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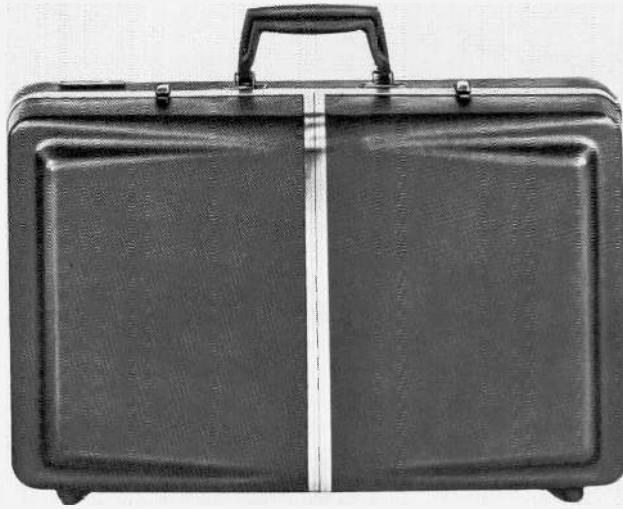
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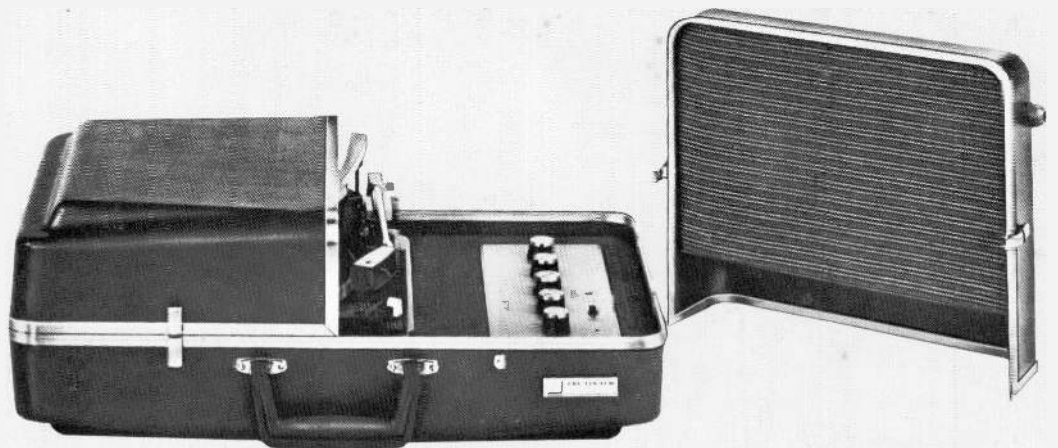
*A
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on*

TAPE

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SPEEDS ■ AUTOMATIC CARTRIDGES ■ TIPS AND ACCESSORIES FOR
THE AMATEUR RECORDIST ■ HOW TO CHOOSE THE RIGHT MICROPHONE



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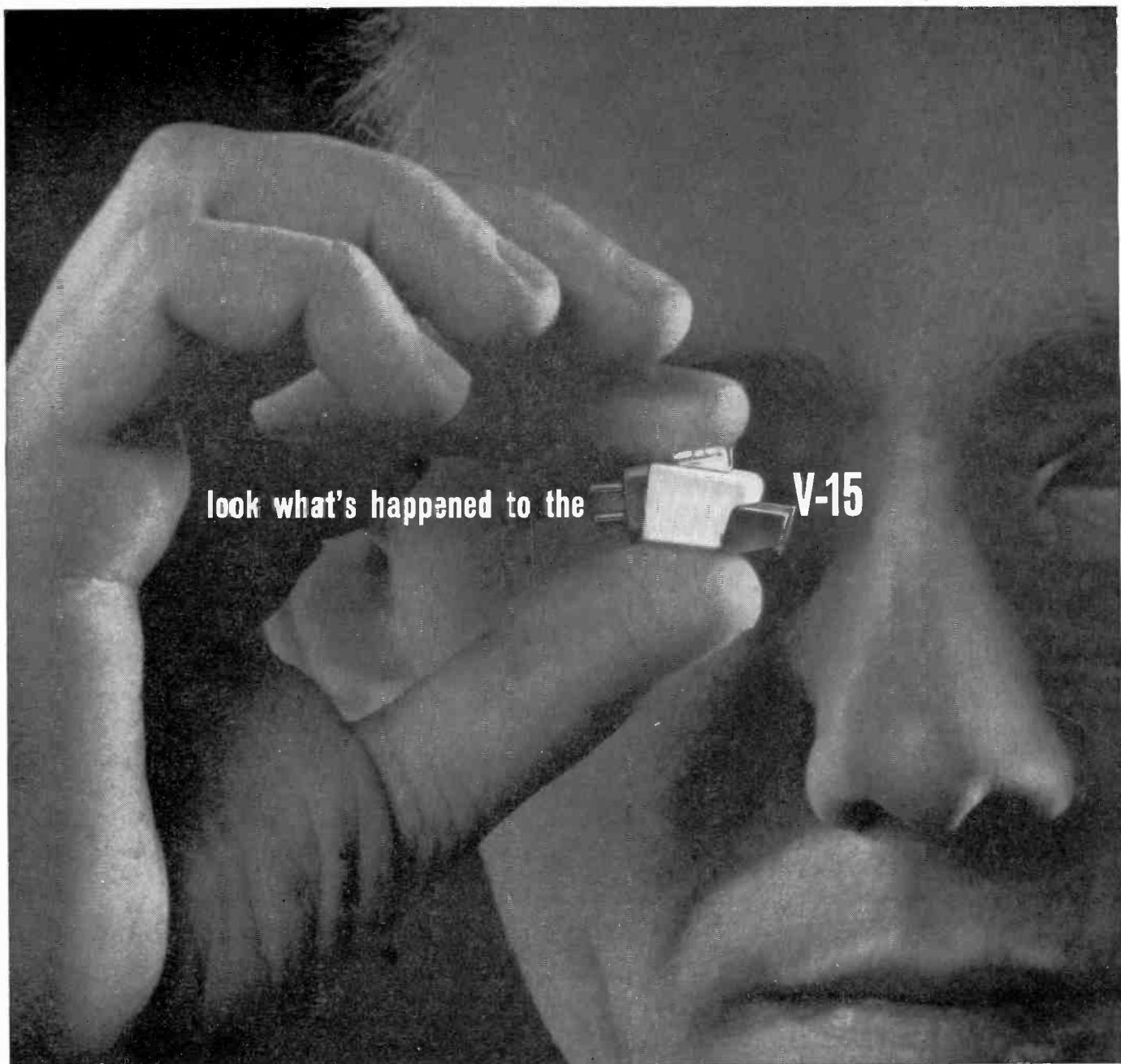
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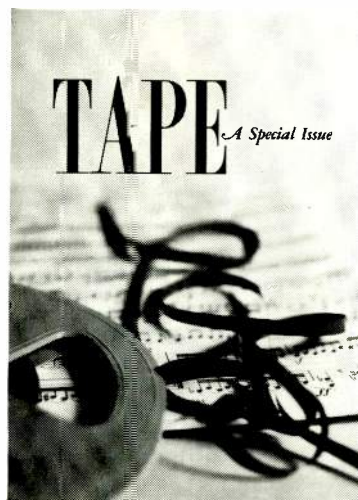
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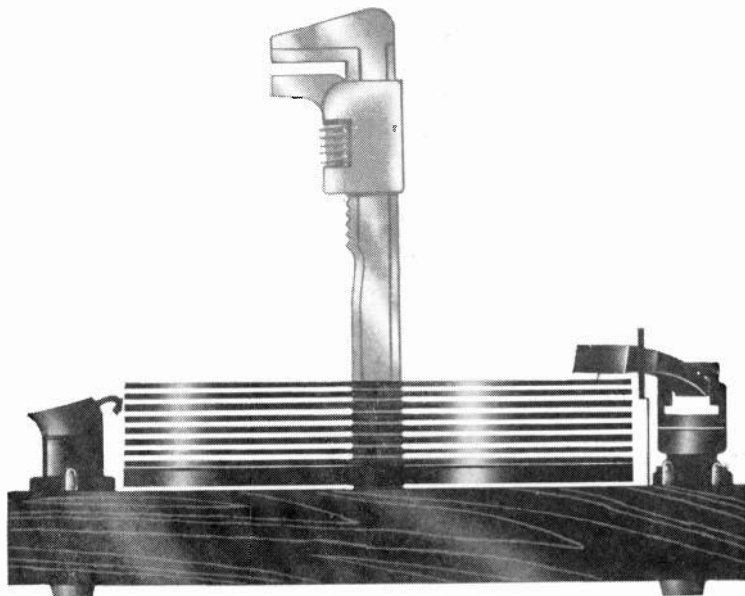
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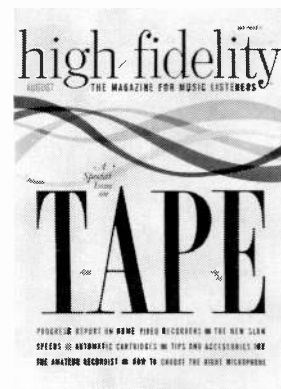


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one answer

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Hi Fi Tape Systems Annual, in their **Editor's Choice of Hi Fi Systems**, unanimously recommends Dyna amplifiers and tuners for the top three categories (excluding only 'Poor-boy,' 'Compact,' and 'Rock Bottom') "which in their judgment will meet 90 percent of needs and budgets with a pretty high guarantee of performance," with the following:

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None But The Lonely Heart. Isaac Stern

Prokofiev: Symphony No. 6. Ormandy, Phila. Orch.

Schumann: "Spring" Symphony No. 1. Bernstein, New York Philharmonic

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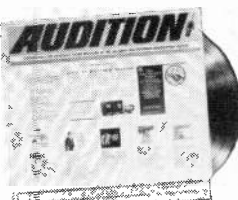
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AUTHORitatively Speaking

Of special interest to tape enthusiasts, but not to tape enthusiasts only, this issue of *HIGH FIDELITY* gives its emphasis to what, some years ago, we called "the magic medium." While today the nature of magnetic tape has become more widely understood and its uses are being more fully exploited (see "Tape Up to Date," by Audio Editor **Norman Eisenberg**, p. 42), for us it still retains an aura of the miraculous. Obviously, the tape experts who appear in the following pages share the same feeling.

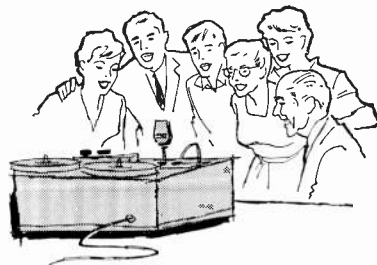
Writing of the challenge and excitement that awaits the home tape recordist, **Ivan B. Berger** offers some advice on how to make the adventure wholly successful—with the particular admonition that "Microphones Make the Difference" (see p. 47). Mr. Berger's interest in sound recording got its impetus when, as an undergraduate in English literature at Yale, he became classical music director of WYBC-FM. An avocation turned into a vocation with his subsequent employment at New York's WNCN-FM. Presently, Mr. Berger is responsible for taping the programs of the Judson Poets' Theatre at Judson Memorial Church in Greenwich Village and is also active as a writer on various aspects of sound reproduction. As for more personal data, all we know about Mr. B is that he is bearded and likes the three Bs (i.e., Bach, Bartók, and Bluegrass); this, he says, is all we need to know . . .

With **Myron A. Matzkin**, who prescribes (p. 51) how the tape recordist and amateur photographer can combine his skills, we feel somewhat better acquainted, inasmuch as he is an associate (responsible for movie and travel features) of our sister publication *Modern Photography*. Mr. Matzkin has produced several books on home movies, along with numerous articles on photography in general, and numbers among his long-range projects a film to be shot in Paris with on-location sounds made via a battery-powered portable tape recorder.

Last month **Eric Salzman's** name appeared in this column as author of the profile of Robert Craft which led off that issue. This month we simply note here the fact that Mr. Salzman has given us an article on the new electronic music that only tape technology could have made possible (see p. 54). We note too—with great interest and some pride—the catholicity of interests apparently characteristic of E. S.

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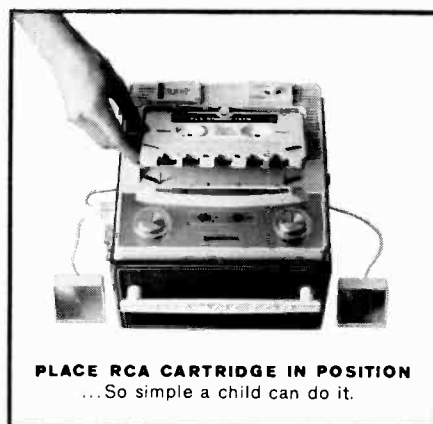
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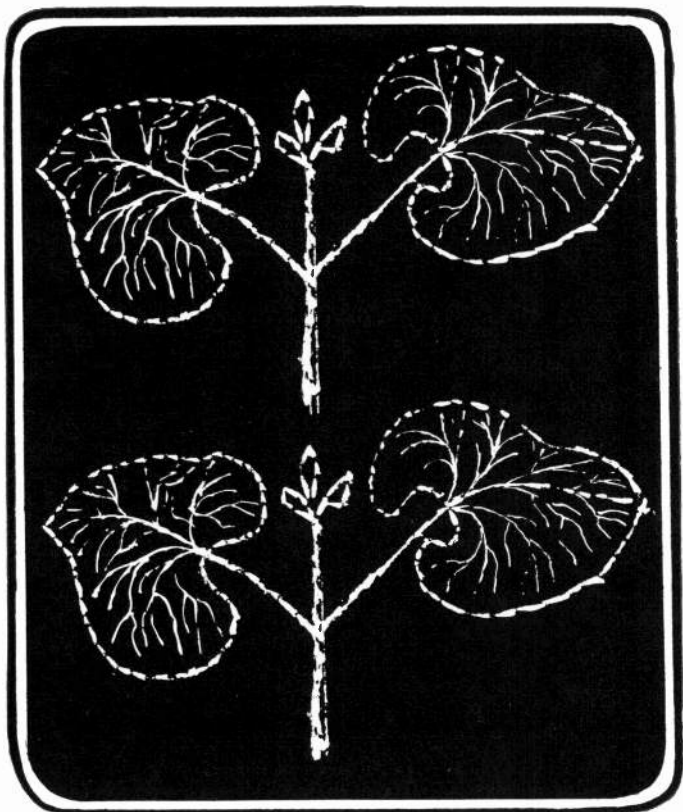
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Strauss: Corrections and Amplifications

SIR:

I enjoyed very much Paul Moor's article on Strauss and his native city [June 1964]. However, I would like to call attention to one minor error: Mr. Moor states that *Die Josephslegende* is Strauss's only ballet. Whether one likes the intensive fluff of *Schlagobers* or not, it is a ballet, and was written by Strauss.

George Montague
Murfreesboro, Tenn.

SIR:

Are you trying to impute an Oedipus complex to Richard Strauss? His mother was a Pschorr, not his nonexistent "second wife," as stated in Paul Moor's article. Pauline de Ahna was the only wife Strauss ever had, and her fascinating personality could well be the subject for a most interesting and (I hope) more accurate article.

Winfield Hutton
New York, N.Y.

SIR:

In the article *A Case of Hard-Earned Bread* by Robert Breuer [June 1964], William Kincaid, who was playing flute at the time Strauss appeared with the Philadelphia Orchestra, is quoted as saying that Strauss was happy because he didn't have to rehearse his program too much. Kincaid amplified these remarks to me just the other day by adding that Stokowski was worried that Strauss had not rehearsed the orchestra enough, and after Strauss had left the rehearsal Stokowski called two more rehearsals to go over the Strauss works with the orchestra himself to make sure they were prepared!

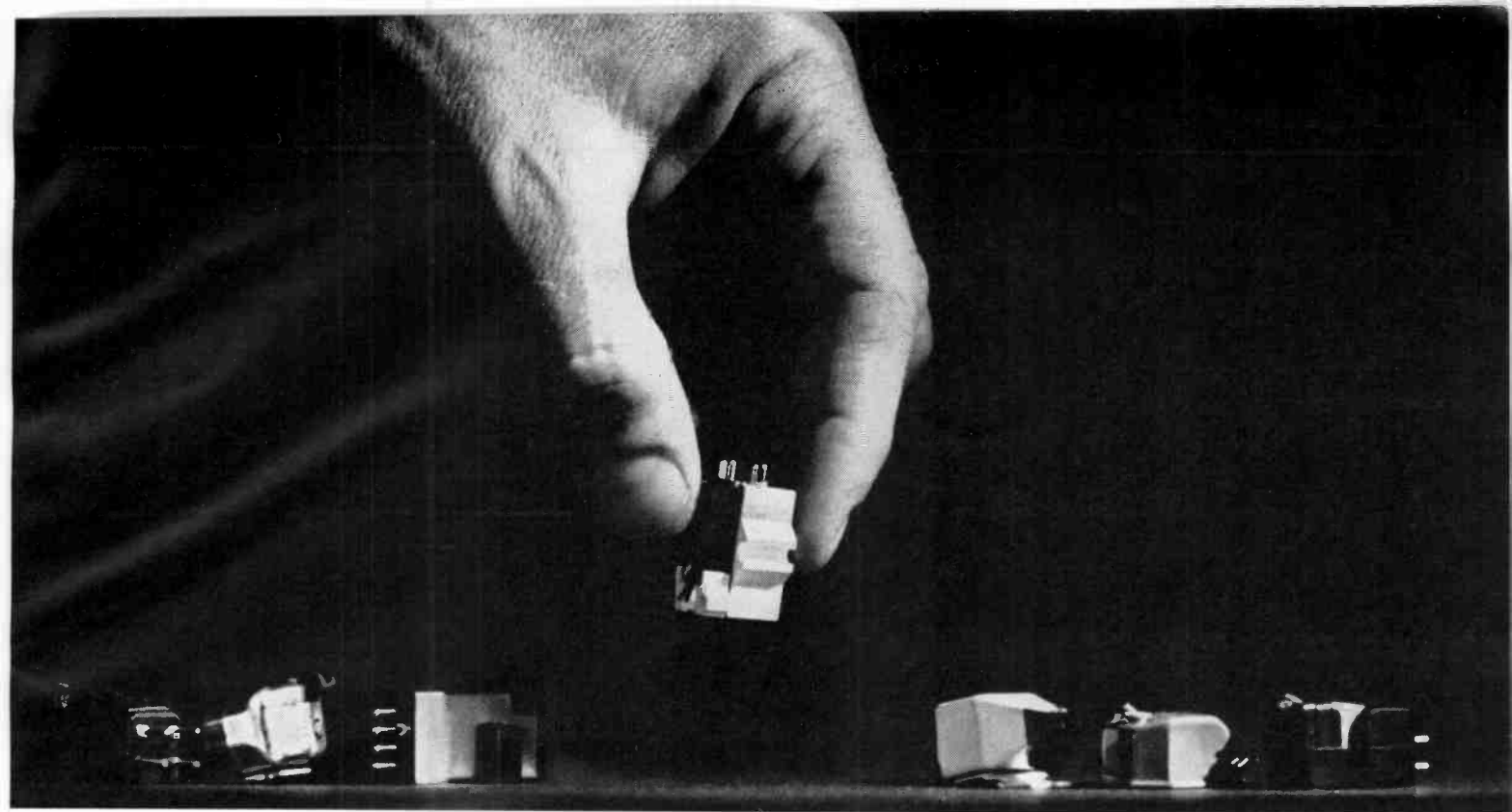
Gordon M. Mapes
Princeton, N.J.

Piano Roll Distortion

SIR:

Harold C. Schonberg is quite right about the untrustworthiness of player-piano rolls as historical evidence [March 1964, p. 67]. Whether or not it is true that musicians know little about sound, the fact remains that in case after case it is possible to correlate the evidence of a pianist's recordings—even acoustics—with contemporaneous criticism of his playing, when this frequently cannot be done with piano rolls. If the Welte-Mignon device is so accurate a reproducer of a pianist's art, why is it that Pugno's Welte performances of the Liszt *Hun-*

Continued on page 14



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This business about some cartridges not being suitable for record changers has nothing to do with your Miracord. There are automatics, and there are automatics.

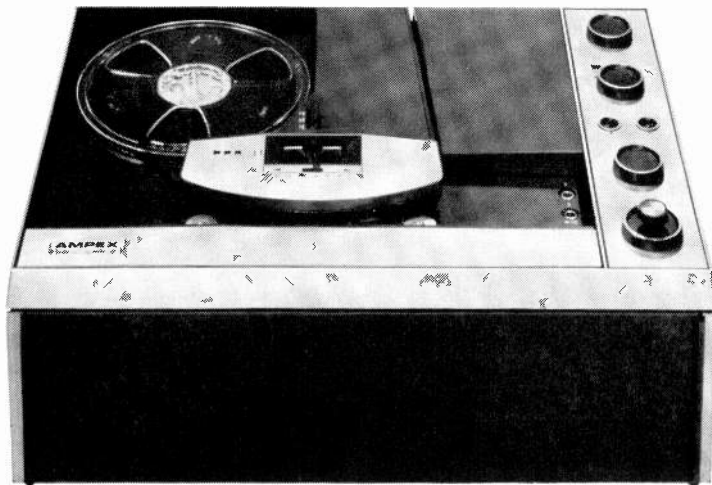
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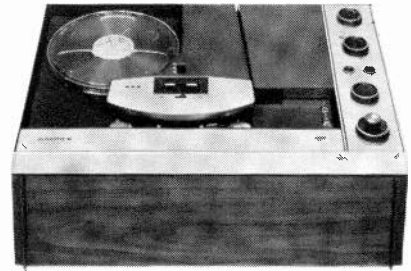
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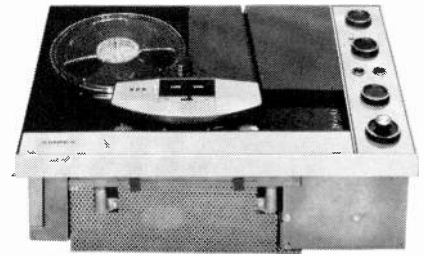
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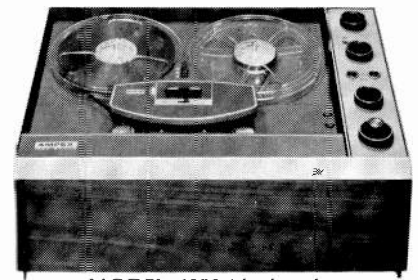
Lastly, but certainly not least, there's Ampex's professional heritage—25 years of successful experience in every area of magnetic tape electronics for industry and the military—as well as for the consumer. Instru-

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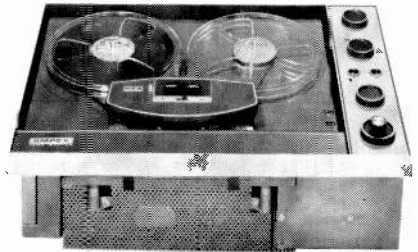
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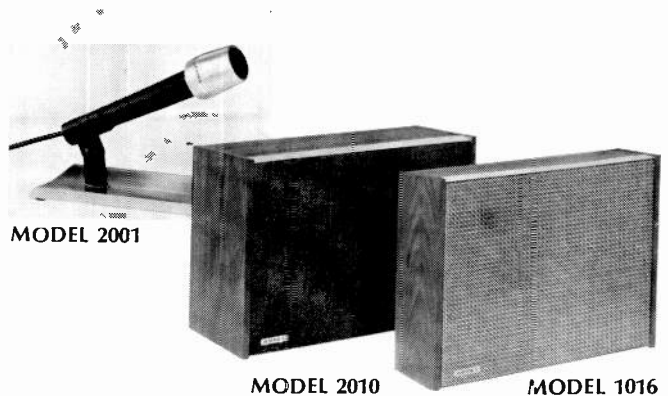
mentation products, computer products, video tape television recorders, professional studio recorders. Before a record becomes a record, it's probably recorded on an Ampex tape recorder.

Now a word about the 1000 Series. Their features are virtually the same as those of the 2000 Series, except that they do not include the automatic threading feature, nor the automatic reverse; the reverse is manual. Merely flip the switch when the reel is finished and it plays in reverse. The specs are almost the same, too. The outstanding feature of the 1000 Series is their price which makes them the "best value" in their class.

One other thing: each of these new Ampex units comes with a handsome dust cover and an unusual "Owner's Kit," which includes—an operator's manual, a pre-recorded tape catalog, the warranty, a demonstration reel of tape, (a stereo showcase!), plus a reel of Ampex recording tape.

Accessories? There are two speaker systems available, both styled in walnut with brushed aluminum accent panels, with a choice of charcoal or cane grille cloth. The 2000 series speaker systems each contain an 8" full-range speaker, a 3" super tweeter, crossover at 2,000 cps, at a price of \$79* each, yet sound like they should cost three times as much. The 1000 Series speaker systems have a 5 1/2" woofer, a 5 1/2" mid-range, a 2 1/2" tweeter, crossover at 4,000 cps, and are priced at \$89* a pair. You'd be hard put to find more sound for the money!

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Continued from page 10

garian Rhapsody No. 11 and Weber's *Rondo brillante* made in 1911 are full of slovenly phrasing, missed notes, and insecure rhythm, and that they go at approximately *half* the speed of the crisp, beautifully articulated Pugno recordings of these pieces made in 1903? From these Welte rolls it would seem that even the basic speed of player-piano rolls is uncertain—and of course the speed cannot be checked by pitch as it can in disc or cylinder records.

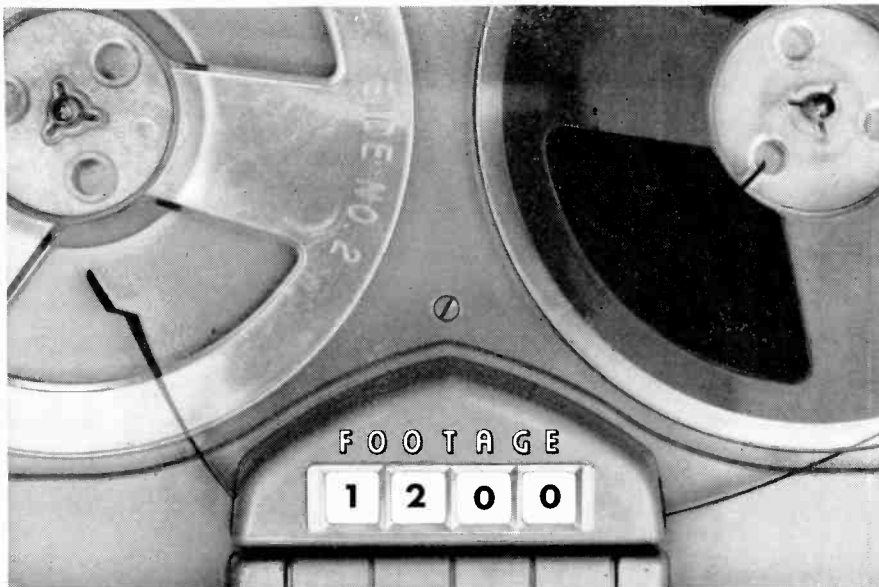
In a letter appearing in your June issue Art M. Faner refers to his realization by means of Duo-Art rolls of "the difference between Copland's [read Copeland's: HIGH FIDELITY regrets the typographical error responsible for the omission of the "e" in Mr. Faner's letter as published] nervous Debussy and Paderewski's calm, controlled Debussy." No doubt; since the evidence of Paderewski's adequate electrical recordings of Debussy's music is all to the contrary. Paderewski is no longer here to speak for himself, but Debussy's friend George Copeland still is. When Mr. Copeland was at Yale this spring for a lecture-recital and was asked about Debussy's Welte-Mignon rolls, he stated that they represented Debussy's playing not at all. On hearing the originals of Debussy's G & T records with Mary Garden, however, Mr. Copeland felt that one could derive from them a good idea of Debussy's special tone, pedaling, and phrasing. Mr. Copeland—whose playing on records and in person could never be characterized as "nervous"—dismissed his own piano rolls as a complete distortion of his art, but he does not feel thus about his many recordings.

The entire dispute seems to revolve around the enthusiasm of the piano roll advocates for the more lifelike sound of modern recordings of the rolls, and of course the direct playing of the rolls on player-pianos of the period no doubt accounted for many players' endorsements, since the sound was indeed that of a real piano as opposed to an acoustical record played on an early machine. The uniform dullness in the tone of the new *Vorzetter* recordings may very well be due to the machine's slow attack, despite elaborate claims to the contrary by the manufacturer.

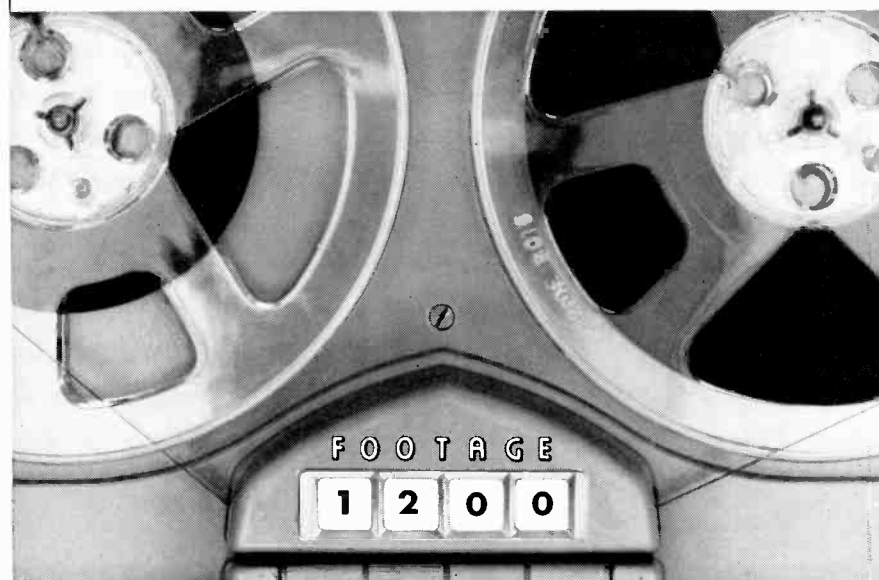
Evaluating piano tone from acoustical recordings, even when played on a modern machine, is a discipline which must be developed with practice. But such evaluations are emphatically not the product of wishful thinking. They are the result of patience and experience.

The evidence that piano-roll representations are unreliable is ubiquitous; and if anyone seriously doubts it, I invite him to visit the Historical Sound Recordings Collection at Yale and make the comparison for himself with any pianist of his choice.

Jerrold N. Moore
Curator, Historical Sound Recordings
Yale University Library
New Haven, Conn.



