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MARCH

THE MAGAZINE FOR MUSIC LISTENERS

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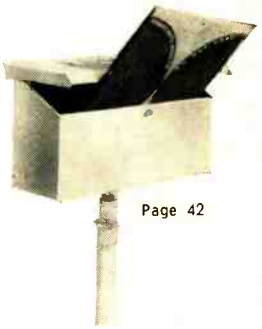

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high fidelity

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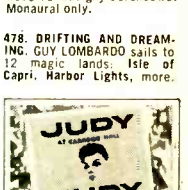

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AUTHORitatively Speaking

John Tebbel, Chairman of the Department of Journalism at New York University, is in his own person a sterling refutation of the ancient canard that "those who can, do; those who can't, teach." Currently enjoying a sabbatical leave from academic duties, Mr. Tebbel consented to become a working reporter for HIGH FIDELITY and has given us what we are tempted to call an inside story on that increasingly ubiquitous phenomenon, the mail-order record club (see "Music by Mail," p. 42). It should not be assumed that Mr. Tebbel's interest in records and the record business was manufactured for the occasion, however: at one time he conducted the record review column in the old *American Mercury* and for several years was music editor on various newspapers. He has also served with a number of magazine and book publishers and has himself written some fifteen volumes.

Else Radant, whose name will be remembered from her "Happy Allegro and Shout for Joy" in our Christmas issue of 1961, reappears in these pages with another of her enchanting evocations of places old in time and suffused with memories. This month she writes of Salzburg, and of Mozart, and of the city's annual festival—recalling the past and portraying the present in equally vivid terms. "Here Liveth Fortune" we have entitled this essay (p. 46), and we think it may entice readers to experience for themselves the *mise en scène* Miss Radant re-creates.

Joseph Marshall is too well known to this journal's audio-minded following to need any introduction here. A high fidelity enthusiast from way back, he has been designing and building his own equipment for more than twenty years, and for much of this time he has been contributing to the understanding of sound reproduction by his many articles and books. For us, he now investigates "Turntables for Stereo"—see p. 52.

Regular contributor **Robert Silverberg** (represented this month with a piece on Janáček, p. 55) and family (Mrs. Silverberg, plus Radames, Augusta, and Fred —three felines) are all well and busy. Mrs. S. is still doing research in radar and optics; Mr. S. is putting together an anthology to be entitled *Great Adventures in Archaeology* and working on a young people's book about famous battles of history; Fred is *enceinte*.

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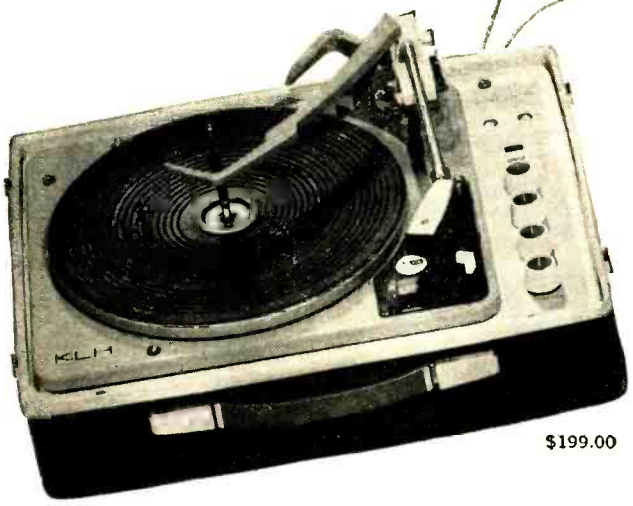

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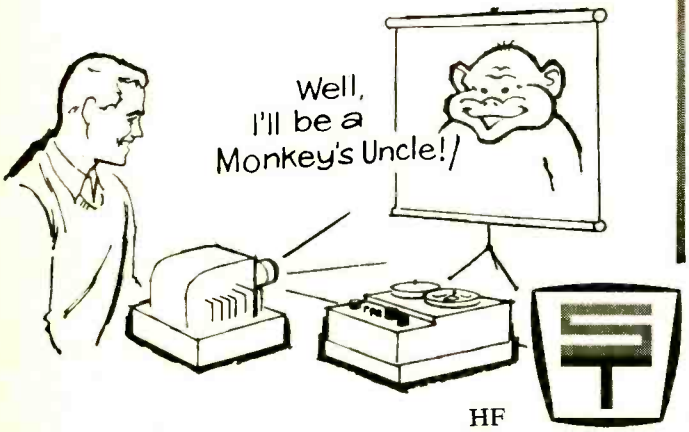

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Letters

Toscanini in Philadelphia

SIR:

I am indeed glad to tell you and all of your readers who, in response to Roland Gelatt's "Music Makers" column [HIGH FIDELITY, June 1962], wrote us about the unreleased Toscanini-Philadelphia Orchestra recordings that our efforts to rehabilitate the masters of the Schubert Ninth have borne fruit. This treasure from our vaults is now planned for release in 1963.

We are continuing the painstaking and technically intricate task of attempting to restore the quality of other source material to a commercially acceptable level for release.

Alan Kayes
Manager, Red Seal Artists and Repertoire
RCA Victor Records
New York, N.Y.

Karajan and Toscanini

SIR:

Could Robert C. Marsh elaborate on his statement in "Mengelberg Reissues . . . A Window on Another Age" [HIGH FIDELITY, December 1962] that "Toscanini's position is the dominant one today, and even such conductors as Herbert von Karajan, who stand most firmly in the stream of the older tradition, are in the main more deeply influenced by Toscanini than by the musical legacy of their homelands"?

In Berlin, in 1958, Karajan proclaimed himself "son and heir of Furtwängler." Furtwängler was the acknowledged leader of the tradition which molded today's middle-aged Central European conductors. What does Marsh mean?

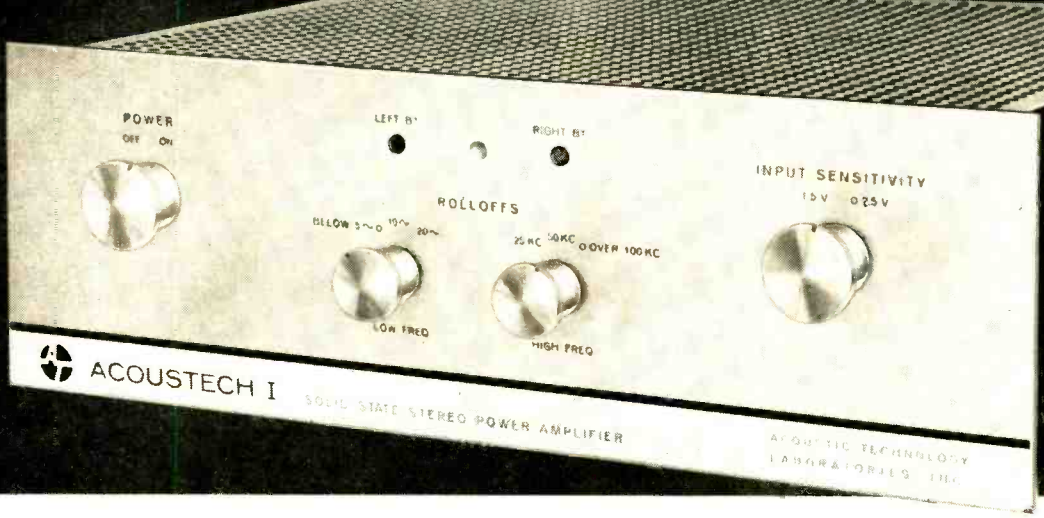
Daniel Gillis
Ithaca, N.Y.

Perhaps the best comment regarding the Toscanini influence on Karajan can be found in William Mann's report, for The Gramophone, *on some recent sessions in Berlin devoted to Karajan's new recording of the Beethoven Ninth. The Toscanini version of the Ninth had been brought along by Karajan to the sessions*

Continued on page 12

ACOUSTECH I

SOLID STATE POWER AMPLIFIER



"...better than the best..."

states renowned audio expert Julian D. Hirsch* in February, 1963 Hi-Fi/Stereo Review.
Read these excerpts from his report on the Acoustech I solid state stereo power amplifier...

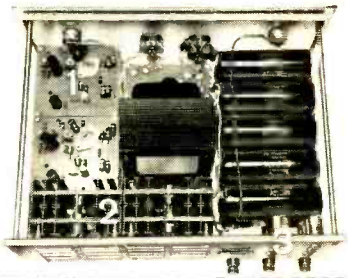
"... the listening quality ... had all the effortless, unstrained character of the finest and most powerful vacuum tube amplifiers, plus that undefinable 'transistor sound'... a dry, tightly controlled, and highly transparent quality ... the Acoustech I is easily the equal of any vacuum tube amplifier I have ever heard, and in my opinion a shade *better than the best* ..."

"... the finest square wave response I have ever observed ... absolutely no ringing or overshoot ... 30,000 cps square waves looked better than those I have seen from many fine amplifiers at 10,000 cps."

"The performance specifications ... are impressive ... because of unusually rigorous (and realistic) standards employed ... I am happy to say that the Acoustech I met or exceeded all its specifications for which I was able to test [advertised specifications: 40 watts per channel rms, 8-16 ohms, 20-20,000 cps, less than 0.95% harmonic and IM distortion with both channels operating simultaneously]. Its power output at most frequencies (with 8 ohm loads) was far in excess of rated values, measuring nearly 70 watts per channel at middle frequencies, and better than 60 watts per channel between 50 and 20,000 cps at 1 percent distortion ... distortion at levels of 10 watts or less was about 0.2 percent."

"... in its design and construction ... resembles industrial or military equipment [see figure at right] ... its circuits are assembled on glass epoxy boards [1] ... each output stage uses four silicon power transistors which are mounted on large finned heat sinks [2]. A quick acting fuse [3] protects each output stage from damage caused by overdriving or accidental shorting of the output terminals."

"The unit sells for $395 ... For those who can afford it, however, I think it is worth every cent of its cost."



*Julian D. Hirsch, co-director of world famous Hirsch-Houck Laboratories, has long been recognized as one of the most reliable and discriminating experts in the field of audio testing. He was formerly associated with the highly respected Audio League, a testing organization known for its early recognition of significant new breakthroughs such as acoustic suspension loudspeaker systems.

IMPORTANT OFFER Fill out this coupon to receive (1) complete reprint of Julian Hirsch review; (2) reprint of descriptive article on Acoustech I published in January, 1963 Audio; (3) Full technical specifications on both the Acoustech I and II solid state stereo decade control center; (4) Acoustech's new booklet "Why Solid State Amplifiers Can Sound Better"; and (5) a list of dealers from whom a demonstration can be heard.

TO: ACOUSTECH, INC. DEPT. H-3.
139 Main Street, Cambridge 42, Mass.

Name_____

Address_____

City_____ State_____

COMING ... Acoustech II solid state stereo decade control center

CIRCLE 2 ON READER-SERVICE CARD

LETTERS

Continued from page 10

for purposes of reference. "He played excerpts from the set now and again," Mann writes, "to show the singers what and what not to do, or to remind himself of something in Toscanini's reading that he'd admired, perhaps even as a spur when circumstances weren't forwarding his own conception." Furtwängler's recording of the Ninth might have been similarly referred to, but it apparently was not.

Demonstration Plus Comparison

SIR:

In commenting on my letter, Irving Fried scoffs at the evaluation of high fidelity equipment through a direct comparison between live and reproduced sound [HIGH FIDELITY, December 1962]. He suggests that reproduced sound is better judged by itself, and that the "live vs. recorded" concert introduces a subjective, wishful element into the proceedings.

Evaluation of the accuracy of a reproduction cannot be made more objective by elimination of the original from direct side-by-side consideration, except perhaps in Wonderland. This is as true in high fidelity as in other reproducing fields. Direct comparison between copies and originals was precisely the method used by the Museum of Modern Art to demonstrate the capabilities of collotype color printing in a "live vs. reproduced" exhibit of painting staged during the Thirties.

It is always possible to find an expert who will like a given coloration of reproduced sound. When the original is held up for comparison, the evaluation of the copy is subject to rules.

Edgar Villchur
Acoustic Research, Inc.
Cambridge, Mass.

It has been suggested that a Villchur-Fried debate easily might prove one of the most stimulating attractions at the next New York High Fidelity Show. Whether or not such a debate ensues, it occurs to us that some clarification of the issues is needed at this point. As HIGH FIDELITY *sees it, there is no conflict between the holding of "live vs. recorded" demonstrations and the manner in which we evaluate loudspeakers. We, in fact, favor the demonstrations as a dramatic and forceful way of pointing up the present capabilities of high fidelity components in general. (In this regard, it is significant that no similar demonstrations have been attempted by the manufacturers of inferior package sets.) However, to go a step beyond the purpose of such demonstrations and hold them to be the final arbiter of the quality and performance of the specific components selected may be misleading. In the case of evaluating individual speaker systems, it is not a matter of "A-B'ing" a particular speaker with the sound of a live orchestra but of judging it on its own merits as a reproducer of recorded sound—and of comparing it with other reference speakers of known performance.*

Symphony no. 1 *the Bozak Speaker System*
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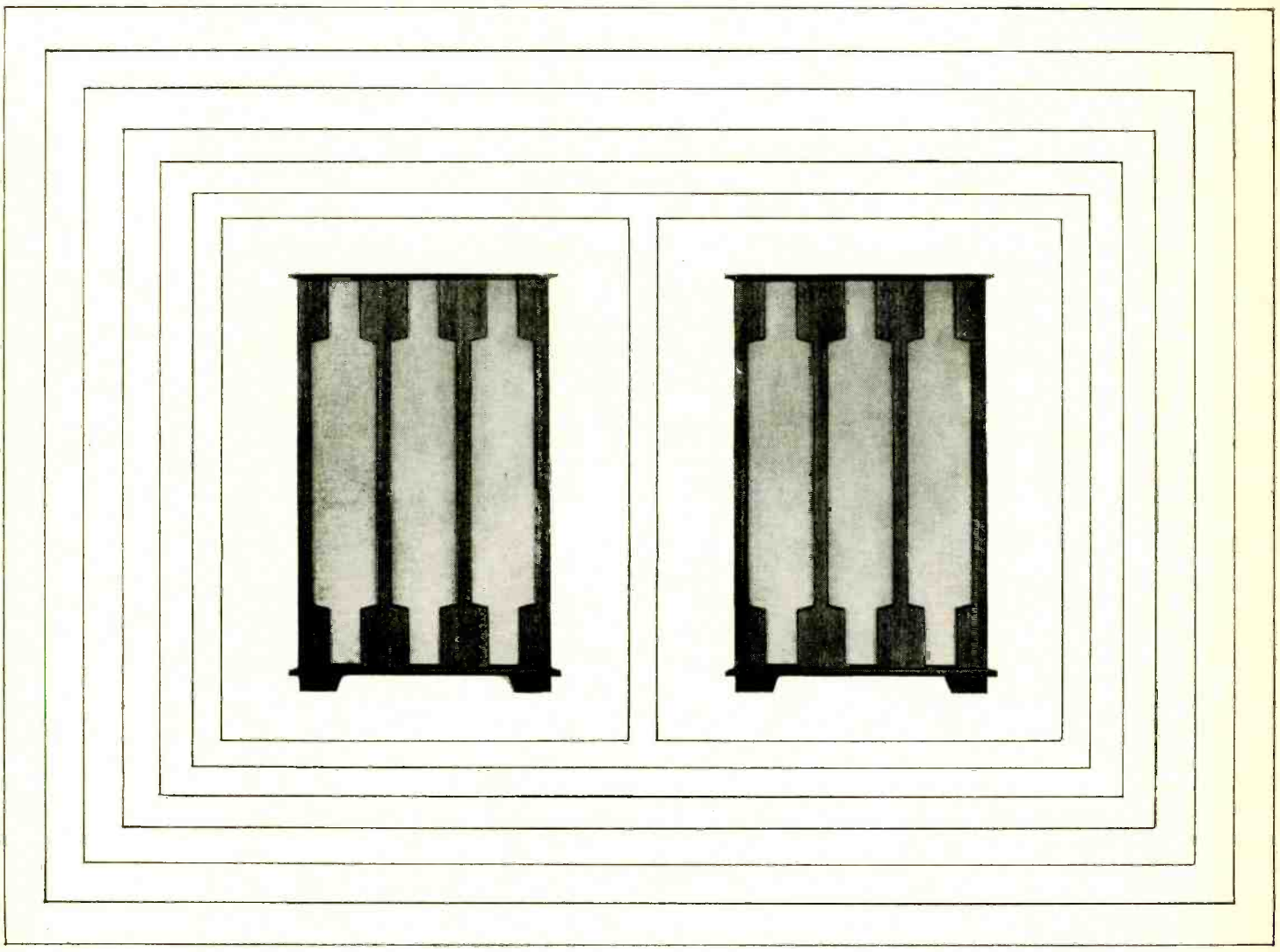
the grandeur of great music
with the infinity of evanescent detail
that makes every hearing
a new and exciting experience.



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DARIEN/CONNECTICUT

NEW CIRCUITRY, NEW FEATURES, NEW IDEA IN STEREO

"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?

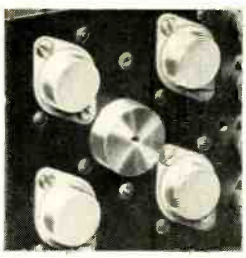
For example, consider its circuitry. Transistors are combined with new frame grid tubes to gain the best qualities of each. As another example, consider its unique stereo headphone facilities. The output receptacle is in the rear; you may leave the headphones plugged in permanently, out of sight when not in use. The headphone switch, however, is located conveniently on the front panel.

Or, consider the unique tape recording monitor that functions much like monitors in professional recording studios. Namely, it permits you to monitor any source material two ways *during* recording: the instant signal enters the record head or directly from tape, the moment it is recorded. And these features are only a sampling. Truly, the "Astro" is "ahead-of-its-time" even down to the smallest details such as the exclusive friction-lock controls that obsolete awkward dual knobs found on conventional stereo equipment.

COOLNESS OF TRANSISTORS—PRECISION OF FRAME GRID TUBES

For cool operation, Altec makes judicious use of transistors. For highest sensitivity and quietest performance imaginable, new ultra-precise frame grid tubes are used. This proper combination of transistors and tubes in the "Astro" has produced results that are just this side of miraculous.

The "Astro" is sensitive, stable and completely consistent in its performance (top-notch!) and utterly free of drift. Indeed, it is the first truly practical stereo center because transistors in the power stage make it run cool for hours on end. Unlike ordinary "hot boxes," the "Astro" secures peak operating efficiency and maximum life from resistors, capacitors, and other subcomponents in its circuitry. And, because it runs cool, the "Astro" is the first practical unit for built-in installations.



55 watts from an area the size of a postcard!

That's the magic of transistors: the four shown at left make up the power stage of the "Astro." In all, 12 transistors and 17 tubes are used in this entirely new stereo center that is rated several years ahead of its time.

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WHAT MAJOR COMPONENTS ARE INCLUDED IN THE NEW "ASTRO"?

Five integrated stereo components are packaged in a compact 6" x 15" x 13½" cabinet: FM, FM multiplex, AM, dual-channel preamplifiers, dual-channel power amplifiers. The wide band FM tuner features 1.2 microvolts sensitivity (equivalent to 0.75 microvolts with matched 72 ohm antenna) to assure highest gain, lowest noise. A built-in FM stereo multiplex receiver provides 30 db stereo separation between channels over the entire audio range. To take all guesswork out of tuning, a monitor light goes on automatically when stereo signal is received. The AM tuner provides high sensitivity and excellent image and IF rejection.

The preamplifier section features a complete complement of controls and includes facilities for everything from record and tape player to the stereo headphones. Powerful dual-channel amplifiers deliver 27.5 watts each down to 20 cycles (IHFM standard) with ± db, 20-20,000 cps frequency response.

YOU MUST SEE & HEAR THE "ASTRO"

Feel it, too, for that all-important coolness. At your Altec Distributor's now. Or, for information, write Dept. HF-3.

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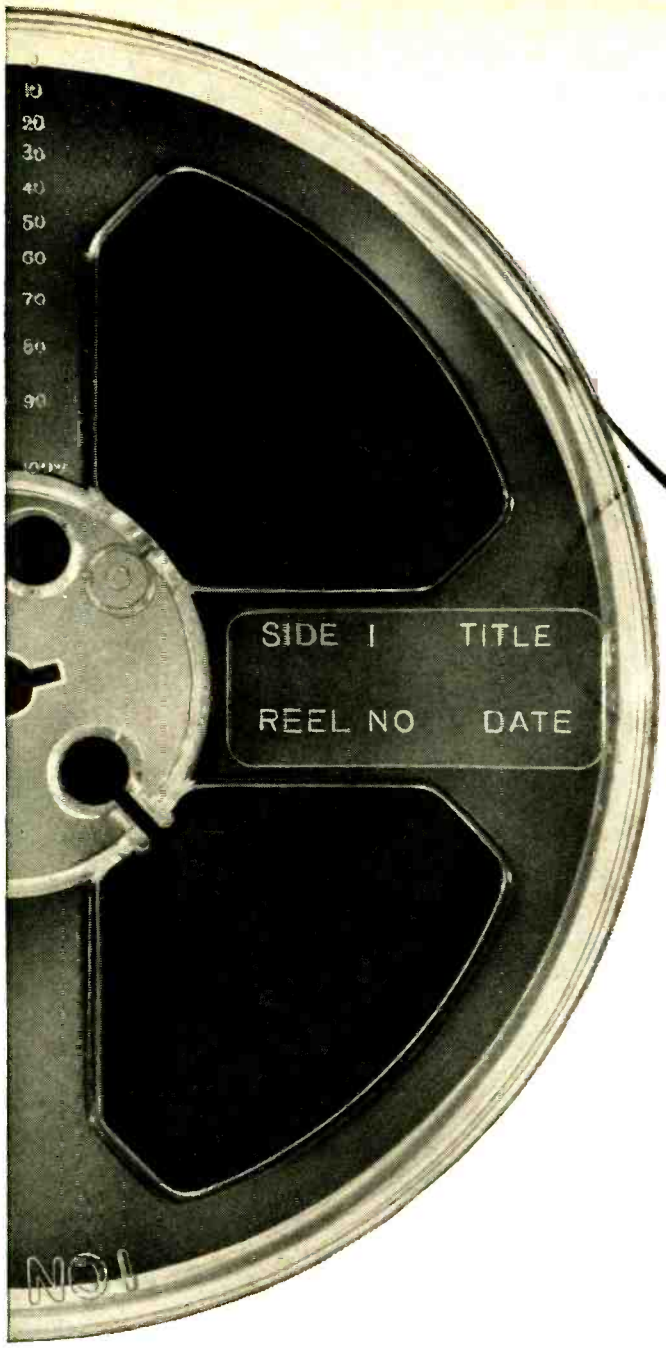

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■ Soundcraft's patented Micropolished® Process polishes the tape surface to a mirror smoothness. Surface irregularities are eliminated, the tape needs no breaking-in; you record perfectly right from the start.

■ Soundcraft Tape is slit to incredibly close tolerances, insuring a tape entirely free of edge burrs and skew.

■ Soundcraft Tape is wound extremely smooth to eliminate protruding edges which can be "feathered" or damaged during handling and use.

■ Soundcraft's oxide coating and base material are balanced to prevent the cupping and curling caused by different rates of expansion and contraction between these materials.

■ Soundcraft's exclusive FA-4 oxide formulation is frequency adjusted for 4-track stereo. It offers the most advanced magnetic properties in a tape today—more high frequency output, greater signal-to-noise ratio and dynamic range, and freedom from tape hiss, low-speed and editing squeal.

Always buy Soundcraft Tape, quality controlled to assure best performance on your tape recorder. Write for the "ABC's of Soundcraft Tape".

To our engineering-minded friends: mail us the tab showing the quality control number of your reel of Soundcraft Tape and we'll send you its rigid specifications.

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CIRCLE 71 ON READER-SERVICE CARD

Richard Dyer-Bennet

A modern minstrel pursues an ancient art.

"I THINK of myself as a self-accompanied tenor," said Richard Dyer-Bennet, in the clear articulate voice that stamps him as an Englishman and falls with pleasant inflection upon the American ear. It was a statement with which one could hardly quarrel, but in view of Mr. Dyer-Bennet's position as perhaps the purest practitioner of the art of balladry to be heard on the concert stage today, it seemed to leave a good deal unsaid. For Dyer-Bennet's art demands not only self-accompaniment but a degree of self-reliance scarcely called for in more conventional branches of musical performance. No clearly defined ballad style, no easily accessible repertoire, no written music whatever for an accompanying instrument—in short, no reliable tradition for performance existed when, in the early Forties, Dyer-Bennet came to New York to make his way as a specialist in the songs of the medieval troubadours and the minstrels of Elizabethan England.

The lack of a tradition—or more accurately, the five-hundred-year lapse in the traditions of the singer-poets who roamed Europe in the Middle Ages—forced Dyer-Bennet to build his art in relative isolation. It necessitated too, as one realizes after a few minutes' conversation with him, a recognition that his chosen calling demanded a very thorough grounding in three fundamentals: the vocal, the literary, and the instrumental.

The first impact of this triple challenge struck Dyer-Bennet as a young man when he confronted the one singer then living who provided a modern parallel to the ancient minstrels. This artist was a Swede, Sven Scholander, almost unknown in this country but a balladeer renowned in European capitals at the turn of the century. Scholander had come to professional singing relatively late in life—he was in his thirties when he quit the family architectural firm of which he was head—and the unexpected announcement in the Stockholm newspapers of a concert by one of the town's prominent citizens caused considerable stir. Less than two years later he was called upon to sing at court for the Swedish royal family, and it was on this occasion that Kaiser Wilhelm heard him, invited him to Germany, and thus launched him on an international career.

Scholander appeared in the life of Richard Dyer-Bennet briefly but significantly. The latter was an undergraduate at the University of California (he had been brought to the United States as a boy) and was already engrossed in vocal study when his teacher advised him to make the trip to Stockholm to visit the old bard, then seventy-five years old and long retired. "It was the greatest musical experience I ever had," Dyer-Bennet says: "To hear the way in which he combined the poetry, the melody, and the lute accompaniment—each was distinct yet they made a perfect ensemble. It was like listening to the Budapest Quartet. This has always been my goal." Scholander passed on to the young aspirant almost a hundred songs, and years later, when Dyer-Bennet was appearing regularly at the Village Vanguard in New York, he sang some of them to the artist's son, then on a visit to the United States. "He wept as he listened to them," Dyer-Bennet recalls. "He promised on his next trip to bring me the collection of his father's manuscripts and music, along with three one-sided 78 records Scholander had made in the prime of his career. Then one morning in 1947 I read in the papers that a fire on board a Swedish ship bound

Continued on page 22

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The unfortunate part is that once you've heard the dull hum, you never get to hear that exciting buzz again. No matter what. Even Audiotape can't record it.

Audiotape can (and does) take care of everything else that adds to listening enjoyment. It gives you clarity and range, freedom from noise and distortion and unequaled uniformity, reel after reel. All you have to supply is the point of view. Audiotape does the rest, and does it superbly.

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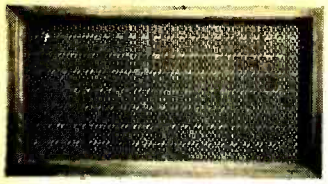
*TRADE MARK



Who's afraid of the dangerous loudspeaker?

If you think that's a rhetorical question, you're merely confirming our suspicions. We are beginning to suspect that people don't take our advertising literally.

For two and a half years now, our ads have been warning high fidelity enthusiasts against the The Dangerous Loudspeaker. We have made every attempt to impress upon them the perils of perfection and we have conscientiously specified all the hazards of owning an audio transducer as uncompromisingly truthful as the EMI Model DLS-529.

But our readers don't seem to believe that we really mean what we say. Thousands and thousands of them have thrown caution to the wind and *bought* the EMI speaker.

Well, let's get it straight. We mean *exactly* what we say. In this case, for example, we can directly point our finger at those who *are* afraid of The Dangerous Loudspeaker. Such as:

Owners of much larger and more expensive loudspeaker systems, who now realize that the EMI speaker sounds considerably more natural and musical than theirs and, thus, fear exposure to pity or ridicule.

Possessors of less-than-perfect amplifiers, pickups or other components, who fear that the uncanny transient response and extreme transparency of the EMI speaker might reveal the slightest flaw in their equipment to an embarrassing degree.

Careless record collectors, who fear the merciless clarity with which the EMI speaker reproduces scratches, gouges, pops, clicks and hiss —precisely the way it brings out the subtlest musical transients.

Manufacturers of other loudspeaker systems. And so on.

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There is the enclosure, 24 by 13 by 12¼ inches, of the finest available walnut. Finished on all sides, including the back. Thick walls, heavily reinforced. Dead as a brick wall when you knock on it. No ports, slots, ducts or other dubious acoustic gimmicks. Just an airtight seal and lots of damping material.

There is EMI's famous elliptical woofer, 13½ by 8⅛ inches, with aluminum cone and special plastic suspension. Hand-made. (There's no other way to produce a fine musical instrument.)

Then there are the two specially designed 3½ inch tweeters and the high-precision 4,500-cps crossover network. The three drivers are strung out in a single line. The right way.

The one truly complex thing about the Model DLS-529 is its creator, the world-renowned Dr. G. F. Dutton of the EMI laboratories. In England (which is his, EMI's and the speaker's home), he is considered a formidable authority on sound reproduction.

It's only when we come to the price of the EMI speaker that we can't think of anyone who's afraid. It's a most encouraging $159.00.

Higher in the South and West. For further information, write to Scope Electronics Corporation, a subsidiary of Symphonic Electronic Corporation, 10 Columbus Circle, New York 19, N.Y., exclusive distributors of EMI loudspeaker systems and integrated pickups and tone arms.

EMI

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Please send me full information on McIntosh stereo instruments.

Name.....

Address.....

City.....State.....

RICHARD DYER-BENNET

Continued from page 16

for the United States had taken the lives of several passengers, and I had a strange feeling that one of them might be Sten Scholander. That evening after a performance I found out that this was true. The music and records, as far as I know, were destroyed in the fire."

The encounter with the great Swedish singer had, among other things, convinced Dyer-Bennet of the importance of the accompaniment, and it was while he was engaged at the Vanguard that he persuaded the classical guitarist Rey de la Torre to take him as a pupil. "I hadn't realized until I heard De la Torre that there were other guitarists playing within the same tradition as Segovia. That was what I wanted to learn."

The art of folk singing today, as Dyer-Bennet sees it, has undergone a steady transformation since its rise to popularity began in the early 1940s with the appearance of Burl Ives, Josh White, Dyer-Bennet himself, and a few others (with, of course, the figure of Carl Sandburg not to be ignored). Each successive musical generation since then, through Belafonte to the Kingston Trio, has become more and more popular in style—a movement which Dyer-Bennet does not disparage, but which he has not the slightest inclination to join.

"The kids in college today like to identify themselves with the 'folk'—and that is fine for sociological reasons, if not for musical ones. But the truth of the matter is, ballads were never originated by the people: this was an aristocratic art. It was certainly no peasant who wrote a poem like this . . ." and here Dyer-Bennet quoted a fragment of early-English verse, markedly delicate in imagery and meter. "The aristocracy created the ballads," he went on, "and the people preserved them. Since the peasantry could not read or write, they depended upon the ear and passed the songs along from person to person. That doesn't make it correct to sing them in the so-called 'folk' style. When Cecil Sharp went into the Appalachians and found the mountaineers singing songs that had existed in Queen Elizabeth's time, it was wonderful—but it doesn't mean they were sung that *way* in Elizabeth's time. I don't say this as a critical judgment, but simply as a fact. When I sing these ballads I could never convince anyone that I was a mountaineer, in the first place; and more important, it wouldn't be *me*. I'm also willing to stick my neck out to the extent of putting in a high note here and there, as a virtuoso minstrel might have done, or sometimes setting the last verse of a song in the parallel minor for expressive purposes. I do not delude myself that my way of approaching this material will be followed by other singers, but I would like to leave six hundred or so songs on records so that they will be available in the future if anyone should wish to use them."

The importance which Dyer-Bennet attaches to recordings, and the need for complete freedom in the choice of material, prompted him in 1955 to form his own record company, which he operates from his home in Massachusetts' Berkshires. Some of the tapes for the Dyer-Bennet label are made in his own studio, and some in the main hall at South Mountain, the site of the country's oldest chamber music festival, near Pittsfield. It was in this hall, an old New Hampshire town meeting house brought into Massachusetts years ago, that a new release, songs of Stephen Foster with the composer's own piano accompaniments, has its origin. [For a review of this recording, see page 74.]

"I had been interested in the lesser-known works of Foster ever since Alfred Frankenstein, in San Francisco, had suggested looking into them about fifteen years ago. I discovered, with my friend Harry Rubinstein, the pianist who accompanies me on the record, that there was a great deal of variation among different editions, and it was almost impossible to tell what was Foster and what wasn't. Anyway, in the summer of 1961 we gave a concert at South Mountain and devoted half the program to Foster songs. After the concert, a lady came backstage and asked us if we would be interested in seeing reproductions of the first editions of all Foster's published works. I hadn't known such a collection existed."

Dyer-Bennet's informant that evening was Miss Ann Luckey, a voice teacher from Princeton who had in her possession one of the sets of first-edition reproductions published some thirty years ago by a retired Indianapolis businessman, Josiah Kirby Lilly. Lilly had collected every scrap of available material pertinent to Foster, including the original editions of the 188 published songs, and had amassed a display of books, music, and recordings now housed in the Stephen C. Foster Memorial Building in Pittsburgh.

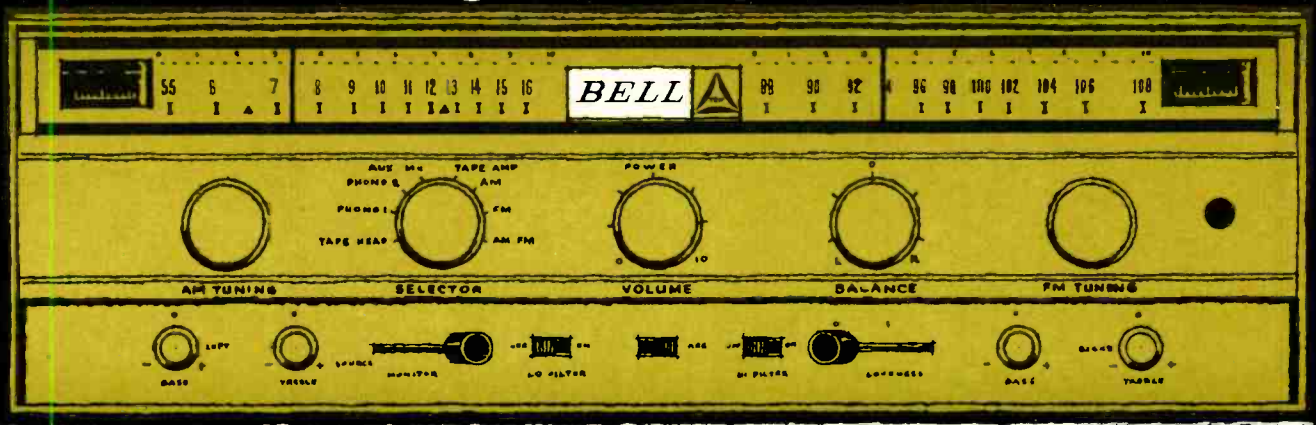
"Harry Rubinstein and I spent last summer going through the entire set of songs," said Dyer-Bennet. "The Civil War songs tended to be rather maudlin—Foster was drinking heavily by then—and we discarded the songs in Negro dialect. Some of them were good in themselves but seemed embarrassing at this moment in our history. We found that Foster is at his best in the rich, sentimental nostalgic vein—in songs like the wonderful *Linger in Blissful Repose*, which we put first on the record. We also found that his accompaniments are better than later arrangements by other musicians."

It seems a fitting compliment to Stephen Foster that he be represented in the proposed recorded legacy of Richard Dyer-Bennet—a modern minstrel whose repertoire covers a range of centuries.

SHIRLEY FLEMING

It is with regret that we inform our readers of the death of Milton B. Sleeper, HIGH FIDELITY's first publisher, on January 31, 1963.

BELL presents... Absolutely the finest values in stereo high fidelity today



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SONY's remarkable Television of the Future, Micro-TV, is as compact as your smallest component, yet it delivers the picture and sound quality equalled by few other television sets. Small enough to fit easily on the shelf with your music system, Micro-TV weighs only 8 lbs., so it travels with you as easily as an attache case. And its unique three-way operation permits it to be used everywhere—outdoors on its own rechargeable battery pack, in a car* or on a boat from 12v auto/boat electrical systems, and anywhere indoors on AC. Its sensitive 25-transistor circuit (using new epitaxial power transistors for added efficiency) and radically new 70° picture tube, with telescoping antenna, deliver the most amazing picture you've ever seen under conditions that would wash out an ordinary set. And best of all, you can view from arm's length, with all controls handy, and no bothersome scan lines. Micro-TV **$229.95.** Rechargeable battery, luggage case, auto accessory kit extra. UHF converter available soon.

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ABOUT ALL THE ATTENTION A REK-O-KUT TURNTABLE WILL EVER NEED

Fact is, it may never even need *this*.

A Rek-O-Kut turntable is built to play on and on and on . . . to give the same sound reproduction and the same rotational accuracy year after year after year.

Hundreds of Rek-O-Kut owners have told us that the only maintenance ever needed has been an occasional dusting. Most Rek-O-Kut owners have done little more. Even the first drop of oil may not be needed for years. The precision-engineering of each Rek-O-Kut part virtually guarantees a lifetime of perfect performance.

If you're *ready* to step up to a turntable, consider these facts about Rek-O-Kut's Rondine 2 (one of the most popular models with audiophiles): Operated by a hysteresis synchronous motor that can't vary *even* when current fluctuates (as a matter of fact, Rek-O-Kut pioneered the use of hysteresis motors and you'll find one in *every* Rek-O-Kut turntable); each turntable is cast of special aluminum alloys that totally inhibit resonance; the turntable shaft is self-lubricating and rides on a ball bearing for friction-free turning—always; and it's belt-driven by a specially-ground Rekothane belt . . . with tolerances measured in micro-millimeters.

What do all these things mean? No noise. No discernible rumble, wow or flutter. *Actual* test measurements for each Rondine 2 *must* be minus 57 db . . . or it won't leave the factory. (Minus 50 db is actually good enough, but *not* for Rek-O-Kut.) All you can hear is the pure sound from your records . . . or silence.

Want automatic operation—the high-fidelity way? Take a Rondine 2 (Model 320) and add the Auto-Poise tonearm. Operated by a separate motor, at the touch of the button, Auto-Poise first starts the turntable then places the arm with but 1 gram pressure on the record. Turns it off when completed. Only through this combination can you *really* have a *true automatic* turntable.

Want three speeds . . . the high-fidelity way? Choose Rek-O-Kut's Model B-12GH (cousin to the turntable most often selected by broadcasting studios—the B12H). Its custom-built motor reaches full speed in just ⅔ of a turn.

See your Rek-O-Kut dealer for a demonstration now. He'll help choose the model that's right for your needs and explain why Rek-O-Kut—the world's largest turntable manufacturer—gives you the best dollar value. For additional information, and the name of your nearest dealer, simply write Rek-O-Kut, Dept. HF-3, 38-19 108th St., Corona 68, N. Y.

R Stereotable only (33⅓ RPM)	$ 79.95
R 320 (with S 320 Tonearm)	129.95
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S 320 Tonearm only	34.95
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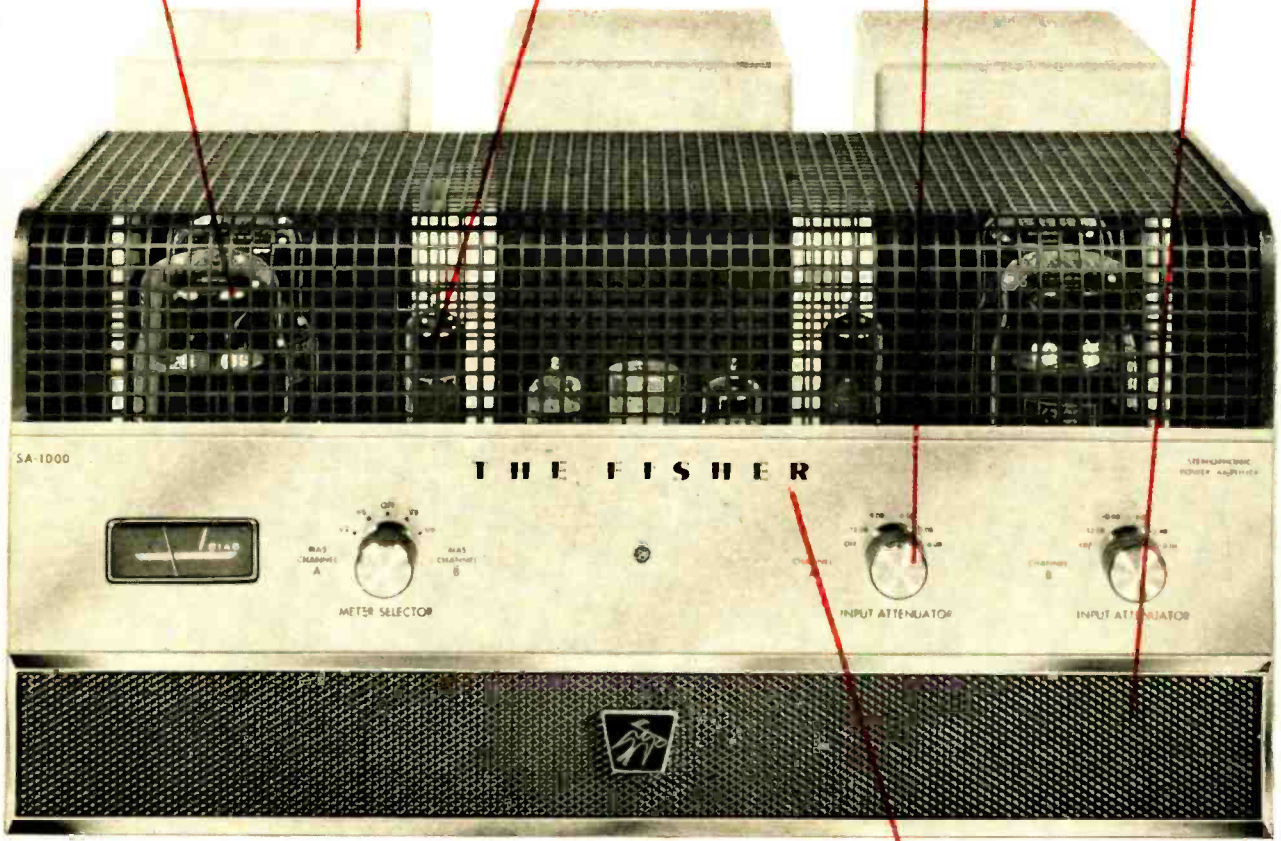
new and unique
Type 8417 output pentodes with cavity anode design.

new and unique
Totally resonance-free ultra-wide-band output transformers.

new and unique
Triode-connected dual power-pentode driver stage.

new and unique
Oscilloscope-type cathode-follower input stage with compensated attenuator.

new and unique
Hinged cover for rarely used controls (bias and balance).



old and unique

CIRCLE 43 ON READER-SERVICE CARD

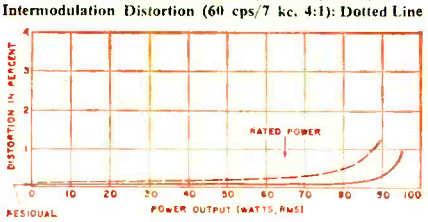
Introducing the 150-watt SA-1000 stereo power amplifier...by a maker who needs no introduction.

