are available at present on discs. Since this is an important category in his output, showing the master of opera and oratorio polishing his art in a smaller frame, the present additions to the catalogue are welcome indeed. Two of them are incomplete, but it is good to have them just the same. *Splenda l'alba in oriente* consists of two arias of typical Handelian breadth and sweep, separated by a recitative. *Carco sempre di gloria*, of which a recitative and two arias have survived, is lighter in mood but no less attractive. The third item, *Tu fedel? Tu costante?*, is complete: a short but expressive overture is followed by four recitatives and arias. Of the latter, "*Cento belle*" has a typically Italian euphony and "*Se Licori*" is especially graceful. Even the fast violin ritornels in these works have thrust and character.

Miss Watts' warm voice spins out long phrases in one breath, but some of the more demanding florid arias need more power and bravura than she seems able to supply. On the first side the orchestra is sometimes a bit loud for her but the balance improves on the other

*Continued on page 107*



*Royalty of the Recital Stage*

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matchless new albums. Two contain virtually every Schubert song recorded by Elisabeth Schumann. They are available for the first time as additions to the critically acclaimed Great Recordings of The Century Series (COLH 130, 131). The third is Elisabeth Schwarzkopf's long-awaited disk of Hugo Wolf's Goethe Lieder (S) 35909.

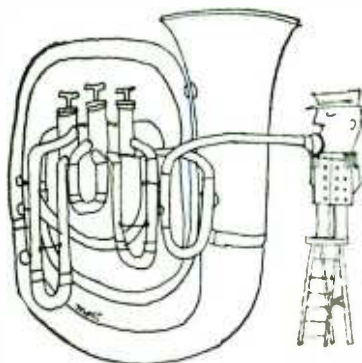
Also available on Angel: Elisabeth Schumann, Lieder Recital (Hugo Wolf, Richard Strauss) COLH 102; Elisabeth Schwarzkopf, Schubert Lieder Recital 35022.



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side. The playing is precise, if a little intense at times, and the sound is life-like. Unfortunately, no texts are supplied. N.B.

**HANDEL: Suites for Harpsichord (complete)**

Paul Wolfe, harpsichord.  
• EXPERIENCES ANONYMS EA 500.  
Five LP. \$24.90.

The sixteen keyboard suites of Handel have never attained the popularity of Bach's Partitas or French Suites but they contain a great deal of substantial music, and it is good to have them in these well-recorded and generally excellent performances. Each of them contains at least one movement that makes very good listening indeed. Such, to mention only a few, are the lively Gigue of No. 13, the graceful one of No. 8, and the unusually elaborate one of No. 9; the Presto of No. 3, which has an orchestral bigness; the flowing Allemande of No. 11, which contains echoes of old English turns of melody, and the Corrente that is a kind of free variation on that Allemande; the Allemande of No. 16, whose catchy theme is put through interesting paces. And there are whole suites—No. 14, for example—that are on a high level throughout.

Wolfe's playing is spirited and imaginative. He phrases musically, embellishes tastefully, and achieves considerable variety in the repeats. He makes the formal structure of the Air and Variations of No. 3 crystal-clear by a slight pause at the end of each section of the variations, but the music seems to want to run right on, and if the printed score can be trusted, it should. The Gavotte proper of No. 14 could use the flexibility Wolfe reserves for its "doubles." His conception of the Variations in No. 5 (the famous set called the *Harmonious Blacksmith*, but not by Handel) differs from the usual one in its weightiness and speed, and one wonders whether the Prelude of No. 6 should be played as slowly as it is here when it is to be followed by another slow movement, also based on a dotted rhythm. But these are small points. The playing as a whole shows technical mastery and careful study of the late baroque style. N.B.

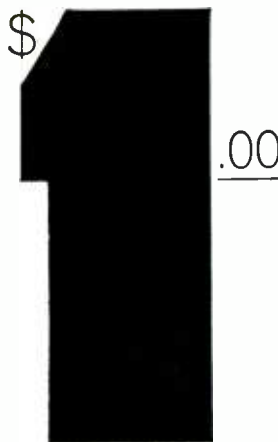
**LISZT: Missa Solemnis for the Consecration of the Basilica in Gran**

Maria Werner, soprano; Olga Szönyi, contralto; Alfonz Bartha, tenor; András Farago, bass; Budapest Choral Society; Sándor Margittay, organ; Budapest State Orchestra. János Ferencsik, cond.  
• DEUTSCHE GRAMMOPHON LPM 18646. LP. \$5.98.  
• • DEUTSCHE GRAMMOPHON SLPM 138646. SD. \$6.98.

This Mass, written during Liszt's Weimar period (i.e., in the 1850s, about the same time as *Les Préludes* and the *Faust* Symphony), is a far more impressive composition than the *Hungarian Coronation* Mass which DGG issued a year ago. For one thing, it is more consistently planned (the motive in the opening Kyrie—a theme not unlike the lyrical second subject of *Les Préludes*—is cohesively developed in the course of the work), and the use of the choral and instrumental forces is more adventurous and varied here. In many ways, the work resembles the *Faust* Symphony, which is to say that while many listeners may find it a mite



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pompous at times, it does possess a certain resplendent quality. The performance here is extremely accomplished and spaciously recorded. H.G.

**LOEWE: Songs: Herr Oluf; Süßes Begräbnis; Der Nöck; Hochzeitslied—See Schubert: Songs: Heliopolis; Ständchen; Im Frühling; Au Schwager Kronos; Lied eines Schiffers an die Dioskuren; Aufenthalt; Der Atlas.**

**MOURET: Les Festes de Thalie, Ballet Suite—See Campra: Les Festes vénitiennes, Ballet Suite.**

**MOZART: Concertos for Violin and Orchestra: No. 3, in G, K. 216; No. 5, in A, K. 219**

Yehudi Menuhin, violin; Bath Festival Chamber Orchestra, Yehudi Menuhin, cond.

- ANGEL 35745. LP. \$4.98.
- • ANGEL S 35745. SD. \$5.98.

These are very good performances from every point of view, though they do not have, it seems to me, that extra touch of personality or insight required to lift them into a class by themselves. Menuhin's tone, while not the purest or smoothest imaginable, is warm and full, these works offer no technical problems to him, and the fact that he is conductor as well as soloist has no deleterious effect on the precision of the ensemble (in only one spot—in the first movement of K. 219—does he begin an attack slightly ahead of the orchestra). My own preference among available recordings of these concertos is Stern's for K. 216 (on Columbia) and Heifetz's for K. 219 (on RCA Victor), but anyone who chooses the present disc will receive from me a polite and respectful bow. Fine sound in both versions. N.B.

**MOZART: Mass No. 19, in D minor, K. 626 ("Requiem")**

Wilma Lipp, soprano; Hilde Rössl-Majdan, contralto; Anton Dermota, tenor; Walter Berry, bass; Vienna Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

- DEUTSCHE GRAMMOPHON LPM 18767. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138767. SD. \$6.98.

The orchestral playing here is lovely, and Karajan achieves some stunning effects in soft choral passages, but on the whole this recording is a disappointment. The chorus is quite unbalanced: the altos are weak, and in many places not only they but the tenors and basses are covered by the instruments. In general, the choral sound is not as clear as in other recordings of this masterwork; the words are seldom distinguishable. All the soloists are competent, although Miss Lipp's high tones could be firmer, and the solo ensembles are free from the blur that blights the choral singing. On most counts it seems to me that the recent Telefunken recording, conducted by Karl Richter, is superior. N.B.

**MOZART: Quartet for Strings, No. 3, in G, K. 156—See Ravel: Quartet for Strings, in F.**

**MOZART: Serenade for Strings, No. 13, in G, K. 525 ("Eine kleine Nachtmusik"). Overtures: Der Schauspieldirektor; Così fan tutte; Le Nozze di Figaro; Die Zauberflöte. Maurerische Trauermusik, K. 477**

Columbia Symphony Orchestra, Bruno Walter, cond.

- COLUMBIA ML 5756. LP. \$4.98.
- • COLUMBIA MS 6356. SD. \$5.98.

It is perhaps a little soon to speak of final mementos of Bruno Walter's art, but Columbia is not likely to have in its hopper anything much more suitable than the present disc. Each of these little masterpieces is shaped lovingly, with a perfection of detail that is never permitted to pull the over-all structure out of line. The three comic opera overtures are frothy but clear; in *Così fan tutte*, for example, the woodwind solos are, despite the speed, fully articulated, not scrambled as in some performances. Some may find the Adagio of *The Magic Flute* a bit slow, but the rest of it cannot be faulted. The *Kleine Nachtmusik* is big in sound, but the soft parts are delicately handled. The fast movements are unhurried and full of life. There are a couple of interpretative ideas I do not recall hearing in other Walter performances of this work: the slight extension of pauses in the first movement, the big internal cadences in the second. Absolutely faultless, it seems to me, is the reading of the *Masonic Funeral Music*. This grand and moving composition is presented in all its richness. The sound is very fine in both versions. N.B.

**NIELSEN: Sonata for Violin and Piano, Op. 35; Preludio and Theme with Variations, for Solo Violin, Op. 48; Preludio e Presto, for Solo Violin, Op. 52**

Kai Laursen, violin; Eyvind Møller, piano (in the Sonata).

- WASHINGTON WLP 562. I.P. \$4.98.
- • WASHINGTON WLP 9462. SD. \$5.98.

Of the three remarkable works recorded here, the Sonata has a composed lyricism and spacious urbanity foreshadowing the later style of Prokofiev, while the two unaccompanied pieces abound in savage complexities and harsh dissonances which often make one think of the acid-sounding cadenza in Shostakovich's Violin Concerto, Op. 99. Because of its more conventional idiom, the Sonata will probably have more widespread appeal than will the other two works, but its greater accessibility doesn't necessarily mean that it is a "better" composition than its disc mates. All three show masterful knowledge of form, daring originality, notable depth and powers of communication.

The prodigious demands made upon the player demonstrate Nielsen's complete command of the violin as an instrument (he played it well from his early youth on). Indeed, the *Preludio e Presto* can be placed beside the bravura Sonata-Ballades of Eugène Ysaÿe as a modern equivalent of the Paganini Caprices, for difficult as these works all are, they are never, thanks to their composers' complete knowledge of the fiddle's capabilities and limitations, cumbersome or awkward. The Nielsen piece, incidentally, far transcends those by Ysaÿe in musical content and could well be a serious rival to Bartók's great unaccompanied Sonata.

Kai Laursen gives performances which

can only be described as superlative. The player has a blue-hot temperament, a big, intense tone, meteoric fingers, and a bow arm as steady as the Rock of Gibraltar. No matter what technical near-impossibility is called for, he produces the specified effect with ease and precision. And what a pleasure it is to hear a virtuoso violinist who realizes that his instrument has capabilities and potentialities beyond the perfumed and sentimental ones commonly acknowledged. In extreme moments of passion, much violin music demands—and usually never gets—a strident incisiveness. Laursen is capable of extreme tonal beauty, but is not loath to use the violin as a *weapon* when that is appropriate. In this, he is almost unique among contemporary exponents of his instrument. I suspect that we shall be hearing a lot more of Laursen's refreshingly "guttty" tone quality and bracing rhythmic impetus. This is exceptional playing.

It is only just to add that Eyvind Møller, in the Sonata, does equally fine work, and that the Danish-made tapes are spectacularly vivid-sounding. I did not hear the stereo pressing of the disc, however. H.G.

**ORREGO-SALAS: *Symphony No. 2, Op. 39*** ("To the Memory of a Wanderer")

†Panufnik: *Sinfonia elegiaca*

Louisville Orchestra, Robert Whitney, cond.

• LOUISVILLE LOU 924. LP. \$7.92. (Available on special order only, from 830 S. Fourth St., Louisville 3, Ky.)

There is a certain international type of contemporary symphony that used to be produced in great numbers and may still be heard in the land—generally echoing from the groves of academe. The formula calls for a vigorous, biting first movement, a thoughtful, soulful slow movement, and a bouncing, rhythmical finale, everything being cast in a pseudo sonata "form" or in one of its close cousins. The orchestration is incisive with close, driving brass and active percussion; there is enough dissonance to sound modern and enough tonal resolution to satisfy. Some jazz or popular elements help to fill out the bustling fugatos and sonatas. The Symphony No. 2 of Juan Orrego-Salas can be fitted with relative ease into the pigeonhole. The composer, who was born in Chile in 1919, is presently teaching in this country. His symphony is generally unimaginative and noisy and it has the classical defect of a poor correspondence between substance and shape. It is partially redeemed, however, by some very attractive writing for the solo horn in the slow movement and by a general sense of musical well-being which communicates not lamentation, but rather assertiveness.

Andrzej Panufnik is a Polish composer now living in London. His strange expressive work has a slow first movement that is only a short, curious step beyond the most conventional tonal concept: yet its long, remarkably sustained lines and developing expressive dissonances have great originality and power. Because the movement takes shape out of its own content, one has the sense of something genuinely new and meaningful. Unfortunately, the Allegro that follows is repetitive and frenetic and, along with the peroration finale, is far less satisfying. The performances of both works and the recorded sound are respectable. E.S.

**PANUFNIK: *Sinfonia elegiaca***—See Orrego-Salas: *Symphony No. 2, Op. 39* ("To the Memory of a Wanderer").

**PETERSON: *Free Variations for Orchestra***—See Bloch: *Sinfonia breve*.

**PROKOFIEV: *Cinderella, Op. 87*** (excerpts)

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• LONDON CM 9311. LP. \$4.98.  
• • LONDON CS 6242. SD. \$5.98.

**PROKOFIEV: *Romeo and Juliet, Op. 64*** (excerpts)

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• LONDON CM 9309. LP. \$4.98.  
• • LONDON CS 6240. SD. \$5.98.

Prokofiev's *Romeo and Juliet* was first performed in concert form in 1935 and later, as a ballet, in 1940. *Cinderella* quickly followed suit, being completed and first performed in 1941. Although both scores bear the unmistakable imprint of their composer (and portions of both provide some of his most impressive and communicative music), they differ from each other as widely as do the stories they accompany. *Romeo and Juliet* is mostly pungent in sonority and meltingly romantic, alternating broad, streaming melody with bold rhythmic lines. *Cinderella*, on the other hand, is dryer in texture, more *piquant* in style, and features some of the icy crispness and impetuosity so familiar in some of Prokofiev's earlier works.

*Romeo and Juliet* has fared exceedingly well on records. For the listener who desires the entire ballet score, there is an excellent reading conducted by Rozhdestvensky on three Artia-MK discs. If, however, you are looking for a disc of extended excerpts, I recommend the editions of Mitropoulos (Columbia), Munch (RCA Victor), and Ančerl (Parliament)—the last-named being an excellent bargain. On the present London disc Ansermet doesn't, I'm afraid, view the music of the greatest of all love stories in a very sympathetic light. His treatment throughout is tepid and unromantic, with flaccid rhythm and dry non-singing tone. Although I know that the conductor's admirers will insist on the "refinement" and "classical detachment" of his style, to my ears the Suisse Romande Orchestra is sadly outplayed in these works by the Boston and Czech ensembles and the "classical detachment" here seems to have deteriorated into mere perfunctoriness. The opening, for example, suggests that the Montagues and Capulets are having a friendly bridge session and are simply too indolent to bear any real hostility towards each other. And to judge from M. Ansermet's portrayal of Juliet as a young girl, one would surmise that she was doomed to eternal spinsterhood!

The *Cinderella* record starts out with the disadvantage (shared also by the *Romeo and Juliet*, by the way) of offering considerably less music than its rival, an Angel disc conducted by Robert Irving. Here, however, Ansermet emerges victorious. The playing on his disc has more charm, more wit, and more warmth than does its competitor and certainly far

Continued on next page



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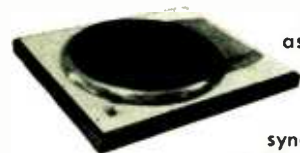
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exceeds the parallel *Romeo* in every way. The orchestra sounds a good deal more sweet-toned and finished than it does on the *Romeo and Juliet* record, while even London's sonics have more aural appeal and less shrillness in this case. H.G.

**PROKOFIEV: Concerto for Piano and Orchestra, No. 3, in C, Op. 26**

†**Rachmaninoff: Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1**

Byron Janis, piano; Moscow Philharmonic, Kyril Kondrashin, cond.

• MERCURY MG 50300. LP. \$4.98.

• • MERCURY SR 90300. SD. \$5.98.

This is the first of a series of recordings taped by Mercury in the Soviet Union last summer. Considerable negotiation and expense went into the arrangements that made these discs possible, and it is gratifying to report that the results justify the effort. These performances are a resounding success.

Janis gives an extremely brilliant account of the Prokofiev work. His pianism here has tremendous dynamic thrust and sensitive lyricism. No other recorded performance makes quite as much of those slashing *fortissimo* chords near the beginning of the first movement (although this may partly be due to the extremely wide dynamic range of the recorded sound), and not for a long while has there been a performance of the work on disc that has such incisive rhythmic impact and exhilarating speed. Browning's version was very good indeed, but it lacked the flexibility and sheer creativeness of the present account and Capitol's ultraclose microphone placement was not congenial to the poetic opening pages. Thus, in stereo, the Janis-Kondrashin team is without real competition, while the only monophonic editions known to me that can rival this new version are the composer's own (on Angel COLH 34) and Kapell's deleted Victor disc with Dorati.

The Rachmaninoff rendition is very similar to Janis' 1956 RCA Victor version with Reiner and the Chicago Symphony, but the newer performance has

more flexible tempo contrasts and heightened nuance. Furthermore, Kondrashin's support exudes greater warmth than does Reiner's.

The recorded sound of this new disc is enhanced by the spacious quality of the Moscow Conservatory Auditorium's acoustics, well utilized by Mercury's microphone placement which provides both clarity of registration and comfortable distance. Stereo adds just that extra bit of suaveness and separation to justify the extra cost. H.G.

**PUCCINI: La Bohème**

Anna Moffo (s). Mimi; Mary Costa (s), Musetta; Richard Tucker (t). Rodolfo; Adelio Zagonara (t), Parpignol and A Sergeant; Robert Merrill (b). Marcello; Philip Maero (b), Schanard; Flavio Tosin (b). A Customhouse Official; Giorgio Tozzi (bs), Colline; Fernando Corena (bs). Benoit; Giorgio Onesti (bs), Alcindoro. Chorus and Orchestra of the Rome Opera House, Erich Leinsdorf, cond.

• RCA VICTOR LM 6095. Two LP. \$9.96.

• • RCA VICTOR LSC 6095. Two SD. \$11.96.

According to official Victor pronouncement, this is a "young" *Bohème*. The company has tried "to get rid of the grand opera pomposities which so often performed a work is bound to acquire"; has "stayed closely to Puccini's original scoring"; and has "chosen artists . . . who we felt would come closest to fulfilling Puccini's vision." The proverbial grain of salt is called for; I suspect that there is just the teensiest feeling of abashment up in RCA Executive Suite at the thought of flinging yet another *Bohème* on the market, particularly when no fewer than four of the principals have already recorded these roles (Merrill, Tucker, Tozzi, and Corena). All the men sound every bit as mature as the majority of their counterparts, and the fact is that Victor could hardly have cast the major roles in any other way without turning to relatively unknown singers.

This *Bohème* does have solid merits, even if they have little to do with youth. Miss Moffo's Mimi, in the fragile, soft-voiced tradition of such singers as Sayão, is well worth hearing. There are times in the first two acts when one wishes that her voice had a bit more lushness or bite, sensitive and appealing as her work is. In Acts III and IV, though, she could hardly be better, and her projection of Mimi's changing moods in the death scene is tremendously moving. Tucker's voice has thickened a bit—but only a bit—since he first recorded Rodolfo for Columbia more than a decade ago, but he is still more than equal to the role's demands. I am partial to the sort of liquid ease that Gigli or Bjoerling brought to the part, but when Mr. Tucker sets his ringing voice on a firm, high-lying Puccini line, he is hard to beat. Here he is particularly compelling in Act III. Merrill is a vocally resplendent Marcello, although he does not project the character with the point of Gobbi, or, for that matter, Bastianini.

The Musetta of the present version is Mary Costa, a young American soprano who has scored some striking successes in the past couple of years and who is here making, I believe, her disc debut. She avoids the shrillness and caricaturing of many Musettas, and sings with a round, lyric tone that is most welcome



*Collaborators Janis and Kondrashin.*

(though a bit more of Musetta's relish in exciting passion would not be amiss). Tozzi is of course a capable Colline, but I would like a darker bass quality to distinguish him more sharply from his baritone colleagues. Philip Maero, the Schaubard, is thoroughly adequate in his thankless role. It is rather too bad that while the Victor people were ridding *Bohème* of its grand opera pomposities they could not have done something to pull the reins on Fernando Corena, whose Benoit has become utterly outlandish; it would be a pity if this excellent artist were to slip to the level of just another miles-too-broad basso buffo. On the other hand, Giorgio Onesti, the Alcindoro, is quite fine.