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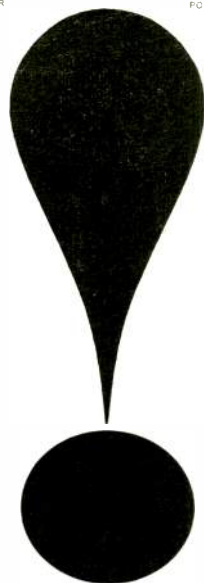
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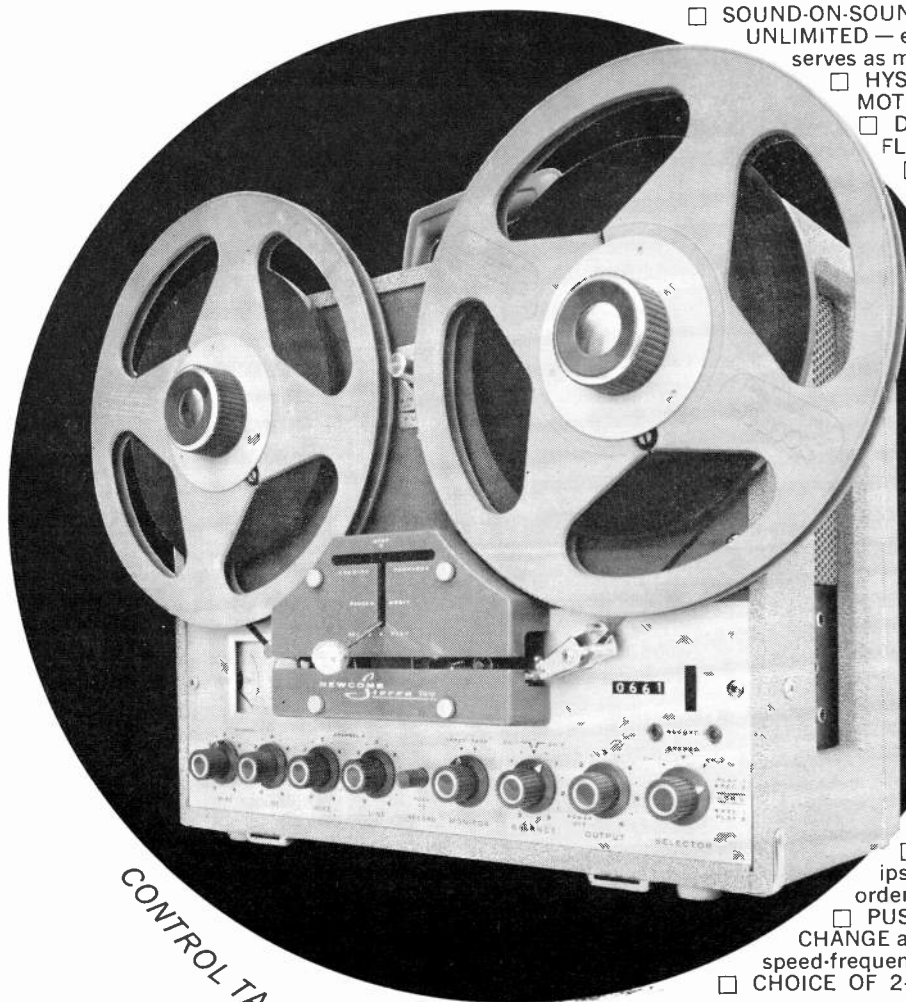
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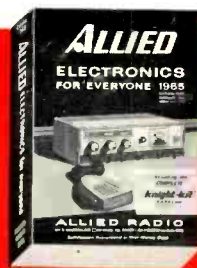
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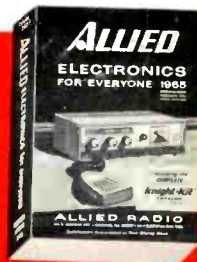
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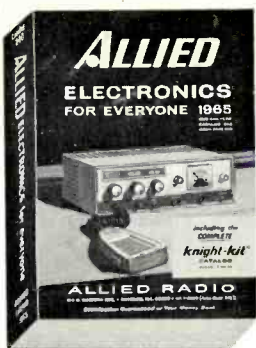
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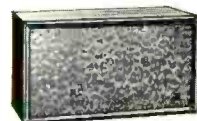
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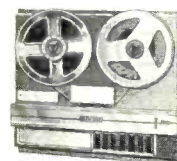


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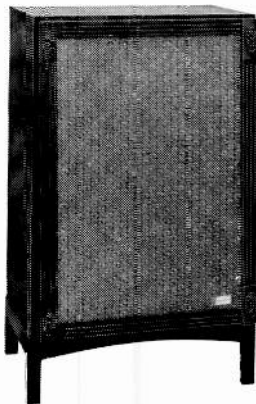
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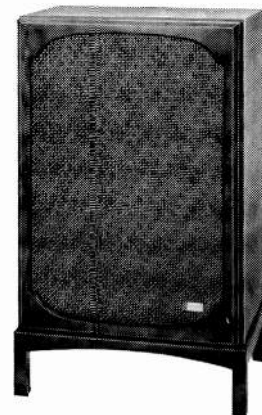
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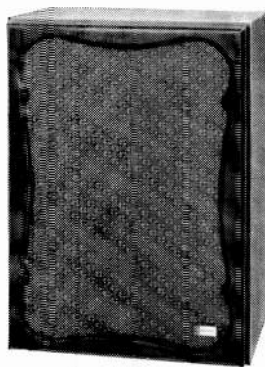
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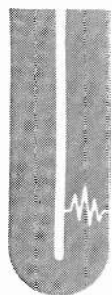
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CIRCLE 74 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

CHICAGO

Four and a half years ago in an issue of *HIGH FIDELITY* focused on Midwestern music (February 1960) Editor in Chief Roland Gelatt commented that while New York was seemingly willing to allow Carnegie Hall to be torn down, Chicago was at work to save its historic Auditorium Theater so that the city might again experience the unique acoustical properties of one of the monuments of nineteenth-century American architecture. Things turned out differently. Carnegie Hall was safely rescued and refurbished by the 1960-61 season, but the Auditorium project lapsed into somnolence \$1,988,000 short of the \$2,750,000 required.

Chicagoans still view the old theatre with awesome regard, and at least some residents were aware that the money needed to restore it to active use was a piffling sum compared to the sixteen million it would take to build its like today. With the seventy-fifth anniversary of the opening of the Auditorium due December 9, the restoration program picked up momentum this spring. The hall, many felt, could sell itself—once the public got a chance to hear it again. But it was recognized that twenty-two years had passed since the theatre was

last in use. An obvious way to bring the richness of the Auditorium sound to the consciousness of both young and old was to hold a recording session there.

Thus, in late April, RCA Victor moved 40,000 pounds of stereo equipment under the dingy gold arches and set up a control room on the stage which saw four decades of Chicago opera pass into history. For all the recording that has taken place in Chicago over the years, this was the first time the Auditorium had been used for record making. The debut session went to a local band, Dick Schory and his Percussion Pops, who had previously made ten albums up the street at Orchestra Hall.

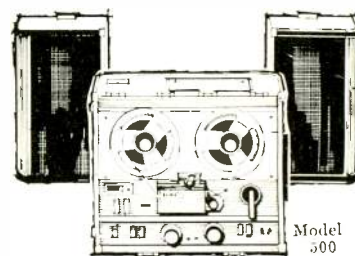
Acoustical Riches. The Auditorium looks like a monumental ruin, but the acoustics are as much a marvel as ever. Schory spread his players in a wide formation in the front rows of the theatre, just forward of the fire curtain, and discovered quickly that, mildew and peeling paint notwithstanding, the reflections across the hall were so phenomenally clear that the men had no trouble hearing each other even when positioned for the fanciest stereo effects. Best of all was the characteristic Auditorium resonance, a warm, refined enhancement of sound

Continued on page 24



Chicago's Auditorium Theater: peeling paint, precious acoustics.

RAVE REVIEWS ON SONY 500



high fidelity MAGAZINE

April, 1964, says:

"The NAB playback characteristic of the 500, as measured at USTC, was among the smoothest and closest to the NAB standard ever measured, indication that the Sony 500 is capable of providing excellent reproduction from pre-recorded tapes. Speed accuracy at 7 1/2 ips was fair; wow and flutter were very low—lower in fact than Sony's specifications. Signal-to-noise ratio was very good—again, better than specified. The record/playback response at 7 1/2 ips was almost perfectly flat out to 12 kc; at the slower speed, the high end rolled off sooner, as expected. Distortion was very low at both speeds.

"The Sony 500, in sum, combines reliable, clean performance with a good deal of versatility. It has the attractiveness of a complete, self-contained package and offers everything needed by the amateur recordist—from microphones to stereo speakers, which incidentally sound surprisingly good, distinctly better than the kind of normal speakers often supplied in complete recorders. And for the more demanding hobbyist, it does have the facilities—and the performance capability—for serving as the tape recording and playback element of a component stereo system."

HiFi/Stereo Review

MAGAZINE April, 1964 says:

"Although intended for use in the home, the Sony TC-500 is constructed in a manner that would do honor to many a professional machine."

"One of the striking features of the TC-500 is the detachable speakers, each of which forms half the cover of the portable unit. The loudspeakers are fully enclosed and are obviously of small size, yet when driven by the TC-500's built-in 3-watt monitor amplifiers they produce sound of an astonishing quality. Not only are the Sony's speakers among the best-sounding I have ever heard in a portable tape recorder, but they compare favorably with some of the low-price bookshelf systems. With the bass boost switched in, the speakers appear to go down cleanly to about 50 cps, and have a nicely balanced over-all sound.

"The two Sony F-87 microphones, which are stored in the speaker cases, also sounded a good deal better than the microphones usually supplied with tape recorders. They have an excellent cardioid pattern and do a creditable job of recording music or voice.

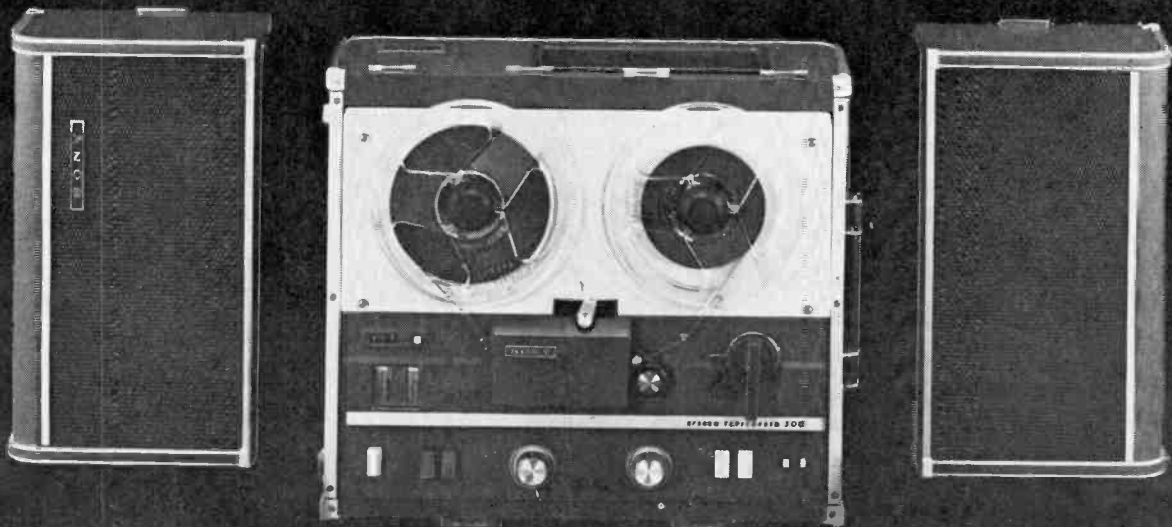
"The sound quality of the Sony TC-500 played through a hi-fi system was generally excellent . . . the over-all sound remained clean and very much of high-fidelity caliber."

For further information, or complete copy of the above test reports, write Superscope, Inc. "Test Reports A," Sun Valley, California.

CIRCLE 70 ON READER-SERVICE CARD
HIGH FIDELITY MAGAZINE



The lyric majesty of Sony sound



A magnificent new stereophonic high fidelity tape system; precise, versatile, complete in itself, the **Sony Stereorecorder 500**, with the revolutionary lid-integrating speakers, may be purchased for less than \$399.50 complete with two F-87 cardioid dynamic microphones.

Outstanding operational features distinguish the amazing new Sony Stereorecorder 500: ■ Acoustical cone suspension speakers ■ Speakers combine to form carrying case lid ■ 4-track stereo and monophonic recording and playback ■ Vertical or horizontal operation ■ Microphone and line mixing ■ Sound on sound ■ Two V.U. meters ■ Hysteresis-Synchronous drive motor ■ Dynamically balanced capstan flywheel ■ Pause control ■ Contour switch ■ Automatic shut-off ■ Automatic tape lifters ■ FM stereo inputs ■ Multiplex Ready!

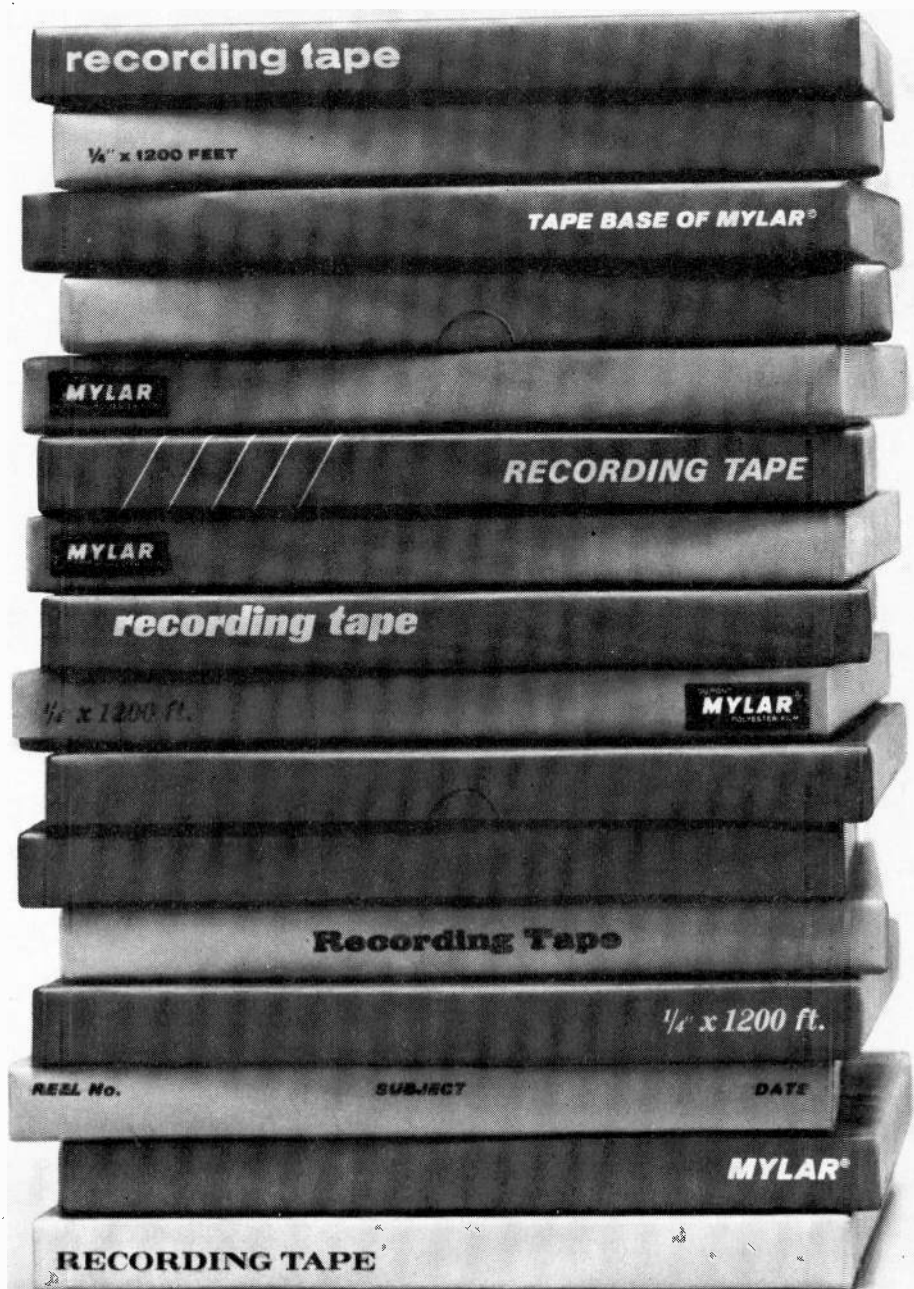
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Sony tape recorders, the most complete line of quality recording equipment in the world, start at less than \$79.50. For literature or name of nearest dealer, write Superscope, Inc., Dept. 11 Sun Valley, Calif. In New York, visit the Sony Salon, 585 Fifth Avenue.

CIRCLE 70 ON READER-SERVICE CARD



From the dozens of different recording tapes...



CIRCLE 27 ON READER-SERVICE CARD

How do you make a selection?



You could try them all. After some strong disappointments you would find tapes worthy of the time, money and effort you put into recording. There's an easier way. ■ Look for the brand name of a recognized recording tape manufacturer, and be sure the tape is on a base of MYLAR*. ■ Making good tape requires the best materials, scientifically applied coating, precise slitting and careful testing. Tape that meets the highest standards bears the manufacturer's trademark. Less-than-perfect tape is often sold unbranded at a price which reflects its lower quality. ■ Most brand name tapes are available on a base of strong,

reliable Du Pont MYLAR polyester film, for good reasons. MYLAR doesn't become brittle with age, won't break or stretch in normal use, preserves valuable recordings indefinitely. MYLAR is the tape base the computer industry has used most, for storing billions of dollars' worth of critical information. ■ There are many tapes on the market. A number of them are good. Look for the tape manufacturer's brand name—his assurance of quality. And make sure your tape is on a base of reliable MYLAR.

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Tapes in Review

by R. D. Darrell

Brings you in one convenient book about 500 recent pre-recorded tape reviews which have appeared in HIGH FIDELITY. All were written by R. D. Darrell, contributing editor of HIGH FIDELITY, pioneer in the art of discography, author of *The High Road to Musical Enjoyment and Good Listening* and many, many articles.

If you buy prerecorded tapes, this book will help you build a fine library of the music you enjoy. Mr. Darrell's interests range from Beethoven to romantic Italian songs. As a sample of the contents turn to *The Tape Deck* in this issue of HIGH FIDELITY. Multiply that contribution by 24, add a piece on *The Basic Tape Library*, and an index. And that's it!

If you are not yet one of the HIGH FIDELITY readers who buys prerecorded tapes, you will find *Tapes in Review* helpful as a guide to discs for performances on tape are available, also, on discs. And the book will enlighten and entertain every musically minded reader.

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NOTES FROM OUR CORRESPONDENTS

Continued from page 20

which is remarkably even right across the frequency spectrum and gives the 4,000-seat theatre an intimate quality unusual for its size. The sidemen, who began with quips about whether or not this was a set for *The Phantom of the Opera*, ended by saying that this was the most impressive place in which they had ever worked.

The sound I heard at the sessions seemed splendid. The album demonstrating it, presently titled "Dick Schory Plays the Happy Hits," will be along next month. Schory's arrangements called for a very wide range of effects, from big-band sound to the very delicate interplay of instrumental voices in some pop-Bach; and judging from the ease with which these effects could be controlled, I would consider the Auditorium as likely a place to record chamber music or opera.

Distinguished halls for recording purposes are never plentiful. With luck, the Auditorium may be able to pay for part of its own journey on the road back. Although Chicago may have to wait some time to hear its fabled acoustics in live concerts, the Schory disc ought to eliminate any doubts about their continuing reality. ROBERT C. MARSH

LONDON

Inevitably, the discophile must deplore the number of authentic musical interpretations lost to the fabulous phonograph.

If it is idle to weep over performing traditions forgotten even before the gramophone was invented, it is far more painful to remember the "might-have-been-recorded" performances of more recent times. I confess to experiencing a heart-warming sensation whenever I learn that some link with a first performance is being perpetuated on a record, even if that first performance took place more than thirty years earlier.

In two sessions at the EMI studios here, Sir Malcolm Sargent, the Royal Choral Society, and the Royal Philharmonic Orchestra have just recorded Delius' harmonically rich and autumnal *Songs of Farewell* for double chorus and orchestra. It was Sir Malcolm and, exceptionally, not Sir Thomas Beecham who had launched these hauntingly beautiful Whitman settings on their way in 1932, shortly after the blind and paralyzed composer had laboriously dictated the full score to his amanuensis, Eric Fenby. The following year, I spent a long afternoon with Delius at his home at Grez-sur-Loing, on the edge of the Forest of Fontainebleau, and I recall the aged composer's delight at Fenby's detailed description of that first performance in London, which I too had attended. No less impressive than Delius himself was his devoted wife, Jelka, on whom everything at Grez seemed to depend.

Continued on page 28



The Fisher 500-C: world's biggest seller.

(In the end, the public always knows best.)

By now, most of the major high fidelity manufacturers have tried the all-in-one stereo receiver idea. Yet the Fisher 500-C continues to outsell all other receivers (and tuners and amplifiers) throughout the world. There *must* be a reason.

Individuals may come to wrong conclusions about competitive products; but the public, collectively, never does. It has an unerring way of selecting the top value. This is a subtle but inexorable process, based on the reputation of the maker, important little differences in performance, certain exclusive technical features, trouble-free service over the years and a host of similar considerations. It happens to

Fisher high fidelity components all the time.

Of course, the 500-C is a most impressive instrument even if you know nothing about its sales record. On *one* magnificent chassis, only 17½" wide by 13½" deep, it combines *all* of the electronics of a professional-quality Fisher stereo system—tuner, amplifier and controls. The FM-stereo tuner section has a sensitivity of 1.8 microvolts (IHF Standard) and features silent, automatic mono-stereo switching via the famous Fisher STEREO BEACON*. The power amplifier has a total IHF Standard music power output of 75 watts. And the price is still only \$389.50. (Walnut cabinet available at \$24.95.)

FREE! \$2.00 VALUE! Send for your free copy of *The New Fisher Handbook*. This entirely new, revised and enlarged edition of the famous Fisher high fidelity reference guide is a magnificent 76-page book. Detailed information on all Fisher stereo components is included in the new catalogue section.

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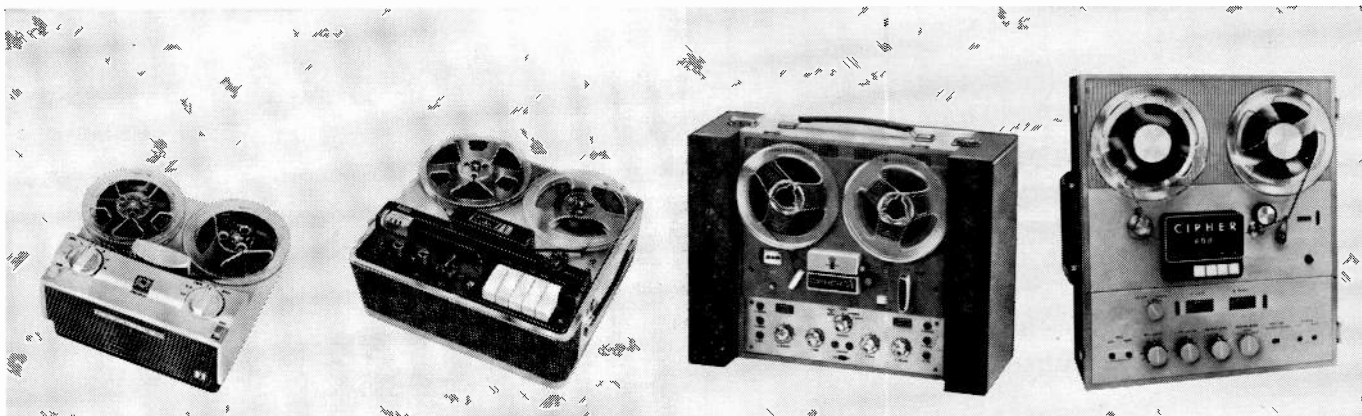


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CIPHER V: a high-fidelity tape recorder of minimum size, complete with dynamic microphone and monitoring earphone; tape speeds $3\frac{3}{4}$ and $1\frac{7}{8}$ ips; up to 5" reels; automatic pause control; 'flight luggage' carrying bag; \$79.50.

CIPHER I: a remarkable high-fidelity tape recorder with automatic push-button control; tape speeds $7\frac{1}{2}$, $3\frac{3}{4}$ and $1\frac{7}{8}$ ips; up to 7" reels; dynamic microphone; monitoring earphone; digital tape index; pure idler drive (no belts); \$139.95.

CIPHER VII: a 4-track stereo recorder with detachable speakers and 2 dynamic microphones; tape speeds $7\frac{1}{2}$, $3\frac{3}{4}$ and $1\frac{7}{8}$ ips; 2 VU meters; automatic shutoff; plays horizontally or vertically; \$274.95. (Also available as the VII-D deck.)

CIPHER 800: a professional 4-track stereo recorder with 3 hysteresis-synchronous motors and 3 heads; plug-in head assembly (2-track also available); no pressure pads; tape speeds $7\frac{1}{2}$ and $3\frac{3}{4}$ ips; solenoid controlled; 2 VU meters; \$499.95.

These are the amazing Cipher tape recorders from Japan. Don't wait for those expensive imitations.

It's no secret that the Japanese tape recorder industry has made astonishing progress in recent years. Now, with the unique Cipher line, Japan can be considered to have passed the rest of the world in tape recorder design and execution.

The four Cipher models shown here are without question the most thoroughly engineered Japanese recorders seen so far. They differ greatly in purpose, complexity and cost—but each would have to sell at a significantly higher price if made here or in Europe! By the same token, com-

parably priced recorders from these areas can be expected to rate significantly lower in performance.

Hard to believe? Ask any recording engineer who has tried the superb Cipher 800. Or any housewife, for that matter, who has used the little Cipher V. And don't forget to compare the Ciphers with other *Japanese* machines!

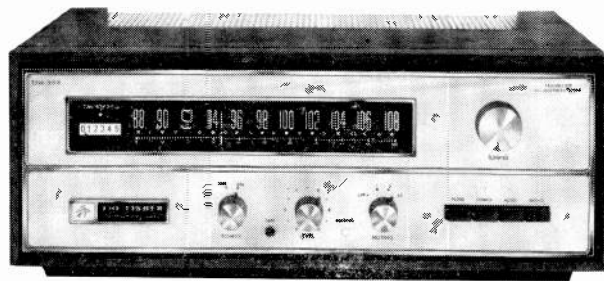
(For further information, write to Inter-Mark Corporation, 29 West 36th Street, New York, N.Y. 10018. In Canada: Inter-Mark Electronics Ltd., 1550 Avenue Road, Toronto 12, Ont.)

CIPHER

CIRCLE 41 ON READER-SERVICE CARD

Before multiplex came along, you could get by with an average tuner.

Now you need a Fisher.



The new, transistorized Fisher TFM-300.

Size: 15 $\frac{1}{8}$ " wide, 4 $\frac{1}{16}$ " high, 11 $\frac{1}{8}$ " deep. Weight: 9 lbs. Price: \$299.50.

In the good old days of strictly monophonic FM, any reasonably well-engineered tuner brought in at least your local stations with listenable fidelity. Of course, a Fisher tuner still made quite a difference in sound quality; but it was a difference in degree, not in kind. Multiplex has changed all that.

Even though FM-stereo has potentially much greater sonic realism than FM-mono, a multiplex broadcast can actually sound badly distorted unless received through an absolutely first-rate tuner. And to hear a stereo program *exactly* as it was monitored in the FM station's control room requires the sensitivity, wide-band

design, low distortion and unequalled channel separation of a Fisher multiplex tuner. Nothing less will do; the medium itself has become more demanding.

The seven stereo tuners currently made by Fisher all feature ultrasensitive front ends, either five or six wide-band IF stages, either four or five wide-band limiters, wide-band ratio detectors, multiplex circuitry of the superior time-division type, and automatic mono-stereo switching via the Fisher STEREO BEACON*. The IHF sensitivity of all models is in the range from 1.8 to 1.5 microvolts; FM-stereo separation at 1 kc ranges from 35 to 40-plus db. Prices start at \$249.50, less cabinet. *PATENT PENDING

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CIRCLE 40 ON READER-SERVICE CARD

Continued from page 24

The recording of the *Songs of Farewell* is a belated result of that devotion.

Delius died in 1934. In 1935, Jelka Delius traveled to England with his body, which—in deference to the composer's wishes—was to be reinterred in some southern English churchyard of her choice. Less than a week after the ceremony at Limpsfield, to which many hundreds of us journeyed from all over the country, and at which Sir Thomas Beecham pronounced an unforgettable graveside oration, Jelka—her life's mission accomplished—joined Frederick in his grave. Her will established a Trust which could thenceforth spend all the royalties earned by Delius' music on its further promotion. With Sir Thomas Beecham as its adviser, the Delius Trust became a regular source of income for the two orchestras he created: the London Philharmonic before, and the Royal Philharmonic after, the war. Now that Beecham too is dead, the Trust continues to fulfill Jelka Delius' last wishes—and these include recordings of her husband's music.

When the *Songs of Farewell* are eventually issued by Angel, they will be backed by the no less lovely Cello Concerto played by Jacqueline du Pré, the gifted young cellist who is fast earning a European reputation. Delius' orchestral *Song before Sunrise* and the *Elegy* for cello and small orchestra will complete the disc.

FELIX APRAHAMIAN

VIENNA

The boxes in Vienna's "secret opera house" were empty, and I had my choice of seats for Georg Solti's first rehearsal of *Götterdämmerung*. This took

place in the now celebrated Sofiensaal, where London/Decca is in process of achieving a long awaited stereo recording of Wagner's penultimate music drama. Sessions began in May and, after a summer recess, will be continued in October.

Watching the conductor during his rehearsal of the very first bars, I was astonished to observe how completely he threw himself into the process of making music. Solti seemed to become part and parcel of the sound produced by the hundred-odd musicians of the Vienna Philharmonic, and his sheer physical exertion was almost painful to behold. I wondered how he could possibly manage to convey his desires to the six harp players who had been positioned behind him, but at the appropriate moment Solti proved to be an omnidirectional conductor whose balletlike movements would have put many a professional dancer to shame. Of course, not less than six harps will do for this recording of *Götterdämmerung*. Solti and producer John Culshaw aim at faithful adherence to what Wagner prescribed in his score:

Continued on page 32

Command Performance at your fingertips . . .



... every time you capture the magnificent world of full fidelity sound on tape.

Taped sound retains full fidelity even after hundreds of playbacks . . . yours to enjoy always . . . on VIKING tape components, naturally.

A VIKING invests you with unlimited versatility to record live programs or off the air including F.M. multiplex, duplicate, put sound on sound and edit with perfect ease.

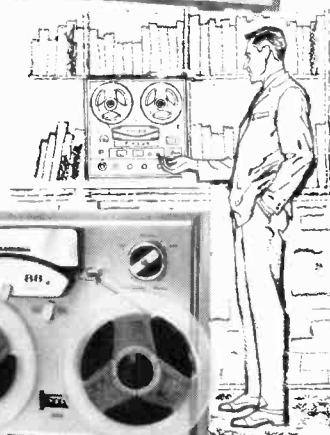
Retro-matic 220 — ultimate performance with tomorrow's features for discriminating audiophiles and professionals only.

Two-directional playback, quarter track stereo at two speeds. "Feather-touch" push buttons, remote control, 12 watt amplifier, simultaneous record/playback with 20-25,000 cps frequency response. Independent channel controls, "luma-touch" record buttons and illuminated VU meters. Photo electric run-out sensor, four heads, hysteresis capstan motor plus two reel drive motors and digital counter. Superbly styled with stainless steel face plate this compact operates vertically or horizontally.



88 Stereo Compact—for connoisseurs of the fine things in high fidelity stereo sound.

Two speed tape recorder with choice of half or quarter track stereo. Three new type hyperbolic heads—no more old fashioned pressure pads. New design amplifier with excellent 30-18,000 cps frequency response, lets you monitor off the tape with "A-B" comparison switch. Independent channel controls and VU meters, two motors, record indicator light, counter, automatic tape shut-off. With its attractive, brushed aluminum face panel, the 88 Compact fits any installation for vertical or horizontal operation.