After more than 25 years of serving the high fidelity perfectionist's needs, Fisher still has the same policy on brand-new engineering projects: all-out or not at all. Nowhere is this uncompromising philosophy more eloquently demonstrated than in the case of the new Fisher SA-1000 stereo power amplifier.

The SA-1000 represents Fisher's first entry in the highly specialized class of extremely high-powered dual-channel basic amplifiers. There has been no scarcity of advanced equipment in this heavy-weight category; excellent high-wattage stereo power amplifiers of well-known makes have been available at prices starting in the $230-to-$270 range (for factory-wired kits) and rising all the way up to $648 (for a pair of single-channel models of very de luxe construction). What does it mean, then, when Fisher finally decides to match its own contender against such formidable competition and sets the price at $329.50?

To those who know Fisher, it can mean only one thing: Fisher has exhaustively tested, measured and evaluated all these other power amplifiers in its own laboratories and finds the SA-1000 to be distinctly superior to *all* of them, regardless of price. As for the price tag, it happens to be in the low 300's rather than the 400's or 500's solely as a result of Fisher's unusually large and technically unmatched manufacturing facilities, geared for heavy inital production in anticipation of demand.

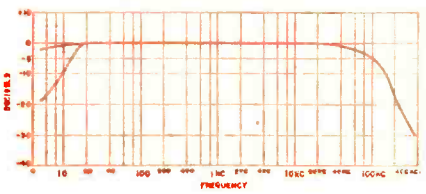
Total Harmonic Distortion at 1 kc: Solid Line
Intermodulation Distortion (60 cps/7 kc, 4:1): Dotted Line



The Fisher SA-1000 is a challenge to the severest critics and most discriminating judges of professional sound reproducing equipment, both as to specifications and listening quality. Its music power rating is 150 watts IHFM Standard, with *both* channels driven. The RMS power rating, again with both channels driven, is 130 watts (65 watts per channel). However, as a glance at the intermodulation curve will show, each channel will deliver 80 watts at 0.5% IM distortion, thus indicating the extreme conservativeness of the official rating.

The output stage of the SA-1000 is engineered around the newly developed 8417 beam power pentodes, *never before used in any electronic device*. Designed specifically for use in this amplifier, the 8417 offers extreme linearity, resulting in greatly reduced distortion, and has unusually low drive-voltage requirements, permitting the previous stages to 'coast' at their lowest possible distortion levels. The unique *cavity anode* design of the 8417 is an important factor of its superior performance characteristics.

Frequency Response (0 db = 4 watts)
Subsonic Filter: Dotted Line



Each pair of 8417's in the SA-1000 drives a giant output transformer via plate-cathode coupling — a modified and improved 'ultra-linear' configuration that provides 12 db of the most desirable and stable type of negative feedback in the output stage. The custom-wound output transformers are unlike all others in that their response rolls off below 5 cps and above 200 kc without the slightest peaks or dips. (See the frequency response curve.) This results in exceptional stability and superb square wave reproduction.

The driver stage, too, is entirely novel. A triode-connected 6UH8/ELL80 dual power pentode circuit developed by Fisher engineers is capable of delivering 40% more drive to the output stage than is required — and at a remarkably low impedance. The result is very low distortion, the fastest possible recovery time, great stability and hence outstanding transient response.

For the pre-driver and phase inverter stage, an ECC83/12AX7 dual triode is used in a DC-coupled cathodyne configuration characterized by extremely low distortion and phase shift. A feedback loop from the output transformer secondary to the pre-driver cathode provides 17 db of distortion-reducing feedback.

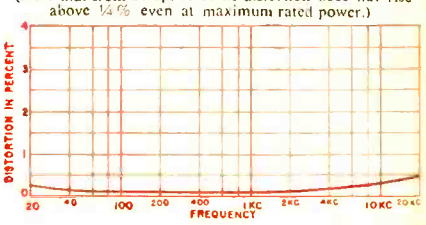
The input stage of the SA-1000 is of a type widely used in laboratory oscilloscopes but never before in high-fidelity amplifiers. A compensated input attenuator in conjunction with a cathode-follower circuit permits adjustment of the input signal from 0 db to — 12 db in closely calibrated 3 db steps without the slightest effect on input impedance and frequency response. This feature in effect provides five different input sensitivities, ranging from 0.7 to 2.75 volts (for full rated RMS output), so that the preamplifier volume control can be operated strictly within its optimum range.

A switchable subsonic filter has also been designed into the input stage, in keeping with the widely held engineering opinion that, for the majority of practical applications, response should be flat down to 20 cps only and then fall off as rapidly as possible. (See dotted part of frequency response curve.)

The power supply of the SA-1000 is one of the most elaborate ever used in a stereo power amplifier. Regulation and filtering are of the highest order and all silicon diodes as well as filter capacitors are most conservatively operated.

Bias and balance are readily adjustable on each channel by means of the built-in laboratory-type calibration meter, but the controls for these rarely needed adjustments are ingeniously concealed behind an attractive hinged cover — another Fisher exclusive.

Total Harmonic Distortion (One Channel) at 65 watts RMS
(Note that from 20 cps to 10 kc distortion does not rise above ¼% even at maximum rated power.)



These are the most important facts and figures. You cannot fully evaluate the Fisher SA-1000, however, simply by reading about it. A comparative listening test at your dealer is an absolute must in this case. *Then* you will know that, even in this exalted category, not all power amplifiers sound exactly alike—and that the most flawless of them all costs only **$329.50.***

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CIRCLE 43 ON READER-SERVICE CARD

NOTES FROM ABROAD

BERLIN

How enviable to be Sviatoslav Richter! More than any other musician in the world, he is today, less than three years after his Western debut, sought after by concert managers and recording firms with a zeal bordering on the abject. The public seemingly cannot get enough of him: a recent Paris recital was a frantic sellout at a $12 top, and the demand for his records has reached the point where even his less desirable Soviet-made tapes are scrambled for by Western firms avid to release them. Now Richter has accomplished the apparently impossible: for the first time in phonograph history, two major firms normally in sharp competition have joined forces in order to get the Richter recordings which each wanted and which costs and other factors would otherwise have prohibited. It's as if Macy's were suddenly caught participating in a coöperative enterprise with Gimbel's.

Sweet Reason. Like many musicians, Richter feels that he plays better when there are no microphones on hand at all, but sessions in recording studios have always especially unnerved him. Shortly after his Tchaikovsky-Beethoven sessions for Deutsche Grammophon in Vienna last October, he was to make a seven-week Italian tour, and both DGG and Britain's EMI were after him for solo works from that tour's programs. From discussions between Richter and EMI's Artists Relations Manager Jacques Leiser there finally emerged a stunning suggestion: coming from a country where commercial competition is an alien notion. Richter made the. for him. perfectly reasonable proposal that both companies jointly record his Italian recitals and then press their respective records from those tapes.

Once they had recovered from their shock, DGG and EMI swallowed hard and sat down to work out details. Since DGG had had much experience transporting stereo gear all over Eastern Europe and since Richter had for three years worked especially congenially with DGG's Tonmeister Heinz Wildhagen. the two companies decided that DGG should do the actual recording. Expenses were to be shared—and in fact neither expense nor pains were spared. When Richter spoke fondly of a concert grand he had once played in Finland, not only was the piano rented for the whole tour —for a staggering fee—but the Stockholm firm which owns it had a special trailer custom-built to transport it from Berlin, where it was then being used. When the international party met in Genoa, it consisted of Richter himself; Dr. Manfred Richter (no kin), DGG's musical director; Jacques Leiser, as general organizer and trouble shooter; Wildhagen and another DGG engineer; a Swedish piano tuner and his wife; and a DGG driver.

Odyssey. Harassments began almost immediately. After Genoa, Milan, and Turin, it had already become clear that the Stockholm piano took badly to so much traveling. The tapes made up to that point were unusable, and Richter insisted on finding another piano. A desperate search unearthed in a Turin television studio a forty-year-old American Steinway which met Richter's exacting standards. The instrument's generous but canny owner refused payment for lending it for the rest of the tour, but insisted that his name be displayed in huge letters on the side of the piano facing the audience. Unfortunately, the gentleman's name is the same as an Italian slang term for the human posterior, and in Florence the local manager flatly refused to let the audience in until the ribald embellishment was concealed from view. The Swedish tuner, although his official allegiance lay with another firm, made the rest of the tour tuning an enemy piano—except on one desperate occasion when train connections traduced him and Wildhagen did a creditable job of tuning it himself.

After winding up in one town and putting Richter on the train to the next. the bulky DGG recording van would head out through those narrow Italian streets for the next stop, where Wildhagen would set up a single standing stereo microphone (made by Neumann in Berlin) on the stage between piano and audience. In Perugia, Richter played on the sixth floor of the Museum, but Wildhagen, *semper paratus*, had enough cable to reach to the street. At La Scala in Milan, Wildhagen was happily taping a fine performance when the line went dead; it transpired that an edgy stagehand, coming upon an unfamiliar cable

Continued on page 32

The easiest FM Multiplex tuner kit to build...

is the one you would choose for performance alone!

The Fisher KM-60 StrataKit is the inevitable choice of the kit builder who has considered the pros and cons of every FM Stereo Multiplex tuner available in kit form today. The KM-60 is by far the easiest to build—because it is a StrataKit. It is by far the finest performer—because it is a Fisher.

The StrataKit method of kit construction is a unique Fisher development. It makes kit building so easy that there is no longer a difference between the work of an experienced technician and of a totally unskilled novice. Assembly takes place by simple, 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. All work can be checked stage-by-stage and page-by-page, before proceeding to the next stage.

In the KM-60 StrataKit, the front-end and Multiplex stages are assembled and pre-aligned. The other stages are already aligned and require a simple 'touch-up' adjustment by means of the tuner's laboratory-type d'Arsonval signal-strength meter.

When it comes to performance, the ultra-sophisticated wide-band Fisher circuitry of the KM-60 puts it in a spectacular class by itself. Its IHFM Standard sensitivity of 1.8 microvolts makes it the world's most sensitive FM tuner kit. Capture ratio is 2.5 db; signal-to-noise ratio 70 db. Enough said.

Another outstanding feature of the Multiplex section is the exclusive STEREO BEAM, the Fisher invention that shows instantly whether or not an FM station is broadcasting in stereo. It is in operation at all times and is completely independent of the tuning meter.

Everything considered, the Fisher KM-60 StrataKit is very close to the finest FM Stereo Multiplex tuner that money can buy and by far the finest that you can build. Price, **$169.50***.

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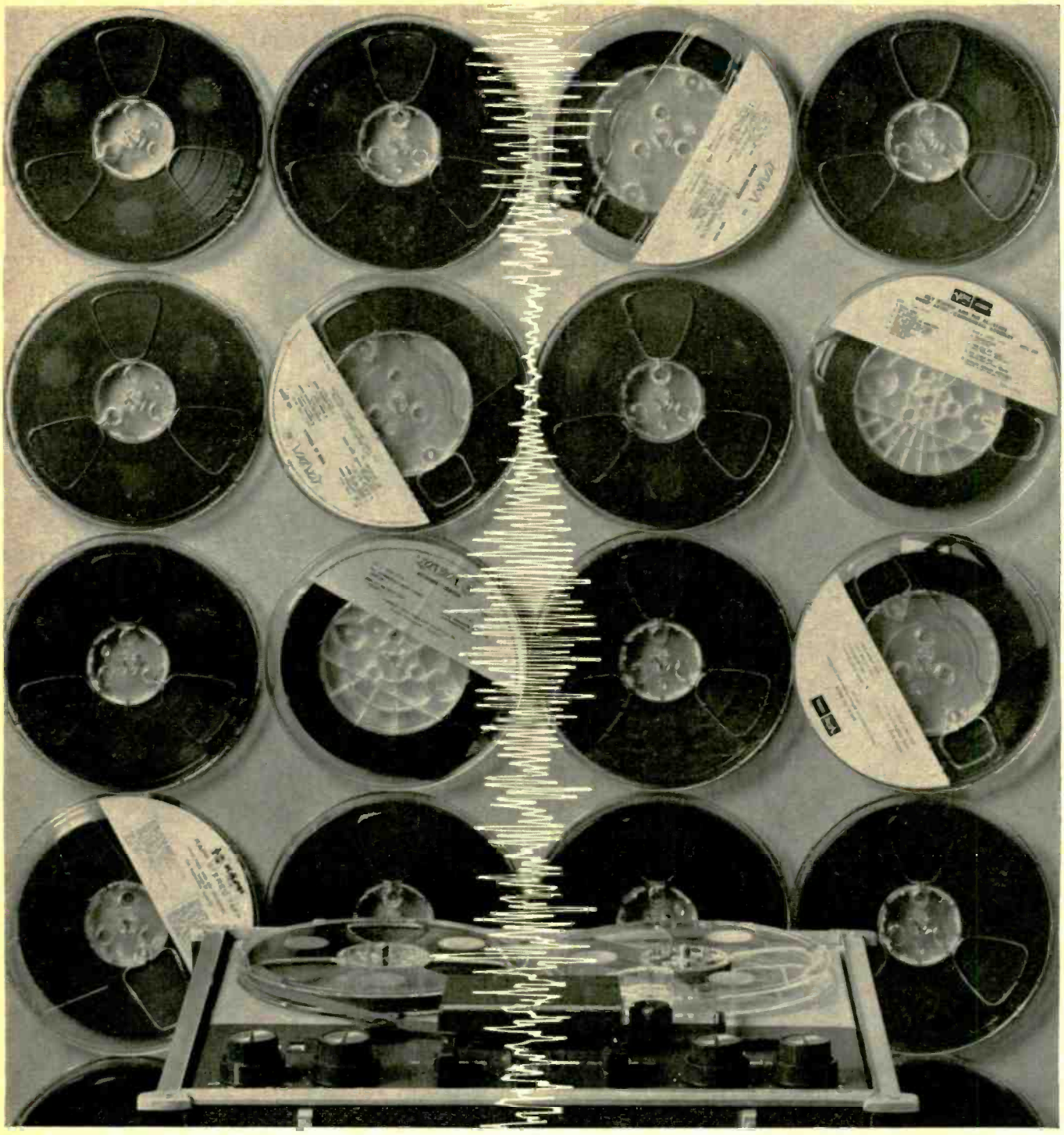
CIRCLE 43 ON READER-SERVICE CARD



For a limited time: what tape recorder comes with $116 worth of free tape? **AMPEX 1200**

Now, Ampex will give you $116 worth of tape when you buy any of the Ampex Fine Line 1200 recorder/player series. You get twelve reels of Premium Ampex Tape worth $66—enough tape to record up to 38 hours of stereophonic or 76 hours of monophonic sound. Plus you get your choice of $50 worth of pre-recorded stereo tapes from 13 recording companies. And above all, you get the finest tape recorder in the world: the Ampex Fine Line 1200, the only 4-track home recorder built to professional standards. It features three new precision heads, a die-cast frame and a tracking technique and tape guidance system previously available only in professional recorders. No cross-talk. Just high fidelity sound. You also get the new Ampex "Four Star" One-Year warranty: Ampex will replace any defective part for a full year. Three models: 1250 unmounted, 1260 portable and 1270 portable with built-in amplifier speakers. This offer good only at participating dealers for a limited time only. See your Ampex dealer now. Ampex Corporation, 934 Charter Street, Redwood City, California. The only company providing recorders, tapes and core memory devices for every application. Worldwide sales and service.

AMPEX

CIRCLE 7 ON READER-SERVICE CARD

NOTES FROM ABROAD

Continued from page 28

backstage, had decided the wisest thing to do was unplug it, just in case. And in Bologna Richter played especially superbly, but there was no van there at all: it had been delayed by generator trouble. En route to Perugia, the trailer for the piano had a flat tire; it had no spare, so some music-loving village policemen obligingly repaired the puncture, enabling the instrument to reach Perugia in the nick of time.

The whole party, including the piano, twice took to the water: by ship to Sicily for the Palermo recital, and by fifty-foot flatboat from the mainland to the Teatro alla Fenice in Venice. After the Venice recital, the professional piano movers failed to appear, and in the hands of inexperienced substitutes the precious Steinway came within a hairsbreadth of winding up at the bottom of the canal. The pressure of performing and practicing prevented Richter from doing much sight-seeing throughout the tour (he even missed the Sistine Chapel, to his especially great disappointment), but from Naples he and Leiser did make the boat excursion to Capri. Leiser and practically all the other passengers were green with *mal de mer*, but Richter, merry as a grig, found "the movement absolutely marvelous." And although the tuner's Scandinavian wife irritably pronounced Italy in November colder than Sweden, Richter refused to leave Sicily without swimming in the Mediterranean —which he did, for forty-five minutes, hesitantly accompanied by Leiser and Wildhagen and convincing the incredulous Sicilians that all foreigners, especially Russians, are, indeed, crazy.

Inadvertent noises complicate live recording intensely, and in Turin the impresario jocularly enjoined the audience to cough, if they had to at all, "in minor but under no circumstances in major." The audience stayed quiet as a mouse—but Richter coughed. At one point in the edited final tape, the bells of St. Mark's in Venice can be very, very faintly heard in the background, but the transfer to discs will probably erase this charming touch entirely.

Consummation. In Venice, the last stop, Richter for the first time heard a preliminary editing of the forty hours of tape that had been accumulated. His preternatural memory clearly retained in detail every performance of the entire tour, and he requested Wildhagen to splice in certain sections with a bit of Palermo or Naples here, a spot of Rome or Venice there. Thus the two records, to be released this month, represent the quintessence of the best of Richter's tour. EMI's lot comprises Schumann's *Papillons*, the G minor Sonata, and the *Faschingsschwank aus Wien*; DGG's share includes Chopin's *Fantaisie-Polonaise*, the C major and C minor Etudes from Opus 10, and the F minor *Ballade*, plus Debussy's three *Estampes* and Scria-

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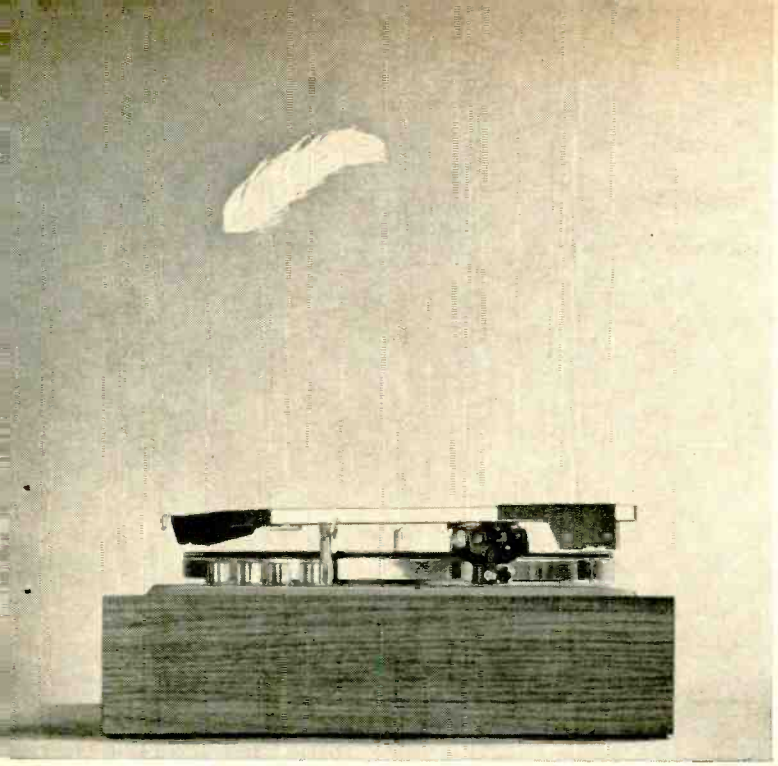

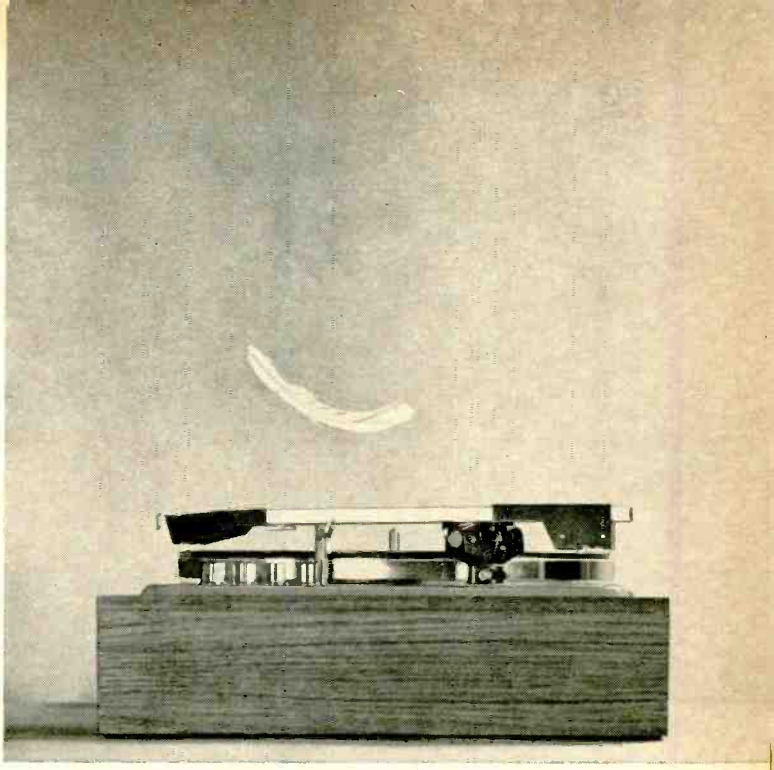

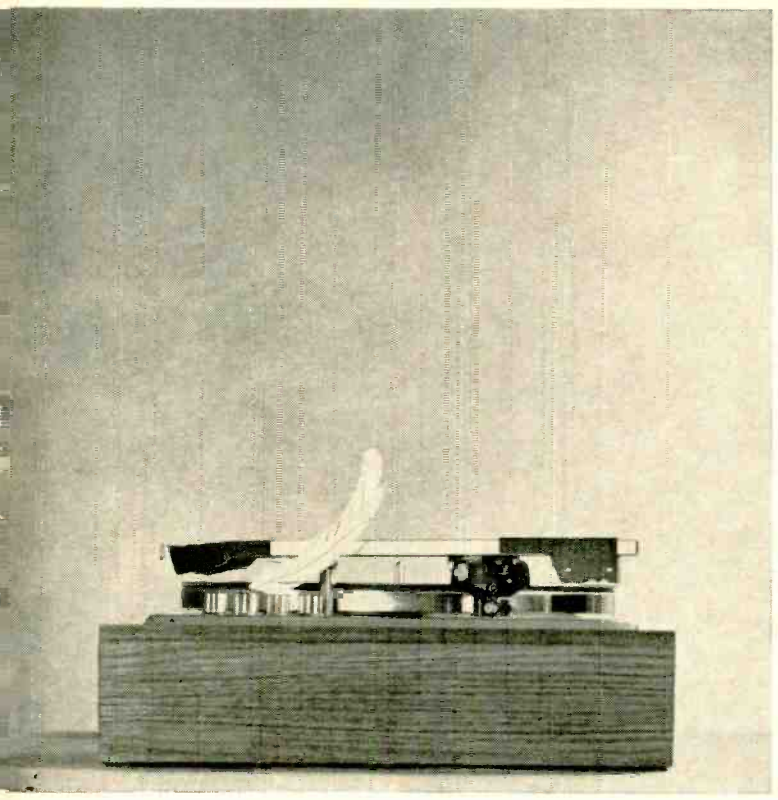

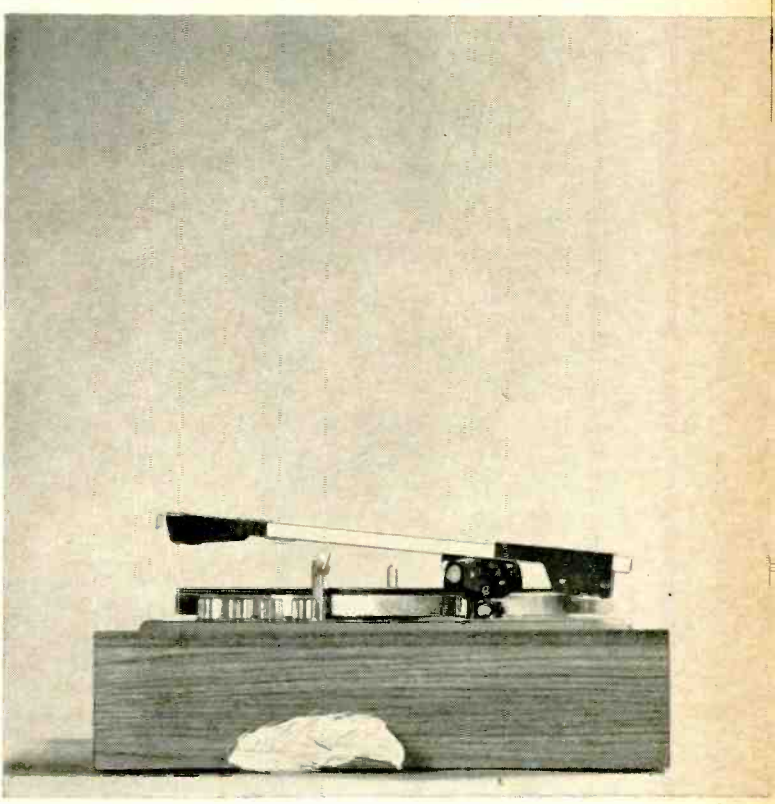

the light, gentle touch

Nothing, short of experiencing it yourself, can better describe the feather-touch ease with which the Miracord responds—the way it operates and performs to bring out and preserve the best in your records.

For with the Miracord, you needn't handle the arm, and therefore, it can't be dropped. In fact, most Miracord owners rarely use it manually. They prefer to play even their single records automatically.

They put a record on the turntable, and simply push the button. Automatically, the arm rises from its rest, moves inward over the record and then gently lowers the stylus into the starting groove. When the record is finished, the arm automatically lifts off, and returns to its rest, or you can do this in the middle of play by simply pressing the 'stop' button. The Miracord performs these functions more gently and more precisely than by hand.

The Miracord also plays stacks of up to 10 records in automatic sequence But, unlike other automatic units, the Miracord is a demonstrably high quality instrument, with design features and performance characteristics you usually associate with quality turntables that can only be played manually.

The Benjamin-Miracord is equipped with a solid, one-piece, 12 inch, dynamically balanced turntable, a mass-balanced transcription arm, and a choice of two motors: model 10H with Papst hysteresis motor is priced at $99.50, and model 10 with 4-pole induction motor is priced at $89.50. Cartridge and base are priced extra.

Make it a point to see the Benjamin-Miracord at your hi-fi dealer soon. Write for free descriptive literature.

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CIRCLE 20 ON READER-SERVICE CARD

NOTES FROM ABROAD

Continued from page 32

bin's Fifth Sonata. When DGG and EMI representatives joined Richter at the Salle Wagram in Paris to hear the final tapes, all hands agreed that the unremitting trouble involved in their unprecedented venture had been far, far from in vain.

PAUL MOOR

AMSTERDAM

At last fall's gala concert which began the Amsterdam Concertgebouw's seventy-fifth anniversary jubilee season, conductor Bernard Haitink led his 106 musicians in a program that included Mahler's First Symphony. The choice of the Mahler was of particular significance. This work was written in the year of the Concertgebouw's founding, and the composer himself conducted its Amsterdam premiere in 1903. Many in the audience were especially conscious, however, that only a very few years ago Haitink had been roundly drubbed for his performance of this same symphony. Times change: the same critic who had delivered the earlier tongue lashing wrote on this occasion of "Haitink's penetrating interpretation" and went on to say: "This re-creation was an event building on the glorious Mahler-tradition of the man who made the Concertgebouw Orchestra, Willem Mengelberg."

Haitink of the Concertgebouw. This difference in appraisal of the Concertgebouw's young co-conductor is more or less typical of a change in critical opinion. At thirty-three, Haitink has now acquired a genuine authority both with other musicians and with the public—an authority perhaps enhanced by an appearance and platform manner that suggest a serious, self-effacing *Kapellmeister* rather than a flamboyant virtuoso. Actually, the rapid advance of Haitink's career gives him some claim to be considered a prodigy. A onetime violinist, he studied conducting under Ferdinand Leitner while a member of the Hilversum Radio Philharmonic Orchestra. In 1957 he was promptly made its first conductor. That same year, he made his first appearance in the United States, taking over as guest conductor with the Los Angeles Philharmonic on the sudden illness of Eduard van Beinum. His appointment as co-conductor of the Concertgebouw, with Eugene Jochum, came in September 1961. Since then, he has made several tours abroad, including a visit to the States and, in 1962, to Japan. Next September he will lead the orchestra at the Edinburgh Festival.

Haitink is, naturally, known outside Holland largely through his recordings. (Philips issued the Mahler First as a special anniversary commemorative album, incidentally.) While he listens to his own records only very seldom, he finds the process of recording music a fascinating one. Unlike some other conductors, he feels that in order to maintain the integrity of a performance a composition should first be recorded in its entirety, although he of course recognizes the desirability of retakes and final tape editing. An interesting feature of the Concertgebouw's recording sessions, by the way, is that the men are not seated on the stage but in the partly cleared hall.

No Chauvinism Here. During Haitink's guest appearances with other European orchestras, the Concertgebouw is conducted not only by Jochum but by other celebrated maestros. It may be partly due to the presence of these visitors that the Dutch are musically oriented in a variety of directions. Perhaps the wide horizons of the country, the openness of Holland, have something to do with its people's receptivity to foreign traditions and styles. In any case, the Concertgebouw is renowned not only for its "deep-bronze" sound but for its musical and mental pliability. As the seventy-fifth anniversary celebrations continue throughout this year, the Dutch have reason to take an honest pride in their orchestra.

JAN DE KRUIJFF

MILAN

Goddard Lieberson of Columbia Records was here just before Christmas, and Ricordi, the well-known music publishers and record firm, gave a big cocktail party for him at the Albergo Duomo, to celebrate the signing of a contract by which Ricordi will distribute Columbia records (under the American company's label) in Italy. From the time the agreement was reached, a few months before, Ricordi's Records section had been working overtime to get the CBS discs into circulation before the holidays. If Mr. Lieberson (who could spend only forty-eight hours in Milan) had time to do any sight-seeing at all, he must have been conscious of plenty of his records in the shop windows.

Ricordi-CBS Entente. Ricordi's own recording activity seems to have been given a boost from this new alliance. For the past couple of years their classical section has been quiescent, after a promising debut with some excellent opera recordings. Now, opera—or at least opera excerpts—is again in the catalogue. The tenor Gianni Raimondi, starring at La Scala this season, has made a recital record. It will be followed by recitals by soprano Renata Scotto and mezzo Fiorenza Cossotto (a sensation in the *Trovatore* which opened La Scala's current season).

The new Ricordi-CBS agreement doesn't obligate Columbia to distribute Ricordi discs in America, but a first Ricordi pop 45 (by Gianni Sanjust) was issued in the United States in January, and others should follow. Ricordi's Vincenzo Micocci and Paolo Ruggeri have been talking about future plans with Columbia; and though no definite projects have been made at this point, it is fairly sure that Columbia will start making some classical recordings in Italy, with Italian artists.

WILLIAM WEAVER

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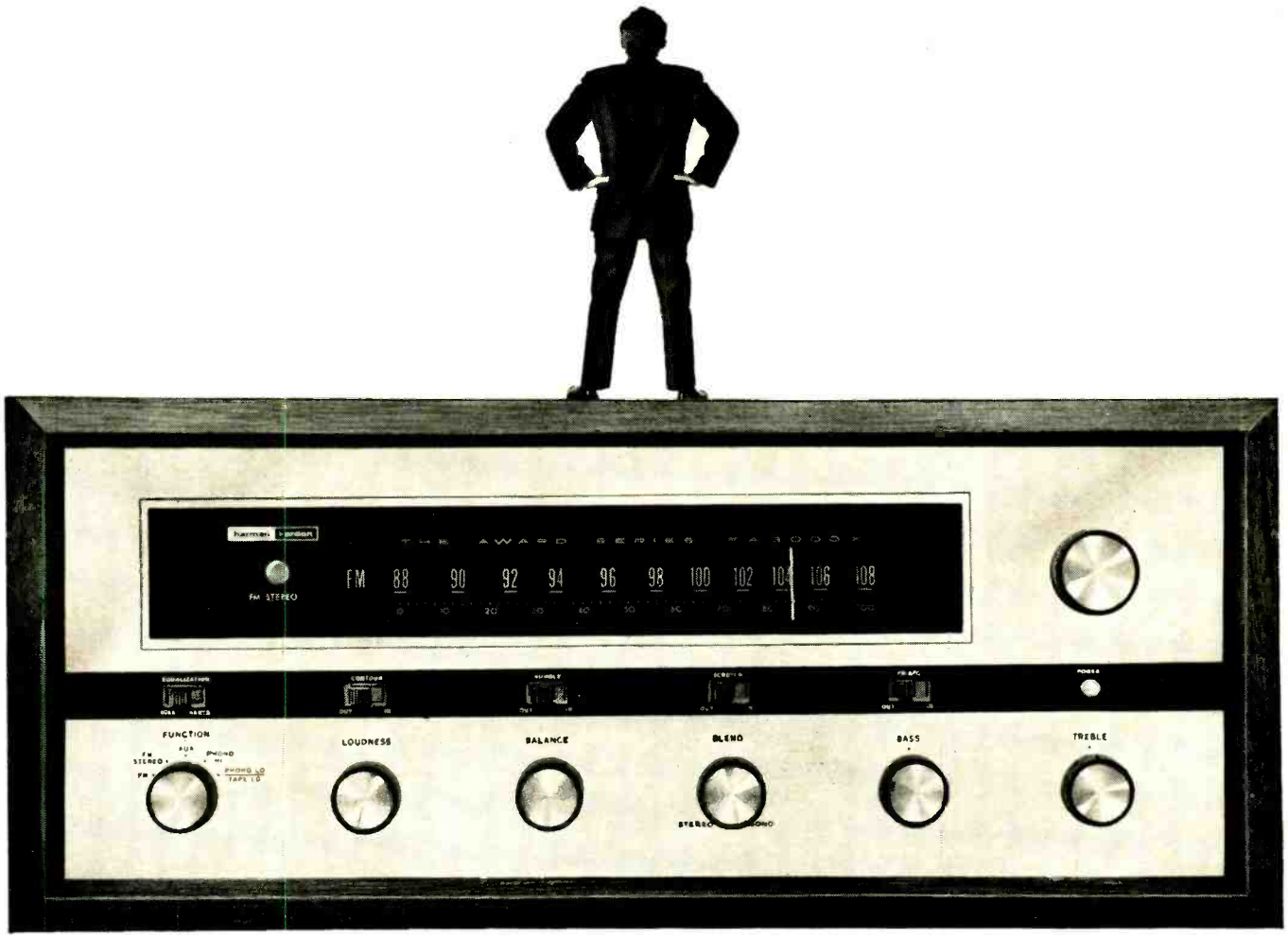

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harman kardon

CIRCLE 47 ON READER-SERVICE CARD

By NORMAN EISENBERG

Remote But Not Way Out. The audiophile who has everything, and longs only for a servant to push the buttons and turn the knobs, can have that too—or at least a reasonable facsimile thereof—in the form of an "Audio Robot." This device enables you to turn a sound system on or off from any part of the house having an extension speaker. It works equally well for mono and stereo systems, is easy to install, and is foolproof. The Audio Robot consists of two small boxes: the RC-1 control unit, connected near the amplifier, and the SLA-1 remote control unit, which is installed near the extension speaker. Once set up, you press a button on the SLA-1; this transmits a signal to the RC-1, which in turn activates the whole works.

We found that while the Robot worked well in any sound system, it seemed especially practical for use in installations having an automatic record changer or a tape deck with automatic stop. With these automatic devices, the human hand need not lift tone arm or turn off tape mechanism. In systems where such automation is not provided, the advantage of the Robot may be canceled, inasmuch as you would still have to tramp from your remote listening spot to the main equip-

Remote (top) and main controls.

HIGH FIDELITY NEWSFRONTS

ment. Of course, for FM listening—once you have settled on a given station—the Robot is a real step- and time-saver. The Robot, at $32.95, is offered by a new name in audio: Royce Electronic Developments, Inc., 50 Hancock Place, Valley Stream, L.I., N.Y.

Literature, All Free. The following publications have been announced as available on written request to the companies listed: 1963 Catalogue, Lafayette Radio Electronics Corp., 111 Jericho Turnpike, Syosset, L.I., N.Y.; 1962-63 Catalogue, Southern Radio Supply Co., 1909 Tulane Ave., New Orleans, La.; 1963 Catalogue, Radio Shack Corp., 730 Commonwealth Ave., Boston 17, Mass.; 1963 Catalogue, Allied Radio Corp., 100 N. Western Ave., Chicago 80, Ill.; Form 252, a brochure on FM antennas, JFD Electronics Corp., 6101 Sixteenth Ave., Brooklyn 4, N.Y.; "Make 'Talkies' Out of Your Slides," a booklet that describes a system for adding sound to the showing of 35-mm slides, General Techniques, Inc., 1270 Broadway, New York 1, N.Y.; Custom Guide to Stereo, 1963 Edition, and Guide to Kit Building, both from H. H. Scott, Inc., Dept. P, 111 Powder Mill Rd., Maynard, Mass.; High Fidelity Products Catalogue, Shure Brothers, Inc., Sales Dept., 222 Hartrey Ave., Evanston, Ill.; "Your Guide to Component Stereo High Fidelity" and a Public Address Catalogue, both from University Loudspeakers, Inc., 80 So. Kensico Ave., White Plains, N.Y.; The Fisher Handbook, 1963 Edition, and the Kit Builder's Manual, both from Fisher Radio Corp., 21-25 44th Drive, Long Island City 1, N.Y.; Heathkit Catalogue, new edition, Heath Co., Benton Harbor, Mich.; High Fidelity Loudspeakers, Catalogue 165-H, Jensen Manufacturing Co., 6601 S. Laramie Ave., Chicago 38, Ill.; brochures on recording tape and film from AGFA, Inc., Rockleigh, N.Y.; "Grommes Sets the Scene," an illustrated brochure on tuners and amplifiers, Grommes Division of Precision Electronics, Inc., 9101 King St., Franklin Park, Ill.; and another brochure by Empire Scientific, 845 Stewart Ave., Garden City, L.I., N.Y., describing its turntable, arm, and new Model 880p cartridge.

For Audio(-video)philes. Following our look into the audio possibilities of television (November 1962), two announcements should interest the sound-conscious TV viewer. Heath now is offering a "custom TV kit" that is reportedly easy to build and has a 23-inch picture tube. The set comes with two audio outputs: one is a cathode follower for feeding the sound into a component high fidelity system; the other furnishes 2 watts at 8 ohms for connection to a suitable speaker. The set offers the usual VHF range (channels 2 to 13) as well as the option of including UHF (channels 14 to 82). All critical circuits are factory-built, aligned, and tested. From the Citation division of Harman-Kardon comes word that hundreds of Citation owners have been urging that company to produce a high quality TV tuner. H-K reports that the product is being researched—from a technical as well as marketing standpoint—and that "there's a remote possibility" that such a tuner will be released before the end of 1963.

Our Flowering Stereo. Maybe money doesn't grow on trees, but records can. The newest idea in record storage is a "Record Tree," a brass-finished pole that extends from floor (or table-top) to ceiling and is held in place by its own weight and pressure. Metal brackets, that swivel around the pole, form hangers for the albums. One pole will hold up to two hundred and forty albums. The device is offered by Record Tree, Inc., 214 S. 12th Street, Philadelphia 7.

A swinging record collection?

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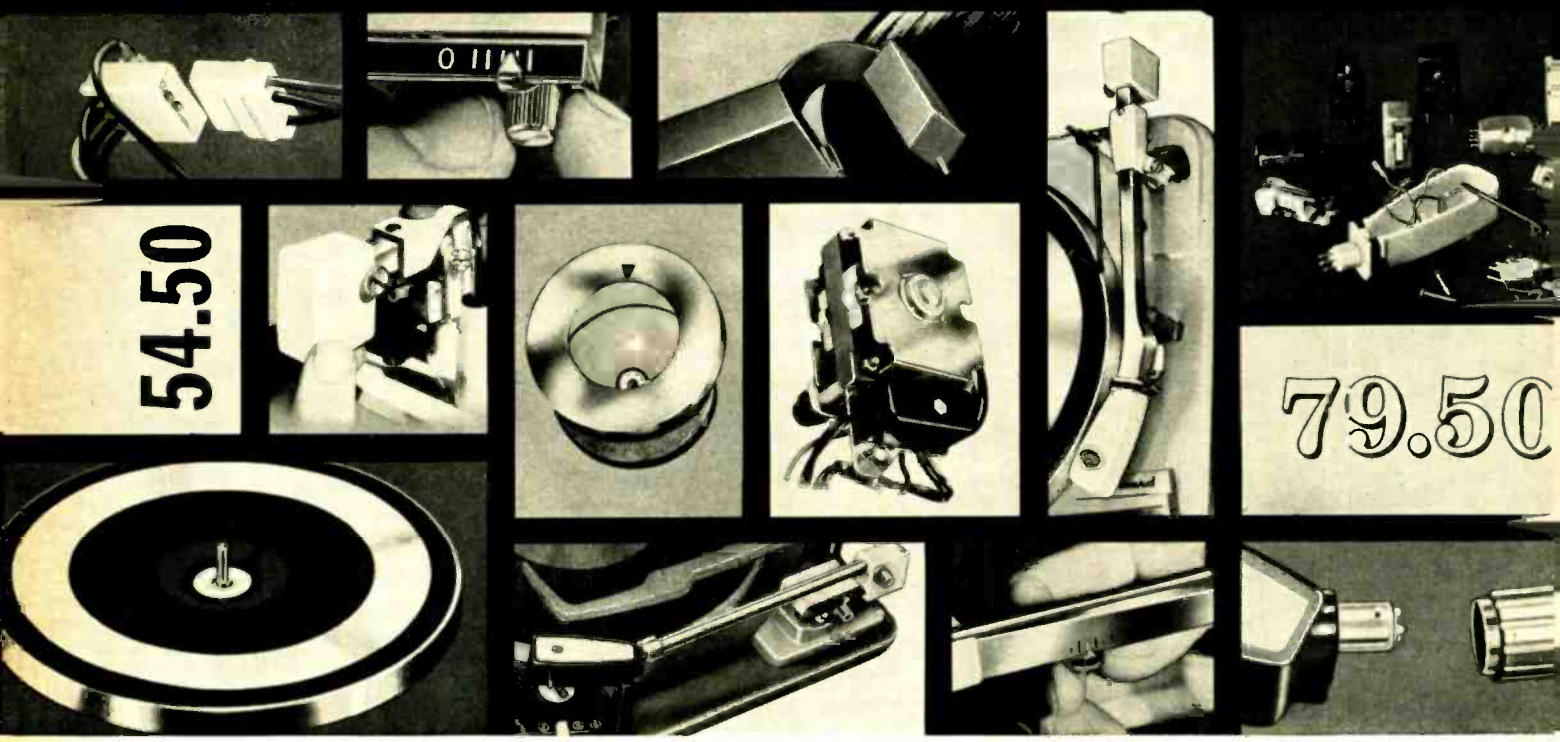

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CIRCLE 23 ON READER-SERVICE CARD

De Gustibus

SOME TIME AGO, when a reader exercised his right to disagree with us by disputing our published evaluation of a recording, we replied with the familiar Latin maxim: *De gustibus non est disputandum.*

This, it turns out, was a somewhat hazardous rejoinder. *De gustibus* is frequently taken to mean that an individual's personal tastes are sacrosanct, somehow above and beyond dispute. We read the proverb differently. To us, *De gustibus* means simply that it is quite futile to argue about people's likes and dislikes inasmuch as liking and disliking are below the level of ratiocination and are thus invulnerable to rational discourse. What is involved here is human frailty, well demonstrated in the garments some people choose to wear, the foods they consider acceptable nourishment, the liquids they pour down their unwary gullets, or the environment they tolerate as home.