Leinsdorf seems to have concentrated on lightness of texture and a careful joining of tempos in his approach to the score. There is a good deal of clarity to the orchestra's work, and the playing never descends to the sort of tired routine that marked the recent DGG effort. It seems to me, however, that the first two acts do not quite jell; the long love scene in Act I tends to just sort of sit there, while the Café Momus scene has a tendency to stop and start in a series of sections that never quite come together. Matters improve, to my ears, in Acts III and IV; perhaps the second act required too many takes for the ultimate in spontaneity.

All in all, this is an estimable performance, yet my choice of stereo versions still goes to London, with its powerful cast and what seems to me to be magnificent leadership by Serafin—not technically as impeccable as some. I concede, but right on the button with the feeling of each scene. C.L.O.

**RACHMANINOFF:** *Concerto for Piano and Orchestra, No. 1, in F sharp minor, Op. 1*—See Prokofiev: *Concerto for Piano and Orchestra, No. 3, in C, Op. 26*.

**RAVEL:** *Quartet for Strings, in F*  
 †**Mozart:** *Quartet for Strings, No. 3, in G, K. 156*

Quartetto Italiano.  
 ● ANGEL 35732. LP. \$4.98.  
 ● ● ANGEL S 35732. SD. \$5.98.

Whether you will want to trade in your Budapest or Juilliard performances of the Ravel Quartet for the new version by the Quartetto Italiano will depend largely on your temperament and conditioning: the Italians have more leisurely feelings about the work than the other groups; their slower tempos and their willingness to indulge to the full a "très expressif" marking in the score lead to a more suave, more pastel, and perhaps more French performance. For myself, I miss some of the excitement inherent in the incisive and sharply articulated playing of both older versions. This sense of something lacking is reinforced by the quality of Angel's sound, which is less distinct and clearly etched than that of either of the two older recordings. The Mozart K. 156 ("his most Italian quartet," says Einstein) is beautifully played—neither too dryly nor too lushly, but with affection and equanimity. SHIRLEY FLEMING

**ROBERTSON:** *Concerto for Violin and Orchestra*—See Stravinsky: *Concerto for Violin and Orchestra*.

**SCHUBERT:** *Rosamunde: Overture; Entr'acte No. 3; Ballet No. 2*  
 †**Gluck:** *Ballet Suite (arr. Mottl)*

Vienna Philharmonic Orchestra, Rudolf Kempe, cond.  
 ● ANGEL 35746. LP. \$4.98.  
 ● ● ANGEL S 35746. SD. \$5.98.

Vienna's great orchestra responds to the Schubert with the warmth and lyric radiance one would expect when a native son is played by other native sons. I regret that the entire record was not given to this music, for we need a stereo *Rosamunde* of more than this minimal compass. Instead, the second side goes to Mottl-ed Gluck. Surely, there is a historic paradox that the great eighteenth-century reformer of opera should be played most frequently in heavy, neo-Wagnerian orchestrations that themselves call for reform. The performance is a good one, however, and the recording highly satisfactory. R.C.M.

**SCHUBERT:** *Songs: Heliopolis; Ständchen; Im Frühling; An Schwager Kronos; Lied eines Schiffers an die Dioskuren; Aufenthalt; Der Atlas*

†**Loewe:** *Songs: Herr Olu; Süßes Begräbnis; Der Nöck; Hochzeitslied*

Donald Bell, baritone; John Wustman, piano.  
 ● COLUMBIA ML 5743. LP. \$4.98.  
 ● ● COLUMBIA MS 6343. SD. \$5.98.

Donald Bell is a young Canadian baritone who has recently been engaged at some of Europe's most important opera houses and festivals; his first domestic recording was the baritone solo in Beethoven's Ninth for Epic.

On the strength of this recital, I would account him a curiously uneven singer, one who undoubtedly needs some time yet to bring his talent into focus. Though the basic coloring of his voice seems that of a high baritone, he evidently tends to think of himself in a dramatic mold, and he sings these songs in keys that are closer to a bass's than a lyric baritone's. Some of his vowels—particularly diphthongs—are closed in a strange way, and there are phrasings and inflections that are almost slavishly imitative of Fischer-Dieskau. (He studied, according to the jacket notes, with Fischer-Dieskau's teacher, Weissenborn.) Among the Schubert songs, he does best by the quieter numbers, such as the *Ständchen* or *Im Frühling*; when he gets into the more declamatory pieces (*An Schwager Kronos, Aufenthalt, Der Atlas*), his voice takes on a sharp quality, losing its roundness and tonal velvet. In addition, he really barely touches the interpretative possibilities of, for instance, *Der Atlas*, being content simply to sing it very loudly.

The long-winded ballads of Karl Loewe are by no means my cup of tea, even in the hands of a Schlusnus. Bell's gifts, though (at least in their present state of development), are rather better suited to them than to Schubert. *Der Nöck*, one of Loewe's most appealing ballads, comes off especially well, with the singer sustaining its very long phrases admirably. And the short, innocent *Süßes Begräbnis*, which I haven't come across before, turns out to be a charming little song.

The sound is fine, favoring the singer

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perhaps, but clear and even. The accompaniments are sufficient, but hardly on the Moore/Ulanowsky/Baldwin level of perception and projection. I imagine the record will appeal most strongly to those who want the Loewe ballads and the less familiar Schubert items, such as *Heliopolis*. C.L.O.

**SHOSTAKOVICH: *Symphony No. 5, in D, Op. 47***

Vienna Philharmonic Orchestra, Constantin Silvestri, cond.  
 • ANGEL 35760. LP. \$4.98.  
 • • ANGEL S 35760. SD. \$5.98.

Silvestri's first-movement tempo is so slow and ponderous that it sent me scurrying to the score to find out just exactly how far off he was. By a fair

bit, it turned out, but in an unexpected direction: Shostakovich's own marking calls for an even slower tempo! The whole question of Shostakovich tempos is, to say the least, confused. For example, Silvestri takes the main theme of the last movement at a good clip—as do also most Western conductors. The actual metronome mark, however, is so slow that later sections which usually appear in a broadened tempo—the final pages, for example—should actually have the effect of going at a faster pace.

Silvestri's Eastern European background ought to give him some authority in these matters, and he labors long and mightily to make the first movement come off at the elephantine pace. It is a remarkable tribute to his abilities that he is able to sustain the pulse motion and phrase coherence but it is hard to

imagine how the movement could be completely effective at such a crawl. The second movement—just a bit leisurely in tempo—comes off effectively, and the third movement is expressive and well shaped. The finale, however, seems rushed and the peroration scenes do not quite work.

The performance is everywhere handicapped by indifferent orchestral playing. The attractive sound would be something of a compensation if it did not tend to reveal the ragged edges. E.S.

**STRAUSS, JOHANN II: *Der Zigeunerbaron***

Hilde Gueden (s), Saffi; Anneliese Rothenberger (s), Arsena; Hilde Rössl-Majdan (ms), Czipra; Karl Terkal (t), Barinkay; Walter Berry (b), Homonay; Erich Kunz (b), Zsupan; Claude Heater (bs), Count Carnero. Chorus of Vienna Singverein; Vienna Philharmonic Orchestra, Heinrich Hollreiser, cond.  
 • ANGEL 3612 B/L. Two LP. \$9.96.  
 • • ANGEL S 3612 B/L. Two SD. \$11.96.

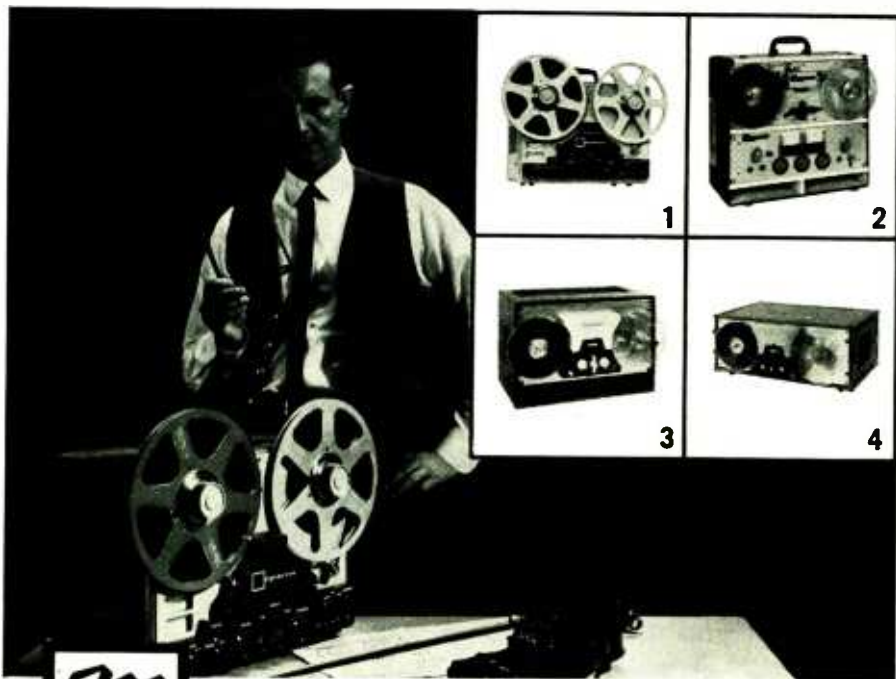
This is a smooth, polished account of the operetta by a well-traveled group of performers, lacking only the final touch of lilt in the big ensembles to put it in the "something special" class. Gueden's voice does not have all the ring on top that it has displayed in the past, but is still a lovely instrument—and of course her way with this sort of music is knowing. Terkal is also at home as Barinkay, a role a good deal more congenial for him than Eisenstein, which he has already recorded for Angel. Kunz, with as wild a low accent as you will ever hear, is inimitable as Zsupan—a characterization which he repeats from the earlier Angel version under Ackermann—and Rothenberger brings the right touch to her Arsena. Rössl-Majdan's Czipra is well vocalized, but her projection of the text disappears entirely whenever she is required to go above the staff. Walter Berry, on the other hand, brings a lot of militaristic dash to Homonay's lines, but produces rather wooden tone in this sustained high tessitura; and not all the choral work is as exact as it could be.

It would seem that the set's chief reason for existence, in view of the availability of the Krauss and Ackermann versions, is in the use of stereo, but I can really detect little advantage in stereo here, except in the overture, which benefits from the spread. Small use is made of it for staging purposes, and even the finales do not gain very much over the mono edition. The engineering is good; the surfaces on Sides 2 and 3 of my stereo edition are far from perfect, but this is undoubtedly a problem only with this individual set. The notes (by Gustl Breuer) and the translation (by William Mann) which accompany the records are unusually to the point. C.L.O.

**STRAUSS, RICHARD: *Don Juan, Op. 20; Till Eulenspiegels lustige Streiche, Op. 28; Salome: Salomes Tanz***

Philharmonia Orchestra. Otto Klemperer, cond.  
 • ANGEL 35737. LP. \$4.98.  
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comes accustomed to the more or less standardized performances they generally receive. Klemperer's do not fall in this category. They are slower than usual, understated rather than overstated, and dramatically effective to a degree rarely touched by most rival editions. If you're tired of Flash-Harry versions of these works and want, instead, performances that will wear well, Klemperer is the answer. I am tempted to call these the essential *Don Juan*, *Till*, and *Salome*. The superficial glitter is gone, and one can really see into the heart of Strauss's writing.

It should not be inferred from these remarks that the execution of the notes is in any sense dull. The *Salome* proves the contrary quickly enough. It is full of sensuous energy, but never of the sort that suggests a borrowing from a burlesque show. *Salome*, after all, is not an Oriental fantasy of *Les Frères Minsky*. Some conductors forget that; Klemperer does not, nor does he overlook the fact that Strauss's *Don Juan* is also that of the morbid Lenau, nor that *Till Eulenspiegel* was a Flemish patriot as well as a menace to society—that, indeed, his pranks were to some purpose.

The recording in stereo is excellent, and the mono transfer is satisfactory, although less brilliant. R.C.M.

**STRAUSS, RICHARD:** *Tod und Verklärung, Op. 24*

†**Wagner:** *Tristan und Isolde: Vorspiel und Liebestod*

Los Angeles Philharmonic Orchestra, Erich Leinsdorf, cond.

- CAPITOL P 8580. LP. \$4.98.
- • CAPITOL SP 8580. SD. \$5.98.

Leinsdorf can be counted on to do the most possible with the available resources, and musically he comes through with strong performances of these Germanic staples. There's no avoiding, however, the fact that the orchestra is second-rate and that the engineers have placed it in a studio where it sounds particularly bad. As a final indignity, the performances have been heavily monitored, so the wide dynamic range, essential in this music, is replaced by built-up *pianissimos* and leveled-off *fortissimos*. The result is a pretty dreary record facing pretty rough competition. R.C.M.

**STRAVINSKY:** *Concerto for Violin and Orchestra*

†**Robertson:** *Concerto for Violin and Orchestra*

Tossy Spivakovsky, violin; Utah Symphony Orchestra, Maurice Abravanel, cond.

- VANGUARD VRS 1089. LP. \$4.98.
- • VANGUARD VSD 2116. SD. \$5.98.

Spivakovsky understands Stravinsky's great concerto quite well, but the recording sounds as if the engineers stood too much in awe of him, or were a bit apprehensive about the Utah Symphony, or both; at all events, the solo is much too prominent and the orchestral part too faint.

The concerto by the Utah composer Leroy Robertson on the other side is a work of the instantly pleasing academic kind that wins contests. Such works are seldom performed by artists of Spivakovsky's stature, however, and he makes the most of it, especially in the very effective slow movement. A.F.

### SWEELINCK: *Variations on Popular Songs*

E. Power Biggs, organ.

- COLUMBIA ML 5737. LP. \$4.98.
- • COLUMBIA MS 6337. SD. \$5.98.

Here are six sets of variations on tunes popular at the beginning of the seventeenth century. *Mein junges Leben hat ein End'* has been recorded several times, but the others are less familiar. They include *More Palatino*, a plain, honest, square-cut tune that seems to have come from Germany, and two songs of English origin. Sweelinck (1562–1621), the Dutchman who strongly influenced the later North German organ composers, employs many devices that were used earlier by the English virginalists. These are attractive works, written

with skill and considerable imagination. They are played sensitively and with tastefully varied colors by Mr. Biggs on the magnificent Flentrop organ in the Busch-Reisinger Museum at Harvard. First-class sound in both versions. N.B.

**VIEUXTEMPS:** *Concerto for Violin and Orchestra, No. 5, in A minor, Op. 37*

†**Bruch:** *Scottish Fantasia, Op. 46*

Jascha Heifetz, violin; New Symphony of London, Sir Malcolm Sargent, cond.

- RCA VICTOR LM 2603. LP. \$4.98.
- • RCA VICTOR LSC 2603. SD. \$5.98.

For a feature review including this recording, see page 83.

*Continued on next page*

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Farrell: Wagner warm and lush.

WAGNER: *Brünnhilde's Immolation Scene; Wesendonck Songs (5); Der Engel; Stehe Still!; Im Treibhaus; Schmerzen; Träume*

Eileen Farrell, soprano; New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5653. LP. \$4.98.
- • COLUMBIA MS 6353. SD. \$5.98.

I have not heard Miss Farrell's previous recording of the Immolation with the BSO under Munch, but possibly apart from that, this version is certainly the best since Flagstad's prewar recording and Traubel's interpretation under Toscanini—both of which are now dated in terms of sound. Although the weakening in Farrell's top tones that has become evident over the past three years is still audible, it is nowhere near as bothersome here as it has been on her Verdi and Puccini discs, and the warm, lush quality of the rest of her voice is as compelling as ever. And while her projection of the text is not as authoritative as that of an intelligent German soprano, she displays a fine comprehension of the means of giving the music meaningful guidance. The *Wesendonck* Lieder are even better—vocally very close to perfect, and just right in terms of mood. *Der Engel* and *Träume*, in particular, are to my ears simply gorgeous.

Bernstein betrays a propensity for slight overemphasis in some of the instrumental underlinings—how he seems to love little quasi-sforzandi from his horns!—and the final entry of the Redemption motif does not give one quite the sense of profound settling that one gets from the great Wagner conductors. Still, the orchestra sounds wonderful (aided in no small degree by some magnificent engineering), and there is plenty of rich color and excitement in the scene's progress. Conductor and orchestra provide a lovely, billowy cushion for the songs, thus adding to the effect of one of the finest sides among stereo vocal releases. Text and translations on the inner sleeve. C.L.O.

WAGNER: *Orchestral Excerpts*

*Meistersinger Prelude; Lohengrin Prelude; Tannhäuser Overture (Dresden Version); Parsifal; Good Friday Spell.*

London Symphony Orchestra, Antal Dorati, cond.

- MERCURY MG 50287. LP. \$4.98.
- • MERCURY SR 90287. SD. \$5.98.

The preface to *Meistersinger* is apparently the most frequently played score

in the American concert repertory, and the remaining works in this collection certainly belong with it among the more widely favored orchestral pieces. From the point of view of recording, this collection can hardly be faulted. The sound is full and bright, and the richness of the Wagnerian orchestrations is beautifully exploited by the engineers. Dorati's leadership, however, is hardly in the class of such eminent Wagnerians as Klemperer. One continually notes awkward phrasings, uncertain ensemble, and attacks more tentative than triumphant. Such failings in plastic continuity make this disc, for all its fine engineering, second-best. R.C.M.

WAGNER: *Siegfried Idyll*—See Bruckner: *Symphony No. 7, in E.*

WAGNER: *Tristan und Isolde: Vorspiel und Liebestod*—See Strauss, Richard: *Tod und Verklärung, Op. 24.*

## RECITALS AND MISCELLANY

ENRICO CARUSO: "*Caruso in Ensemble*"

Bizet: *Les Pêcheurs de perles: Del tempio al limitar* (with Ancona). Verdi: *La Forza del destino: Invano, Alvaro* (with Amato); *Rigoletto: Bella figlia dell'amore* (with Homer, Abbott, Scotti); *Aida: La fatal pietra* (with Gadski); *I Lombardi: Qual voluttà trascorrere* (with Alda, Journet); *Un Ballo in maschera: La rivedrò* (with Hempel, Rothier, De Seguro); *E scherzo ed è follia* (with Hempel, Duchene, Rothier, De Seguro). Donizetti: *Lucia di Lammermoor: Chi mi frena* (with Sembrich, Severina, Daddi, Scotti, Journet). Flotow: *Martha: Siam giunto; Che vuol dir ciò: Presto, presto, andiam; Tho' raggiunta sciagurata* (with Alda, Jacoby, Journet).

Enrico Caruso, tenor.

- Rococo R 36. LP. \$5.95.

A number of these titles have appeared previously on microgroove, notably in the Victor LCT series, now withdrawn. Most of this material is now out of circulation, however, and it is good to have it restored, particularly in groupings that place the *Martha* ensembles together, as well as those from *Ballo*.

Everything here represents the mature Caruso. The voice's darkening with the passage of time can easily be distinguished in the wonderful voicing of "*La rivedrò*"; here is a prime example of the caressing legato which the tenor could summon even when his voice had attained a genuine dramatic coloration. One welcomes too the remarkable scene of Oronte's death from *I Lombardi*—its restoration will revive the old argument as to whether this recording or the later version with Rethberg, Gigli, and Pinza is better. My own choice goes to this one, by a narrow margin. Similar debates can be held with regard to the *Forza* scene (as against the Martinelli/De Luca version) and the *Lucia* and *Rigoletto* ensembles (as against many other editions, including others with Caruso). In





*Caruso: the mature voice restored.*

each case, though, the versions presented here are competitive with the best ever recorded. The sound is excellent as such transfers go, though in one or two cases it seems to me that the effort to produce a "clean" copy has resulted in some loss of presence. For anyone without a sizable number of the originals or other microgroove re-pressings, this is a sensible buy. C.L.O.

**CHINESE SINGERS and INSTRUMENTALISTS: *Beating the Dragon Robe***

Singers; instrumentalists.  
 • FOLKWAYS FW 8883. LP. \$5.95.