Put Command Performance at your finger tips with VIKING tape components — made by skilled American craftsmen.

Tape recorders, transports, cartridge players—even for your car or boat—at reputable high fidelity dealers most everywhere.



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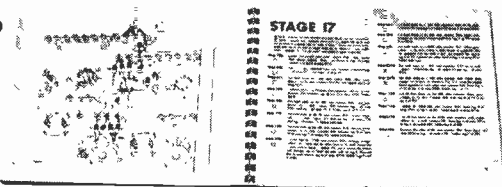
Your assurance of Quality in Tape Components

CIRCLE 76 ON READER-SERVICE CARD



Build the Fisher KX-200 StrataKit and own a \$250 stereo control-amplifier for \$169.50.

It's almost absurdly easy. You need no experience whatsoever. The superbly detailed kit construction manual prepared by Fisher StrataKit engineers tells you absolutely everything you need to know to build this magnificent 80-watt stereo control-amplifier. The language is simple; the diagrams are huge and crystal-clear; the exclusive StrataKit method itself is uniquely 'beginner-proof.'



You build your StrataKit in ingeniously simplified stages (Strata). Each stage corresponds to a separate fold-out page in the instruction manual. Each stage is built from a separate, clearly identified packet of parts (StrataPack). The major parts come already mounted on the extra-heavy-gauge steel chassis. Wires are precut 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. There is no possibility of last-minute 'surprises.'

When you have built the Fisher KX-200, you are the owner of one of the world's finest amplifiers, easily worth \$250.00. Its 80-watt (IHF) stereo power amplifier section will drive the least efficient speakers at extremely low distortion. Its preamplifier section provides a virtually unlimited range of input and control facilities. It even incorporates exclusive features like a laboratory-type d'Arsonval bias/balance meter and a power-derived third-speaker output with separate volume control.

All this is yours in a kit priced at \$169.50. The Fisher KX-100, a 50-watt stereo control-amplifier kit of advanced design, costs only \$129.50. (Walnut cabinet for either model, \$24.95; metal cabinet, \$15.95.)

"I personally guarantee that any Fisher StrataKit you assemble, as directed, will be fully equal in performance and reliability to its laboratory-wired prototype."



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No matter how you look at it, six heads can outperform three anytime. And only Concertone's incomparable 800 has them. Six heads let you record or play four-track stereo tapes in both directions—without reel turnover. And Reverse-o-matic® gives you continuous music programming at the push of a single button. No one in the industry can give you six heads *and* Reverse-o-matic®. No one in Concertone's Series 800 price range can give you these fea-

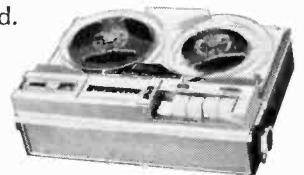
tures either. Entirely self-contained. Twin speakers. Two microphones. Three motor system. Echo control. Sound on sound. Center capstan drive. You will be astounded at what you get with Concertone's incomparable 800. And it costs less than \$399. For details and dealer's name, write Concertone, P.O. Box 3246, South El Monte, California.

CONCERTONE 

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COSMOPOLITAN 400—For people on the go... a combination tape recorder with AM radio. Lightweight and compact size make it a versatile companion for business and pleasure travels. Push button operation. Five inch reels. All transistorized.

Big recorder features in ten pound miniature form.



We aim at the Six



KLH makes speaker systems that sell from \$50 to \$1140. Each of these systems delivers the cleanest, best balanced performance you can buy for the price.

But the one by which we judge every new product we make is the Model Six.

How does such a modestly priced speaker become the standard bearer for an entire line?

It isn't just that the Six is a magnificent speaker. More than any other speaker we have ever made, the Model Six embodies the qualities that the name KLH stands for — an engineering approach that separates the trivial from the important; cuts through the accepted to find the exceptional — a patient, painstaking effort to give you cleaner, finer performance at lower cost.

We aim at the Six because it gives you the highest quality of performance, *per dollar*, of any speaker we make. Or anybody else makes.

That's why we call the Model Six:

the lowest priced speaker
you can be satisfied with
for the rest of your life.



CIRCLE 44 ON READER-SERVICE CARD

KLH RESEARCH AND DEVELOPMENT CORPORATION
30 CROSS STREET, CAMBRIDGE 39, MASSACHUSETTS

NOTES FROM
OUR CORRESPONDENTS

Continued from page 24

sixty-four string players, six harps, three "Stierhorn," and no doubling of any horn calls by trumpets.

The stage is set for the appearance of the three Norns: Helen Watts, Grace Hoffman, Anita Vätkki. After them come Siegfried (Wolfgang Windgassen) and Brünnhilde (Birgit Nilsson). And suddenly we are launched into the great "Rhine Journey" scene which begins with the words "Zu neuen Taten!" Indeed, "toward new feats" seems to have been the motto of John Culshaw's team for the past two years. Preparations for the vast *Götterdämmerung* project were started in 1962. Special equipment had to be developed for the task, most notably a new mixing console containing more than 150 amplifiers. This impressive instrument, nicknamed "submarine for Siegfried's Rhine Journey" by members of the Vienna Philharmonic, offers the possibility of combining twenty recording channels and eight echo channels. When I asked chief engineer Gordon Parry how many push buttons, faders, and switches it contained, he admitted that he had not counted them all yet. "We have hardly learned to play on this sort of keyboard," Parry said. And yet when I watched him during the recording of Siegfried's horn call, it was evident that he must have studied and practiced the "School of Dexterity and Velocity" composed by some hypothetical Czerny of the mixing console.

The "submarine" controls three tape recorders in a neighboring room. In addition, it serves as a communications center connecting the main hall, the reverberant Blauer Saal (reserved for the Stierhorn), and the acoustically dry Roter Saal (earmarked for some of the horn calls) not only with each other and with the conductor's headphones, but also with speaker systems set up in yet another room where members of the orchestra can listen to playbacks. Additionally, a closed TV circuit helps in establishing the necessary contact between all those involved in the recording.

"The use of twenty-eight channels is not an aim in itself," Mr. Culshaw emphasized. "Our new equipment offers a technical reserve on which we shall draw only where it will be musically meaningful. In all probability this will be the case in the third scene of the second act, where the full use of all channels will allow proper control." The reference is to the passage where Hagen (Gottlob Frick) climbs onto a rock at the back of the stage and the "*Gibichs-Mannen*"—following the call of the "Stierhorn"—appear on the scene in groups.

If all proceeds according to plan, we shall be able to listen to the records some time next year. By then all the technical difficulties will have been forgotten. And by then, hopefully, the sound of *Götterdämmerung* will present itself in the manner which Wagner prescribed—as a "dreamlike appearance."

KURT BLAUKOPF



A ceramic cartridge
in a system like this?



Absolutely!

The new Sonotone Velocitone Mark IV has everything the finest magnetic cartridges have, including compliance of 15×10^{-6} cm/dynes in all directions. Tracks at the low forces required by professional turntables. The Velocitone Mark IV is also ideal for changers.

It offers advantages not possible with magnetic cartridges—a virtually indestructible stylus, the SONO-FLEX®; freedom from magnetically-induced hum. Factory-matched equalizers plug into any magnetic input. With dual diamond styli, \$24.25 Sugg. list; diamond/sapphire, \$20.25 Sugg. list.

Sonotone Corporation, Electronic Applications Division, Elmsford, New York
CIRCLE 67 ON READER-SERVICE CARD

How far wrong
can you go
for \$1 a year?



Eager to sell, buy or swap used high fidelity speakers, amplifiers, cartridges, turntables, tuners, records, etc.? Turn to our monthly bulletin: *The BUY—SELL—or—SWAP NEWSLETTER*.

If you want to *SELL*—classified listings of used equipment and records cost only \$1 per ad—limit 30 words including name and address. No dealer ads accepted.

If you want to *BUY*—lots of bargains offered in the 50 or more ads that appear here every month. Subscription price: only \$1 a year!

If you're audio-minded, how far wrong can you go for \$1? Fill in and mail the form below today!

HIGH FIDELITY, Dept. CE
Great Barrington, Mass.

Start my annual subscription to your BSS Newsletter with the next issue (Only \$1).

Name _____
Address _____
City _____ State _____
Zip Code _____

Enclosed is my payment for \$_____.

Insert the following 30-word advertisement (including name and address) in the next issue of the BSS Newsletter. (Type or print plainly.) (\$1)



Someday this 7" reel of tape will be worth as much as an old Caruso record.*

Talk about collectors' items! This is the world's first broadcast-quality stereo long-play tape album. *Long-play stereo tape!* Do you realize what this means? No fumbling around with tape cartridges. No more changing reels every hour or so. This first sample reel carries more than five hours of pure stereo music. If we'd wanted to, we could have made it twelve hours!

Your franchised Roberts dealer will give you a copy of this Collectors' Album (12 hi-fi stereo LP albums of famous artists' recordings on one reel). It's free. But there's a catch: You have to buy the only tape recorder capable of recording and reproducing pure stereo at 1 7/8 IPS... the revolutionary Roberts Cross Field 770! It's the Cross

Field concept that makes LP stereo tape today's brilliant reality.

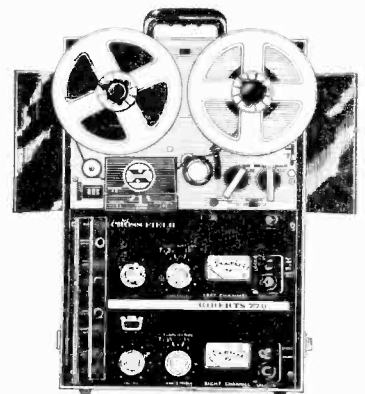
When you consider the cost of 12 LP record albums, our Collectors' Album makes a pretty valuable* gift. And until you have time to make your own LP stereo tapes, it's a great way to show off your new Cross Field 770.

Your Roberts dealer is busy demonstrating the Cross Field 770 — and giving away the world's first hi-fi stereo LP tape albums — right now. Better get down there and see what all the excitement's about!

Roberts Electronics, Division of Rheem Mfg. Co. 5922 Bowercroft Street, Los Angeles, Calif. 90016. Dept. HF8

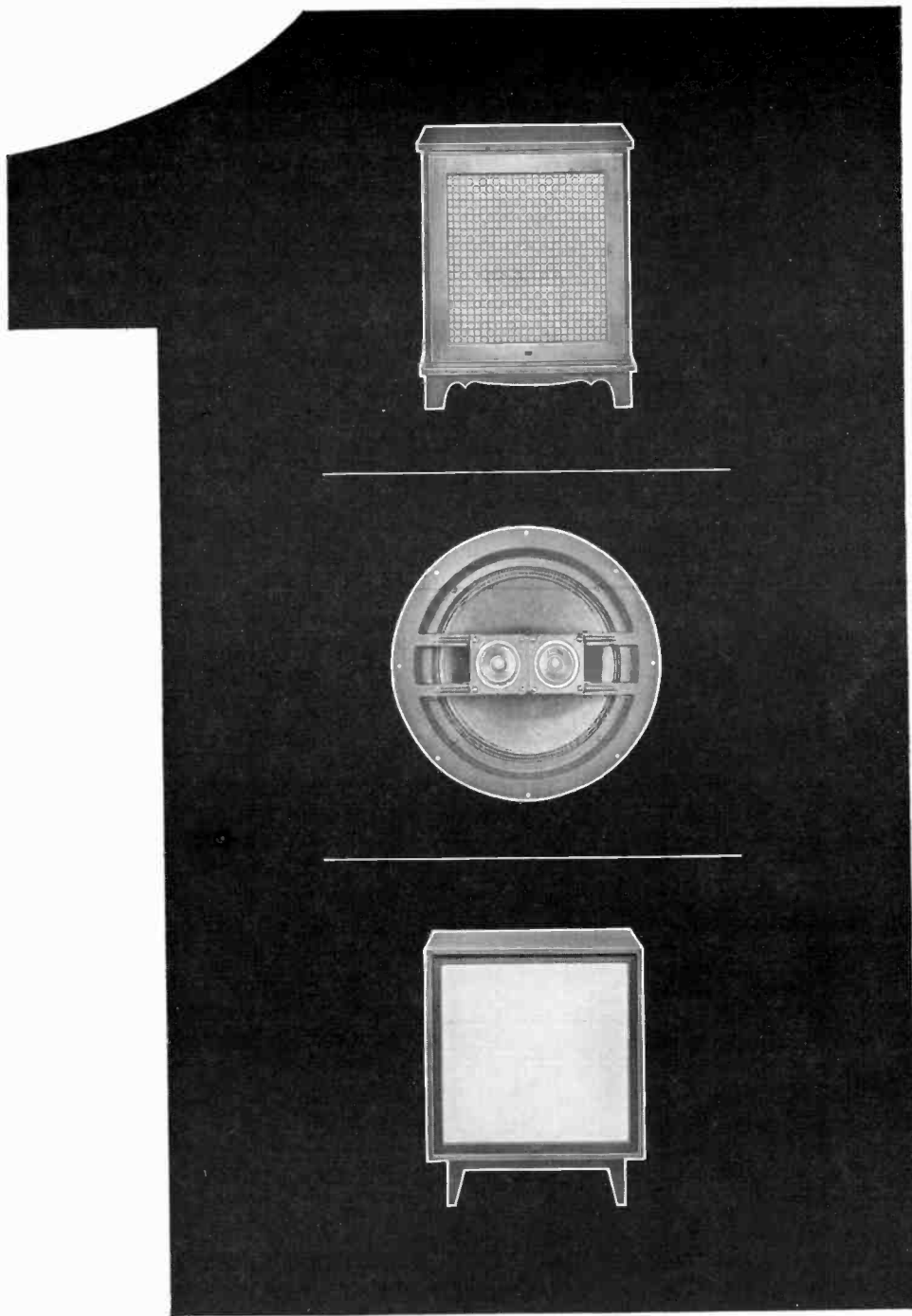
In Canada: J. M. Nelson Electronics, Ltd., 2149 Commercial Drive, Vancouver 12, B.C. (Prices slightly higher in Canada)

CIRCLE 59 ON READER-SERVICE CARD



Robert Cross Field 770 4-Track Stereo Tape Recorder — \$499.95.

ROBERTS · 



B-300/the one outstanding value in loudspeakers

because it alone offers

GREATER PRECISION in the re-creation of music than any other speaker of comparable size at any price
GREATER VERSATILITY in use, for equally superb performance with infinite-baffle mounting in wall or cabinet
GREATER EXPANDABILITY for easy Systematic Growth from the smallest Bozak into the largest, the world's finest.

"B-300" designates a two-way speaker system comprising the same full-size Bass and Treble speakers used in all Bozaks. B-300 can be the "ultimate" speaker for a small music system, or the starting point for step-by-step growth into The Supreme Achievement in the Re-Creation of Sound—the Bozak CONCERT GRAND. / Give your music system the precision performance TODAY, the possibility of growth TOMORROW, that make the Bozak B-300 the ONE outstanding value in loudspeakers. Hear it, buy it, at your Franchised Bozak Dealer. Catalog on request.

Bozak

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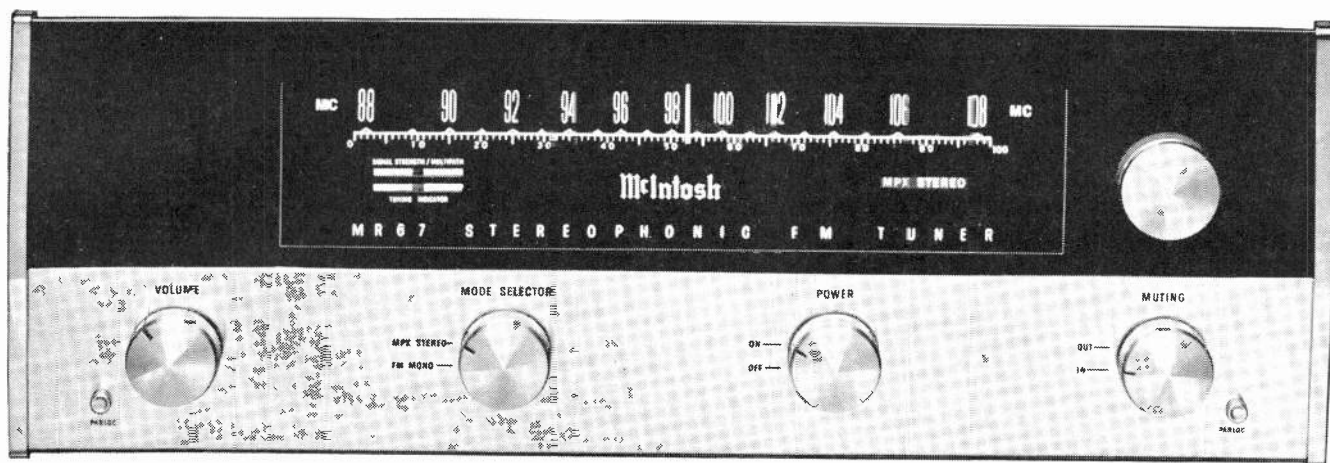
Complete kits for URBAN and EARLY AMERICAN speaker cabinets add a handsome setting for superb sound at a sensible saving.

CIRCLE 16 ON READER-SERVICE CARD

UNEXCELLED

by any other Tuner!"

Audio, February, 1964



need we say more?



\$30 down and only
\$10 a month
from most dealers!

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STREET _____
CITY _____ STATE _____

CIRCLE 49 ON READER-SERVICE CARD



I'm Anne. I'm four years old today because I'm having a birthday party. *



Mary and Teddie came to the party first. They had pretty presents. *



Everybody sang when we lit the candles. Listen: "Happy Birthday to you..." *



Tommy gave me a parrot. He can talk. Listen: "Arrrk. Polly want a..." *



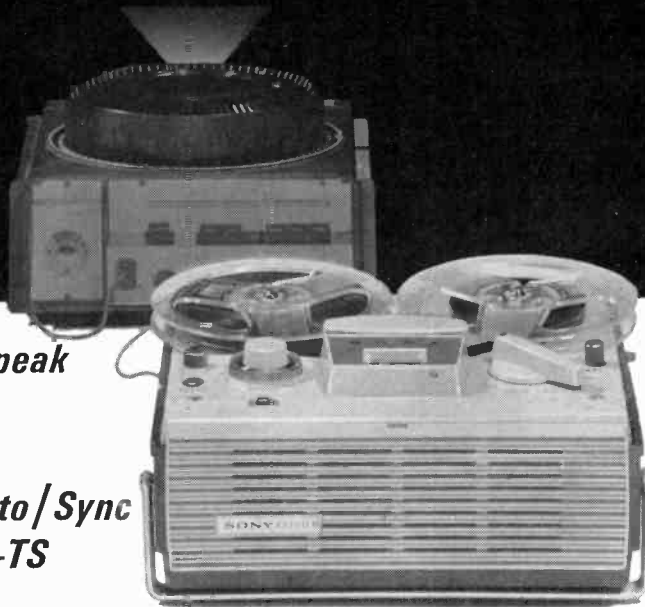
Tommy broke a balloon with a pin. We covered our ears. It popped — "Bang." *



Mommy played back the tape recorder and we all heard ourselves singing. *

Talking Pictures?

Yes. Your slides speak automatically with the new **SONY® Photo/Sync Tape Recorder 211-TS**



* Simply press this button to add an inaudible control signal to your recorded narration and background tape. This silent signal changes the slides.

No need for primitive metallic stripping; the built-in Sony sync pulse generator programs electronically.

Why not update all your favorite silent slides to talking pictures? Complete with Sony F-96 Dynamic Microphone.

Less than \$139.50

Settle back, relax, enjoy the professional-quality sound show you have so simply and easily produced. It's all there—your narration, on-the-scene recorded sounds and even musical background, coming from your screen through the miracle of tape in synchronization with your slides. Programming? Do it once* then forget about it. The amazing new Sony Photo/Sync Tape Recorder automatically remembers and controls your slide projector—no matter how often your show is presented. Another imaginatively engineered product from Sony/Superscope, exclusively for the photo enthusiast.

BONUS FEATURE: The 211-TS is also a complete-in-one-unit language and music training tape recorder with multiple (sound-on-sound) recording.

Sony recorders start at less than \$79.50; all Sony recorders are now equipped with the exclusive new Cine/Sync strobe disc, a 'most-wanted' feature for the home-movie producer.

■ Sony recorders have been selected by the "House of Good Taste" at the New York World's Fair. ■ Visit your local Photo Tape Dealer for your free copy of the Sony/Superscope booklet; "How to Put Sound Into Your Color Slides!"

SONY®

SUPERSCOPE®

The Tapeway to Stereo

CIRCLE 70 ON READER-SERVICE CARD

HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

New Plants Near the Ivy Walls. The oldest university in the U.S.A. shares geographical eminence with one of our newest industries: Harvard straddles the center of Cambridge, Massachusetts, and still dominates much of the town like a brilliant loadstone, but new veins of audio are much in evidence nearby. During a recent visit to the area, we found four key high fidelity manufacturers who not only were planning to offer new equipment but had been expanding their plants to do so.

For instance, KLH now occupies space in two buildings. The original site on Cross Street is devoted to production and quality control; newer quarters on Albany Avenue house offices, the engineering and service departments, and two new listening rooms. Engineering is run by Henry Kloss, who showed us a laboratory sample of an all-transistor FM stereo tuner that KLH plans to introduce this fall. Compactness, as well as high performance, is the design goal—which seemed well within sight, what with a four-stage IF section no larger than two conventional IF transformers, and a three-stage tuning capacitor reduced to about 1 cubic inch in size. The tuner will be offered in two forms—one for use with existing KLH Model 11 and Model 15 sets, the other to be integrated with a new modular system not yet named but referred to in the plant as the “big 15.” KLH also is planning to bring out a new compact speaker, its Model 17; may produce an electrostatic speaker smaller and lower-priced than its Model 9; and has been thinking of an “upside down” speaker system—an electrostatic woofer combined with a dynamic tweeter. “An unusual combination,” company executive Malcolm Low commented, “but one that intrigues our technicians.”

At Acoustech, which also is expanding its working space, we learned about several new and forthcoming products, of which the most exciting is a line of integrated solid-state basic amplifiers and speaker systems. The amplifiers will be housed in the same enclosure as the speakers and will not be sold separately. Working with Acoustech's staff on this project is Arthur A. Janszen, of electrostatic speaker fame, who recently joined this company. As you might expect, one of the new models in the amp-speaker line will be a full-range electrostatic which, in size and cost, “should be approximately the same as the best full-range electrostatic driven by the best basic amplifier on the market today.” Smaller and lower-priced models also are expected, some using dynamic speakers. “It is too early to go into detail,” company president Morley Kahn stated, “but the first model—whatever it is—

will be displayed at the New York High Fidelity Music Show in October.”

As for amplifiers to be sold separately, Acoustech has just readied three new models. The Acoustech III is a basic amplifier in kit form, costing \$199. Rated at 40 watts per channel (continuous power), it employs a patented circuit that has an IM characteristic which avoids higher distortion at lower power levels, and provides a frequency band-pass of better than one million cycles. A mating preamplifier kit is the Acoustech IV, costing \$149. The Model V is an integrated amplifier (not in kit form) that offers, in its output section, performance similar to the Model III, but rated at 30 watts per channel. Price is \$299. Acoustech's amplifiers are composed mainly of circuit modules—printed boards that contain transistors and other parts and fit into place in the chassis. Each module, for each set, is tested in a special jig as part of Acoustech's quality control program. Producing amplifiers and amplifier-speaker combinations will occupy most of Acoustech's efforts for the balance of the year; some time in 1965 the company hopes to offer a solid-state tuner.

Acoustic Research, which now occupies two buildings in Cambridge, is busy producing its turntables and AR speaker systems, the newest addition to the latter being the AR-4, somewhat smaller in size than its ancestors and costing \$57. We asked president Edgar Villchur about any plans to expand the line “at the other end, upwards of the AR-3.” He removed his pipe, smiled, and said, “It may be possible to make a better speaker than the AR-3, but we haven't discovered how to yet.” One of AR's listening rooms is the oversize office of plant manager Roy Allison, with whom we A-B'd several speakers, including AR models and competing units. As might be expected, each of us heard slightly different results from the several systems on hand, but we were impressed with the clean sound of the new AR-4—a pair of which we hope to report on in detail later in the year. Allison took us on a tour of both AR buildings, in which speakers and turntables are made and tested. Among the accouterments for testing, incidentally, we saw an unusual-looking instrument which, we were advised, was a transistorized rumble meter, designed and built by AR at a cost of \$450 (“for the parts alone; we didn't bother figuring man hours”) just to make certain that AR turntables leave the plant with a satisfactorily low (i.e., inaudible) noise level.

The recent expansion at H. H. Scott, Inc., in Maynard—a few miles west of Cambridge—has added more than three

times the working space of the original plant. “We need the new space,” company spokesman Peter Dyke explained, “to produce the expanding tuner-amplifier line and our new consoles.” The enlarged quarters also accommodate Scott's speaker and kit production, which formerly was housed in another building in the area. New products at Scott include two solid-state tuners, the Model 4312 and the Model 312, costing \$365 and “less than \$265” respectively. An integrated all-transistor amplifier, with no audio transformers, may be available in late fall, while sometime later Scott hopes to introduce a transistor tuner in kit form. A solid-state amplifier for kit builders may be ready sometime next year. Although transistor work continues unabated here, the company still has a lively interest in tube models. Thus, the popular 340B tuner/amplifier will continue as a major item in Scott's line and a new 350D tuner will be released soon. To its speaker line, the company plans to add a Model S-5, described as an “ultracompact” unit intended to “fit into areas where larger speakers won't go.” The S-5 will cost less than \$55 and is designed to be fed with a signal that has been given some bass boost from the amplifier. “About one o'clock position of the bass control on virtually any amplifier made today,” said Peter Dyke, “will suffice.”

Porch-side Stereo. Very pleasing performance, combined with the advantage of being especially designed for outdoor use, characterizes the new Electro-Voice Sonocaster—an unusually good, low-priced (\$36) speaker system housed in a weatherproof enclosure. The system uses an 8-inch driver fitted with an auxiliary cone for dispersing highs, which it does over a fairly wide angle. A quick check of response indicated smooth output from about 60 cps to just above 12 kc. The sound and convenience of the Sonocaster have encouraged us to indulge in more outdoor listening these sultry days. Connected to amplifier and turntable inside the house, a pair of Sonocasters have been hanging on the outside porch railing facing into a shaded grassy area formerly undistinguished sonically except for buzzings, birdcalls, and the crowing of a neighbor's rooster. There is something eminently satisfying about lying in a lawn chair and letting Mahler or Mozart waft over you together with the ambience of a summer afternoon. This is a new attraction at our house, and even the neighbor's rooster seems properly awed—at least we don't seem to hear him as much any more. Now, if only we can convince passing motorists that Tanglewood is really eleven miles in the other direction. . . .

Sansui

110 WATTS!!

●EXTRAVAGANCE?



MODEL
1000

No, not for the true audiophile.

To such a man, music is much more than just a "nice sound." Because of this, he demands the maximum performance from his equipment for the ultimate in listening enjoyment.

Aren't you such a man?

Sansui's new tuner/amplifier, the heart and brains of a stereophonic system, includes the most advanced features, plus all the power you'll ever need. A peak output of 55 watts per channel means there's not even a hint of strain—even at the highest volume.

Every sound, from the husky tones of the chanson singer to the full majesty of the symphony orchestra, is produced with brilliant clarity. Better still, this is no eyesore of tangled wires and glowing tubes that must be hidden away in some cramped cupboard or cabinet. This power-house has been luxuriously designed to please even the harshest critic. Now, you can have your cake and eat it, too.

Extravagance? No—ELEGANCE!

All the performance, power, fidelity and styling found only in the most expensive models is now available at a price any music-lover can afford.

■ SPECIFICATIONS

Tubes and Semicon Complement:
17 tubes, 16 diodes, 1 Rectifier.

Power Amplifier

Music Output Max.: 110 Watts total
Frequency Response: 10 c/s-70,000 c/s ± 1 db
Harmonic Distortion: Less than 1% at 30 watts, each channel
Output Impedance: 8, 16 and 32 ohms, each channel

Pre-amplifier each channel

Gain: PHONO: MAG.: 85 db 1.2 mV input at 30W output X-TAL: 59 db 25 mV input at 30W output
TAPE: 89 db 0.65 mV input at 30W output
MIC: 89 db 0.65 mV input at 30W output
AUX: 57 db 41 mV input at 30W output
TAPE MON IN: 57 db 41 mV input at 30W output

Equalizer: "NF" type: PHONO (RIAA)
MIC (FLAT) TAPE (NAS)

Tone Control: CR type
at 50 c/s: +10 db ~ -15 db
at 10Kc/s: +10 db ~ -14 db

Controls

Presence Control: Can be switched ON or OFF
Hi-Filter: Can be switched ON or OFF
Low-Filter: Can be switched ON or OFF
Loudness control: Can be switched ON or OFF
Tape-Monitor: Can be switched ON or OFF

FM Section

Circuitry: Foster-Seely detector
Frequency Range: 88 to 108 M c/s
Band width: 200 K c/s (-3 db)
I.F.: 10.7 Mc/s
Sensitivity: 2 μ V (at 30 db S/N ratio 0.5W output)

AM (MW) Section

Frequency Range: 535-1605K c/s
Band width: 6K c/s (-3 db)
16K c/s (-3 db)

IF: 455K c/s (-3 db)
Sensitivity: 40 μ V (at 20 db S/N ratio 0.5W output)

Multiplex Section

Circuit: Switching type
Frequency Reception: 50 c/s-15 Kc/s -2 db
Distortion: less than 1% at 1V input (at 1K c/s)
Channel Separation: 35 db at 1V input (at 1K c/s)

Head-set Jack

Indicators: Neon Lamp for FM Stereo Tuning Meter

Power Consumption: 140 VA 100 V, 117 VAC or 240 VAC 50 & 60 c/s can be used.

Cabinet Dimensions:

W 18 $\frac{15}{16}$ " X D 14 $\frac{27}{32}$ " X H 6 $\frac{7}{32}$ "

Weight: 40.7 lbs.

■ OUTSTANDING FEATURES

- Built-in FCC Multiplex
- 110 watts Maximum, 55 watts each channel
- Transistors and silicon rectifiers used
- Inertia-type Flywheel for Smooth Tuning
- Headset Jack provided
- Indicating Lamp for FM Stereo provided
- Automatic Frequency Control for FM Reception
- The DIN Method adopted
- Ferrite Loopstick Antenna provided.

Leading manufacturer of stereophonic amplifiers in Japan.

SANSUI ELECTRIC CO., LTD. 460, Izumi-cho, Suginami-ku, Tokyo, Japan. Tel. Tokyo (328) 0111

CIRCLE 61 ON READER-SERVICE CARD

1964

from this day on,
Audiotape will have
a new formula.

A formula unmatched
by any other magnetic tape.

Greater uniformity.

Greater sensitivity.

Greater durability.

Greater clarity.

Greater range.

Hearing is Believing.

Try a reel of
today's most remarkable tape.

New Audiotape!



AUDIO DEVICES, INC., 235 East 42 Street, New York, N.Y. 10017

CIRCLE 10 ON READER-SERVICE CARD



by Norman Eisenberg

tape

UP TO DATE

NEWEST medium of the recording arts, magnetic tape also is the most versatile, viable, and volatile. Its preëminence in professional sound work remains unchallenged; its appeal for the home recordist continues to increase at a rapid pace.