De gustibus does not imply that there are not or should not be standards of taste; rather, it is an acknowledgment that those who lack taste are not going to be argued, by any process of logic or reason, into recognizing its claims. They may be ignorant of the subject—without knowledge or experience or means of comparison—but they know what they like. These people are apt to regard values as purely subjective (in practice, determined by their own emotional responses), and they are frequently found in the egalitarian camp which holds that one man's opinions are as good as another's.

Such attitudes grow out of the bias many persons seem to have about critics and their craft. In a democratic society, there is resentment of the critic's seemingly autocratic power to decree what is foul and what is fair. (Television sponsors eliminate him by, in effect, having an election. The program with the most viewers is *ipso facto* the best.) What is forgotten—partly because of the unfortunate survival of examples of a more primitive type—is that the enlightened critic is not interested in imposing a system of thought control or brainwashing his readers into a state of intellectual peonage. He welcomes exchange of opinion with his readers, a free flow of ideas involving two autonomous individuals, each with the right to think for himself. He disdains only the meaningless iteration of personal likings or aversions—which has less to do with evaluation of the work at hand than with gratification of the speaker's ego.

The purpose of criticism is to create an informed and enlightened public which can, without prompting, make relevant judgments about a book, a painting, a piece of music, a performance. The critic's job, in a way, is to make himself superfluous, although he will never accomplish this because new people are always joining in the conversation.

The authority of the critic comes from the range and depth of his artistic experiences, his awareness of their significance, and his ability to communicate the aesthetic force of what he sees and hears. The critic is not a person privileged to circulate his individual preferences and prejudices. If that were the case, there would be little point in reading him, let alone in accepting his judgments as more valid than those of anyone else. A critic who really faces his professional responsibilities is not talking about his inner being but about something going on in a work of art. And the standards of an art are set not by critics but by practitioners of the art. The critic's own art is to know the best of what has been achieved and to extract from it principles that can be applied to future work in the same field. Distinguished criticism is neither subjective nor *a priori* in its standards; always it is *a posteriori*, drawing upon the widest range of experience available to the writer at the time.

In the craft of reviewing, what must be done is to state a judgment and indicate (usually in highly compressed form) the chain of argument that supports it. If the critic is doing his job properly, he will always give reasons for the conclusions he draws. These reasons will be unrelated to his personal state of mind and emotions at the moment; they will be focused on the external thing—the work of art itself. The self-respecting critic will not spend his time discussing likes and dislikes. *De gustibus.* . . .

AS high fidelity SEES IT

Music by Mail

The whys and hows of an eighty-million-dollar business.

By John Tebbel

STARTLING THINGS have happened to the record business since long-playing discs revolutionized it, but perhaps the most significant factor in its spectacular rise to a half-billion-dollar industry has been the development of the mail-order record club. Representing the three major companies and a cluster of small independent enterprises, a dozen or more of these clubs are now distributing an estimated eighty million dollars' worth of records annually to a membership numbering somewhere between three and four million music lovers. Both these totals show a steady yearly growth.

One says "estimated" and "somewhere between" advisedly, because reliable statistics are hard to come by. Record companies are constantly running scared through a forest inhabited by competitive demons. Club officials shudder at the mention of a sales figure, and some of their financial details are embedded so deeply in intricate corporate structures that it would take a covey of lawyers armed with subpoenas to extricate them. It is only informed speculation to say, then, that the clubs account for about a quarter of all LP records sold; that Columbia, with a gross of something over forty million dollars, disposes of at least half of its record dollar output through its club; that RCA Victor's club business today is in the neighborhood of twenty-five million a year, while Capitol, third of the big three, does between ten and fifteen million annually.

The general method of operation employed by the large clubs is well known. Members are attracted, as any literate citizen is aware, by pages of news-

paper and magazine advertising featuring bright splashes of album covers. Direct mail is also employed extensively, along with member-get-a-member promotion. Free records are given as an inducement for joining, and the promise is held out of bonus discs when the initial membership obligation—in most cases purchase of six records—is fulfilled. Taking into consideration the value of his bonus records (usually one for every two bought), a club member will find that he is actually buying his records at a price approximating what he would pay at the average discount store.

Differing in details of operation but based on the same principles are the small clubs offering a specialized product to a specialized audience. Among such clubs are Max Goberman's Library of Recorded Masterpieces, which is distributing the complete works of Vivaldi and Corelli and all the Haydn symphonies, and the Shakespeare Recording Society, which is bringing out complete versions of the Bard's plays. There are also companies like Word, which releases only religious records and distributes them through its own club. Record clubs are still not as numerous as book clubs, but specialization will almost certainly encourage proliferation.

What the public of course does not know are the complicated inner workings of the clubs. Accurate figures on how much it costs to get a member's name on one of the big clubs' lists are virtually unobtainable; estimates are so wildly varying as to be meaningless. Primary components in the cost figures, however, include the order cost—that is, the mail-order mechanism itself—and the media cost, or advertising. The clubs say they break even when a member fulfills his five- or six-record contract commitment. It may be that they also make a small profit. The cost of membership is a critical factor in club operation. Competition for members means that the clubs must spend increasing amounts on promotion and advertising, and obviously this figure cannot rise past a particular point without disrupting the cost structure—with fatal results if the cost of membership should ever exceed the profit margin.

A less dangerous but nevertheless serious hazard for the record clubs is that they are engaged in a credit business which has no means of checking on its customers' credit rating. Happily, a relatively small number of members breach their contracts, although from 25 to 50 per cent drop their membership after they have bought the agreed number of records. Some drop out of a club, then rejoin after a time to take advantage of the usually generous initial gifts to "new" members; if the interval is not too short, the club welcomes them back. There is a certain amount of multiple membership, but it is estimated that not more than 5 per cent of the membership of any one of the top three clubs belongs simultaneously to one or more of the others. Much more prevalent are "club hoppers," drifters who move from club to club, depending on the premiums offered. Membership cancellations in a club will be 25 per cent or higher in a given year, and most of these are in the drifter category.

Of the majors, the Columbia Record Club is the oldest and largest, with approximately 1,500,000 members—a figure which fluctuates over any single year but on a cumulative annual basis shows a steady gain since the club's founding seven years ago. It distributes not only Columbia records, but several other labels as well, including Mercury, Kapp, Epic, United Artists, Liberty, and some Caedmon and Cameo-Parkway.

The Columbia club's short, happy history illuminates a few of the reasons for the astonishing rise of this new and highly prosperous business. Before the club was instituted in August 1955, the idea embodied in it was already five years old and demonstrating its potential. The Musical Masterpiece Society, an outgrowth of Concert Hall Records, had begun operating in 1950, and it soon had a competitor in a club known as Music Treasures of the World. Then the Book-of-the-Month Club began to distribute what it called Music-Appreciation Records, introducing the educational element for the first time. By 1955 these three enterprises had a total membership estimated at between 600,000 and 1,000,000, and they were accounting for about 35 per cent of the total dollar volume of all classical LP records sold in the United States. It was estimated that by the end of 1955 they would be grossing twenty million dollars. The major record companies were painfully aware that not a dime of this money would accrue to them or their dealers. Moreover, another kind of competition threatened. The clubs were distributing European recordings for the most part, but it was obvious that the recorded wealth of American companies would have to be tapped eventually. Book-of-the-Month had already approached the majors in an effort to make their catalogues available. They had all declined.

Surveying this situation, Columbia executives were alarmed by what they saw developing under their corporate noses. Predictably, B-O-M had begun to make proposals to Columbia's artists and orchestras themselves, who were understandably tempted by the club's distribution figures. It was not difficult to foresee a time when the entire record business might conceivably be controlled by third parties, particularly book clubs, to whom the record companies would be subsidiary. Plainly, it was time for them to get into the club business themselves. Columbia made the first plunge.

At the outset its club was relatively small, catering to an upper-income-level audience which responded readily to offerings of standard concert hall classics. As membership increased, the size of the popular division grew proportionately; and today—with television, the Twist, and other mass cultural phenomena influencing repertoire—the club is broadly based on a membership drawn mostly from middle- and lower-income groups and reaching down

Columbia's shipping center at Terre Haute, Ind.

into the teen-age level. There has been a relative decline in the classical division's membership as the popular section grows. Like the other clubs, Columbia's has divisions—classical, popular, jazz, and show music—which members may freely cross. Some music appeals to members of all divisions. Columbia's "Glorious Sound of Christmas," with the Philadelphia Orchestra and the Mormon Tabernacle Choir, was offered both to the classical and popular divisions. More than a quarter-million members bought it.

Audience surveys show that the club is comprised of about 55 per cent women and 45 per cent men, with more male buyers in the jazz and classical departments and more females in the popular division. The IBM machines which sort and classify members' orders do not distinguish among them beyond what is ordered by whom, but Columbia, in company with most other mail-order clubs, both record and book, is shifting over to computers. In time it may well be possible to feed customer statistics into these thinking machines and get back from them specific suggestions as to the music that should be offered as club selections each month.

Columbia's shipping center is at Terre Haute, Indiana, where a thousand people are employed to take care of filling orders, correspondence, and accounting—a small industry in itself. The RCA Victor Record Club has its center in Pleasantville, New York, headquarters of its new owner, the *Reader's Digest*, and orders are filled from RCA's plant in Indianapolis. Capitol's shipping point is Scranton, Pennsylvania.

The RCA Victor club has a smaller membership list than Columbia's—probably somewhat less than a million—but that is a substantial figure considering Victor's later start. This club is the outgrowth of the Book-of-the-Month's frustration in 1955 when Columbia started its own club and thus canceled the lure of Music-Appreciation Records for its roster of artists. Harry Scherman, president of B-O-M, is a resourceful man and his next move, countering Columbia, was to organize the Victor club in 1957. Backed by the considerable resources of the B-O-M and guided by Scherman's formidable talents, it did well. One of its premiums, the Beethoven Nine conducted by Toscanini, brought in more than a half-million customers, probably a record for premiums.

Paradoxically, the club did too well for Mr. Scherman's taste, which does not include a liking for popular music. As Victor's membership grew, its popular division soon began to outdistance the classical side, as had occurred at Columbia; and as the pop customers multiplied, Mr. Scherman's interest waned. In 1961, he sold his prospering property to the *Reader's Digest*, where it became the RCA Victor Record Club division of Reader's Digest Music, a subsidiary of the publishing firm, which had already experienced notable success in selling music by mail. One of its major achievements had been the distribution of a twelve-disc set, recorded by Victor in Europe monophonically, at a price of $16.95, or $1.41 per record. American sales of 240,000 enabled the company to break even on its investment, but world-wide sales of 1,500,000 added a highly satisfying profit.

By acquiring the Victor Club the *Digest* has put itself into what its record executives hope will turn out to be the catbird seat of the club business. The ownership has certain unique advantages. One of them is intangible—the paternalistic relationship existing between the *Digest* itself and its readers, much like that established by the *Saturday Evening Post* in the first thirty years of this century. This "close" feeling makes it easier to convert *Digest* subscribers into club customers. These subscribers, especially if they are of long standing, have the feeling that "their" magazine "does something for them," in the words of one executive, and the *Digest* has tried to transfer this homey, possessive feeling to its record club subscribers. As a consequence, Victor believes it has a lower drop-out rate than the other clubs are subject to.

Capitol operates two record clubs in one, so to speak: its own and the Angel Record Club. The latter is, in effect, a separate classical division, many of whose offerings are also available to Capitol Record Club members. Although Capitol has a particularly strong list of performers in the pop field, its club has so far remained in third place (figures undisclosed) among the majors. Almost anything can happen in the record business, however, and Capitol's position may well shift.

IN GENERAL, all three of the big clubs are purveying the same kind of merchandise. As best sellers dominate the book market, so does the standard repertory prevail in the mass mail-order record business. There is always, it appears, room for another *Scheherazade*, Beethoven Fifth, or Tchaikovsky Violin Concerto.

Club selections, displayed to the customers in monthly pamphlets of varying competence, are

curiously like a year's program in any major symphony orchestra season. The staples appear with predictable regularity, but every program (at least in the club booklet) has something new—or if not new, at least not entirely shopworn. Officials of the clubs are surprised from time to time by the unexpectedly warm response of members to unfamiliar or relatively esoteric offerings. Here again the formula of several successful mass-circulation magazines is followed—that is, to include in every issue a bit of caviar for the 10 per cent of the readership weary of soup.

Thus the Columbia people are mildly astounded to find that the all-time favorite in their classical division is not Beethoven, Brahms, or Tchaikovsky, but a collection of Chopin recorded by Alexander Brailowsky, the durable Polish pianist. Club executives, not quite believing that Chopin has surpassed in popularity the other classical masters, assume that Brailowsky's assiduous concertizing around the country for many years has resulted in a devoted ready-made audience for his recordings. In the other divisions at Columbia, performers like Johnny Mathis, Mitch Miller, Ray Conniff, and The Platters account for most of the selections and sales in the popular division, while such staples as *South Pacific* and *Sound of Music* represent the most widely distributed show selections. (No one doubts that *My Fair Lady* would have topped them all if it had been offered.) As for the jazz customers, they are young: they begin with Miles Davis, and all that came before is history. Comedy records do not sell in large numbers, but there is an increasing demand for recordings that feature television and motion picture personalities.

All three clubs have a "connoisseur's corner" (under whatever name), in which nonstandard items are offered, but Victor asserts that its members have generally better taste than its competitors' subscribers. "More sophisticated," company spokesmen put it—and they cite the appearance on their lists of Beethoven quartets, Renaissance lute music, Bach cantatas, and the work of such contemporary composers as Elliott Carter, William Schuman, Alexander Haieff, and Easley Blackwood. The collection of lute music, surprisingly, was one of the best-selling alternate selections ever offered by the club. Schubert's Second Symphony, a work unfamiliar to most listeners, was recently offered to Victor's classical division members as a regular selection, and they responded with astonishing enthusiasm.

"We don't sell anything we don't believe in," says Jay Harrison, the former *New York Herald Tribune* music critic and editor who runs the serious side of Victor. By "we," Harrison means himself and William L. Simon, who is in charge of the club's lighter music. (All the clubs, it may be added, reflect the taste and business judgment of one or two or three men, who make the final decisions as to what will be offered.) Victor policy is carried out through its various divisions in a nice balance between popular and more serious taste.

The result, as exhibited in the monthly issues of the handsome little *Reader's Digest Music Guide*, where the offerings are displayed, is a potpourri: Van Cliburn's Tchaikovsky (still the number-one premium), Heifetz playing selections from the standard repertory, and the perennial *Rhapsody in Blue* in the popular division. In addition to these standards, one may find recordings of contemporary music, re-pressings of popular favorites, and—in the Connoisseur's Corner—reissues of distinguished monophonic recordings. Mention should also be made of Victor's unique opera repertory, for long the only opera division among the clubs but now being merged with the classical department. Victor once distributed its operas as a separate club, but the economic advantages of single operation are obvious. As membership taste in instrumental music follows the concert hall, so does its taste in opera faithfully copy the standard Metropolitan Opera repertory—which is to say, Italian, German, and French standards, and an occasional contemporary work.

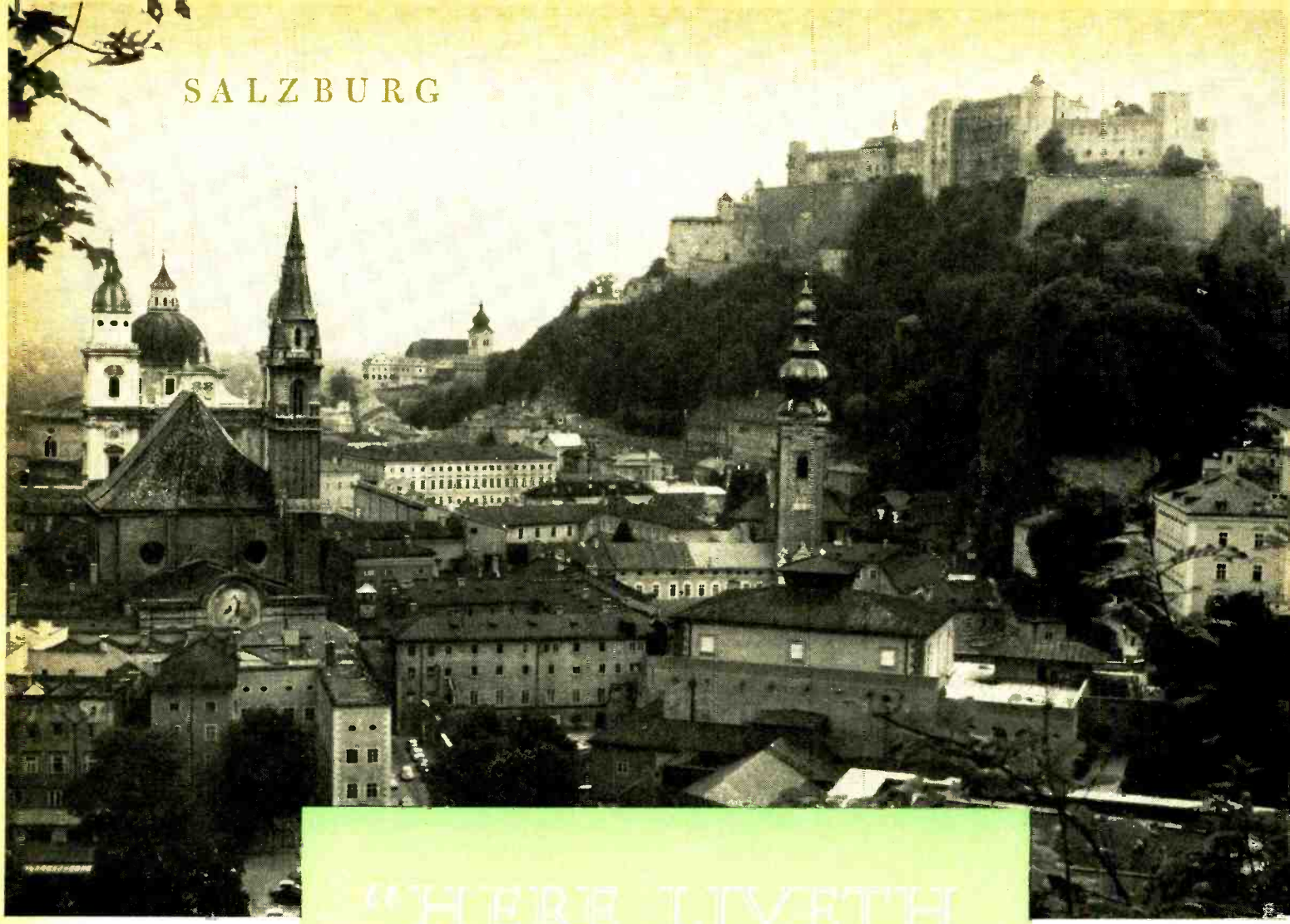
Victor makes an attempt to educate its audience. Where the other club magazines contain only brief descriptions of the offerings and are promotional in tone, Victor's *Music Guide* contains articles about the music and the artists, sometimes under well-known by-lines. A few of these are unexpected: P. G. Wodehouse recently appeared as the author of a piece about Jerome Kern.

Whatever is offered to members, at Victor or elsewhere, is the result of close liaison between club executives and the a & r people of the parent company. Because the club is a major sales outlet, there is a natural mutual interest in what is recorded and by whom. There is also an equally natural interest on the part of performers, who are well aware of the advantages of recording for a label with club affiliations.

THIS BRINGS US to the question of what effect, if any, record clubs are having on that Whipping Boy of the Western World, American culture. It is not difficult to start up a wasp's nest over this subject in any gathering of intellectuals. The common argument on the negative side is that the clubs are dispensing music in the broadest popular vein, because that is obviously the path to commercial success, and are therefore creating an ever larger public for more editions of the already swayback ed warhorses of the standard repertory. The result is held to be the encouragement of a general level of mediocrity in public taste.

Not at all, say the club entrepreneurs. Cornelius Keating, vice-president and general manager of the Columbia Record Club, points out that mail-order distribution has made good music available at a reasonable price to hundreds of thousands of people who might not otherwise have had the opportunity of knowing it. The taste of this market slowly but steadily improves, he feels, and cites Columbia's success in distributing *Continued on page 108*

SALZBURG



"HERE LIVETH FORTUNE"

by Else Radant

When, in 1842, Salzburg's citizens were preparing to erect a monument to Mozart, they discovered an ancient inscription reading "Here liveth fortune." In the years since, the portent has more than proved itself.

ONE OF THE ELDER members of Salzburg's musical colony was standing at my side, surveying the audience pouring out of a Serenade concert in the courtyard of the Archbishop's palace. Blue jeans and bobby socks mixed with dinner jackets and rather wilted New York summer suits.

"Well," said my friend, "not even tourists can ruin Salzburg, can they?" We stood in front of the stately Renaissance façade of the Residenz, where Mozart had often conducted his serenades of a warm summer evening. The moon had just risen, flooding the Residenzplatz with soft light, against which the north side of the Cathedral loomed deep in shadow. As we crossed the square, the cool baroque exterior of the Cathedral faintly illuminated by the pale yellow of discreet searchlights, we could hear the sound of merry singing coming from the heights of the Stieglbräu. We followed the sound, climbing

up a narrow, winding street whose twisted shape reminds one that Salzburg was a flourishing town in the Middle Ages and that the Stieglbräu was founded the year Columbus discovered America. We passed the ancient marble portals of the beer house—that Austrian version of the Munich Hofbräuhaus; but the beery Bavarian aggressiveness which, as the night progresses, often borders on the sinister, had become—in the hundred odd miles that separate Munich from Salzburg—softer, friendlier, its corners (as it were) gently rounded by the quiet cosmopolitanism that is so much a part of the Austrian character.

We went on, following the road as it curves along the side of the mountain and rises to the Nonnberg, the "hill of nuns" which is the first part of the ancient fortress. As you climb up, at first you are on the same level as the roofs of the houses, then with the tops of the trees, and gradually you seem to float above the town. There are no automobiles any longer, only an occasional bicycle being pushed laboriously up the hill. At last we were high above Salzburg, looking down at the familiar church spires, floodlit against a sky whose dark blue seems more Mediterranean than Transalpine. Through the middle of the town curves the river Salzach, its gray waters too swiftly flowing to admit more than a blurred reflection of the town's dancing lights. Spread under us in elegant profusion were the slim outlines of St. Peter's Monastery, whose Romanesque origins not even the happiest baroque ornaments can entirely hide; the red brown of the Collegienkirche, built by Austria's greatest architect, Fischer von Erlach; the somber gray of the Franciscan church, one of the few Gothic edifices in Salzburg not completely altered by baroque stonemasons; and, dominating everything, the huge cathedral with its cupola and twin towers—attached directly to the Residenz as if to make plain to the eye that Church and State in Salzburg were always one.

This merging of Church and State, of the ecclesiastical with the secular, was responsible for giving the town its special character as well as its historical importance. For this was the seat of a Fürsterzbischof, an archbishop of princely rank: the equivalent of a mighty German Elector, and a figure in whom churchly power was matched by political might. At the beginning, however, the merging of Fürst and Erzbischof went hard. It was primarily accomplished by Leonard von Keutschach, a tough sixteenth-century man from the country whose father threw a turnip at his head when he decided to go into the priesthood instead of remaining a peasant. With characteristically sardonic humor, Leonard put the turnip in his coat of arms, which you can see embedded in the menacing Festung, or fortress; this savage pile he built to protect himself against the angry Bürger, who would have preferred Salzburg to become a free city on the lines of Lübeck or Nuremberg. The Bürger lost out, a circumstance which meant that Salzburg never (so long as there was an archbishop) became simply one of those picturesque small towns with no cultural life and with purely local affiliations. For the ecclesiastical stamp added to Salzburg's geographical advantage—its position as the natural meeting place of north and south—gave the town political as well as economic importance.

The Salzburgian "Archbishops of Princely Rank" were a hardy and enterprising lot, who generally took the princely crown more seriously than the pastoral staff. Wolf Dietrich von Raitenau, who reigned at the beginning of the seventeenth century, even managed to acquire a mistress and fifteen children. It was for her that he built the beautiful and graceful Mirabell Castle; and it was he who gave Salzburg its Italian character. Painters, musicians, and architects from the south were invited to join the archiepiscopal staff; Wolf Dietrich began to replace the old Gothic buildings with elegant, spacious squares, and his conception of a proper Residenzstadt soon gained Salzburg the title "Rome of the North." When the ancient Romanesque cathedral was going up in flames (there were persistent rumors that Wolf Dietrich had arranged the fire to suit his plans), he forbade the population to quell them. He also blithely ignored the protests of the townsfolk when they objected to having whole sections of the town (with their own houses) torn down to make room for the Fürsterzbischof's new buildings and square.

Wolf Dietrich was overthrown by his nephew, Marcus Sitticus, and died miserably in the dungeons of the fortress; but Marcus Sitticus went on with the building of the Cathedral along his uncle's plans. In fact construction of the new church proceeded no matter which Archbishop happened to be on the throne. After the Thirty Years' War, one Guidobald, Count Thun, succeeded to the title. Guidobald was in the habit of emptying a hogshead of wine at one sitting, and when hunting liked to seize wild boars by their tusks and hurl them to earth with his bare

Salzburg from the Stieglbräu, founded in 1492.

In Salzburg, Church and State were one. The "Archbishops of Princely Rank" built splendid churches (the baroque Cathedral can be seen immediately above) and equally splendid residences (Mirabell Castle and its formal gardens are shown at left). But the city's greatest monument is the ordinary house (pictured here at top left) which first sheltered the infant Wolfgang Amadeus Mozart. Today, Salzburgians honor him with an annual festival and the whole world makes its pilgrimage. At top right here is the Festspielhaus of 1926—there is also a Neues Festspielhaus; photographed below is Bernhard Paumgartner, President of the Festival.

hands; but in between bouts of wine and *la chasse*, he saw to it that the Cathedral towers and the square in front (with solemn arches) were finished. In connection with these fabulous architectural undertakings, music played a highly important role. For the consecration of the Cathedral on September 25, 1628, the twenty-six-year-old Italian Orazio Benevoli wrote a gigantic Mass for fifty-three vocal and instrumental parts: seven separate choirs rocketed a gorgeous C major sound round the church, and ten trumpeters brayed from the balconies to the accompaniment of three organs and a battery of trombones, cornets, violins, kettledrums, and sackbuts. (This thundering Mass was recorded a decade ago by Philips from an actual performance in the Cathedral, but the record has been withdrawn.)

By 1825, however, Salzburg had become a sleepy provincial town. Some twenty years earlier, Napoleon had attached the city to Bavaria, and with the abandonment of its autonomous, archiepiscopal status its last Fürsterzbischof, Hieronymus Colloredo, had been forced to flee ignominiously. When Franz Schubert visited the town as a young man, he saw grass growing in the squares.

There are few times in the life of a city when it can be said that, by one single event, its future will be radically changed. Certainly it is safe to say that on January 26, 1756, no one in Salzburg was aware that the angry cries of a newborn child, Johannes Chrysostomus Wolfgangus Theophilus Mozart, signaled the most important event in its history, and one of the great moments in the annals of Western civilization. In fact it took the people of Salzburg twice as long as anyone else to realize that they had watched the growing to maturity of music's most sublime genius. On the whole, Michael Haydn (Joseph's younger brother, who lies buried in Salzburg) was probably better known in European musical circles, *circa* 1780, than was Mozart. Even after the latter's Viennese and Prague triumphs, Salzburg remained indifferent. When Mozart returned to his birthplace in 1783 to introduce his bride, Constanze, to his family, he brought with him the great Mass in C minor, whose double-choired splendor he envisaged being heard in the Cathedral; but Archbishop Colloredo, who, as we all know, had expelled Mozart from his service two years before, would have none of the Mass in C minor or any other Mass by the same hand, and Mozart had the work performed at his own expense in the abbey church of St. Peter's where, every year, it is reverently performed today.

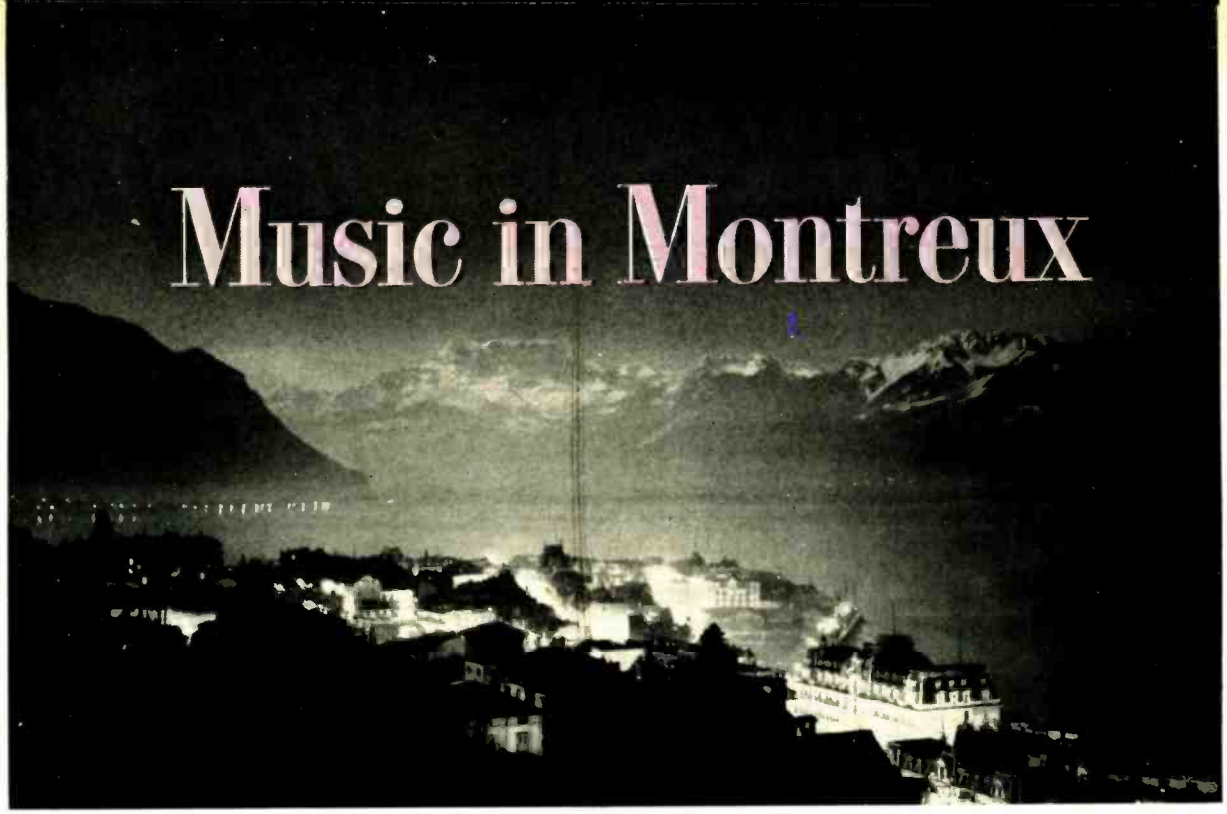
As Mozart's fame began to grow after his death in 1791, Salzburg slowly—excruciatingly slowly—sat up and took notice. It was half a century later that the citizenry decided to erect a monument to Mozart. In 1842 excavation began in the central part of the Residenzplatz. One of the workmen brought down his ax and the sparks flew. He brushed away the loose earth, to find the remains of an ancient Roman atrium. As work progressed and more of the floor was revealed, a Latin inscription, in clearly legible mosaics, appeared: "Here liveth fortune."

That same year, to celebrate the statue's unveiling, Salzburg's first Mozart Festival was organized. Some curious things happened. The conductor was Sigismund Neukomm, who had studied with Michael Haydn and had then become Joseph Haydn's favorite pupil; then an old lady appeared, with tears in her eyes, saying that she had sung in the original *Don Giovanni* at Prague in 1787 (no one believed her, but it turned out that she was, in truth, the first Donna Anna); and Mozart's widow, if she had not died only six months earlier, would have been present for the ceremonies. Salzburgians began to have the feeling that Mozart really was their "*Fortuna*."

PERIODICALLY, there were Mozart concerts during the nineteenth century, and to mark the centenary of Mozart's death, a large-scale tribute was staged in 1891. But these were more or less sporadic events. It was not until 1906, at the celebration of the 150th anniversary of Mozart's birth, that the idea of a regularly organized annual Mozart Festival was given serious consideration, and it was not until 1917 that a Salzburg Festival Committee (Vienna-based as it happened) was formally organized. The writer Heinrich Damisch persuaded conductor Franz Schalk, stage designer Alfred Roller, Max Reinhardt, Richard Strauss, and Hugo von Hofmannsthal to become the Festival's first artistic directors, and in 1920 their efforts were launched with a Reinhardt production of Von Hofmannsthal's adaptation of the old morality play *Jedermann* (*Everyman*). Bernhard Paumgartner, who headed the Salzburg Mozarteum, was particularly active in establishing the strictly Mozartean aspects of the Festival, and it was he who conceived the romantic idea of playing Mozart Serenade concerts in the courtyard of the Archbishop's Palace. The musicians' stands were lit by candles, and the public had no seats but wandered to and fro, occasionally crowding up to the musicians and looking over their parts as they played. "It was an intimate atmosphere of giving and receiving," reminisces Paumgartner, now President of the Salzburg Festival, "which has unfortunately disappeared today." It was here that early and middle-period Mozart—scarcely known in those days except to musicologists—was lovingly "rediscovered" for twentieth-century ears.

In 1926, the Salzburg Festspielhaus, designed by Clemens Holzmeister to harmonize with the baroque character of the town, was opened; and it was again Holzmeister who designed the new house, completed in 1960. (The new Festspielhaus did not replace the older one, but was cleverly placed at its side, so as to enable Salzburg to have, next to each other, the two opera houses and the Felsenreitschule—the old and wonderfully stately "riding school," where plays and operas are also given.) Some people think the Golden Age of Salzburg was in the Twenties and Thirties when Walter and Toscanini and Clemens Kraus conducted and the singers included Lotte Lehmann and Richard Mayr. Veteran Salzburgers will tell you how everyone appeared in full dress, the cream of European aristocracy arriving in chauffeur-driven Mercedes limousines and only a few wealthy American tourists on the scene. No doubt these Salzburg Festivals for the few are gone forever; and no doubt too, people wearing shorts now try to get into *Figaro* at the Festspielhaus (where they are gently turned back) and the crowd at a Sunday afternoon *Jedermann* rather resembles that attending a soccer game in the Vienna Stadium. But it seems to me that Mozart, whose music—of all the great masters'—surely has the most universal appeal, ought to be for

Continued on page 108



Music in Montreux

Scenery, climate, and Swiss efficiency all conspire to afford an idyllic setting for a music festival.

By Roland Gelatt

MONTREUX appeals to musicians. Mendelssohn and Tchaikovsky, Strauss and Stravinsky were all residents at one time or another of this small town nestled against the side of a mountain at the far end of Lake Geneva. Wilhelm Furtwängler made it his home after the war; and if you look in the Montreux phone book today, you will find there the names of Josef Krips, Paul Kletzki, Alexander Brailowsky, and Joseph Szigeti. In the immediate environs are the homes of Igor Markevitch, Pierre Fournier, Nathan Milstein. It is an area rife with musicians—and one that provides an ideal setting for a music festival.

The festival takes place every September. When you go to Montreux for the Septembre Musical, as I did last year, you will understand why so many musicians—not to mention a plenitude of celebrated authors and actors—have chosen to live there. The town is strung out along the north shore of the lake, and from your balcony (in Montreux balconies are almost mandatory) you look out on one of the most glorious sights on earth. Across the lake, in France, are towering, jagged Alps whose summits are snow-covered most of the year. To the east is the storied Castle of Chillon—a crenelated medieval edifice built of somber stone in the water some fifty feet off shore—and just beyond it lies the hamlet of Villeneuve and the verdant Rhone valley. To the west stretch a succession of gentle bays lined with white nineteenth-century villas, behind which rise terraced vine-covered slopes that yield a tangy white wine. Not only is the scenery outstanding, but the climate is mild. Montreux is protected from winds by a 6,700-foot mountain in its backyard and the whole town faces south to get the full benefit of the sun as reflected off the lake. And since this is Switzerland, the day-to-day machinery of life runs like clockwork and one can be certain that what obtained yesterday will obtain again tomorrow.

The scenery, the climate, the easy efficiency of daily existence are all pertinent to the Septembre Musical. This festival is meant to be an embellishment of the good life, a "plus attraction" in the Montreusian scheme of things, rather than an end in itself. "Our role," says Raymond Jaussi, the austere, implacably businesslike director of the Montreux Tourist Office, "is not to educate the public or to support contemporary art or to provide a showcase for unknown performers. Our aim is simply to give pleasure." Towards this end the Septembre Musical invites a dazzling array of conductors, soloists, and orchestras—and sets them to doing what they excel at: the standard repertoire of the past two centuries. In the course of four weeks, the visitor to Montreux may not have his musical horizons vastly extended but he will have been exposed to a concentration of talent unsurpassed anywhere in the world.

Traditionally, each year's festival is inaugurated with a concert by the region's own Orchestre de la Suisse Romande, usually under the direction of its founder and musical director, Ernest Ansermet. But one concert only. Thereafter the Suisse Romande is sent back to headquarters in Geneva at the other end of the lake, and orchestras from beyond the Swiss frontier take over for the rest of the month. Two orchestras are imported each year, and for the past decade one of these has invariably been the Orchestre National of Paris, an ensemble founded in 1934 to play over the French radio system. Today it is the chief of the three permanent orchestras employed by the RTF (Radiodiffusion-Télévision Française) and is by general consent far and away the best of all French orchestras, notwithstanding the fact that it has had no permanent conductor since 1947. In addition to the Orchestre National, Montreux always welcomes one other non-Swiss orchestra; one year it may be the Concertgebouw Orchestra from Amsterdam, another year the Norddeutscher Rundfunk Orchestra from Hamburg, yet another the Berlin Philharmonic. Last season the Czech Philharmonic Orchestra made its Montreux debut, and plans for this coming September call for a visit from the Warsaw Philharmonic.

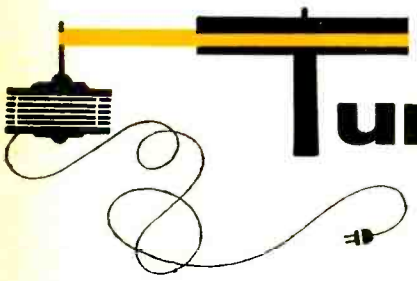
The permanent conductors of these invited orchestras are usually in charge of only one, or at most two, concerts. The Septembre Musical puts strong emphasis on variety—and indeed one could compile a representative *Who's Who* of conductors merely by listing those who have appeared in Montreux during the past eighteen years. Markevitch and Kletzki, who live literally on the doorstep, conduct almost every year; so do Antal Dorati and André Cluytens and Lorin Maazel; Charles Munch and Eugen Jochum are occasional visitors; and on isolated occasions the podium has been occupied by such eminences as Furtwängler and Klemperer, Hindemith and Stravinsky. The soloists are equally imposing. Among the "regulars" who return to Montreux year after year are pianists Wilhelm Kempff, Artur Rubinstein, and Wilhelm Backhaus, violinists Nathan Milstein and Yehudi Menuhin, cellist Pierre Fournier. (Habitués of the festival talk wistfully of the 1950s, when the late Clara Haskil came every year from her home in neighboring Vevey to appear as soloist in Mozart piano concertos.) And since no season goes by without at least one large-scale choral work on the agenda, a substantial contingent of singers is always on hand for part of the month. Last year the visiting chorus came from Czechoslovakia to perform the Verdi Requiem under Markevitch and the Dvořák *Stabat Mater* under Karel Ancerl (two of the choristers, incidentally, defected at the end of the season and claimed asylum in Switzerland). In previous years the festival imported the choir of St. Hedwig's Cathedral, Berlin, for Carl Orff's *Carmina Burana* and the Beethoven *Missa Solemnis* and the Choeur de la RTF for Berlioz's *Damnation de Faust* and Ravel's *L'Enfant et les sortilèges*.