*Beating the Dragon Robe* is a traditional Peking opera and will chiefly interest students of the forms of Oriental culture or of the forms of ritual theatre. Inasmuch as it was recorded in China by artists trained in the style, we must assume that the performance is authentic. I suppose that the varieties of inflection in the singers' voices (which cover a tremendous range, including frequent and forceful use of falsetto) have fairly specific meanings to those acquainted with the language; for the rest of us, it is extremely difficult to discern even the broader shades of emotional differentiation—as between joy and anger, for example. On the other hand, the rhythmic variations in the "arias" themselves are quite easily distinguishable, even on a first hearing. Musically, the work consists of sung addresses by the soloists, punctuated with fairly long stretches of dialogue and of instrumental music by way of introduction of characters or change of scene.

A translation of the text is included with the album. It is not easy to follow, since it is not always possible—especially at first—to distinguish the voices of the individual performers. The synopsis may provide a better listening guide for an introduction to the work. (This is a morality play, concerning the righting of an old wrong through restoration of the Empress to her proper position, the punishment of the culprits, and the symbolic chastisement of the Emperor, who had in haste condemned a wise and loyal minister.)

Sound and surfaces are less than ideal, but this is surely a minor consideration in view of the nature of the work. C.L.O.

*Continued on next page*

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## VLADIMIR HOROWITZ: *Recital*

Chopin: *Sonata for Piano, No. 2, in B flat minor, Op. 35.* Liszt-Horowitz: *Hungarian Rhapsody, No. 19.* Rachmaninoff: *Etudes-Tableaux (2).* Schumann: *Arabesque, in C, Op. 18.*

Vladimir Horowitz, piano.

- COLUMBIA KL 5771. LP. \$5.98.
- • COLUMBIA KS 6371. SD. \$6.98.

For a feature review including this recording, see page 83.

T. A. McEWEN: "*Pronouncing the Classics*"

T. A. McEwen, narrator.

- RECORD SOURCE INTERNATIONAL RSI. LP. \$4.95.

Prepared by John Coveney (and issued by an affiliate of HIGH FIDELITY's parent organization. The Billboard Publishing Company), this guide for linguistically uncertain announcers and musical conversationalists includes spoken versions of the names of one thousand composers and compositions, plus those of two hundred performing artists. An accompanying 26-page booklet lists these names together with phonetic transliterations. The only other recording of this kind that I have been able to trace is the Dumil "Musical Names, Titles, Artists" issued by Grayhill in May 1960 (which I've never heard nor seen reviewed). For myself, I'm treasuring the present disc in my permanent reference library. R.D.D.

ARTUR RUBINSTEIN: "*Rubinstein at Carnegie Hall: Highlights from the Historic Ten Recitals of 1961*"

Debussy: *La Cathédrale engloutie; Poissons d'or; Hommage à Rameau; Ondine.* Prokofiev: *Visions fugitives, Op. 22 (12).* Szymanowski: *Mazurkas, Op. 50 (4).* Villa Lobos: *Prôle do Bêbé.*

Artur Rubinstein, piano.

- RCA VICTOR LM 2605. LP. \$4.98.
- • RCA VICTOR LSC 2605. SD. \$5.98.

The repertoire of this disc has been selected to include pieces which at one time or another have all figured prominently in Rubinstein's discography but which have disappeared from the catalogue. To deal first with the sound of these live-recital performances, the warm, mellow Carnegie Hall acoustics are very much in evidence here, and although the piano tone is a bit more diffused than we are used to hearing from studio-made recordings of solo instrumental music, Rubinstein's art is done full justice by the engineers. The true *feeling* of an actual recital is not conveyed by these excerpts taken from performances of different dates, however: in spite of the inclusion of snippets of applause one does not feel the mounting excitement achieved by the interaction of performer and audience.

Rubinstein's art is at a high now. I do not think he has ever played better. Any onetime exhibitionism is at an end, it would appear, and a new lucidity and reserved sense of proportion are in evidence. The Debussy pieces have a spacious, mellow quality but always retain their over-all shape and forward momentum. *Hommage à Rameau*, as a matter of fact, is quite unusually rapid here. The Szymanowski Mazurkas and the Prokofiev pieces are played with a more

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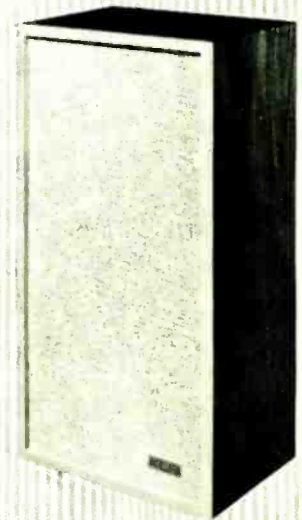
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linear, pointillistic touch (Rubinstein's ability to express the *essence* of a phrase through subtle tone color remains one of his unique gifts as an artist) but are at the same time yielding, flexible rhythmically, and never brittle. Rubinstein has omitted two of the Villa Lobos *Doll Pieces* and has juggled the order of the remaining ones so that the exciting *Polichinelle* can provide a rousing conclusion. (For those interested, the two casualties are No. 3, *Caboclinha*, and No. 5, *Negrinha*.)

I hope that Victor will see fit to issue subsequent documentation of this marathon recital series. A good many important Rubinstein items—such as the *Pétouchka* Suite, for instance—are desperately in need of microgroove counterparts. Rubinstein's unique excursions into the Spanish literature have barely been touched as far as records are concerned, and some major works such as Schumann's *Carnaval* require representative Rubinstein recordings to nullify the effect of his previous, substandard recorded editions. In fact, the one great flaw in the present disc is its tantalizing brevity. H.G.

**ANDRES SEGOVIA: *Recital***

Castelnuovo-Tedesco: *Five Pieces from "Platero and I."* Frescobaldi: *Passacagli and Corrente*. Weiss: *Fantasia*. Sor: *Studies: No. 3; No. 17*. Donostia: *Dolor*. Debussy: *La Fille aux cheveux de lin*.

- ◆ Andrés Segovia, guitar.
- ◆ Decca DL 10054. LP. \$4.98.
- ◆ Decca DL 710054. SD. \$5.98.

*Platero and I*, a set of twenty-eight pieces for the guitar, was inspired by Juan Ramón Jiménez's Nobel Prize poems. The complete opus calls for a narrator, but most of the pieces can stand on their own. *Platero* is a small donkey who accompanies the poet on his travels and in whom the poet confides. The music is typical of Castelnuovo-Tedesco, being pleasantly conservative, mildly exotic in harmony, and exceedingly well crafted. This type of gently rippling rhythm is exceptionally appropriate to the classical guitar, and Segovia's artful phrasing and subtle tone color are typically masterful.

Most of the pieces on the overside, including the piano piece *Dolor* by José Antonio Zulaica y Arregui (1886-1957), a Franciscan better known as Donostia, are played in transcriptions by the guitarist. The recorded sound is good in both versions, although I find the monophonic pressing to have greater warmth and roundness as well as less background hiss. H.G.


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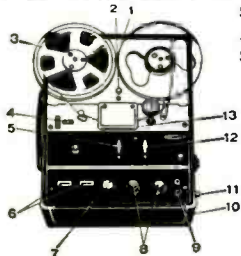


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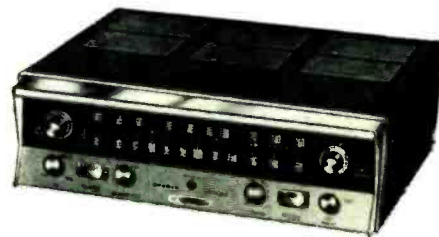


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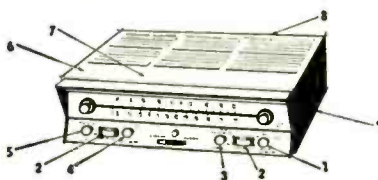


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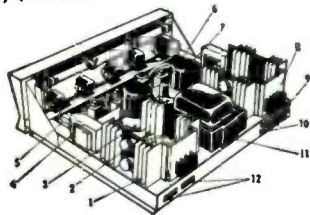
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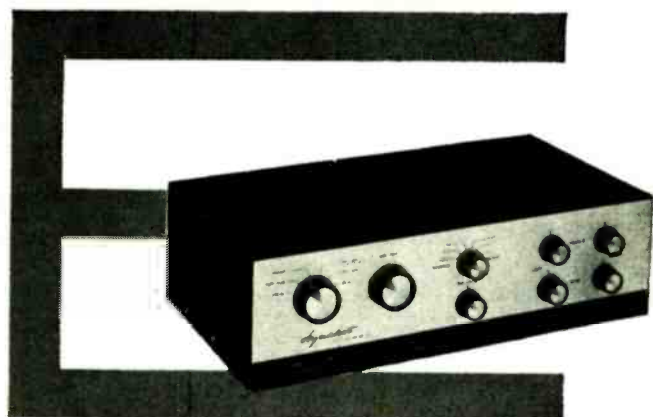
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# The Lighter Side



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Judy Garland

## The Old Favorites—and New Ones Too

**"The Garland Touch."** *Judy Garland; Orchestra. Capitol W 1710, \$4.98 (LP); Capitol SW 1710, \$5.98 (SD).*

ADMIRERS of Judy Garland who have been waiting patiently for Capitol to release an album to follow up her sensationally successful Carnegie Hall concert recording of a year ago are handsomely rewarded at last with this superlative new disc, one of the finest and most unusual she has ever made. A studio recording, it understandably lacks some of the excitement of the earlier performance, taped live before a wildly appreciative audience which often sounded on the verge of mass hysteria. But it is still extraordinarily rousing, thanks to Miss Garland's astonishingly authoritative handling of her numbers and her galvanic delivery, and perhaps thanks, too, to the fact that she sounds more relaxed and in fresher voice than she did on that April night in 1961.

It is equally exciting to hear her in several songs that are completely new to her. For years now she has favored programs made up of her early successes, or solid standards, or a mixture of both. While she has not completely abandoned that format (she includes such numbers as *Lucky Day*, *More Than You Know*, and *Do I Love You*, all of which she has previously recorded), there isn't a sign here of *Over the Rainbow*, *The Trolley Song*, *The Boy Next Door*, or any of the other film songs with which she is associated. If this is an experiment on her part, I'm all in favor of it, for it brings into her repertoire some really excellent new items, most of which she sings superbly. Possibly the greatest curiosity is Cole Porter's salute to the metropolis, *I Happen To Like New York*, originally part of

the 1930 musical *The New Yorkers*. This song is not encountered very frequently, possibly because its melancholy, slightly monotonous melody, though it suits the wry and typically Porterish lyric to perfection, is not one of the composer's major inspirations. Aided by a choral group, Miss Garland does a stunning job with it, even though she has trouble making herself heard over the chorus toward the end.

Miss Garland has chosen two songs from a couple of recent Broadway shows, *Subways Are for Sleeping* and *Kean*, and in these she seems to me to be batting only .500. I like very much her charming, bouncy performance of *Come Once in a Lifetime* from the former, but *Sweet Danger*—one of the better tunes from *Kean* (originally written as a duet)—is not well suited to her voice or to her way of singing it. The chorus is called in again to assist in a splendid *You'll Never Walk Alone*, which is illuminated by the soloist's powerfully intense and quite affecting singing. In *Judy at the Palace*, Miss Garland indulges in a lengthy interlude of reflective nostalgia for the great days of vaudeville and the stars who topped the bill at the 47th Street Theatre years ago. This is the sort of number that can

become terribly maudlin on records, and I am afraid Miss Garland, confronted with some really bathetic lyrics prior to her introduction of the songs of Nora Bayes, Fannie Brice, Sophie Tucker, and Trixie Friganza, just can't rise above them. But her own performances of *My Man*, *Shine On Harvest Moon*, *I Don't Care*, and a particularly raucous, brassy *Some of These Days*, are utterly delightful. Several years ago, Roger Edens, who was then Miss Garland's accompanist, wrote for her *It's a Great Day for the Irish*. She revives it here in a performance that is full of high spirits and, when she gets slightly involved with the solid catalogue of Gaelic names, a touch of genuine humor.

I have heard only the stereo version, but I would guess that the mono edition is equally effective—except, perhaps, in the two chorus numbers, where stereo is helpful but not outstanding. Incidentally, no credits are given to the anonymous orchestra (quite good), the unknown arranger (who has done a particularly fine job), or the choral group that helps out so ably. I have a strong hunch that the recording was made in London fairly recently, but this has not been confirmed. J.F.I.

**"Two of Us."** Robert Goulet; Orchestra, Glenn Osser, cond. Columbia CL 1826, \$3.98 (LP); CS 8626, \$4.98 (SD). The extremely personable Robert Goulet in his second solo appearance on records has made tremendous strides forward in mastering the art of pop singing. The voice, of course, was always sound, well trained, and used with good taste, but to these attributes the singer has added confidence, a better understanding of phrasing, and a deeper involvement with the meaning of the lyrics. This is, in fact, a very fine record from a first-rate vocalist. Most of the songs are standards, but Goulet hasn't been afraid to unearth a selection or two from several almost forgotten shows: the fine Jimmy Van Heusen number, *Here's That Rainy Day*, from *Carnival in Flanders*, and *Where Do I Go from Here* from *Fiorello* (not forgotten, perhaps, but not met with every day). There is, in addition, one of Charles Trenet's less popular songs, *I Wish You Love*. I wish more singers would adopt Goulet's uncomplicated approach to songs. J.F.I.

**"The Exciting World of Geula Gill."** The Oranim Zabar and Orchestra. Columbia CL 1859, \$3.98 (LP). A dazzling mosaic of international song a-glitter with fiery Latin reds, the golden yellows of folk song, and cool French blues. Israel's Oranim Zabar trio easily spans languages and cultures in fashioning strikingly idiomatic interpretations in a first-rate program that ranges across four continents. Their *Malagueña Salerosa* haunts the ear with Mexican nostalgia; *Olé Mulher* bounces with Brazilian zest; *Psaropula* has the seductive clarity of bells heard across a Greek field. Soloist Geula Gill's bright, astonishingly flexible soprano welds each of the songs into a dramatic and artistic entity of the highest order. Unfortunately, amid all this virtuosity, the liner fails to give a clue to the contents of a single song. If you understand seven languages, of course, this trifling omission won't bother you at all. O.B.B.

**"Show Boat."** John Raitt, Barbara Cook, Anita Darian, Fay DeWitt, William Warfield, et al. The Merrill Staton Choir and Orchestra, Franz Allers, cond. Columbia OL 5820, \$4.98 (LP); OS 2220, \$5.98 (SD).

Until somebody decides that all of Kern's luscious score for *Show Boat* is worthy of a two-record album, the most nearly complete version is to be found on RCA Victor LM 2008, with Merrill, Stevens, and Munsel. Running this a very close second is Columbia's fine new recording. This disc omits several numbers included in the RCA Victor edition (*Till Good Luck Comes My Way*, *I Might Fall Back on You*, and *Dance Away the Night*) but it does include the Act One Finale, not found on the Victor recording.

Kern's music seems to inspire most singers who tackle it, and the performances here are all good, though I feel that they should have been even better. Barbara Cook has one of the most charming and musical voices in the contemporary theatre, clear as a bell, sweet as a thistle, but on this occasion she does not really seem in top form. Anita Darian's *Bill* is well enough sung, but is lacking in pathos and depth. Fay DeWitt sings a pert and suitably vivacious *Life Upon the Wicked Stage*, however, which evens things up. There is a good deal of vocal *esprit* in John Raitt's quite dashing account of Gaylord Ravenal's music, particularly in the lovely but all too brief *Where's the Mate for Me* (which, on this occasion, leads directly into the duet *Make Believe*). William Warfield's voice has lost some of its sonority, and one hears traces of whiteness in his tones, but he is still able to deliver a moving *Ol' Man River*.

Instead of the usual pickup chorus, Columbia has wisely brought in the Merrill Staton Choir to handle the big ensemble numbers. It was an excellent decision, for *Cotton Blossoms* and the two Finales have seldom been more robustly or zestfully sung. The new

Columbia Stereo "360 Sound" is superlative, although I must say that I found the performers' movement from speaker to speaker to be excessive. J.F.I.

**"Caribbean Guitar."** Chet Atkins. RCA Victor LPM 2549, \$3.98 (LP); LSP 2549, \$4.98 (SD).

Chet Atkins' astonishing instrumental technique, his superb ear for tonal colors and values, and his keen musical imagination combine to save this program of songs from the Antilles, or parts adjacent thereto, from becoming monotonous. These are all slow-moving, lazy songs, yet no two are presented in the same rhythm or with quite the same musical coloration. From *Mayan Dance*, played almost as if it were a Bach prelude, to the brilliant, smoldering version of *Temptation*, Atkins displays an astonishing amount of variety. The Jamaican calypso *Yellow Bird* floats airily along, yet another calypso song from that island, *Banana Boat Song*, meanders slowly, creating an extraordinarily melancholy mood. In one number, *Come to the Mardi Gras*, Atkins changes in mid-stream, starting out in a Gay Nineties style, then suddenly switching to a Latin rhythm. Throughout the program he is aided by a small instrumental group in some beautifully discreet arrangements. The whole record is a joy, and most highly recommended. J.F.I.

**"No Strings . . . State Fair."** The Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LM 2637, \$4.98 (LP); LSC 2637, \$5.98 (SD).

This is so excellent an exposition of Rodgers' score for *No Strings* that it makes me think I may have underrated the music when I first heard it. I certainly find it considerably more attractive in the rich, full orchestra scorings by Jack Mason than I did in Ralph Burns's stringless arrangements in the theatre production. Fiedler directs the performances in his customary crisp

*Continued on page 128*



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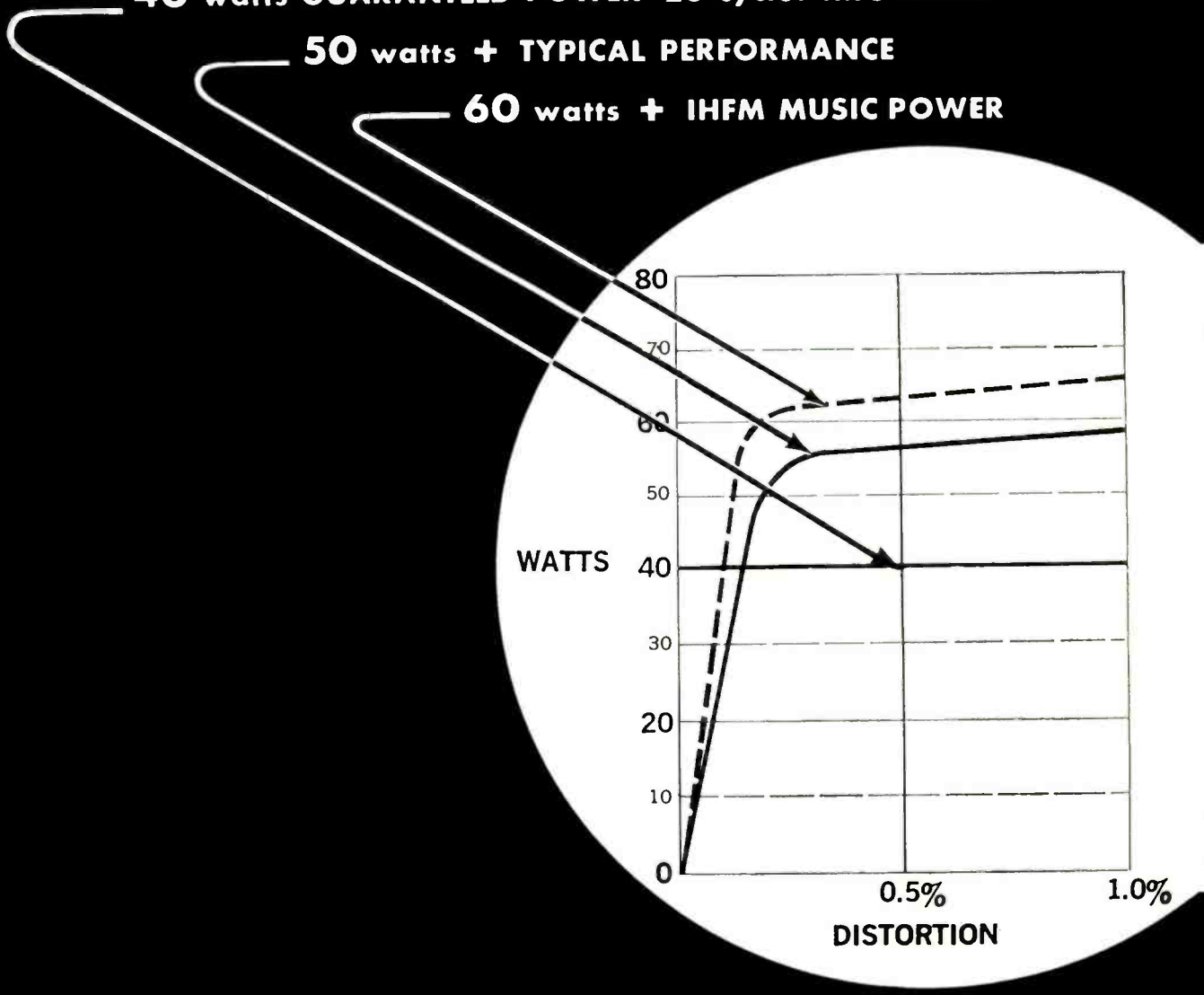
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No producer has worked more closely with the most advanced concepts of sound reproduction than Enoch Light, who has been responsible for all of the albums in Command's constant expansion of the world of sound. Light and his arranger Davies work hand-in-glove with Command's engineers, familiarizing themselves with every new technical development as soon as it is made, studying what it can mean in terms of music and then planning their next set of arrangements to take advantage of this new tool that has been presented to them.