The most recent, most dramatic, and possibly most important evolution is in the area of home video recording and playback, promising a means by which pictures and sound—live, prerecorded, or broadcast on ordinary television receivers—can be stored and played with little more effort (or expense) than now is required for audio tape alone. This is a very large order, but one that appears to be susceptible of fulfillment in the near future. It is, in any case, a strongly motivated potential. The coming of home video tape not only may prove to be decisive in shaping developments in recording *per se* but may well stimulate the most far-reaching effects in the whole field of “consumer electronics” since the advent of television.

At first blush, the thought of capturing for

posterity such offerings as many that today clutter the TV channels may seem an absurdity. But what of the tremendous possibilities of audio-video tape for educational purposes, and what of preserving the best that television offers—the operas, concerts, adult drama, and so on? The imminence of private subscription TV with its anticipated high quality programs also presents itself as a source of interest. Equally germane is an anticipated new “side industry” that will offer sight-and-sound releases in prerecorded form, providing the home viewer with the hitherto impossible fillip of seeing *Rigoletto* in color while hearing it in stereo. And for the amateur photographer there will be the possibility of “filming” and playing back his own movies, without the need for developing and with the facility for easily editing and automatically synchronizing sound and image.

As anticipated now, the video portion of the tape would be shown on the screen of a TV set, the audio portion through the same set or through an

A report on home video tape, the new slow speeds, cartridge players, and other recent developments.

external playback system. At the moment the most pressing problem of the new technology is that of cost, both for the equipment and for the tape. Understandably, there are at present more video machines in a five-figure price class, feasible only for professional studios and commercial organizations, than there are for home users: a German set, the Loewe Optacord 500, made in Cologne, is priced at \$12,000; some Japanese firms have announced video recorders at various prices in Japan—Shiba at \$5,140, Nippon at \$4,700, Sony at \$6,900—while Matsushita is expected to have a model out soon; Victor Japan's unit can be ordered in the U.S.A. for \$12,000; the Sony Model PV-100 may be bought here for \$10,000, and Sony may introduce a more compact version for about \$2,500. However, the signs of a burgeoning development in the under-\$1,000 range are unmistakable, with some sources claiming that a satisfactory video recorder can be produced for less than \$300. Ampex, for instance, which in 1956 introduced video tape recorders costing over \$30,000 and has since shown a \$12,000 system, anticipates (though the company will not predict) the day of a \$500 model. The Fairchild video recorder (described in *HIGH FIDELITY* last month—"Newsfronts," p. 19) probably will retail, when it is produced in quantity, for about \$300. The new camera needed for taping live pictures may cost about \$150. The British Telcan, now being developed by Cinerama, is expected to sell for about \$200. Armour Research—which holds basic patents on many of today's audio tape techniques—also has developed its own, reputedly moderate-priced, video system.

As for the tape itself, the particular requirements of any video system—the extremely high speed (120 ips has been the accepted minimum to date) at which the tape must run and the necessary "high resolution" characteristics (very fine, dense oxide coating)—have thus far made it very expensive indeed, possibly \$50 for an hour or so of program. A step towards reducing this cost is reported by Par, Ltd. of Clifton, New Jersey, a newly formed independent research and development organization. Par is hoping to introduce, probably at the next New York High Fidelity Music Show, two video recorders—one to cost less than \$400, the other under \$1,000—each of which will perform at

60 ips and 30 ips and will use ordinary audio tape. The smaller model will handle 7-inch reels; the costlier one, 10½-inch reels. Like the Fairchild model, the Par units will not be manufactured by their designers; production rights will be offered to other firms. Par does not plan to develop its own camera, but is confident that one will be forthcoming, at low cost, from other sources.

WHILE VIDEO TAPE emerges as the most exciting prospect in home recording, an equally promising development imminent in the more familiar audio medium is the reduction in the speed acceptable for high fidelity use from today's standard of 7½ ips to 3¾ ips. At 7½ ips fairly uniform response to 15,000 cps or higher has been routine, but now response to 10,000 cps at 3¾ ips, a feat once considered hardly short of a miracle, is to be expected. Even at the speed of 1⅞ ips, response can approach the 10,000-cycle mark on some, and is measurably better than it used to be on many, machines. A combination of factors rather than one specific development is responsible. For instance, the cross-field head biasing system introduced by the Armour Research Foundation in 1952 has finally found its way into tape recorders. According to an ARF spokesman, the cross-field system (which applies bias to the tape by means of a separate head instead of through the recording head) probably would not have worked well with the tapes available ten years ago; today, with better tapes, the advantages of the system can be realized.

In fact, the improved tapes themselves, even when used on older machines, can be credited with better-sounding results at all speeds. (Most industry sources anticipate even further improvement at the 3¾-ips speed, which would of course mean twice the playing time for the same length of reel operating at 7½ ips.) Among the factors contributing to this state of affairs are finer-grain oxide coatings, which provide better high frequency response; reduced "rub-off" on heads and other critical parts of the tape mechanism; and higher signal levels that help overcome signal-to-noise problems. The polyester base, always attractive because it could be made very thin and thus provide more footage per reel, has become more stretch-

resistant. Combined with some of the new oxide formulations, it offers the amateur recordist a happy combination of durability and fidelity of sound. When used at the slower speeds, the resultant very long continuous playing time also permits a fairly high degree of sonic accuracy. It is, in fact, the combination of an improved polyester tape and improved head design that is largely responsible for the 3M-Revere tape cartridge system's sounding as good as it does—at the very slow speed of $1\frac{7}{8}$ ips. Doubtless, some related aspects of this system will be carried over into standard tape equipment for further improvements at the slow speeds.

A major area of the tape field likely to be influenced by better sound at the slower speeds will be the commercially recorded (prerecorded) tapes. Most experts agree that prerecorded tape, now a $7\frac{1}{2}$ -ips medium, will go to $3\frac{3}{4}$ ips when the slower speed can "prove" itself as being capable of response as good as that maintained at $7\frac{1}{2}$ ips. When this happens, it will, according to a spokesman for United Stereo Tapes, be a major factor in reducing the cost of musical prerecorded tapes. In the meantime, enough improvement apparently has been noted for the release of spoken word recordings at $3\frac{3}{4}$ ips. (UST has already issued a stereo reading of *Macbeth* on a single reel that plays for over two hours at the slow speed.) As if to spur this next development, the Rheem Manufacturing Company recently demonstrated a "long play" tape running at only $1\frac{7}{8}$ -ips speed on a Roberts cross-field machine for six hours of continuous play.

Slow speeds only, of course, have been used in tape cartridge machines, a new class of tape equipment the convenience of which has appealed to people who consider standard tape gear too complicated. Two forms of cartridge system are now offered to the home user. The older is the RCA, which runs at $3\frac{3}{4}$ -ips speed on its own type of machine. A quarter-track system, there are models available in mono or stereo. These are two-speed ($3\frac{3}{4}$ ips and $1\frac{7}{8}$ ips) machines, though the prerecorded cartridges so far released all run at $3\frac{3}{4}$ ips. In these machines the tape itself is not handled; instead a plastic magazine is dropped into a recess on the deck, switches are thrown, and the system functions. The newer system is the Revere cartridge (a detailed report appeared in these pages last month). Running at $1\frac{7}{8}$ ips and cramming two stereo tracks onto a tape about half the width of standard tape, this cartridge requires a machine radically different from anything previously encountered. A major appeal of the Revere system is its complete automation, including a facility for stacking cartridges much as discs are stacked on a record changer. Play-only decks as well as complete recorders are available. The latter have been criticized for their limited recording facility—inasmuch as neither the tape nor the heads are accessible, editing and splicing are virtually impossible—but the Revere system's playback ability

attests to the latest improvements in slow speeds. As in the RCA system, sound from the built-in speakers can be improved by connecting the signal to external amplifiers and speakers.

In addition to the RCA and Revere cartridge systems there are any number of miscellaneous cartridge systems, based on a continuous, self-winding loop arrangement and offered mainly for commercial use as background music. A rather novel offshoot of such systems is the kind designed for under-the-dash installation in an automobile, with speakers mounted on the left and right ends of the rear seat deck, or, conceivably, along the doors. One such system has been introduced by Autostereo, Inc. of Van Nuys, California; another by Metra Electronics of Brooklyn, New York. Most recently, Channel Master has announced a portable battery-operated cartridge recorder.

THESE DEVELOPMENTS NOTWITHSTANDING, the prevailing, and what may be called "standard," form of tape system remains the reel-to-reel deck—with varying degrees of built-in electronics, playback amplifiers, and self-contained speakers. Among these machines the signs of improvement are unmistakable. Tape transports operate more quietly and accurately than did their predecessors of only a few years ago. In general, machines have less wow and flutter, and are capable of handling more gently all of the various kinds of tape likely to be used by the amateur recordist, including the very thin polyesters. Today, it is more the rule than the exception to unpack a recorder, thread a reel of polyester tape on it, and watch the machine go through its paces—fast forward, rewind, sudden stops—with nary a sign of backlash, twisted portions, or spillage from the reel.

Encouraging too is the fact that the cost of decent tape equipment has not increased along with the upgrading of performance and the addition of new features. It is impossible to equate exactly price ranges with given classes of recorders ("amateur" or "professional"). Many machines in the amateur or "home" class are good enough to be spoken of as "professional-type." A good deal of what one spends for, and how one characterizes, a tape machine depends on its intended use, and specifically on whether it will be used for playback only (of prerecorded tapes) or for recording too—and what kind of recording. A deck that will play commercially recorded tapes with full fidelity can be bought for under \$200, and machines that provide a consistently high level of performance for recording are available for \$500 or less.

Upgrading of sound without upgrading of cost applies to "all-in-one" or complete recorders (with built-in power amplifiers and speakers) as well as to the component tape deck (which must be connected to external amplifiers and speakers, or to headphones, to be heard). For a long time, the

Accessories for the Amateur Recordist

THE HOME RECORDIST would do well to familiarize himself with the many tape accessories designed to help maintain the machine in good operating condition as well as to facilitate the recording process itself. A number of firms offer these devices, sold separately or packaged in a kit.

A **mixer** enables you to record more than one sound source on the same track, and provides a means of blending, fading, and achieving other special effects. Mixers, at varying prices and degrees of complexity, are offered by several companies, including some tape recorder manufacturers.

A **positioner** or **panner** can be used to change the location of performers to apparently different positions and to introduce other special effects in stereo recording. Used for years in professional recording and movie sound work, this device has recently appeared in a consumer model.

A **splicer** is indispensable for patching broken tapes, for editing tapes, or for adding sections of leader and timing tape. Simple splicing blocks with grooves for holding the tape and mitered guides for the cuts to be made with a razor blade are offered by many firms. There are also more elaborate splicers that have built-in cutters, some including a roll of splicing tape positioned on the device so that it may be drawn conveniently over the tape to be spliced.

A head **demagnetizer** or **degausser** is useful for removing residual magnetism from a tape head. Most recorder instruction manuals indicate how often degaussing may be needed.

A **head cleaner** kit for removing foreign matter—such as the build-up of rub-off from the tape coating—consists of a chemical solution and a soft applicator, usually a fine brush or set of Q-tips. Heads and capstans should be cleaned regularly to permit the tape to travel smoothly and to maintain the recorder's high frequency response.

A **bulk eraser**, which removes all traces of signal on an entire reel of tape in a matter of seconds, is useful for silencing vestiges of a previous recording that the erase head on a recorder may have missed, or for simply erasing very quickly. Some recordists bulk-erase fresh reels of tape to make certain they will have a perfectly "clean" medium with which to work.

In addition to recording tape, there are several special tapes. **Leader tape** is recommended for splicing to the ends of a reel; it permits threading without the risk of possible damage to the recorded portion of the tape, and it serves to protect the tape if snapping or breakage occurs when the reel runs out. **Timing tape** (often leader and timing tape are the same) may be spliced in to separate different selections on the same reel or to introduce a deliberate time delay between movements of a work, and so on. This tape is not to be confused with **tape-speed checking tape**, a strobe tape designed to indicate the speed accuracy of a recorder. **Splicing tape** has an adhesive backing and is intended specifically for use with magnetic tape; ordinary transparent adhesive tape is not recommended for splicing.

Self-thread reels have a hub that catches the end of a tape and reels it in without special attention from the user. Alternatively, there are **tape-threaders**—gadgets that facilitate looping the end of a tape around any reel. **Reels** themselves come in different sizes for various recording times, including the small reel and self-mailer used widely for "tape correspondence." Reels also are available in various colors to help identify different kinds of recorded programs.

Self-adhering labels that fasten to a tape reel and have space for noting such data as the subject of the program, date recorded, tape speed, stereo or mono, etc., are available, as are **metal cans** for storing tapes over long periods of time and in extremes of climate or of temperature. Also on the market are **tape bins** and **racks** to hold rows of boxed tape upright, in the recommended storage position.

complete recorder was eschewed by the high fidelity-minded for much the same reasons that the "package set" radio/phonograph was scorned—its innards were too compromised in an effort to provide "everything" in one box. Today it is evident that even the "all-in-one" recorder has been improved: its own speakers sound better than they once did, and usually there is the option for connecting the recorder's output into a high fidelity component system for really grand sonic results. Some machines permit this hookup simultaneously with playing the built-in speakers; the latter then can serve as a "center channel" for a very impressive three-channel stereo setup. An added touch of versatility in the complete recorder is a feature that enables its amplifier and speakers to reproduce other signal sources (whether being recorded or not), so that the recorder actually doubles as a modest public-address or general playback system. One can, in a word, get vastly improved performance and an impressive versatility from a good complete recorder, though the perfectionist will probably continue to favor the specialization of parts and techniques characteristic of the component tape deck.

In addition to better performance from today's tape machine, the amateur recordist also is offered an alluring variety of "features" and extra gear to further the attraction of the medium. For instance, those who lean towards original live recording can find new, improved microphones that cost less than similar units of earlier vintage. There also are more low-priced accessories, such as mixers, available to the amateur, and an abundance of handy items (see preceding page) that make tape recording easier and more foolproof. Recorders themselves are coming equipped with special facilities such as automatic reversal, which plays the tape in both directions without the need to reverse the reels manually; the "sound-on-sound" feature, which permits adding a sound track to one already recorded; the built-in synchronizing system, for coordinating one's own sound track with a showing of slides or films; adapters for outsize reels, to provide longer playing time; the self-dubbing facility, which permits recorded tapes to be played and copied on the same machine. While these extras do not in themselves mean high sonic quality, they do indicate the tape industry's response to a wide range of amateur recording interests. At least some of these features are found on most standard recorders offered today. As for portables, they offer fewer ancillary facilities than do standard machines, but generally more reliable performance than their own diminutive ancestors—though of course only the more expensive portables should be considered for any serious recording purpose.

FURTHER EVIDENCE of the growing public interest in tape and tape equipment can be found in the advances made by the manufacturers of prerecorded tapes, who have slowly expanded their repertoire

and conscientiously improved the sonic quality of their releases. The bulk of tapes sold are made by Columbia, RCA Victor, and an amalgam of sixteen other labels grouped under the dubbing and marketing aegis of United Stereo Tapes, of which the largest single representation of titles is by London, including its renowned opera repertoire.

The best sellers remain the operas from UST and RCA Victor, and the Broadway musicals from Columbia. (A best-selling tape, incidentally, has been estimated to sell 2,000 copies, compared to 20,000 sales of an average disc.) The present UST library includes some one thousand titles, or about two hundred more than it did one year ago. A very recent sampling of releases from all three major sources indicates a decided enhancement of sonic transparency, and a lowering of tape hiss—factors which in the past proved troublesome to many listeners. The London sound, in particular, is much more "front-row center" than it used to be (on London discs as well as tapes), and one no longer has the urge to reach out to draw the singers closer to the listening area. This improvement has been accomplished, apparently, with no sacrifice of London's typically clean, rounded quality.

To the credit of UST specifically is the use of separate cartons for storing two-reel sets, the two cartons sliding into one larger container. End-of-reel breaks now are more closely timed to coincide with the logical end of a musical sequence, usually the close of a scene or an act, and the listener is relieved of the need to hunt for the start of the next sequence after the reel is flipped. Finally, UST now is supplying complete opera librettos, in size and format that fit right into the tape carton, together with the tape; the buyer need no longer send away for an outsize libretto.

As devotees of music on prerecorded tape are benefiting from these various improvements, they are also finding a new incentive for home dubbing in the high quality program source afforded by FM broadcasting—and especially FM stereo. The general upgrading of the FM medium, the increase in the number of meritorious programs, the improved quality of the transmissions, the continued elimination of the early bugs that plagued FM stereo, the better tuners and antennas to capture such programs—all have contributed to the stimulus for recording. The taping of 78-rpm discs with their rare and often treasured performances is apparently also on the increase.

In sum, the attractions of the tape medium appear to present an almost unlimited horizon for the music lover and sound enthusiast. Today, it is estimated that one in thirty Americans owns some kind of tape equipment. While this figure would have seemed impossibly large a generation ago—when tape recording in this country began as an adaptation, for experimental and professional use, of a half-understood foreign technique—it may well prove to be but a fraction of a similar statistic ten or even five years hence.

MICROPHONES

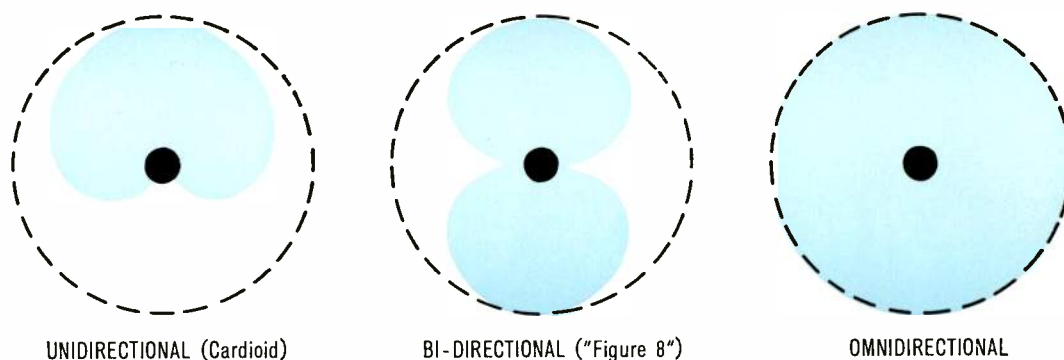
By Ivan B. Berger MAKE THE
DIFFERENCE



Notes on the selection of a crucial component.

TAPING the Philharmonic, miles away from the concert hall where it's playing, is easy—from FM or records. Recording the piano in one's living room is far more of a challenge. But actually, if you can make good dubbings, you can make good live tapes too—with a little knowledge and the proper microphone.

Basically, a microphone is a loudspeaker, backwards; instead of changing electrical impulses to sound, it converts sound to electrical signals. This function is performed by different types of microphones in somewhat different ways. In the dynamic type, for instance, the diaphragm moves a coil within the gap of a permanent magnet to produce a signal. (In many intercoms, transceivers, walkie-talkies, and the like, the same unit is often used as both microphone and loudspeaker.) Dynamic microphones are sturdy, and can produce high output voltages, important with less expensive recorders. Some dynamic mikes, made with smaller, lighter diaphragms, offer fairly smooth and extended response at a slightly lower output level. They are all, however, sensitive to mechanical noise; touch one while recording, and your tape will register a distracting "clunk." In



Basic sound pickup patterns of microphones. On some condenser microphones, the pattern can be varied by a switch. For the best live stereo recording, experimentation with one or several patterns may be required.

cost they range from \$5.00 to \$950 or so, and fairly good omnidirectional types are available from about \$35 up. Cardioids (that is, unidirectional types) are offered for about \$50 and up. As far as price in general goes, keep in mind that the least expensive microphones of any type are not very satisfactory for music recording.

Another class, the ribbon microphone, operates on the same general principle. It too generates a voltage by the movement of a conductor within a magnetic field, but here the diaphragm and the conductor are one: a light, corrugated metal ribbon, which moves easily with sound waves throughout the most important audio frequencies. Ribbon mikes offer a clean, smooth, and broad response at comparatively modest cost; but the lightness of the moving element, and its small size—the same factors responsible for its excellent sound—also mean fragility, extreme sensitivity to wind noise (and possible wind damage), and so low an output level that many lower quality recorders will have difficulty recording from them. Virtually all bidirectional microphones are ribbons, though ribbons are available in cardioid versions as well. In price, ribbons run from about \$45 to several hundred—there are no really cheap versions. Treated with the care they deserve, they can prove excellent for high quality recording.

Piezoelectric microphones—ceramics and crystals—operate on the same principle as the piezoelectric phonograph pickup: movement of the diaphragm (or stylus, in the phono cartridge) twists a sandwich of crystalline or ceramic substances which emits a signal voltage. Theoretically, excellent piezo microphones can be built, yet virtually all those currently available sacrifice good response for high output voltage. For this very reason, however, they are popular choices for use with inexpensive tape recorders, which have relatively low preamplifying ability. Most piezoelectric microphones on the market have a strong midrange, and a weaker bass and treble response. While such a response can result in crisp, clear, and intelligible recordings of speech, it is for the most part unsuitable for recording music. Unless such mikes are used with a recorder whose

input load resistance is very high, their bass response becomes especially poor. Consequently, it is impractical to lower their impedance with transformers in order to use long, hum-free cables. It should be added that these mikes are rugged and inexpensive, starting at \$1.95 or so, and at the top price of around \$35 there are piezoelectrics that will give fairly clean response in the 10,000-cycle region.

The condenser microphone is an entirely different breed. It is known as a "modulator," as distinct from the dynamic, ribbon, and piezoelectric types, which are "generators." Instead of generating a voltage, it modulates one. Much like an electrostatic loudspeaker in operation, it consists of one rigid and one flexible electrode with a narrow air gap between them, forming a capacitor. Sound waves move the flexible diaphragm plate, changing the spacing, and hence the capacitance. This changing capacitance modulates either a DC or an RF (radio frequency) voltage, which is next demodulated to yield the signal, and then preamplified. Condenser microphones offer the most extended and accurate response of any microphone type (condenser microphones are used for sound measurement standards and instrumentation), combined with high signal output and low sensitivity to mechanical noise. But against these virtues must be balanced the need for an external power supply and a built-in or supplementary preamplifier—which make the condenser the most complex, the most cumbersome, and the most expensive of microphone types. There are, in fact, only two condenser microphones available within the price range most nonprofessionals would care to pay: the Ercona PML and the Standford-Omega, which sell for \$130-\$160 complete with power supplies.

Keeping in mind these different types of microphones, one can readily understand why live recording may legitimately be described as a challenge—and why, indeed, a novice recordist's first efforts may sound like audible box-camera shots. Certainly for recording music, the inexpensive utility microphones supplied with most tape recorders are seldom adequate. For musical use, the high

end should extend at least to 13,000 cycles—better yet, 15,000—and even for lifelike speech reproduction, response beyond 10,000 cycles is desirable. At the low end, a response which drops off below 50 cycles might be better for home use than one extending down to 30, since in the average home there is more noise than music at those frequencies and since the ear can partially re-create very low fundamentals from their overtones. A microphone, like any other audio component, should have the flattest possible response within its range, and the prospective purchaser should make a point of examining the frequency-response graph of a microphone as well as its response specifications.

THE POSITIONING of the microphone is also a crucial matter. If the tape recorder's mechanical noises are audible on the tape, the reason may be partly that the microphone was too close to the recorder. The obvious solution—lengthening the cable—could result in a treble rolloff and increased hum. The problem is that high-impedance microphones (the type almost universally employed with home machines) cannot be used with cables much longer than twenty feet (if that) without the cable's capacitance rolling off the highs. The answer is to use a low-impedance microphone (30 to 600 ohms), but this raises another problem: most home recorders are designed for use with high-impedance microphones. The addition of a simple input transformer, for about \$10 or \$20, will adapt any home recorder for low-impedance operation. Some of the more professional-type recorders have internal sockets for these transformers. Models that do not may be used with external, cable-mounting transformers

such as those offered by several manufacturers. If you already own a high impedance microphone of good quality, a second transformer at the microphone can convert it for low-impedance use as well.

The standard cable for low-impedance microphones is a three-conductor line—a twisted pair of wires within the familiar, grounded shield. The connectors for these lines are rugged, three-conductor types with latching devices to keep them connected under stress. Since they are sold without soldering instructions, bear in mind when connecting them that the shield should always go to pin #1 (the pins are clearly numbered) and the remaining connections should be identical in all the cables to avoid accidental phase reversals.

Low-impedance microphones are not necessarily "better" microphones; their sole advantage is that they can be used with long cables. But for many recording chores, this in itself can prove of enormous value. With long cables, you not only can move your recorder from the recording area, but move it far enough away so that you can monitor your recordings through wide-range loudspeakers instead of headphones. You can also record events, such as weddings or theatrical performances, where the recorder should be out of sight. And you can roam, microphone in hand, throughout the room, taping interviews or party fun while your fifty-pound recorder remains in place, where it may be permanently installed or at least kept out of the way.

As a practical matter, you may usually ignore a microphone's sensitivity rating. With about ten sensitivity rating systems in use, it takes an expert to compare them, and most recorders will have enough gain for even the least sensitive microphones. Still, before buying any "professional" microphone (very

CLASSES OF MICROPHONES

MICROPHONE TYPE	IMPEDANCE	PICK-UP PATTERN	PRICE RANGE	COMMENTS
Piezoelectric (crystal, ceramic)	high	usually omni, rarely cardioid	\$1.95 to \$35	low to moderate quality, high output
Dynamic (moving coil)	low, high, or both (with switch or alternate cable)	omnidirectional or cardioid	\$5.00 to \$950	low to good quality, moderate output, sturdy
Ribbon (velocity)	low, high, or both	bidirectional or cardioid	\$45 to \$600	good quality, low output comparatively fragile
Condenser (capacitor)	low, high, or both	omnidirectional, bidirectional, cardioid or variable (with interchangeable heads, or switched elements in one head)	\$100 to \$900	excellent quality, high output, but needs external power supply

roughly speaking, any microphone available in a low-impedance version) it is advisable to ask your dealer for a guaranteed refund should you find that your recorder lacks sufficient sensitivity for the microphone. Alternately, you can buy an external pre-amplifier for the microphone, but this involves additional equipment and cost.

If your microphone picks up everything from street noises to the kitchen sink as well as the instruments you intend recording, it is probably an omnidirectional type, which is sensitive to sound indiscriminately from all directions. Usually the least expensive and simplest types to manufacture, omnidirectional microphones are fine for party recordings, when you want everyone to get into the act. But for serious recording outside the quiet of the studio, the omnidirectional pattern is of very limited utility.

Directional microphones are more discriminating. The bidirectional microphone, with two relatively "dead" sides and two "live" ones, or the unidirectional microphone, with a relatively dead rear, can be positioned with the dead sides towards extraneous noise sources, thereby greatly reducing their nuisance value. Choosing one directional pattern over the other is difficult, and depends upon your application. The narrower lobes of the figure-eight pattern can be used to emphasize or single out one instrument from its immediate surroundings better than the broader, cardioid pattern, but the cardioid does a better job of suppressing noises from the rear. An instrumental group may be easier to balance if it is split in two, with a bidirectional microphone between both halves, and closer to the weaker one. On the other hand, the wider cardioid pattern can cover a wider grouping of performers without altering their seating arrangements. The pros and cons are endless, and even professionals may spend more time setting up microphones than recording the actual performance.

Whatever the microphone pattern used, it is a good rule of thumb to try to place the musicians as much as possible in line with the microphone's axis. All microphones—even omnidirectional ones—have different frequency characteristics "on axis" than "off axis." The true polar response of a microphone is not one, but a family, of curves—though the better the microphone, the more alike the curves will be.

How close should mikes be placed to the music being recorded? That's a question impossible to answer fully in advance. The closer the mikes, the more intimate the sound will be—clearer, drier, and more sparkling. As the mikes are moved farther back, the sound is warmer; instruments and voices blend together better; there is more reverberation, and a greater sense of spaciousness. If the microphones are placed too close, all the extraneous noises that musicians make are picked up: a singer's breathing, the scratch of a guitarist's hand on the strings, the clinkety-clack of a piano's action; if they're too far, all sound is mired in a morass of reverberation.

In a hard-surfaced, live room, with many sound reflectors, it is necessary to work more closely to the subject than in a dead one; with a directional microphone it is possible to work farther away than one can with an omnidirectional mike.

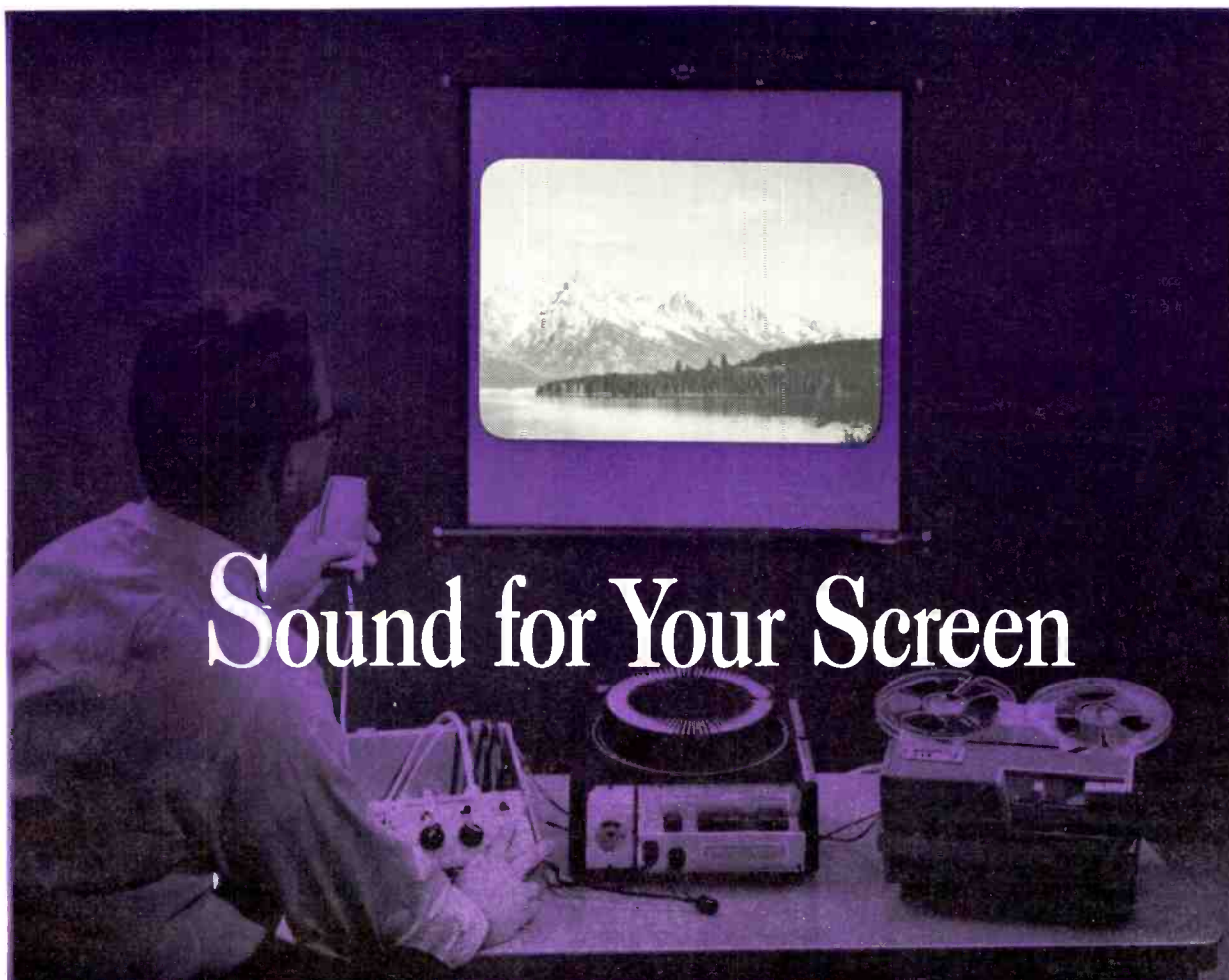
The microphones do not have to be kept equidistant from all the subjects. In recording a soft-voiced singer with a ham-handed pianist, move the singer closer to the microphone, the piano farther away; by manipulating the microphone and the recording artists, you can achieve any balance among the elements of the performance that you may desire. Since the so-called dead sides of a microphone are only 15 or 20 db less sensitive (on the average) than the live sides are, you can relegate particularly loud instruments to the dead areas, when you find it difficult to achieve a balance otherwise (but beware: determine first that the dead-side response is down equally at all frequencies).