Unfortunately, the concerts with a multitude of participants on stage are the very ones that highlight the chief drawback to hearing music in Montreux: the poor acoustics of the town's sole concert hall. The Salle du Pavillon deserves high marks for its situation (a few steps from the lake shore, and flanked by beautifully tended gardens), but the compressed, unreverberant acoustics cannot begin to do justice to the *fortissimo* efforts of a large chorus and orchestra. In time all this will be righted. The town fathers of Montreux are well aware of their concert hall's deficiencies, and they are making plans to erect a new one, hopefully by 1965. Meanwhile, the music of Montreux can often be heard to better effect by radio than in the hall itself. This is because the engineers of Radio-Lausanne, who are in charge of the festival's broadcasting facilities, not only add artificial reverberation to the sound that comes from the microphones but also make stereophonic tapings of every concert (for eventual transmission via FM multiplex). Thanks to Europe's closely coöperating radio systems, the potential audience of each Septembre Musical concert is numbered in the hundreds of thousands. Tacked to the wall of the Salle du Pavillon's monitoring booth is a listing of the various national networks to which each program is sent. A typical concert will be broadcast "live" simultaneously in Switzerland, Czechoslovakia, and Germany, while tapings of that same concert will subsequently go on the air in Belgium, France, Monaco, Portugal, Hungary, Sweden, Greece, Argentina, Norway, and Canada. Tapes of most Montreux concerts are also sent to the Broadcasting Foundation of America in New York, for release to FM stations in this country subscribing to its services.

But a broadcast, no matter how reverberant the sound, cannot possibly convey the festival ambience. There is no way of taping the high good humor of an audience on holiday, or the ebullient spirits of a famous virtuoso coming to music refreshed after a day in the sun, or the delight of an intermission stroll by moonlight along the quay. Such intangibles can be savored only on location—and a more savorful location than Montreux would be hard to find.

Montreux's concert hall: the Salle du Pavillon.

by Joseph Marshall



Turntables for Stereo

The best are silent, and many are stylishly sleek.

A TURNTABLE'S FUNCTION is the very simple one of revolving a disc at the proper speed. This end can be easily achieved if the designer is willing to sacrifice reproduction of the lowest octave of sound; and, in fact, such a compromise is made in the design of mass-produced packaged sets, where loudspeaker response is sharply cut off at around 60 or 70 cycles so that there is little or no reproduction of the lowest octave of sound from around 25 to 50 cycles. Aided by such a cutoff, the simplest and most inexpensive record players do their job: inasmuch as the deepest bass is not reproduced, the rumble of the inferior record player won't be heard. Musically speaking, however, the loss of the lowest octave of sound results in a tremendous loss of realism. For it is this region of the audio spectrum that contributes the ambience of the environment, many transients, certain fundamental notes, and the deep awesomeness of the bass instruments.

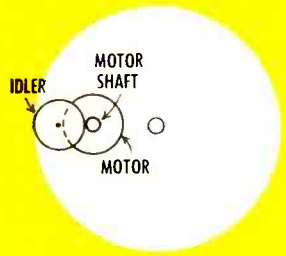
In large measure, the turntable is a key element in achieving satisfactory reproduction of the deepest bass. Turntables inherently generate the nonmusical sound called "rumble." The rumble frequency falls in the region below 60 cycles. Thus, if the intensity of the rumble is not minimized to the lowest possible degree, it not only may be annoying to the ear, but it can obscure important elements of the music. Furthermore, a pronounced rumble can generate high distortion throughout the entire sound system. Obviously, absence of audible rumble is one of the most desirable features in a turntable, yet producing such a turntable is one of the most difficult chores in high fidelity engineering and manufacturing.

A major problem is the alternating current used to drive the turntable. Alternating current, of course, varies at the rate of sixty times a second (60 cps). Motors driven by alternating current may reflect this variation in two ways—both of which adversely affect sound quality. If the speed of the turntable changes, the pitch of the sound changes. A constantly recurring change of speed produces a vibratolike change in pitch, called "wow," obvious on sustained notes, legato passages, and piano tones. Secondly, these changes in speed can cause the motor to vibrate; and this vibration, if sensed by the pickup stylus, is translated and amplified into the low-pitched sound called rumble. Wow and rumble can be traced to the motor, or to the transmission system that couples the motor to the turntable, or to both.

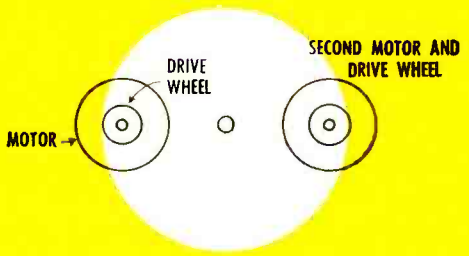
The inexpensive two-pole motor receives only two kicks of power per second. It tends to speed up at each kick and slow down between them. Since the gap between these periods is appreciable, the change both in speed and in vibration is very noticeable. Hence, both wow and rumble are relatively high, and such motors are completely unsuited for high quality music systems. A four-pole motor, rather like a four-cylinder engine, runs more smoothly than a two-pole motor because it receives four kicks of power during each cycle. It thus has four speed-up and four slow-down periods per second and, since the gap between each period is shorter, the speed is more constant and the vibration lower. The residual pulsating motion can be smoothed out with a flywheel (i.e., a heavy wheel with most of its weight concentrated along its outer diameter). Once it is set in motion, its weight tends to keep the speed uniform: the inertia of its weight resists speed-up during power kicks, and its momentum resists slow-down during power nulls. The turntable or platter itself is a flywheel, and its potentiality for smoothing out pulsations can be enhanced by making it heavy, particularly at the rim. A heavy flywheel, however, requires a bigger motor with higher vibration, and hence the rumble level may be higher. There is, therefore, a point of diminishing returns in increasing the flywheel's weight.

Another type of motor is the multiple-pole, which

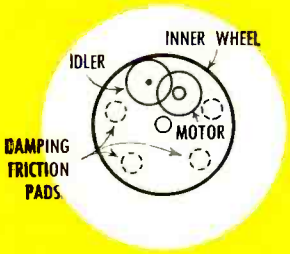
Representative Turntable Drive Systems



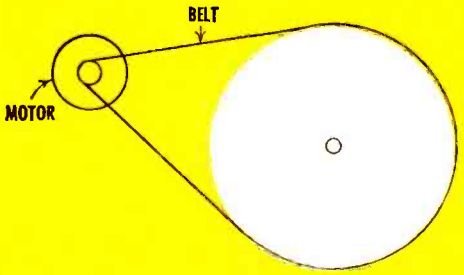
IDLER DRIVE
(Used in many changers)



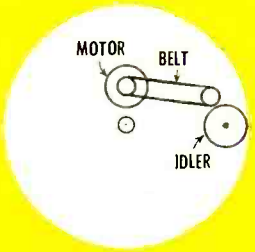
DIRECT RIM DRIVE
(Used in Weathers)



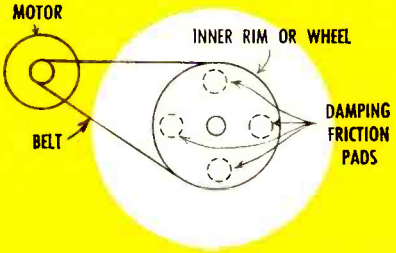
IDLER-INNER RIM DRIVE
(Used in Garrard Type A)



BELT DRIVE TO RIM
(Used in many turntables)



BELT-IDLER DRIVE
(Used in Thorens)



BELT DRIVE TO INNER RIM
(Used in AR turntable)

receives many kicks a second and therefore is extremely smooth and relatively free of vibration. Especially valuable for use in turntables are hysteresis synchronous motors, which not only deliver many kicks a second but lock in with the frequency of the line current so completely that they will provide a constant average speed even when the average voltage of the power line changes considerably. Since power companies maintain the frequency of their current to very close tolerances, these synchronous motors are capable of very uniform speeds and low wow. As might be expected, such a motor—in the size needed to drive a heavy turntable—is expensive. Cost notwithstanding, most high quality turntables made today employ a four-pole motor or a hysteresis synchronous motor.

An alternate approach is based on the principle that since synchronous motors minimize the need for a heavy flywheel, a turntable's weight *per se* is unimportant. In fact, by reducing the weight of the turntable, the power and size of the motor could also be reduced. Using a small motor of the type originally developed for timing devices, Weathers produced the first of a line of turntables characterized by high performance and relatively light weight.

The motors described thus far all are electro-

magnetic. There also is a type that uses a permanent magnet, such as the motor found in the Acoustic Research turntable. Though very smooth, the permanent-magnet motor has low starting power. To aid it, the AR turntable employs a small auxiliary synchronous motor.

TODAY'S HIGH QUALITY turntables thus take one of two paths—the traditional design using a heavy flywheel driven by a high quality but relatively large motor, or the more recent design using a lighter flywheel driven by a small motor. Either approach can achieve a constant speed and make possible very low wow. Rumble, however, is related not only to a motor's smoothness of operation but also to the manner in which the motor is coupled to the platter, and to the frequency of the rumble tone. Small synchronous motors have inherently less vibration than large, heavier motors. In addition, their rumble frequency is usually in the region between 10 and 15 cycles. Even the finest speaker systems are relatively insensitive to those frequencies, and hence the rumble of these motors is inaudible. Very fine amplifiers, on the other hand, are sensitive in this region and, if rumble is high enough, can be driven into instability more easily than at the 20- and 30-cycle rumble frequencies. Consequently, even with small motors, the designer must reduce to the very minimum the vibration and its transmission to the stylus.

This transfer can occur through two paths. One is the coupling from motor to tone arm and from arm to stylus, through the base on which both motor and arm are mounted. Rumble via this path is reduced by fairly simple techniques. For one, motors are usually shock-mounted with flexible rubber or spring mounts. These absorb a large part of the vibration and therefore reduce its transfer to the mounting board. Sometimes the arm too is shock-mounted. Finally, careful placement of the motor in relation to the arm can assure that the arm is at a vibration null, or at a point that has the same vibration period and phase as the turntable so that the relative motion between arm and record, and therefore stylus and groove, remains constant and is not affected by motor vibration. Since it is easier to establish this relation for a given arm in a given location, the integrated combination of turntable and arm can have advantages in this respect.

A more direct, and more serious, transmission of rumble is in the coupling from the motor to the platter. The job of a turntable's transmission system is not only to transfer power from the motor to the platter but to do so as quietly as possible. The most common drive in changers and the less expensive turntables is the idler drive. Here a rubber-tired idler wheel is interposed between the motor shaft and the turntable rim. Since it does not have a direct connection to the motor shaft, the idler wheel does not vibrate with the motor. It can pick up vibration only through its contact with the shaft—and a good deal of this is absorbed by the rubber and thus not transferred to the turntable. Idler drive has many advantages, among them the simplicity of the arrangement as well as the fact that it permits simple methods of changing turntable speed. Usually the diameter of the motor shaft is graduated. When the idler engages the smallest diameter, it produces the slowest speed; the speed can be changed simply by moving the idler up and down the steps by means of a lever.

Belt drive, such as is used by Rek-O-Kut, Fairchild, and Empire, provides very high damping of the motor vibration. The belt is made of a material that suppresses the motor vibration in that section of the belt running in air between the motor and turntable. In the past the most common belt drive was from motor shaft directly to turntable rim. A recent variation—largely in the interests of compactness as well as high performance—is one in which the belt drives a smaller diameter wheel inside the turntable. The turntable is coupled to this wheel through friction pads which also attenuate vibration. This arrangement, as used in the AR turntable, conceals the entire mechanism inside the turntable. The Thorens drive uses an even smaller wheel with a belt that links the wheel to an idler. The idler, in turn, drives the rim of the turntable. Isolation thus is provided both by belt and idler. Since the idler can be made to operate on a stepped section of the shaft of the belt-driven wheel, speed change is easily effected.

Automatic changers present a more serious problem in rumble isolation than do turntables because the complex arrangement of levers and gears necessary to actuate the changing mechanism offers additional paths for vibration to travel from motor to stylus. Recent improvements in some changers, however, have largely obviated this problem. The past few months, for instance, have seen the use of belt drive in the new Zenith changer, a development that may prove to be the forerunner of a new trend in belt-driven changers. The Garrard Type A achieves a much improved rumble level through a new drive system that uses a carefully balanced four-pole motor driving a small inner wheel through an idler. The six-pound turntable is coupled to this wheel through friction pads that provide additional damping of the vibration. Miracord retains the conventional idler coupling, but uses precision motors and individually balanced, fairly heavy turntables. One model uses a hysteresis synchronous motor and achieves commendably low wow and rumble level.

CHOOSING AND INSTALLING

With so many factors involved, the design of a fine turntable can obviously be achieved by taking entirely different roads. However, even among turntables of equivalent performance, there will be features that fit one situation better than others. For instance, the choice of speeds might be more important to one buyer *Continued on page 110*

by Robert Silverberg

A Whole Man from Moravia

Bettmann Archive

For Leoš Janáček life began at seventy.

MANY COMPOSERS have experienced in their last years sudden creative efflorescences carrying them to artistic peaks never before reached. The two operas Verdi wrote in great old age are demonstrably his finest; Haydn, past seventy, achieved *The Seasons*; the dying Puccini left mere sweetness behind in composing *Turandot*. But no composer ever enjoyed a more productive old age than did the Czech Leoš Janáček, who, in the five years before his death at seventy-four, brought forth in feverish haste an astonishing series of musical masterpieces.

At the time of this creative outburst, Janáček had been composing for some fifty years, and had won little more than a local reputation. The Prague production of his opera *Jenufa* in 1916 had brought him out of total provincial obscurity and a 1918 performance in Vienna had extended his reputation (leading ultimately to *Jenufa*'s production at the Metropolitan in 1924); but few outside Central Europe were aware of his existence until, in 1923, Janáček embarked on his five formidable *Wunderjahren*. These years saw the composition of three major operas (*The Cunning Little Vixen*, *The Makropolous Affair*, and *From the House of the Dead*); both his remarkable string quartets; the haunting *Slavonic* Mass; the Capriccio and the Concertino, both for piano and chamber orchestra; the wind sextet *Mladi* ("Youth"); and, above all, the massive, powerful Sinfonietta, one of the glories of twentieth-century symphonic music. During this brief period, Janáček emerged as a major international composer.

Although in the two decades after his death Janáček's reputation shrank back to a purely local one, a stream of recordings emanating from Czechoslovakia since the early Fifties has reintroduced his music to the outside world. Today, Janáček's operas are widely performed in Europe and undoubtedly soon will be gracing American opera houses as well; his orchestral output is finding its way onto symphonic programs everywhere; his name is again coming to be internationally known.

As a composer Janáček was *sui generis*. His roots sprang from the same fertile soil of folk music that nurtured his great compatriots, Dvořák and Smetana. His works are tonal in nature, and even the late ones contain few harmonies that would have startled Brahms or Saint-Saëns. Yet Janáček's style is his own, from the student-pieces of the 1870s to the opera *From the House of the Dead*, his last large-scale work, composed in 1928. At all times his hand is unmistakable, in his use of timpani and cornet and oboe, in his avoidance of traditional forms, in his reliance on blocks of repeated thematic material. Though totally eschewing the technical innovations of Schoenberg, Stravinsky, and other experimental contemporaries, Janáček managed to develop a style that, adhering to the older canons, yet completely transcends them.

Though such comparisons are risky, the composer most akin to Janáček would appear to be Béla Bartók. Both drew inspiration from the folk music of their native Central Europe, but neither was content to be a mere transcriber of peasant tunes. Both struck out in sharply individualistic paths. Both composed within the established musical frameworks, preferring to reshape the molds rather than to fashion entirely new ones. And, too, both were largely neglected in their lifetimes.

Janáček is of an earlier generation than Bartók, though—the great Magyar's senior by twenty-seven years. Janáček was born in the town of Hukvaldy ("high forest") in a mountainous, wooded area of northeast Moravia, not far from the Polish border. At ten he became a choir boy at Brno, the capital of Moravia, where he had his first musical training. About 1872, he began to compose and at twenty, in 1874, went on to the Prague Conservatory for formal instruction. He supported himself there by teaching and by writing musical criticism—of such an unfettered sort, apparently, that he achieved temporary expulsion by roundly drubbing in print the work of his own teachers. Moving on to Leipzig and Vienna, he became a friend of Dvořák, conducted and composed and taught, earned little, and met with no public appreciation. Fiery and uncompromising, Janáček was a gifted maker of enemies—and thereby of difficulties for himself.

In 1881 he married and returned to Brno to accept an appointment as conductor of the local Philharmonic Society. For decades thereafter he functioned on the provincial level, founding a conservatory, teaching, conducting, collecting Moravian folk music, and—most importantly—composing steadily and diligently.

The folk music of Moravia, with its origin in Byzantine and Slavonic music, fascinated him. In the last years of his life he wrote, "The whole life of a man is in the folk music—body, soul, environment, everything. He who grows out of folk music makes a whole man of himself. Folk music binds people together, linking them with other peoples and uniting mankind with a spiritual bond of happiness." His studies of folk music led to his examination of what he called the "melodic curves of speech." He filled notebook after notebook with the melodic phrases he heard in everyday talk, in spontaneous song, in the chattering of birds. He even tried to transcribe the sound of wind in the trees. This preoccupation with everyday rhythmic impulses helped forge the unique idiom of his operas, which attained its full development in the three written in his great final years.

The first Janáček opera, *Sarka,* dates from 1887. It was followed several years later by the slight, folksy one-act *Beginning of a Romance.* It was his third opera, *Jenufa,* that first established him as a composer of stature. *Jenufa,* which Janáček set to his own libretto based on a novel of Moravian rural life by Gabriela Preissová, is characteristically Janáček, though hardly as striking as his later operas. His reliance on long passages of recitative and his avoidance of formal arias look towards the final works with their momentary, fragmented melodies. And his choice of a text reflects his concern with the themes of jealousy, passion, and suffering.

Janáček began *Jenufa* in 1894, and completed a first version by 1897. This version, whose score he destroyed in 1908, is thought to have been a light, brisk opera concentrating on the love-triangle elements of the story. But in 1899 he began to revise the still unperformed opera, darkening it in tone, and it was this revision on which he was at work in 1902 when his only living child, a daughter, fell ill of typhus. She lingered for nine months; and four days before her death, in February 1903, Janáček played through the complete score for her. In its new form *Jenufa* had become a starkly tragic work. Janáček wrote of it in his memoirs, "I can only attach the black ribbon of the illness, pain, and grief of my daughter, Olga, and of my baby boy, Vladimir, to the score of *Jenufa.*" The opera was performed for the first time in Brno in 1904. Even after its premiere, Janáček continued to revise and polish the score, until its appearance in final form in the Prague performance of 1916 referred to above.

That same year, incidentally, also saw the genesis of Janáček's celebrated song cycle, *Diary of One Who Vanished.* A Brno newspaper had published twenty-three short poems by an unknown village youth, telling of his tormented romance with a gypsy girl. The following summer Janáček set the poems for tenor, alto, and female chorus, producing a moving, wholly unique cycle that has much of the bleak power of Schubert's *Die Winterreise.*

His fourth opera, *Fate* (1903-04), is an ambitious but unwieldy and diffuse work of tragic nature, largely autobiographical in theme. It met with little success in the composer's lifetime, but in our own day performances in Brno and Stuttgart have attracted wide attention. Turning from darker themes, Janáček next produced a two-part fantastic opera, *The Excursions of Mr. Brouček* (1908 and 1917), a fanciful work in which the hero visits first the moon and then the fifteenth century.

At the age of sixty-five, and belatedly gaining European recognition, Janáček began his sixth opera, *Katya Kabanová,* whose libretto he drew from Ostrovsky's *The Storm. Katya* (which was performed at New York's Empire State Music Festival in 1960, by the way) has much of the tragic flavor of *Jenufa*—much, too, of the sense of strain and conflict between the generations. But while the earlier opera was rural, striking an occasional note of bucolic simplicity, this is urban, complex, and powerful despite its flawed libretto. Technically, *Katya Kabanová* is a far more sophisticated work, with a cunning interplay of leitmotifs fashioned without mechanical obtrusiveness.

Janáček had now entered into his most fertile years. The war's confusion was past, his beloved Czechoslovakia had emerged as an independent republic, and he himself was finally acclaimed through-

out Europe. Of the years that followed he wrote, "My last creative period is a new outburst of the soul which, having already balanced its accounts with the outer world, now desires to be closely related to the simple Czech man."

THE "new outburst of the soul" was a stunning one. It began in 1923 with the completion of his seventh opera, *The Cunning Little Vixen*. His most lyrical opera and probably his finest, *The Cunning Little Vixen* is a fantasy of forest life and village life, strange, unsentimental, infinitely captivating. As he composed it, Janáček wrote, "My themes grow out of the earth, out of animals, out of people; in general they fasten themselves to everything that is. . . . I am amazed at the thousands and thousands of phenomena of rhythm of the world, light, color, sound, and touch, and my tone grows young with the eternally rhythmically young, eternally youthful nature."

It is an opera unlike any other. The numerous animal parts are given to sopranos who must cope with a murderously high tessitura. The musical phrases are elliptical, elusive; so, too, is the story. A mosaic effect is attained by the overlay of brief scenes, strikingly condensed thematic material, high-pitched vocalization, and the last scene, the monologue of Janáček's Hans Sachs-like Forester, is among the finest in all opera. *Continued on page 110*

Janáček: A Selective Discography

EXCELLENT complete recordings of three of Janáček's operas are currently available: *Jenufa* (Artia 80); *Katya Kabanová* (Artia 85B and S 85B); *The Cunning Little Vixen* (Artia 88). All originate in Czechoslovakia, have Czech performers and conductors, and thus are presumably the last word in authenticity of performance. The quality of the recordings is adequate, though not up to the best of Western standards.

A complete recording of *From the House of the Dead* (in German) was at one time available, but there is now only a disc of excerpts from a mediocre performance (in Czech) on Supraphon 10095. Highlights from *The Makropolous Affair, Jenufa,* and *The Cunning Little Vixen* appear on Supraphon LPV 450.

The *Slavonic* Mass was once issued in this country on Urania 7072 in an excellent Czech performance led by Brestislav Bakala. This version has now been re-released in a superior pressing on Supraphon 251.

Bakala is also the conductor in Artia's pressing of the Sinfonietta (Artia 122), on which it is coupled with the early and negligible *Six Lach Dances*. The performance is energetic and exciting, but the recording is only fair. A preferred domestic version of the Sinfonietta is Karel Ancerl's on Parliament (166 and S 166), which has the triple advantage of fine stereo sound, a sympathetic reading, and a bargain price. The coupling here is the hearty tone poem, *Taras Bulba,* one of Janáček's less characteristic works. An equally fine recording of the Sinfonietta is available to special order only, on England's Pye label (CML 33007). Charles Mackerras is the conductor; the performance is thrilling, the sound outstanding. The reverse side includes orchestral extracts from *The Makropolous Affair, Katya Kabanová, From the House of the Dead,* and *Jenufa*.

Diary of One Who Vanished is excellently performed by tenor Beno Blachut on Artia 102. An earlier version by Ernst Häfliger in German (Epic LC 3121, now deleted) was a good try, but lacked the pathos Blachut provides, to say nothing of the authentic flavor of the original language.

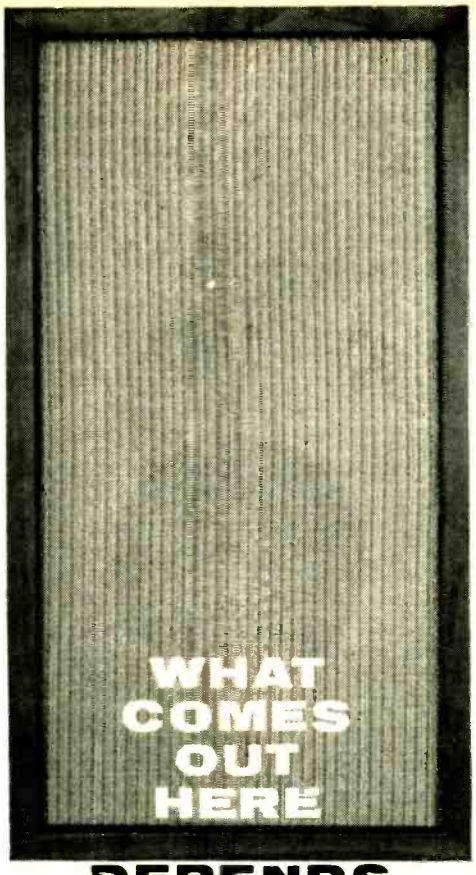
A superb performance by the Smetana Quartet of both of Janáček's string quartets is found on Artia 109. As with all these Czech-made records, the sound is good though never spectacularly so.

The Concertino for Piano and Chamber Orchestra is well done by Czech performers on Artia-MK 1559, coupled with the less easily accessible Capriccio for Piano Left Hand. Other currently available performances of the Concertino are inferior. A good one once existed on Westminster XWN 18750 with the Barylli Ensemble, the coupling being the interesting Sonata for Violin and Piano, and some shops may still have this version. The Violin Sonata is otherwise available on Mercury 50090, well performed by Rafael Druian but paired with the insubstantial Violin Sonata of Enesco. Import dealers may carry Supraphon LPM 498, which couples the Violin Sonatas of Janáček and Debussy in acceptable performances.

A ten-inch Supraphon disc (LPM 400), available only by special import, offers the attractive wind sextet *Mladi,* with Janáček's minor but amusing *Ditties and Nonsense Rhymes* on the other side.

Supraphon has also recorded a number of early choral works of Janáček, solo piano music, an early suite for string orchestra, and several tone poems. Some of this material is available here through Artia, Supraphon's American representative, but most is not. Generally it is music of interest only to the advanced collector and Janáček specialist.

With the exception of Artia's *Katya Kabanová* and the Parliament Sinfonietta, all Janáček records have been issued in monophonic form only.



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CIRCLE 81 ON READER-SERVICE CARD

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

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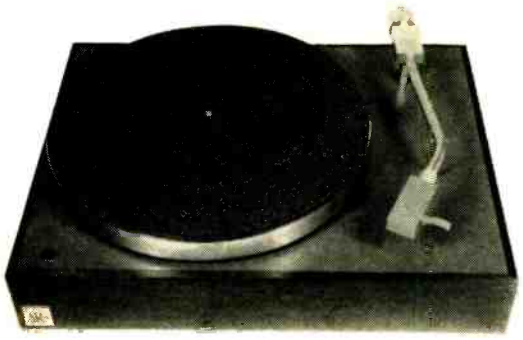

Acoustic Research Turntable and Arm

AT A GLANCE: The first product other than speaker systems to be offered by AR is a turntable and integral arm of unusual design and admirable performance. It is a single-speed (33 rpm) model, but an optional pulley may be ordered that provides the 45-rpm speed as well. The turntable and arm combination is supplied with a walnut base, a plastic cover, and various installation accessories (including a stylus force gauge) for $58. Power leads and signal cable harness are preinstalled. The arm accepts all cartridges and may be adjusted for correct overhang for use with any model.

In addition to this turntable, AR has announced a two-speed (33 and 45 rpm) version at $68, in which the new pulley is pre-installed and which is supplied with a 45-rpm spindle adapter. Tests of the single-speed model run at United States Testing Company, Inc., indicate that the new AR is a very well-engineered product. Not only does it offer quiet and accurate performance, but it is highly immune to the effects of external shock and feedback. Manufacturer: Acoustic Research, Inc., 24 Thorndike St., Cambridge 41, Mass.

IN DETAIL: Although he is known primarily as the inventor of the acoustic suspension speaker, Edgar Villchur —president of Acoustic Research, Inc.—for years has been preoccupied with turntable and tone arm design. He contends that—just as a speaker and its enclosure must be designed with respect to each other so that the final product is a "speaker system"—a turntable and arm also should be conceived as closely interrelated, so that they comprise what is essentially a record-playing device or "module." Like so many other theories in audio and acoustics, this one has not gone unchallenged; but it is hard to find fault with its application in terms of this new product.

The platter of the AR turntable is a two-piece model, consisting of an outer section that fits onto a smaller inner member. Over-all diameter is 11⅝ inches; weight is 3.3 pounds. The inner section is rim-driven by a flexible belt. This belt loops around the inner platter and also around a small drive pulley located at the end of the driving motor, a permanent magnet synchronous type. A characteristic of this motor, which is about the

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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.

size of a clock or timer motor, is its ability to run clockwise or counterclockwise, depending on its initial push. Once operating, it locks in with the power line frequency and its speed is independent of line voltage. To get it started in the clockwise direction, an auxiliary motor is employed. This starting motor is connected through a second belt to the shaft of the drive motor. When the player is turned on, the starting motor activates the drive motor which then takes over to spin the platter. The operation is smooth, flawless, and silent. It also is quite fast, and the AR turntable has adequately high torque, coming up to operating speed in less than one rotation of the platter. As might be expected, speed accuracy is excellent, and the turntable showed an error of only 0.05% at 33 rpm, which is the lowest speed error USTC has encountered in turntables other than the type that employ a vernier speed adjustment.

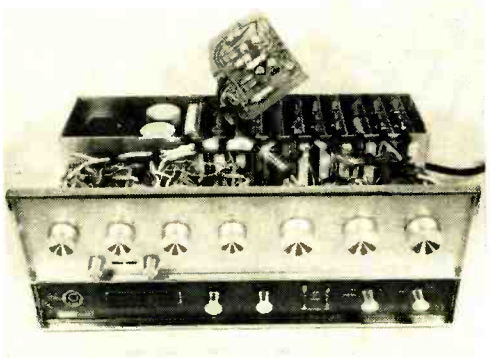
The tone arm is made of aluminum tubing. Its front end is fitted with a plastic plug-in cartridge shell; its pivot end has a brass counterweight, which is adjusted to provide the desired stylus force. Stylus overhang is adjusted to the point of minimum tracking error by moving the tubular portion of the arm in or out with respect to the arm pivots. To move the arm, you loosen a set screw; a tool, as well as a template to guide the adjustment, is supplied with the turntable.

The arm has a unique vertical damping mechanism that can be adjusted to cause the arm to descend on a record at a very slow rate of fall. When correctly set, this damping prevents possible damage to a record inasmuch as the arm, even when it is dropped by the user, will float gently down to the record. Once the arm has descended so that the stylus engages the record groove, the damping is removed and the arm tracks freely.

The platter and the arm both are mounted on a rigid frame resembling a steel "I" beam beneath the turntable board. The frame itself is suspended by a three-point spring system that has a very large time constant. The net effect of this suspension system is to isolate the arm and pickup from any physical or acoustic influence other than the groove of the record being played. The unit thus becomes highly immune to external jarring and shock, floor vibrations, and acoustical feedback. The AR turntable and arm combination is so well isolated that the unit can be given a hard vertical blow during use—as with one's fist or even a hammer—without causing the stylus to skip across the record groove. While this feature makes for a dramatic display at product demonstrations, it also has a very practical benefit in home music systems, where often the problem of feedback does exist and can "muddy up" the bass response, particularly when robust wide-range speakers are employed. The AR player remains clean-sounding despite creaky floors or persons walking across those floors. Its high immunity to vibration also suggests its suitability for installations in which the speakers must be kept close to the other components, including the type in which all the components are housed in the same cabinet. The proximity of speakers pumping out heavy bass will have no effect on the AR player.

The hum field above the platter was negligible, among the lowest USTC has encountered. Wow and flutter were very low, measuring 0.08% rms and 0.04% rms respectively. Rumble was measured at 38 db below the reference level of 1.4 cm/sec at 100 cps. While this is not the lowest rumble figure available, it is completely inaudible inasmuch as most of it occurs at a frequency below 20 cps, with a 17-cps component signal appearing to be the most prominent. The tone arm itself has a resonance at 17 cps which, in USTC's view, probably accounts for the rumble at that frequency. Like all arms, however, the AR arm behaves as a mechanical high-pass filter so that frequencies below 17 cps simply are not reproduced. While an arm with a lower resonance might be desirable, this one does assure that frequencies from just below 20 cps and above will be reproduced cleanly. And no hint of rumble or any other operating noises comes through the speakers. Tone arm bearing friction was judged to be satisfactorily low, and the arm—fitted with one of today's high quality cartridges—will track at forces as low as one gram.

All things considered, the AR player is indeed a remarkable product, even more so in view of its cost. It helps assure clean bass response to just below 20 cps; it boasts silent and accurate operation; and it removes many of the limitations formerly associated with using a high quality record player fairly close to powerful amplifiers and wide-range speakers.

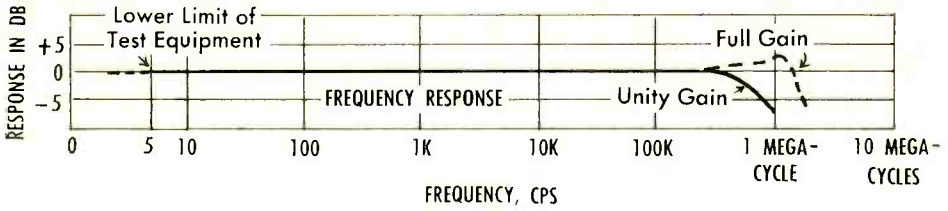


Harman-Kardon Citation A Stereo Preamplifier-Control

AT A GLANCE: The Citation A by Harman-Kardon is a twin-channel preamplifier and control center, to the best of our knowledge the first professional-caliber preamp to employ "solid-state" (transistors and other semiconductors) circuitry. As is characteristic of the Citation line, the A boasts some unusual features and is designed according to wide-band response philosophy. Measurements made at United States Testing Company, Inc., indicate that the Citation A literally has flat response to beyond one million cycles and distortion that is non-measurable by the usual methods. Its listening quality is superb. The Citation A thus is not only an unsurpassed audio component; it also marks a major breakthrough in the application of semiconductors to high fidelity sound. The model tested was factory-wired and is priced at $350. The kit version is priced at $250. Dimensions are 14⅞ inches wide, 5⅝ inches high, 7 inches deep. Manufacturer: Harman-Kardon, Inc., 55 Ames Ct., Plainview, L.I., N.Y.

IN DETAIL: The Citation A dramatically demonstrates that transistors not only can do as well as tubes, but—when correctly applied and used—can do better.

To begin with, the unit has been beautifully styled



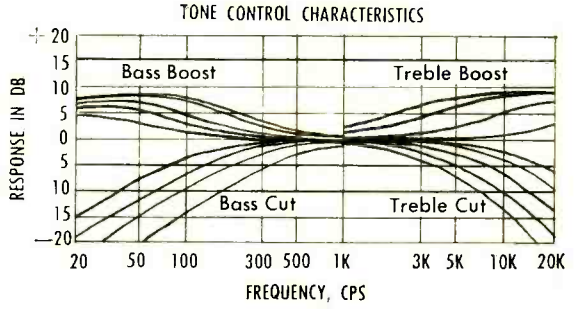
and crafted, inside and outside. The front panel contains twenty-one controls and a stereo headphone jack, yet it does not look cluttered; and everything is logically placed and neatly arranged. Many of these controls are familiar, but some are in the professional class, and not usually found on home audio equipment. Across the top of the panel are separate bass and treble tone controls for each channel. These are step-type controls that provide fixed amounts of cut or boost. When in the "flat" position, they are electrically out of the circuit and the signal bypasses the associated networks with the resultant benefit: less distortion. To the right of the tone controls are: a gain (volume) control that controls both channels at once; a five-position mode selector (stereo, blend, A+B, monophonic A, monophonic B); and a six-position signal selector (auxiliary, tape amplifier, tuner, phono 1, phono 2, tape head). Below the tone controls are two power switches: one turns on the entire sound system; the other permits turning off the power amplifier only when listening with headphones. The headphone jack is located at the lower left of the panel. To its right is a row of four push-button switches for channel reverse, rumble filter, loudness control, and tape monitor. Next are: a blend control that doubles as a volume control for a derived center channel; a channel balance control; and a complete set of tape and disc equalization controls. Disc equalization is handled by separate turnover and roll-off controls. The tape adjustments are most unusual in that they provide, separately for each channel, a means of matching the preamplifier's circuit to the input signals from an external tape deck by compensating for tape head characteristics as well as for the capacitance of the connecting cables. They may be used for tape speeds of 15, 7½, and 3¾ ips.

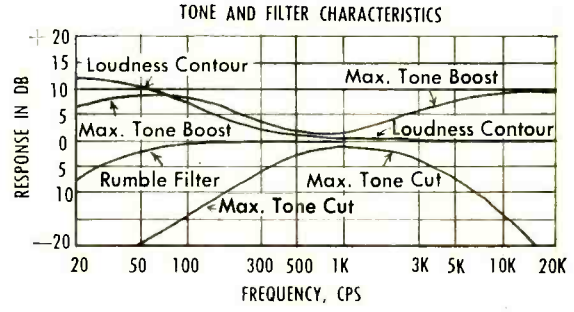
The rear of the Citation A contains input jacks for all program sources, as well as two power amplifier output jacks per channel, a derived center-channel output jack, and tape recorder feed jacks. Also, there are three switched AC and one unswitched AC convenience outlets.

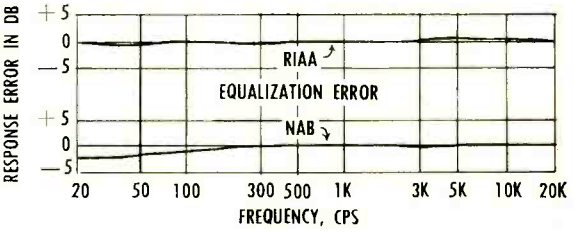
The unit contains a total of thirty-three transistors, plus four zener diodes and four silicon rectifiers. Its main circuits are contained in eleven printed circuit modules, each mounted on its own glass-epoxy board. The boards are fitted into a slotted rack along the rear of the chassis. Any module can be removed readily for testing or servicing, as shown in the photograph. Should the need arise, an entire module can be obtained as a replacement for any defective stage at nominal cost.

The unit's power supply is rather unusual in design, and is located at the rear of the chassis to the left. The supply contains two full-wave rectifier systems, one to obtain the positive voltages and the other to obtain the negative voltages required by the preamplifier. The output of each rectifier is fed into a transistor voltage regulator circuit for constant-value supply voltages regardless of supply voltage or load current. The zener diodes are used for added regulation and as voltage references.

The preamplifier contains seven individual amplifier modules, each having three transistors, and each acting as a stage of flat audio gain and as isolation for the various functional stages such as the equalization networks, tone controls, etc. Each amplification module, initially designed to provide 67 db of gain, utilizes 34 db of feedback for low distortion, and thus has a net, undistorted gain of 33 db. Two of these modules are





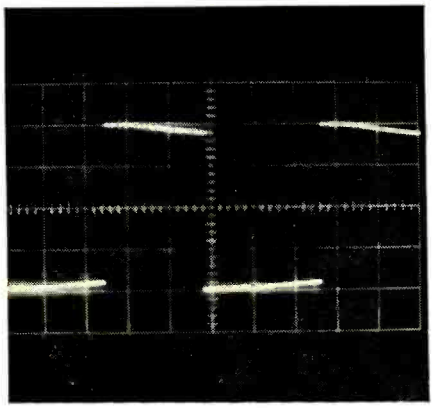


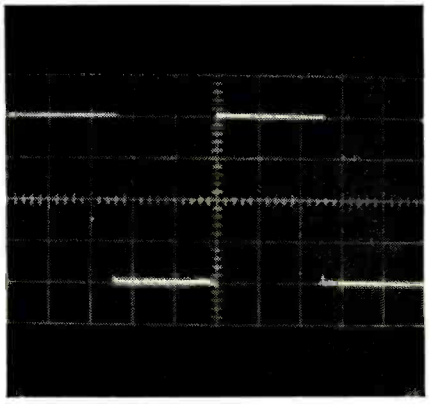
used in each channel as low level preamplification stages with passive equalization networks between the modules. One module is used as a voltage amplifier in each channel. The seventh amplifier module is used as the output stage for the derived or A+B center channel.

There are also two emitter-follower modules each containing two emitter-follower circuits. The emitter-follower circuit is used as a unity-gain impedance-matching device. One emitter-follower is located at the high level inputs to the preamplifier (just after the volume control) and a second emitter-follower is found at the end of the circuit where it feeds the amplifier and headphone output jacks.

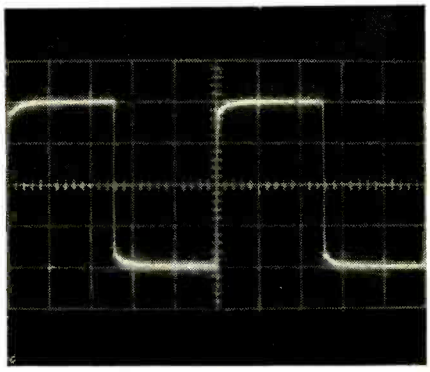
The preamplifier also contains a two-transistor time-delay module, which provides a 20-second warm-up period during which time the preamplifier output jacks are shorted to ground. The warm-up assures that the preamplifier is disconnected from the basic or power amplifier until all the energy-storing devices (capacitors) in the circuit have reached a steady-state condition. This prevents overloading the power amplifier and driving the speakers too hard during the warm-up period.

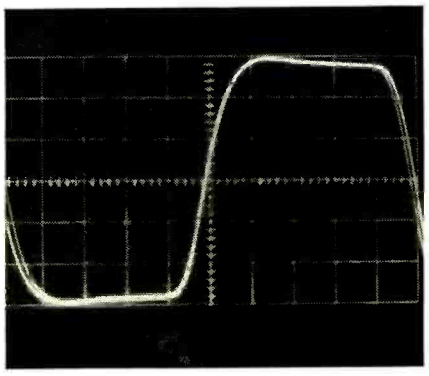
The output impedance of the Citation A is very low, being on the order of 50 ohms. This value negates any frequency-limiting effects of cable capacitance to a power amplifier and also is suited for driving high quality headphones. Citation recommends using 400-ohm impedance headphones for an optimum match to this output. Lower impedance headphones may also be





Square-wave response (upper left to lower right) of the Citation A at 5 cps, 50 cps, 10 kc, and 200 kc. The normally used signals of 50 cps and 10 kc produced such excellent response that signals below and above them also were used. These too produced outstanding results.





used but with a slight increase in distortion. We listened over a pair of 8-ohm headphones and detected no distortion. The A's input impedance at its high level inputs is also rather low, being on the order of 27K ohms. This value helps maintain the preamp's high-frequency bandwidth and is a suitable match for most high quality program sources such as FM tuners and tape deck preamplifiers which themselves have a low output source impedance, such as a cathode follower. A few high fidelity components may have high impedance outputs; such units can be used with the A but with a possible loss of bass response.

Run at full gain, the Citation A provided a maximum output signal level of 5.8 volts rms per channel. At this level, frequency response from 20 cps to 20 kc was perfectly flat, within ±0.1 db. USTC then checked its response well below and above the normally accepted 20-cps to 20-kc audio range. The results were amazingly good: there was a 1.7 db peak at 1 megacycle, and response continued beyond this point to 1.5 mc (1,500,000 cps) where it was down only 3 db. At the low end, response was maintained perfectly flat to below 5 cps (this frequency is the lowest at which USTC can make measurements using sine waves). At full gain, then, the over-all response of the Citation A was found to be +1.7, −3 db from below 5 cps to 1.5 mc.

Since a preamplifier, however, is seldom, if ever, operated at full gain, USTC repeated the measurements in the more rigorous mode of "unity gain" in which the signal leaving the preamplifier is the same voltage level as that entering it. Under these conditions, frequency response from below 5 cps was flat within +0, −1 db to 400 kc, rolling off to −3 db at 620 kc, and to −7.5 db at 1 mc. This superb response characteristic is not matched by any other known preamplifier.