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As Command's engineers have discovered how to record an increasingly wide dynamic range on Stereo 35 mm magnetic film, Davies has been able to broaden both the scope and the intensity of his arrangements. The most recent technological advances developed by Command have made possible a dynamic range so enormous that it has never been approached before in a recording. And as a result Enoch Light and Lew Davies have been able to plan orchestration of Irving Berlin's gorgeous tunes with an outright boldness that creates an incredibly shattering emotional impact.

This is musical dynamism such as has never burst out of a playback system before in all the history of recorded sound.

The primary new tool that Command's engineers have given Enoch Light for this album is a *cleaner* and *freer* sound than has ever come off a recording before. New technological discoveries and new research into phase relationships have made possible this amazingly dynamically expanded recording. And Lew Davies, in his arrangements, has taken full advantage of this startling new dynamism.

Similarly, Enoch Light has placed Davies' arrangements and the new engineering advances in the very best possible circumstances for the most vivid performances. To do this, he assembled a sixty-man orchestra in Carnegie Hall where the hair-raising bravura of Davies' writing, particularly for the brass, has been caught with blood-curdling impact.

And, characteristically, the full force of this impact has been captured in its absolute totality only because of Light's insistence on accepting nothing but the unblemished best in every aspect of the recording. One entire session at Carnegie Hall was tossed aside and done over again (at a cost that would have been absolutely prohibitive for traditional producers of records) because Light felt that these performances "did not achieve the ultimate in emotional impact to the listener." Final performances were mastered, re-mastered and re-mastered again — some as many as twenty times — before Light was willing to admit that they had reached a level of perfection that satisfied him.

The new level of cleanliness and translucency reached in these recordings has enabled Light to use with vivid boldness devices that have been dangerous in the past. For example, he has created a tremendous crescendo that is followed on the next beat by a single bassoon. It has never been possible before to record such a passage with absolutely clear, clean definition and with no fuzzing over. But it happens several times in this album. It requires an incredibly painstaking job of "mixing" when the master is being cut to maintain such precise definition but the technician on the mixing board now has a clarity of reproduction to work with that he never had before. The mixer's job, incidentally, becomes increasingly difficult as sound reproduction becomes more exact because the slightest flaw becomes more glaringly apparent than ever.

The application of such a highly perfected stage of sound reproduction to the immortal melodies of Irving Berlin has been an ambition that Enoch Light has been nursing for several years. Light has wanted to do this not only as an admiring tribute to the man he considers the dean of American popular music but because he believes that Berlin's songs have, in addition to their charm and catchiness, an unusual capacity to flourish and glow in the unique and exciting type of musical treatment that has been stimulated by Command's expansion of the sonic horizon.

"Take *Alexander's Ragtime Band* and *Cheek to Cheek*, for example," Light has said. "They were composed a quarter of a century apart — one was the work of a new, rising talent, the other the product of a vastly experienced, highly polished professional. Yet they both have such musical vitality that they can take extremes of recording and arranging techniques and bloom!"

Many sides of Irving Berlin's magnificent talent are touched on in these brilliantly pulse-raising performances — his unaffected simplicity (*Remember*) and his suave sophistication (*Cheek to Cheek*); his brightness (*I've Got My Love to Keep Me Warm*) and his brooding wistfulness (*How Deep Is the Ocean*); his graceful waltzes (*Always*), his roots in ragtime (*Alexander's Ragtime Band*)

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and his ability to reflect the feeling of a whole nation in two vastly different wars (*Oh How I Hate to Get Up in the Morning* and *This Is the Army, Mr. Jones*).

In describing the basis for a successful song, Berlin once remarked, "Did you know that the public, when it hears a new song, anticipates the next passage? Well, the writers who do *not* give them something they are expecting are those who are successful."

This applies not only to Irving Berlin's memorable songs but, equally, to the continuing explorations of the mating of music and sound reproduction that Enoch Light has been conducting on Command Records. In this album, these two acknowledged masters in their respective fields join forces to create a musical experience of utterly incredible emotional power.



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Continued from page 124

style, and the Bostonians play with the utmost brilliance. The more familiar songs from *State Fair* (familiar, that is, except for the two numbers, *More Than Just a Friend* and *Willing and Eager*, written for the recent film remake) have been artfully arranged by Richard Hayman. He has given *Our State Fair* a particularly colorful and atmospheric setting, making it the most rousing number on the entire disc.

RCA Victor's stereo sound, apart from a slight fuzziness on the opening band of Side 1, does full justice to the orchestrations and the performances.

J.F.I.

"Broadway's Greatest Hits." Andre Kostelanetz and His Orchestra. Columbia CL 1827, \$3.98 (LP); CS 8627, \$4.98 (SD).

Just when I had decided that Andre Kostelanetz had forever abandoned his old styles and habits, a record appears in which he calls on every—well, almost every—musical instrument to give spice, color, and decibel power to these rousing renditions of Broadway show tunes. Harpsichords, celestes, a carousel (or reasonable facsimile thereof), and whistles, plus a fat complement of brass and strings, are all very much in evidence in the big, splashy orchestral arrangements. The conductor, with evident relish, whips up this soufflé to huge proportions. Most of the tunes stand up quite well under this orchestral onslaught, though the quieter numbers—*Irma La Douce* and *If Ever I Would Leave You*—pleased me most. If the techniques are old, the sound is new, brave and shiny as a 1962 penny, and Kostelanetz makes every possible use of its possibilities.

J.F.I.

"The Civil War." Battery B, First New Jersey Light Artillery and Musicians of the U. S. Military Academy. Notes by Bruce Catton. Riverside RLP 95514, \$5.98 (SD).

If you've ever yearned to hear the spang of a Civil War Sharp's carbine or the whomp of a ten-pounder followed by the terrifying shriek of its charge of canister, Riverside can now accommodate you. On one side of this documentary, genuine weapons of the period bark out, along with the commands and incidental sounds of the crews that service them; bugle calls and the music of a fife and drum corps round out the nuts-and-bolts presentation. On the reverse, these individual echoes of war combine to trace a realistic skirmish staged by Battery B, First New Jersey Light Artillery. Caissons clatter across the speakers, the infantry trudges into position, drummers beat cadence, and guns roar. While a chart diagrams the course of the battle and Bruce Catton's notes describe it vividly, one frankly misses the visual component. The stereo has a wide, outdoorsy quality that underlines the authenticity of the proceedings. Civil War buffs should find it irresistible.

O.B.B.

"Great Waltzes from Gilbert and Sullivan." Philip Green and His Orchestra. Riverside RJP 97530, \$4.98 (SD).

It's good to hear again from Green's fine British orchestra, especially in a program so well suited either for dancing or background listening. Green rings



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\*Mr. Mancini explains his orchestration methods in his new book recordings set "Sounds and Scores" distributed by G. Schirmer.

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new changes here on some delectable familiar and relatively unfamiliar operetta melodies. G & S fans may be somewhat disconcerted at first, but they will soon realize that these insidiously rhythmized, richly rescored waltz arrangements are no travesties, but evidence that Sullivan boasted unrealized potentialities as a dance tune composer. Especially outstanding are the charming *O Goddess Wise* (from *Princess Ida*), a piquant *Had I the Love of Such as He* (*Kuddigore*), and an expressive *Oh, Amorous Dove* (*Iolanthe*). The recording itself is less satisfactory, but with drastic volume lowering and considerable reduction of the overemphasized highs it no longer seriously handicaps one's enjoyment of the wealth of musical attractions here. R.D.D.

**"Hawaiian Chant, Hula, and Music."**

Kaulaheonamiku Kiona accompanied by native instruments. Folkways FW 8750, \$5.95 (LP).

In the unremitting tidal wave of Hawaiian music that threatens to engulf every record rack in America, this release stands out like a clear freshet in a sea of saccharine. Kiona, sometimes accompanied by traditional island instruments, sometimes not, vocalizes old hula dance chants as well as others—less rhythmic—aimed at invoking the Polynesian gods. There is a contagious excitement, raw and uncluttered, on this disc that no number of *Moons of Manakoora* can rival. Kiona's voice is supple and virile; his accompanists on drum, gourd, and rattle generate complex rhythmic patterns that intoxicate the ear. True, you've got to meet this authentic music halfway—the performers do not dot the i's and cross the t's for you, and they concede nothing to Tin Pan Alley—but the auditory rewards are well worth the reaping. O.B.B.

**"Bye Bye Birdie."** Original London Cast Recording. Mercury Wing MGW 13000, \$1.98 (LP); Wing SRW 17000, \$2.98 (SD).

Except for Columbia's London cast recording of *My Fair Lady*, I think this is the first original West End version of an American musical to be generally available here. This was a good, bouncy show on Broadway, but in crossing the Atlantic it seems to have acquired even more speed, to judge by the almost too exuberant performances of this English cast. It is certainly not improved by this hectic pace, which in the ensemble numbers borders on the feverish. Chita Rivera repeats her Broadway performance, though it now has less bite than she displayed on the original American recording. In general, the London cast offers very little competition to the American performers, even if Marty Wilde as Conrad Birdie is a more solid rock-and-roll singer than was Dick Gautier. The recorded sound on the mono version is miserably ragged, and plays havoc with the hilarious *The Telephone Hour*. The stereo version, which has not arrived for review, may be more sonically congenial. J.F.I.

**"How To Be Very, Very Popular."** (Sampler). Various Artists. Riverside 9S 9, \$1.98 (SD).

A well-varied, if otherwise unremarkable, anthology of pieces from nine programs in Riverside's fast-growing "popular" series. The British contributors are best represented by the Knightsbridge Strings in *When the Saints Go Marching In*; the Americans by Father Joseph Dustin in

*I Love Paris* (which is also notable for a warmer acoustical ambience than most of the other crisply bright but somewhat dry stereo recordings). Other artists represented are Paul Renard, the Kings' Point Glee Club, and the orchestras of Ernest Maxin, Noro Morales, Sam Makia, Sascha Burland, and Ray Baretto. R.D.D.

**"Girando per L'Italia."** Vesuvius 1302, \$4.98 (LP).

A label dedicated to Italian pops recorded both here and abroad, Vesuvius spearheads a batch of new releases with this thoroughly entertaining musical tour. Individual songs—featuring a baker's half dozen of top Italian vocalists—are keyed to various locales in Italy. Thus, *Piemontesina* echoes the cool northern Piedmont, *Luna Caprese* evokes the moon over Capri, *Firenze Sogna* dreams of night in Florence. Among the singers, Aurelio Fierro is well known on this side of the Atlantic, and the others deserve to be. Perhaps the most vivacious efforts are those of Nella Colombo in *Venticello de Roma* (Little Breeze of Rome) and Enza Dorian in *E' Siciliana* (She's a Sicilian). O.B.B.

**"Ramblin' Jack Elliott Sings Woody Guthrie and Jimmie Rodgers."** Monitor MFS 380, \$4.98 (SD).

The gritty voice of Jack Elliott bears an uncanny resemblance to that of Woody Guthrie, one of the heroes of this disc. In fact, listening to *Grand Coulee Dam*, one experiences the strange sensation that Guthrie himself might be at the mike. The mannerisms, the enunciation, the accent—all most carefully echo those of the now mute master. A folk poet of monumental gifts, Guthrie had a sharp eye for social inequalities and an intense love for the broad magnificence of America which, in his songs, crystallized the hopes and frustrations of the 1930s. To hear these songs, particularly in the earnestly shaped recreations of Elliott—is to recapture that turbulent era.

Ramblin' Jack also memorializes the late Jimmie Rodgers, a great of country music. Elliott smooths his voice into a striking replica of The Singing Brakeman's, and his style, in six Rodgers hits, faithfully recalls the original. While Rodgers ranked as a blues singer of note, the songs he composed—yodelly and bathetic—suffer through this juxtaposition. To be blunt, Rodgers' ballads compare to Guthrie's as the verse of Edgar Guest to Walt Whitman's. Still, this remains a disc that no serious folknik should miss. O.B.B.

**"National Anthems and Patriotic Airs."** International Concert Orchestra. Samuel L. Spence, cond. Mercury SRI 605, \$5.98 (SD).

On your feet and hats off, gentlemen! This stately symposium includes no less than twenty-four national anthems (discreetly excluding those of the Iron Curtain countries) played with proper pomp and circumstance—and with no stinting of the cymbals or drums—by what sounds more like a symphonic band than an orchestra. It is recorded in impressively broadspread, reverberant, and powerful stereoism. I must confess that long before the end my wandering mind subversively suggested that a single, suitable-for-all work (like Anthony Baines' recent *Hoffnung Festival Anthem*) might be substituted almost any place here. With very few exceptions (as always, *La Marseillaise*, and also the mildly exotic

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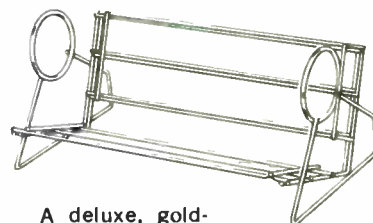
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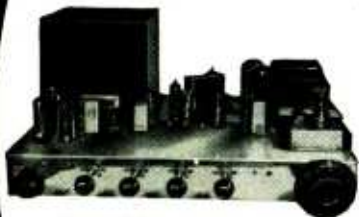
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*Salamatih Shah* of Iran and the folkish  
*Hatikvah* of Israel), most of the music  
sounds alike, even when a pentatonic  
tune occurs (as in the Puccinian harmo-  
nization of Japan's *Kima Ga Yo*) or  
when (as in Saudi Arabia's *As Salaam al  
Malik as Saud*) there is little but trumpet  
fanfaring and snare drum rolling. Leaving  
criticism aside, however, such a wide-  
ranging patriotic anthology as this meets  
a very genuine need of schools, and  
while there have been similar releases  
in the past, I know of none so effectively  
recorded. R.D.D.

"Anatomy of Dancing." Various Orches-  
tras. M-G-M E 4036/38, \$3.98 each  
(Three LP); SE 4036/38, \$4.98 each  
(Three SD).

By an ingenious, even slightly amusing,  
trisection of the body of an attractive  
blond female (attired, naturally, in the  
briefest of nighties), these three albums  
become, insofar as their cover art is  
concerned, one of the most aptly named  
presentations of the year. The head and  
shoulders appear on the  
jacket of *The Lovin' Mood*, the middle  
portion of the lady's anatomy takes care  
of *The Latin Mood*, with her legs (what  
else?) assigned to *The Twistin' and  
Swingin' Mood*. The three albums, put  
together in the proper order, provide  
you with a three-foot female to decorate  
your listening room or where you will.  
This is probably the most sensible and  
useful purpose this release serves, for as  
dance music it is all rather flat. I'm no  
great judge of Twist music, but these  
performances seem remarkably tame be-  
side others I've heard. *The Latin Mood*  
is strictly of the North American species,  
and though *The Lovin' Mood* is easily  
the best of the trio, it would have been  
infinitely better had the band leaders  
banished the vocal choirs pressed into  
service. Their inclusion seriously deflates  
the orchestral performances. J.F.I.

"I Left My Heart in San Francisco."  
Tony Bennett; Orchestra. Columbia  
CL 1869, \$3.98 (LP); CS 8669, \$4.98  
(SD).

This is Tony Bennett in a far less intense  
mood than usual, and I for one find him  
more pleasant this way. Where he often  
seemed to be singing purely for effect,  
here he seems to be singing from the  
heart, and the difference shows. Perhaps  
another reason for my new-found en-  
thusiasm is his choice of songs which  
(with the exception of *Candy Kisses*, a  
"Country and Western" song now quite  
cited by Bennett) is several cuts above  
his usual repertoire. I can't say that Cole  
Porter's *Love for Sale* is well suited to  
any male singer, but under the circum-  
stances Bennett sings it with all possible  
conviction. The very closely miked re-  
cording exposes some of the faults of the  
singer's voice, and there are a few ugly  
sounds that might have been avoided  
by an additional taping (the whole of the  
first run-through of *Marry Young* is de-  
cidedly unpleasant), but these vocal  
lapses, which are rather slight, failed to  
lessen my enjoyment of the record. J.F.I.

"Ted Weems' Golden Hits." Ted Weems  
and His Orchestra. Mercury MG  
20708, \$3.98 (LP); SR 60708, \$4.98  
(SD).

For all the updated arrangements written  
here for such Ted Weems specialties as  
*Oh Mo 'nah*, *One Man Band* and, in-  
evitably, *Heartaches*, the entire program  
is redolent of the Thirties, when the  
band was at its peak. The generally easy,

flowing performances, marked by a good  
dance beat, seem intended mainly for  
those who danced the Big Apple but  
now find the intricacies of the Twist  
slightly beyond them. The Weems band  
was one of the few which featured a  
whistler. It still does, and though the  
present *siffleur* in residence, Allen Reyn-  
olds, lacks the virtuosity of Elmer Rey-  
nolds, his solos on *Mickey, My Gal Sal*,  
and *Heartaches* are fine, and add a  
unique flavor to the program. J.F.I.

"My Geisha." Original Sound Track  
Recording. RCA Victor LOC 1070,  
\$4.98 (LP); LSO 1070, \$5.98 (SD).

Franz Waxman's music for *My Geisha*,  
a farrago of clichés and pseudo-Japanese  
mood music, is the stuff one forgets on  
leaving the movie theatre, assuming one  
even noticed it while seeing the film. On  
disc, it is depressingly dull. The score,  
however, does make use of several ex-  
cerpts from Puccini's *Madama Butterfly*,  
and because of their unusual presentation  
the record is not without some musical  
interest. It includes the short Overture  
and leads directly into the brief opening  
exchanges between Pinkerton and Goro.  
Later, it gives us the Love Duet, starting  
rather surprisingly at "*Ah, dolce notte*"  
(sung in Italian), Butterfly's aria "*Un  
bel di vedremo*" (sung in Japanese), and  
the Third Act finale, also sung in Jap-  
anese. The vocalists are Barry Morell,  
an impassioned and strong-voiced Pink-  
erton, Michiko Sunahara, a shrill-sound-  
ing Butterfly who seems inclined to  
force quite badly, and an anonymous  
Goro. It might be unfair to form a  
definite opinion of Miss Sunahara, since  
the recording is far from kind to her  
voice in the solo aria. In addition, hear-  
ing "*Un bel di*" in Japanese, a language  
which sounds hard in Puccini's musical  
phrases, is apt to disconcert the listener.  
J.F.I.

"Band Concert." Roland Shaw Band  
and Jazz Orchestra. Richmond RPS  
39012, \$3.98 (SD).

"Friendly Persuasion." Ron Ayres, pi-  
anos, with rhythm section. Richmond  
RPS 39008, \$3.98 (SD).

The only real novelty I find in Rich-  
mond's "Percussive Stereo" series is that  
it is the first substantial batch of pops  
spectaculars to be issued at bargain prices  
—a kind of poor man's "Phase 4," in-  
deed. The recording is super stereo, all  
right: dazzlingly brilliant sound, strongly  
marked channel differentiations, ping-  
pong switchings, and occasional moving  
sound sources. But all the faults of  
earlier stereotypes are slavishly dupli-  
cated too: a dry acoustical ambience  
which makes the sonics seem often thin-  
toned and synthetic, musically point-  
less sound shifts, and scoring cluttered  
with arbitrary percussion effects.

Of the eight examples I have heard  
so far (there are twelve in all), the two  
cited above display the most distinctive  
gimmicks. Shaw's formula is to start off  
with standard marches (seven by Sousa,  
*British Grenadiers*, *Colonel Bogey*, *Under  
the Double Eagle*, etc.) in a straight-  
forward, blustering band style which  
soon lapses into near-jazz lashed by an  
oversize rhythm and percussion section.  
The ensuing racket boasts considerable  
gusto, at least, and fancy as the percus-  
sive and stereo effects are, they're often  
quite amusing. Happily, there is more  
genuine imagination and taste evident  
in Ayres's two-channel cocktail piano  
playing, which is gracefully decorated  
(rather than heavily overlaid) by deft  
rhythm and percussion accompaniment.