Once you find a good position for your mike (and you'll have to do it by ear, not by eye), you'll need a means of holding it there: a microphone stand. While desk or table stands are useful for speeches and interviews, a floor stand—especially one with a small boom attachment—is far more versatile. The stand, particularly if used with a boom, should have a wide or heavy base for stability; some folding stands, such as the Atlas CS-1, will give stability while taking little space in storage. For outdoor use, windscreens are another valuable accessory; many manufacturers sell these for their own microphones, and Electro-Voice supplies its Acoustifoam windscreen material in bulk sheets for those who wish to make their own.

Your mike should have a screw thread for stand use, or you should be able to get a stand-mounting adapter for it. Built-in shock mounts and tilting heads are useful; but if your microphone lacks them, you can add these accessories inexpensively. The on/off switch found on some microphones is of dubious value; somehow, I invariably find it turned "off" when it should be "on." One useful switch, though, is the "close-talking" or "music/speech" toggle found on some microphones. This control compensates, with a bass-cutting filter, for the rise in bass frequencies commonly found when speech is directed towards a microphone at very close range.

Unless you are a wise old professional, you would do best—for live stereo recording—to use a matched pair of microphones—as now purveyed by several manufacturers. Dynaco offers a unique stereo microphone—two matched microphones in a single housing, with the angle between their axes variable, a setup that permits true stereo recording from a single, inconspicuous microphone stand.

With microphones correctly chosen and positioned, you can begin to use your recorder to its fullest potential. A little experimentation will soon enable you to record Junior's piano playing in Thrilling High Fidelity. How he plays is something else again. . . .



Sound for Your Screen

The home tape recordist will discover that synchronizing sight and sound is both easy and rewarding.

BY MYRON A. MATZKIN

LET'S FACE IT: an evening of somebody else's color slides or home movies can be a crashing bore when accompanied by no sounds other than the noise of a projector or occasional comments by the projectionist. After all, who can really believe he's in Paris just by looking at the Seine?

If you own a tape recorder and have even a passing interest in photography, give a thought to presenting sound and picture together—and don't have too many second thoughts, imagining that synchronizing sight and sound is fantastically expensive and complex. It can be, of course, but it need not be. Actually, excellent results can be obtained by techniques no more elaborate than the average amateur tape recordist has probably already acquired and at a cost that will still leave you solvent.

Just how to add a "sound track" to your pictures depends on whether you go in for slides or movies.

For slides, the easiest technique is that of using a tape recorder with a manually operated slide projector (you change slides by pushing a carrier or a button). Though you won't enjoy the slick, professional look and sound that go with automatic equipment (of which more later), you will have the virtue of simplicity: since tape recorder and slide projector operate independently of each other, no mechanical or electronic hookup is needed.

Fundamentally, what you are doing is providing your audience with auditory as well as visual entertainment while relieving yourself of the monotony of repeating the same running commentary each time you show your pictures. First, study your slides when they've just come back from the processor and are still fresh and exciting to you. Decide what you'd like to say about them and make notes. Next, write a simple, straightforward script. Edit it. Then

record it. If you feel that you want more screen time for the slides than it takes to complete the narration, allow several seconds of silence at the beginning and end of each section of your talk. (You can always edit the tape later to shorten the silent intervals.) Now, all you need do to put on your sound-slide show is to play the tape—and change the slides manually immediately before the beginning of the appropriate sound passages.

If narration isn't your strong point, try using music as background. Choose something in keeping with the general mood of your picture-program and you'll find that its effectiveness will be vastly enhanced. Naturally, you can have music and spoken comment too if you use the sound-on-sound feature of your recorder; if your machine lacks this feature, there are simple external mixers that permit feeding in two channels simultaneously.

FOR A MORE PROFESSIONAL TOUCH (and the pleasure of sitting back and enjoying the show with the audience) you will need an automatic slide projector with a remote control feature and an external synchronizer, such as the Kodak Carousel Programmer, Model 1. Although this unit is designed primarily for use with the Kodak Carousel or the Supermatic 500 slide projectors, slight modifications of its remote control and power cords permit its use with almost any automatic slide projector.

The Programmer consists of a source for a 6.5-kilocycle beep, or audio tripping signal; a built-in mixer for two separate sound sources (voice and recorded music, for instance); and a controller and linkage that connects tape recorder to slide projector. The necessary connections are clearly marked and quite simply made. The Programmer's power cord is connected to a wall outlet, and the recorder's power cord to the Programmer. Another cable from the Programmer goes to the mike input of the recorder. Your mike goes into the mike input of the Programmer—along with a second sound source (if desired for mixing or special effects). Finally, the sync cord from the Programmer goes to the projector remote. All connections, incidentally, are marked clearly on the Programmer.

To prepare the program, put a blank tape on the recorder and arrange the slides for projection. To start, push the button marked "Push To Trigger Slide." This causes a slide to be automatically projected on the screen, and a beep signal to be recorded on the tape. You begin your recording and when you've finished the narration and/or musical background for the first slide you push the trigger again—changing the slide and recording another beep. Continue this process for the entire slide tray. When you play the tape back and show the slides again, the Programmer does it all. Each time the Programmer detects the beep in the recorder output, a relay closes and the slide changes.

With a monophonic tape recorder, the beep is recorded on the same track on the tape as the

narration or music, and is thus audible each time a slide changes. Its level can be controlled to make it relatively unobtrusive, however. If you own a stereo tape machine and are willing to settle for monophonic sound for slide-showing purposes, you can get rid of the beep entirely. Sound is recorded on Channel A and the beep on Channel B. On playback, Channel A feeds the speaker and Channel B the Programmer.

Another external synchronizer, designed for a specific series of projectors but rather easily converted, is the Bausch and Lomb Balsync. External synchronizers using a beep signal also are made by V-M, Korting, and Uher.

An even more sophisticated technique for sound with slides involves using a tape recorder with a built-in synchronization facility. These machines require little more of you than connecting a slide projector to them. Once the recording for a particular set of slides has been made, you've got a permanently locked-in sound-and-image setup. Here's how it generally works.

One end of a special patch cord fits into an output on the tape recorder. The other end has a plug designed to fit your particular automatic slide projector. Determine how much screen time you need for a given slide. On some machines, at every point on the tape where you want a slide to change add a tiny piece of sensing tape. With the slide change intervals thus timed, record your narration as the slides flash on the screen. If this procedure tends to make you freeze (and it's not uncommon to get a feeling of urgency that leads to repeated flubbing, until you've acquired a little experience working with a time limit), you can make the recording first and then add the sensing tapes, stopping the recorder at the right places.

On the Roberts 1057 PS (the letters stand for photo sync) the tape hits a sensing post and the slides change. Roberts also makes available an extra long patch cord, enabling you to place the recorder right under the screen for possible greater realism. A similar sensing tape system is used on the Concord 330 portable tape recorder, though here the sensing post is under the sound head cover.

The Roberts sync cord, by the way, works directly with the Argus 560, 570, and 580 slide machines. All you need do is connect tape recorder and slide projector. With some projectors, such as the Argus 550, Anscomatic, Kodak Carousel, and Kodak Supermatic, you must make a slight wiring modification to the projector's remote control handle at the end of the wire that connects to the projector. The Roberts sync cord is connected to the handle, and the remote cord of the projector is used to make the connection to the slide machine. The rewiring job is fairly simple—but if you have any doubts, let a technician do it. If you haven't purchased a tape recorder yet and are considering a machine with sync provision, take along the remote cord and the handle of your slide projector sync mechanism and have the dealer do the job.

The Sony/Superscope Model 211-TS goes the external synchronizer one better. The pulse generating system is built into the tape recorder—and although the machine is a half-track monophonic recorder, you don't hear the signal because it's recorded on the second track. The 211-TS also has a sound-on-sound feature. Once the sync cord connects tape recorder and slide projector, slides may be changed automatically by pushing a button on the side of the 211-TS to activate the pulse signal. Whether you do so while recording the sound or before making the recording depends on how you plan to use the machine. As noted, the pulse is recorded on the lower track. If you plan to mix sound, or use the sound-on-sound feature, you make the recording first. Let's assume you want a musical background with narration. You record the music on the upper track and make the transfer by means of the sound-on-sound feature. With the sound now ready, you play it back along with the slides. Each time you want to change a slide, punch the button briefly. This "cues" up the presentation automatically—the next time you play it back the machine does everything for you, changing the slide automatically in perfect sync with the narration. A similar system, known as the Dia-Pilot, is used in the Uher 8000.

HOMEMADE SOUND for movies presents technical problems somewhat more formidable than for slides but no means insurmountable. Basically, the difficulty involves two ribbons—one with sound and the other with image—moving through their respective machines at an impressive clip, and subject to the vagaries of household power lines, motors, and other mechanical and electronic factors.

The simplest way to add a new impact to any home movie is to record appropriate music on your tape machine and play it back with the film. It's a good idea to mark the tape at the point where the music track begins. Also, position the first frame of the film just ahead of the gate on the projector so that when tape recorder and projector are turned on the audience hears the opening bars of music at the same instant that the first frame flashes on the screen. For a more realistic effect start the tape recorder with the volume turned down and as the first scene fades in, turn the sound up to full volume. At the end of the film fade out the music. With just a little care you can also add commentary. Instead of starting the recording just as the scene to which it refers hits the screen, wait for two or three seconds and then start to speak. End the commentary before the scene changes. This way, should the tape and projector go out of sync there'll be much less danger of the sound describing one image while another is actually on screen.

At least two movie projector manufacturers have announced that external synchronizers soon will be available for their machines—Honeywell Elmo for the AP8 and Pathé for the Caravelle. An

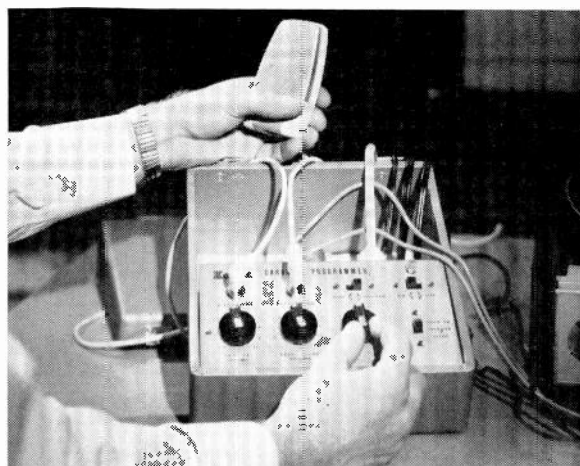
external sync for movies and tape exercises both a mechanical and electronic control over the speed of the projector. The tape goes around a capstan on the synchronizer. The sync in turn is hooked up to the projector motor's electrical circuit. Inasmuch as the speed of the tape controls the amount of voltage fed to the motor of the projector, film speed is regulated by tape speed.

One type of 8- or 16-mm projector imposes an additional problem for synchronizing sight and sound. If the movie projector itself has a synchronous motor—one that delivers a steady feet-per-second rate (16, 18, or 24 fps) despite wide variations in voltage—it may prove very difficult to control it by means of an external synchronizer. Varying the voltage to the motor has little or no effect on projector speed.

A helpful approach to this problem, and to synchronizing in general, is represented by Concord's Model 330 recorder, which has a control that permits slowing down or speeding up the tape slightly (not enough to distort musical pitch) to help maintain sync between sound and image. And for its Model 220 tape recorder, Concord offers an external synchronizer system. Called the AS-1 Audio Sync, the unit plugs into the tape recorder and permits adjusting tape speed to keep the sound in step with the movie image on screen. It also serves as a mixer for adding a second sound track and as a remote control for the tape recorder.

Another aid in synchronizing a projector and recorder is the strobe disc found on all new Sony tape machines and on the Mirandette portable recorder. Affixed to the pinch-roller near the head assembly, this disc catches some of the ambient light from the movie projector. When the lines on the strobe disc appear to be standing still, the projector should be in sync with the recorder. However, even this device cannot indicate whether a gap in the sync has developed because of slippage or stretch of tape, film, or both—something that can occur with any combination of projector and recorder.

One projector, the *Continued on page 113*



External synchronizer, such as Kodak Carousel, works with most tape recorders and projectors.

and Stockhausen himself became the principal influences on the series of electronic studios established, mostly in government-supported radio stations, in places as far afield as Milan, Stockholm, Warsaw, and Tokyo. The Milan studio has been the most important of these, notably for the work of Luciano Berio, Bruno Maderna, and the Belgian Henri Pousseur.

In this country an electronic music studio was inaugurated at Columbia University in the early Fifties, when Vladimir Ussachevsky and Otto Luening began experimenting with recorded sound and tape techniques. The orientation of the Columbia studio was always very much turned towards the use of recorded musical sound sources which were extensively treated and manipulated with electronic tape techniques. The Columbia composers were also among the first to explore, in a pair of works for tape recorder and orchestra, the relationship of tape music to live performance.

In 1959 the studio was considerably enlarged as the Columbia-Princeton Electronic Music Center with the acquisition of a \$200,000 Rockefeller Foundation grant and RCA's electronic music synthesizer as well. The latter is a complex machine for producing, mixing, and modifying any desired sound in any desired way through an elaborate series of electronic connections. Not the least of its remarkable features is to be found in the fact that any sound possibility whatever, once preset on the machine, may be immediately tested by flipping a switch; if it is not up to snuff, further settings and adjustments can be made before anything is committed to tape. The synthesizer is not, in any proper sense, a computer, but it can be operated by a computer punch tape (i.e., a kind of continuous, moving IBM punch card); the significance of this is that—in theory at least—composers who have mastered this marvel's enormous range and complexities might sit at home and punch out their scores on a punch tape for later realization on the machine! The punch tape would then be literally analogous to the score and the synthesizer to the performer. [For a more detailed account of the RCA synthesizer, see HIGH FIDELITY, August 1960.]

MILTON Babbitt, the most important composer to have used the synthesizer thus far, has produced by it two extraordinary works for soprano and tape, one a powerful setting of Dylan Thomas' *Vision and Prayer*, the other a tape-and-voice treatment of *Philomel*, a poem written especially for the occasion by John Hollander. The Thomas setting is an extension of Babbitt's rich and complex twelve-tone style brought under perfect control in the tape part, which is purely electronic in origin and organized down to the last detail in content. The vocal part, though it includes speaking and *Sprechstimme*, is based on the same principles; indeed the basic structure grows out of the character of the poem with its diamond- and hourglass-shaped verses built

on increasing and decreasing line lengths. If all of this sounds calculated, the actual experience of the work—particularly in the concert hall where the contrasts between the live soprano and the stereo speaker setup are so striking—is intense and dramatic.

Some of the same intensity on an even bigger and more dramatic scale carries over into *Philomel*. *Philomel* was, of course, the young lady of classical myth who was ravished, had her tongue taken out, and then was turned into a nightingale—the very image of the poet and the condition of poetry. In this piece—almost a monodrama—the highly articulated tape part includes not only electronics but vocal sounds run through the synthesizer, the voice of the soprano Bethany Beardslee in a thousand guises, taken high up into the realm of bird song, multiplied into whole choruses reverberating across some new, invented, ordered musical space.

Both of these works of Mr. Babbitt are crystalline in their closely worked and brilliant twelve-tone structure but also remarkably lyric and dramatic in the interplay between tape and live music, between the poems and the abstract organization of musical elements extended into every dimension of musical texture and form. Both, whatever their shortcomings, have the authentic ring of important works of art; and their dramatic, expressive, and poetic impact, impossible to conceive without electronics, goes far beyond technological gimmickry. The electronic techniques here have become means for the expression of complex thought processes, and for the extension and exploration of the entire range of human consciousness at its outer limits.

Stockhausen's *Gesang der Jünglinge*, which pre-dates the Babbitt compositions by a number of years, similarly uses a human voice—that of a young boy—as a basic sound source along with purely electronic sounds; it is built on an even more explicit interplay and tension between the recognizable human sound and the manufactured sounds of the new electronic universe. It is perhaps significant that many of the important tape pieces to date use live or live-recorded sounds in conjunction with purely electronic techniques. The period of ultrapurism in avant-garde music is pretty well finished, and, even in the field of live music, electronic music has had a decided impact. There are even instrumental works now which seem intentionally designed to sound as electronic as possible! More to the point, perhaps, is the fact that, since electronic music now provides the ideal means for perfect order and control, much new nonelectronic avant-garde music tends to emphasize greater freedom, performer virtuosity, improvisation, or even chance.

It is fascinating to note how completely all the old barriers and preconceptions are vanishing. John Cage, for example, has even succeeded in taking a totally determined medium like tape and turning it into a vehicle for his own typical kind of happenstance: a case in point is his *Fontana Mix*, which uses four separate tapes of random sound collage, set up in such a way that they can be mixed in any

number of different combinations with varying pauses and loudness levels to be altered at each performance. Cage has also mixed straight live sounds and miked-up live sounds together with tape sounds, and under his influence a whole "junk music" school of tape and electronics has sprung up, much of it homemade stuff put together on a sort of crude do-it-yourself basis. Closely related is a far-out music that uses contact microphones attached to live instruments, often combined with a tape-noise montage, the whole of it mixed, transformed, amplified, and even overamplified to the point of confused distortion resulting from intentional feedback and overloading. Sound, electronic or live, is here treated indistinguishably as a kind of irrelevant scrap material, an aural equivalent of junk sculpture.

At another extreme from this kind of action music, this mobile, scrap-metal, non-music, is the careful experimental work currently going on at Bell Laboratories and elsewhere in the purely mathematical and computer analysis of sound. Bell has invited a few mathematically inclined composers to work with its researchers: one of them, James Tenney, has also produced the kind of tape-live "junk" music described above; another, David Lewin, is a Babbitt pupil who has done extensive research on the relationships between higher mathematics and music. Nothing very musically significant has yet appeared on that horizon, but the work being done has an important potential. The idea is, very essentially and simply, to obtain and program enough information—technical data about the nature of sound—so that the computer itself can magnetize a tape or drive a loudspeaker directly to produce the precise results desired.

If, wherever we turn, we seem to be approaching extremes, that is merely in the nature of the modern experience. Today, for the first time in the history of mankind, we are offered the complete range of possible human experience as material for artistic development. This kind of range and freedom can be frightening but its promise is extraordinary, and we already have, I think, more than a hint of what can be done. The example of the really successful electronic work suggests that fruitful results will come not out of any misguided purism but out of the widest possible use of the available resources. In a sense, the most important contribution of electronic materials and devices is to the widening of our resources and the extension of our perceptions; the new and the best electronic music is again expressive in the sense that it is "about" something: the quality and nature of heightened experience. In a music that—through its new resources and new controls—deals with the kinds and limits of experience and the kinds and limits of thought, we rediscover ourselves and the way we perceive, the way we relate and organize our perceptions, indeed the very quality of our experience. Our thought and our ways of knowing may be altered and extended right up to the constantly expanding limits of our capacities. And that is a very exciting role indeed for a new music of the space age.

Selective Discography

BABBITT: *Composition for Synthesizer*. With other works from the Columbia-Princeton Studio by Arel, Davidovsky, El-Dabh, Luening and Ussachevsky. Columbia ML 5966 or MS 6566. N.B.: A recording of Babbitt's *Vision and Prayer* and *Philomel* is expected to be released late this year.

BADINGS: *Evolutions: Genese; Capriccio*. Epic LC 3759 or BC 1118. The first electronic Kitsch.

BELL LABORATORIES: *Music from Mathematics*. Music written with an IBM 7090 computer, including an electronic vocal on *Bicycle Built for Two*. Decca DL 9103 or MG 8692.

BERIO: *Momenti: Theme-Omaggio a Joyce*. Also works of Maderna, Xenakis, Eimert, Kagel, Henry, Pousseur, and others. Philips-Fontana (2 discs available on import). Berio's *Differences*, a tape-live piece, is included on Time 58002 or S 8002.

CAGE: *Fontana Mix*. With other avant-garde works. Time 58003 or S 8003.

COLUMBIA-PRINCETON STUDIO: Son-Nova 3 or S-3 and Columbia ML 5966 or MS 6566 are anthologies of works produced at this studio.

GASSMANN: *Electronics Ballet*. Westminster 18962 or 14143. Electronic pops for a Balanchine ballet.

RCA SYNTHESIZER: A demonstration disc (with pops arrangements) of Synthesizer I, RCA Victor LM 1922. The new improved model is now at the Columbia-Princeton Studio (see Babbitt).

SCHAEFFER: Assorted tape and *concrète* works along with others by Henry, Ferrari, Boucourechliev, Philippot, et al. Ducretet-Thomson 320 C 100/102 and Boite à Musique LD 070/71.

STOCKHAUSEN: *Gesang der Jünglinge; Kontakte*. Deutsche Grammophon LPM 138811.

USSACHEVSKY AND LUENING: Works for tape as well as for tape and orchestra on Louisville 545-5; Composers Recordings CRI 112; Folkways FX 6160. Folkways FSS 6301, FP 86-1, and MM 3434 contain collage and other do-it-yourself tape pieces produced in San Francisco and New York.

VARESE: *Déserts*, Columbia ML 5762 or MS 6362. *Poème électronique*, Columbia ML 5478 or MS 6146. Both discs contain other Varèse works.



THIS summer for the tenth year running we take an advance look at the recorded sweetmeats scheduled for release in the months to come. The compilation is by no means complete, and there are certain to be some last-minute additions between now and the end of the year. Nevertheless, the record industry's fall release plans are now fairly well set, and the company-by-company listing below gives most of the highlights.

ANGEL: It's apparent that Yehudi Menuhin has been working overtime in Angel's studios, both as violinist and conductor. Between now and the end of the year we're to be offered Menuhin recordings of the Handel Concerti Grossi, Op. 6 (complete on four discs), the Schubert Octet, and three Mozart violin concertos (Nos. 1, 2, and 6) plus the Concertone for Two Violins, Oboe, and Cello. The orchestra is that of the Bath Festival. Otto Klemperer and the Philharmonia Orchestra have also been hard at work, the tangible results this fall being a Mozart symphony coupling (the *Paris*, No. 31, and the *Linz*, No. 36) together with a complete collection of Beethoven's *Leonore/Fidelio* overtures and the *Symphonie fantastique*.

On the way too is a massive dose of Masses. Verdi's Requiem comes from Angel's London studios, in a performance conducted by Carlo Maria Giulini, with soloists Schwarzkopf, Ludwig, Gedda, and Ghiaurov. From Paris there's Gounod's *Messe solennelle* under Jean-Claude Hartemann's direction, and from Germany Mozart's Mass in C minor conducted by Wolfgang Gönnenwein.

Operaphiles can look forward to a complete recording of *La Bohème*,

starring Mirella Freni and Nicolai Gedda with the Rome Opera Orchestra and Chorus under Thomas Schippers, and to recital records by Maria Callas (arias by Beethoven, Mozart, and Weber), Régine Crespin ("The Voice of Verdi"), and Tito Gobbi. In the historical department there are "Great Recordings of the Century" reissues of coloratura arias by Luisa Tetrazzini, Hugo Wolf songs by Elena Gerhardt, and a collation of Chaliapin renditions. And of course no Angelic Christmas season would be complete without something from Victoria de los Angeles. This year it's Falla's *Three-Cornered Hat*, in which the Spanish soprano solos with the Paris Conservatoire Orchestra under Rafael Frühbeck de Burgos.

ARCHIVE: Two celebrated personalities figure among the composers on this fall's Archive list: Frederick the Great and Hans Sachs, the former represented by his D major Sinfonia (along with works by court musicians Quantz, Graun, and C.P.E. Bach), the latter by a collection from the Locheimer Song Book. There'll be more rarely heard music for the holiday season this year in the form of four Christmas cantatas by Knüpfer, Hickmann, Kuhnau, and Zachow (ever heard of them?). Best of all, there'll be lots more Bach: the *Musical Offering* (Karl Richter leading his Munich forces), the complete Flute Sonatas, a collection of double concertos, and some new Helmut Walcha recordings of preludes and fugues (made on the organ of St. Laurenskerk, Alkmaar).

CAMBRIDGE: This Massachusetts "independent" is making a plunge into

contemporary waters with a set of three pieces written and conducted by former Boston Symphony percussionist Harold Farberman. Along more traditional lines the company will be bringing out a disc of Bach (Cantata No. 61) and Schütz (*The Seven Words on the Cross*), recorded in Boston's Old North Church; also a collection of three trumpet concertos (Hummel, Albrechtsberger, Molter) played by BSO trumpeter Armando Ghitalla.

CANTATE: A first American recording for this label is due for imminent release: a two-disc set of Handel's *Chandos* anthems, performed by soprano Helen Boatwright and tenor Charles Bressler, with the Rutgers Collegium Musicum under the direction of Alfred Mann. More Handel is coming from Cantate's German sources, and there will be further additions to its Bach-Studio series of cantatas.

COLUMBIA: August is Leonard Bernstein month *chez* Columbia. There's to be a *Symphonie fantastique*, a *Grand Canyon Suite*, two Haydn symphonies (the *Bear* and the *Hen*), and the Beethoven Choral Fantasy coupled with the Third Piano Concerto (Rudolf Serkin soloist in both). Incidentally, Serkin will also join the Budapest String Quartet for the first time ever on records—in the Brahms Quintet in F minor. In September it's the turn of Eugene Ormandy and the Philadelphians, with Bartók's *Concerto for Orchestra*, a Mendelssohn coupling (*Midsummer Night's Dream* and the *Italian Symphony*), a collection of virtuoso orchestra pieces, and the Ravel G major Piano Concerto with Philippe Entremont (Falla's *Noches* occupies the overside). This month

also marks the initial appearance of George Szell and the Clevelanders on the Columbia label. Strauss (*Sinfonia domestica*) and Mozart (the *Sinfonia concertante*, K. 364) have been chosen for the debut.

All three Columbia "house conductors" are represented in October. Bernstein takes charge of the Mahler Second, the Rachmaninoff Second Piano Concerto (with Gary Graffman), and William Schuman's *Lament for Orpheus*. Ormandy is responsible for the Verdi Requiem (with soloists Amara, Forrester, Tucker, and London) and for the two Prokofiev violin concertos (with Isaac Stern). Szell is collaborating with John Browning in the Samuel Barber Piano Concerto.

November's release concentrates on Stravinsky and Schoenberg, the former represented by a new production of *The Rake's Progress*. Judith Raskin, Regina Sarfaty, Alexander Young, and John Reardon appear in the cast, and of course the composer himself conducts. In the Schoenberg series under Robert Craft's direction we've now reached Volume III, which includes the *Kol Nidrei* (for narrator, chorus, and orchestra), the Variations for Orchestra, and several Bach transcriptions.

Last but not least, Columbia promises this fall the much awaited Bolshoi Opera recording of *Boris Godunov*, starring George London in the role of the guilt-ridden czar. The late Alexander Melik-Pashayev conducts, and the sound is of the two-channel variety.

COMMAND: William Steinberg and the Pittsburgh Symphony continue their Command performances with a Beethoven First and Second and an orchestral version (for strings) of Verdi's E minor String Quartet. Addicts of big organ sound will be pleased to know that Enoch Light and crew have recorded Virgil Fox playing the John Wanamaker organ in Philadelphia (it's one of the largest). Also en route is a recording by Daniel Barenboim of the Beethoven *Hammerklavier* Sonata and a miscellany of two-piano pieces played by Hambro and Zayde.

COMPOSERS' RECORDINGS: The big news from CRI is its forthcoming release of works by Harry Partch, a maverick American composer who was the subject of a much discussed article by Peter Yates recently published in these pages [HIGH FIDELITY, July 1963]. The material is taken from Partch's privately made Gate 5 recordings and covers various aspects of his output. Charles Ives, Jacob Avshalomov, and Robert Ward are among the other composers on CRI's list.

CONCERTDISC: The Fine Arts Quartet teams up with pianist Frank Glaser in quintets by Dvořák and Bloch, and violist Milton Thomas addresses himself to the Bach unaccompanied suites (originally for cello).

DECCA: Andrés Segovia continues his exposition of Castelnuovo-Tedesco's *Platero and I* (his second disc partly devoted to the work) and introduces to records Manuel Ponce's *Romantica*, a homage to Schubert. The New York Pro Musica will be heard in *The Play of Herod*, a twelfth-century music drama akin in style to the celebrated *Play of Daniel*. (Conductor Noah Greenberg will be taking *Herod* on tour at about the time this recording is released.) Other items on Decca's autumn calendar are Schubert's Mass in E flat (Frederic Waldman directing the Musica Aeterna Orchestra and various soloists) and Sir William Walton's *Façade* (Thomas Dunn conducting, with Russell Oberlin and Hermione Gingold reciting).

DEUTSCHE GRAMMOPHON: A barrage of operas is about to descend on these shores. The opening salvo, Strauss's *Arabella* with Lisa Della Casa and Dietrich Fischer-Dieskau, is reviewed elsewhere in this issue (see page 68). Following close on its heels are: Janáček's *Diary of One Who Vanished*, with Rafael Kubelik conducting and playing the piano; Strauss's *Die Frau ohne Schatten*, recorded "live" in Munich under the direction of Joseph Keilberth, with Inge Borkh, Martha Mödl, Ingrid Bjoner, Jess Thomas, Dietrich Fischer-Dieskau, and Hans Hotter in the cast; a La Scala recording of *Rigoletto* under the direction of Kubelik (see also RCA Victor); and highlights from Ambroise Thomas's *Mignon*, Hans Werner Henze's *Elegy for Young Lovers*, and Otto Nicolai's *Merry Wives of Windsor*.

The company's new exclusive contract with Herbert von Karajan will yield its first fruits this fall: Stravinsky's *Sacre*, the Tchaikovsky *Pathétique*, and the Dvořák *New World*—all with the Berlin Philharmonic. Wilhelm Kempff contributes two discs of Brahms piano music as well as new recordings of the last four Beethoven piano sonatas. (Just to make matters confusing, DGG is also reissuing the earlier Kempff recording of all thirty-two Beethoven sonatas in a ten-disc album.) Tamás Vásáry will be featured in more Chopin (the four Scherzos, the B flat minor and B minor Sonatas), Geza Anda in more Mozart concertos (No. 18, in B flat, and No. 20, in D minor). Look to DGG also for an "In Memoriam" collection of

Furtwängler performances, to mark the tenth anniversary of the conductor's death. (A similar collection is coming from Odeon, and both are discussed in a feature article on Furtwängler by Alan Rich, in these pages next month.)