The A's square-wave response was equally outstanding, indicating excellent transient characteristics and virtually no phase shift throughout its extremely wide range. At the usual test frequencies of 50 cps and 10 kc, the A reproduced almost perfect square waves that were hard to distinguish from the input test signals. Because they were so excellent, USTC went to lower and higher test frequencies to see just what the limits of this preamplifier were. At 5 cps, the square-wave response was still nearly perfect, showing no more than a 5% tilt in the flat portion of the waveform. Going up in frequency USTC found that a 200-kc square wave—an unusually high and demanding test signal—still had a very recognizable and relatively undistorted square-wave shape, with a remarkable rise-time of only 0.6 microseconds. These measurements were made at unity gain.

The response of the Citation A through its magnetic phono input was outstanding over the range from 20 cps to 20 kc, showing no more than a negligible 0.5-db error at any frequency when compared to the standard RIAA equalization curve. The NAB tape head playback characteristic was excellent, being flat within +0, −2 db from 20 cps to 20 kc.

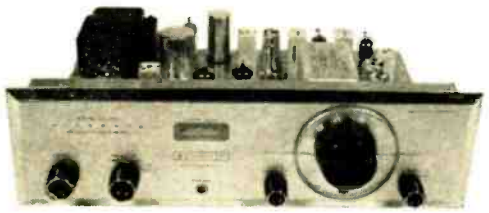
Harmonic distortion in the Citation A was actually less than the residual distortion of the measuring equipment and thus could not be measured directly. However, using the more complicated technique of direct harmonic analysis, USTC calculated the THD of the Citation to be 0.026% at 1 kc and 2 volts output; and 0.065% at 1 kc and 5.8 volts output on the left channel. The right channel had even lower distortion. IM dis-

tortion was measurable, but was very low in value, being 0.36% at 5.8 volts, and 0.08% at 2 volts output on the left channel; and 0.26% at 5.8 volts, and 0.05% at 2 volts on the right channel.

The sensitivity of the Citation A was 270 millivolts on the high-level inputs, 69 mv on the crystal phono input, 2.2 mv on the magnetic phono input, and 2.4 mv on the tape head input. The signal-to-noise ratio was 77 db on the high-level inputs; 58 db on the magnetic phono inputs: and 55 db on the tape head inputs. The low-level input figures are obviously fine. The high-level measurement is "unweighted"—that is, it includes a signal component that actually is in the supersonic region due to the unit's extremely wide response, and thus is inaudible. If the high-level signal-to-noise figure were weighted, or made comparable to what would be derived from an amplifier whose response rolled off in the 50-kc to 100-kc region instead of in the megacycle region, the figure would be even more impressive, about 85 db. The Citation A thus is a truly quiet instrument.

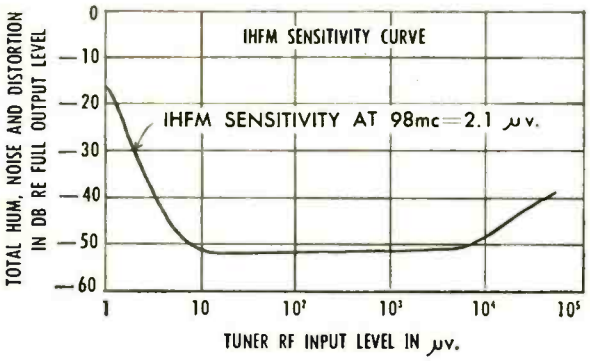
Because the Citation A has step-type, rather than continuously variable, tone controls, USTC measured the response of each step in each control separately and then plotted the results as the curves shown here. As can be seen, these controls can provide ample amounts of low or high frequency tone cut, but relatively small amounts of bass or treble boost. This design is deliberate; Citation "thinking" holds that the wide-band response—so flat and undistorted—obviates the need for, or even the desirability of, introducing excessive tone boost. Such boost can overload power amplifiers and damage a speaker; what's more, it is felt that the quality of the speakers logically used in a system that also included the Citation A would require a minimum tinkering with tone controls. Similar thinking with regard to the choice of a turntable in such a system is seen in the design of the A's rumble filter which attenuates relatively little of the very low frequencies—4.3 db at 30 cps. The loudness contour introduces no treble boost, but does supply an ample amount of bass boost at low listening levels.

The relative absence of extreme variations in the tone control action was found, in listening and use tests, to be a completely correct and valid design approach. The extremely wide response of the A, combined with its virtual lack of any form of distortion, actually improved the sound of familiar program sources and loudspeaker systems. When substituted in a system that had been using a Citation I preamp, the most obvious improvement (over what already had been considered to be an excellent-sounding response) was in the transient characteristics of music. Percussion instruments, for instance, were lent a more live and realistic quality, with excellent, sharp attack. The sound in general took on a more "opened up" and lifelike quality. This enhanced clarity and transparency was bestowed on discs, tapes, and broadcasts. The over-all effect of using the A is, simply, more music and less listening fatigue. The A was no less impressive driving high quality headphones. It is, in sum, a unit that should meet the demands of the most critical listener and audio perfectionist. It suggests that, by combining this unit with a transistor basic amplifier of comparable quality, a sound path could be set up that approaches the classic goal of amplifier design—that is, a "straight wire with gain."



H. H. Scott Model LT-110 FM Stereo (MPX) Tuner Kit

AT A GLANCE: The Scott LT-110 is a high quality tuner for receiving monophonic or stereo FM broadcasts. It is, essentially, the kit version of the Scott Model 350 tuner reported on previously (January 1962), and features Scott's "suitcase" packaging and easy-to-follow assembly instructions. When built and aligned, the LT-110—in the view of United States Testing Company, Inc.—can provide the same high level of performance as its factory-assembled counterpart. Dimensions are 4⅝ by 15¼ by 12½ inches. Price is $159.95. Manufacturer: H. H. Scott, Inc., 111 Powder Mill Rd., Maynard, Mass.



IN DETAIL: The attractive front panel of the LT-110 includes a level (volume) control, a mono-stereo selector combined with the power off/on switch, a tuning meter, a stereo tape feed jack, a noise filter, an automatic gain control for stereo or mono use, and the large illuminated tuning dial that is a notable feature of all Scott tuners. Additionally, the most recent versions of the LT-110 include Scott's "sonic monitor," a useful and accurate device for indicating when a station is broadcasting in FM stereo (multiplex). The front plate of the tuner kit is finished in brushed-gold to make it a perfect match for Scott factory-wired components.

After assembly, the tuner was turned on and found to be a fairly sensitive instrument, capable of receiving all local signals very nicely. USTC found then that a more careful alignment than had been performed by the kit builder readily produced peak performance by extending its sensitivity range and lowering distortion. Following such adjustments, the tuner's IHFM sensitivity was measured to be 2.1 microvolts at 98 mc, 2.25 microvolts at 90 mc, and 2.5 microvolts at 106 mc, indicating very high sensitivity all across the FM band. The tuner provided a maximum output signal level of 3.6 volts per channel in either stereo or monophonic operation. In the monophonic mode, the set's harmonic distortion was quite low, being 0.3% at 400 cps, 0.45% at 40 cps, and 0.39% at 1,000 cps. The tuner's frequency response

was flat over the main part of the audio range, remaining within +0.4 and -1 db from 28 cps to 13 kc, down only 2 db at 20 cps and at 16 kc, and down 5 db at 19 kc. Signal-to-noise ratio was very favorable, measured as 64 db for 2 volts output. IM distortion was low, being only 0.3%. Capture ratio was good, checked at 5.8 db.

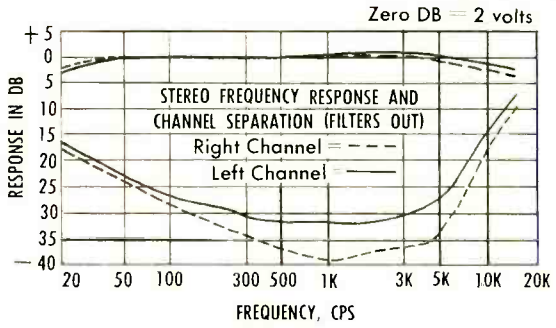
As happens with most tuners, distortion on stereo operation increased—but it was still quite low in the LT-110. On the right channel, the THD rose to 1.1% at 400 cps; 1.5% at 40 cps; and 0.66% at 1,000 cps. On the left channel, the THD went to 1.1% at 400 cps; 1.1% at 40 cps; and 0.68% at 1,000 cps. The low values, and indeed the close similarity between the two channels, bespeak careful design and superior engineering. The levels of the 19-kc pilot signal and the 38-kc subcarrier were 44 db and 39.5 db respectively (below the 400-cps output level) indicating good suppression of these unwanted signals, and freedom from interference during off-the-air recording.

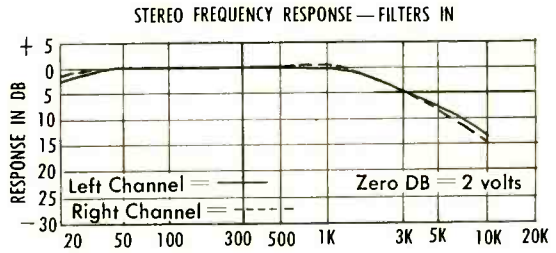
The tuner's left-channel frequency response on stereo was flat within +0.6 and -2 db from 20 cps to 15 kc, while the right channel was down 3.5 db at 15 kc. Channel separation was very good at the low and mid-frequencies, rolling off at the high frequencies to 8 db at 15 kc. The separation was better than 25 db from 70 cps to 6 kc and better than 15 db from 20 cps to 10 kc. These measurements, as were all of the previously noted stereo measurements, were made with the subchannel and noise filters out of the circuit. With both of these filters in the circuit, the frequency response—as in all tuners—was degraded, dropping to -5 db at 3 kc and -10 db at 6 kc. Channel separation, however, was not appreciably altered by these filters. The tuning meter on the LT-110 provided an accurate indication of the tuning point for minimum distortion at all signal levels.

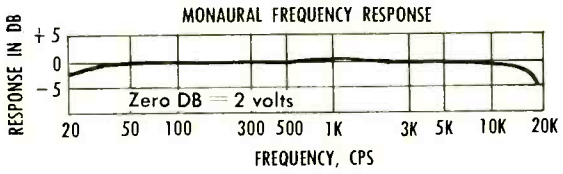
The over-all performance of the LT-110, in sum, indicates that it is a worthy project for the kit builder, who will end up with a tuner that rivals many a factory-assembled unit. USTC points out, though, that for peak performance, an instrument alignment seems indicated.

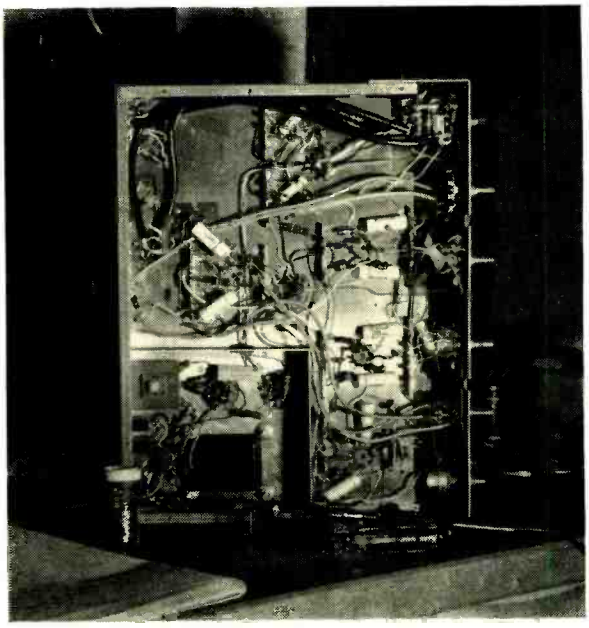
How It Went Together

The LT-110 comes packaged in the handy and attractive Scott "suitcase." Tube sockets, terminal strips, and the factory-wired multiplex section all are premounted on the chassis. The assembly of the kit represents about eleven hours of fairly easy, pleasurable work for the kit builder. The instruction manual uses full-colored drawings, each pertaining to a specific stage of work. All the parts for that stage are mounted on a card and identified. This procedure eliminates guesswork and also enables the builder to keep at hand only those parts required for a given step of work. As in any tuner assembly, care must be taken to dress all wires exactly as directed, and to handle gently such parts as diodes and IF transformers. A small screwdriver, an alignment tool, and more than enough solder are supplied with the kit.









REPORTS IN PROGRESS

EICO RP-100 Tape Recorder

Pickering 481A Cartridge; Model 200 Arm

J. B. Lansing Ranger-Paragon Speaker System

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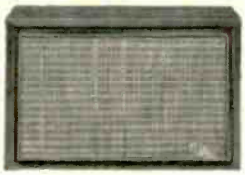
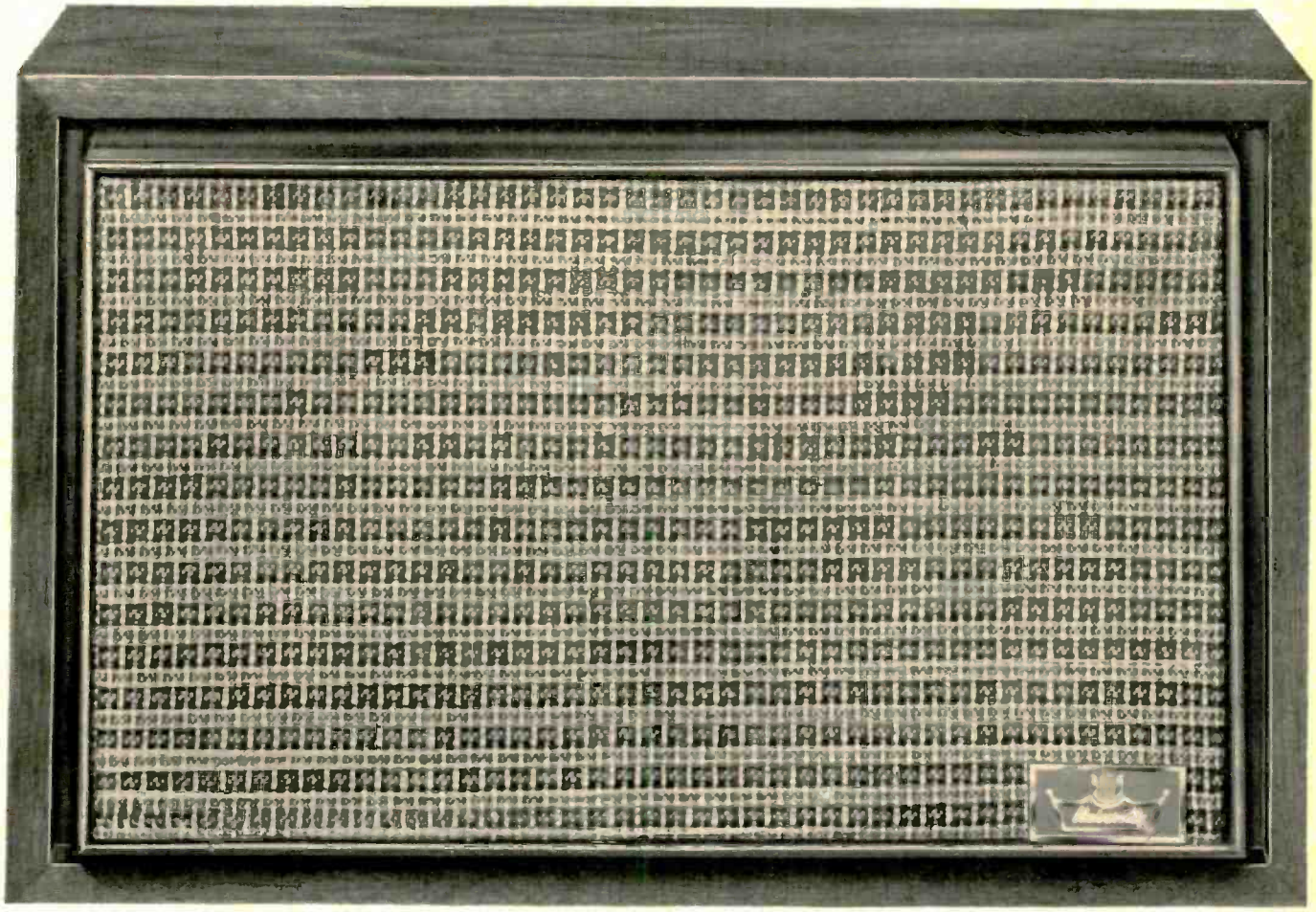


sounds
like this!



Sensational University Mini-Flex with Optimum Q breaks through the small speaker quality barrier!

The Mini-Flex, another acoustic breakthrough from University, is the first speaker system of its type designed to fulfill its optimum performance potential—as stated in its printed specifications—without the use of "trick" amplifiers. It is a true 3-way speaker system, providing exciting bass response down to 40 cycles, exceptionally smooth mid-range and crisp, peak-free highs to 20,000 cps! Less than 0.4 of a cubic foot (15"x9"x 5")! A size hitherto considered impossible to produce performance to such specifications!

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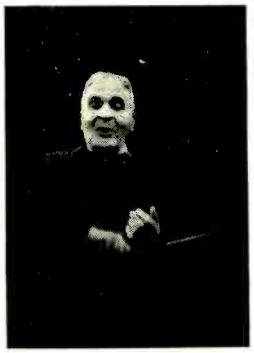
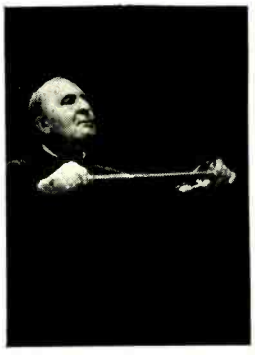


Beethoven: Symphony No. 4 in B-Flat Major; Symphony No. 5 in C Minor—Bruno Walter, Conductor; Columbia Symphony Orchestra ML 5365/MS 6055*
"Depth of understanding, and sure-handed musicianship" —*New York Herald Tribune*



Schubert: Symphony No. 5 in B-Flat Major; Symphony No. 8 in B Minor ("Unfinished")—Bruno Walter, Conductor; Columbia Symphony Orchestra and the New York Philharmonic ML 5618/MS 6218*
"Full of warmth and transcendent song"—*N.Y. Times*

*Stereo

Music Makers

by ROLAND GELATT

MOST MUSICIANS look upon recording as an important, sometimes profitable, but basically ancillary activity—a kind of garnishment, as it were, to the main job of appearing before live audiences to make live music. But for a few performers the recording microphone is the most rewarding of all audiences. Max Goberman belonged to this company. He was first and foremost a record man, and his ambitious conceptions—the symphonies of Haydn, the lifework of Vivaldi in complete recorded editions—stemmed from the fact that he looked upon records not as subsidiary to concert life but as transcending the limitations of the concert hall. His sudden and unexpected death in Vienna at the age of fifty-one—just as he had completed a long and arduous series of sessions—is a sad loss to the cause of recorded music.

Goberman was a child prodigy violinist from Philadelphia, a pupil of the illustrious coach Leopold Auer, who had nurtured the likes of Elman, Heifetz, and Milstein. As an instrumentalist, however, Goberman turned out to be not quite in their league, and at the age of eighteen he auditioned for Leopold Stokowski and secured a berth in the second fiddle section of the Philadelphia Orchestra. He stayed with the orchestra for five years, at the same time studying conducting under Fritz Reiner at the Curtis Institute. Then in 1933 he left for New York to try his luck as a free-lance conductor. He picked up a variety of engagements—ballet companies, student orchestras, and the like—and became closely involved with the special problems of "mechanical" music as the conductor of several distinguished documentary films. In addition, he organized his own New York Sinfonietta and began to make a name for himself—in concerts and on records—as a sympathetic interpreter of Boyce, Locatelli, Stamitz, and other unfamiliar eighteenth-century composers. Later on, his talents came to the attention of Broadway producers, and Goberman was chosen to conduct several long-run musicals, including Bernstein's *On the Town* and *West Side Story*. When we last saw him, in mid-1962, he was appearing nightly in the pit of the Martin Beck Theatre for the musical *Milk and Honey*. "In our family we call it 'Bread and Butter,'" he explained, making it clear that this stint on Broadway was only a temporary interruption to gain funds for more engrossing projects.

To Goberman this meant making records—in the way he liked to make them. His way was not to create bargain merchandise for the discounters. He believed in cutting masters for minimal distortion (never more than twenty minutes per side), in providing copious and scholarly annotations, and in furnishing with each record miniature scores of the works performed. To make this kind of presentation economically feasible, Goberman felt it essential to bypass the cut-throat exigencies of the retail market and sell directly by mail to the connoisseurs he hoped to attract. In 1959 he formed the Library of Recorded Masterpieces with the announced intention of perpetuating the complete works of Antonio Vivaldi on microgroove. Before long a spate of concerti grossi were being dispatched to LRM subscribers, accompanied by much eloquent praise from critics and musicologists. In all, seventeen records were issued in the Vivaldi series.

In time, Goberman decided to expand into other repertoire. He wanted, first of all, to take a breather from Vivaldi before going on to that composer's little-known vocal music. And he had become persuaded that the long-term success of his company depended on a diversification of its appeal. Goberman was a person of great charm and exuberance, usually ready to hop into a cab at a moment's notice to meet one for lunch. On several such occasions he discussed with us his plans and problems, and we are gratified to have been instrumental in steering him towards Haydn and in introducing him to the noted Haydn specialist H. C. Robbins Landon.

The complete recording of Haydn's 107 symphonies, in the authentic texts established by Robbins Landon, gave promise of being Goberman's most important work for the phonograph. The project was to have been finished in 1965. As it is, twenty-seven symphonies (in addition to the eighteen already released) are on tape, and these will continue to be issued by LRM during the course of the year. Possibly the series will be completed by another conductor, though no plans have yet been made. The decision whether or not to go ahead with further recording rests in part with Deutsche Grammophon Gesellschaft, which is distributing the Haydn series in Europe.

Three days before his death on December 31, Goberman had completed the final recording session with the Vienna State Opera Orchestra for another of his "diversifications": a series of ten records, devoted to the music of ten composers (Bach to Prokofiev), which is to be produced by LRM for distribution through newspapers. Goberman lavished scrupulous care on this series, and indeed was spending every waking hour editing tapes when he was seized by the heart attack that ended his life. Subscribers to the Chicago *Sun-Times* will be able to purchase the records, at approximately $1.50 each, later this month. Other papers in other cities may offer them later on.

Our colleague Robbins Landon, who had been working closely with Goberman in Vienna on these various recording projects, contributes this appreciation of the conductor's work: "Max Goberman died, quite literally, as a result of overwork, after numerous recording sessions. He had just put on tape some of the finest Haydn performances ever made, both technically (the horn notes in Symphony No. 5 must be heard to be believed) and musically (his *Oxford* Symphony, made two months before he died, is surely a model of what late Haydn should sound like); and he was in the middle of plans for a complete series of Haydn operas, for which recording sessions should have started in the spring of 1963. His profound knowledge of Haydn's style, and his deep humility and love for music, endeared him to all of us who had the fortune to work with him on this great series."

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Records in Review

Tucker and Price in the studio on the Via Tiburtina.

Madama Butterfly—A New Sound from Rome

by Conrad L. Osborne

A RECORDING of *Madama Butterfly* has to be unusual to attract much attention these days, inasmuch as there are already eight separate versions listed in the catalogue, several of them of very high quality. Victor's new entry is unusual in aspects which can be summed up in the words "Sound, Price, Leinsdorf."

The sound deserves our first attention, not because the artistic contribution is in any way disappointing, but because this *Butterfly* is the first opera recording to be executed in RCA's new Studio A on the Via Tiburtina in Rome. As Roland Gelatt reported in these pages last spring ["Music Makers," May 1962], this studio is designed specifically for the accommodation of operatic and other large-scale ensembles; and because there is no resident orchestra attached to it, RCA is free to pick and choose among available musicians to put together a top-flight free-lance orchestra. The results as evidenced by the present recording—at least on advance pressings (and there is every reason to suppose that the final pressings will be at least as good)—are truly splendid. I think there is no doubt that this is the finest sound yet heard on a Victor operatic recording. My own objection to some of the company's past efforts has been a tendency to overbrilliance, as if things had been juiced up, particularly on the high end, to provide an "ultra high fidelity" kind of sound. Here, there is no trace of unnaturalness of any kind. Distortion of all sorts is conspicuous by its absence; every instrument comes through true-to-timbre; there is no edge to the sound in any part of the range; and the surfaces of my pressings were almost supernaturally silent. The over-all sound is comparable to that supplied by 35-mm film processes, though those methods have not yet, so far as I know, been put to the test of an operatic undertaking. Throughout the recording, the sound has a freshness and lift that bar any possibility of listening fatigue. How much of the credit is due to the studio's designers and how much due the engineers of this particular recording, I cannot tell. But it is obvious that everyone on the technical side of things has done his work to perfection.

Fortunately, the sonics are not squandered on a mediocre performance. Miss Price went through a period of vocal ill-health last season, but by the time these summertime sessions rolled around she was clearly in rare good form, with only an occasional huskiness in the low

voice as an indication of anything amiss. Her entrance music floats out with no trace of the heaviness that most sopranos of this caliber can't quite erase, and when she gets hold of a typically meaty Puccinian line, such as her greeting to Yamadori (*"Yamadori ancor—le pene dell' amor, non v'han deluso?"*), she sails into it with really exciting results. Her singing combines a round, soft quality with an authoritative ring, and with the potential for dark colorings when needed. Some collectors might prefer Tebaldi or De los Angeles on purely vocal grounds (though the spin of Price's high tones makes for some effects not matched by any other singer on records), but Price is more incisive and specific with her characterization. I am not always convinced by what she does; she has improved the final *"Va gioca"* since she recorded the excerpts two summers ago, and it is now quite moving, but her use of a flat, almost vibrato-less tone (to indicate lifeless resignation, I assume) at several points in the last act sounds to me rather artificial and calculated—it is a "vocal effect" that gets in the way of the music rather than serves it. And though she goes through the innocent-young-Oriental paces of the first act very well, I occasionally get the feeling that this sort of thing is not exactly second nature to her; she is more at home with the womanly requirements of the succeeding pages. But these remarks (and an infrequent hankering for the sort of word treatment that Toti dal Monte lavished on the role) fall into the province of quibbling. This is beautiful, thrilling singing, and an honestly felt, if not quite completed, characterization.

Conductor Leinsdorf must share praise with his orchestra, which is every bit as good as hoped. The entire ensemble is fine—I don't think there's a wrong note within hailing distance of this recording—but the brass section, especially, sounds like a collection of virtuosos. Leinsdorf has frequently left me unconvinced as a conductor of Italian opera (even his last previous effort, the new Victor *Bohème*, seems to me a bad miscalculation), but here he does a really remarkable job. All the clarity and precision that marked his other efforts is present, together with an impetus, a sense of sweep and of Italian vocal phrasing that are the attributes of an outstanding opera conductor. The reading is full-blooded, tightly knit, yet sometimes almost expansive, and it is brilliantly executed by the orchestra.

The other singers are not up to this level of achievement, but only Maero's dry, routinized Sharpless constitutes a real weakness. Tucker is in his usual reliable vocal form, a bit tight and thick-sounding, and almost never operating at any dynamic level under an ordinary *forte*, but strong and ringing, with power for some fine climaxes. During the first act, he also succeeds in portraying Pinkerton with a certain amount of imagination and originality—*"Amore or grillo"* has a hint of smugness and insinuation about it that is interestingly suggestive of the character, and his inflection on *"Quindici anni!"* is just right (one can see him rubbing his hands). Later, he falls back on a rather traditional, lachrymose brand of tenorizing, less satisfying as pure vocalism than Gigli's or Björling's, but always thoroughly adequate. Elias is a good Suzuki, and Robert Kerns and Arturo la Porta, the Yamadori and Imperial Commissioner, are well above average in their roles. As the Bonze, Carbonari copes well with his brief, demanding passage, but does not have the bass quality that can make the scene a really imposing one. De Palma's Goro is a good job with the traditional approach to the role, but I prefer a bit more vocalizing and a bit less nasalizing. Sharpless is kept so persistently in the background during the first act that he does not make his presence felt as a character until Act II. I haven't yet heard the mono edition; perhaps the perspective is a bit better in this respect there, though without stereophony some of the sound's wonderful breadth and depth must surely be lost.

PUCCINI: *Madama Butterfly*

Leontyne Price (s), Cio-Cio-San; Rosalind Elias (ms), Suzuki; Anna di Stasio (ms), Kate Pinkerton; Richard Tucker (t), Lt. Pinkerton; Piero de Palma (t), Goro; Phillip Maero (b), Sharpless; Arturo la Porta (b), Imperial Commissioner; Robert Kerns (bs), Yamadori; Virgilio Carbonari (bs), Lo Zio Bonzo. RCA Italiana Opera Chorus and Orchestra, Erich Leinsdorf, cond.

• RCA VICTOR LM 6160. Three LP. $14.94.

• • RCA VICTOR LSC 6160. Three SD. $17.94.

Curzon: a chamber music intimacy.

by Harris Goldsmith

The Brahms Piano Concertos In Fruitful Collaborations

THE RELEASE, in a single month, of these recordings of the two Brahms Piano Concertos proves a gift of extraordinary bounty. Both soloists—Clifford Curzon for London, and Leon Fleisher for Epic—are well known as Brahms interpreters, the conductor in each case is the redoubtable George Szell, and both collaborations result in remarkably perceptive performances. In short, here are two thoroughly rewarding musical experiences.

Curzon has recorded the D minor Concerto twice before, and Szell has three times previously put this work on discs. The present recording, however, brings the two together for the first time, and it seems to me that the interaction of these two very distinguished musical minds has produced a total effect richer than the sum of their individual merits. The galvanic precision and militant thrust of the Szell baton seem here to have imbued Curzon's pianism with an inner tension and strength transcending this soloist's usual reticence and introversion. Similarly, the hushed fervor and ravishing legato which the pianist evokes in the slow movement seem to bring out in Szell a not always

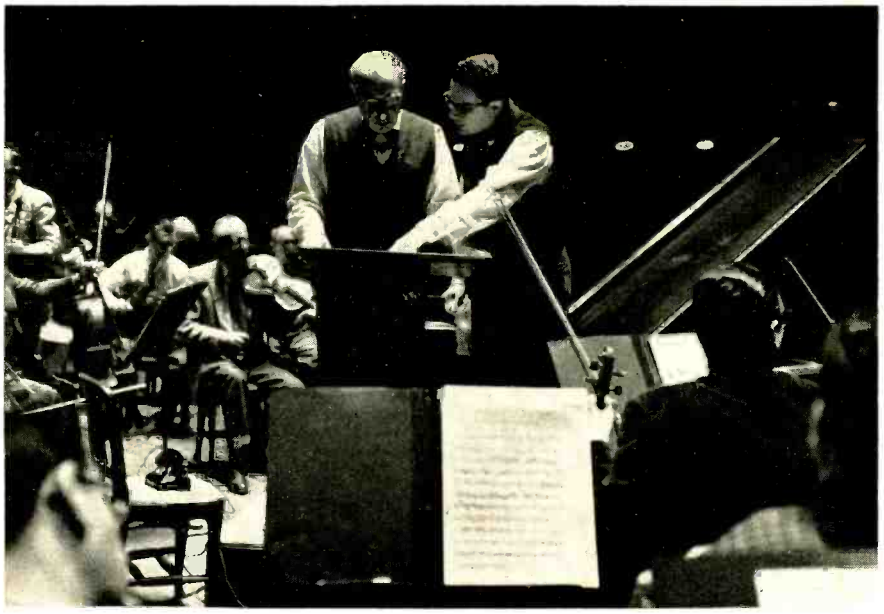
characteristic warmth and sympathy. His work here is just a shade more flexible and muted than it usually is.

The chief loveliness of this Curzon-Szell D minor is its feeling of intimacy and proportion. Although Curzon is never a "pounder," his dynamics are so varied and so beautifully judged that one never feels that power is missing. The effect here is one of chamber music, and the recording technique observes that characteristic by placing the solo instrument well within the orchestra. In addition, the sonic ambience has been captured with a moderately distant (but admirably distinct) microphone placement, with the result that the playing insinuates rather than demands.

As in listening to every truly great performance, I find my attention here completely held, and am induced to forget for the moment that there have been other splendid renditions of this music. Arrau-Giulini, Serkin-Szell (which, on rehearing, confirms my impression that it is superior to the newer Serkin-Ormandy account), and Fleisher-Szell all eventually come to mind. Choice between Fleisher and Curzon, in particular, is virtually impossible to make, but perhaps Curzon's more silken and beautiful sound just tilts the balance in favor of the London issue. I would not part with either record.

Fleisher has made a specialty of the Brahms D minor ever since he performed it with Pierre Monteux at his professional orchestral debut in San Francisco in 1943 (at the age of fifteen), and he has repeatedly dealt with its problems with such exemplary resourcefulness that I have long looked forward to his interpretation of the B flat. The present disc fully justifies that anticipation. Almost every measure in this reading suggests the dynamic freshness of a brilliant musical intellect. Fleisher is a bigger, more assertive type of performer than Curzon, but like his older colleague he shares a feeling for the long line (as did Schnabel, who taught them both) and a basic subordination of pianistic virtues to musical ones. Fleisher differs from Curzon, however, in that he is basically a soloist rather than a chamber music player. I do not wish to imply that Fleisher is unconcerned with details occurring in the orchestral pages, but accompanimental figures, which Curzon would suppress, are given a prominence and significance in Fleisher's hands. He uses every ounce of his very considerable energy in this performance, and the result is quite exceptionally invigorating to hear.

Of the many felicities of detail in this reading, I can mention here only a few. In the last pages of the first movement of this concerto, for instance, there is a series of awkward double-note trills in the lower depths of the keyboard. Most artists, understandably feeling a bit embarrassed by the gruff sounds these notes produce, tend to submerge them apologetically in a maze of pedal. Not so with Fleisher; he slashes away at them with grim conviction and produces an effect that must be called an ear opener. Then too he achieves wonders with the chordal accompaniment to the last movement's second theme, skillfully accentuating it so as to differentiate between the measures with rests and those without. I am greatly impressed by Fleisher's thoughtful shaping of the first movement's second subject—most pianists (even Serkin and Bachauer in the other preferred editions of this piece) tend to land too squarely on every downbeat regardless of its musical function—and I also welcome his enlivening use of ostinato or staccato.



Conductor Szell, soloist Fleisher: they provide a synthesis of graces.

A few lapses in finger articulation in Fleisher's performance should perhaps be pointed out, although I will confess that they bothered me not at all. Occasionally, I feel that this artist's intensity and emotional fervor prompt him to push his fingers just beyond their capacity, with an uneven phrase or two resulting. Examples of this sort may be found in the second movement (the *leggiero* double octaves following the big orchestral outburst) and in the huge descending runs in the first movement (which seem to be missing a few notes). But once again I make note that Fleisher is emphasizing lines and not single notes and that here is one of his supreme virtues as a musician. In matters of tonal shading, Fleisher is completely at home in this music. His sound is big, solid, and bronzen: just what the work demands. In that area of pianism he is virtually unexcelled.

Once again, Szell works wonderfully well with his soloist. It is a special pleasure to be able to hear every orchestral entrance with such crisp distinctness and to feel the rhythmic pulse so decisively. Like so much of Brahms, this orchestration is often subjected to pomposity; Szell, as Toscanini did before him, has restored the classical element to this often played, often misunderstood composition. And what an orchestra he has built in Cleveland! The playing throughout throbs with eloquence, with special honors going to Jules Eskin (for his marvelously rich-sounding cello solo in the third movement) and to Myron Bloom (whose horn playing floods the total orchestral texture with noble beauty).

This performance can also be regarded as a synthesis of the good features that grace its many distinguished rival editions. It has, for example, the dramatic sweep of the old Horowitz-Toscanini, the worldly breadth of the third (and current) Serkin-Ormandy, some of the kinetic propulsiveness of the second Serkin-Ormandy, and the structural clarity of the old Schnabel-Boult (which, I understand, is soon to be reissued on LP).

Epic's stereo places the ear very close to the performers. The resulting sound, though admirably rich, could stand a bit more *piano* tone. This is especially the case in the third movement, which is big and plush but never really soft. Furthermore, the oboe is quelled in the large tuttis, where it could profit from more prominence. The monophonic microphone placement seems to put the listener farther back in the hall, and I myself prefer the slightly more compact sonics of that disc.

Whichever form you decide on, this is, in most ways, the finest recorded Brahms B flat to date—and the new D minor is a worthy peer.

BRAHMS: *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

Clifford Curzon, piano; London Symphony Orchestra, George Szell, cond.
• LONDON CM 9329. LP. $4.98.
• • LONDON CS 6329. SD. $5.98.

BRAHMS: *Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83*

Leon Fleisher, piano; Cleveland Orchestra, George Szell, cond.
• EPIC LC 3853. LP. $4.98.
• • EPIC BC 1253. SD. $5.98.

Leinsdorf: the eleventh to preside at Symphony Hall.

A Fresh Course for Boston

by Robert C. Marsh

FROM ITS FOUNDING in 1881 until the tragic close of the American career of Karl Muck in 1918, the Boston Symphony Orchestra reflected German models of ensemble sonority and tonal color. After an unsuccessful effort to bring Toscanini to head the orchestra for the 1918–19 season, the musical orientation of the group shifted to France with the appointment of Henri Rabaud to the podium. Pierre Monteux, who followed him for five seasons, solidified this influence, and in the quarter century 1924–49 Serge Koussevitzky blended the manner of Moscow and Paris to create an ensemble unique in the radiance of its orchestral colors. Koussevitzky's successor, Charles Munch, gave Boston thirteen seasons of music in which the symphony became increasingly a paradigm of the Gallic manner.

Last autumn the Bostonians again changed music directors and cultural orientation. Their eleventh conductor is Erich Leinsdorf, Viennese in his roots, American by long adoption, a cosmopolitan figure whose career began with association with Bruno Walter and Toscanini and whose years in the United States have included two significant periods at the Metropolitan Opera and the artistic direction of the Cleveland and Rochester orchestras. It was obvious from the start that the new boss in Boston, polite and soft-spoken as he might appear to be, had definite ideas about how things should be done and would soon reshape the operations to conform to his point of view. As an example of his penchant for planning, one can note that in the spring of 1962, during an engagement in Chicago, Leinsdorf blocked out the entire Boston schedule for the following season, marking the date, time, and probable content of every rehearsal, concert, and recording session on a series of large charts.

In the 1960–61 Boston season, when Leinsdorf made the series of guest appearances that assured his being offered the directorship, both audience and critics commented on the depth and color of the tone he secured from the players and its similarities to the still remembered and much admired sound of the Koussevitzky years. Leinsdorf denies any intention to create a distinctive ensemble quality and impose it on all repertory. His aim is to present, in the course of several seasons, a systematic panorama of the important symphonic literature, giving each work the sound and style its own artistic qualities require.

Sincere as his intentions undoubtedly are in this respect, a new Boston sound was obvious at once during his first program as music director, and those who were privileged to attend the rehearsals could see the means by which it was realized. As befits his Austrian birth, Leinsdorf insists on a firmly defined ensemble bass and adds to it strongly voiced middle registers. To hear a chord properly you must hear the root and third as well as the fifth, and only when the harmonic structure is secure does Leinsdorf give primary attention to the upper voices and instrumental solos. The performance, as he sees it, is something achieved by the totality of the ensemble. There is never a suggestion of tunes and accompaniments. Everything that is going on is important, and he is more apt to fuss about what is happening in the third bassoon part than about obvious things which his principals can easily handle for themselves.

Unlike many Central European conductors, Leinsdorf wants a clear, open quality. He likes the idea of every note having a little trace of "white space" around it, giving it a clear and precise definition of its own. Uniform articulation and rhythmic stress within phrases are also very important to him, with smooth joints between phrases another constant point for emphasis.

The new sound Boston has been hearing since September is now available to the international record market in this first release of the ensemble under Leinsdorf's direction. Convinced that an orchestra should, as much as possible, record in its normal concert position, he persuaded RCA Victor to give him a special test session in which the recording possibilities of Symphony Hall could be explored methodically in scores as different as the *Eroica*, *Till Eulenspiegel*, and the Seventh Symphony of Walter Piston. I had the interesting experience of being present for this session (and, incidentally, was well exposed to the joke going the rounds that no one else on the eastern seaboard could make any recordings for the time being because every available microphone had been sent to Boston).

Normally, the Symphony Hall stage is not much bigger than the orchestra itself requires, and for works needing chorus or other expansion of the performing area platforms are used to extend the front apron into the auditorium for distances up to eighteen feet. Leinsdorf had the full platform in place and the normal rehearsal curtain hung, like the *Flying Dutchman*'s blood-red sail, about a third of the way down the center aisle. An assortment of drapes was ready to be lowered from the upper and lower balconies to provide even further dampening of the reverberation time, the aim being to suggest the excellent acoustics of the hall while eliminating any echo or slapback from the rear wall. Above all, Leinsdorf wished to preserve the clarity of textures and to bring presence to the inner voices as well as the obvious thematic lines, a task somewhat easier since the orchestra once more is seated on risers (as it was in the Koussevitzky days), although the maximum height of the stage platforms is now somewhat lower than that of the earlier period.

Shunting as best I could between the hall and the control room on the second floor, I drew my own tentative conclusions about the tests. When Leinsdorf and his artistic staff met a week later to evaluate the trial runs, they decided that the full stage extension was not needed for good stereo separation. Seven feet of additional room is felt adequate for classical scores, although eleven were used in the more complexly orchestrated Bartók. Microphone placement is relatively close (closer, in fact, than one might imagine from hearing the record) and the dynamic range is very wide. Even so, aesthetic distance is maintained. There is no sense of the microphone being set beside the percussion or crammed down the throat of the trumpet. A moderate amount of drapery is used to keep reverberation under control, but never is there any lack of spaciousness. Big sounds have plenty of room in which to grow. The perspective is essentially that of a very good main-floor seat.

I am delighted with this new recording technique, which will be used not only for the Leinsdorf discs but also for the Boston "Pops" under Arthur Fiedler. It brings out the best in the orchestra and its concert room in a manner that has not been equaled for some time. Many will take it as a stereophonic version of the approach which gave us so many notable recordings in the Koussevitzky era. It is, of course, particularly appropriate that it should be introduced with a contemporary classic, the Bartók *Concerto for Orchestra,* which Koussevitzky commissioned and presented in its world premiere nineteen years ago. Leinsdorf plays this music with exceptional sensitivity to its Hungarian elements and long melodic lines. Yet for all his emphasis on the lyric aspect of the score, he loses none of the dramatic quality of the music. The result is a performance as exciting as any we have on records, yet one which gains effect by the jubilant quality of its song. To my mind, the only real competition is the Reiner-Chicago version, which has many of the same merits and reflects the conductor's long association with the composer. However, stereophonic engineering has advanced greatly since the Reiner edition was made, and this factor counts heavily in favor of the Boston version.