The channel contrasts are exploited to excellent effect in antiphonal piano passages. Ayres does well with several pop pieces based on Chopin, Debussy, Grieg, and Tchaikovsky, and I enjoyed his zesty *Pepe Lover* and *Too Young*. An attractive disc at any price, this one is outstanding in the present series. R.D.D.

**"Exotic Suite of the Americas."** Perez Prado and His Orchestra. RCA Victor LPM 2571, \$3.98 (LP); LSP 2571, \$4.98 (SD).

The B side here is conventional enough, featuring Prado's characteristically high-powered combination of rock-and-roll and Latin-American idioms. A variety of pop pieces are topped by the vigorously catchy *Midnight in Jamaica* and *Jacqueline and Caroline*. But the sixteen-minute original which occupies the entire first side is—like Prado's *Voodoo Suite* of several years ago—more ambitious stuff and, at its best, of considerable musical and sonic interest. It starts off magnificently with a somberly dramatic theme which reappears with little change midway and again at the end. But unfortunately, Prado seems incapable of developing this striking theme and soon turns aside for more orthodox "exotic" dance materials: a heavily jungle-styled *Amoha*, an excitingly fast *Criollo*, a hard-driving *Uamanna Africano* (with a long virtuoso solo by drummer Ed Shaughnessy), and a raucous *Blues in C Major* starring trumpeter Jimmy Nottingham. The band (augmented by a string section to a total of some forty men) plays with impressive power, and although the music itself is often pretentious, it is always exciting for its full-blooded sonics. Admirably reproduced in monophony, even more dramatically evocative in stereo. R.D.D.

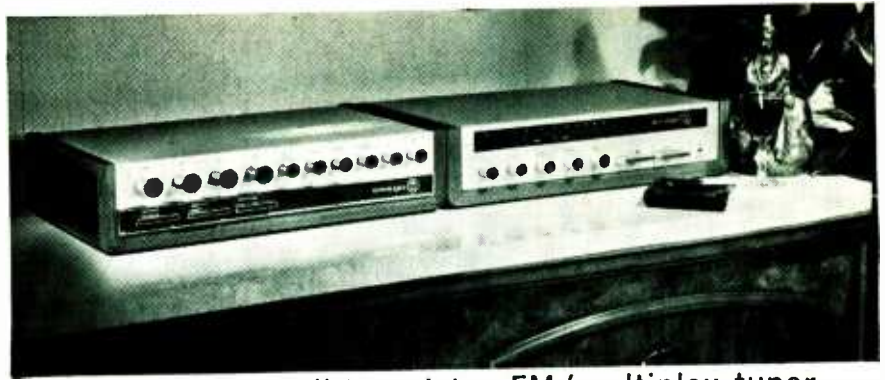
**"Did You Ever?"** Dave Gardner. RCA Victor LPM 2498, \$3.98 (LP); LSP 2498, \$4.98 (SD).

This, Brother Dave's fourth whirl for RCA Victor, once again displays his comic virtues in full-range stereo. Gardner's gambit is a delivery that melds a preacher's unction with bumpkin shrewdness. Recorded live during an appearance at the University of Alabama, he here sinks his darts into the pompous North while also disemboweling the odd customs cherished in the South. At his best—as in a brilliant satirization of the "mail in a dollar and we'll send you..." radio shows that flourish below the Mason-Dixon Line—Brother Dave is very funny indeed. But when he misses—as in a takeoff on Wernher von Braun—his gags are as heavy as hominy grits on an empty stomach. Perhaps because of the audience, the comedian's material is more parochial than usual. If you're a Southerner seeking sly revenge, Brother Dave may be your dish of julep. Otherwise . . . . O.B.B.

**"The Revolving Bandstand."** Les Brown and His Band. Columbia CS 8618, \$4.98 (SD).

Patly illustrating the adage that there's nothing new under the sun, the latest stereo motion techniques are exploited here to bring back memories of the multi-band dances of the Thirties—when the stage itself revolved to fade out one ensemble on the left as it majestically spun in its successor on the right. Now it's done electronically, of course, and very effectively too, although the gimmick gets a bit tiresome eventually, since each time the "new" band turns out to be (surprise!) exactly the same as the old

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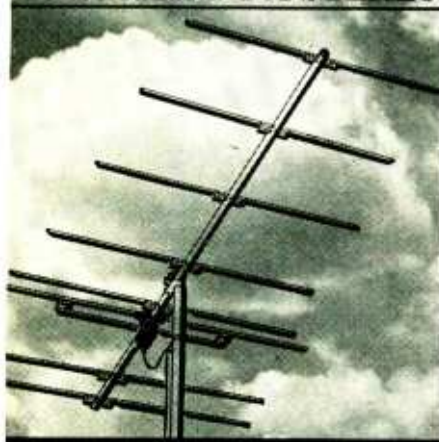
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one. Appropriately enough, the program is devoted to pieces made famous by various past and present big bands. And if little attempt is made to imitate the Basic, Goodman, Miller, etc., styles, that's all to the good since Brown's men (augmented for some of the pieces by sixteen strings) do very well on their own, particularly with *Unchained Melody*, the theme from *Moulin Rouge*, and *Little Brown Jug*. And the recording, quite apart from its interim revolving, is distinguished by exhilaratingly rich, broadspread, and live sonic qualities. R.D.D.

**"Medleys in the Morgan Manner."** Russ Morgan and His Orchestra. Capitol T 1703, \$3.98 (LP); ST 1703, \$4.98 (SD).

Strict tempo dance records are by no means as plentiful as might be imagined, making this extremely danceable program of thirty songs—played in medleys of three, each one retaining the same basic tempo throughout—a most acceptable rarity. The Russ Morgan orchestra, whose style lies about midway between the corn of Lombardo and the sophistication of Lanin, has been around for a good many years without changing its original manner of presentation. Strings, a good brass section, strong rhythm, plus an occasional phrase or two from the leader on muted trombone or a Russ Morgan solo on piano or organ, have made this one of the most popular of "popular" dance orchestras. The band is at the peak of its form in this collection of show tunes and songs everyone knows. The record is not recommended to practitioners of *The Twist*. J.F.I.

**"African Lament."** Miriam Burton; Orchestra. Pat Williams, cond. Epic BN 26011, \$4.98 (SD).

Authenticity, states the album sleeve, was *not* the aim of composers Sascha Burland and Pat Williams in fashioning these musical vignettes of Africa in transition. To weave their spells, they have set vocal obbligatos, using syllables rather than words, sung by Miriam Burton against a variegated instrumental background that partakes of both African and Western elements. On its own grounds, one cannot criticize the recording. The individual cameos, notably *Rites of Passage* and *Palm Wine Party*, communicate a haunting exoticism. Nonetheless, this remains a highly romanticized interpretation of Africa. The whole reflects, not the dark and restive emotions that frequently flicker across Africa, but rather Western concepts of how, given certain stimuli, Africans ought to feel. Still, this offbeat disc merits a sympathetic audition. The stereo sound is a marvel of transparency. O.B.B.

**"The Best of Knuckles O'Toole: Fifteen Great Honky-Tonk Piano Hits."**

Grand Award GA 7002, \$4.98 (SD). Anyone who shares my weakness for old-time favorites rattled out on a jangly upright piano with strumming banjo and uninhibited traps accompaniment will welcome this anthology of early hits by a master of the genre. O'Toole is more slapdash than his colleague, Joe "Fingers" Carr, but he plays with no less enthusiasm, and with special zest in the florid *Old Piano-Roll Blues* and in *Kitten on the Keys*. His little ensemble is augmented by a lusty male chorus in infectious sing-along per-

formances of *Bye Bye Blackbird*, *I'm Looking Over a Four-Leaf Clover*, *Put on Your Old Gray Bonnet*, and *There Is a Tavern in the Town*. The recording itself is thin-toned and exaggeratedly stereoisic, but no matter—the grand old tunes and the catchily raggy beat are everything here. R.D.D.

**"The Most Beautiful German Children's Songs."** Erich Bender's Children's Choir and Instrumental Ensemble. Philips PHM 200031, \$3.98 (LP); PHS 600031, \$4.98 (SD).

"Beautiful" is perhaps not exactly the *mot juste* to describe these twenty-five folkish favorites, but they are quite engaging in these zestful renderings by an authentically amateurish group of little girls, deftly accompanied by a versatile instrumental group featuring recorders, harpsichord, and celesta—with a jaunty bassoon helping out in *Zwischen Berg und tiefem, tiefem Tal*, a strumming fiddle in *Eine kleine Geige*, hunting horns in *Ein Jäger aus Kurpfalz*, etc. The Bender group is a popular one on German radio programs and should be no less well liked in German-American family circles via this bright and open recording (which, however, is not accompanied by complete texts). Both editions are effective (except for rather more background noise than is expected nowadays), but the stereo edition spreads out the performers more naturally and better localizes the various vocal and instrumental soloists. R.D.D.

**"The Fabulous Hits of Dinah Shore."**

Dinah Shore; Orchestra, Dick Reynolds, cond. Capitol T 1704, \$3.98 (LP); Capitol ST 1704, \$4.98 (SD). Dinah Shore's warm, intimate voice has been associated with a goodly number of big hits ever since the days when she first jumped into the limelight as an Eddie Cantor protégée. Recalling a dozen of her biggest successes, the singer tries to re-create the allure of her original versions, a feat in which she is not always successful. Her new *Buttons and Bows* lacks the charm and little-girl buoyancy of the old version, and *Dear Hearts and Gentle People* sounds a mite too sophisticated. But the torch songs—*Jim, Laughing on the Outside*, and *Blues in the Night*—are splendidly done, and I think the new *It's So Nice To Have a Man Around the House* is even finer than the original version of thirteen years ago. The low-keyed arrangements and sympathetic support by Dick Reynolds are both helpful to the singer's journey into the past. J.F.I.

**"Another Day, Another World."** Jonathan Winters. Verve V15032, \$4.98 (LP).

Jonathan Winters, one of the most gifted of America's comic monologists, is here caught in mid-flight during a live performance in San Jose, California. Technically, Winters possesses a phenomenal command of vocal mimicry—catch his uncanny equation of the speech of Walter Brennan with that of President Kennedy on this release—and an ability to create awesome sound effects with tongue, cheek, and lips. But these are the mere impedimenta of his art, which is satire and which bites. Among the routines offered here, one eviscerates the old adventure films of our youth and another blows the final whistle on tall basketball players. Winters is never less than funny and frequently soars into



wild hilarity. In this sharply focused performance, he ranges far and his teeth sink deep. Try it. O.B.B.

"Giant Pipes." Gus Farney, organ. Warner Brothers BS 1433, \$5.98 (SD). Another excursion into the nostalgic movie-cathedral era by a master of the craft of old-time mood music. Again the instrument is the unusually fine reconstructed Wurlitzer now located in the acoustically admirable Bray organ loft in Salt Lake City; and again extremely broadspread stereo recording does both organ and ambience full justice. In other respects, however, this release falls far short of Farney's outstanding program on Warner Brothers WS 1409 of May 1961: the surfaces, while reasonably quiet, lack the ideal smoothness of the Polymax material used before; there is some low but annoying background noise which (since the earlier recording was quite free of wind and mechanism sounds) I assume is "amplification roar"; and Farney himself, for all his jaunty blitheness in some of the pieces (*Shine On Harvest Moon*, *Lullaby of Broadway*, etc.), tends to oversentimentalize others and to depend more heavily than before on vibrato, pseudo piano, and percussion effects. R.D.D.

"The Newest Sound Around." Jeanne Lee, vocals; Ran Blake, piano. RCA Victor LPM 2500, \$3.98 (LP). Miss Lee's generally weary, introspective crooning, which is never quite true singing, and Mr. Blake's now-meandering, now-emphatic piano doodlings apparently represent the current vogue for wholly improvised performances which may have some evocative charm when heard late at night in a beatnik coffee house. I just don't dig them myself, yet there may well be subtleties here to which I'm oblivious. Certainly the "singer" has peculiar powers of personality-projection and the pianist imperturbable assurance. And when the mostly limp proceedings are sparked by some signs of vitality (as in Blake's original solo, *Church on Russell Street*, or the *Evil Blues* and *Season in the Sun* where bassist George Duvier helps to enliven things), I'm willing to give some credence to annotator Gunther Schuller's extravagant praise of these indeed "unique" artists. In any case, however, they surely would have benefited by more atmospheric, less candidly close miking, and by freedom from surface or background noise in the disc processing. R.D.D.

"Black Tights." Recording from the sound track of the film. RCA Victor FOC 3, \$4.98 (LP); FSO 3, \$5.98 (SD).

An occasional *bon mot* from that old boulevardier Maurice Chevalier, who as *compère* of the film introduces each of these four ballet *divertissements* with a brief synopsis of its story line, and the Bizet music for Roland Petit's *Carmen* ballet are about the only things of interest on this recording. The music for *The Diamond Crucher* and *Cyrano de Bergerac* is straight off the French musical assembly line, while that for *The Merry Mourning*, though a trifle more interesting, is nothing more than a clever pastiche of Parisian music of La Belle Époque and a little later. When heard in conjunction with the film, the music may sound more impressive, for it is all well played and has been extremely well recorded. J.F.I.



### A 'Guide to the Perplexed' for the Record Buyer

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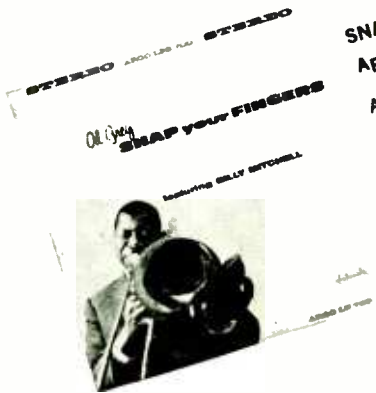


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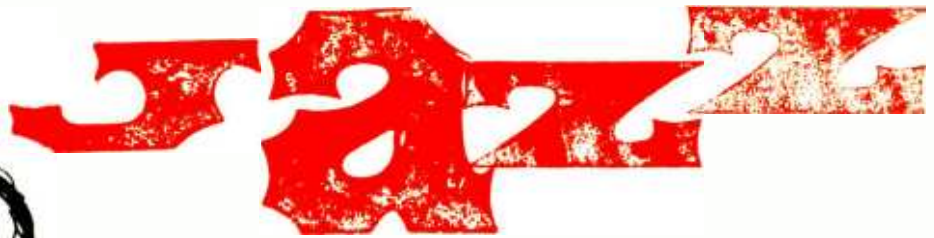
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**Harry Arnold Orchestra:** "Great Big Band and Friends." Jazzland 65, \$4.98 (LP); 965, \$5.98 (SD).

The warmly expansive sound of Arnold's big Swedish band establishes a strong foundation for five visiting soloists: Coleman Hawkins, Toots Thielemans, Lucky Thompson, Nat Adderley, and Benny Bailey. Hawkins is boldly assertive as he swaggers through *Tea for Two* and *Sunny Side of the Street*, and Benny Bailey gives a brilliant, thoughtful trumpet performance of his own *Image*. Thompson, playing soprano saxophone on one selection, seems less at ease than when he turns to his customary tenor to roll out the flowing lines that are his personal assimilation of the Hawkins and Young influences. Thielemans finds surprising resources in the harmonica on his two selections, but Nat Adderley labors through his pieces on cornet to little effect.

**Kenny Clarke-Francy Boland & Co.:** "The Golden Eight." Blue Note 4092, \$4.98 (LP).

The Golden Eight is a remarkably solid and swinging group which has played briefly in Cologne, Germany. Boland is a Belgian pianist and arranger whose writing throughout the set shows unusual body and form. The band bites into his arrangements with obvious pleasure and, propelled by Clarke's potent drumming and Jimmy Woode's strong bass, plays with cleanly integrated strength. The other players are drawn from Kurt Edelhagen's big band, an international group. Karl Drevo, an Austrian tenor saxophonist, is particularly impressive, playing with bold firmness in up-tempo pieces and revealing a rich ballad style colored by reflections of Ben Webster. The group prepared something worth playing before it went into the studio to record this disc and, as a result, the performance rises above the usual banality of a succession of aimless solos. Blue Note could learn a few things here for its domestic sessions.

**Al Cohn and Zoot Sims:** "Either Way."

Fred Miles Presents FM-1, \$4.98 (LP). The unruffleable team of Cohn and Sims meanders amiably through these pieces, their tenor saxophones blending softly and warmly or taking off on impeccably light-footed solos, riding on the rhythm of Gus Johnson, drums, Bill Crow, bass, and a pianist identified as

"Old Grand Happy." On three selections they are joined by Cecil "Kid Haffey" Collier, a singer who has a good rhythm style and phrases as though he were a dancer. He has an ingratiatingly rough voice and a somewhat casual way which, when he turns to a ballad, make him sound like a careless King Cole. The entire set is unpretentious and easygoing and has an unforced, after-hours feeling.

**Hank Crawford:** "From the Heart." Atlantic 1387, \$4.98 (LP); S 1387, \$5.98 (SD).

Crawford, the musical director of Ray Charles's band, is accompanied by the band here in a set of performances that are almost all simply frameworks for his alto saxophone solos. He plays much of the time in a high tone that borders on the sound of a soprano saxophone in a style patterned closely on the phrasing and inflection of a skillful blues singer. (He sometimes sounds exactly like Joe Turner.) Crawford develops his solos with a searing sense of commitment over the rock-solid foundation of the band. There is, however, a sameness throughout most of these pieces, and if the disc is not to pall it should be taken in two or three separate sittings.

**The Dukes of Dixieland:** "Now Hear This." Columbia CL 1793, \$3.98 (LP); CS 8593, \$4.98 (SD).

As part of their revitalization, the Dukes appear to be turning away from a total dependence on the Dixieland repertory and moving into standard tunes played in swinging rather than Dixieland style. The group now has a strong rhythm section (Gene Schroeder, piano; Herb Ellis, guitar; Jim Atlas, bass; Charlie Lodice, drums) which provides it with a propulsive foundation for its new direction. The prime problem now is the front line, which varies from adequate to perfunctory. The group still has a long way to go before it can be said to be contributing to jazz rather than borrowing, but at least it is making progress. One very helpful step would be to eliminate Frank Assunto's attempts at singing, one dreadful example of which is included in this set.

**Coleman Hawkins:** "The Jazz Version of 'No Strings.'" Moodsville 25, \$4.98 (LP).

In general, it is a waste of Coleman Hawkins' time and talent to have him wade through a show score, tune by tune, particularly one with as many drab spots as *No Strings*. Hawkins has chosen to stay close to the Rodgers melodies, playing one chorus practically straight and then moving out a little bit on the second chorus in a light singing tone quite different from his usual burly sound. But nothing can disguise the core of Hawkins' talent, and even in this relatively elementary setting there is still a magnetism in his playing. Tommy

Flanagan contributes flowing and lyrical piano solos that are in keeping with the show tune circumstances.

**Jon Hendricks:** "Fast Livin' Blues." Columbia CL 1805, \$3.98 (LP); CS 8605, \$4.98 (SD).

Hendricks is best known as one-third of the singing team of Lambert, Hendricks, and Ross (or, since Miss Ross has left, Lambert, Hendricks, and Bavan) and as the conductor of the tongue-twisting lyrics used in the team's vocalized versions of well-known instrumental arrangements. On his own here, away from the self-imposed limitations of the trio's style, Hendricks reveals himself as a singer of far greater potential than his earlier work has suggested. Here he is an exceptionally strong-voiced and effective blues singer. At the same time he has a wonderfully buoyant way of projecting such novelty material as *Saturday Night Fish Fry*, once definitively performed by Louis Jordan but sung even better here. An important element in the success of this set is the accompanying band, a ruggedly swinging group made up of Joe Newman, trumpet; Al Grey, trombone; Billy Mitchell and Pony Poindexter, saxophones; Gildo Mahones, piano; Freddie Green, guitar; Ike Isaacs, bass; and Stu Martin, drums.