EPIC: From its French affiliate (Erato), Epic will offer two works by Fauré: the well-known Requiem and the little-known *Cantique de Jean Racine*. And from its resident string quartet, the Juilliard, we'll have a Mendelssohn coupling—the A minor (No. 2) and D major (No. 3) Quartets.

EVEREST: Rights to the long-out-of-print Artist catalogue have been acquired by Everest, and this fall will see the reissue of recordings made in the late 1940s by Werner Janssen and the Janssen Symphony.

LONDON: Not surprisingly, there's a good deal of opera on the London schedule. Rossini's *Cenerentola* has Giulietta Simionato in the title role and assorted supporting forces under the command of Oliviero de Fabritiis. For *Fidelio* the performers include Birgit Nilsson, James McCracken, Tom Krause, and the Vienna Philharmonic under Lorin Maazel. Verdi's *Macbeth* calls on Nilsson again, with the help of Giuseppe Taddei and Bruno Prevedi, a new tenor who will be making his Metropolitan debut in the coming season; Thomas Schippers leads the Rome Opera orchestra and chorus. Joan Sutherland fans can look for a highlights treatment of Handel's *Julius Caesar*, in which the Australian soprano is aided and abetted by Marilyn Horne and Monica Sinclair.

An impressive number of London Symphony discs are due to be launched this fall, in honor of the orchestra's first American tour. Georg Solti conducts the LSO in Mahler's First Symphony and a Bartók pairing (*The Miraculous Mandarin/Music for Strings, Percussion, and Celesta*). Benjamin Britten leads the orchestra in his own *Young Person's Guide* and *Serenade for Tenor, Horn, and Strings* (with Peter Pears). Peter Maag takes over the London podium to supervise the four Mozart horn concertos, with Barry Tuckwell as soloist. Finally, the London Symphony's own principal conductor, Pierre Monteux, will be heard accompanying his son Claude in the Mozart Flute Concerto No. 2.

Other London "regulars" on the autumn docket include Ernest Ansermet (leading his Suisse Romande Or-

Continued on page 82

A MAJOR BREAK-THROUGH IN SOUND PURITY

... BY **SHURE**

THE SOUND FROM THE NEW SHURE V-15 STEREO DYNETIC® CARTRIDGE WITH ITS REVOLUTIONARY BI-RADIAL ELLIPTICAL STYLUS HAS NEVER BEFORE BEEN HEARD OUTSIDE AUDIO LABORATORIES

by S. N. SHURE, President, Shure Brothers, Inc.

The sound from the new Shure V-15 Stereo Dynetic Cartridge is unique. The unit incorporates highly disciplined refinements in design and manufacture that were considered "beyond the state of the art" as recently as the late summer of 1963. The V-15 performance specifications and design considerations are heady stuff—even among engineers. They probably cannot be assimilated by anyone who is not a knowledgeable audiophile, yet the sound is such that the critical listener, with or without technical knowledge, can appreciate the significant nature of the V-15 music re-creation superiority. It is to be made in limited quantities, and because of the incredibly close tolerances and singularly rigid inspection techniques involved, it is not inexpensive. Perfection never is.

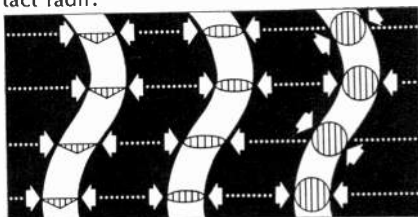
THE BI-RADIAL ELLIPTICAL STYLUS

The outstanding characteristic is that the V-15 Stylus has two different radii . . . hence the designation Bi-Radial. One is a broad frontal plane radius of 22.5 microns (.0009 inch); while the actual contact radii on each side of the stylus are an incredibly fine 5 microns (.0002 inch). It would be impossible to reduce the contact radius of a conventional spherical/conical stylus to this micro-miniature dimension without subjecting the entire stylus to "bottoming" in the record grooves.

The Shure Bi-Radial elliptical stylus, because of its larger frontal radius of 22.5 microns (.0009 inch), cannot bottom . . . and as you know, bottoming reproduces the crackling noise of the grit and static dust that in practice cannot be eliminated from the canyons of record grooves.

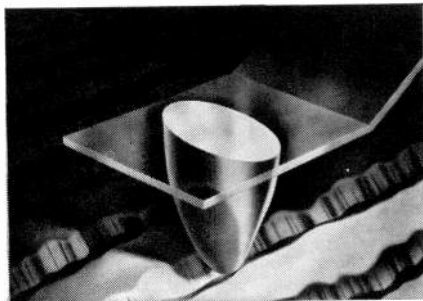
TRACING DISTORTION MINIMIZED

The prime objective in faithful sound re-creation is to have the playback stylus move in exactly the same way as the wedge-shaped cutting stylus moved when it produced the master record. This can't be accomplished with a spherical/conical stylus because the points of tangency (or points of contact between the record grooves and the stylus) are constantly changing. This effect manifests itself as tracing distortion (sometimes called "inner groove distortion"). Note in the illustration below how the points of tangency (arrows) of the Bi-Radial elliptical stylus remain relatively constant because of the very small 5 micron (.0002 inch) side contact radii:



Cutter Elliptical Conical

The Shure Bi-Radial Stylus vastly reduces another problem in playback known as the "pinch effect." As experienced audiophiles know, the record grooves are wider wherever and whenever the flat, chisel-faced cutting stylus changes directions (which is 440 cycles per second at a pure middle "A" tone—up to 20,000 cycles per second in some of the high overtones). An ordinary spherical/conical stylus riding the upper portion of the groove walls tends to drop where the groove gets wider, and to rise as the groove narrows. Since stereo styli and cartridges have both vertical and horizontal functions, this unfortunate and unwanted up-and-down motion creates a second harmonic distortion. The new Shure Bi-Radial elliptical stylus, on the other hand, looks like this riding a record groove:



You'll note that even though it has a broad front face with a frontal plane radius of 22.5 microns (.0009 inch), and it measures 30 microns (.0012 inch) across at the point of contact with the groove, the small side or contact radii are only 5 microns (.0002 inch). This conforms to the configuration of the cutting stylus and hence is not as subject to the up-and-down vagaries of the so-called "pinch-effect."

SYMMETRY, TOLERANCES AND POSITIONING ARE ULTRA-CRITICAL

Frankly, a Bi-Radial elliptical stylus, however desirable, is almost impossibly difficult to make CORRECTLY. Diamond, as you know, is the hardest material . . . with a rating of 10 on the Mohs hardness scale. It's one thing to make a simple diamond cone, altogether another to make a perfectly symmetrical Bi-Radial stylus with sufficiently close tolerances, actually within one ten thousandth of an inch! Shure has developed unprecedented controls, inspections and manufacturing techniques to assure precise positioning, configuration, dimensions and tolerances of the diamond tip. It is a singular and exacting procedure . . . unique in the high fidelity cartridge industry. And, unless these inspection techniques and safeguards are used, an imperfectly formed elliptic configuration can result and literally do more

harm than good to both record and sound.

THE V-15 IS A 15° CARTRIDGE

The 15° effective tracking angle has recently been the subject of several Shure communications to the audiophile. It conforms to the effective record cutting angle of 15° proposed by the RIAA and EIA and now used by the major record producing companies and thereby minimizes tracking distortion.

The major features, then, of the V-15 are the Shure Bi-Radial Elliptical Stylus, the singular quality control techniques and standards devised to produce perfection of stylus symmetry, and the 15° tracking angle. They combine to reduce IM and harmonic distortion to a dramatic new low. In fact, the distortion (at normal record playing velocities) is lower than the inherent noise level of the finest test records and laboratory measurement instruments! In extensive listening tests, the V-15 proved most impressive in its "trackability." It consistently proved capable of tracking the most difficult, heavily modulated passages at a minimum force of 3/4 grams (in the Shure-SME tone arm). The entire V-15 is hand-crafted and subject to quality control and inspection measures that result in space-age reliability. Precision machined aluminum and a special ultra-stable plastic stylus grip. Exact alignment is assured in every internal detail—and in mounting. Mu-metal hum shield surrounds the sensitive coils. The V-15 is a patented moving-magnet device—a connoisseur's cartridge in every detail.

SPECIFICATIONS

The basic specifications are what you'd expect the premier Shure cartridge to reflect: 20 to 20,000 cps., 6 mv output. Over 25 db separation. 25×10^{-6} cm. per dyne compliance. 3/4 gram tracking. 47,000 ohms impedance, 680 millihenries inductance per channel. 650 ohms resistance. Bi-Radial diamond stylus: 22.5 microns (.0009 inch) frontal radius, 5 microns (.0002 inch) side contact radii, 30 microns (.0012 inch) wide between record contact points.

But most important, it re-creates music with a transcendent purity that results in a deeply rewarding experience for the critical ear.

Manufactured under U.S. Patents 3,055,988; 3,077,521 and 3,077,522. Other Patents Pending.

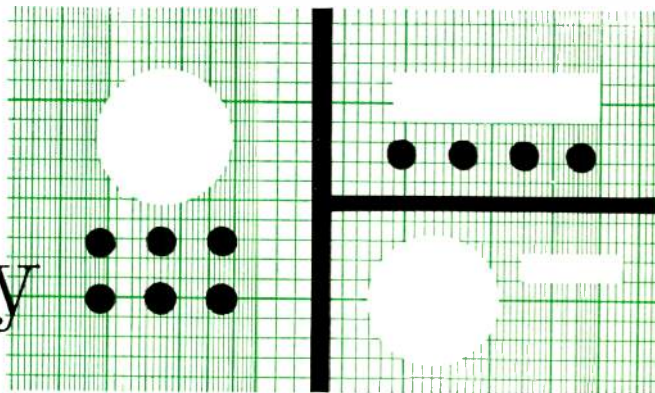
V-15 Cartridge—\$62.50 net
Replacement stylus VN-2E—\$25.00 net

SHURE BROTHERS, INC.
222 Hartey Avenue, Evanston, Illinois

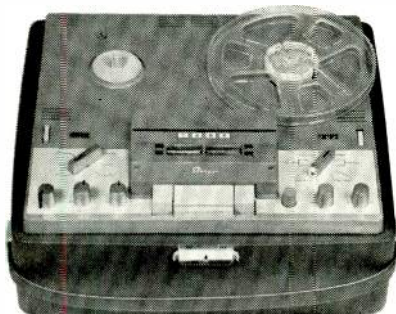
CIRCLE 65 ON READER-SERVICE CARD

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

high fidelity



EQUIPMENT REPORTS



Uher Royal Stereo 8000 Tape Recorder

THE EQUIPMENT: Uher 8000, a four-speed stereo tape recorder, supplied with carrying case, microphone, and built-in playback amplifiers and speakers. Dimensions: 14 by 13 by 7 inches. Price: \$499.95. Manufactured in West Germany; U.S.A. importer: Martel Electronics Sales, Inc., 2356 So. Cotner Ave., Los Angeles, Calif. 90064.

COMMENT: Completely transistorized, equipped with three quarter-track heads, and furnished with an impressive variety of features, the Uher 8000, known as the Royal, combines light weight and compactness with enormous versatility. It includes built-in playback channels and stereo speakers; it also can be jacked into a component high fidelity system. It runs at four speeds: 7-1/2, 3-3/4, 1-7/8, and 15/16 inches per second.

The Uher 8000 can produce just about any imaginable type of recording that a home tape recordist might want, and most of them without the need for external connections or auxiliary apparatus. In addition to four-track stereo and mono record and playback, the Uher has facilities for sound-on-sound (playing one track while simultaneously recording another); for "multi-play" (transferring a recorded track to another track while simultaneously adding a new recording to the original track—a technique whereby one voice can produce the sound of a sextet); for mixing different signal sources; and for echo effects during recording. It also has the "Dia-Pilot" which will automatically control the changing of slides in an automatic slide projector and

provide synchronous sound. It has three microphone inputs as well as a radio input and an equalized phono input. There are outputs for additional speakers as well as headphones. The machine also has an automatic end-of-tape stop feature, which is actuated if a bit of metallic foil is attached to the end of the tape. The recorder can be used on supply voltages from 110 to 250 volts AC by adjusting a knob located at the rear.

With the use of a Uher remote control unit, starting and stopping the machine, as well as adjusting its balance control, can be accomplished at a distance from the recorder. Another optional accessory is the Uher "Akustomat," an automatic switch that uses sound (music or speech) to start the 8000 in its recording mode. When the sound stops, the recorder stops, all without touching any controls. Another attachment enables the machine to record directly from a telephone.

Four piano-type keys are used to control the movement of the tape. The start key activates the tape transport mechanism and at the same time sets the amplifier for playback. If the red button located to the right of the keys is depressed simultaneously with the start button, the recorder is put into the recording mode. To the left of the start button is the pause control key, used for editing and cuing. In front of the stop key is the fast-speed control—when pushed to the left the control will start the tape in the rewind mode; when pushed to the right, it selects the fast-forward mode. A fourth key is used to stop any kind of tape movement.

To the left of the keys are knobs for volume control,

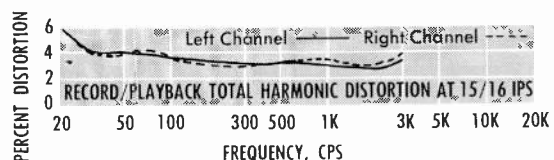
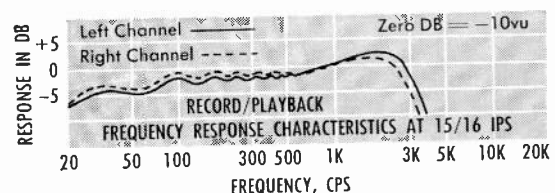
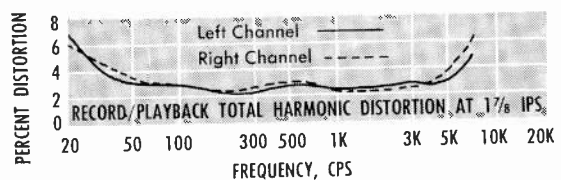
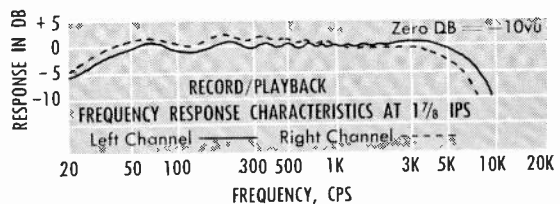
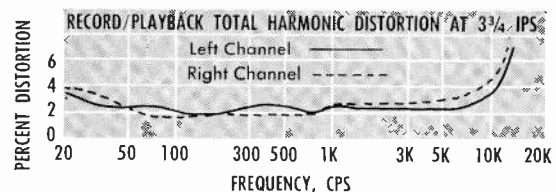
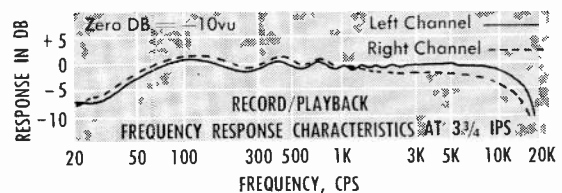
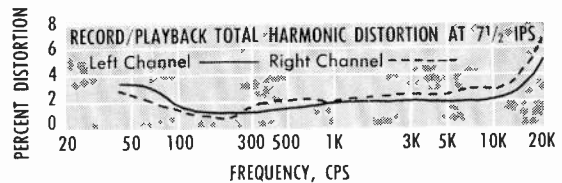
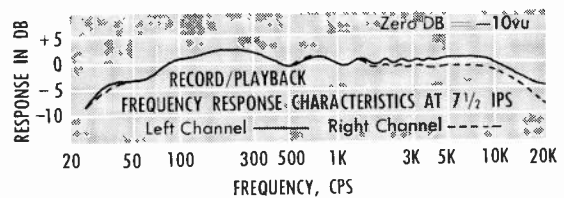
REPORT POLICY

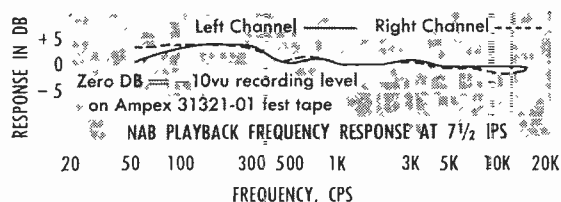
Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization not affiliated with the United States Government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

Uher 8000 Tape Recorder

Lab Test Data

Performance characteristic	Measurement
Speed accuracy, 7 1/2 ips	0.66% fast at 117 v AC; 1.6% slow at 105; 1.8% fast at 129
3 3/4 ips	0.73% fast at 117 v AC; 1.45% slow at 105; 1.5% fast at 129
1 7/8 ips	0.99% slow at 117 v AC; 1.56 slow at 105; 0.72 slow at 129
15/16 ips	0.81% fast at 117 v AC; 0.36% fast at 105; 1.08% fast at 129
Wow and flutter, 7 1/2 ips	0.08% and 0.08% respectively
3 3/4 ips	0.06% and 0.1% respectively
1 7/8 ips	0.1% and 0.2% respectively
15/16 ips	0.2% and 0.25% respectively
Rewind time, 7-in., 1,200-ft. reel	2 min, 5 sec, all speed settings
Fast-forward, same reel	2 min, 5 sec, all speed settings
NAB playback response (ref Ampex test tape No. 31321-01)	l ch: +4, -0.5 db, 50 cps to 15 kc 7 1/2 ips r ch: +4, -1.5 db, 50 cps to 15 kc
Max output (with 0 VU at 700 cps, test tape) with -10 VU signal	l ch: 420 mv; r ch: 550 mv l ch: 140 mv; r ch: 187 mv
S/N ratio (ref 0 VU, test tape), playback record/playback	l ch: 47 db; r ch: 43 db l ch: 47 db; r ch: 43 db
Record/playback response (with -10 VU recorded signal)	7 1/2 ips l ch: +2.5, -4 db, 36 cps to 18 kc r ch: +2.5, -4 db, 40 cps to 14 kc 3 3/4 ips l ch: +1, -3 db, 45 cps to 13 kc r ch: +2, -5 db, 32 cps to 12 kc 1 7/8 ips l ch: +1.5, -4 db, 26 cps to 7.3 kc r ch: +2.5, -5 db, 20 cps to 6.2 kc 15/16 ips l ch: +2, -5 db, 25 cps to 3.3 kc r ch: +1, -6 db, 21 cps to 3 kc
Sensitivity for 0 VU recording level, mic input radio input phono input	l ch: 50 μv; r ch: 55 μv l ch: 1.6 mv; r ch: 1.82 mv l ch: 124 mv; r ch: 140 mv
THD, record/playback (with -10 VU recorded signal)	7 1/2 ips l ch: 2% at 1 kc; less than 3%, 75 cps to 14 kc r ch: 2.2% at 1 kc; less than 3%, 40 cps to 11 kc 3 3/4 ips l ch: 2.4% at 1 kc; less than 4%, 20 cps to 10.5 kc r ch: 2.5% at 1 kc; less than 4%, 20 cps to 8.5 kc 1 7/8 ips l ch: 2.5% at 1 kc; less than 4.5%, 30 cps to 6.6 kc r ch: 2.4% at 1 kc; less than 4.5%, 33 cps to 5.6 kc 15/16 ips l ch: 3% at 1 kc; less than 4.5%, 28 cps to 3 kc r ch: 3.4% at 1 kc; less than 4.5%, 28 cps to 3 kc
Recording level for max 3% THD	l ch: +6.1 VU r ch: +7.1 VU
IM distortion, -10 VU recorded signal -5 VU recorded signal 0 VU recorded signal	l ch: 1.2%; r ch: 1.5% l ch: 1.9%; r ch: 2% l ch: 4%; r ch: 4.5%
Power output, built-in amp	each ch: clips at 0.84 watts
Accuracy, level indicator	pointer rests just before red section at +6.1 VU; in middle of dark section at -10 VU





balance control, and tone control. In mono operation, when the balance control knob is turned counterclockwise, normal monitoring from the input signal is heard (monitoring the source), while turning the balance knob in the clockwise direction allows the signal that is actually being recorded on the tape to be monitored (off-the-tape monitoring). To the right of the keys are the record button, the "Level I" control knob (used when recording from a radio or microphone) and the "Level II" control knob (used when recording from records).

The four tape speeds, with OFF positions between the speeds, are controlled by a single switch. Setting the switch to the desired speed also automatically sets the recorder for the proper equalization. Any of the three OFF positions turns off the recorder. To the left of the two level-indicating meters are two red indicators: the upper indicator lights up when the upper track is set for recording, the lower indicator lights up when the lower track is set for recording (in mono operation). In stereo operation, both of the red indicators are illuminated. To the right of the meters are two blue lights, used to indicate the track being used in playback.

All of the various types of recording and playback combinations are selected with a single knob (along with the record interlock button when needed), which has eleven positions: Echo 2-3, Echo 1-4, Syn Play II, Syn Play I, 1-4 (Mono), 2-3 (Mono), Stereo, Multiplay I, Multiplay II, Dia-Pilot II, and Dia-Pilot I. A control key located at the upper left of the recorder is used in conjunction with the Dia-Pilot for synchronizing a slide projector. Each time the key is depressed, a control pulse is recorded on the tape. Later, when the tape is played with a slide showing, the pulse activates the slide machine, causing it to change slides. The 8000 has

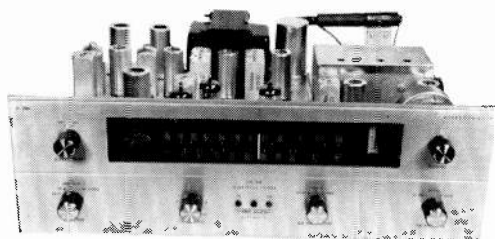
a three-digit tape counter and two meters. Each meter face has two color bands. In normal recording the loudest parts of the performance should cause the pointer to deflect to the end of the dark band; when overloading, the pointer moves to a red band.

On the right side of the recorder are the microphone input jacks. The radio, phono, slide projector, remote control accessory, and speaker (or headphone) jacks as well as the line voltage selector switch and the fuse receptacle are located at the rear of the recorder. All of the jacks at the rear are recessed in a compartment which also houses the AC line cord when not in use. The compartment is closed by two sliding doors.

Despite its extreme versatility and abundance of recording functions, the Uher 8000 was found to be quite easy to operate. What's more, it operated very smoothly; in tests conducted at United States Testing Company, Inc., the transport had good speed accuracy, very low wow and flutter, and positive braking action.

The NAB playback characteristic, for playing commercially recorded (prerecorded) tapes, showed a rise at the bass end which, although not perfect, could be fairly well compensated by tone control adjustment. The record/playback characteristic at the two faster speeds was satisfactory for clean, if not the most critical, response for recording music; response at the two slower speeds was adequate for speech. The unusually slow speed of 15/16 ips, incidentally, can permit up to six hours of continuous recording time in one direction, using an 1,800-foot, 7-inch reel—or a total of twenty-four hours for the entire reel. Distortion at the faster speeds was low, and was not much higher at the slower speeds.

The instruction book supplied with the Uher is printed in English, Spanish, and French; following the English text is easy enough as long as one remembers that it is British English (for instance, "anticlockwise" for our "counterclockwise"). The signal input and output jacks are not the standard types used in the U.S.A., but accompanying instructions describe the available cables that may be ordered from Martel. All told, the Uher 8000 is worth considering as a reliable machine that can provide trick as well as regular recordings.



**Fisher Model R-200
AM/FM Stereo Tuner**

THE EQUIPMENT: Fisher R-200, a monophonic/stereo FM and AM tuner on one chassis. Dimensions: 15-1/8 by 4-13/16 by 13 inches. Price: \$299.50. Optional cases: mahogany or walnut, \$24.95; metal in simulated leather, \$15.95. Manufacturer: Fisher Radio Corp., 21-21 44th Drive, Long Island City, N.Y. 11101.

COMMENT: One of Fisher's most recent tube designs and one that reportedly will continue to be offered for some time is the R-200—the only basic tuner offered by this company that incorporates AM as well as FM facilities. The set is handsomely styled and very well built. Prominent on the front panel is a large-size tuning

dial that has a station-logging scale between the regular FM and AM channel markings. The tuning meter serves for both FM and AM stations. The tuning knob is at the right; a stereo filter switch is at the left. Across the lower portion of the front panel is a four-position selector switch (AM, FM, FM automatic, FM stereo). To its right is an FM muting control that may be adjusted to reduce interstation noise without restricting the set's sensitivity to signals. The AM bandwidth control has three positions (sharp, normal, and wide) which adjust the AM tuning circuits for different conditions of AM reception. Incorporated with the AC power switch is an FM antenna adjustment for "normal" and "local" re-

ception—the latter position attenuates very strong signals that otherwise might overload the circuits. Centered under the tuning dial are three panel lights that indicate whether the tuner is receiving monophonic FM, stereo FM, or AM. The stereo light is part of the Fisher automatic “stereo beacon” system and comes on when the selector switch is in FM automatic position and a stereo signal is received.

At the rear of the set is a built-in loopstick AM antenna, and 300-ohm (twin-lead) FM antenna terminals. A level control for each channel (on FM stereo) is provided, as well as two sets of output jacks for each channel—one set for feeding an amplifier, the other for a stereo tape recorder.

In performance tests at United States Testing Company, Inc., the R-200 produced a set of smooth and generally flat curves that, together with the measurements made, indicate the excellent performance of this tuner. FM sensitivity was extremely high and should

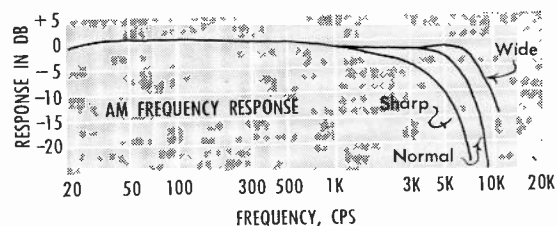
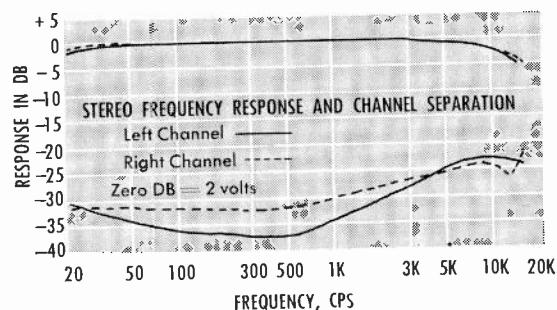
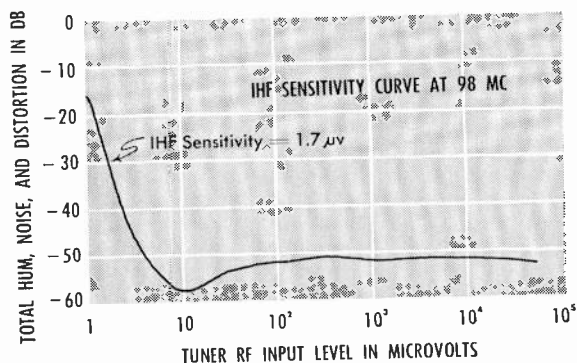
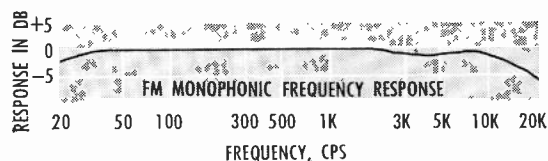
be ample for reception in any locale. The tuner's signal output is more than enough to drive any external amplifier or tape recorder input. Distortion—both IM and harmonic—was very low, and did not rise appreciably when the tuner was switched from mono to stereo operation. Frequency response was generally as specified, and within FM broadcast standards. Channel separation on stereo was excellent, and held up surprisingly well even at frequencies above 10 kc where channel separation often is difficult to maintain in a tuner. Of additional interest to those who have occasion to listen seriously to AM broadcasts, the AM facilities of the R-200 are above average, with virtually perfectly flat response to above 6 kc, then a slope of -10 db at about 9.5 kc. AM sensitivity was good; distortion, low.

With its high quality FM section, and superior AM facility, the R-200 doubtless will interest many who require a basic tuner for serious reception of both types of broadcast.

Fisher R-200 Tuner

Lab Test Data

Performance characteristic	Measurement
IHF sensitivity	2 μ v at 90 mc; 1.7 μ v at 98 mc; 1.6 μ v at 106 mc
IM distortion	0.01%
Capture ratio	3 db
S/N ratio	63 db
Frequency response, mono	+0, -3 db, 20 cps to 15 kc
stereo, l ch	+0, -5.5 db, 20 cps to 15 kc
stereo, r ch	+0, -5 db, 20 cps to 15 kc
THD	mono 0.27% at 400 cps; 0.26% at 40 cps; 0.21% at 1 kc
stereo, l ch	0.64% at 400 cps; 1% at 40 cps; 0.56% at 1 kc
stereo, r ch	0.68% at 400 cps; 0.87% at 40 cps; 0.54% at 1 kc
Channel separation, both channels	better than 30 db, 20 cps to 1 kc; better than 22 db up to 15 kc
19-kc pilot suppression	better than 40 db
38-kc subcarrier suppression	better than 40 db

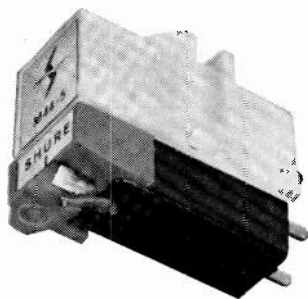


REPORTS IN PROGRESS

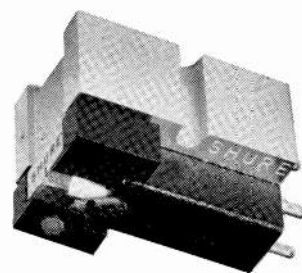
ADC Point Four E Cartridge

Scott 4312 Tuner

Sony 600 Tape Recorder



Shure Models M44-5 and V-15 Stereo Cartridges



THE EQUIPMENT: Shure M44-5, a stereo phono cartridge fitted with a 0.5-mil (0.0005-inch) stylus. Price, \$49.50. Shure V-15, a stereo phono cartridge fitted with an elliptical stylus, 0.9-mil (0.0009-inch or 22.5 microns) by 0.2-mil (0.0002-inch or 5 microns). Price, \$62.50. Manufacturer: Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Ill. 60204.

COMMENT: The two latest cartridges from Shure reflect new trends in pickup design and a further improvement in performance. Both the M44-5 and the V-15 are designed to track at a vertical angle of 15 degrees, in accordance with recent proposed standards. Both pickups have a retractable stylus which, if excessive force is applied, is momentarily lifted off the record and replaced by a soft plastic bumper. This feature is intended to safeguard both record and stylus. The M44-5 employs a conventional stylus, of a spherical/conical shape; the V-15 employs an elliptical or bi-radial stylus, that has a relatively broad frontal plane radius of 0.9 mil, and a very narrow contact radius on each side of only 0.2 mil. A discussion of the elliptical stylus appeared in "Newsfronts," May 1964. Briefly, its shape is intended to resemble more closely that of the wedge-shaped cutting stylus used in making records. Thereby it is said to trace the grooves without "bottoming" (tendency of a stylus to hit the bottom of the groove instead of riding evenly along both walls, as may happen on an old or worn disc), and without "pinch effect" (tendency of a stylus to rise up and out of a narrow portion of the groove) on any record.