To make the new set even more attractive, RCA is including with it a "bonus" collection of older Boston recordings (most of them long out of print) in which Muck, Monteux, Koussevitzky, and Munch are heard in their distinctive repertory. With all due regard to Leinsdorf, you would be well justified in buying the package just for such rarities as Muck's performance of the prelude to the third act of *Lohengrin* or Koussevitzky's exquisite realization of the two *Gymnopédies* of Satie in the Debussy orchestration. (For that matter, there is no better set of the Prokofiev *Classical* Symphony than this of 1947.)

The new regime in Boston has, in short, made its debut with a release which deserves the widest interest from those concerned with the recording art.

BARTOK: *Concerto for Orchestra*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2643. LP. $4.98.
• • RCA VICTOR LSC 2643. SD. $5.98.

BOSTON SYMPHONY ORCHESTRA: *"Golden Years of the Boston Symphony"*

Wagner: *Lohengrin: Prelude to Act III.* Prokofiev: *Symphony No. 1, in D, Op. 25 ("Classical").* Satie: *Gymnopédies: No. 1; No. 2.* Debussy: *Nocturnes: No. 1, Nuages; No. 2, Fêtes.* Berlioz: *La Damnation de Faust* (excerpts).

Boston Symphony Orchestra, Karl Muck, cond. (in the Wagner), Serge Koussevitzky, cond. (in the Prokofiev and Satie), Pierre Monteux, cond. (in the Debussy), Charles Munch, cond. (in the Berlioz).
• RCA VICTOR LM 2651. LP. $4.98 (also available free of charge with LM 2643 or LSC 2643).

CLASSICAL

BACH: *Art of the Fugue: Contrapuncti I-XI* (arr. Baron)

Fine Arts Quartet; New York Woodwind Quintet.
• CONCERTDISC CM 1230. LP. $5.98.
• • CONCERTDISC CS 230. SD. $5.98.

Since Bach did not indicate what instrument or instruments he had in mind for this work, it has been done by a variety of media, from a harpsichord to an orchestra. Two types of approach have been employed: to use instrumental colors known and available to Bach; and to ignore historical considerations and present the work in a guise that would presumably appeal to modern audiences. The present transcription adopts both approaches, with emphasis upon the latter. While some of the fugues are done in a historically acceptable manner, as far as instrumentation is concerned, others employ a clarinet, or a horn playing notes impossible on the natural horn of Bach's time, and divide a line or even a phrase between different instruments—a procedure that did not come into general use until the Classic period. Aside from the question of instrumentation, however, this is a reverent transcription. There is no tampering with Bach's text, and the tempos and phrasing all seem plausible. The performers are all excellent, and the recording has been given first-rate sound. N.B.

BACH: *Cantatas*

No. 36, Schwingt freudig euch empor; No. 64, Sehet, welch eine Liebe; No. 23, Der wahrer Gott und Davids Sohn; No. 159, Sehet, wir geh'n hinauf gen Jerusalem.

Soloists; Instrumentalists; Westfälische Kantorei. Wilhelm Ehmann, cond. (in Nos. 36 and 64). Soloists; Frankfurter Kantorei; Cantate-Orchester. Kurt Thomas, cond. (in Nos. 23 and 159).
• CANTATE 641213/14. Two LP. $5.95 each.
• • CANTATE 651213/14. Two SD. $6.95 each.

Of these four works, only No. 159 has thus far appeared in the domestic catalogues. The other three are well worth having. No. 36 has a fine opening chorus based on a joyful, upward-curving theme. The work is full of the rich, reedy sound of oboi d'amore. In *"Der du bist"* these instruments and the continuo spin garlands of tone around the chorale, sung by tenors. No. 64 too begins with a big, expressive chorus and includes some extremely beautiful four-part settings of chorales as well as a soprano aria that, though a bit long, belongs among Bach's best. All four movements of No. 23 are on a high plane: a melancholy duet for soprano and alto; a poignant accompanied recitative for tenor; and two magnificent choral movements.

All of the vocal soloists and both of the choruses are satisfactory. Ehmann and Thomas are thoroughly steeped in the Bach style. Except for the tenor aria in No. 36, where the soloist is too far back, the sound on both discs is very good. The only serious flaw is the English version of the excellent notes, cast in that especially painful form of translatorese which results when the translator is writing in a language not his own. We read, for example, of "imploring Sextleaps," and the cornetto becomes a "zinc." N.B.

BACH, JOHANN CHRISTIAN: *Dies irae*

Bruna Rizzoli, soprano; Rena Gargiota, contralto; Petre Munteanu, tenor; Lorenzo Gaetani, bass; Polyphonic Chorus of Turin; Angelicum Orchestra of Milan, Ruggero Maghini, cond.
• MUSIC GUILD 29. LP. $5.50.
• • MUSIC GUILD S 29. SD. $6.50.

This disc provides a fascinating glimpse into an aspect of Johann Christian's work that has not been represented at all on records—his sacred music. Written in Milan when he was twenty-three, the *Dies irae* shows Johann Sebastian's youngest son completely at home in the Italian operatic style of his day. Some of the solos, such as the *"Ingemisco,"* are typical operatic arias, and the *"Tuba mirum"* even has a vocal cadenza. (A number of Johann Christian's other sacred solos actually did turn up again in his operas.) Like any highly trained composer of his time, he could write a well-turned fugal piece when he wanted to (*"Juste judex"*). This is not, however, one of Johann Christian's best works, though there are some fine passages, as in the dramatic *"Mors stupebit."* The charm and individuality of his operas and instrumental works were to become manifest later. Nor is it presented as well as it could be. None of the solo singing is particularly distinguished; the recording was made in a hall with a long reverberation period, and as a result the tuttis sound a bit blurred. Other ensemble numbers are not free of distortion. N.B.

BARTOK: *Concerto for Orchestra*

Boston Symphony Orchestra, Erich Leinsdorf, cond.

For a feature review of this recording, see page 72.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 5, in E flat, Op. 73 ("Emperor"); Fantasy in G, Op. 77*

Alfred Brendel, piano; Pro Musica Orchestra (Vienna), Zubin Mehta, cond. (in the Concerto).
• VOX PL 12050. LP. $4.98.
• • VOX STPL 512050. SD. $4.98.

If you would buy this album, buy it for the Fantasy, which is an interesting work (a sort of preface to the Op. 78 sonata) well played and not otherwise available. The Concerto is given here a fast, very light reading, quite different from the usual monumental interpretation. Like everything Brendel does, it has moments of great interest and fine effect, but the over-all impression is that of a performance too often shallow and bright when more is called for.

Mehta has a thin-sounding orchestra of decidedly mediocre quality but gets the men to play with vigor nonetheless. The engineering is, I'm afraid, no more than adequate. R.C.M.

BRAHMS: *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

Clifford Curzon; George Szell.

For a feature review including this recording, see page 70.

BRAHMS: *Concerto for Piano and Orchestra, No. 2, in B flat, Op. 83*

Leon Fleisher; George Szell.

For a feature review including this recording, see page 70.

BRAHMS: *Rapsodie, Op. 53 ("Alto Rhapsody")*
†Wagner: *Tristan und Isolde: Liebestod. Five Wesendonck Songs*

Christa Ludwig, mezzo; Philharmonia Chorus and Orchestra, Otto Klemperer, cond.
• ANGEL 35923. LP. $4.98.
• • ANGEL S 35923. SD. $5.98.

This is a peculiarly uneven record, and one that is difficult to evaluate as a totality. The *Alto Rhapsody* is extremely good. Ludwig's singing is warm and steady, superbly controlled and sustained, and Klemperer adds a deliberate, nicely balanced, yet emotionally ample interpretation that ties the work together in a satisfying way.

The remainder of Side 1 and all of Side 2 find Miss Ludwig playing Wagnerian soprano, with variable results. The *Liebestod* is really rather a mess, tremulous and distended; it leaves the impression that the singer has no reserve at all behind the tone she manages to get out in the climaxes. Surprisingly bad, in view of her surprisingly good *Fidelio*. The same lack of reserve is apparent in the *Wesendonck* Lieder. There are well-turned phrases, and indeed all of *"Im Treibhaus"* is quite fine; still, Miss Ludwig must apply a certain amount of pressure where a true soprano can afford to take it easy (vocally, I mean); these songs should not sound as if they are being worked at. There is still Klemperer, of course. His accompaniment for *"Stehe still!"* is particularly good, combining extraordinary clarity with a strong pulse that never threatens overemphasis. Throughout, the conductor's attention to detail and to structural proportion, and his avoidance of the somewhat cushiony, perfumed atmosphere that can easily invade these songs, is most welcome. All the same, I must recommend the Farrell/Bernstein version for Columbia as much the best current performance of the songs, and can be enthusiastic only for the Brahms portion of this release—and of course, the competition there from Walter/Ferrier is imposing. Fine sound, hardly less so in the monophonic than stereo pressing; notes and texts provided. C.L.O.

DITTERSDORF: *Partita in D; Divertimento in B*
†Haydn, Michael: *Divertimento in D*
†Stamitz, Carl: *Quartet for Winds, in E flat, Op. 8, No. 2*

Vienna Wind Ensemble.
• MUSIC GUILD 28. LP. $5.50.
• • MUSIC GUILD S 28. SD. $6.50.

All of the music in this album is excellently and crisply constructed, some of it (such as the slow movement of the Stamitz, which has an intensity not unlike early Mozart) verging on distinction, but most of the writing lacks the spark of real creative mastery. As a whole, the effect is similar to dietetic, salt-free Haydn (Josef). This is particularly true of Dittersdorf, whose rigid four-bar, tonic-dominant sequences illustrate very well what inspired Mozart to write his *Musical Joke* finale.

The Viennese wind players perform beautifully in their own style, characterized by a broad, rich tonal quality and much more sparing use of staccato than Americans favor.

The stereo registration is cleanly spaced, and admirably transparent in a lifelike manner. H.G.

DVORAK: *Stabat Mater, Op. 58*

Stefania Woytowicz, soprano; Vera Soukupová, contralto; Ivo Zidek, tenor; Kim Borg, bass; Czech Singers' Chorus; Czech Philharmonic Orchestra, Vaclav Smetacek, cond.
• DEUTSCHE GRAMMOPHON LPM 18818/19. Two LP. $11.96.
• • DEUTSCHE GRAMMOPHON SLPM 138818/19. Two SD. $13.96.

There are few large-scale choral works that have quite the haunting, poignant beauty of Dvořák's *Stabat Mater*. Moved to write it by the death of one, and then two more of his young children, Dvořák completed the work in the fall of 1877. It received its premiere in 1880, and was the means by which the composer first gained an international reputation.

Orchestrally and chorally, the present performance is a reasonably good one—smooth, reverent, and well balanced. The solo quartet, however, is uneven. Its strongest member is Borg, a wonderfully resonant basso, and Soukupová has a rather rich contralto voice. But Woytowicz sounds flat-toned, and Zidek's voice lacks support. The monophonic-only version issued not very long ago by Artia—with the same chorus and orchestra, under the late, great Dvořák interpreter Václav Tálich—offers a far more forceful and expressive account of the score, while its solo quartet is uniformly excellent. Unless stereo is a must, this older set would seem the choice. P.A.

DVORAK: *Symphonies: No. 5, in E minor, Op. 95 ("From the New World"); in E flat, Op. 10: Third Movement; in D minor, Op. 13: Third Movement*

Czech Philharmonic Orchestra, Karel Ancerl, cond. (in Op. 95); Prague Symphony Orchestra, Vaclav Smetacek, cond. (in Op. 10), Vaclav Neumann, cond. (in Op. 13).
• PARLIAMENT PLP 170. LP. $1.98.
• • PARLIAMENT PLPS 170. SD. $2.98.

Make no mistake about it, the Czechs know how to play Dvořák. This is the first Czech performance of the *New World* Symphony in stereo, and it is very good indeed. Ancerl is forceful in the fast movements, sensitive and expressive in the Largo. Furthermore, he treats the Scherzo as the true furiant it is. The playing is excellent throughout, except for a decidedly unpolished first clarinet, and the clear stereo reproduction is naturalistically directional.

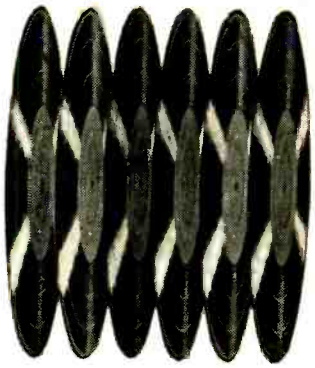
The two excerpts from early Dvořák symphonies, which fill out the second side, are the equivalent of movie trailers. They are teasers for the very interesting recordings of the complete symphonies (Artia ALP 136/37 and ALPS 136/37), reviewed in these pages at the time of their release about two years ago. P.A.

FOSTER: *Songs*

Linger in Blissful Repose; Gentle Annie; Come with Thy Sweet Voice Again; If You've Only Got a Moustache; Jeanie with the Light Brown Hair; For Thee, Love, For Thee; Ah! May the Red Rose Live Alway!; Beautiful Dreamer; Sweetly She Sleeps, My Alice Fair; There Are Plenty of Fish in the Sea; Open Thy Lattice, Love; Come Where My Love Lies Dreaming.

Richard Dyer-Bennet, tenor; Harry A. Rubinstein, piano.
• DYER-BENNET DYB 11. LP. $4.98.

It was high time that someone put together a discriminatingly chosen selection from the output of the man who was, after all, America's leading nineteenth-century composer of songs; and it's no surprise to find that the fellow who has finally done it is Richard Dyer-Bennet. Mr. Dyer-Bennet has made a career out of a refusal to condescend to his material—that is why, in one of his performances, *Oh, No John* sounds every bit as well-crafted a song as *Vergebliches Ständchen*. Of course, when we say "America's leading nineteenth-century composer of songs," it is hardly the same as saying "America's leading nineteenth-century author of novels," for this country produced no Melvilles or Hawthornes of the lyric art. Just the same, Foster's contribution is not one to



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601 PAUL BEN-HAIM: "To The Chief Musician", Metamorphoses for Orchestra. WALLINGFORD RIEGGER: Variations for Violin and Orchestra, Op. 71 (Sidney Harth, Violinist).
603 LEE HOIBY: Opera: "Beatrice", Directed by Moritz Bomhard (Commissioned by WAVE Radio-TV).
604 WILLIAM SCHUMAN: Judith, A Choreographic Poem. GIAN-FRANCESCO MALIPIERO: Piano Concerto No. 3 (Benjamin Owen, Pianist).
605 PAUL HINDEMITH: Sinfonietta in E. CLAUDE ALMAND: John Gilbert: A Steamboat Overture. DAVID DIAMOND: Overture: "Timon of Athens".
606 BERNARD ROGERS: Dance Scenes. JOAQUIN RODRIGO: Cuatros Madrigales Amatorios: for Soprano and Orchestra (Audrey Nossaman, Soprana). VINCENT PERSICHETTI: Serenade No. 5.
611 ELLIOTT CARTER: Symphony No. 1. ALEXEI HAIEFF: Divertimento.
613 PETER MENNIN: Symphony No. 5. JOAQUIN RODRIGO: Concerto Galante for Violoncello and Orchestra (Grace Whitney, Cellist).
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626 BENJAMIN BRITTEN: Violin Concerto No. 1, Op. 15 (Paul Kling, Soloist). PAUL BEN-HAIM: Pastorale Variee for Clarinet, Harp & Strings, Op. 31 (James Livingston, Soloist).

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sneer at, for all its flavor of popular drawing-room art.

The best of his songs (not considering his many Southern-flavor pieces, usually encumbered by a darkie-dialect sort of lyric that is a trifle embarrassing these days) combine the flavor of the Irish ballad with reminiscences of the romantic Lieder composers, particularly in the piano part. And there are, from time to time, echoes of the kind of song writing done by Massenet and other French composers of pre-Impressionist bent. The songs on this record (a group carefully selected by Dyer-Bennet after research through the collected complete songs of Foster) are all beautifully proportioned, never pretentious, bombastic, or scaled too big for their modest sentiments. Of course, Foster shows, in every song, the limitations that keep him from being considered alongside a Schumann or even a Mendelssohn. There is a lack of imagination in dealing with accompaniments, and a failure to come to grips with any but the gentlest and sweetest of sentiments. But within their frames, the songs are direct and sensitive; and as an inventor of appealing and eminently vocal melodies, Foster need take a back seat to no one. In addition to the lilting, romantic ballads that make up most of the record, there are two humorous numbers that have an almost Gilbertian air; I'll take them any day over the lumpish "folk humor" efforts of, say, Mahler.

The performance is lovely. Dyer-Bennet's light tenor (not as suggestive of the countertenor timbre as it used to be) is, of course, restricted as to color and volume; it inclines to whiteness and thinness. But of how many singers can it be said that their enunciation is letter-perfect, their musicianship exemplary (Dyer-Bennet resists, for instance, the temptation to take more than a very slight retard at the conclusion of each song), and their rhythmic sense on the button every time? Important matters, these, and the songs emerge in fine proportion and high good taste. The accompaniments are beautifully played by Harry A. Rubinstein, and the recorded sound is quite satisfactory. (It is, though, in very close perspective, so that the singer's breath intake sometimes seems louder than the sung phrase that follows.) Since Dyer-Bennet renders every syllable of the text intelligible, this is one of the few song recitals—even entirely in English—that do not stand in need of complete printed verses, but they are provided nonetheless. C.L.O.

GILBERT and SULLIVAN: *H. M. S. Pinafore*

Muriel Harding (s), Josephine; Ella Halman (c), Little Buttercup; Leonard Osborn (t), Ralph Rackstraw; Martyn Green (b), Sir Joseph Porter; Leslie Rands (b), Captain Corcoran; Darrell Fancourt (bs), Dick Deadeye. D'Oyly Carte Opera Chorus and Orchestra, Isidore Godfrey, cond.
• RICHMOND RS 62003. Two LP. $4.98.

GILBERT and SULLIVAN: *The Mikado*

Margaret Mitchell (s), Yum-Yum; Ella Halman (c), Katisha; Leonard Osborn (t), Nanki-Poo; Martyn Green (b), Ko-Ko; Darrell Fancourt (bs), The Mikado. D'Oyly Carte Opera Chorus and Orchestra, Isidore Godfrey, cond.
• RICHMOND RS 62004. Two LP. $4.98.

GILBERT and SULLIVAN: *Iolanthe*

Anne Drummond-Grant (ms), Iolanthe; Ella Halman (c), The Queen of the Fairies; Leonard Osborn (t), Earl Tolloller; Martyn Green (b), The Lord Chancellor; Alan Styler (b), Strephon. D'Oyly Carte Opera Chorus and Orchestra, Isidore Godfrey, cond.
• RICHMOND RS 62005. Two LP. $4.98.

When these recordings vanished from the catalogue about four years ago, the chances that they would ever be made available again seemed extremely remote. Now, as part of London's program of re-releasing many of its early operatic recordings on its low-priced Richmond label, they not only emerge from retirement but appear clothed in a richer, cleaner sound than was heard on the original pressings. At a price slightly less than half that asked for the initial issues, all three of the present albums are excellent bargains. Judged by the highest Savoy standards, the over-all performances may not be the most polished on records, yet they are so engagingly sung and contain so many fine individual portraits by artists no longer with the company that I much prefer them to more recent versions.

At the time the original recordings were made (1949 and 1952), the D'Oyly Carte Opera Company boasted a particularly strong roster of stylish singers. Some —Darrell Fancourt, Leslie Rands, and Martyn Green—were holdovers from the great prewar days, while others—Leonard Osborn, Alan Styler, Margaret Mitchell, and Ella Halman—were rapidly establishing reputations as singers in the very best Gilbert and Sullivan tradition. This coalescence of veterans and newcomers resulted in a series of memorable vocal cameos. It is almost invidious to single out specific performances, but Martyn Green's marvelously characterized Lord Chancellor and Sir Joseph Porter (*Iolanthe* and *Pinafore*), Darrell Fancourt's ripe and fruity Dick Deadeye and Mikado (*Pinafore* and *The Mikado*), Leonard Osborn's splendidly sung Ralph Rackstraw (*Pinafore*), and Ella Halman's sterling work in all three operas deserve special commendation. These are portrayals unequaled today, and Isidore Godfrey's firm, even if sometimes inflexible, conducting assures us of an idiomatic account of Sullivan's music. For those who find, as I do, that on records the absence of the Gilbertian dialogue is no great privation, these reissues are confidently recommended. J.F.I.

GLUCK: *Orphée et Euridice* (abridged)

Germaine Feraldy (s), Euridice; Jany Delille (s), Amor; Alice Raveau (c), Orphée. Alexei Vlasoff Choir and Orchestra, Henri Tomasi, cond.
• VOX OPX 200. LP. $4.98.

It is a pleasure to welcome this lovely recording, dating from 1936, back into the catalogue. It is justly famous for the quality of Raveau's singing of Orpheus, but there is much else to admire too. Germaine Feraldy, the Manon of the excellent old Opéra-Comique version of that opera, has precisely the right timbre for Euridice, and Jany Delille brings a welcome bit of body to Amor's music, which is generally subjected to a thin, piping sound.

There are aspects of the treatment of the score which I regard with affection, but which are bound to offend some tastes. The orchestra plays in a fashion that some might regard as overly romantic, with heavily underlined accents and retards, and even a bit of extra instrumentation, à la Beecham, in the Dance of the Furies. All the singers (but most noticeably Raveau) employ generous portamento of a sort which artists of this generation would shy away from in Gluck; there are many little glides, reminiscent of Maggie Teyte's handling of legato phrases. None of this bothers me, and indeed I find it interesting and in some cases highly expressive—far better this than a bloodless, scholarly approach. Tomasi, better known to us as a composer than conductor, makes some very telling points. His handling of the string passage just prior to *"Eloignez-vous,"* or again during *"Qu'entends-je!"* is quite illuminating, precisely because he is not afraid to break the bonds of an effete style to seek out dramatic effect. It was in the writing of the accompanied recitative, after all, that Gluck made an important contribution, and Tomasi makes these passages count.

For this re-release, Vox has inserted the separate Raveau recording of *"J'ai perdu mon Euridice"* in place of the truncated version first heard in this set. It is taken at an extremely slow pace—the slowest, I am sure, that I have ever heard—and comes off brilliantly. Raveau's smooth, creamy alto lingers tellingly on every note; the wonderful falling phrase on *"je succombe à ma douleur,"* for instance, is wonderfully descriptive at the slow tempo. And when Raveau comes to the words *"Mortel silence"* during the little recitative between the second and third verses, it means something, for the rest here has in fact produced a hush of measurable length —extremely interesting, and to me highly effective, though only an artist of Raveau's vocal means and beautiful sense of phrasing could hope to sustain it.

It is surprising how much of the opera can be gotten onto a single disc; there is enough here to give a fine sense of continuity and of musical rounding-off, though a few numbers (*"Objet de mon amour," "Fortune ennemie"*) must be abbreviated. The sound is, for the vintage, very acceptable, and Philip Miller's jacket notes are unusually thorough and informative. C.L.O.

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

HANDEL: *Messiah*

Jennifer Vyvyan, soprano; Norma Procter, contralto; George Maran, tenor; Owen Brannigan, bass; London Philharmonic Choir and Orchestra, Sir Adrian Boult, cond.
• RICHMOND BA 43002. Three LP. $5.94.

Margaret Ritchie, soprano; Constance Schacklock, contralto; William Herbert, tenor; Richard Standen, bass; London Philharmonic Choir; London Symphony Orchestra, Hermann Scherchen, cond.
• VANGUARD BG 631/33. Three LP. $9.96.

When this Scherchen recording of *Messiah* (not to be confused with his more recent one for Westminster) was first issued in 1954, it was greeted with considerable but not unmodified en-

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

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

LONDON

It looks at this writing as if the EMI-Angel *Così fan tutte* will be in your shops as well as ours at the beginning of February. Walter Legge, EMI's recording chief, said to me, "This recording is meant to last for twenty years." Having heard tape samples, most of them electrifying, I should not be surprised if this turned out to be a laughable understatement. Here, it strikes me, is a performance for all time.

The cast is a mixture of *Così* familiars and *Così* newcomers. Apart from previous individual experience of their roles, Elisabeth Schwarzkopf and Christa Ludwig had sung Fiordiligi and Dorabella side by side in Vienna and at Salzburg for five years and were a gleaming partnership even before Karl Böhm (who is estimated to have conducted *Così* over three hundred times) first lifted his baton in the Kingsway Hall studio.

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

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

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

CHARLES REID

thusiasm. As always with this conductor, the approach was fresh; hoary traditions that have encrusted the work for many years were swept away, revealing new beauties in some parts of it. Today, with a number of complete versions to choose from, the set is still impressive in certain respects, but the very imaginativeness that was once so exciting has proved often to be mere eccentricity. There does not seem to be much point in recapitulating, at this late date, the ups and downs of the performance. Suffice it to say that the ups are very high, the downs quite low.

Boult's version, originally released about the same time, has seemed to me ever since to be one of the finest performances of *Messiah* I have heard, on or off records. From every point of view—the conductor's insight and musicality, the quality of the singing, both choral and solo, and the excellence of the recording—it stays on a high plane from beginning to end. After many playings it remains, for me, an always satisfying and often thrilling experience. I'm not even sure that I don't prefer it to Boult's more recent stereo recording, with Joan Sutherland.

The sound in both recordings is still very good. Both are bargains, but the Boult is the bargain of the decade. N.B.

HAYDN: *Mass No. 7, in C ("In tempore belli")*

Elizabeth Thomann, soprano; Gertrude Jahn, contralto; Stafford Wing, tenor; Elisha Kawamura, bass; Vienna Chamber Choir; Chamber Orchestra of the Vienna Symphony, Hans Gillesberger, cond.
• Vox DL 850. LP. $4.98.
• • Vox STDL 500850. SD. $4.98.

This is on the whole the type of performance that is best described as "adequate." Everybody sings and plays the right notes at the right time, but hardly ever, it seems to me, does the performance convey what is behind the notes. The soloists, who are placed too far forward, are undistinguished; and the sound in general seems overbright. The Vanguard version, conducted by Wøldike, is not only warmer and more penetrating but superior in most other respects. N.B.

HAYDN, MICHAEL: *Divertimento in D*—See Dittersdorf: *Partita in D; Divertimento in B.*

HINDEMITH: *Requiem "For Those We Love"*

Elisabeth Höngen, soprano; Hans Braun, tenor; Chorus; Vienna Symphony Orchestra, Paul Hindemith, cond.
• Everest 6100. LP. $4.98.
• • Everest 3100. SD. $4.98.

This is a great, long setting of Walt Whitman's threnody for President Lincoln, *When Lilacs Last in the Dooryard Bloom'd*. Hindemith used the original English text, but it is sung here in German and the translation is not given on the jacket. It is possible to follow the German with the English (which is, or ought to be, at hand in everybody's library) but only up to a certain point; I, at least, fell off during the first long choral episode.

Hindemith understands Whitman well, and his somber orchestral prelude is magnificent; but the composer often defers to the poet, and when one is kept in the dark regarding the poet's contribution, the whole thing gets to be a bit of a bore. The performance seems to be very good, and the tenor, Braun, is first-rate; Höngen, the soprano, is good but has the typical Germanic wobble. Recording leaves nothing to be desired, especially in stereo. A.F.

HONEGGER: *Christmas Cantata; Symphony for Strings, No. 2*

Pierre Mollet, baritone (in the Cantata); Choeur des Jeunes de Lausanne; Choeur de Radio-Lausanne; Petit Choeur du Collège de Villamont; Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• London 5686. LP. $4.98.
• • London OS 25320. SD. $5.98.

Honegger composed the *Christmas* Cantata on his deathbed, in 1953. It is a short work but a fine one, making magnificent use of several different choral bodies, a solo voice, organ, and orchestra, and putting plain chant and Christmas carols to new and highly effective uses. One of the carols employed is *Stille Nacht*, and until you have heard *Stille Nacht* manipulated by a Honegger, you haven't heard it at all. The recording is passable, but will win no medals.

The Symphony for Strings on the other side is the one with the trumpet in its last movement. It was very widely played and frequently recorded during the 1950s, and many will return to it here as an old friend. This is its first stereo recording, and stereo helps its rich, strong, polyphony, just as it helps the antiphonal effects of the *Christmas* Cantata. The performance of the symphony is first-rate. A.F.

MAHLER: *Symphony No. 1, in D ("Titan")*

Columbia Symphony Orchestra, Bruno Walter, cond.
• Columbia ML 5794. LP. $4.98.
• • Columbia MS 6394. SD. $5.98.

Vienna Philharmonic Orchestra, Paul Kletzki, cond.
• Angel 35913. LP. $4.98.
• • Angel S 35913. SD. $5.98.

It would be difficult to imagine two approaches more distinctive and different than these. Kletzki gives the score an almost Slavic quality, with the result that it could easily pass at times for Tchaikovsky. Under Walter it is very Austrian with its echoes of field and forest, its Wagnerian chorales, its Ländlerlike dance sections. I am surprised, in fact, that Kletzki could get the Vienna Philharmonic to give him the other sort of coloring. (I am also surprised by the atrocious cut—from 57-59 in the score—which trims twenty-four bars from the coda.) Playing the two versions against each other and the score, one can quickly decide which best expresses Mahler's intentions. Indeed, the more one prolongs the comparisons, the more one wonders how Kletzki could have so consistently missed the point.

Musical merit here is paralleled by technical skill. The Walter version is the better recorded of the two, with a clarity and delicacy that are preferable to the very bright, resonant sound of the Vienna set. There is, however, a slight irritation in that the third movement is broken between sides just before the recapitulation of the march theme. Since the monophonic Walter recording of this music has been more or less our definitive set (despite shortcomings in sound), its classic status should now be transferred to the new edition. R.C.M.

Albeneri Trio: warmth and sparkle.

MARTINU: *Trio for Piano and Strings, No. 2, in D minor*—See Mendelssohn: *Trio for Piano and Strings, No. 1, in D minor, Op. 49.*

MENDELSSOHN: *Trio for Piano and Strings, No. 1, in D minor, Op. 49*
†Martinů: *Trio for Piano and Strings, No. 2, in D minor*

Albeneri Trio.
• Music Guild 24. LP. $5.50.
• • Music Guild S 24. SD. $6.50.

Fine-grained, admirably integrated chamber music playing marks these top-quality performances. The lyrical Mendelssohn receives a poised yet eminently warmhearted interpretation. Filling out the second side is the brief, rather light-textured, unpublished Martinů Trio, which dates from 1950. This attractive, neo-Brahmsian score is played with appropriate sparkle. Both works are heard here for the first time in stereo. The three instruments, very faithfully reproduced, are separated fairly widely—with Giorgio Ciompi's violin to the left, Artur Balsam's piano in the center, and Benar Heifetz's cello at the right—and the effect is realistic without exaggeration. Altogether, an excellent disc. P.A.

MOZART: *Quartets for Strings: No. 17, in B flat, K. 458 ("Hunt"); No. 19, in C, K. 465*

Hungarian String Quartet.
• Vox PL 12130. LP. $4.98.
• • Vox STPL 512130. SD. $4.98.

Technically, this ensemble seems excellent, both individually (the cellist is especially good) and as a group. Its interpretations of these works, however, raise some doubts. The fast movements appear to be played a shade too quickly, giving the music little chance to breathe, and in the Adagios the tone of the first violin takes on a lushness that is out of character in Mozart. The dynamic scheme is a contracted one: if you set your volume control for a proper *forte*, *pianos* will sound like *mezzo-pianos* and *pianissimos* like *pianos*. Finally, these marvelous works are flawed by a slight harshness that afflicts the sound throughout this disc. N.B.

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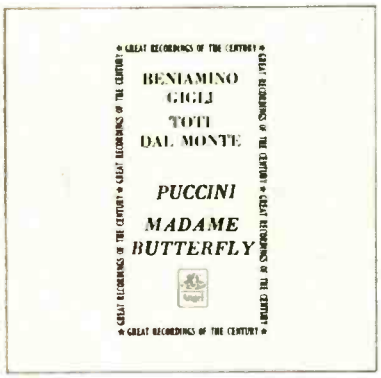

TOTI DAL MONTE/BENIAMINO GIGLI —From 1939, one of the "Great Recordings of the Century." Rome Opera, conducted by Oliviero de Fabritiis. "The glories of this performance remain undiminished... [Dal Monte's] youthful interpretation is what I am certain the composer intended" (American Record Guide). GBR 4000

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VICTORIA DE LOS ANGELES/JUSSI BJOERLING —"Wonderfully touching performance of De los Angeles... The late Bjoerling sings most beautifully. I think he is the best of the Pinkertons... Parts of Act II would draw tears from a stone" (The Gramophone). Rome Opera, Gabriele Santini. (S)3604 C/L; Highlights: (S)35821

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Leonard Bernstein, André Previn

OCKEGHEM: *Mass "Mi-mi"; Chanson and Mass "Fors seulement"*

Berkeley Chamber Singers; Wollitz Recorder Group. Tikey Zes, cond.
• LYRICHORD LL 108. LP. $4.98.

These four- and five-part Masses by a fifteenth-century master show his remarkable ability to spin a melodic web over long stretches of time. In the course of a movement the texture may thin out or thicken, but there is never a moment when at least one voice is not sounding. This constant flow, varied and kept alive by all sorts of irregular rhythms, has an almost hypnotic effect. The performers, a group of sixteen voices, have obviously been carefully trained. They form a well-balanced ensemble and, although unaccompanied here, stay on pitch. Mr. Zes keeps things going at a good pace, varying his tempos in accordance with the texts. This performance is free of the eccentricities that marred the recent recording of the *Mi-mi* Mass by the Renaissance Singers on the Baroque label. Anna Carol Dudley, with two recorders, sings very nicely the chanson on which the Mass *"Fors seulement"* is based. Satisfactory sound. N.B.

PAGANINI: *Variations*

Le Streghe: Introduction and Theme with Variations, Op. 8. Nel cor più non mi sento: Introduction and Theme with Variations for Violin Solo. Sonatina No. 12, in E minor. Variations on the Fourth String on a Theme from "Mose" by Rossini. I Palpiti: Introduction and Theme with Variations, Op. 13.

Salvatore Accardo, violin; Antonio Beltrami, piano.
• RCA ITALIANA ML 20179. LP. $5.95.

To judge by this record, the thirty-two-year-old Neapolitan violinist Salvatore Accardo, winner of a number of prizes (including the Paganini International Competition), is something of a Paganini specialist. He plays here a collection made up almost entirely of variations. The music is not profound, but it is showy and makes heavy technical demands upon the performer—double stops, octaves, harmonics, pizzicato trills, and left hand pizzicato. Accardo is more than equal to his assignment. His approach is careful and serious, but he makes a truly exciting experience out of the unaccompanied *Variations on "Nel cor più non mi sento"* from Paisiello's opera *La Molinara*. Here there are passages that are both bowed and plucked simultaneously, giving the impression that two violins are playing together. It is a real tour de force. The music on this record is not very great, but it's fun to hear, especially when set forth with the virtuosity of Accardo. The close-up recording is satisfactory. P.A.

POULENC: *Concerto for Two Pianos and Orchestra, in D minor*
†Shostakovich: *Concerto for Piano and Orchestra, No. 1, in C minor, Op. 35*

Arthur Gold and Robert Fizdale, duo-pianos (in the Poulenc); André Previn, piano (in the Shostakovich); New York Philharmonic, Leonard Bernstein, cond.
• COLUMBIA ML 5792. LP. $4.98.
• • COLUMBIA MS 5792. SD. $5.98.

The Poulenc Two-Piano Concerto is, by odds, the most hilarious piece of slapstick ever perpetrated on long-hair, long-faced concertgoers. Mozart merges with music hall; scraps and snippets of sentimental ballad bits, band tunes, and circus polkas merge perceptibly with silent film bombast, café and dance tunes, echoes of Latin America, a folksy turn or two as well as snatches of French music from Rameau to Ravel. The resulting surrealist uproar is, to put it mildly, a panic.

Nevertheless, the panic is an eminently Gallic one—that is, the wit and the absurdity are always ordered, tasteful, and even elegant. There is nothing in the world so musically vulgar that Poulenc cannot turn it into good taste and fun. Gold, Fizdale, and Bernstein all catch the spirit: lots of boisterous charm and vitality, always delivered with dead-pan, off-hand earnestness.

The Shostakovich Piano Concerto No. 1 is a piece of similar silliness. The Soviet composer did not range quite so widely for his borrowings but he manages to paste up a couple of bars of Beethoven, a bit of Chopin, and a neoclassic noodle or two together with a cancan and a galop. Shostakovich's wit and humor are not very Gallic; his style is much less elegant and clever than that of Poulenc but much more biting, nervous, and edgy instead. At any rate, the brittle brilliance of the work makes it an amusing partner for the Poulenc. Previn tumbles and clatters through the piano part in fine style. William Vacchiano is the capable performer of the inimitable solo trumpet part that adds its characteristic jots and jabs to the piano and string sound. Bernstein and the strings of the Philharmonic provide an orchestral reading in keeping with the ironic jollity of the occasion. The recorded sound is faithful, especially to the pianos, but rather lusterless. As a result, the stereo version is much to be preferred since it compensates for a lack of brilliance with its sense of depth. E.S.

PUCCINI: *Madama Butterfly*

Leontyne Price, et al.; Erich Leinsdorf.

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

RACHMANINOFF: *Preludes for Piano (24)*

Constance Keene, piano.
• ST/AND SLP 421/22. Two LP. $9.98.

This set of the Rachmaninoff Preludes is the third complete edition to appear on records. Miss Keene is certainly up to all of the difficult technical demands, but it seems to me that she lacks tonal beauty. Everything is intelligently phrased and articulated with glasslike clarity—so much so, in fact, that her interpretations frequently verge on brittleness. Like many contemporary virtuosos, Miss

Arthur Gold, Robert Fizdale

Keene seems not to have the surging romantic warmth necessary to this music; in such Preludes as the dramatic Op. 23, No. 2, in B flat major one can hear the frequent shifts of gear in the present reading, whereas a true romantic pianist (Richter, for example) would be able to evoke a seamless, soaring line. Perhaps it is the very close pickup of her piano that makes the attack of Miss Keene's fingers sound so unpleasantly percussive, but her style of execution certainly has something to do with it.

Although I find the present renditions preferable as a whole to Stewart Gordon's on the Washington label (he does, however, excel Miss Keene in a few of the lyrical preludes), I continue to favor the freshly introspective readings of Moura Lympany on her London issue of a decade ago—alas, no longer available in this country. And among partial versions, I would call attention to Columbia ML 5725: the sound on this disc is no better than mediocre and there are frequent shufflings from a rather noisy audience, but these factors are insignificant beside the marvelous excitement and poetry which Sviatoslav Richter lavishes on ten of the preludes. H.G.

RAMEAU: *Harpsichord Works: Second Book: Pieces in D; Third Book: Pieces in A*

Albert Fuller, harpsichord.
• CAMBRIDGE CR 601. LP. $4.98.
• • CAMBRIDGE CRS 1601. SD. $5.98.

A delightful collection, beautifully played. There is considerable variety in the character of these pieces. Some of them—*Les tendres plaintes, Les Soupers*—have a charming melancholy. Others, like *L'Entretien des Muses*, are reflective. Still others, like *La Joyeuse, La Follette, Fanfarinette*, have a gay, dancelike, or delicate lightness. Finally, there are big virtuoso pieces, like *Les Cyclopes, Les Niais de Sologne*, and the elaborate Gavotte with six variations. Fuller makes the most of each one. He can be tenderly poetic, and he can storm through the big works with brilliance and abandon. The quality of the sound, in both versions, is flawless. N.B.

SCHOENBERG: *"The Music of Arnold Schoenberg, Vol. 1"*

Erwartung, Op. 17; Die glückliche Hand, Op. 18; Pierrot Lunaire, Op. 21; Concerto for Violin and Orchestra, Op. 36; A Survivor from Warsaw, Op. 46.

Helga Pilarczyk, soprano (in Op. 17); Bethany Beardslee, soprano (in Op. 21); Robert Oliver, bass (in Op. 18); John Horton, narrator (in Op. 46); Israel Baker, violin (in Op. 36); Columbia Chorus (in Op. 18); Festival Singers

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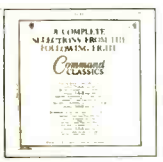

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of Toronto (in Op. 46); Columbia Chamber Ensemble (in Op. 21); Orchestra of the Opera Society of Washington (in Op. 17); Columbia Symphony Orchestra (in Op. 18); Symphony Orchestra of the Canadian Broadcasting Company (in Op. 36 and Op. 46); Robert Craft, cond.
• COLUMBIA M2L 279. Three LP. $14.94.
• • COLUMBIA M2S 679. Three SD. $17.94.

"Arnold Schoenberg of Vienna is the great troubling presence of modern music," said Paul Rosenfeld three decades ago, and that condition has scarcely changed at all. No name is half so frequently invoked in discussion of twentieth-century music, but no major twentieth-century name appears so infrequently on concert programs. The legend of Schoenberg as Influence—trail blazer, inventor, and theoretician rather than creator—dies hard.

Paradoxically enough, almost everything Schoenberg ever composed has appeared on long-playing discs at one time or another; and while the mortality rate of these discs has been unusually high, the issue of Schwann current at the moment of writing lists an even fifty records of twenty-nine Schoenbergian titles. This is well over half of Schoenberg's total output. Performers and music lovers alike seem to realize that the music of this composer must be heard again and again before it is understood and that the phonograph provides the ideal medium for this repetition. Now we are given from Columbia, under Robert Craft's conductorship and supervision, a three-record set obviously intended to launch a comprehensive discographic treatment. The set comprises five works dating from 1909 to 1947 and should do much to deepen and enlarge our understanding of this composer.

Arnold Schoenberg is, of course, the hero of this album, and I am opposed on principle to placing a performance or performer ahead of the music. In connection with *Pierrot Lunaire*, however, I am constrained to say first that you have never heard it at all until you have heard it with Bethany Beardslee. She is, to put it simply, the greatest interpreter of *Pierrot* I have ever experienced, on records or in live performance. *Sprechstimme*, that fantastic amalgam of speech and song which Schoenberg invented for *Pierrot*, has never been handled so subtly as it is handled here, and its value as a musical, expressive, and coloristic device has never been so marvelously displayed. Add to this a fine instrumental performance and a perfect recording, and you have the last word in *Pierrot Lunaire*.