**John Lewis:** "A Milanese Story." Atlantic 1388, \$4.98 (LP); S 1388, \$5.98 (SD).

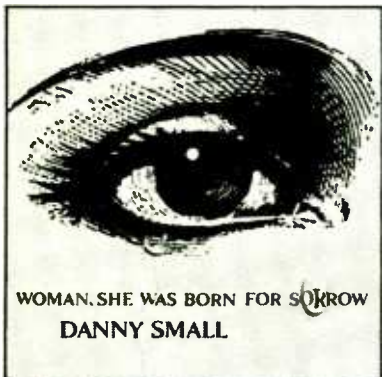
Lewis' latest film score, taken directly from the sound track, is low-keyed and pleasantly melodious. But it is very limited in its outlook and in the performance by a group that includes an Italian string quartet, two bassists (one Italian, one Hungarian), two Belgian jazz musicians (René Thomas, guitar; Bobby Jasper, flute and tenor saxophone), and an American drummer, Buster Smith—in addition to Lewis at the piano. The rhythm section is heavy and plodding, especially in view of the accompaniment that Connie Kay and Percy Heath normally give Lewis in the Modern Jazz Quartet. These are amiable trifles that might possibly be developed into interesting performances by a group such as the Modern Jazz Quartet; but in the present circumstances they are given little distinction.

**Red Mitchell-Harold Land Quintet:** "Hear Ye!!!! Hear Ye!!!!" Atlantic 1376, \$4.98 (LP); S 1376, \$5.98 (SD).

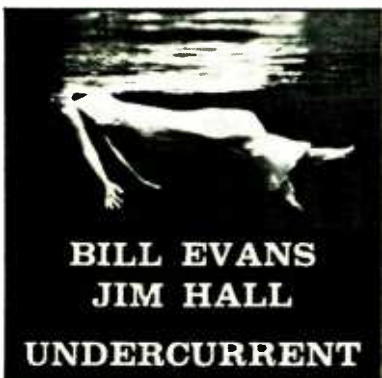
Mitchell and Land head a newly formed quintet on the West Coast that seems to have drawn a good deal of its inspiration from Horace Silver's group. The similarity is not so much in its attack, which is not as relentlessly driving as Silver's, as in the tight unison effects in its ensemble passages and the originality of these ensembles. Like Silver, Mitchell and Land are apparently not satisfied with a set of long solos sand-



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wiched between routine opening and closing ensembles. The opening statements of all six pieces (originals by the group) are consistently provocative, and the musicians have been quite inventive in their use of further ensembles between solos and behind soloists. Having done this much, however, the soloing still varies in quality with the individuals involved. Land plays tenor saxophone in a lean, forceful fashion that is unorthodox if not particularly personal. Pianist Frank Strazzerri produces a couple of odd and fascinating solos but is inclined to meander much of the time. Carmell Jones, on trumpet, rarely rises above the routine. Mitchell, an excellent bassist, provides strong rhythmic support and delivers several virtuosic solos. The quintet has both personal and group individuality, which serve at least to distinguish it in a jazz scene filled with unimaginative, bop-based trumpet-tenor-and-rhythm groups.

**Little Brother Montgomery:** "Piano, Vocal, and Band Blues." Riverside 410, \$4.98 (LP); 9410, \$5.98 (SD).

Montgomery is a pianist and blues singer who was known to record buyers in the Thirties, but who has been playing in relative obscurity in Chicago since then. About a year ago Chris Albertson stumbled upon him while he was producing the Chicago edition of the "Living Legends" series. Montgomery proves, on this disc, to be one of the most vital rediscoveries Riverside has made. He is heard in a variety of contexts here—as piano soloist, as vocalist in several different settings, and as leader of a striking combo. At the piano he plays under a decided Earl Hines influence, which is reflected in his trills, his incisive phrasing, and his bright, ringing tone. His singing is slightly nasal but possesses an affectingly worn and weary inflection eminently suitable to the blues. The instrumental group is occasionally a little uncertain, but when the emphasis is on Montgomery and a crisply biting trumpeter named Ted Buttermann, it has a wry, plaintive quality rarely found in studio recordings. On the stereo version, separation is carried to the height of idiocy during Montgomery's vocals, when his piano is channeled to the left and his voice to the right, giving the listener the uncomfortable feeling that Little Brother's arms are stretching all the way across the room.

**Odetta:** "And the Blues." Riverside 417, \$4.98 (LP); 9417, \$5.98 (SD).

Odetta's big, room-filling voice is ideally suited to the classic blues associated with such singers of the Twenties as Bessie Smith and Ma Rainey. It is this general area on which the set focuses. But while her voice is expansive and her singing reflects some of the surface qualities of the classic blues singers, Odetta is not always able to make these songs meaningful. There is a slickness in her projection that misses the emotional qualities which made those earlier singers really great. Occasionally she manages to break through this controlled façade (as with *Make Me a Pallet on the Floor*) and when she does, she is magnificent. Fortunately, many of these songs have a vaudeville quality, a style Odetta can deal with handily. She is helped immeasurably by the accompaniment of a delightful little band in which one can hear Buck Clayton's crisply pointed trumpet, Vic Dickenson's blowsy trombone, Herb Hall's grainy clarinet, and Dick Wellstood's solid piano.

**Sy Oliver and His Orchestra:** "I Can Get It for You Wholesale." Columbia CL 1815, \$3.98 (LP); CS 8615, \$4.98 (SD).

Neither the score of *I Can Get It for You Wholesale* nor Sy Oliver's arrangements are apt to set the jazz world afire. Still, this disc should interest big band fanciers. The band is robust and full-bodied (there is no personnel identification but, if the cover photo can be taken at face value, Joe Newman and Seldon Powell may be presumed to be present), and Oliver's writing shows his knowledgeable background. His orchestrations approach the score in the style once used by the swing bands—if a tune lends itself to swinging treatment, swing it; if not, don't try to force it but give it an appropriate setting. As a result, there are some jazz-tinged, Lunceford-styled pieces here, with several selections that have no jazz qualities but are quite effective on their own terms.

**Kid Ory:** "The Kid Ory Story: Storyville Nights." Verve 8456, \$4.98 (LP); 6-8456, \$5.98 (SD).

Since Kid Ory and Jelly Roll Morton were more or less contemporaries in New Orleans, it might be assumed that a disc by Ory subtitled "Tunes Made Famous by Jelly Roll Morton and His Red Hot Peppers" would have some authenticity. One could scarcely be more mistaken. This collection, so subtitled, includes two tunes that Morton never heard. Ory attempts to play and sing Morton's *Winnin' Boy* without knowing either the tune or the lyrics. *Boogaboo* and *Smokehouse Blues* are pale parodies of the Morton versions. *Doctor Jazz* and *Jelly Roll Blues* tend to be stiff (the rhythm section is leaden) although they eventually work up some steam. Only *Milenberg Joys* comes through with any spirit, and even here Ory seems to be under the impression that he's playing *Bill Bailey* on his solo. So much for tunes made famous by Jelly Roll Morton. As for the performances, taken without regard to any intended references, this is a typically lead-bottomed Ory band in which Andy Blakeney, trumpet, Bob McCracken, clarinet, Bob Van Eps, piano, and the venerable John St. Cyr, guitar, occasionally break through the murk for a bright solo. (Van Eps is the most consistent of the lot.) Ory huffs away on his trombone and even ventures into a couple of hoarse vocals which are noteworthy only for the fact that a man of seventy-five would even attempt such things. One of the non-Morton tunes, *Do You Know What It Means To Miss New Orleans*, is given a very pleasant performance. It may have been included when it finally became apparent that nobody in the band had ever heard the Red Hot Peppers.

**Nat Pierce Orchestra:** "Big Band at the Savoy Ballroom." RCA Victor LPM 2543, \$3.98 (LP); LSP 2543, \$4.98 (SD).

In 1956, pianist Nat Pierce organized a band in New York that played on week ends for a couple of years—except for one solid week in 1957 when it got an engagement at the Savoy Ballroom. Some time after that Savoy date, this session was recorded by Victor and then carefully stored away. Brought to light five years later, it reveals the Pierce band (augmented for the recording by trumpeter Buck Clayton) in a state of promising potential, occasionally coming together in firmly realized performances (*Middle Man* and *Moody Chant*) and at

other times floundering along in soggy fashion. This is not the strongly swinging band which one might have expected from so avid an admirer of the early Basie band as Pierce. (It has its moments, however, when this influence is evident.) Its best point is a suavely smooth saxophone section that includes three excellent soloists—Paul Quinichette, Dick Hafer, and Dick Meldonian. Given time to develop, this might have become an interesting band, for it had a strong personnel. But at the time of this recording, at least, it still had not found its own personality.

**Doug Quattlebaum:** "Softee Man Blues." Prestige/Bluesville 1065, \$4.98 (LP). Quattlebaum is an unusually persuasive blues singer who has been driving an ice cream truck in Philadelphia, advertising his wares with songs. Early in the Fifties he made a few recordings and then disappeared until Pete Welding recently happened on him in the streets of Philadelphia and arranged this recording session. Quattlebaum has a strong, plaintive voice, augmented by a knowledge of the basic country blues style and its urban developments. He is a bit more polished than most singers in this idiom but this does not lessen the impact of his work for, to some extent, his vocal polish is balanced by the slashing, propulsive manner in which he accompanies himself on guitar. His program suggests that he has a relatively broad knowledge of the blues field, for in addition to songs of his own, done in a traditional vein, he draws on the repertoires of Blind Boy Fuller, Sonny Boy Williamson, Big Boy Crudup, Johnny Temple, and Roy Brown. With all this, he is not openly imitative but sings with the relaxed, easy assurance of one who is being completely himself. The combination of utter naturalness with an unusually finished style sets Quattlebaum apart from most of his blues-singing colleagues.

**Lou Rawls:** "Sings Stormy Monday." Capitol T 1714, \$3.98 (LP); ST 1714, \$4.98 (SD).

Given a good tune, Rawls shows great potential as a blues singer. He has a rough voice and a lifting, jabbing style that is very effective on a song that moves. On slower pieces, he is apt to become self-consciously deliberate. Les McCann's trio, however, is not the sort of loose-limbed, rugged backing that he needs, and Rawls is not yet ready to overcome the drawback of bland stereotyped accompaniments. But when he is able to create his own momentum, he displays the equipment and the outlook of a moving blues singer.

**Sounds of Synanon.** Pacific Jazz 48, \$4.98 (LP).

Syanon is a unique institution in Santa Monica, California, where, since 1958, drug addicts have been helping each other to kick the habit. The seven-piece group heard here is made up of residents of Synanon. (Despite the well-publicized association of narcotics and jazz, musicians are in a minority there and two nonprofessionals had to be called in to fill out this group.) The only well-known musician in this combo is pianist Arnold Ross, who played with Glenn Miller and Harry James in the Forties, yet there is more good jazz to be heard on this disc than on most of the releases ground out by the record mills in the course of any month. The compositions, all originals by men in the group, are unpretentious but consistently attractive. And, in addi-

tion to Ross, the combo includes two strikingly impressive musicians—Joe Pass, guitar, and Greg Dykes, baritone horn. Pass, in particular, contributes a succession of brilliantly swinging solos, developed in a relaxed, unhurried, and beautifully logical fashion. Dykes gets a great deal of gruff charm from his heavy-sounding horn. The trumpeter, Dave Allan, varies between West Coast limpness and a stronger, more positive attack. Entirely aside from the subsidiary interest created by the situation of these musicians, this is a set to command respect.

**Eddie "Cleanhead" Vinson:** "Back Door Blues." Riverside 3502, \$3.98 (LP); 93502, \$4.98 (SD).

Vinson sang with Cootie Williams' band in the Forties, and has been working the rhythm and blues circuit with his own group in the years since then. He is a powerful blues singer with some of Joe Turner's lusty assertiveness, but he often gives an air of superficiality to his singing by adding "cute" accents and twists to his phrases. Still, there is authority in his delivery when he gets into a good, basic blues. He is accompanied here by Cannonball Adderley's Quintet and, on two completely instrumental selections, he joins the group on alto saxophone, playing in a loose, easy fashion that makes its points without straining.

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As value for money, nothing approaching this set has been made available to the jazz collector before. These ten LPs have been taken from the Roulette and Roost catalogues with a discerning eye for both coverage and name values. The records are divided into two five-disc albums, available separately. The first contains a big-band disc (Maynard Ferguson), two vocal discs (by Sarah Vaughan and Joe Williams), a collection of recordings from the Forties (by Charlie Parker, Dizzy Gillespie, Miles Davis, Stan Getz, Horace Silver, Erroll Garner, Art Tatum, and Bud Powell), and one that is a mixture of large and small groups (Machito, Randy Weston, Basie, and Sonny Stitt). In the second album are two big-band discs (Basie, Ferguson), two vocal sets (one split between Miss Vaughan and Billy Eckstine, the other a miscellany that includes Dinah Washington, Chris Connor, Louis Armstrong, Joe Williams, Miss Vaughan, and Lambert, Hendricks, and Ross). In addition there is a collection of small-group performances by John Coltrane, Woody Herman, Phineas Newborn, and a couple of jam groups. In most cases these are relatively recent performances, which raises a problem of duplication for anyone who has followed the recordings of these groups lately. The Basie, Sarah Vaughan, and Billy Eckstine choices are particularly good. But the most valuable disc in the entire set is the one in the first volume which brings together in quick succession Erroll Garner's *Pastel* and *Trio*, Art Tatum's *Dark Eyes*, and Bud Powell's *Bud's Bubble*; it also preserves the early Stan Getz trio with Horace Silver on *Tootsie Roll* as well as Charlie Parker's *Crazeology* and *Bird Feathers*. For the neophyte collector, this set provides a solid start on one aspect of jazz. JOHN S. WILSON

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# the Tape Deck

Reviewed by R. D. DARRELL

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

**BACH:** *Suites for Orchestra, S. 1066-69* (complete)

Stuttgart Chamber Orchestra, Karl Münchinger, cond.

• • LONDON LCK 80088 (twin-pack). 85 min. \$11.95.

Unfortunately, Münchinger's Suites, like Scherchen's recent *Brandenburg* Concertos, are inadequate choices for the badly needed first stereo tape editions. A dozen years ago, when the Stuttgart ensemble first began recording, its Second and Third Suites had scant competition from the various oversized orchestral versions then available, but since that time we have learned how much more idiomatically this music can be played—not only by properly small-scaled forces but with crisp double-dotting in the grave slow sections of the French overtures, with a steady momentum in the fugal passages, and with resilient verve in the delectable variety of dance movements. Münchinger, however, still tends to plod along in heavily Germanic fashion, to introduce anachronistic ritards and "expression," and to coarsen the delicate textures—faults made all the more obvious by the unduly thick and overrich recording. Of course, some listeners may still find much to enjoy here: no interpretative deficiencies can conceal the grandeurs and charms of the music itself, and even these performances are not lacking in coloristic attractions contributed largely by the wind soloists, and particularly by flutist Jean-Pierre Rampal in the Suite No. 2. But no true Bach lover is likely to be satisfied until the far superior Menuhin versions are transferred from discs to reels. We can only pray that Capitol will soon provide them, along with Menuhin's similarly outstanding *Brandenburg* Concertos.

**BEETHOVEN:** *Symphony No. 3, in E flat, Op. 55* ("Eroica")

Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ 454. 54 min. \$7.95.

Aurally enthralled by what is surely the best-sounding *Eroica* I've ever heard (played and recorded with matchless tonal opulence and luminosity in an admirably processed taping), my mind stubbornly refuses to accept Ormandy's carefully calculated but often overurgent reading and insists on substituting its unfaded memories of the incomparable Toscanini interpretation. What a tragedy that *that* could not have been preserved with even a fraction of the present tonal splendor! Well, this reel is more than

welcome for its technical merits alone; and it also has the distinction, quite rare on records, of observing the exposition repeat in the first movement (with, however, the corresponding disadvantage of a break in the slow movement, which could have been avoided on tape). At any rate there is no overriding 4-track competition here: Ansermet's *Eroica* for London is extremely interesting but somewhat lightweight; Boult's for Vanguard is too relaxed for most tastes, and both it and the more orthodox Szell reading for Epic stem from early stereo recordings. Unfortunately, I've never had a chance to hear the Krips Everest version, but fine as it undoubtedly is, I just can't imagine how it could rival the executant and sonic magnificence of the present Ormandy taping.

**HAYDN:** *Symphonies: No. 83, in G minor* ("La Poule"); *No. 100, in G* ("Military")

Vienna Philharmonic Orchestra, Karl Münchinger, cond.

• • LONDON LCL 80093. 43 min. \$7.95.

Some duplications are amply justified, but there's scant *raison d'être* for the present *Military* Symphony. Not only do we already have 4-track tapes of the superb Woldike (Vanguard) and sensational Scherchen (Westminster) versions, but Münchinger's is overromantically—if very sweetly—played, and it is recorded in such soft focus that the details of the "Turkish" percussion passages are homogenized in the over-all orchestral sonorities to the point of losing most of their dramatic impact. To be sure, this version is not lacking in charm, and I'm perhaps a bit hard on it because, like other Haydn connoisseurs, I resent *having* to take it in order to get the far more satisfactory Symphony No. 83, which is otherwise unavailable on tape. Here Münchinger's playing is more tautly vivacious—a wholly delightful recorded performance of a delectable Haydn work. It's not to be missed. But how much more rewarding this reel might have been if No. 83 had been coupled with another of the generally neglected earlier symphonies!

**RESPIGHI:** *Feste Romane; Fontane di Roma*

Orchestra of Accademia di Santa Cecilia (Rome), Fernando Previtali, cond.

• • WESTMINSTER WTC 155. 41 min. \$7.95.

I may be prejudiced, but Respighi's *Roman Festivals* (with the possible exception of the atmospheric *L'Ottobrata* movement) has always struck me as an even shallower orchestral showpiece than

the better-known *Pines of Rome*—and nothing in the present lucidly played and recorded Previtali version alters that conviction. If you must have the work itself, I suggest the virtuoso Goossens taping (Everest) or the more recent and spectacular Ormandy disc recording. The more poetic and evocative *Fountains of Rome* is competently enough read here, but boasts clarity more than tonal warmth or sensitivity. The Reiner taping for RCA Victor is not ideal, to my mind, but it still is to be preferred to this one—as is also the same company's electronically reprocessed "stereo" edition of Toscanini's memorable interpretation.

**TCHAIKOVSKY:** *Swan Lake, Op. 20: Ballet Suite*

Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ 449. 53 min. \$7.95.

As in Ormandy's taping of *The Sleeping Beauty* Suite (May 1962), it's again impossible to fault the resplendent orchestral playing and stereo recording here, or, for that matter, the flawless tape processing. But the conductor himself is even more vehement and nervously tense than in the earlier release and he reveals little feeling for anything but the music's grandiosity and dramatic impact. The set's prime appeal (to balletomanes, at least) lies in its elaborate twenty-four-page illustrated booklet (unfortunately reduced to seven-inch size) and this, curiously enough, tells everything about the ballet except just what excerpts are played here. They are the most familiar ones, of course: Act I Introduction, *Valse*, and *Pas de Trois*; Act II Opening Scene, *Pas de Deux*, *Pas de Quatre* (*Little Swans*), and Coda; Act III Spanish Dance, *Csardas*, *Mazurka*, and *Black Swan Pas de Deux* Variation I and Coda; Act IV *Dance of the Little Swans* and *Finale*. If you must have such highlights only, I'd recommend those by Ansermet on London LCL 80045; but if you really relish the *Swan Lake* music, why settle for anything less than Ansermet's far more extensive (if still not complete) version in the London twin-pack LCK 80028?

**THOMSON:** *The Plough That Broke the Plains: Suite. The River: Suite*

Symphony of the Air, Leopold Stokowski, cond.

• • VANGUARD VTC 1642. 38 min. \$7.95.

A delightfully fresh surprise for tape collectors, especially those unfamiliar with Virgil Thomson's music. As ingenious as it is ingenuous, its deceptively simple reworkings of hymn, cowboy, and



other familiar tunes make his Gallic-American idioms deliciously palatable even to listeners whose teeth are normally set on edge by "modern" music; and these two documentary film scores (quite apart from their historical interest) rank high among his most delightful works. Stokowski plays them beautifully, if rather more seriously than their frequent tongue-in-cheek humor warrants, and the felicities of the light but always spicy instrumentation are admirably captured in Vanguard's transparent stereoism. The tape itself seems well processed, but in the quietest passages it is not entirely free from some background noise—although this may have been inherent in the master itself. Now, please, may we soon have Thomson's other film score, that for *The Louisiana Story*?

#### VERDI: *Rigoletto*

Joan Sutherland (s), Gilda; Maria Fiori (s), A Page; Stefania Malagu (ms), Maddalena; Anna di Stasio (ms), Giovanna; Luisa Valle (ms), Countess Ceprano; Renato Cioni (t), Duke; Angelo Mercuriali (t), Borsa; Cornell MacNeil (b), Rigoletto; Giuseppe Morresi (b), Marullo; Cesare Siepi (bs), Sparafucile; Fernando Corena (bs), Monterone; Giulio Corti (bs), Count Ceprano. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Nino Sanzogno, cond. • • LONDON LOG 90044. Two reels: approx. 59 and 65 min. \$19.95.