Both cartridges were tested at United States Testing Company, Inc., and used in listening tests. The M44-5 has a rated compliance of 25×10^{-6} centimeters per dyne, and a recommended tracking force of $\frac{3}{4}$ to $1\frac{1}{2}$ grams. It is supplied with the N44-5 stylus, a 0.5-mil diamond. Alternately, it may be used with two other styli: the N44-3, a 2.5-mil diamond for reproducing 78-rpm discs, and the N44-1, a 1-mil diamond for older monophonic microgrooves. Tracking force, with either of these two styli, is $1\frac{1}{2}$ to 3 grams.

Tracking at 1 gram in USTC's tests, the M44-5 produced a signal voltage (re: 1,000 cps at a peak recorded velocity of 5 cm/sec) of 7.4 millivolts on the left channel, and 6 millivolts on the right channel. The overall frequency response of both channels was fairly smooth, and down only 2 db at 20 kc. The left channel peaked to 3 db at 13 kc; the right, to 4 db at 10 kc.

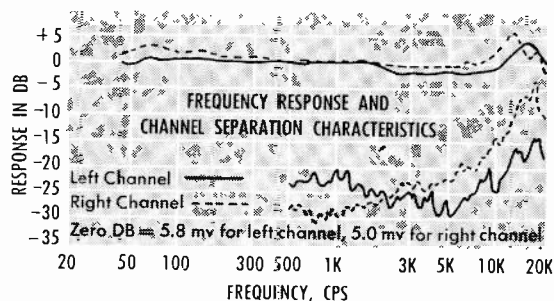
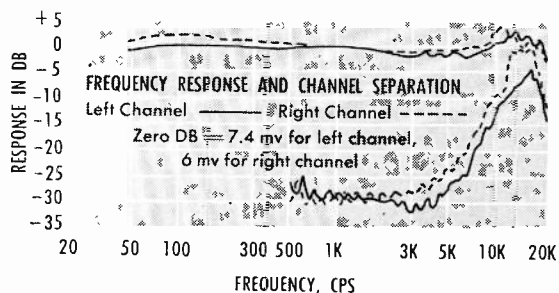
Channel separation was fine at the mid-frequencies, decreasing after 5 kc to a minimum of 6.5 db at 15 kc on the left channel, and 1 db at 14 kc on the right channel. Tracking ability, both vertical and lateral, was very good; harmonic distortion—which was not evident until about 7 kc—was low; IM distortion also was low.

The V-15, which has the same rated compliance and recommended tracking force as the M44-5, was found to track best at 1 gram or less in the SME arm which has a "bias adjuster" system for applying an opposing lateral torque on the stylus to compensate for the lateral force which tends to move the pickup toward the center of the record. In arms that do not have this feature USTC found that the V-15 tracked best at $1\frac{1}{2}$ grams. Output voltage of the V-15 was measured at 5.8 and 5 millivolts, left and right channels respectively. Each channel produced a uniform response within plus or minus 2 db to 20 kc, except for a 4-db peak on the left channel at 14 kc, and a 5.5-db peak at 12 kc on the right channel. The channel separation was excellent at the mid-frequencies and remained fairly good to above 10 kc. Tracking ability was fine. Harmonic distortion began at 10 kc, and was low. IM distortion also was low.

Both the M44-5 and the V-15 are excellent cartridges, among the best-sounding we have yet auditioned. Both have the clean, transparent quality of former Shure models, and a somewhat more prominent high end. Both, too, seem to provide a happy immunity to little annoyances sometimes noticed when listening to records, such as a fleeting raspiness or "scratchy" effect. Both provide enough signal output to drive any of today's preamps or combination amplifiers. The V-15's measurements indicate a slightly better high-frequency and transient-response ability, and a more favorable channel separation characteristic than the M44-5. Some listeners also felt that the V-15 had a fuller bass response and seemed to provide a very satisfying tonal balance—although it cannot be said that the M44-5 is lacking in bass response.

Whether these differences—subtle and elusive—can be discerned by all listeners, or with all records and associated playback equipment, is difficult to say. Both cartridges are very satisfying, and make listening to records a joy. The perfectionist discophile probably will lean towards the V-15 because of its edge of superiority over the less expensive M44-5. Finally, it may be pointed out that the V-15 has proved capable of playing fairly old monophonic discs with a surprising clarity and "freshness" of sound.

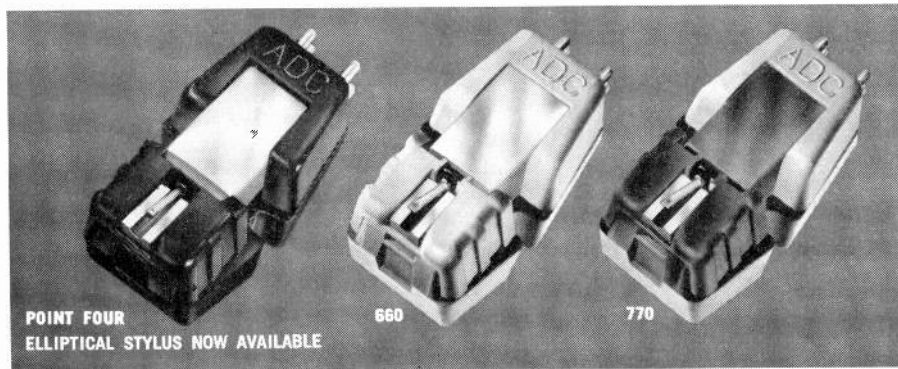
Response characteristics of the M44-5, left, and of the V-15 cartridges.



"MASS" REVOLUTION NOW IN PROGRESS

ADC is successful in achieving lowest mass cartridge design

What are the characteristics of the ideal stereo phonograph cartridge? Recording engineers and equipment manufacturers are in agreement here. Distortion will be eliminated only when the cartridge can trace the exact shape of the record groove and reproduce its exact electrical analogy. What changes must be made to free the stylus for precise tracing are now also known. As to the manner in which these changes are to be achieved, experts are less optimistic. They say, "Not today, but years hence."



Stylus mass they hold, will have to come down. Not another shade or two, but drastically. Compliance will be concomitantly increased. Not refined slightly, but brought to a new order of magnitude. And there is more reason than ever to insist on adherence to a standard vertical tracking angle.

The low-mass, high-compliance cartridges will permit exceptionally low tracking forces. Only then will we have truly flat response beyond the limits of the audio spectrum, free of resonant peaks and dips. Record wear and distortion will at last be brought to the point where they are truly negligible.

WHAT ADC HAS DONE

These conclusions were the starting point some time ago for ADC, not the end. We knew that marginal upgrading of existing designs would not bring us within reach of the ideal goals. We faced the need for boldness in seeking completely new solutions. From this decision came the concept of the INDUCED MAGNET TRANSDUCER. In short order we had prototypes of this new class of magnetic cartridge which shattered old technical limitations. What followed were three startlingly new cartridges that incorporated this principle: the ADC Point Four, recommended for manual turntables; the ADC 660 and 770, recommended for automatic turntables and record changers — NOT YEARS HENCE, BUT TODAY.

YEARS AHEAD PRINCIPLE, TODAY

How do ADC cartridges using the new principle measure up to the

"years ahead" goals? "Significantly reduced mass" was the key advantage, we said — months before the spotlight was turned on this factor. The use of a fixed magnet, separate from the moving system, inducing its field into an armature of extremely light weight, slashed mass to "half or less than that of systems previously regarded as low-mass designs." The tubular, aluminum stylus arm or cantilever connected to the stylus to move this negligible mass was made even lighter. We were then able to match this low mass with a suspension of exceptionally high compliance.

As to stylus tracking force, we have suggested a minimum of $\frac{3}{4}$ gram. But we have tracked the Point Four perfectly at $\frac{1}{2}$ gram. The chief problem here is the ability of available tone arms, not of the cartridge. The physical arrangement of elements, using the new INDUCED MAGNET principle, brought other gains. "The remote position of the magnet with respect to the main structure," we said, "ensures freedom from saturation and hysteresis distortion—serious effects that are beyond control by conventional shielding."

As to the vertical tracking angle, we noted that "obtaining the now established tracking angle of 15° is no problem" with the pivot point of the arm brought close to the record surface by the new physical configuration.

OTHER ADVANTAGES OF THESE NEW CARTRIDGES

These are not the only virtues of the new Point Four, the 660 and the 770

which employ the INDUCED MAGNET principle. There is the exceptional ease of stylus replacement by the user. There is the self-retracting stylus that protects itself and your records. There is the difference in sound that you MUST hear for yourself. There are others. We stress a few of the many virtues only because they involve factors designated for an idealized cartridge of the future. And we ask you to compare the ADC cartridges AVAILABLE TODAY with these eventual goals. We believe you'll agree that these are the most advanced cartridges available anywhere. We can only hope that you try them with equipment that will do them justice.

SPECIFICATIONS	ADC POINT FOUR*
Type	Induced magnet
Sensitivity	5 mv at 5.5 cms/sec recorded velocity
Channel Separation	30 db, 50 to 8,000 cps
Frequency Response	10 to 20,000 cps \pm 2 db
Stylus tip radius*	.0004" (accurately maintained)
Vertical tracking angle	15°
Tracking force range	$\frac{3}{4}$ to $1\frac{1}{2}$ grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	30×10^{-6} cms/dyne
PRICE	\$50.00

SPECIFICATIONS	ADC 660
Type	Induced magnet
Sensitivity	7 mv at 5.5 cms/sec recorded velocity
Channel Separation	30 db, 50 to 8,000 cps
Frequency Response	10 to 20,000 cps \pm 3 db
Stylus tip radius	.0007" (accurately maintained)
Vertical tracking angle	15°
Tracking force range	$1\frac{1}{2}$ to 4 grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	20×10^{-6} cms/dyne
PRICE	\$46.50

SPECIFICATIONS	ADC 770
Type	Induced magnet
Sensitivity	7 mv at 5.5 cms/sec recorded velocity
Channel Separation	25 db, 50 to 8,000 cps
Frequency Response	10 to 18,000 cps \pm 3 db
Stylus tip radius	.0007" (accurately maintained)
Vertical tracking angle	15°
Tracking force range	2 to 5 grams
I.M. distortion	less than 1%—400 & 4,000 cps. at 14.3 cms/sec velocity
Compliance	15×10^{-6} cms/dyne
PRICE	\$29.50

* ADC POINT FOUR available with elliptical stylus at slightly higher price.



AUDIO DYNAMICS CORPORATION

PICKETT DISTRICT ROAD,
NEW MILFORD, CONNECTICUT

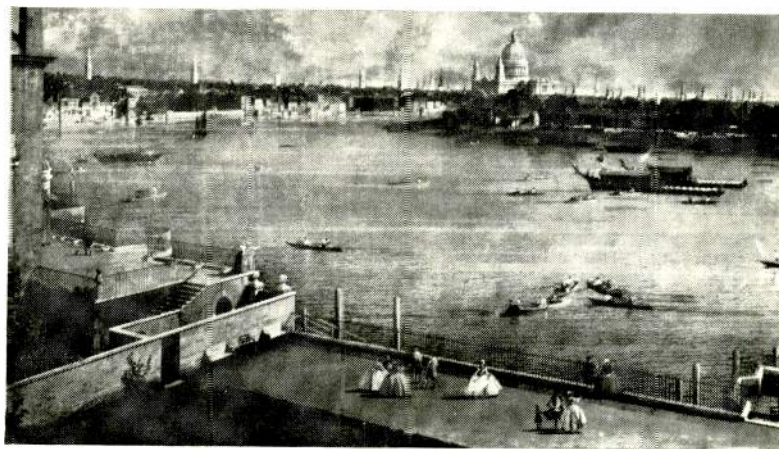
reviewed by PAUL AFFELDER
NATHAN BRODER
O. B. BRUMMELL
R. D. DARRELL
SHIRLEY FLEMING
ALFRED FRANKENSTEIN

Records in Review

HARRIS GOLDSMITH
ROBERT C. MARSH
CONRAD L. OSBORNE
ALAN RICH
ERIC SALZMAN
JOHN S. WILSON

From The Goodwood Collection

by Alan Rich



Canaletto's "The Thames from Richmond House," about 1750.

Handel's *Water Music*—Newly, and Handsomely, Afloat

WE CAN BE CERTAIN that one day during the summer of 1717 King George I and a party of friends did take a river journey along the Thames, and that on one of the accompanying barges musicians played music of Handel. But exactly what that music was and whether—as legend has it—Handel wrote it to get back into the King's good graces after a falling-out are secrets buried in the muck at the bottom of the river. Handel's original manuscript for the occasion is no longer extant.

What has survived is a large number of pieces that appeared in various editions and forms during the eighteenth century, entitled "Water Pieces" or "Water Music" and ascribed to Handel. Many of the pieces are undoubtedly spurious, and others are transcriptions and paraphrases of works by Handel composed prior to 1717. Samuel Arnold, who began the first authoritative and complete Handel edition in 1785, collected some twenty of the most likely and authentic movements and published them as *the* "Water Music," arranged into three suites according to key signature and orchestration. Arnold did his work intelligently and well, and his edition has served as the model for current per-

formed and printed versions of this music.

Anecdote and legend have helped to preserve the fame of this work, but they are not really needed. Whether written for river or quagmire, Handel's *Water Music* is one of the great treasures of the literature. Not a movement of the collection is less than exceptional in its melodic shape, harmonic ingenuity, and sheer fantasy. The scoring, which we do know to be Handel's own, is ingenious and varied. The movements themselves may be light and, for the most part, dance-inspired, but I would not hesitate to place the total work beside Bach's *Brandenburg* Concertos as marking a summit in the late-baroque instrumental style.

Former generations knew this score solely through the suite of seven movements culled and orchestrated by the late Sir Hamilton Harty. Harty was a devoted Handelian, and it is remarkable how much of the big Handelian noise he managed to re-create in terms of a Brahms-sized orchestra. For barge performances on a river as wide as the Thames at Chelsea, the Harty version would probably be a better choice than Handel's own. For other purposes, however, the value of the

transcription has been superseded by the original. The latter's availability on records dates back only a little over a decade (to a WCFM disc conducted by Richard Bales), but with the recordings at hand there are now ten versions of the complete score in Schwann as against eleven editions of the Harty suite: an apt testimonial to the mood of the times.

Among the current complete stereo versions, I find at least four deserving of serious attention: the Scherchen on Westminster, the Thurston Dart performance on Oiseau-Lyre, the Menuhin on Angel, and the Kubelik on DGG, the latter two new this month. A choice among them is not easy, and a Handelian with no budgetary problems would have to own all four. Scherchen and Kubelik use the Arnold edition intact (as did the late Fritz Lehmann on his old but eloquent Archive disc); Dart and Menuhin use modern editions prepared, respectively, by the excellent scholars Brian Priestman and N. D. Boyling. All except the Menuhin use the same basic music, give or take a few repeats, but Menuhin (i.e., Boyling) omits the final Coro as unauthentic and adds to the second suite a D major Gigue that is on no other recording.

Details of orchestration are similar enough on the four versions not to require extensive analysis here. There is one point, however, on which the Dart-Priestman differs considerably from the others: it omits the harpsichord continuo from most of the movements. Since Dart is a harpsichordist and particularly adept at imaginative realizations of the continuo part (as witness the Angel recording of Vivaldi's *Seasons*), this cannot have been a decision lightly reached. I suspect it was felt, and rightly, that the keyboard instrument would have been useless in open-air performance.

Were I faced with a single choice, it would have to be the Menuhin, for the constantly just choice of tempos, for the grace and variety in the exposition of rhythmic patterns, and for the awesome virtuosity and ensemble balance of the small orchestra. This would mean, however, foregoing the imaginative way in which Dart's solo musicians ornament their lines according to the most enlightened baroque practice. It would also mean foregoing the exhilaration of the Scherchen performance at its best, which is in the jubilant fast movements in the first suite. I cannot accept Scherchen's slow pacing of the final Gigue and Coro, nor do I approve the balance of the recording, which almost equates the volume of the harpsichord with that of the rest of the orchestra. As for the Kubelik, while it lacks the imagination that the other three performances show, it is a very respectable effort, with some excellent orchestral playing.

The bargain-priced Paillard version uses Friedrich Chrysander's revision of Arnold as issued by the German Handel-Gesellschaft late in the last century, which also ends with the questionable Coro. As a performance, it leaves something to be desired. Paillard's rhythms are stodgy; I cannot understand at all his idea of phrasing the dotted rhythms in the opening "French" overture as though the dots didn't exist. And once again, as with Scherchen, he tries to make the point that the penultimate Gigue is a slow movement, which is contrary to everything the music contains.

Editions good, middling, or indifferent, however, the *Water Music* is conspicuously afloat these days.

HANDEL: *Water Music*

Bath Festival Orchestra, Yehudi Menuhin, cond.

- ANGEL 36173. LP. \$4.98.
- • ANGEL S 36173. SD. \$5.98.

Berlin Philharmonic Orchestra, Rafael Kubelik, cond.

- DEUTSCHE GRAMMOPHON LPM 18799. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138799. SD. \$6.98.

Chamber Orchestra, Jean-François Paillard, cond.

- MUSICAL HERITAGE SOCIETY MHS 533. LP. \$2.50.
- • MUSICAL HERITAGE SOCIETY MHS 533. SD. \$2.50.

Strauss's *Arabella*

As Sung on the Munich Stage

by Patrick J. Smith

IN *Arabella*, first performed in 1933, we find some of Strauss's finest writing for the operatic stage—perhaps because the composer felt it to be an epitaph to the memory of his librettist, the poet Hugo von Hofmannsthal, who died suddenly after finishing what was in many ways his most accomplished libretto. Its two central characters, Arabella and Mandryka, are completely realized human figures (a rarity in opera), and many of its scenes are exquisite examples of true collaboration between composer and librettist. *Arabella*, with its profusion of melodies and gorgeous orchestration, is not only a joy to hear; it is also the kind of opera that repays listening at home, libretto in hand.

The new recording of this most touching and subtle of Strauss operas was taken from performances given at the Munich Festival in the summer of 1963, one of which I attended. It is the first of Deutsche Grammophon's projected series of "actual performance" operas to be released in the United States, and goes a long way to vindicate the arguments of the proponents of live recorded opera as opposed to studio performances. The sound is astonishingly good: the instruments of the orchestra can be clearly heard, and, most importantly, the voices blend with them to produce a harmonious whole, something which has not always been the case in studio recordings. Highly defined stereo conveys an effect of depth and breadth. The greatest asset of this live recording, however, is its sense of a stage rather than of a "staged" performance—those spontaneous foot-stampings and hand claps serve wonderfully to accentuate a given moment and give it operatic life. To be sure, there are creakings and scurryings, especially in the second act when the chorus is on stage, but far less than I would have expected from listening to Saturday afternoon Metropolitan

Opera broadcasts. My sole complaint is that the producer decided to retain applause after the first and last acts and after the "*Schwesterduett*" in Act I. There is no need for a raucous intrusion of noise which could so easily have been eliminated.

The recording presents the so-called "Munich version" of *Arabella*, which cuts the final chorus of Act II and uses the prelude to the third act as an intermezzo between the two—an emendation which turns out to be most effective in performance. There are several other cuts made in the second and third acts, all but one of which are minor. It is difficult, however, to justify the excision of Arabella's speech beginning "*Zdenkerl, du bist die Bess're von uns zweien*" (p. 333 in the Schott piano score). This is the moment when Arabella finally realizes what her all-giving sister has meant to her, when she finally appreciates the true meaning of love and forgiveness through love. Surely, Hofmannsthal intended this speech to be the keystone of the third act, leading directly to the symbolic fulfillment of the water-glass scene that ends the opera. That it should be omitted seems inexcusable.

The only other recording of *Arabella* (aside from a very good "great scenes" disc with Elisabeth Schwarzkopf, originally released on Angel and now available from Electrola) is a London set, uncut on four records. The Arabella for both the new DGG and the earlier London recording is Lisa Della Casa, who has made a specialty of singing this role. Della Casa's voice is not today what it was when the London set was made. It has developed a certain hardness and maturity not quite in keeping with the role, and the notes around the vocal break have become noticeably unfocused. However, the soprano overcomes many of her growing vocal shortcomings by means of a more careful and dramatically



Mmes. Della Casa and Rothenberger.

expressive performance, and her silver high notes have remained largely unaffected. Both performances bring us a subtle and convincing characterization of this rewarding part.

Anyone who has seen Anneliese Rothenberger's Zdenka will know that it must be close to the ideal interpretation of that trouser role. Her voice is fresh and vibrant, and she puts into it all the emotion of a girl in love. In addition, her voice blends perfectly with Della Casa's in the "Schwesterduett" of Act I, the ravishing high point of this recording. Hilde Gueden (London) is also a fine Zdenka, but in comparison with Rothenberger her voice is a little edgy and her interpretation not quite so lost in *élan*.

Dietrich Fischer-Dieskau is such a critic's delight as a singer, with his always careful attention to the score and his on-tone singing throughout the range, that it is almost sacrilege to fault him. Yet I feel that these very qualities go against his Mandryka. As Hofmannsthal paints him, Mandryka is a half-peasant; his strong emotions are barely held in check; and he is a person out of place in sophisticated Viennese society. It is precisely this rough dynamism that appeals so strongly to Arabella, that makes her drop a mask of coquetry. The impetuosity of Mandryka's scene with Waldner in Act I and his outburst of love to Arabella in Act II serve to make more credible his violent reaction when he thinks that Arabella has made a fool of him. George London, both on the London recording and in the opera house, conveys this Mandryka magnificently, and the deep roughness of his voice—and the roughness of his upper tones—only serve to strengthen the portrait. By contrast, Fischer-Dieskau is too cool, too much the man of the salon and not of the fields; lovely and as characterized as his singing is (and it is beautifully sung

and phrased), one somehow misses the ideal Mandryka of Hofmannsthal.

Karl Christian Kohn offers a good but solid Waldner, lacking the experience, wisdom, and wit of Otto Edelmann, his London counterpart. The lesser roles too—though quite adequate in the Munich performance taped by DGG—are generally better filled in London's studio recording.

Finally, the conducting. Georg Solti in the London set is perhaps a little lacking in warmth, but he succeeds admirably in conveying the fluid, quicksilver quality of the score and in giving dramatic point to a scene—for example, the sudden quietening of the entire mood when Arabella first enters. DGG's Keilberth adopts a more leisurely and *gemütlich* approach, which is well suited to the "big moments" when the voices take over (the duets in Acts I and II, or the final scene) but which, in comparison to Solti, lacks shape and direction. He leads a good, perhaps more immediately appealing performance in strictly aural terms, but he never seems to see beyond the score-page before him. Solti does.

DGG has included an informative booklet and the complete libretto with the Gutman translation used at the Metropolitan.

STRAUSS, RICHARD: *Arabella*

Lisa Della Casa (s), Arabella; Anneliese Rothenberger (s), Zdenka; Ira Malaniuk (ms), Adelaide; Georg Paskuda (t), Malteo; Dietrich Fischer-Dieskau (b), Mandryka; Karl Christian Kohn (bs), Graf Waldner; Chorus and Orchestra of the Bavarian State Opera, Joseph Keilberth, cond.

• DEUTSCHE GRAMMOPHON LPM 18883/85. Three LP. \$17.94.

• • DEUTSCHE GRAMMOPHON SLPM 138883/85. Three SD. \$20.94.

Classical

BACH: *Concertos for Violin and Orchestra: No. 1, in A minor, S. 1041; No. 2, in E, S. 1042. Concerto for Two Violins and Orchestra, in D minor, S. 1043*

Charles Cyroulnik, violin; Georges Armand, violin (in S. 1043); Toulouse Symphony Orchestra, Louis Auriacombe, cond.

• COUNTERPOINT/ESOTERIC 610. LP. \$4.98.

• • COUNTERPOINT/ESOTERIC 5610. SD. \$5.95.

According to the notes, the two soloists here make their first appearance on an American disc. It may be said at once that this is an auspicious debut. Mr. Cyroulnik plays cleanly, accurately, and with a live tone. It is a bit silvery in color, though that may be a characteristic of the recording; in the slow movement of the E major Concerto there are moments when a little too much vibrato invokes thoughts of Vieuxtemps, but on the whole this is pleasant, musical solo playing. All three slow movements are nicely sung, and if the finale of the E major Concerto is in the orchestral portions rather heavy-footed for what is after all a dance, the last movement of the A minor has an agreeable, easy swing. Mr. Armand is a worthy partner for his colleague in the D minor Concerto. Here the lack of a perceptible separation of the solo instruments in the stereo version is especially noticeable. Otherwise the sound is clear and resonant. N.B.

BACH: "The Great Organ Chorales," S. 645-68

Carl Weinrich, organ.

• WESTMINSTER XWN 19048/50. Three LP. \$4.98 each.

• • WESTMINSTER WST 17048/50. Three SD. \$4.98 each.

These are the eighteen *Chorales of Various Sorts*, which Bach planned to publish as a set, and the six "Schübler" Chorales. Taken all together they are a marvelous exhibition of the various ways in which the master constructed splendid edifices of sound around the girders formed by church tunes familiar to his audiences. Mr. Weinrich, it seems to me, is more successful with the lively ones than with the others. The chorale is usually made clearly audible through or above or below the other voices by its registration—most often for a reed stop. Exceptions

are S. 645 and 646, where it is covered by the other parts, and S. 651, where it is registered so low in the pedal that its pitches are almost indistinguishable. While even in the more deliberate pieces Weinrich sometimes achieves considerable effectiveness, as in the weighty, chromatic S. 665, in some of the other works that he plays slowly there is a certain matter-of-factness which turns, in the longer ones, into monotony. In one or two pieces (S. 655, 664) the pedal lags behind by a hairsbreadth, but otherwise the sound—Weinrich uses the organ in the Church of Our Lady in Skänninge, Sweden—is very good in both versions. It seems to me that the performances by Walcha on Archive are on the whole more imaginative; they are available in mono only. N.B.

BACH: Keyboard Works

Overture in the French Manner, S. 831; Concerto in G, S. 986; Toccata in F sharp minor, S. 910; Fantasy in C minor, S. 906.

Rafael Puyana, harpsichord.

- MERCURY MG 50369. LP. \$4.98.
- • MERCURY SR 80369. SD. \$4.98.

Mr. Puyana has a keen sense of color and the type of instrument on which he can exploit it. In the "Overture" of the B minor Partita, S. 831, the fast section is varied by changes of registration. So too are the repetitions of sections of the dances in that work. These contrasts in color, together with good rhythm and spirited tempos, make for lively performances. The Concerto, a transcription for clavier of an unidentified original, is brief and pleasant; the Toccata, with lots of sequences, not very interesting; and the Fantasy, a work of passion and sweep. Everything is recorded very clearly but at a high dynamic level; unless you turn down the volume considerably below its normal setting, the harpsichord will sound two or three times as loud as in real life. N.B.

BACH: Sonatas for Viola da gamba and Clavier: No. 1, in G, S. 1027; No. 2, in D, S. 1028; No. 3, in G minor, S. 1029

Milton Thomas, viola; Georgia Akst, piano.

- CONCERTDISC 1242. LP. \$4.98.
- • CONCERTDISC CS 242. SD. \$5.98.

Paul Doktor, viola; Fernando Valenti, harpsichord [from Westminster 18869, 1959].

- WESTMINSTER COLLECTORS SERIES W 9004. LP. \$4.98.

While it is certainly legitimate enough to play these gamba sonatas on a standard instrument (the viola is currently favored over the cello by about three to one), it seems only reasonable that the original instrument and its implications be kept in mind when a "modern" performance is done. And on this point

Milton Thomas, though he is very skillful, goes rather wide of the mark: he treats the viola in a virtuosic fashion, biting into staccato notes with a snarl, creating sudden small swells in the dynamics, firing off accents with a vengeance, concentrating with great intensity on the shaping of a phrase. To my taste, the general feeling of his work is high-strung, almost nervous, and on the whole somewhat overwrought. And at many points his retards seem inexcusable. The use of piano instead of harpsichord indicates that he and Miss Akst weren't trying to hew close to the spirit of the original, but I think they might have done well to try.

Doktor and Valenti come closer to Bach. Doktor is more dispassionate, keeping himself as a performer in the background but projecting the music with simplicity and strength; and the harpsichord, though it overbalances the viola in one or two movements here, does sound much more appropriate. Westminster's sound, despite its earlier origin, has more presence and much less surface noise than ConcertDisc's.

If I could have only one recording of these sonatas, though, I'd take the performances on viola da gamba by Desmond Dupré and Thurston Dart (Oiseau-Lyre). Dart's registration at the harpsichord solves the problem of balance once and for all, and adds a whole new dimension to the keyboard's role. S.F.

BACH, CARL PHILIPP EMANUEL: Concerto for Flute and Strings, in D minor—See Bach, Johann Christian: Sinfonia in E flat, Op. 9, No. 2.

BACH, JOHANN CHRISTIAN: Sinfonia in E flat, Op. 9, No. 2

†Bach, Wilhelm Friedemann: *Sinfonia for Flute, Oboe, and Strings, in D minor*

†Bach, Carl Philipp Emanuel: *Concerto for Flute and Strings, in D minor*

Kurt Redel, flute; Claude Maisonneuve, oboe; Munich Pro Arte Orchestra, Kurt Redel, cond.

- DECCA DL 10092. LP. \$4.98.
- • DECCA DL 710092. SD. \$5.98.

I well remember my delight in first learning that the built-in orchestral crescendo invented by the early symphonists was called a Mannheim rocket (every exam that semester, you may be sure, made generous use of the term)—and it still amuses me to hear one in its pristine form. Johann Christian starts off with one in this Sinfonia, and it is the most entertaining part of the movement. The work, one can't deny, is the very model of a modern major symphony of the decades during which the Mannheim school flourished (how properly he lets the woodwinds and horns reiterate what the strings have stated!), but I must confess that much of it—except the suave slow movement—causes my ear to freeze into a state of rigid inattention.

Not so Wilhelm Friedemann's little two-movement work, which forgets all about the flute and oboe once the serene adagio is done with, and plunges into a healthy string fugue starting at the bottom and working upwards. Carl Philipp Emanuel reflects something of life with Father in the relative complexity of his counterpoint and in the retention of the basso continuo. The first two movements of this concerto exhibit sober but spacious writing for the flute, while the finale surprises us with "storm" music à la Vivaldi. Kurt Redel is a first-rate flutist, and the orchestra gives him full coöperation. The monophonic version is slightly more constricted than the stereo, but either is quite satisfactory. S.F.

BACH, WILHELM FRIEDEMANN: Sinfonia for Flute, Oboe, and Strings, in D minor—See Bach, Johann Christian: Sinfonia in E flat, Op. 9, No. 2.

BARTOK: Concerto for Viola and Orchestra

†Dávid: *Concerto for Viola and Orchestra*

Pal Lukacs, viola; Hungarian State Concert Orchestra, Janos Ferencsik, cond.

- DEUTSCHE GRAMMOPHON LPM 18874. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138874. SD. \$6.98.

I have always thought that there was something wrong with the proportions of the Bartók Viola Concerto. I am not necessarily questioning Tibor Serly's posthumous realization of the work but, of course, the composer might always have undertaken final revisions. The point is not to question the justification of bringing out the piece (Serly was perfectly right to realize the work, and one presumes he did the best job he could) but to emphasize that it takes a very remarkable performance to make the piece entirely convincing and coherent. Lukacs is very good and he gives it a game try; the orchestra is not bad, and Ferencsik is capable. The results are most successful in the projection of the Hungarian externals, which are beautifully managed. But matters of tempo, big line and phrase, accent, texture, and articulation, however finely turned, seem not to function in relation to the bigger structural issues of the work. In a piece like this—especially in the first movement—such big issues need twice as much care, since the structural shapes and forms do not fall out naturally by themselves.