Pierrot, of course, is extremely well known, and there is nothing problematical about it any more. *Erwartung* (written in 1909) and *Die glückliche Hand* (1909–13) are very little known, and the present recordings are the only ones currently available. Both works are one-act operas for a single vocal soloist, although *Die glückliche Hand* requires a chorus as well. Both are intended for the stage, and *Die glückliche Hand* has the most intricate stage directions in the whole literature of opera (they are given, along with the sung text, in the pamphlet accompanying the records, and they are at least ten times longer than the poem entrusted to the singers). Both these works belong in the general category of art known as expressionism, which was rampant in the

Schoenberg: "the troubling presence."

theatre, the literature, and the painting of the German-speaking world of their time. Expressionism may be defined, at least for present purposes, as a form of art that assumes the human condition to be one of ultimate, violent extremity. It is full of bloody corpses and people whose minds are giving way.

In *Erwartung* one is never quite sure if the corpse the heroine finds is real or a hallucination, and that, perhaps, is the ultimate horror. In his notes, Craft likens Marie Pappenheim's poem to the disjointed revelations of a psychiatric patient on the couch and goes on to more general comparisons between Freud and Schoenberg. He also recognizes the source of all this in Isolde's *Liebestod* but—since Strauss is decidedly non-U in Schoenbergian circles—not its obvious parallel with the final scene of *Salome*. At all events, the work is a tremendous one, with an infinitely intricate, chromatic-atonal orchestral web, indebted in its chamber-like handling of a huge orchestra to the practice of Gustav Mahler, and with a fiendishly difficult vocal part. Pilarczyk handles the latter magnificently. This is all sung; there is no *Sprechstimme* in it, but Pilarczyk predicts *Sprechstimme* in a kind of crooning in which she indulges—singing generally a little flat except on climactic notes, which she always hits right on the button. Whether or not this expressive use of intonation is indicated in the score I do not know; Craft's notes say nothing about it, but it is highly effective and apparently quite deliberate on the singer's part.

Robert Craft: Schoenberg elucidated.

Die glückliche Hand is an allegory about the creative spirit and the crass, cruel world. In his pamphlet notes (the notes were written by various people) David Johnson observes that this work "anticipates some of the expressionistic techniques of German film makers," but that "these techniques tend at mid-century to inspire mirth or (worse still) nostalgia." This is a roundabout way of saying that Johnson is embarrassed, as any intelligent contemporary must be, at the heart-on-sleeve corniness of Schoenberg's libretto. (He wrote it himself.) The music, however, is wonderfully intense, in a drier and less obviously lyrical style than that of *Erwartung*. I thought it especially remarkable in the whispered, rasping passages for the chorus, which predict some of the eeriest effects of the electronic composers.

The Violin Concerto of 1936 is a totally different affair from the early operas. It is a 12-tone piece and one of Schoenberg's greatest in this idiom. I have always found it exhausting to hear because of the intensity of concentration it automatically calls forth, but this is a rewarding kind of exhaustion and one that invites frequent repetition. Since so much attention is paid in the literature to Schoenberg's innovations in the domain of pitch relationships, his rhythmic innovations tend to be overlooked. They are much to the fore in the Violin Concerto, however, and Baker and Craft understand them very well—to say nothing of their grasp of every other aspect of the score.

A Survivor from Warsaw is a short wartime propaganda piece (1947) connected with Schoenberg's formal proclamation of his Judaism. Its interest, I suspect, will prove to be more biographical than musical; at all events, the composer's reputation will neither stand nor fall because of it.

The recorded sound throughout the set is of the finest, performances are excellent, and, as indicated, the performance of *Pierrot Lunaire* is the best in history. The accompanying pamphlet, with full texts and translations of the vocal works and essays by George Perle and Milton Babbitt in addition to those of Craft and Johnson already mentioned, is up to the very highest standard for such annotations. A.F.

SCHUBERT: *Rosamunde: Overture and Incidental Music*

Netania Davrath, soprano; University of Utah Chorus; Utah Symphony Orchestra, Maurice Abravanel, cond.
• VANGUARD VRS 1087. LP. $4.98.
• • VANGUARD VSD 2114. SD. $5.98.

The trouble with the overture to *Rosamunde*, as Sherlock Holmes might say, is that there is no overture to *Rosamunde*. For the play, Schubert used an overture which he had written for *Alfonso and Estrella*, and the notes to this recording lead one to expect that here. What we get, however, is the better-known *"Rosamunde Overture,"* published in 1827 when the music was issued in piano score—an overture originally attached to a piece called *The Magic Harp*.

The Decca set (DBX 144) of *Rosamunde* music gives both (of course, in a two-record set there is room for such generosity). The present disc is neverthe-

Continued on page 86

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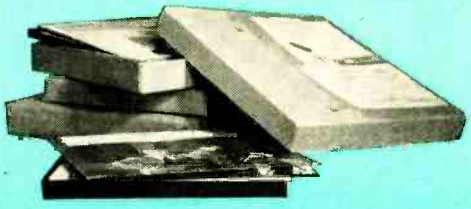

THE IMPORTS

THE FIRST complete version of François Boïeldieu's *La Dame blanche* is now available on a three-record set from Véga (VAL 23), and one can only be amazed that the French have waited so long to record this still entertaining landmark in operatic history. *La Dame blanche*, written in 1825, represents the final and perhaps best flowering of the *comique* form, combining the carefree atmosphere, chansonlike airs, and classical orchestration of earlier days with the new Romantic characterizations of the onrushing "grand opera" era. In addition to the familiar overture, it has three first-rate tenor arias, a soprano aria with a definite Weber-ish quality, some charming duets, and a very fine Second Act finale for seven solo voices and chorus. Scribe's libretto was drawn from two novels, *Guy Mannering* and *The Monastery*, by Sir Walter Scott (then very popular in France), and Boïeldieu adapted many attractive Scottish tunes, including *Robin Adair*. *La Dame blanche* had a genuinely triumphant premiere and by 1862 had run up the astonishing total of one thousand performances at the Comique alone.

In the new recording, tenor Michel Sénéchal acquits himself well as the hero Georges (*sic*!) Brown, lacking only the final touch of elegant lyricism that Villabella brought to the role in earlier days. Françoise Louvay is excellent as the heroine Anna, and the young Strasbourg conductor Pierre Stoll, though not thoroughly consistent in his tempos, gives lively support. Actors from the Comédie Française provide the spoken dialogue. Véga has obviously some very adept recording technicians at its beck and call, and the illustrated booklet containing notes and a complete libretto in French is one of the handsomest I've ever encountered.

Massenet's four-act *Werther*, for all that it is a tragic opera with accompanied recitatives, should be viewed in the more intimate terms of *opéra-comique*. Its dramatic situations are few, and the composer is thus left free to develop with his characteristic charm the many scenes of candid sentiment. The orchestra, while not harmonically advanced, forcefully supplies dramatic contrast and continuity. *Werther* seems a perfect opera for recording, and it is a pleasure to report that Pathé has reissued the still unexcelled old French recording of the Thirties, conducted by Elie Cohen, with Ninon Vallin as Charlotte. Germaine Féraldy as Sophie, and Georges Thill in the title role (three discs, FHX 5009/11). Vallin sings with her customary vivacity and makes something quite human of Goethe's prudish heroine, and Thill's fresh, ringing tenor is perfect for the music of Werther. The sound seems compressed at both ends, yet much of the sensitive work of the Paris Opéra Orchestra and Chorus comes through and the voices are rich and strong right down the middle. As usual with Pathé albums, there are neither notes nor a libretto of any kind.

ADMIRERS of soprano Régine Crespin, who scored a great success in the Metropolitan's *Der Rosenkavalier* this season, now have a chance to hear her in a rare sampling of nineteenth-century French arias, recorded by Véga (C30 X 318). In both the monophonic and stereophonic versions the sound is superb, providing excellent balance between the singer's big, resonant voice and the unnamed but fine orchestra conducted by Jésus Etcheverry. Oddly, however, Mme. Crespin seems much less secure in her native language than she does in her recordings of German repertory. Her voice tends to swell too much in the midrange, "covering" many of the words; and at the upper level of a purely virtuosic piece such as Rachel's aria from Halévy's *La Juive* she forces badly, producing an unattractive sound and occasionally poor pitch. Nor does she have the delicacy of expression to match Ninon Vallin in the *"Air des Lettres"* from *Werther*. On the plus side Crespin's dramatic flair cannot be denied, and we have also her voluptuous, well-controlled low tones at the beginning of *"Il était un roi de Thulé"* from *Faust* and in Méyrem's song from *Marie-Magdeleine* (Massenet's "sacred drama" which he later converted into an opera).

Among the many seldom heard arias in this recital one is outstanding—the sad *"O ma lyre immortelle"* from Gounod's first opera *Sapho*, with its large intervals from range to range and its gentle, soaring top. The *Air de Brunhilde* from Ernest Reyer's *Sigurd*, first performed in 1884, is fascinating in its affinity to Wagner's *Ring*, and it is here that Crespin does her best singing. The *Marie-Magdeleine* excerpt and an aria from Gounod's *La Reine de Saba* unfortunately fall into the category of French grand-opera rhetoric. The packaging of the record is elegant, with notes in French presenting a tribute to the artist, a history of the music, and vignettes of the singers of the past who sang this material. There are no texts.

Culver

Massenet: candid sentiment can charm.

INCLUDED in this month's bumper crop of recordings from France is a ten-inch Boîte à Musique disc (LD 066), *Les Structures Sonores*, described as "an ensemble of from six to eight musicians whose technique and inspiration are conditioned by a new kind of orchestral instrument based on phenomena of resonances and dissonances of metals—not electronic procedures." The record contains five short pieces—composed musically by Jacques Lasry and technically by an architect named Bernard Baschet—in which the "new kind of instrument" is intended (as we have heard often before) to add new timbres to the orchestra rather than to replace classical instruments. Steel tubes are vibrated by percussion or by ordinary and Fiberglas rods; amplification and resonance are obtained by using plastic bags of various sizes. The new sound, deeply bell-like when percussive and monstrously hollow when bowed, blends extremely well with a clarinet and a low female voice. They play: 1) *The Rhapsody of Budapest*, treating a major-minor theme accurately in the style of Bartók; 2) *The Quartet for Three*, which utilizes a Blues theme and gives the impression of unstable rhythm by suspending three beats; 3) *Lions Marrow*, a prelude, fugue, and scherzo based on nine notes and using counterpoint; 4) *Tropical Fever*, evoking a violent and exotic atmosphere by means of "collective improvisation"; 5) a ballet, *Two Shadows*, with jazzy overtones.

The total effect is something like looking through the thick bottom of a bottle, but novelty of sound is secondary to a serious musical approach. On this basis the record is a useful experiment (a practical application can be found, by the way, in the same composers' music for the imported film *The Sky Above the Mud Below*). Of course, sound fanciers will be fascinated by the recording's close-up, exotic sonics. GENE BRUCK

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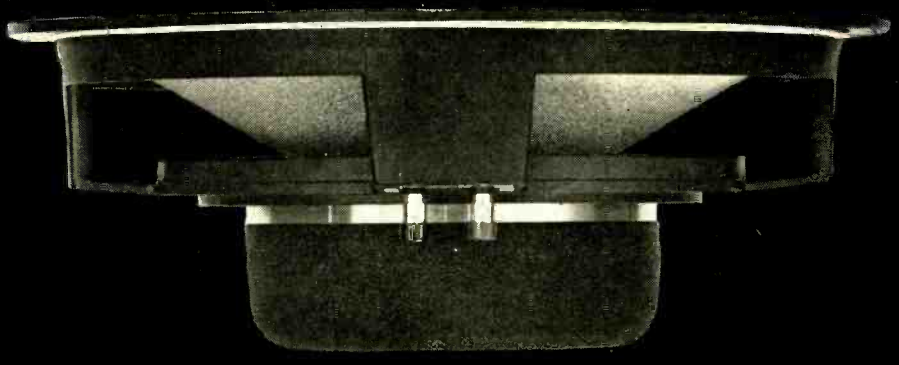

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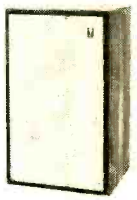

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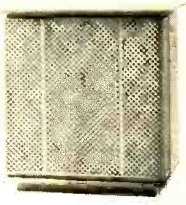

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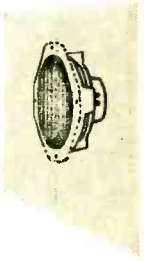

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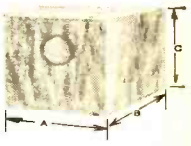

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RECORDS IN REVIEW

Continued from page 82

less very welcome. These performances are filled with a vivacious lyricism that is distinctively Schubertian (indeed, I would say this is the best thing Abravanel has done on records so far), and the choral numbers are even more lovingly conveyed than in the Decca version. The engineering is up to Vanguard's usual high standards in both stereo and mono. It's good to have *Rosamunde* in an unabridged edition of such consistent charm.

R.C.M.

SCHUBERT: *Die Winterreise, Op. 89*

Hans Hotter, bass; Erik Werba, piano.
• DEUTSCHE GRAMMOPHON LPM 18778/79. Two LP. $11.96.
•• DEUTSCHE GRAMMOPHON SLPM 138778/79. Two SD. $13.96.

Hans Hotter has been singing professionally for thirty years now, and has recorded this cycle in its entirety three times—once with Michael Raucheisen, once with Gerald Moore, and now with Erik Werba. He gets better at it every time.

Die Winterreise seems to have not quite the reputation of *Die schöne Müllerin*. The latter cycle, with its wider range of moods and colors, is generally held to be the better-organized work; there is often a tinge of condescension in talk about *Winterreise*, as if it were a cycle primarily suited for adolescent listening. At risk of being placed in the adolescent camp, I'll have to admit that, much as I love *Schöne Müllerin*, I almost invariably find myself more deeply involved in a good performance of *Winterreise* than in one of *Schöne Müllerin*. It is true that the scenery of this winter's journey is far less varied than that of the young miller's wanderings; here, there is none of the joyful freedom of *Das Wandern*, none of the cheerful adventure of *Wohin?*, none of the romantic lyricism of *Guten Morgen*, or the ecstasy of *Mein*. There is not even the simple, jealous hate of *Der Jäger*. *Winterreise* starts on a low note ("*Nun ist die Welt so trübe, der Weg gehüllt in Schnee*") and goes continually down. The aching nostalgia of the first songs is replaced by the tortured depression of the cycle's main body (from *Wasserflut* through *Täuschung*, I would say—Nos. 6 through 19). In many of these songs, the vocal line twists and leaps in peculiar unexpected ways, as in *Das Irrlicht*; or else the song as a whole is likely to be broken into fits and starts, as in *Letzte Hoffnung*. This over-all feeling is then replaced by the very simple, almost trancelike, resigned tone of the remaining songs, ending, of course, with the overpowering *Der Leiermann*. Almost the only times the music moves forward in an animated way are in songs where the poet is fleeing (*Rückblick*), describing things outside himself (*Der stürmische Morgen*, which is over practically before it has begun), or whistling in the dark (*Mut*).

The cycle is unrelievedly sad and despairing and bitter. *Des Baches Wiegenlied*, which concludes *Die schöne Müllerin*, has about it a hint of benediction, of final peace; *Der Leiermann* has only the promise of eternal rejection—pointless, hopeless survival. Surely there is no greater evidence of Schubert's genius than his handling of these texts, less varied but more finely differentiated than those of *Schöne Müllerin* and dealing with a vastly more complex and neurotic sort of personality. As in *Schöne Müllerin*, every song is a masterpiece. *Der Lindenbaum*, *Die Post*, and *Der Leiermann* are the most famous, but there isn't one that does not illuminate the text in a most remarkable way; certainly in songs such as *Rast*, *Frühlingstraum*, *Die Krähe*, and *Letzte Hoffnung*, the German art song reaches its full height.

Hotter and Werba, beautifully recorded, give the cycle the most communicative, moving performance I have ever heard. Hotter is far from letter-perfect vocally, but in terms of getting into and projecting these songs he is unsurpassed. His singing here is pronouncedly bass, dropping down to low Fs and Gs that would make many an Ochs envious. Some of the songs—*Die Wetterfahne*, for example—are even sung as much as a full tone below the keys indicated for bass in the Peters edition; but Hotter is so adept at lightening the color of the voice that one is unlikely to notice until a very low note (or a lack of typical middle-register baritone sound on some higher ones) makes one suspicious. The voice is a bit spread and unfocused, as it has been for about fifteen years, but the low keys keep the approximations to a minimum. The moments of interpretative insight, when the singer cuts straight through all matters of technique or musicianship to the emotional core of the song, are too numerous to note. *Frühlingstraum* brought me to the verge of tears, and by the time *Der Leiermann* came along I was, frankly, virtually blubbering. There are some interesting departures from Hotter's last recording of the cycle, with Moore. The wonderful phrase that concludes *Letzte Hoffnung* ("*Wein', Wein' auf meiner Hoffnung Grab*") is here given out in full voice; a similar change occurs on the very last word of the cycle—"*drehn.*" From the whisper of the Hotter/Moore version, it becomes a crescendo, followed by a brief decrescendo, as is marked below in the piano part. Which treatment one prefers will depend largely on individual taste, but there are dozens of other spots ("*unsre Freuden, unsre Leiden*" in *Das Irrlicht*; "*Wann halt ich mein Liebchen in Arm?*" in *Frühlingstraum*; "*wie weit noch bis zur bahre!*" in *Der greise Kopf*; "*Krähe, wunderliches Tier*" in *Die Krähe*; etc. ad inf.) where one cannot fail to respond to the spirit of a great interpretation.

Werba turns in the best work I have heard from him. His accompaniments have always been marked by technical polish and intellectual penetration: for me, they have sometimes lacked a dimension of warmth and emotional freedom. But not here. They have all the requisite pianistic control (for clarity, in fact, they sometimes surpass Moore's), and all the delicacy expected (as in the beautiful tracery of the introduction to *Die Krähe*, so illustrative of the bird's motion in flight). And there is also an element of strength and boldness which goes well with Hotter's present way of singing the cycle—the staccato figure at the start of *Letzte Hoffnung* has a sharp ping, less subtle, more forthright than Moore's. Together, the two artists give an impression of tremendous dignity and masculinity, which I, at least, find preferable to the relative softness of the Hotter/Moore performance or to the wonderfully sung, wonderfully played Fischer-Dieskau/Moore rendition, which, excellent as it is, is just calculated

enough and effete enough to miss the full meaning of a number of the songs. Of course, we may expect Fischer-Dieskau to record the cycle again.

Altogether, a performance of great stature, which will certainly be a treasured part of my library. The sound, as previously noted, is as perfect as disc sound can be as of early 1963. Full text and translations, rather on the literal side, are provided. C.L.O.

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

Julius Katchen, piano; Israel Philharmonic, Istvan Kertesz, cond.
• LONDON CM 9336. LP. $4.98.
• • LONDON CS 6336. SD. $5.98.

Neither of these performances can challenge the best competing versions of these popular concertos. Katchen skims over the music with flashy technical assurance and rather shallow understanding of its meaning. The Schumann is especially unsatisfactory, since Katchen's flaccid rhythm and lack of pulse make the work die a million deaths; and while the Grieg is firmer in outline, the pianist never approaches the insight evident in the Lipatti, Curzon, Gieseking, Novaes, and newest Rubinstein editions. Indeed, London's own Katin-Davis issue (in its low-priced Richmond series) is head and shoulders above Katchen's.

Istvan Kertesz, laboring with an indifferent orchestra, somehow manages to whip it into reasonable shape for the Grieg, but in the Schumann we are given anemic string tone and almost amateurish wind and brass playing. London's sound is good, but not outstanding. If one wants a coupling of these two concertos, I recommend the Fleisher and Lipatti versions. H.G.

SHOSTAKOVICH: *Concerto for Piano and Orchestra, No. 1, in C minor, Op. 35*—See Poulenc: *Concerto for Two Pianos and Orchestra, in D minor.*

SIBELIUS: *Symphony No. 1, in E minor, Op. 39*

Philadelphia Orchestra, Eugene Ormandy, cond.
• COLUMBIA ML 5795. LP. $4.98.
• • COLUMBIA MS 6395. SD. $5.98.

It is a happy circumstance that the initial appearance of Sibelius' First Symphony in stereo should come from one of today's leading interpreters of the late Finnish composer's music. Ormandy approaches the First as the frankly romantic work it is, giving it broad, sonorous treatment and playing up its melodic sequences for all they are worth. Nevertheless, this is a properly forceful, dramatic reading, and it has been exquisitely played and richly reproduced on a broad stereo palette. One hopes that this is but the first of a series of Sibelius symphonies from these forces. P.A.

STAMITZ, CARL: *Quartet for Winds, in E flat, Op. 8, No. 2*—See Dittersdorf: *Partita in D; Divertimento in B.*

STRAVINSKY: *Oedipus Rex*

Patricia Johnson, soprano; Ronald Dowd, tenor; Albert Remedios, tenor; Raimund Herincx, baritone; Harold Blackburn, bass; Sir Ralph Richardson, narrator. Sadler's Wells Men's Chorus; Royal Philharmonic Orchestra, Colin Davis, cond.
• ANGEL 35778. LP. $4.98.
• • ANGEL S 35778. SD. $5.98.

Oedipus Rex, composed in 1927, may well be the most notable—it is certainly the most extreme—example of Stravinsky's fascination with the neobaroque. The whole thing has a grandiose, monumental, hieratic feeling about it unequaled since the heyday of *opera seria* in the seventeenth century; and like *opera seria*, it is formidable to the highest extreme in its demands on the singers. The performance recorded here is most notable for the superlative work of the soloists—notably Dowd, the Oedipus, who is the best tenor to come out of England since Richard Lewis—and Johnson, a truly magnificent soprano. The other soloists are also very good as are the chorus and orchestra, and the collaboration of one of England's foremost actors as narrator is one of the be features of a generally admirable lease. Davis' interpretation is not qu so mordant, tense, and hard-whipped Stravinsky's own, but the work can ta the British conductor's approach. Recording is excellent, and Cocteau's Latin text is given in full in the accompanying pamphlet. A.F.

Continued on next page

needed; more data, in fact, than anyone now possesses. Yet the thing is at least a theoretical possibility, and there seems no reason to doubt that it will eventually be a practical possibility.

But, even now, it need not be necessary or even desirable to imitate the Boston Symphony in order to put electronic techniques to valid artistic use. A more significant task for the electronic brain and its mentors would be the generation of sounds and sound combinations that lie outside the genius of live performance. The point that needs emphasis here has to do with the fantastic broadening of our musical horizons now offered by the development of these new means. No conceivable auditory sensation or succession of sensations, however complex, lies outside the range of electronic techniques—and if that is, for the moment, more of a theoretical statement than a description of a practical working state of affairs, its significance is nonetheless vast.

The techniques developed at Bell Labs are not unique in this respect. Similar possibilities are offered by the RCA Victor Electronic Music Synthesizer, currently installed at the Columbia-Princeton Electronic Music Center in New York and actually being used for creative purposes by composers. The Synthesizer is an elaborate and specialized instrument developed for the specific purposes of musical composition and it is, at present, a far more practical instrument for compositional needs than the IBM 7090. The computer is, for one thing, fabulously expensive to use. Another point is that computer technique will be handicapped for a long time to come by a lack of information. The correlation between the actual psychoacoustical results desired and the data needed to produce these results can be finally established only by comparing the end result on tape with the original instructions. This check-back technique is time-consuming and expensive. With the synthesizer, sound combinations can be tested immediately and subjected, on the spot, to an infinite number of small gradations and adjustments. Thus, it is much easier for the composer working with the synthesizer to find and refine the precise sounds he wants.

Nevertheless, in the long run, the computer technique may well be the more widely used. Electronic music synthesizers will always be rare birds, but computers already exist in considerable numbers. When the information needed to use them flexibly and efficiently has been accumulated over a period of years, composers will more easily be able to achieve precise and predictable results. Far more important than the silly, hooty canons and the hissing jumbles of white and colored noise we hear from the present record are hints of something much more significant. This has nothing at all to do with the pseudo-music but rather with some of the isolated sound events that take place. In designing some of these effects, the authors of this music have—intentionally, it should be said—suggested some of the basic problems of how we hear.

These electronic techniques make possible right now innumerable subtleties of pitch, rhythm, attack, timbre, loudness, which in a simple, experimental way can be used to investigate the physical and psychological mechanism of hearing. For the first time, we can produce with ease sounds that approach the limits of perception in all dimensions and directions. We can study the ability of the ear to make differentiations among the finest shadings. We can study the effect of extremely fast and extremely slow successions of tones, of extreme degrees of loudness and softness, of complex rhythmic combinations, of complicated mixtures of tone colors, and of all kinds of non-tempered pitch phenomena including all varieties of noise—and all this with the possibility of complete continuity and change on a sliding scale between one form and another. Some of the possibilities, in a raw state and in musical settings, are in evidence on this disc and they will constitute the real aural interest of the recording.

These questions are significant and not only from a scientific point of view. The accumulation of possibilities and the examination of their psychoacoustical effects are essential first steps in the development of an art whose bounds are only the limits of human perception—and, to be sure, of human creativity. E.S.

ALFREDO KRAUS: *"Alfredo Kraus Sings"*

Puccini: *La Bohème: Che gelida manina.* Bellini: *I Puritani: Vieni fra queste braccia.* Rimsky-Korsakov: *Sadko: Song of India.* Donizetti: *Lucia di Lammermoor: Fra poco a me ricoverò.* Handel: *Xerxes: Ombra mai fu.* Verdi: *Il Trovatore: Di quella pira.* Liszt: *Ensueño de amor.* De Luna: *Que bonita es la mar; Volveras; Alegria; Canción de Libertad.* Innocenzi: *Adios sueños de gloria.*

Alfredo Kraus, tenor; Symphony Orchestra, E. Belenguer Estela, S. Ruiz de Luna, A. Iges, conds.
• MONTILLA FM 177. LP. $4.98.
• • MONTILLA FMS 2077. SD. $5.98.

ALFREDO KRAUS: *"Gayarre"*

De Luna: *Por mi puerta; El Roncales.* Donizetti: *Don Pasquale: Com' é gentil; Cercherò lontana terra. L'Elisir d'amore: Una furtiva lagrima. La Favorita: Una vergine; Spirto gentil. Lucia di Lammermoor: Verranno a te.* Verdi: *Rigoletto: La donna è mobile.* Bellini: *I Puritani: A te, o cara.* Meyerbeer: *L'Africaine: O Paradiso. Les Huguenots: Bianca al par di neve.* Gounod: *Ave Maria.* Bizet: *Les Pêcheurs de perles: Mi par d'udir ancora.*

Lina Huarte, soprano (in *Lucia*); Alfredo Kraus, tenor; Symphony Orchestra, José Luis Lloret, cond.
• MONTILLA FM 176. LP. $4.98.
• • MONTILLA FMS 2076. SD. $5.98.

Alfredo Kraus, the Spanish tenor who seems to be acquiring considerable importance on the European operatic scene, offers some astounding vocalism on both these discs. Kraus is, of course, the excellent Duke of Mercury's complete *Rigoletto*, and he recorded some Spanish music for Montilla several years back. Now Montilla gives us a more extended look at his capabilities by bringing us these releases, each of which represents a grouping of selections from motion pictures made by Kraus—*El Vagabundo y la Estrella* and *Gayarre*, the latter being a cinematic biography of the great nineteenth-century tenor.

Kraus's voice is an extraordinarily well-focused lyric tenor, full of heady ring. Its production is of the extremely forward variety employed by the great tenors of the old Italian school, in which the voice seems to operate entirely with-

in the resonances of the mouth and head. He climbs without trouble to the high E flat, at which altitude he produces a perfectly clear, ringing tone, naturally very heady, but by no means a falsetto. It is not a fat, juicy voice of the Gigli variety; its quality is sometimes reminiscent of Valletti's, and sometimes of such illustrious Spaniards of the past as Miguel Fleta and Antonio Cortis. If it has a flaw, it lies in an occasional slight tendency to thinness, and some minor discomfort in producing sustained tone near the bottom of the range. Otherwise, it is pure pleasure to listen to it as it sails smoothly and spinningly through such selections as *"Vieni fra queste braccia,"* *"Una vergine,"* and *"A te, o cara,"* any one of which is considered cruel and inhuman punishment by the vast majority of even the most accomplished tenors.

The Bellini and Donizetti selections are really the treasures, for it is so seldom (even on the old records) that one hears them sung with a combination of intelligent style, melting lyricism, and healthy, free tone. The extreme high range is overexploited, being brought into play in such a simple little piece as the *"Com' è gentil"*; and it is interesting to note that Kraus's least interesting singing is in such relatively everyday items as *"Una furtiva lagrima,"* which he phrases strangely and distends rhythmically, or *"Che gelida manina,"* where he seems awfully eager to get to the long held high C and does some indifferent singing en route. Since his voice is of the sort that makes the high tones sound even higher than they are—the B natural, for instance, sometimes sounds like a splendid C sharp, and the E flat above high C makes one think he may have reached for (and hit) the F—the recital would really benefit from a few more relaxed numbers. In any case, the most exciting thing about Kraus's singing is not the high voice as such, but the fact that he carries his fresh, bright color over the whole range in perfect balance, with crystal-clear vowel formation and superb control of dynamics from top to bottom.

The grouping on FM 176 (or FMS 2076) is to me the more attractive one. Though FM 177 (or FMS 2077) has the stunning (but very brief) *"Vieni fra queste braccia,"* an excellent *"Di quella pira,"* and a version of the *Lucia* aria that runs away from all modern competition, it also has the rather ordinary performances of the *Bohème* and *Sadko* excerpts, the simply awful Liszt thing (a dripping vocal arrangement of *Liebestraum* that goes on forever, in Spanish, complete with ghastly runs for the piano and a high C sharp for the singer), and nearly a whole side of the negligible Spanish popular songs—though several of these, such as *Alegria,* have considerable lilt and dash, and all are excitingly sung. If you need sample selections to persuade you about FM 176, try *"Spirto gentil"* or *"Bianca al par di neve."* The former is quite competitive with the versions of McCormack, Caruso, the young Gigli, or Smirnoff; the latter does not blush in the company of versions by Caruso, Slezak, or Roswänge—though Kraus's voice is lighter and "slimmer" than any of these except McCormack's and probably smaller (these recordings have a generously applied reverberation).

The accompaniments are adequate, if undistinguished. As for the sound, levels on both discs are apt to vary and the orchestras sometimes fade practically out of the picture. C.L.O.

I MUSICI: *Christmas Concertos*

Corelli: *Concerto grosso in G minor, Op. 6, No. 8.* Manfredini: *Concerto in C, Op. 3, No. 12.* Torelli: *Concerto in G minor, Op. 8, No. 6.* Locatelli: *Concerto a cinque, in F minor, Op. 1, No. 8.*

I Musici.
• PHILIPS PHM 500025. LP. $4.98.
• • PHILIPS PHS 900025. SD. $5.98.

These concertos have all been recorded before, but not often as persuasively. The Musici are at their considerable best here, and their work is enhanced by the loving care with which they have been recorded. Instead of a barely audible harpsichord, there is a discreet but satisfying organ playing the continuo, which is what these church concertos call for. In the stereo version of each work the two solo violins are on separate tracks; the added interest and clarity of their dialogues there is a distinct advantage. This is lovely playing, particularly effective in the most substantial of these concertos—the familiar work by Corelli and the unusually expressive one by Torelli. The Manfredini is rather routine, and the Locatelli, an early work, does not escape monotony. N.B.

RITA STREICH: *Operatic Recital*

Mozart: *Le Nozze di Figaro: Giunse al fin; Deh, vieni non tardar.* Donizetti: *Lucia di Lammermoor: Il dolce suono (Mad Scene); Regnava nel silenzio.* Rimsky-Korsakov: *Le Coq d'or: Hymn to the Sun.* Offenbach: *Contes d'Hoffman: Les oiseaux dans la charmille.* Nicolai: *Die lustige Witwe von Windsor: Nun eilt herbei.*

Rita Streich, soprano; Radio Symphony Orchestra of Berlin, Kurt Gaebel, cond.
• DEUTSCHE GRAMMOPHON LPEM 19368. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPEM 136368. SD. $6.98.

To me this seems Miss Streich's most convincing operatic work (aside from her lovely singing on several complete sets) to date.

The *"Deh, vieni"* which opens this recital (one of the finest I've ever heard) and the aria of Frau Fluth which closes it are very close to perfect, as might be expected from this artist. More surprisingly, her *Lucia* excerpts turn out to be nearly as fine. Of course, the Streich voice is of the small, pure kind; it does not open out at the top, and there is no hint of the dramatic coloratura in it. But that, after all, is just the sort of voice that not so long ago was assumed to be correct for the role, and Miss Streich sings with such attention to phrasing, shading, clarity of enunciation, and the flow of the line that the results are very gratifying. She even brings to the music a fairly full-blooded, Italianate approach which I had not expected.

The remaining two selections are not quite so interesting. It is good to have the Rimsky aria recorded again (and in Russian, rather than the French we are accustomed to), and Streich sings it clearly, prettily, but without the sensuousness of tone that the Queen should have. Her "Doll Song" is not terribly idiomatic, and though it is sung well, it is not so much above the usual level.

The accompaniments are excellent, and the sound is good, though the stereo version tends to sound dry and a little shallow; the LP is not at hand. C.L.O.

POPULAR • THEATRE • FOLK

Stan Freberg

"The Madison Ave. Werewolf." *Stan Freberg. Capitol T 1816, $3.98 (LP).*

"Carl Reiner and Mel Brooks at the Cannes Film Festival." *Capitol W 1815, $3.98 (LP); SW 1815, $4.98 (SD).*

"Humor Seen Through the Eyes of Jonathan Winters." *Verve V-15035, $3.98 (LP).*

Jonathan Winters

More Mirth on Microgroove from Our Virtuoso Comics

RECORDED HUMOR offers a unique cross section of American comedy. Its sources are as manifold as the soapboxes of its practitioners: Stan Freberg's recorded skits all derive from his radio shows; Jonathan Winters is a night club comic generally taped *in situ*; Reiner and Brooks operate exclusively before the recording mikes. Wherever there is a laugh, someone will sooner or later commit it to discs.

Capitol is still gaining mileage, via *The Madison Ave. Werewolf*, from the hilarious unsponsored—and unrenewed—CBS radio series that featured Stan Freberg in the summer of 1957. Despite the lapse of six years, Freberg's situations retain their freshness and verve. The finest and funniest is the title skit, in which a self-respecting young Scarsdale werewolf, seized by some supernatural force, daily becomes an ad man "when the sun is full." While exploring this gray flannel werewolf's adventures in New York, Freberg bludgeons the advertising industry to a pulpy fare-thee-well, climaxed in a screamingly funny commercial for food . . . "Specialists agree that it is the number one cure for

hunger!" Freberg also succumbs to the airwave comic's endemic disease—an irresistible compulsion to sink satirical darts into the radio industry. His most successful foray, built around an interview with a "Literary Giant of Our Time," fortune-cookie writer Albert T. Wong, transforms a hoary old gag into first-rate comedy.

In Capitol's *Carl Reiner and Mel Brooks at the Cannes Film Festival*, these two TV writers who found success on the brighter side of the footlights rely upon fast, snapping repartee to fracture their audiences. Their technique—the radio interview—is unvarying, but they manage to characterize the targets of their satire in three very full and fleshy dimensions. The bland denial of history in postwar Germany has long furnished grist to the American comic mill, but nowhere are you likely to hear a more devastating indictment than in the Reiner-Brooks interview of German film tycoon Adolf Hartler of Narzi Films.

On guilt: "I was just a baby during the war. We little German tykes were confused."

On concentration camps: "What's all the fuss? Look, you send people to camp, don't you? In the summer. So we send some to camp. And mostly in the summer."

On Hitler: "I thought he made some terrible errors. Losing the war was an error."

Italian producer Frederico Fettucini chips in with a few comments on his nation's cinematic art, including a synopsis of his latest film, which begins with a single rape on a beach and ends with a mass rape outside a church. "We're trying to say," he explains, "that there is much immorality in our society." And how long will Italian directors continue to turn out such pictures? "As long as there is rape, I'll be in business."

There is an inevitable monotony in the consistent use of the interview technique, but taken episode by episode, these sketches are very funny indeed. Allegedly, they are all spontaneous. Perhaps so, perhaps not. In any case, the two principals seem to get as much fun from their sallies as does their highly responsive audience.

Year in and year out, album in and album out, Jonathan Winters proves to be perhaps the funniest and most original wit on records. His particular genius is an incredible range of vocal mimicry. Here is a kind of virtuosity that can create such wildly dissimilar characters as a harpooneer pursuing a whale, a hayseed inventor bent on confounding Detroit, and even a thoroughly believable tortoise. His most recent effort for Verve does not display him at his best. His instincts are, as ever, right. He snaps the whiplash of his wit across the backs of folk singers, *our* German rocket scientists, etc., but —with one sidesplitting exception—none of it quite comes off. His satirization of the scientist Dr. Werner is ham-handed to the point of tedium. He devotes ten unending minutes to a wandering, repetitious take-off of an Asiatic folk singer; had this been compressed into ninety seconds, it might have been a scorcher. Brevity, despite the advent of LP, is still the soul of wit.

The program, however, springs to life when Winters dons the malicious Mother Hubbard of his favorite character, Grandma Maude Frickett. In a shriekingly funny skit—with all voices, as ever, by Winters—Maude attends the funeral of her nephew, who has been laid out in pale green pants, pink shoes, and a chartreuse tie by two effeminate morticians. A drunken organist reels above his instrument and, at the crucial moment in the funeral service, the corpse turns into . . . But no. You'll have to buy the record to find out. And you won't regret it.

O.B.B.

Jeanette Scovotti

There's Melody Abounding

"The Golden Age of Operetta." *Various soloists; Chorus and Orchestra, Lehman Engel, cond. RD 40M, $18.89 (Nine LP); RD 40, $21.89 (Nine SD). Available only from Reader's Digest, Pleasantville, N.Y.*

I AM frequently being told that, as entertainment, the classic operettas are finished. It is an opinion to which I cannot subscribe. The uniformed hussars, the princes masquerading as paupers, the pure and trusting heroines of Strauss, Herbert, and Romberg may have been supplanted by the teen-age gangsters, the "con" men, and the "modern" American girls of Bernstein, Loesser, and Rodgers. Verismo may have

replaced sentiment, and Loewe ousted Lehár in public appeal. But I am still not convinced that the public is yet ready to write finis to operetta.

When today's theatregoer becomes weary of the many vapid and tuneless musicals currently on the boards there will be, I venture to predict, an inevitable reversion to these old favorites. And most assuredly an audience for them exists, as was proved by the 1943 revival of *The Red Mill,* which enjoyed a run almost double that of the original 1906 production; by *Song of Norway,* which in 1944 charmed New York audiences for 860 performances; and by *Kismet,* which in 1953 was almost as successful. Summer theatres still find *Blossom Time, Rose Marie,* and *The Student Prince* extremely profitable properties, and record companies long ago discovered that well-sung recordings of the old favorites were consistent best sellers. But, until some enterprising entrepreneur decides that these gloriously melodic works are worth reviving, we shall be dependent on recordings to fill the gap.

This excellent *Reader's Digest* album does just that. Almost encyclopedic in scope, it presents eighteen of the most popular operettas of all time in generally well-sung performances, with casts headed by such luminaries as Anna Moffo, Rosalind Elias, Jeanette Scovotti, William Lewis, and Richard Fredericks. The real star of these performances is Jeanette Scovotti (despite the presences of Anna Moffo, who appears in only nine of the works, though always to good effect). Miss Scovotti is completely captivating as a charming Rosalinda in *Die Fledermaus,* a lovely and youthful-sounding Kathie in *The Student Prince,* and in a beautifully sung Nina in *Song of Norway.* Rosalind Elias is in excellent voice, except for a poorly sung Orlofsky in *Fledermaus* (surely that atrocious accent was unnecessary, with everyone else singing in perfectly good English). Sarah Endich and Mary Ellen Pracht are both quite fine in everything they do. Unfortunately, the male singers seldom rise to the occasion. Both Richard Fredericks and William Lewis have excellent voices and are frequently in good style, but their work is inconsistent. Peter Palmer, however, whose performances are sloppy and unmusical, does nothing to justify his inclusion in the cast.

As in all such surveys, of course, one can question the choice or exclusion of certain works. It is quite surprising to me that no Offenbach operetta has been included, for surely the "father" of the genre deserves recognition, and *La Vie Parisienne* (heard in New York in 1943) would have been an ideal representation of the composer's best work. (It might have replaced Strauss's *A Night in Venice,* never one of the composer's popular works.) Herbert and Romberg are more than adequately represented, with four operettas each. Kern gets in with two, but surely *Roberta,* for all its lovely score, is a routine American musical comedy rather than an operetta.

The restrictions of copyright where the lyrics of the older European operettas are concerned has necessitated the use of a team of new lyricists, Norman Sachs and Mel Mandel. What they have produced in the way of rhymes is, unfortunately, remarkably pedestrian, and anyone who knows the older English lyrics may wince. The orchestra and chorus are under the direction of Lehman Engel, and more efficient or theatrical performances would be difficult to imagine. I can heartily recommend the stereo version (the only one I've heard), even though there appears to have been no effort made to use all the possibilities of the medium. J.F.I.

"Georgia Brown Sings Kurt Weill." Georgia Brown; Orchestra, Ian Fraser, cond. London LL 3274, $3.98 (LP); PS 274, $4.98 (SD).

In her program of eleven Kurt Weill selections, Georgia Brown—the young English singer currently starring in the Broadway musical *Oliver*—has courageously tackled six of the early Berlin theatre songs. Quite unexpectedly, they are the most successful and exciting performances on the record. Miss Brown has caught, as very few non-German singers have, the jaded atmosphere and *fin de siècle* style of Weill's starkly bitter tunes, and she sings them with extraordinary intensity and pathos. Her *Surabaya Johnny* is as heartbreaking as Lotte Lenya's and far better sung, and *Moritat (Mack the Knife)*—a song not calculated to achieve maximum impact when sung by a woman—is as chilling and ominous here as in any performance I've heard. The remaining German numbers are hardly less impressive. Miss Brown sings *Fürchte dich nicht* in German, and does it so well that I wish she had sung the others in their original tongue, rather than in English translations which often take the edge off Brecht's pungent lyrics.

Unfortunately, the vibrancy and intensity of her approach—the very qualities that are so impressive in her performances of the German numbers—are less well suited to the songs Weill wrote for the American theatre. She sings the incomparable *Jenny* with little humor, misses the point of Ira Gershwin's lyric by substituting "fellow" for "husband," and ends it with a tasteless spoken quip. Most of the charm of *Speak Low* evaporates when subjected to her free swinging treatment, and *My Ship*—one of the composer's most fragile musical fantasies—founders under a too impassioned attack. For some curious and to me quite inexplicable reason, Miss Brown opens her program with the verse of *September Song,* and closes it with the chorus—a partition neither musically sound nor aurally pleasing.

Ian Fraser has obviously fashioned orchestral settings designed to give the singer, who is experienced in jazz, much vocal freedom. They may please some, but I greatly prefer Weill's own economical scorings. J.F.I.