To anyone who insists on a genuinely complete *Rigoletto* and can tolerate a polite, almost drawing-room interpretative approach, the present (first) tape version has much to offer: not least, some of the most attractive young voices of our day, beautifully expansive stereo recording, and immaculate tape processing. But let's face it: what Verdi intended—and achieved—is a musical melodrama to wring one's heart and make one's blood run cold. For me, only Siepi as Sparafucile and Corena as Monterone understand what is demanded here—certainly not an almost somnambulistic Sutherland as Gilda, nor a gracefully boyish Cioni as the Duke, nor an overly bland MacNeil in the title role. As for the conductor, he gives no hint of comprehending the interpretative demands, and seems content to follow rather than lead his singers, even in their more wayward moments. I am not as seriously disturbed as some critics by the use of "sonic stage" techniques here, since they strike me as being handled for the most part with considerable discretion and effectiveness; but I must agree that in the present case, where the vocal appeal dominates so completely over the appeal of the drama, the soloists might well have been given more prominence vis-à-vis the orchestra and chorus, particularly in their principal arias. But the lack of sheer theatrical excitement seems to me a weakness for which the finest voices and sonic technology can never properly compensate.

**"Accordiorama."** Hohner Accordion Symphony Orchestra, Rudolf Würthner, cond. Vanguard VTC 1645, 52 min., \$7.95.

Last April's disc version bewitched me, and I'm still as impressed as ever. This remarkable ensemble's tautly controlled, symphonically sonorous performances of familiar light classics (*William Tell* Overture, *Invitation to the Dance*, *Hungarian Rhapsody* No. 2, etc.) sound just as good in rehearing. Even the soloists (accordionist Karl Perenthaler in an arrangement of Paganini's *Campanella* and Günther Wertz in a harmonica transcription of *Hora Staccato*) reveal considerably more than mere flashy virtuosity. Happily, too, the taping matches the stereo disc exactly in its reproduction of the extraordinary timbre and dynamic range commanded by these artists.

**"American Waltzes."** Mantovani and His Orchestra. London LPM 70051, 37 min., \$6.95.

The juiciest Mantovanian treatments of long-time waltz favorites, aided by opulently lush recording and flawless processing, should ensure that this tape's climb on the best-seller lists is as rapid as that of the recent disc edition. Particularly effective are *The Whiffenpoof Song*, *Let Me Call You Sweetheart*, *Sweetheart of Sigma Chi*, and the more piquantly vivacious *Sidewalks of New York*, *Meet Me in St. Louis*, and *Clementine*.

**"Joe Basile's Paris."** Joe Basile, accordion, and Orchestra. Audio Fidelity AFST 1955, 33 min., \$8.95.

**"The Best of the Dukes of Dixieland"** (Anthology). Audio Fidelity AFST 1962, 41 min., \$8.95.

The Audio Fidelity pops series has lost none of its brash vitality or scintillant technical qualities. Musically, however, the present programs are pretty conventional. Basile's *bal musette* accordion and little ensemble are augmented by a large string section, in effective if somewhat unimaginative arrangements of Parisian songs (for the most part), of which only a richly atmospheric *En écoutant mon coeur chanter*, a pastoralish *Till*, and a rather sentimental *Vous que passez sans me voir* strike me as ranking with the best Basile performances in the past.

The Dukes' anthology, drawn from various earlier releases in their long series, provides a characteristic cross section of the repertory that made them famous, and it is of particular value now that the band itself utilizes a quite different rhythm section and is appearing on another label. It also reinforces my impression that the earlier recordings boast an uninhibited gusto seldom matched in the later ones. The high level tape processings lose little, if any, of the original discs' celebrated brilliance, but unfortunately admit a few slight intrusions of reverse-channel spill-over and *précho*.

**"Big Bad John and Other Songs and Tales."** Jimmy Dean with vocal and instrumental ensemble. Columbia CQ 452, 31 min., \$6.95.

Not since the late Johnny Horton's "Makes History" disc have I found anything in the "country" and "rockabilly" lists as distinctive as this collection of jukebox hits featuring the robust singing and unabashedly sentimental recitations of "pomes" by Jimmy Dean. The full-blooded recording indulges in overlife-

size closeups of the soloists, there are too many annoying terminal fade-outs, and the tape processing is only so-so—but the catchy beat and infectious gusto of Dean and his accompanists are quite irresistible in the title song, *Smoke Smoke Smoke, Night Train to Memphis*, and the exuberant *I Won't Go Huntin' with You Jake (but I'll Go Chasin' Wimmen!)*. Even the corny recitations (to a distant cornet in *Oklahoma Bill*, a harmonium and humming chorus in *Grasshopper MacClain* and *To a Sleeping Beauty*) are unique examples of the purest tear-jerk genre.

**"The Bridge."** Sonny Rollins and Co. RCA Victor FTP 1140, 41 min., \$7.95.

In what is sure to be one of the most hotly discussed avant-garde jazz releases of the year, Rollins triumphantly returns from his self-imposed two-year sabbatical with matured inventiveness and virtuosic control of his oddly distinctive tenor sax tones—admirably contrasted here in antiphonal rhapsodic improvisations with the warmer resonances of Jim Hall's costarred guitar. I can't claim to dig some of the more unusual ostinatos and eccentric starts-and-stops, and often it seems that some of the soliloquies go on and on after having made their point. Yet the sheer prodigality of original ideas and the assured control of the materials are consistently fascinating—not only in Rollins' own weird title piece and the exciting *John S.*, but also in the far-out arrangements of more familiar works: notably a nostalgic *Where Are You?* and an even more poignantly atmospheric *God Bless the Child*. There is more channel separation than usual in the stereoism, but this further dramatizes the interplays between sax and guitar, while the crispness of the occasional machine-gun traps (Ben Riley or H. T. Saunders) and the vibrancy of the bass solos (Bob Cranshaw) testify to the recording's sonic authenticity.

**"Experiment in Terror."** Henry Mancini and His Orchestra. RCA Victor FTP 1146, 31 min., \$7.95.

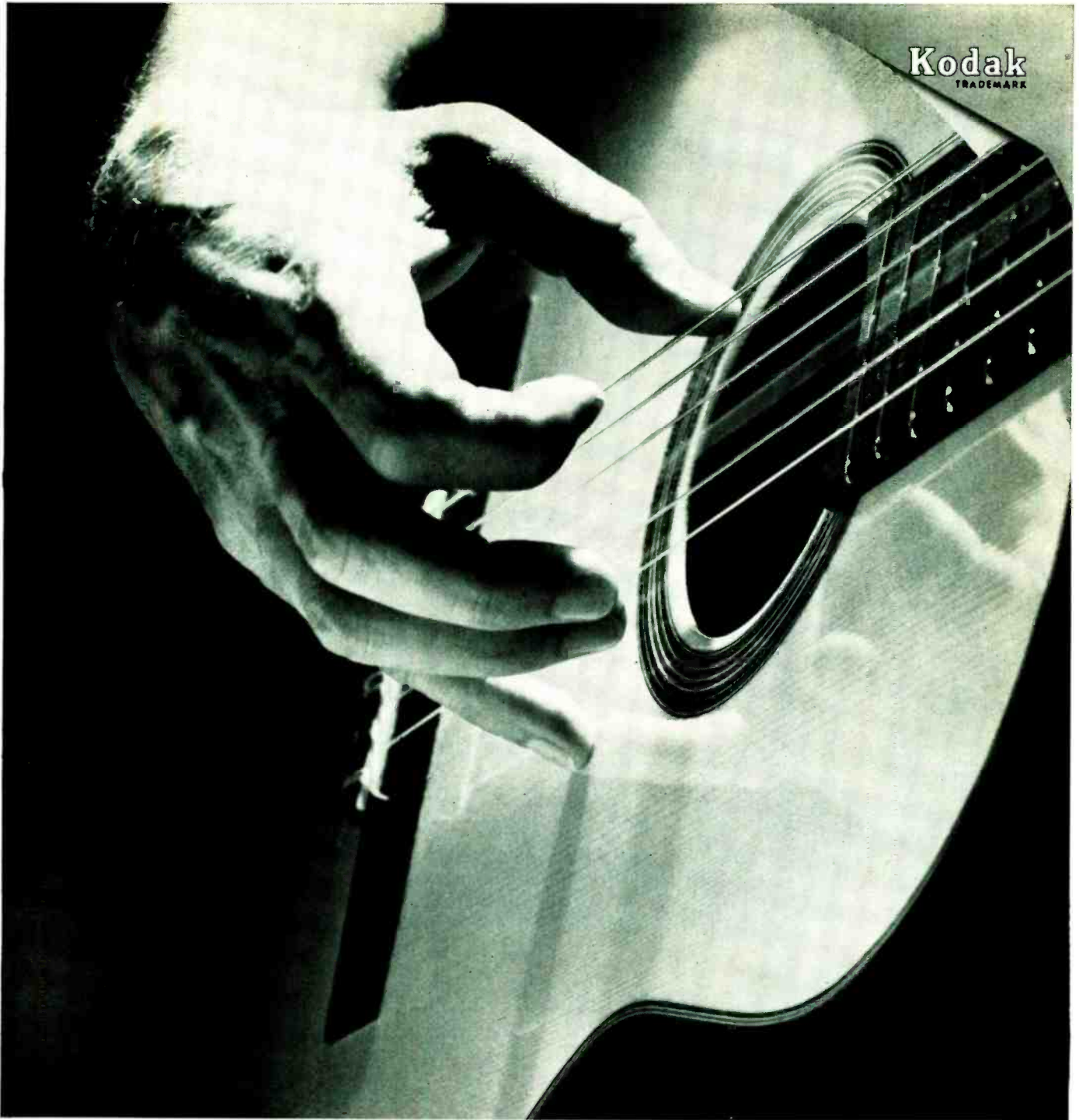
Although I saw the film, Mancini's score accentuated its melodrama so unobtrusively that none of the music stuck in my mind. It is only now, hearing these powerfully recorded studio orchestra (not film track) excerpts, that I can better appreciate Mancini's powers of evoking an atmosphere of terror in—and under—his various twist, barroom, and ballpark episodes. I doubt if the music alone will stand up as well for those who haven't seen the film, but certainly the eerie exploitations of autoharp timbres and heavy organ or wind pedalpoints will be extremely interesting to odd-sound fanciers, and, in the atmospheric *Nancy*, Mancini well may have a hit to rival *Peter Gunn* and *Moon River*.

**"George Greeley Plays George Gershwin."** George Greeley, piano; Orchestra. Warner Brothers WSTC 1451, 34 min., \$7.95.

**"Maria."** Roger Williams, piano; Orchestra, Ralph Carmichael and Frank Hunter, conds. Kapp KTL 41041, 36 min., \$7.95.

The Gershwin devotion Greeley professes in his program notes is jarringly contradicted by his cavalier treatment of some of the works here: a brutally cut and despoiled *Rhapsody in Blue* and *American in Paris*; a Prelude No. 1 which is well enough played as far as the pianism





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goes but is gratuitously "enhanced" by bongos and xylophone accompaniment; and sentimentalized, overembellished versions of some of the show tunes. It is only in *Someone To Watch Over Me*, *A Foggy Day*, and *But Not for Me* that Greeley reveals any genuine feeling for his materials and that the nondescript orchestra is of any real help. But the cleanly natural stereo recording is consistently attractive throughout.

Roger Williams (who some time ago demonstrated a far closer affinity for Gershwin's music, and whose complete *Rhapsody in Blue* with conductor Willis Page still remains one of the very best recordings of that work) has less distinctive materials at hand in his latest program of current and standard show hits. Yet his treatments are always warmly appealing, and at their best here (a richly

atmospheric *Moon River*, a buoyantly lilting *Amor*, and a romantically eloquent *I Don't Know Why*), they are very fine indeed. I just wish that there were more of the exuberance provided by the sparkling, original, virtuosity vehicle *Whirlaway*, which also shows off better than the cocktail hour *divertissements* the full brilliance of piano captured in Kapp's boldly open stereoism.

"Jazz Abstractions." Various artists. Atlantic ALC 1918. 36 min.. \$7.95.

"Third Stream Music." Modern Jazz Quartet and Guests; Jimmy Giuffre Three; Beaux Arts String Quartet. Atlantic ALC 1917. 35 min.. \$7.95.

Even avant-gardists are likely to find Gunther Schuller's opening *Abstraction* hard going, but they are sure to be fascinated by his long, eerie, and intricate

*Variants on a Theme of Thelonious Monk* which occupies all of Side 2 and gives greater scope to the weird improvisatory fantasies of Ornette Coleman on alto sax. There are also distinctive, if less *outré*, contributions by Eric Dolphy (flute and bass clarinet), the late Eddie Costa (vibes), Jim Hall (guitar), and the Contemporary String Quartet, both in *Variants* and in the more lyrical *Hall Piece for Guitar and Strings* and the Schuller *Variations on a Theme of John Lewis*. These last two give more prominence to the strings, but they lack the strange excitement generated by Coleman.

The "Third Stream" program is even more varied, if never as startlingly "far out." In two of the pieces (John Lewis' blithely lilting *Sketch* and Schuller's impressionistic *Conversation*) the Beaux Arts strings play relatively "straight" in an antiphonal combination of styles with the Modern Jazz Quartet. In two others (Lewis' rambling *Da Capo* and Giuffre's sprightly rondo *Finé*) the MJQ blends more homogeneously with Jimmy Giuffre's Trio. And in Lewis' more synthetically contrived score for a United Nations documentary film, *Exposure*, the MJQ is augmented by woodwinds, French horn, cello, and harp. Both reels are excellently recorded, and if ALC 1917 has the warmer acoustics and more piquant tonal coloring, it is the more enigmatic musical materials of the "Abstractions" program which make that one of the most provocative experimental releases I have heard.

"Midnight in Moscow." Kenny Ball and His Jazzmen. Kapp KTL 41039, 36 min., \$7.95.

It must be the publicity won by the Russian title song, which Ball was first to promote successfully both in England and this country, which has kept this whole program on the disc best-seller lists for several months. That piece is pleasantly catchy and nostalgically tuneful, but the present easy Dixieland treatment is somewhat incongruous. The Dixieland approach is even less effective in other American materials more often heard in authentically Dixie accents. Trumpeter Ball's seven-man group tries hard, but except in a sparkling *Big Noise from Winnetka* its traditional-jazz idioms are obviously studied, and when the leader attempts a few casual vocals the British provenance is unmistakable. Effectively stereoisitic recording and, except for a couple of very faint preëchoes, first-rate tape processing.

"Modern Sounds in Country and Western Music." Ray Charles, with Orchestra and Chorus. ABC-Paramount ATC 825, 39 min., \$7.95.

The commercial success of the disc version of this program is a phenomenon which I must confess I find quite inexplicable. Granted that the Charles personality is a powerful one (and that it seldom has been projected more vividly than in *Hey Good Lookin'*, *Careless Love*, and *Born to Lose*), his sophisticated treatments of hillbilly favorites are neither country nor western in style. The big-band arrangements, however, (by Gerald Wilson and Gil Fuller) are hard-driving, and those with massed strings and chorus (by Marty Paich) are effectively schmaltzy in this markedly stereoisitic, full-blooded recording. But there must be some additional magnetism here to which the general public responds more readily than I.

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**"Music in Motion."** Larry Elgart and His Orchestra. M-G-M STC 4028, 28 min., \$.95.

Like earlier examples of "21-Channel Sound," this one comes off far better on an admirably processed tape than in its excessively modulated and sharp-edged disc versions. The multimiked stereoism is pellucidly transparent and Elgart's eighteen-man band, augmented by guitar, harp, and percussion, does a first-rate job with some fine arrangements—particularly in *Spring Is Here*, *Dancing in the Dark*, *Little White Lies*, *The Touch of Your Lips*, and *The Party's Over*. Despite the program title, there seems to be no use of moving sound sources here, although there are many ingenious cross-channel antiphonies. My only adverse criticism is of insufficient acoustical warmth: while the sonics aren't really dry, they certainly give no confirmation to the accompanying leaflet's claim that the recording studio boasts a reverberance period of from two to three seconds.

**"No Strings."** Original Cast Recording. Peter Matz, cond. Capitol ZO 1695, 48 min., \$8.95.

Nothing Rodgers has written before prepared me for the deftness of touch, the sophistication, or the freshness of appeal in the present taping. I can believe that Diahann Carroll is even more striking in person than when merely heard, and I can't deny that the suave singing of Richard Kiley is conventional enough, but somehow the entire cast infuses this almost chamberlike musical play with an exceptionally piquant quality. A major share of the honors goes to Ralph Burns's consistently imaginative and lapidary scorings, which in the quieter moments rely almost entirely on woodwind pungencies and in the livelier ones add just the right flash of jazzy brassiness. Except for a bit too much arbitrary soloist channel-shifting and some slight background noise the stereo recording is ideal—as is also the tape processing.

**"Sound Tours: France and Italy."** Orchestra. Kenyon Hopkins, cond. Verve VSTP 271 (twin-pack), 62 min., \$11.95.

**"Sound Tour: Spain"** and **"Sound Tour: Hawaii."** Orchestra, Kenyon Hopkins, cond. Verve VSTC 272 and 273, 29 and 28 min., \$7.95 each.

Far from being authentic documentaries, these are frankly commercial U.S.A. tonal travel posters intended to arouse homebound listeners' urge to visit foreign scenes. Once this fact is recognized, there's no longer any inclination to upbraid conductor Hopkins for including so many of his own compositions or for arranging the truly national ones in such glib international style. Almost everything is done with genuine verve and skill: the sound effects are neatly integrated for decorative purposes; the orchestra plays with zest and color as required; and the stereoistic recording is gleamingly bright. The tape processing is immaculate, too, except in the Hawaiian reel, where some slight spill-over creeps in between pieces on the B side. These tapes will be treasured by homebodies who relish the best in lightweight but enticingly colorful music making.

**Cartridges:** After a long lapse, RCA Victor has resumed releases of 4-track 3¼-ips stereo tapes in cartridge form. Those I have received so far are the Reiner Beethoven Fifth Symphony and *Coriolan* Overture (KCS 4079, \$6.95—reviewed here in open reel form in March 1961); the Rubinstein-Krips Schumann Piano Concerto (KCS 4030, \$6.95, which I can't trace in any previous tape edition); and the more recent original cast *How To Succeed in Business Without Really Trying* and Henry Mancini's music for the film *Breakfast at Tiffany's*, (KPS 4025 and 4026 respectively, \$5.95 each). But several others have been announced and apparently there are to be regular additions to the cartridge catalogue.

**Reissues:** Particularly welcome are a number of 4-track transfers from the

older 2-track repertory: Felix Slatkin's still sensational "Military Band" program (November 1958) which is now available as Capitol ZW 1056, \$7.98, and the Roger Wagner Chorale's "House of the Lord" (featuring the virtuoso Lvovsky *Hospodi Pomilui*) of October 1957, now available as Capitol ZP 8365, \$7.98. And in a somewhat different category is a reissue of "The Music of Leroy Anderson," now on Livingston 4T 67D, \$9.95, which appeared earlier—also in 4-track form—as Tandberg/SMS 15 and also as Telectro TT 408 (January and April 1960). The present re-release duplicates the Tandberg/SMS tape in its arrangement of selections and in the anonymity of the performers—credited by Telectro as the Royal Farnsworth Symphony Pops Orchestra conducted by Warren Edward Vincent.

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# HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

**Slow Speed, Low Cost, Good Sound.** Providing longer playing time for the same cost, or the same playing time for less cost, has always been a motivating force among those who package the program sources—discs and tapes—that we feed into our sound systems. An additional criterion, of course, and probably the major one for high fidelity enthusiasts, is acoustic quality. For us, as for thousands of others, no tape or disc—however low-priced or long-playing—merits kudos unless it sounds good when heard over high-quality reproducing systems.

In general, the rule of thumb has been that, all other things being equal, tapes and discs that travel or spin the fastest will sound the best. The faster-moving sound medium permits a given amount of signal to be stored on a larger portion of that medium, with the concomitant advantages of less critical "information spacing" and a more favorable signal-to-noise ratio. At the same time, less "effort" need be expended by the playback sensing device (tape head or phono cartridge, as the case may be) to "read" or "scan" the stored signal.

While this rule still prevails due simply to the laws of physics and mathematics, it is highly susceptible to being circumvented by clever technical applications. The major circumvention, of course, is the long-playing record—which sounds as good as it does not *because* of its slow speed but *in spite of it*. Among the factors responsible for LP quality is the material of which micro-groove records are made, and the superior groove-cutting and duplication processes that are employed in their manufacture. In one sense, then, all of high fidelity could be said to be based on a deliberate, and successful, attempt to find loopholes in natural laws.

If, at any rate, enough loopholes have been found or created in the production of discs, the field of tape remains more resistant to technological break-through. Thus, although tape speeds as low as 15/16 inch per second are not unknown, the industry standard for commercial recorded tape remains eight times faster, or 7½ inches per second. The tape cartridge, reported in this column last month, halves this speed to 3¾ inches per second and achieves results, which—though not spectacular—are very creditable.

The tape cartridge, in any case, must be played on its own special machine. Now, for owners of conventional tape decks, comes a new program source—prerecorded quarter-track stereo tapes on reels for playing at 3¾-ips speed. Our initial listening to these tapes, played on an Ampex deck over wide-range

reproducing equipment, indicates that this newest form of the tape product comes mighty close to achieving excellent sound at relatively low cost. In fact, these releases contain the best sound we have heard yet at 3¾ ips. The tapes so far offered run generally to 30 minutes playing time, at a list price of \$3.95. Peter Fabri, President of Musictapes, Inc., 30 N. Michigan Ave., Chicago 2, Ill., which is offering the new tapes, points out that their acoustic quality is due largely to a new mastering and duplicating process developed by recording engineer C. Robert Fine. Details are as yet unavailable, but briefly, they involve refinements in the transition from the original 15-ips speed master to the 4-track duplicating master tapes, and then in the duplicating equipment itself.

Based on what we have heard, it would seem that the slower speed does very well for the light, pops, and semi-jazz material thus far released. What it does for major serious works we hope to learn soon. Although he declines to be specific about future releases, Fabri tells us that he plans to issue complete operas in stereo for less than \$10, as well as other long classical works, and a "\$5.95 stereotape containing more than an hour of original sound track recordings."

**First Speaker Kit.** Too new and as yet unproven to be considered as part of the mainstream of high fidelity kits, but very possibly a hint of things to come, is a new speaker kit, the first—so far as we know—for building the speaker itself. What the buyer gets is a package of parts, including a frame, cone, magnet, voice-coil, and so on. What he does is literally build the speaker by assembling the parts. Short of setting up one's own paper-forming plant, or coil-winding jig, this type of kit represents very nearly the ultimate in sheer do-it-yourself appeal. We also found it a fine educational project—the best way to understand how a speaker works is to build one. What becomes apparent readily is how the parts relate to one another, why a "spider" is needed, the importance of centering the voice-coil, and other assorted mysteries of the technique for producing music from an amalgam of paper and metal. Finally, it demonstrates the unique "work-and-wait" approach that must be taken in the construction of loudspeakers: the intervals that must elapse between the various assembly steps (such as the time for allowing a critical daub of cement to dry fully) are actually longer than the work-sessions themselves. We never have encountered a kit like this before,

and its appearance may well set off a new wave of audio do-it-yourselfism.

The speaker itself, when completed according to instructions, is no prodigy, but it merits consideration as an auxiliary or extension speaker—or possibly too as a midrange unit in a three-way system. It uses an 8-inch cone with a centered "whizzer" for dispersing high frequencies working from a 1¾-pound ceramic magnet. Total weight is 2½ pounds; nominal impedance is 8 ohms; power-handling capacity, about 15 watts. A quick check of response indicates that the unit is moderately, but not overly, directive; fairly smooth and reasonably (in view of the cost, \$15.95) uniform throughout its range. Its high end begins to weaken above 10 kc, but a 12-kc test tone is plainly audible. At the low end, things are fairly clean to just below 100 cps, with doubling well evident at 50 cps. Running off a 20-watt amplifier, fed with clean program material, and adjusted for moderate room level, the homemade speaker was easy enough to listen to as a source of "music to work by," although of course we would not expect it to transport us to the Salzburg *Festspielhaus*. The kit, designated as Realistic Model Kit No. KH-211, is available from Radio Shack, 730 Commonwealth Ave., Boston 17, Mass., which advises us that a 12-inch speaker kit—offering deeper bass response and selling for \$19.95—also may be ordered.

**Show Time.** In addition to the usual displays of new equipment, this month's High Fidelity Music Show (October 3-6 at the New York Trade Show Building) observes the first anniversary of FM stereo broadcasting, which will have grown by the end of the year to include an estimated two hundred stations throughout the U.S.A. Special exhibits as well as a series of stereo broadcasts—termed a "Stereo-thon," originating at the show, and planned for reception on FM equipment at the show as well as on receivers in the New York area generally—will commemorate the event and introduce visitors to the new technique and its sound.

Other attractions include "Ladies' Day," when the gentler sex will be offered guidance on how to select components and cabinets, and a group of "Stereo Rooms of the Sixties," living rooms that combine good sound with good décor. Going a step beyond the home to the family car, this year's show also plans to exhibit an automobile fitted with a rear-deck speaker that incorporates a reverberation device to produce a "stereophonic-type" sound from car radios.

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**SVIATOSLAV BECOMES SVYETCHIK**

*Continued from page 52*

enough drawers in it." We also bought, or rather ordered, an enormous quantity of heavy, bright green floor paint for the *dacha* outside Moscow which was then under construction. (Nina told me later, "That's where all our money goes—concerts, recordings, Lenin Prize, everything.") When the salesman said it would take some days to get it, Richter paid for it and said airily, "My mother will take care of sending it." After that we picked up a pastel drawing of his which he had brought his mother from Moscow and had left in a local shop to be framed. It was an urban landscape, but it was not apparent of which city. "It's a little section of Moscow I especially love," he said. "Of course, it's not really exactly like that—I did this from memory—but that's the way I think of it." He obviously thought of it with affection. The delicately nuanced colors made me think of Sisley.

Although time was short, he insisted he wanted to buy flowers for the five local ladies who had come to his mother's the night before. The shop we were referred to offered an unusually rich selection, and Richter, although it was getting late, took his own time about deciding. His method was to think back on each individual lady, concentrate on her and the impression her personality had made on him, and then buy accordingly. Finally, he was satisfied with his purchases—they filled a huge carton almost the size of a coffin—and with one inspiration he was especially pleased: for the Latvian lady he had first seen sweaty and barefooted, he had bought a spray of delicate orchids. Back at his mother's house, he was persuaded with difficulty that there was not time enough for him to make the five floral deliveries personally. He earnestly asked his mother to explain to the five ladies that this omission was not rudely intended.

After their last lunch together, the four Richters joined me at my hotel. I had engaged a taxi for the baggage; we filled its luggage compartment, then piled bags inside almost to the ceiling. The five of us set out in my car with the taxi behind us, Professor Richter nervously laughing and chattering uninterruptedly the entire way. At one point, he suddenly said, "Svyetchik, does it still say in your passport that you're a German?" I knew the Soviet practice of naming each citizen's ethnic origin (e.g., "Jew") but it had never occurred to me that western European strains would also be identified like that.

Richter, a little cautiously, as if not sure what was coming, answered, "Ye-es." "Ah, that's good!" the old man chuckled happily. "That's very good! But the next time you come to Germany, you ought to have a German name—Helmut, maybe, or something like that."

Richter smiled indulgently, but, exchanging a private glance with his wife, he said with decisiveness, "Sviatoslav is good enough for me." I thought of a prominent Soviet musician who some

years earlier had told me. "Make no mistake about it, Slava Richter is a Russian through and through. He could no more live away from Russia than Boris Pasternak could have." I also thought of Frau Richter's reply a day or two earlier when I had asked whether she had any inkling at all that her son might possibly one day not return to Moscow from abroad. She said, "No. Never." Then she added, "And I think he's right. Musicians are much more honored and esteemed there than here."

There was a brief Russian flare-up when we arrived at the railroad station in Stuttgart and Nina suddenly realized she had left their precious address book in a drawer back at the hotel. Richter thereupon vehemently began cataloguing all the items Nina had lost during all the tours they had made together, but Nina reminded him of enough forgetfulnesses of his own to make him subside.

While the driver of the chartered taxi went looking for porters, we retired to the station restaurant. The waitress was rude, but this had the advantage of providing something to joke about, for the party's mood had become noticeably elegiac. Frau Richter tried to impress it on her son how much it meant to her to have news of him, but I wondered what effect it would have: Nina had told me with a laugh that in all the years she and Slava have known each other, he has sent her many telegrams but never once a single letter or even a postcard. Richter had definite plans for appearances in France, Italy, and Austria, but these lay some distance in the future, and his parents—both of them with sick hearts and his mother with asthma as well—had both reached that estate where any future plans of any kind are a goal one can only hope for but not ever really count on. Both of them, even the professor, had fallen silent, but they could not take their eyes off their Svyetchik, as if they were storing up his image for all time.

(Richter has not seen his mother again since that afternoon. When he made his Viennese debut this past June, his stepfather attended with Nina, but his mother had had to stay in the hospital at home where she was recuperating from the latest of a series of heart attacks.)

The tea and pastry we had ordered finally came, but Richter lost interest in his halfway through and suddenly stood up and announced he was going to take a last stroll. Even at that moment he found it impossible to be with people for more than a few minutes. His wife took up the burden of conversation, but only halfheartedly. Frau Richter was managing to smile, but to talk was too much for her.

When Richter came back from his walk, it was time to go onto the platform. The taxi driver had marshaled all the luggage into the compartment and was now waiting to drive the old couple back home. Richter and his wife boarded the train and reappeared at their com-

partment's open window. I made my farewells and retired several yards to where the taxi driver stood, leaving the four Richters together, but as the train began moving and they could no longer talk, I ran back to where they stood. We all waved and blew kisses. Frau Richter, smiling sadly, murmured, half to herself, "My dream is over."

As the train slowly pulled out, Nina's face showed that something had suddenly occurred to her. She vanished for a moment, but returned, frantically calling through megaphone hands, soon enough for us still to hear her: Slava had left his top hat in the hotel.

Down on the street, after farewells, the old couple boarded the taxi and the driver took his seat at the wheel. Through the open window, Frau Richter said, "Tomorrow I must go to the hotel and get Svyetchik's hat and the address book and send them to him." Her smile was abstracted and a little less sad. "And then there will be the green floor paint for the *dacha* to attend to." This seemed to hearten her. Frau Richter drew on her lace gloves and took her husband's hand, and the car pulled away.

## A GUIDE TO KITS

*Continued from page 62*

factory-built components. Thus, Rek-O-Kut, Fairchild, Gray, Components Corporation, Thorens, and Weathers all have offered professional-type turntables in kit form. Of this group at least three have also made available tone arms in kit form. Among speaker manufacturers, Jensen, Bozak, and Electro-Voice are well known for their do-it-yourself projects. Grommes and PACO continue to offer tuner and amplifier kits. R.A.E. Equipment, Inc., a newcomer, not only is offering a line of audio kits but has formed a club and issues its own journal for kit enthusiasts.

The most recent entries into the field by manufacturers hitherto known only for their ready-made equipment include the Citation and Award series of Harman-Kardon, the "ScottKits" from H. H. Scott, the "StrataKits" of Fisher, and a new kit line from Sherwood. The kits offered by these companies feature attractive packaging and colorful instruction manuals that employ rather sophisticated visual techniques.

As the packaging and design of kits is changing, so too is their marketing pattern. Once almost completely a mail-order business, kits are increasingly sold over the counter. Often the dealer will have a sample kit already built and ready to be demonstrated. Notable changes too are anticipated in the basic construction techniques for kits. The printed circuit board (on which components are mounted and automatically interconnected by metallized conductive paths) was the first important change in kits from the older form of "point-to-point" wiring. Next came the terminal board, on which components

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To give everybody a chance to reach HIGH FIDELITY'S interested readers, we've started publication of a monthly Buy, Sell or Swap Newsletter. Subscriptions are accepted at a nominal charge of \$1.00 per year to cover part of our printing and mailing costs.

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## KITS CAN'T BITE

Continued from page 66

bridge to an unwanted connection or it may flood a switch.

When you solder a heat-sensitive component, such as a silicon diode, you must be especially careful not to damage it with too much heat, particularly if its leads are short. Kit manuals often advise you to conduct some of the heat away by holding the lead with long nose pliers between the body of the component and the joint as you solder—a simple three-handed operation. If no third, willing hand is available, one solution is to tack a bit of solder to the top of the joint with a hot iron so that it will flow down by itself when you make the actual connection. You can also conduct heat away from the component's body with one of those long, thin clasps women stick into their hair at night to hold curlers in place, or with any similar metallic clamp.

Many terminals have several wires attached to them. To add a new lead to a connection you have previously inadvertently soldered, wrap it around the connection and apply heat to the solder already present. If the terminal has a hole, make room for the new lead by heating the joint and inserting a "soldering aid" through the hole with a twist. A "soldering aid" is a thin, pointed tool made of a nonsolderable metal. Or you can use an ice pick (still found in many homes, where it is used in damaging freezing units while refrigerators defrost).

Removing a securely attached lead from a soldered contact sometimes presents a problem. Merely melting the solder will not usually do the trick for a well-crimped connection. Besides, you may burn the insulation. If you can spare 1/4" of the wire, snip off the connected end, remove as much solder from the connection as you can with an iron and soldering aid, and pull off the remaining bit of bare lead with long nose pliers.

So far, I have dealt with point-to-point wiring and soldering. There is another kind. Many kits include a printed or etched circuit board. Soldering to these boards is delicate, and you must be more than usually careful not to apply too much heat. Some gun totes change to a low wattage pencil iron when working on them.

You mount components to a board by threading the leads through the board's eyelets. Pre-bend the leads squarely, as described earlier, both to prevent them from touching the printed wiring and to keep the component's body as low as possible. Once the component is in place, solder the leads on the opposite side of the board and trim them close to the resulting cone of solder. Be modest with your heat and do not allow any solder bridges to form between the printed wires. You can clean the board of excess flux, after all soldering has been done, by using a small hard brush and some alcohol or carbon tetrachloride.

Some boards have solder-filled eyelets. Do not apply an iron directly to an



eyelet but rather to the cut, stripped, and tinned lead of the part itself. Hold the lead firmly to the appropriate eyelet with long-nose pliers. As the heat melts the solder via the hot lead, the wire will sink down into position. After making all connections, turn the board over and clip any protruding ends. All wires should meet the board perpendicularly so that the bare leads will not touch adjacent connections.

**W**HEN YOU HAVE COMPLETED the kit, inspect your work. Look closely at each connection to make sure that it is soldered properly. Tug each lead again to catch any cold joints. Compare your wiring with the illustrations or photographs. Turn the component over to dump any crumbs of wire or solder. Make any final adjustments and set the controls as you are instructed.

When you are convinced that everything is in order, turn the unit on. If anything is amiss, quickly see if you can spot a smoking short. If so, correct it; if not, take a break. Examine the instruction booklet for any trouble-shooting procedures. You will be advised to use a volt-ohmmeter for certain tests. If you plan to build many kits, it will probably pay you to get one.

Of course, as a last resort, you can always write a bitter and nasty note to the company, decrying the defects of its kit.

## CONVERSATIONS WITH SCHMILOWITZ

Continued from page 58

fits a rococo composer. D minor for Linz, yes; for Salzburg, never. The passage in the overture where the flutes first ascend, then descend the D minor scale is a low point of inspiration. "Là ci darem la mano" is a tune fit to be played only by hurdy-gurdies, and I consider it crass commercialism to reuse an aria from a previous opera, just because the provincial Prague audience had learned to whistle it.

W.B.: What is your favorite opera?

O.S.: *Don Giovanni*. There is so much to admire: the unique mastery with which Mozart sets the mood for an entire evening through such simple means as a plain D minor scale; his astonishing melodic invention, perhaps best exemplified by such an aria as "Là ci darem la mano," or his gift of form which enables him to insert an aria from a previous opera in such a manner that it is entirely integrated into its new environment.

W.B.: You have recently abandoned all techniques hitherto determining your parametrical balance, or, as the layman would say, you have again changed style and advanced to the threshold of the eleven-note method. What meaning will this most recent innovation have for the future of music?

O.S.: I can state unequivocally that, without my invention of the eleven-note method, the future of music would . . .

Here the manuscript ends. . . .

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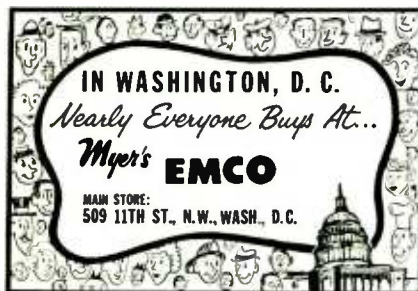
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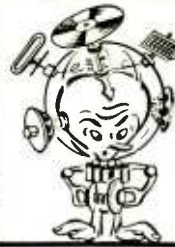
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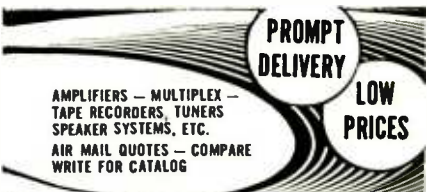
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## THE BUSINESS THAT DID NOT EXIST

Continued from page 55

some others, this is as good a woofer as anybody has ever made. But the glory of the system to Fisher—the section he will talk about lovingly and at length, claiming it as the most remarkable loud-speaker in the history of audio—is the midrange driver, a 36-pound, field-excited, handmade brass unit with a 4-inch voice-coil, produced by Western Electric for the audio system at the lagoon in the New York World's Fair of 1939-40.

"They had batteries of them out at the lagoon. You know how these things are, these Fairs—they're going concerns until one day they close, and then everybody forgets about them. The projectionist at the Beacon Theatre, a movie house up on the West Side, offered the wreckers fifteen hundred dollars for all the audio at the lagoon, and got it. Today you'd have to spend fifteen hundred dollars to duplicate just one of these WE 597 drivers." This system, in any case, represents a final hurdle that every new Fisher design must pass in addition to all the engineering tests conducted at the factory. As for his own new speakers, Fisher often will pull models off the assembly line to see how they sound against his music system at home, which takes

about ten times the cubic volume of an XP4-A.

"Believe me," he says, "you have to use A/B tests, switching back and forth, or you can't tell anything. Even then, very few people will know what makes the difference between speakers. You have to be able to listen selectively, to hear each range separately in each speaker, or you won't know."

To switch from speaker to speaker, Fisher uses an old Western Electric microphone selector, built for a broadcasting station, picked up for 75 cents at a Canal Street junk shop, and modified by Fisher himself for its present use. "You can buy one now ready-made," he said, showing it off, "but it isn't any better." He had spent much of that day planning equipment for people who—to quote his brochure—"do not even want to bother plugging a connecting cable into a plainly marked receptacle." And he makes much of his living out of consoles. "You know," he says wistfully, turning the knob on this battered old gadget, "the manufacturers have really made things too easy for people. They've taken a lot of the fun out of this. . . ."

## A GUIDE TO KITS

Continued from page 147

are mounted, held in place, and interconnected by metal lugs. A new refinement is to slide the board (printed or terminal type) into a slotted holder, so that construction is simplified while, at the same time, it remains neat, self-contained, and easy to service. Another advanced technique is to encapsulate critical circuits in plastic to render them free of the effects of jarring or temperature change; these, again, are easy to build with, since the complete unit goes together in modular fashion. Finally, the increasing use of transistors in kits signals that much of the high cost and "mystery" formerly surrounding semiconductor has been dispelled.

The appearance of such kits, combined with the entry of major component manufacturers into the kit field, signals too the coming of age of do-it-yourself in audio. Manufacturer Sidney Harman suggests that kit building is an emotional adventure akin to listening to music. Emotional adventure or not, it is an experience that every man can partake of with impunity. In a word, kits are fun to build, and they do perform as expected—sometimes exceeding their own specifications.

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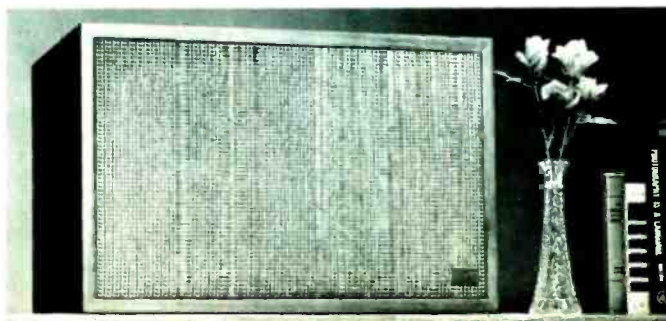
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