"Kenneth McKellar Sings the Songs of John McCormack." London TW 91275, $3.98 (LP); SW 99029, $4.98 (SD).

Kenneth McKellar is a gifted Scottish tenor who has turned his musical hand to a wide variety of material, including excellent albums of Scotch and Hebridean traditional airs. Here he offers a dozen songs that once graced the repertory of the celebrated Irish tenor John McCormack. McKellar's interpretations do not ape—nor, apparently, are they intended to ape—those of his great predecessor. He sings the songs for their own sake, and any evocation of the late Irishman stems from association of material rather than imitation of style. *Danny Boy, The Rose of Tralee,* and *I Hear You Calling Me* were prime favorites of McCormack's audiences and are duly included here. *Panis Angelicus* and the Schubert *Ave Maria* recall another facet of his art. My own favorite, however, is that haunting fusion of wit and pathos, *The Mountains of Mourne.* This inspired essay in drollery *cum* nostalgia—a bewildered and homesick Irishman's impressions of London—is, according to reports, enjoying something of a renaissance in present-day Ireland. O.B.B.

"Sincerely Yours." Robert Goulet; Orchestra, Sid Ramin, cond. Columbia CL 1931, $3.98 (LP); CS 8731, $4.98 (SD).

This is Robert Goulet's most impressive album to date, and indeed one of the very best from any male vocalist in the past year. The Canadian baritone has evidently learned a few things from his many TV and night club appearances, for he has ironed out here the few slight defects apparent in his two previous albums. Show tunes, I suspect, are still his forte, and the three included in this program, *I Talk to the Trees, Tonight,* and *Maria,* are all magnificently sung. Yet it would be unfair to say that they are markedly superior to his warm and sensi-

tive versions of such evergreens as *Stella by Starlight, Poinciana,* or *You Stepped out of a Dream.* This is top-drawer vocalism, and may not again be equaled . . . until the next Goulet album. And when that appears, it is to be hoped that Columbia will retain Sid Ramin, whose arrangements contribute so much to the present album. J.F.I.

"Songs of Love, Lilt, Laughter." Jean Redpath. Elektra EKL 224, $3.98 (LP); EKS 7224, $4.98 (SD).

Jean Redpath's second disc more than fulfills the rich promise of her maiden effort, *Scottish Ballad Book* (EKL 214). Here her true, sweet soprano burnishes a collection of Scottish songs, some fresh to the catalogue, all fresh to the ear. Certain of her pitch, Miss Redpath scorns instrumental backing for several selections, relying upon the stark simplicity of the ballad and her own lovely voice to stir the emotions of her audience. In her hands this very old, yet very daring, technique intensifies the emotional impact of a ballad and heightens its drama. Her *Wae's Me for Prince Charlie,* distilling the lingering sadness of all lost but unforgotten causes, is stunning in its unadorned poignance. *Caller O'U,* a fish vendor's cry, and a haunting little gem of melody called *Song of the Seals* are new to vinylite and further enhance this outstanding program by a singularly talented and singularly honest folk singer. O.B.B.

"A Time for Singin' and a Time for Prayin'." Gene Baker; Chorus and Orchestra. Choreo A 13, $3.98 (LP); AS 13, $4.98 (SD).

A profound, intensely communicated respect for the Negro Spiritual both in devotional and musical terms lifts this recital of "happy" spirituals far above the norm. Bass Gene Baker is white, but he displays a remarkable empathy for the emotions that generated this ringing religious poetry unique to the American South. Baker's voice is not free of wobble, but his tone is deep and rich, and he sings without patronization, quaintness, or apishness. His *Git on Board, Little Children* is all unmitigated joy, and a kind of serene jubilation glows through *I Know the Lord's Laid His Hands on Me.* The arrangements, purged of all the primitive qualities inherent in spirituals, make very bad folklore. But, of their unpretentious and reverent kind, they make rewarding listening. Exceptionally clear sound in both versions, with stereo offering a broader backdrop for the chorus and orchestra. O.B.B.

"Petticoats of Portugal." Valentina Félix; the Conjunto Cantares de Portugal. Monitor MF 391, $3.98 (LP); MFS 391, $4.98 (SD).

Valentina Félix, a rising young Lisbon soprano, clearly possesses the equipment to become a first-rate *fadista.* Hers is a dark, somewhat hard voice, admirably adapted to intoning the sad, foredoomed measures of the Portuguese national song style, the *fado.* And Miss Félix approaches her material with the same single-minded emotional intensity that marks the great Amalia Rodrigues, reigning queen of the genre. Among the fine *fados* represented on this release are *Lisboa Antiga,* a nostalgic evocation of the lost glories of the Portuguese capital, and the ever-appealing *Fado Coimbra,* tuneful original of *April in Portugal.* A sprinkling of folk songs and marches spices a program that is as memorable

for its lovely tunes as for the *vocalise* of Miss Félix. Clear, beautifully balanced engineering. O.B.B.

"Fire and Jealousy." Andre Kostelanetz and His Orchestra. Columbia CL 1898, $3.98 (LP); CS 8698, $4.98 (SD).

The acknowledged flair of this conductor for the colorful and sensuous rhythms of Iberian and pseudo-Iberian music is very much in evidence in these virtuosic orchestral performances of fairly familiar Spanish compositions. The most extended work in the program is Ravel's *Bolero*, which, though slightly cut and marred by some smeared brass playing (probably intentional), is given a quite hair-raising performance. And two Falla dances, one from *El Amor brujo*, the other from *La Vida breve*, are invested with just the right amount of intensity and smoldering passion. There is also a well-realized version of *Malagueña* and a genuinely charming performance of Enrico Madriguera's *Adios*—a particular favorite of mine. Columbia's "360 Sound" is a trifle overbright at the top, but when the controls are adjusted to this everything sounds simply wonderful. J.F.I.

"Brazen Brass: New Sounds in Folk Music." Henry Jerome and His Orchestra. Decca DL 4344, $3.98 (LP); DL 74344, $4.98 (SD).

Jerome's highly stereogenic antiphonal brass choirs (unmuted on the left, muted on the right, with centered rhythm section), which made such a fine impression in their first appearances a couple of years ago, seemed to run out of suitable materials in later releases. But here, augmented by a banjo and a couple of guitars, they sound better than ever in exceptionally effective scorings (mostly by Dick Jacobs and Jerome himself) of *Green Fields*, *Across the Wide Missouri*, and other *volkstümlich* tunes. There are rather too many final fade-outs substituting for decisive conclusions, but the fascinating variety of sonorities—captured in impressively bold, open, and effective stereo—is an aural delight throughout. R.D.D.

"Beatrice Kay Having a Party." Beatrice Kay; Orchestra, Mundell Lowe, cond. Parker PLP 812, $3.98 (LP).

In this extremely informal recording, the onetime Naughty Nineties girl is no longer The Lonesomest Gal in Town, nor does she give a hoot about The Bird in a Gilded Cage. She can still sing (if you want to call it that) and she does, but mainly she is just reminiscing about the past, telling a few jokes, and in fact generally letting her hair down. The reminiscences are often extremely funny, particularly the one concerning Repertory Theatre. The jokes, because Miss Kay is a superb dialectician, are convulsing. The humor is broad and—in the episode *Two Ladies of the Evening*—slightly bawdy. Don't play that band for Aunt Maud or the young fry. J.F.I.

"Ritmos de España." Orquesta Tipica de Madrid, Victornio Echevarria, cond. M-G-M E 4070, $3.98 (LP); E/SE 4070, $4.98 (SD).

Broad, brilliant, resonant stereo sound frames an orchestral program that constitutes a musical—if not geographical—tour de force. Maestro Echevarria guides his guitar-rich Orquesta Tipica through a concert that ranges from a sunshot *jota* of northern Spain to a moody *Fantasia Morisca* that evokes the Moorish past of Andalusia. In between, the strings pick out the bitterly cynical measures of *El Vito* and the intricate rhythmic filigree of *Arabescos de Valencia*. Although the primary accent is on intoxicating sound, the musicians never fail to preserve, and often to enhance, the regional integrity of each selection. Witness how, amid all the sonic opulence, Maestro Echevarria maintains the lean, stately gaiety of the Catalonian *Sardana del Pirieno*. My only dissent is geographical: *La Paloma* originated not in Spain, but in Latin America. Who, however, could cavil in the face of such recorded splendor? Since engineers are not magicians, the monophonic version perforce lacks the dazzling breadth of its stereo sibling. O.B.B.

"Gay Purr-ee." Original Sound Track Recording. Warner Brothers B 1479, $4.98 (LP); BS 1479, $5.98 (SD).

Those old pros Harold Arlen and Yip Harburg have confected a charming set of songs for Judy Garland and Robert Goulet to sing as the off-screen voices of the feline characters in Walt Disney's animated cartoon musical comedy *Gay Purr-ee*. The real plums in the score have been skillfully tailored for Miss Garland's very special style, and though she may be a little overemotional in *Little Drops of Rain*, she is absolutely tremendous in *Paris Is a Lonely Town*—one of those long songs of despair and wistful sadness that she always does so well. *Roses Red, Violets Blue* is lesser Arlen, but *Take My Hand Paree* is as close to a pop song from the banks of the Seine as any American composer has ever written, and Judy sings it with refreshing charm. Goulet is given only one solo number, the gracefully lilting and very French *Mewsette* (though he does reprise *Little Drops of Rain*, and I prefer his lighter, slightly more insouciant way with this song to Miss Garland's). The comedy numbers written for Paul Frees, though probably very effective on the screen, fail to make much impression on the record. The voices of Red Buttons and Hermione Gingold are both listed on the album cover; the former is heard gurgling away in *Bubbles*, but Miss Gingold apparently got lost in the shuffle. J.F.I.

"Songs of Old Germany." Heinz Schachtner, trumpet; Chorus and Orchestra. Capitol T 10330, $3.98 (LP); ST 10330, $4.98 (SD).

What seems at first blush to be a monstrous *mésalliance*—a solo trumpet backed by humming chorale with orchestra—proves, thanks to the genius of Heinz Schachtner's golden horn, to ring absolutely true in this splendid program of well-loved German melodies. Schachtner's trumpet lilts and soars like a silvery bird; by turns it is melancholy, as in *An der Weser*, lyrical in *Sah ein Knab' ein Röslein steh'n*, tender in *Du, du liegst mir im Herzen*, brilliant in *Ich hab' mein Herz in Heidelberg verloren*. This skillfully controlled accent on brass actually provides a quintessentially German cast to the arrangements, and the recording gains charm with each rehearing. Unusually clear, full, and deftly separated stereo sound adds still another attraction to this beguiling release. O.B.B.

"The Richard Rodgers Bandbook." Les Brown and His Band. Columbia CL 1914, $3.98 (LP); CS 8714, $4.98 (SD).

Straight, honest recorded performances for dancing are only too rare nowadays, and we may therefore welcome this happy presentation of some of Rodgers'

best tunes in unpretentious but effective arrangements. Performances (featuring sax, guitar, and occasional trombone and trumpet solos) are vibrant, and the robustly broadspread yet unexaggeratedly stereoistic recording captures to perfection the fine blends and contrasts of sonorities. I particularly enjoyed the atmospheric *My Funny Valentine*, a catchy *I Didn't Know What Time It Was*, and perhaps most of all the vivaciously intricate *Sweetest Sounds*. R.D.D.

"Waltzing Matilda." Australian Folk Songs by Lionel Long; the Noel Gilmour Sextet; the Delltones. Capitol T 1823, $3.98 (LP); ST 1823, $4.98 (SD).

Allegedly Australia's top folk singer, Lionel Long lives up to his notices in this engaging anthology of songs—folk and otherwise—from Down Under. A slight nasality colors Mr. Long's otherwise pleasant baritone; but, echoing the Australian accent, it adds another touch of authenticity. In addition to the inevitable title song, the singer, smoothly backed by the Delltones and the Noel Gilmour Sextet, offers an exuberant *Wallaby Stew* (a slangy, amusing account of the fun at home while father serves his term in jail); a *Moreton Bay* that recalls Australia's old, unhappy days as a penal settlement; and the infectious anthem of the antipodean sheep industry, *Click Go the Shears*. The performances have been given excellent reproduction throughout. O.B.B.

"Sound and Pictorial History: Mercedes-Benz 75th Anniversary." Riverside 5025/26, $12 (Two LP); 95025/26, $12 (Two SD).

For the man who has everything, including a Mercedes, the ideal gift may be this handsome photographic and sonic documentation of the famous Daimler and Benz creation, recorded by Ray Fowler in the Mercedes-Benz factory museum at Stuttgart. The history begins with Daimler's first engine (1883) and motorcycle (1885), Benz's first car (1885) and Vis-à-Vis (1894), and continues through succeeding models up to the Mercedes *Grand Prix* racers of 1914-1954 and the 300 SL of 1959. The early models are heard in stationary operation only; the later ones in realistically recorded trial runs, many at obviously high speed. Effective as these sonic portraits are, they run on at what seems (to a nonfanatic) unconscionable length to cover three full disc sides. But I should have welcomed an even longer fourth side, whereon Director Rudolf Uhlenhaut talks informally but extremely lucidly on racing car design and theory. This is in English; a brief concluding talk by racing team manager Alfred Neubauer, on the greatest driver he has known, ingeniously alternates between Neubauer's German on the left channel and an English translation (presumably by Uhlenhaut) on the right. R.D.D.

"Broadway Goes Latin." Edmondo Ros and His Orchestra. London LL 3277, $3.98 (LP); PS 277, $4.98 (SD).

Edmondo Ros is obviously a man not averse to musical experimentation. He once managed to transform some tired old operatic arias into a series of exciting South American dances, and though the numbers he has chosen for similar treatment this time are neither tired nor old (they all come from Broadway musicals), they certainly sound refreshingly new and provocative in John Keating's South American orchestral arrangements. If original is not quite the word for the inevitable cha-chas, it is certainly applicable to most of the other pieces. Particularly fascinating is the polyrhythmic arrangement (Latin drums and reeds) for *Something's Coming*, which—for all its instrumental economy—generates a surprising tension. *Shalom* is introduced by a lyrical harp solo, then transformed almost immediately into as exciting and stimulating a performance as I have heard. Perhaps the most arresting treatment is the one reserved for Cohan's *Give My Regards to Broadway*, in which the cross rhythms of baion and bolero erase the usual rah-rah high spirits, and substitute a slow, almost languorous, pace. On one or two numbers Mr. Ros turns vocalist, but proves to be a more accomplished batoneer than baritone. J.F.I.

"Big-Band Polkas on Parade." Ira Ironstrings and His Polka Marching Band. Warner Brothers W 1457, $3.98 (LP); WS 1457, $4.98 (SD).

While I'm well aware that my unvaried and unqualified enthusiasm for everything Mr. "Ironstrings" does on records makes me sound more like his press agent than an objective critic, each new release reinforces my conviction that he is one of the most consistently zestful and engaging entertainers around today. Here he turns from his usual ragging to transmute a batch of familiar marches (of Sousa and others) into irresistible polkas—great fun either to dance or just listen to, and remarkable for the precision and virtuosity of the obviously first-rate brass and percussion players. Recorded with brilliant clarity and unexaggerated stereoism in (of all places) Heidelberg, *Semper Fidelis, Hot Time in the Old Town Tonight, Marche militaire,* and others never sounded more exuberant than in these jaunty versions, and the jacket notes are scarcely less amusing than the music making. R.D.D.

"Little Me." Original Cast Recording. RCA Victor LOC 1078, $4.98 (LP); LSO 1078, $5.98 (SD).

Patrick Dennis' hilarious book *Little Me*, the memoirs of a raffish female movie queen in quest of wealth, culture, and social position, has been converted into what is virtually a musical vehicle for TV comedian Sid Caesar. In adapting the book for the theatre, Neil Simon, once one of Caesar's TV writers, has switched the emphasis from Belle Poitrine (née Belle Schlumpfert), Dennis' wonderfully imagined heroine, to the seven men (husbands, protectors, and friends) most instrumental in helping her achieve her goal. With Caesar playing all seven characters, and from all reports giving a series of enormously funny performances, it is surprising the producers did not call the show (with the consent of Warner Brothers) *Little Caesar*. But these performances are not on the original cast recording, and there is really very little on the disc that succeeds in rousing my enthusiasm. Best of the Cy Coleman songs is *I've Got Your Number*, torridly sung by Swen Swenson, with *Dimples*, a burlesque of a vaudeville number for Virginia Martin, rising slightly above the mediocrity of the rest of the score. The one or two numbers which involve Sid Caesar, either alone or with Miss Martin, may well be convulsing in the theatre, but on the record they are merely dull and pointless. J.F.I.

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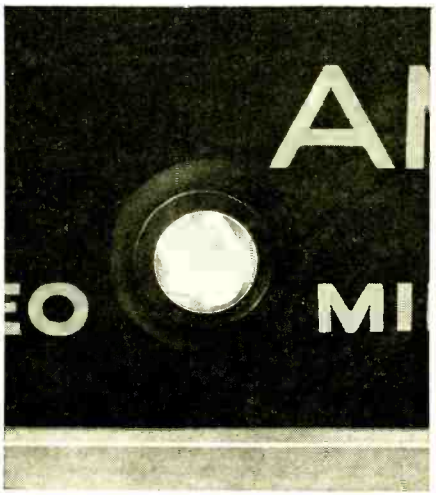

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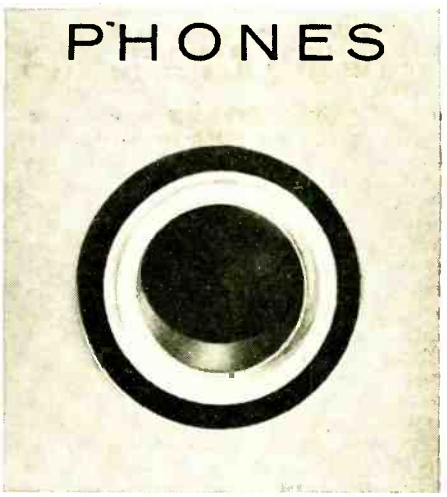

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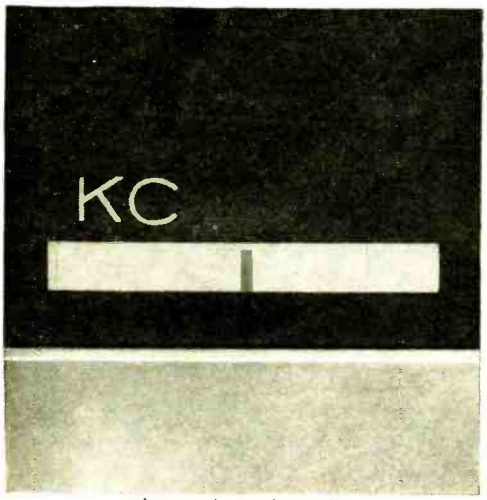

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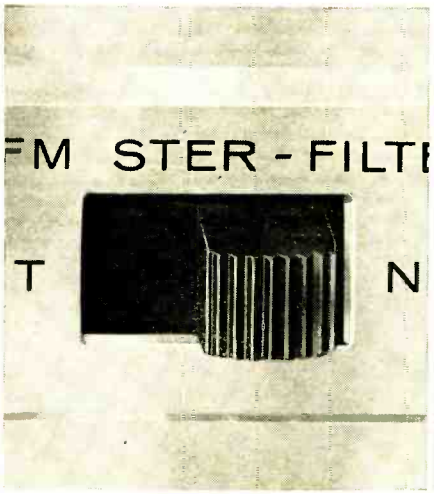

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Count Basie and His Orchestra: "On My Way and Shoutin' Again." Verve 8511, $4.98 (LP); 6-8511, $5.98 (SD).
When Count Basie moved from the Verve label to Roulette a few years ago, his first album (originals by Neal Hefti) proved to be the finest recording he had done in years. This is not, in all honesty, saying much, for the efforts on Verve had become increasingly woebegone. After the initial revitalization, however, the band once more ran down hill—its releases since have never matched the first one on Roulette. Now, once again, Basie has changed recording labels—this time back to Verve. And once again he has chosen to make his debut with a group of Hefti originals. And once again the band seems reanimated. The works are not quite up to those Hefti wrote for Basie for Roulette 52003, but they bring out the best in the band—the crisp shout of the full ensembles, the airy delicacy of the leader's piano solos backed by a rhythm section (which now includes Buddy Catlett on bass, taking up the old Walter Page role very effectively), and the bite and snap with which the brass and reed sections move in behind a soloist. Hefti is writing close to formula, but at least he knows the keys to the Basie style and uses them very effectively.

Donald Byrd: "Royal Flush." Blue Note 4101, $4.98 (LP).
Byrd, who has developed into a deeply moving and provocative trumpeter, is joined here by an exceptional young pianist, Herbie Hancock, and the still improving Pepper Adams, baritone saxophone. Byrd has a very authoritative and completely unruffled way of developing his solos with a gorgeously lustrous tone and a sure sense of phrasing—qualities which have come to him after many years of glibness. This disc makes the years of waiting worthwhile. Hancock is completely at home in the blues; his sensitivity enables him to steer clear of current clichés and to relax, at times, into a refreshing, after-hours approach. Adams, who, like Byrd, has had a glib period, is still in the process of emerging from it. Here, in the company of these well integrated musicians, he shows definite signs of arriving at his own valid musical personality. The six selections (five originals) are thoughtfully and perceptively developed, with particularly attractive results on *Hush, 6 M's,* and *Requiem.*

Arnett Cobb: "Sizzlin'." Prestige 7227, $4.98 (LP).
Leaving behind his days of frantic squealing and honking, Cobb reverts here to the rich, full-bodied tone and firm, deliberate, Hawkins-tinged attack that, oddly enough, are the root style of most of the saxophonists who have succumbed to the opportunism of squeal-and-honk. He plays six moderately paced selections (including *Black Velvet, Sweet Georgia Brown,* and *Georgia on My Mind*) in a direct manner, wasting no time on frills or excesses and moving straight ahead with assurance and authority. These strongly rhythmic, close-to-the-bone performances are backed by the sturdy team of George Tucker, bass, and J. C. Heard, drums, with a sprinkling of Red Garland's drily melodic piano solos.

Bill Evans Trio: "Moonbeams." Riverside 428, $4.98 (LP); 9428, $5.98 (SD).
For all his exalted rank among the avant garde, Evans remains a surprisingly romantic and melodic pianist. His performances here all tend to be moody, mulling affairs that move along in an almost hypnotic fashion, building from wisps of statement to glimpses of latent power. Along with such standards as *Stairway to the Stars, It Might As Well Be Spring,* and *In Love in Vain,* Evans includes two of his own waltzes. There is a similarity in tone and attack here that can become monotonous on steady listening but, taken individually, any one of these pieces is a pleasant little cameo.

Clare Fischer: "First Time Out." Pacific Jazz 52, $4.98 (LP); S 52, $5.98 (SD).
Fischer, whose reputation as an arranger has grown rapidly in the past couple of years, makes his first recorded appearance as a pianist here, accompanied by Gary Peacock, bass, and Gene Stone, drums. He is a disciplined and adventurous performer who varies between a clean, gracefully flowing style that is spare and precise, and a boiling, rumbling use of the lower half of the keyboard somewhat reminiscent of the late Eddie Costa Peacock is a virtuoso bassist in the manner of Charlie Haden and the late Scott La Faro (in whose memory Fischer plays a simple and moving tribute, *Piece for Scotty*). Peacock's virtuosity is the basis for the most exciting piece on the disc, *Free Too Long*—a remarkably successful attempt at free improvisation. It becomes a tour de force for Peacock as Fischer settles into the background, urging him on with stabbing accompaniment figures. At a time when jazz pianists tend to sound as if they all came off an assembly line, Fischer is refreshingly individual.

Ella Fitzgerald: "Ella Swings Gently with Nelson." Verve 4055, $4.98 (LP); 6-4055, $5.98 (SD).
The disc title is, for once, apt. Miss Fitzgerald really swings and she does it gently, thanks to a great extent to the intelligent arrangements provided by Nelson Riddle, who also conducts. Riddle has rescued the ballads from the deadening tempo which has been fashionable lately, and he never buries Miss Fitzgerald under a barrage of sound. He has achieved (on *I Can't Get Started, Imagination, The Very Thought of You, It's a Blue World,* and others) what might be considered an updated version of the old swing-band-with-vocalist style—an amiably ambling tempo at which the singer can deal adequately with the lyrics and the instrumentalists can still take off in style. The arrangements include several solo spots for trumpet, alto saxophone, and piano, but Miss Fitzgerald is always the focal point, singing with the graceful, easy warmth and skill in phrasing that are the hallmarks of her best work. Tunes, arrangements, and performances here are all first-rate.

Paul Horn Quintet: "Profile of a Jazz Musician." Columbia CL 1922, $3.98 (LP); CS 8722, $5.98 (SD).
With the Chico Hamilton Quintet, and in earlier recordings leading his own group, Horn has sounded like a precise but somewhat bloodless performer. Any previous lack of warmth, however, is compensated for here by performances on alto saxophone, flute, and bass flute which are consistently full-bodied and expressive. Almost every selection makes use of a variety of time signatures, a device which Horn, like Dave Brubeck, is currently utilizing. Yet this does not interfere with the rhythmic unity—if anything, it adds to the swinging forcefulness of the performances. Intense rhythms, propelled by Vic Gaskin on bass and Milt Turner on drums, are at the heart of most of these pieces, providing a foundation over which Horn can improvise with greater freedom of feeling than in the past. Except for *Lazy Afternoon* and *Just Because We're Kids,* all the selections are originals.

Roland Kirk: "Domino." Mercury 20748, $3.98 (LP); 60748, $5.98 (SD).
Kirk is a highly visual performer—his tenor saxophone, manzello, stritch, and whistle hanging from his neck, his flute parked in the bell of his saxophone. When one sees him in person, casually flipping instruments into position and playing two or three of them simultaneously, or pulling a small flute out of his pocket to be played by nose, one may become so absorbed in the sight that the truly overwhelming power of this man's playing goes by unheeded. On a record, with no distractions, Kirk's formidable talent really becomes apparent, and it

has never been made clearer than on this disc. There is apparently nothing he does not do brilliantly. He can play with an exuberant lustiness at tempos so fast that they defy the best efforts of the hardest hard boppers, and at the same time he can employ more form and discipline than most hard boppers are capable of. On the other hand, given a warm melody, he brings it an added richness without ever becoming in the least bit sticky. Add to this the manner in which he alternates and combines his multitude of instruments within a single solo—without losing continuity or rhythmic flow—and one begins to appreciate what a phenomenon this musician is.

Eddie Lang and Joe Venuti: "Stringing the Blues." Columbia C2L 24, $7.98 (Two LP).

A decade before Benny Goodman's trio and quartet made a large public aware of "chamber jazz," Eddie Lang and Joe Venuti were turning out a variety of chamber jazz recordings—duets for guitar and violin, or performances by trios and quartets built around the two. They were pioneers on their instruments—guitarist Lang in particular, for he was playing single string solos fifteen years before Charlie Christian, with the help of the electric guitar, made this technique the common jazz style. In Lang's day a jazz group was more apt to have a banjo than a guitar and, in either event, the instrument was played in chords rather than single notes.

These two discs contain a fascinating variety of small-group recordings in which Lang and Venuti were involved between 1927 and 1933, the year of Lang's death. An interesting array of musicians are heard here: Jimmy Dorsey playing cornet as well as clarinet and baritone and alto saxophones; his brother Tommy on trumpet and trombone; Adrian Rollini running from bass saxophone to goofus to hot fountain pen to vibraphone to piano; King Oliver playing as a member of Blind Willie Dunn's Gin Bottle Four ("Blind Willie Dunn" was a recording pseudonym of Lang's); Frank Trumbauer playing a creditable hot bassoon solo; Bing Crosby, Harold Arlen, and Annette Hanshaw turning up as vocalists.

The violin-guitar duets, either unaccompanied or played with Artie Schutt on piano, wear a bit thin for lack of real jazz body. But when the rhythmic impetus of Rollini's bass saxophone is added, or of Don Murray or Jimmy Dorsey on baritone saxophone, Venuti and Lang are really able to show their mettle. They were both brilliant musicians—Lang in a calm, disciplined way, and Venuti in a more boisterous fashion reflecting his extroverted personality. Their various Blue Fours and Blue Fives—as well as the imposing-sounding "Tom Dorsey and His Novelty Orchestra," which was actually simply Tommy Dorsey playing trumpet with a three-man rhythm section (including Lang on guitar)—are all high-spirited groups that, given half a chance, swung exultantly. Richard DuPage has contributed a long and informative essay on Lang and Venuti, and lingers lovingly over an extended list of the practical jokes of which Venuti was so fond.

John Lewis and Svend Asmussen: "European Encounter." Atlantic 1392, $4.98 (LP); S 1392, $5.98 (SD).

Asmussen, along with Stephane Grappelly, represents the peak of the European approach to the jazz violin. Like Grappelly, he can project a great deal of the romantic. This is the quality, quite appropriately, marking most of this program of John Lewis compositions. (Ornette Coleman's *Lonely Woman* is the only outside work included.) The quartet here is made up of Asmussen and Lewis plus bass and drums, and the emphasis is on the charming melodies Lewis has scattered through his scores for films, television, and a ballet. Spotlighted in this fashion, his talent for creating tunes that linger in the memory is very impressive, particularly when the pieces are played with such style and warmth. One of the most interesting performances is that of *Django*, Lewis' tribute to jazz guitarist Django Reinhardt. It is taken at a swirling tempo completely different from the Modern Jazz Quartet's, with Reinhardt's gypsy heritage more explicitly emphasized here than in the MJQ version.

Herbie Mann: "Brazil, Bossa Nova, and Blues." United Artists 14009, $4.98 (LP); 15009, $5.98 (SD).

Mann was one of the first American jazz musicians to be impressed by the Brazilian bossa nova, and he featured it in performance for almost a year before it became a fad last fall. But because he carries a conga drummer in addition to a regular jazz drummer, his rhythm section tends to be heavier than that of a group such as Charlie Byrd's trio. Mann has, moreover, a tendency to expound on each piece at considerable length, and monotony occasionally sets in. Two potentially interesting pieces, *Copacabaña* and *Me Faz Recorar*, deteriorate in this way, for the performers are unable to sustain the seven- and eight-minute spans, respectively. In addition to the usual members of his sextet, Mann has added Dave Pike on marimba on some selections. This is most effective on *Me Faz Recorar*, in which the deep timbres of the marimba are blended with Mann's alto flute. On shorter pieces, Mann demonstrates his continuing growth as a soloist, but he remains the only voice of real distinction in the group.

Bill Marx and the Jazz Octet: "Jazz Kaleidoscope." Vee Jay 3032, $4.98 (LP); SR 3032, $4.98 (SD).

Bill Marx is (if I interpret the liner notes correctly) the son of Harpo Marx. He is a pianist with a rather eclectic style and an arranger whose ensemble passages are attractively disciplined and freshly voiced. They are, in fact, the major point of interest here, where they launch each piece provocatively. The solos (by Paul Horn, Larry Bunker, Jack Shelton, and Dick Nash, as well as by Marx) fall into more routine styles, and are capable but not particularly distinctive. The disc as a whole, therefore, does not maintain a very strong grip on one's attention, but this evidence of Marx's writing suggests interesting possibilities as his horizons expand.

Punch Miller: "The River's in Morning." Icon 7, $4.98 (LP).

Miller, at sixty-seven, is five years older than Louis Armstrong, and has retained similar New Orleans hallmarks. He leads a veteran group here, made up of Albert Warner, trombone; Israel Gorman, clarinet; Creole George Guosnon, banjo; Wilbert Tillman, tuba; and Alex Bigard, drums. Despite Miller's years, his trumpet sings out strongly in ensembles and pos-

sesses an authoritative crackling tone in solos; his singing, too, still bristles with vitality and exuberance. He is also ably backed by the strong, propulsive beat of an excellent rhythm section. Of the other front-line men, Warner is rather unobtrusive but serviceable, while Gorman is quite erratic—brilliantly virile at some times, but at others floundering among ideas he is no longer able to cope with. But despite its minor imperfections, this is honest, straightforward New Orleans jazz played by men who really know the idiom.

Oscar Peterson Trio: "Bursting Out With the All Star Big Band!" Verve 8476, $4.98 (LP); 6-8476, $5.98 (SD).
This marathon title is somewhat like Oscar Peterson's piano work on the record itself: it suggests a lot of sound and fury but it doesn't really mean much. Peterson continues to be a paradox. Although he is a man of keen intelligence and excellent taste, with an unusually well-developed piano technique, his performances are more often than not an appalling collection of banalities—solos made up of busy but empty runs and thumping clichés. Playing Ernie Wilkins' arrangements, with a big band huffing and puffing around him, he goes through his customary paces here. He does break away to some extent in the romantic and sentimental setting of *Young and Foolish* and, with more purpose, on Clifford Brown's *Daahoud*, in which the band has a chance to loosen up a bit, too.

Bud Shank and Clare Fischer: "Bossa Nova Jazz Samba." Pacific Jazz 58, $4.98 (LP); S 58, $5.98 (SD).
Shank is the alto saxophonist who, in 1953, joined the Brazilian guitarist Laurindo Almeida in some jazz samba recordings now looked upon as a possible source of the bossa nova. Most of the tunes on that occasion were composed by Almeida. In this instance, all except one (Erroll Garner's *Misty*) are the creations of pianist Clare Fischer. His material is very much in the Brazilian mode, full of long, flowing lines and haunting nuances. The performances are bright and gay or, when occasion demands, wistful. Shank's alto saxophone fits into the various moods aptly, but his solos tend to skim the surface. It is Fischer who contributes body to these performances, bringing a little color to efforts which might otherwise be overly bland.

Lester Young: "Pres Is Blue." Charlie Parker 405, $5.98 (LP).
For the Lester Young collector who has everything, these thin recordings, taped by an amateur at the Savoy ballroom in 1950 and veiled with crowd noises, should be of special value. For others, the merit of the disc will depend upon their tolerance for bad, unbalanced recording and off-speed tape. Once past all that, there are some delightful Young solos, particularly an admirably relaxed and airy effort on *Mean to Me*, and several excellent appearances by Jesse Drakes, his regular trumpeter.

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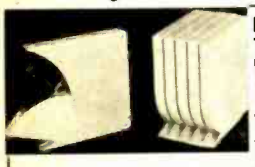

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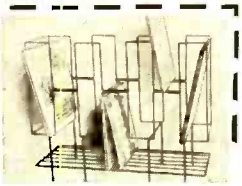

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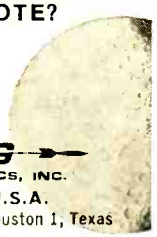

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CIRCLE 45 ON READER-SERVICE CARD

TURNTABLES FOR STEREO

Continued from page 111

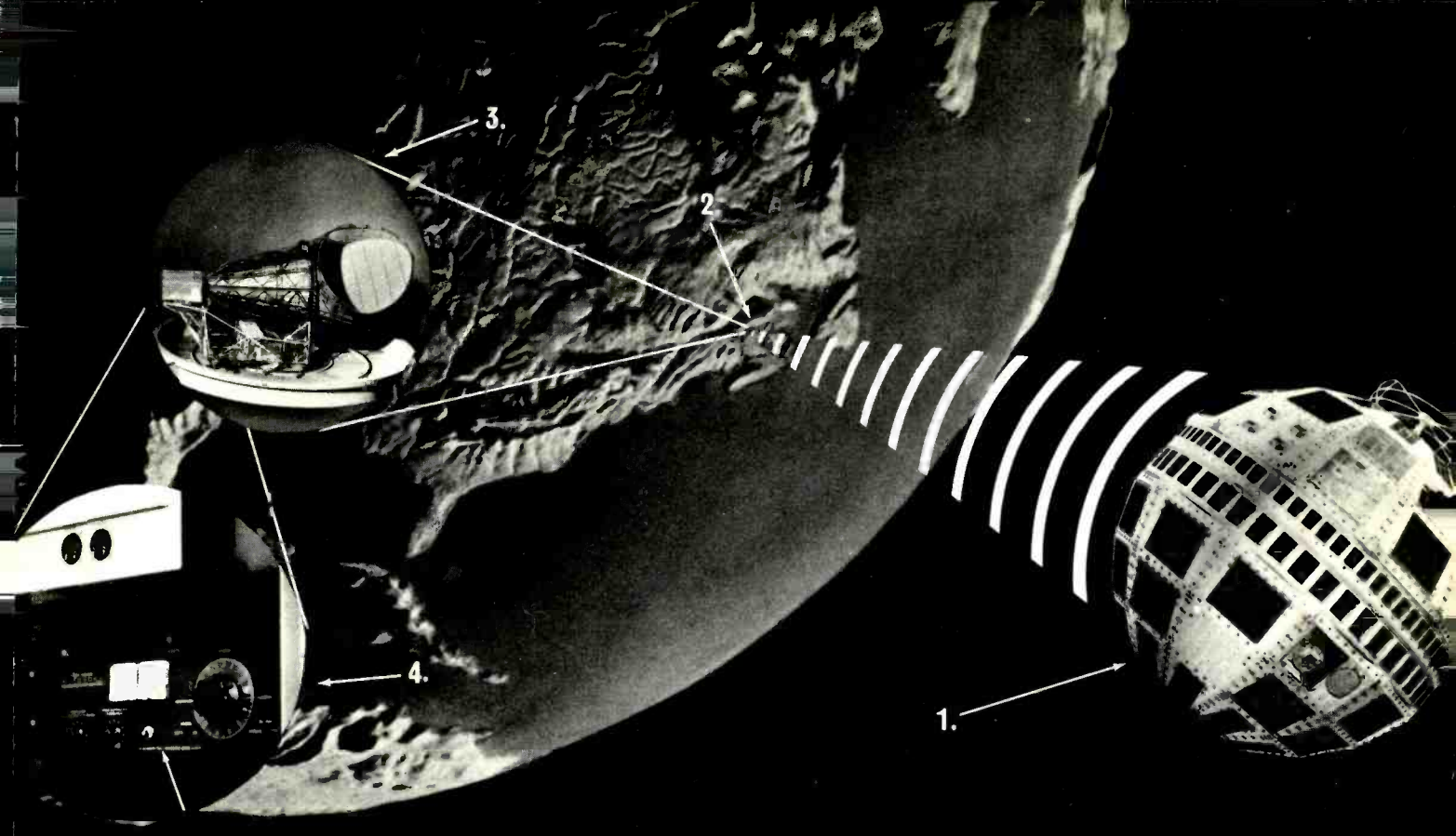
which in turn is rigidly mounted to a table or cabinet. The theory here is that the heavier and more rigid the mounting the less susceptible it will be to external vibration or shock. And if the conditions are genuinely met, the theory works well. On the other hand, some turntables depend on a flexible mounting to damp out the residual vibration of the motor—and while a rigid mounting of such a turntable may make it less immune to external shock, it may increase the rumble. Few homes permit the type of rigid mounting that is really effective and hence it is safest to follow the manufacturer's recommendations.

There are some precautions which should be observed in any case. It is a very poor idea to mount the turntable or changer in the same cabinet or shelf as the speaker system, or in a position where the vibrations of the speaker at very low frequencies—usually the rumble of the turntable itself—can be transferred by a direct path to the turntable. This results in a mechanical or acoustical feedback that will make amplifiers very unstable if, indeed, it does not cause out-and-out oscillation. Some experts think it is desirable to isolate the speakers, whether floor-standing or shelf models, with shock-absorbing pads in the form of foam rubber strips attached to the speaker enclosure or its legs. Thus the vibrations of the cabinet are attenuated in their passage to the floor or shelf. Alternately, or additionally, the turntable or changer can be set on foam rubber pads or strips. The large pads offered for use under a typewriter usually have the right dimensions for use under a turntable or changer base. Automobile stores sell a foam rubber strip with self-adhesive back in widths ranging from ¼ to ¾ inches, in rolls about 6 feet long. Strips of this material can be fastened to the sides of the turntable base, or to the speaker cabinets.

Changers and turntables purchased already mounted on a base often come with springs or damping pads screwed down firmly to protect them against shipping damage. Before using the unit, the bolts or screws holding these springs or pads down should be loosened to make them completely free. The springs are usually chosen to have a vibration period that complements the vibration of the motor and provides damping for it. A change of these springs to some other type or stiffness may well produce a mismatch that will increase rumble.

Even when one of the new, completely balanced arms is used, it is well to level the turntable in both planes. Do not level by tightening the springs unless the manufacturer specifically advises this. Level by raising the base with shims or some other device. Adjustable leveling bumpers (available for about $2.00) which can be fastened to the base and then screwed up or down individually offer the simplest means of leveling a player.

ADVERTISING INDEX



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

Scott® tuner used for Telstar tests...

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

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

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

350B FM Stereo Tuner

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

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

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

Here's how the "Telstar" experiment worked

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

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

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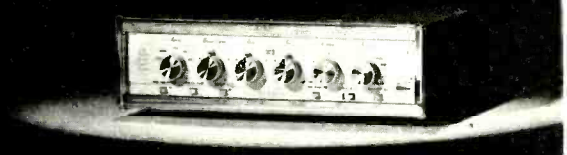

These extra quality features are standard with the Sherwood S-8000 II.

- Instant FM stereo broadcast identification — Sherwood's new **Stereo Indicator Light.**
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- Noise suppressing FM circuitry 3 Mc. Gated-Beam Limiter and Balanced Ratio Detector — **2.4 db. capture effect.**
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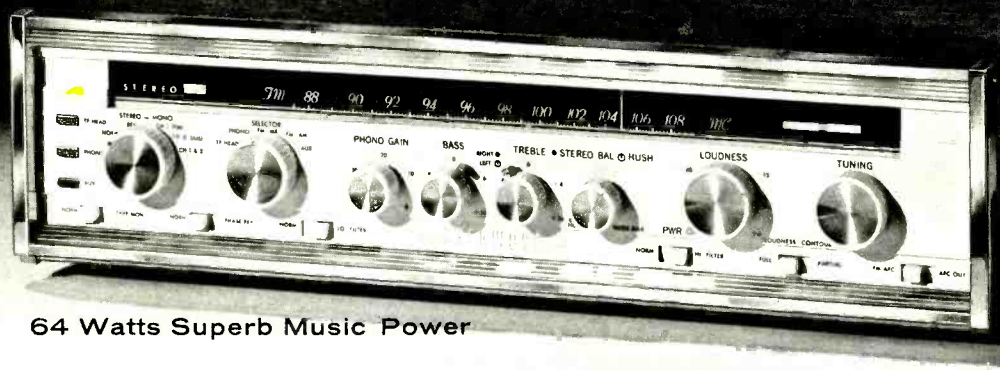

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Price of the S-8000 II with attractive Walnut Leatherette Case $317.00 (Fair-Trade). Without case $309.50. Full-year warranty.

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

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S-8000 II Specifications

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