The Concerto by Gyula Dávid on the overside is much more easily dealt with by the performing forces (who are, in most respects, very good) but musically the piece can be safely ignored. Mixing Beethoven, Bartók, and Rimsky-Korsakov in a big socialist-realist pot produces only bad Hungarian goulash.

The recording comes from Qualiton, the Hungarian State Recording Com-

pany. The Qualiton sound quality has improved a great deal in recent years; it is adequate here. E.S.

BARTOK: *Contrasts; Sonata for Two Pianos and Percussion*

Alfred Prinz, clarinet, André Gertler, violin, Edith Farnadi, piano (in *Contrasts*). Edith Farnadi, piano, Istvan Antal, piano, J. Schwartz and O. Schwartz, percussion (in the Sonata).

- WESTMINSTER XWN 19064. LP. \$4.98.
- • WESTMINSTER WST 17064. SD. \$5.98.

Bartók wrote *Contrasts* for Benny Goodman and Joseph Szigeti. The jazz style of clarinet playing reminded him of the Hungarian *tarógató*; as a result, *Contrasts* is one of the folksiest, weediest, most primitive-sounding of his works in large form. This recording is chiefly remarkable for Prinz's magnificent playing of the clarinet part and for the crystal-clear recording, which captures Prinz's great range of nuance with exceptional fidelity.

The performance of the Sonata on the other face is a bit on the dull, dry side. A.F.

BARTOK: *Improvisations, Op. 20; Etudes, Op. 18 (3)*—See Liszt: *Don Juan Fantasy*.

BEETHOVEN: *Concertos for Piano and Orchestra: No. 2, in B flat, Op. 19; No. 4, in G, Op. 58*

- Julius Katchen, piano; London Symphony Orchestra, Pierino Gamba, cond.
- LONDON CM 9374. LP. \$4.98.
 - • LONDON CS 6374. SD. \$5.98.

This is the second installment in still another complete Beethoven Concerto cycle. The Katchen/Gamba No. 3 was released four years ago; the others will be forthcoming shortly.

In general, Katchen's outlook resembles that of Casadesus, who has recorded Nos. 1, 4, and 5. Both artists favor rapid tempos, and are crisply rhythmic rather than emotional in their approach. Casadesus, however, brings far greater refinement to his playing, as a comparison of his No. 4 with the version at hand immediately demonstrates. And when one plays the truly great G majors by Fleisher/Szell (Epic), Schnabel/Sargent (RCA Victor, deleted), and Gieseking/Von Karajan (Columbia), one begins to wonder whether a new, basically superficial edition by Katchen was really necessary. Gamba's rather square, tonally colorless orchestral contribution neither adds to nor detracts from the performance.

Since the B flat Concerto is slighter of substance, Katchen's (and Gamba's) shortcomings are less cruelly exposed. But one has again only to turn to the beautiful versions by Fleisher/Szell, and Schnabel/Dobrowen (the later Schnabel edition on Angel this time) to see how much more can be done with the



Virtuosos Francescatti and Casadesus.

music. The Kempff/Leitner reading on DGG is also recommended if a more leisurely approach is preferred.

For a complete Beethoven Concerto cycle, my recommendation goes to Fleisher/Szell (Epic) or to the now withdrawn Schnabel/Sargent RCA Victor album: with the sole exception of the Second Concerto, all of the Schnabel performances there are superior to the later ones in the current Angel set, and the dubbed sound is also superior despite its earlier vintage. H.G.

BEETHOVEN: *Sonatas for Violin and Piano: No. 2, in A, Op. 12, No. 2; No. 6, in A, Op. 30, No. 1; No. 8, in G, Op. 30, No. 3*

- Zino Francescatti, violin; Robert Casadesus, piano.
- COLUMBIA ML 5972. LP. \$4.98.
 - • COLUMBIA MS 6572. SD. \$5.98.

Francescatti and Casadesus are well on their way towards completion of yet another recorded cycle of the Beethoven Violin Sonatas: presumably a disc containing a remake of their Op. 30, No. 2 and a first recording from them of Op. 96 will be forthcoming in the near future.

On the whole, it is a good series. The two artists work well together; and since both are formidable virtuosos in their own right, their joint efforts boast superlative executive skill. The sixteenth-note runs in the opening movement of Op. 12, No. 2 are hurled at the listener with superb aplomb and breath-taking precision; *sforzandos* in the outer sections of Op. 30, No. 1 have an elastic resiliency; passagework throughout is always crystal clear and rather staccato in feeling. Tempos, for the most part, are on the rapid side (a welcome exception is the third movement of Op. 12, No. 2 where the *piacevole* indication is, for once, observed).

How well this tautly impersonal approach might fare in the richly lyrical Op. 96 Sonata remains to be seen, but all three of the earlier works sound quite convincing in the present performances. I suspect that listeners coming to these masterpieces for the first time will find Casadesus-Francescatti especially accessible. The brisk extroversion of their playing allows the music to flow freely

without making too many intellectual demands. While I will cherish my records of Szigeti-Arrau, Kreisler-Rupp, and Grumiaux-Haskil for their greater spiritual values, I also intend to keep the present set, for those times when I want to hear something more militant and uncomplicated. Certainly the work of Francescatti and Casadesus here has more interpretative merit than the comparably brilliant but flashy performances by Heifetz and Emanuel Bay. Columbia's engineering is pure, silken, and very well balanced.

H.G.

BEETHOVEN: *Symphony No. 5, in C minor, Op. 67*
†Mozart: *Symphony No. 41, in C, K. 551 ("Jupiter")*

- Cleveland Orchestra, George Szell, cond.
- EPIC LC 3882. LP. \$4.98.
 - • EPIC BC 1282. SD. \$5.98.

Szell plays the Beethoven in 31:42, as opposed to 35:10 for the recent Bernstein edition. The Mozart here is 29:44, contrasted with 30:15 for the last of the Bruno Walter recordings. Part of the variation has to do with the repeats each conductor chooses to accept or reject, but the message is clear enough. These are zealously swift-paced versions of standard scores, played with a high technical finish but emotionally cool. The glory of the Mozart for me is the slow movement, and I just cannot grasp why Szell takes it so fast unless his primary concern is fitting the music on a single disc surface. The Beethoven responds more readily to this approach. It's martial, refreshingly unorthodox in some detail, and sounds wonderful if you want this music in the spirit of the U.S. Cavalry rushing to the rescue of the beleaguered pioneers. R.C.M.

BERG: *Lyric Suite; Quartet for Strings, Op. 3*

- Parrenin String Quartet.
- MUSIC GUILD 58. LP. \$4.98.
 - • MUSIC GUILD S 58. SD. \$5.98.

The comparative neglect of the Berg *Lyric Suite* in recent years is difficult to account for. There was a time when the Suite and the same composer's Violin Concerto were just about the only works of the modern Viennese school in any kind of circulation at all; if memory serves, the Galimir Quartet recording of the *Lyric Suite* represented the first appearance of any kind of twelve-tone music on records. The marvelous imagination and the intense, literal expressivity so characteristic of Berg is nowhere—not even in *Wozzeck* or the Violin Concerto—so beautifully and tightly communicated. Each of the six movements has its own unified character and its own kind of fantasy; they are all elaborated with the same rich chromatic skill (only partly twelve-tone) so remarkably complex yet perfectly direct and immediate. The curious thing is that, though Berg has always been the most "popular" of the Viennese triumvirate and though he has always been considered the most "conservative" of the three, a work like

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the *Lyric Suite* is full of a kind of virtuosic imagination, a free play of color, rhythm, and phrase which is as fundamentally relevant to the avant-garde of the Sixties as the disassociated timbres and serial organization of Webern.

The Quartet, Op. 3, somewhat overshadowed by the *Lyric Suite*, is a gorgeous, somewhat overripe expression of late, late Tristanesque romanticism (the *Lyric Suite* actually quotes *Tristan* but it can do so because it has actually gone beyond the confines of anguished ultrachromaticism into something that is quite new).

The *Lyric Suite*, for years one of the most glaring omissions from the catalogue, is now represented by Juilliard and Ramor Quartet recordings dating back a couple of years. There are also Juilliard and Kohon Quartet recordings of the Quartet—but, strangely enough, this is the first pairing of the two. That in itself is a good argument for the current disc. The Parrenins are an excellent ensemble and they have had notable success in Europe with contemporary literature, particularly the music of the modern Viennese. These are very sound performances, clear, adroit, beautifully articulated. Perhaps they are a little stand-offish for Berg, though it might well be argued that the intensity comes through anyway and that this music should not in any case be overworked. But there is a measure of variety and flexibility, of heightened, intense expression—a kind of mystic possession suggested by directions like "*Trio estatico*," "*Largo desolato*," or "*Presto delirando*"—not quite achieved here.

Otherwise these are remarkable performances of real vitality and motion, and they are enhanced by good sound. I suppose, in the end, the fine Juilliard performance of the *Lyric Suite* (on RCA Victor, coupled with the two Webern sets for quartet) rates a slight edge. In the Berg Quartet, the Parrenin version is a good competitor for the Kohon ensemble; the Juilliard doesn't rate here because of its early mono-only sound.

E.S.

BERNSTEIN: *Symphony No. 3* (*"Kaddish"*)

Felicia Montealegre, speaker; Jennie Tourel, mezzo; Camerata Singers: Columbus Boychoir; New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA KL 6005. LP. \$5.98.
- • COLUMBIA KS 6005. SD. \$6.98.

The religious passion of today's secularly and scientifically oriented man seems to increase in direct proportion to his uncertainty of an object to worship. Emancipated from the dogmatic creeds of western civilization's childhood but faced with his own Bombborn terror of the Specter of Overkill—no longer able to participate in that enthusiastic puberty of rationalism, he stands perplexed. The more he doubts God, the more he painfully feels a need for Him. And thus the modern skeptic has brought Voltaire's prophetic witticism to fulfillment: he has begun to invent God.

This is nothing new. But whereas

Socrates was given the hemlock for it, today one receives poetry awards. The liberalizing influence of man, in his contemporary re-creation of God, has been felt in the recent "heresies" of British Judaism, in Ecumenical Councils, in the yen for Zen, in the "beat" attitude (classical, Kerouac version, in which the term is supposed to connote "beatified"), in the coffeehouses where bearded poets scream Jeremiahlike into their cups—and, now, in the concert hall.

Leonard Bernstein's new Symphony No. 3 (*Kaddish*) is a significant document of this mid-twentieth-century plight, a passionate statement by a tormented, short-tempered soul (here personified by the Lily of Sharon and declaimed with hoarse fervor by the composer's wife, Felicia Montealegre) who can no longer accept the traditional omnipotent God but who still calls to "my Father: ancient, hallowed, lonely, disappointed Father: rejected Ruler of the Universe: handsome, jealous Lord and Lover" and begs, touchingly, "I want to pray." Aware of the possibility of man's total annihilation "while he runs free . . . to play with his new-found fire, avid for death," she accuses God of impotence, then apologizes to Him for her madness, and finally offers Him art for solace. The voice is that of man-as-artist, "that part of Man you made to suggest his immortality . . . that refuses death . . . that . . . divines your voice." Bernstein's solution to the religious dilemma is to propose art as the nucleus of devotion. The concert hall becomes "this sacred house" where the artist will "continue to create you, Father, and you me." The Kingdom of Heaven has become "sterile" because it maintains "every immortal cliché in place. There is nothing to dream. . . . Nothing to know." But the artist can put life back into these clichés through the magic of his art, the only miracle God has left.

Bernstein's text has been condemned for blasphemy. But that, I believe, is because it has been misinterpreted as being about God. It is not. It is about man. And it is about man's agonized yearning in his struggle for a divine relationship.

The Symphony consists of three sung *kaddishim*—one by the chorus, one by a soprano soloist, the last by a boys' choir—each surrounded by the spoken text, and the whole capped by a fugal finale. (The *Kaddish* is a Hebrew paean to God, which has become the Jews' traditional prayer for the dead.) The formal arrangement is simple, architecturally strong, yet pliable enough to be expressively used. And it is symphonic.

Stylistically, the work is eclectic, ranging from Boston-diatonic, Hollywood-chromatic, and Broadway-jazz to Vienna-dodecaphonic—or vice versa. There is nothing wrong with this in principle. It may even be an attempt by the composer to inject into his message an undercurrent of universality. And it does allow for some effective moments, as when one Berg-like tone row becomes metamorphosed into a middle-period Copland tune at the work's climax, with the speaker punctuating the transition with heart-rending cries to God to "Believe!

... Believe!" and the boys' choir entering immediately afterward, à la Boito's *Mefistofele*, with the final incantation of the Kaddish. (The passage's power is somewhat attenuated a short while later by some movie music, but the intent is so overwhelming that, even if the result is not equal to its conception, it cannot easily be forgotten.)

Unfortunately, however, Bernstein has incorporated these styles, rather than used them. Every immortal cliché is in place: the superimposed fourths accompanying Jennie Tourel; the motive of a chain of four sevenths, on which much of the score is based; those banal jazzy cello amens. If this use of twentieth-century musical common denominators is also meant to imply the contemporary universality of Bernstein's message, all that remains successful, it seems to me, is the implication, not the music. The text touches the core of the audience's unconscious. The music is often only too consciously—even self-consciously—constructed. What we have here is a major expression by a minor composer.

However, on this bedrock of cliché, Bernstein has built many high, dramatic peaks, and much of the music does show his original touch. To depict chaos, the orchestra dissolves to expose a Babel-ing chorus singing at eight different tempos, and it is hair-raising. Wild percussion canons (almost unintelligible, though, on this recording) leave their fragmentary droppings on subsequent passages. The biting quality of the work is emphasized by Bernstein's constant use of separate notes on consonants, even two notes on a single consonant sound. In the lullaby, the female voices' "Amen," catching at the unison the end of the soprano solo's final phrase, is almost artlessly simple yet incredibly beguiling. There are many such striking musical events.

Whatever the effects and defects of the music, it admirably serves its prime function as background to and illustration of the text, which remains supreme. Theologians have always had artists to bridge the gap to their flocks. Now, for better or worse, the antitheologian has a powerful, artistic statement.

LEONARD MARCUS

BIBER: *Balletti lamentabili; Mensa Sonora; Mystery Sonatas: Sonata X*
 †**Muffat:** *Armonico Tributo: Sonata No. 5*

Concentus Musicus.

- VANGUARD BG 652. LP. \$4.98.
- • VANGUARD BGS 70652. SD. \$5.95.

This record is titled "Baroque Music in Salzburg"; for a time Heinrich Biber and Georg Muffat, almost exact contemporaries, were active in that Austrian town nearly a century before Mozart. Muffat had the unusual distinction of being a pupil of both the great masters of the day: Lully in Paris and Corelli in Rome. His *Armonico Tributo*, written in Italy in 1682, is a collection of ensemble sonatas intended by the author's own admission to reconcile and unite the two chief recognized middle-baroque styles. Personally, I find it hard

to put my finger on just what is French about this music (certainly the mere presence of dotted notes in an Allemande is not very conclusive). The phrase shapes, together with their controlling harmonic underpinning, seem to me to be essentials—and they are, with some exceptions, very Italian in feeling. Certainly the two Adagios, the Fugue, and the impressive final Passacaglia are out of the best Italian tradition, informed by the seriousness of purpose with which the German masters were to carry baroque art into its great final phase in the ensuing half century.

Biber's forms, although they have their own power and scope, are generally smaller, derived from simple vocal or dance patterns with the occasional and striking additions of dramatic elements. The Sonata is one of the famous *Scordatura* set, recently recorded in its entirety by Sonia Monosoff (Cambridge Records). The performance here, with organ and bass, is very free and very beautiful; the soloists are unidentified.

The Balletti make a very handsome instrumental dance suite, framed by a strange and expressive *Lamento* at the beginning and end. Similarly, the *Mensa Sonora—Tafelmusik* presumably for the Archbishop of Salzburg—consists of a dance suite surrounded by small, abstract contrapuntal movements.

The Concentus musicians use old instruments and use them very well. Not only do they play accurately, but their sense of style includes the right kind of flexibility and grace. The recording is

distinguished for its good balances, and the one-channel version holds up extremely well against the stereo. E.S.

BRAHMS: *Symphony No. 1, in C minor, Op. 68*

Boston Symphony Orchestra, Erich Leinsdorf, cond.

- RCA Victor LM 2711. LP. \$4.98.
- • RCA VICTOR LSC 2711. SD. \$5.98.

Listening to this performance, one is obliged to draw one of two conclusions: either Erich Leinsdorf doesn't particularly care for this noble symphony, or he is deliberately eschewing the traditional manner in favor of a new approach. Whichever the case, one finds oneself recalling the tale of the critic who once reported: "Mr. Jones played Brahms; Brahms lost."

The conductor seems determined here to remove every vestige of warmth and romanticism from the score. The first movement is frenetic, yet allows the listener no big climaxes on which to settle. The slow movement is strait-laced, with some erratic woodwind phrasing in the middle and very little sensitivity throughout. The third movement and the introduction to the fourth are slow-paced and square-toed. Only in the *Allegro non troppo* of the finale does the music assume its proper heroic stature. The orchestral execution, however, is of a high order, as is the quality of the sound. P.A.

BRITTEN: *Sinfonia da Requiem, Op. 20*

†Copland: *The Red Pony: Suite*

St. Louis Symphony Orchestra, André Previn, cond.

- COLUMBIA ML 5983. LP. \$4.98.
- • COLUMBIA MS 6583. SD. \$5.98.

This may seem like a strange coupling—Copland in his lightest syncopated-Western style and a somber, deeply felt early Britten score (it dates from 1940)—but there are a few subtle similarities. Despite the implications of its title, Britten's symphony is basically an approachable and uncomplicated work in which melodic line is all. The composer's strong sense of musical theatre is everywhere apparent, usually to the work's credit, occasionally to its detriment. Columbia claims this as a first recording of the Britten, ignoring London LL 1123 on which the composer himself conducts a far more communicative performance than Previn's. Unfortunately, the composer's disc is unavailable.

Previn, a kind of West Coast Bernstein, is a man of many parts. Among them are a fine orchestral technique and a lively way of dealing with as undemanding a score as the Copland. More than that this recording does not reveal. The recorded sound is excellent and shows that the St. Louis Symphony, despite the recent problems it has had in finding a permanent conductor, seems to be in good shape. A.R.

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BRUCKNER: *Symphony No. 6, in A*

Westphalian Symphony Orchestra, Herbert Reichert, cond.

- Vox PL 12540. LP. \$4.98.
- • Vox STPL 512540. SD. \$4.98.

The Sixth is not one of Bruckner's most cohesive symphonies. While the pastoral delicacy of its slow movement is genuinely attractive, it does not quite atone for an unusually discursive first movement, or for a lack of melodic distinction in the last two.

Even so, its case might be stated more persuasively than it has been on records so far. The old Westminster performance by Henry Swoboda was honestly conceived, but there was little eloquence. This new effort is even more wanting. Reichert seems to be one of the breed of capable but uninspired *Kapellmeister* who used to appear frequently on discs in the first days of LP. There is also some resemblance to those early productions in the insecure sounds made by the orchestra. Better standards prevail today, but here they are honored only in the breach. A.R.

CHARPENTIER: *Te Deum; Magnificat*

Chorale of the Jeunesses Musicales de France. Orchestre Jean-François Paillard, Louis Martini, cond.

- VANGUARD BG 663. LP. \$4.98.
- • VANGUARD BGS 70663. SD. \$5.98.

These works represent the grand manner in its high baroque form as conceived for the Sainte Chapelle, royal church of the glittering French court. The *Te Deum* with its blazing trumpets is the more impressive of the two scores, but in both works there are masterful pages for voices and instruments, beautifully sung and vividly recorded. The set invites you to a byway with many a fresh and imposing view. R.C.M.

CHOPIN: *Piano Works*

Andante Spianato and Grande Polonaise brillante, in E flat, Op. 22; Berceuse in D flat, Op. 57; Ecossaises, Op. 72, No. 3; Fantasy No. 4, in C sharp minor, Op. 66 ("Fantaisie-impromptu"); Sonata for Piano, No. 3, in B minor, Op. 58; Tarantelle, in A flat, Op. 43.

- Alexander Brailowsky, piano.
- COLUMBIA ML 5969. LP. \$4.98.
 - • COLUMBIA MS 6569. SD. \$5.98.

Brailowsky continues to go his own interpretative way in this literature. In contrast to most performers who stress the fragrant grace of Chopin's writing, this pianist is all angles and accent, starkly staccato and brusquely noncoloristic. He also favors a strangely individualistic type of rhythmic license: at times the rubato is almost embarrassingly flamboyant; in other places, it is reserved to the point of seeming metronomic and wooden. The slow move-

ment of the Sonata comes off best here, for the chosen tempo is just and the melodic line and ostinato accompaniment are welded in a firmly structural manner. At the other end of the spectrum are the *Fantaisie-impromptu* and the *Ecossaises*, both of which are played so clumsily that the delicate filigree sounds rather elephantine.

Chopin's writing is problematical: it often contains technical hurdles that would thwart all but an infallible mechanism, and in fairness to Brailowsky—who has been playing for many years now—it should be pointed out that many times on this disc an obviously fine conception is thwarted by incomplete execution. If, for example, the lively, well-paced Finale to the sonata didn't expose the artist's left hand so glaringly, and if the rococo embroidery in the *Tarantelle* fitted around the artist's firmly maintained rhythmic thrust, the results would be gratifying to hear. One may fight the notes and fight the instrument in late Beethoven and still come out on top if ideas are present, but Chopin, unfortunately, is an all or nothing affair. While I admire Brailowsky's fresh vitality and absence of slickness here, it would be foolish to pretend that the disc is recommendable.

It should perhaps be added that save for an annoying preëcho or two in the *Ecossaises*, Columbia's reproduction is superbly lifelike. H.G.

COATES: *London Suite*—See Vaughan Williams: *Fantasia on "Greensleeves."*

COPLAND: *The Red Pony: Suite*—See Britten: *Sinfonia da Requiem*, Op. 20.

**COWELL: *Symphony No. 16 ("Icelandic")*
†Leifs: *Iceland Overture*, Op. 9
†Isólfsson: *Passacaglia***

Iceland Symphony Orchestra, William Strickland, cond.
• COMPOSERS RECORDINGS CRI 179. LP. \$5.95.

Iceland is a surprisingly enterprising country musically (it even boasts of a young avant-garde composer), but the fact is not much in evidence on this record. The Overture of Jón Leifs is interesting for its early date (1926) and its rather crude, vigorous attempt to create a modern Icelandic symphonic style out of whole cloth. The result is a kind of "primitive"—insistent, a bit pompous, always direct and honest. But unfortunately, from a musical point of view the work is really trivial and it keeps falling apart. The Isólfsson *Passacaglia* is simply an imitation Bach-Stokowski piece, no better, no worse than hundreds of such compositions which church organists have written in emulation of the grand manner to while away their time and that of their congregations.

Henry Cowell is, of course, an Ameri-

can—but a composer who has managed to familiarize himself with the music of practically all the world's peoples. His *Icelandic Symphony*, commissioned by the Iceland Symphony Orchestra a few years ago, quotes an old Icelandic tune, and the program notes contain an extensive discussion of how certain ancient European singing practices, uniquely preserved in Iceland (a kind of organum in the Lydian mode), imply (by raising or lowering the augmented fourth in the mode) the complete cycle of fifths right through the chromatic scale, thus suggesting a kind of atonality and twelve-tone technique based on "acoustical ratios" instead of "arithmetical relationships." It's a heavy burden for little old Iceland to bear and an even heavier one for Mr. Cowell's obviously good-natured symphony. One would hardly suspect that, in composing this rather open and uncomplicated work, the composer had taken on the whole history of music in Western civilization.

The performances by the Icelandic musicians are creditable; the sound, however, is ugly. E.S.

DAVID: *Concerto for Viola and Orchestra*—See Bartók: *Concerto for Viola and Orchestra*.

DELIBES: *Lakmé* (highlights)

Gianna d'Angelo (s), Lakmé; Jane Berbié (ms), Mallika; Nicolai Gedda (t), Gérald; Ernest Blanc (b), Nilakantha; Chorus and Orchestra of the Théâtre National de l'Opéra-Comique, Georges Prêtre, cond.

- ANGEL 36107. LP. \$4.98.
- • ANGEL S 36107. SD. \$5.98.

Angel is, in my judgment, performing a necessary and welcome task in producing highlights discs of operas from the French repertoire; many of these works have only a single, outdated LP representation, and some none at all. There is a complete recording of *Lakmé*, for instance—a London set featuring the late Mado Robin, Libero de Luca, and Jean Borthayre, under Georges Sébastian—but while it is a competent job, it lacks in any great fire or sense of romantic involvement. Though the same might be said of the present Angel release, it is nonetheless justified on grounds of its good recorded sound and its over-all vocal polish.

We have here all the relatively familiar numbers—Gérald's *Fantaisie* and "*Ah! viens dans la forêt profonde*"; Lakmé's "*Pourquoi dans les grands bois*," "*Bell Song*," and "*Sous le ciel tout étoilé*"; Nilakantha's "*Lakmé, ton doux regard*." In addition, there is the opening chorus, the lovely little duet for Lakmé's "*Pourquoi dans les grands bois*," from the scenes between Gérald and Lakmé, including the rather feverish final duet.

Lakmé is interesting as an example of late French grand opera (typically set in an exotic never-never land—the score specifies India, but hardly with a literal

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intent) in the hands of a master of lighter music. It is the constant charm, the weightless fragrance of Delibes's score which saves *Lakmé* from the fate of many a more pretentious opera. As with *Mignon*, *Roméo*, *Werther*, and other works from the French repertory, one must wonder about *Lakmé*: is it so bad an opera that it does not deserve occasional revival, if only as surcease from the endless presentation of Italian works?

Gianna d'Angelo is rather better than I had expected. Her voice is always fresh and pretty and even, and her execution accurate. Here she manages to infuse some of the right sort of romantic feeling into the music—at the wistful ending of "*Pourquoi dans les grand bois*," for instance. Gedda sings resonantly and stylishly, but spoils the *Fantaisie* with use of some of the white, flat tone that mars his *Pearl Fishers* recording—there is no spin, no movement. Blanc is a sturdy, smooth singer, but billing him as a bass (as Angel does here) does not make him one; he is a baritone, and the music just doesn't sound quite right for him, dependably though he sings. Jane Berbié is fine. So is the sound, so are the chorus and orchestra. C.L.O.

DVORAK: *Symphony No. 4, in G, Op. 88; Scherzo capriccioso, Op. 66*

Hallé Orchestra, Sir John Barbirolli, cond.

• VANGUARD EVERYMAN CLASSICS SRV 133. LP. \$1.98.

• • VANGUARD EVERYMAN CLASSICS SRV 133SD. SD. \$2.98.

The Fourth—or the Eighth, as it is often listed, now that all nine symphonies have been published and recorded—is without question Dvořák's most noble work in this form. It is not wanting in recorded performances of the first quality: those by Kertesz, Szell, and Walter come immediately to mind. Alongside these, Barbirolli's reading emerges with a certain amount of strength but not a great deal of interpretative personality. It is a thoroughly acceptable account, however, and at the low price not a bad buy.

Where conductor and music do come to life is in the *Scherzo capriccioso*, which is set forth with joy and buoyancy. Even sonically, this work seems given a greater vitality, the percussion instruments, in particular, coming through with exceptional realism. The disc as a whole, though, is very well reproduced, with the stereo edition boasting fairly wide but not overexaggerated horizontal spread. P.A.

GIBBONS: *Church Music*

Choir of King's College, Cambridge; Jacobean Consort of Viols, David Willcocks, cond.

• ARGO RG 151. LP. \$4.98.

• • ARGO ZRG 5151. SD. \$4.98.

This collection of sacred music by Or-

lando Gibbons (1583-1625) includes the Second Preces with its setting of Psalm 145, the Te Deum and Jubilate from the Second Service, and three verse anthems. The Preces are almost entirely chordal and the Psalm rather repetitive, while the movements from the Service are long and bland. By far the most interesting pieces on the disc, it seems to me, are the verse anthems: *This is the record of John*; *See, see, the Word is incarnate*; and *Glorious and powerful God*. These are for voices, viols, and organ. Here the alternation between soloists and chorus, the soft glow of the viols, and the heightened expressiveness of the music combine to seize the attention and to demonstrate why Gibbons is considered one of the finest of the English Jacobean composers. Good sound in both versions, with little directionality in the stereo. N.B.

GLAZUNOV: *Raymonda, Op. 57*

Bolshoi Theatre Orchestra, Eugene Svetlanov, cond.

• • MKS 220-C. Three SD. \$17.94.

The music of Glazunov is not in very high repute today, even in Russia. Perhaps his low reputation is deserved; most of the works known here—the Violin Concerto, *The Seasons*, and a dreadful piece called *From the Middle Ages*—have a tired, secondhand quality about them. But the first complete recording of his first and finest ballet score, *Raymonda*, indicates that a little upward revision might be in order.

Raymonda is a three-act ballet about a princess held in durance vile by a villainous knight, ending with her rescue by her true love. Although occasionally revived complete with the original Petipa choreography, the version most often presented is merely the last act, a series of divertissements celebrating the happy ending.

There is little in the score that stamps Glazunov as an individualist distinguished from his late-romantic contemporaries, but there is much that is extremely beautiful. His handling of the orchestra, particularly the use of solo winds and harp, is at least as fine as what one finds in *Swan Lake*, and

there are other resemblances between the two scores that are to Glazunov's credit. He was quite capable of writing a great sweeping waltz or two, and there are some lovely long slow melodies.

Perhaps two hours of this basically faceless music are a little excessive, but I still find this an extremely pleasant and attractive album, magnificently played by an orchestra and conductor obviously versed in the style, and well recorded. The Russian stereo is clear and vivid, although some may want to de-emphasize the treble just a shade. The album comes without explanatory notes of any kind, but the music speaks for itself in its simple, uncomplicated way. A.R.

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

HANDEL: *Water Music*

Bath Festival Orchestra, Yehudi Menuhin, cond.

Berlin Philharmonic Orchestra, Rafael Kubelik, cond.

Chamber Orchestra, Jean-François Paillard, cond.

For a feature review including these recordings, see page 67.

HAYDN: *Suite for Two String Orchestras ("Echo")*—See Telemann: *Don Quichotte Suite, in G*

HAYDN: *Symphonies: No. 26, in D minor ("Lamentatione"); No. 32, in C. Lo Speciale: Overture*

Vienna State Opera Orchestra, Max Goberman, cond.

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Those who would like to have a repre-



Clifford Curzon, Charles Rosen: admirable Lisztians, both.

sentative Haydn collection without committing themselves to the full Goberman subscription series might well regard this volume as a particularly choice single. The *Lamentatione* Symphony has been recorded only once before (and then none too adequately) and the other two scores are new to records and welcome amplifications of the Haydn literature.

The Overture is in the true baroque manner in three contrasting movements on a fast-slow-fast pattern. But don't take it for a museum piece. It's a witty and exciting example of the master's theatre music at its finest. The two Symphonies are beautifully contrasted with one another: the D minor a deeply expressive score taking its title from the Crucifixion; the C major a trumpet and drum affair with C alto horns and the very special sense of majesty which Haydn brought to these ceremonial works. (It too, however, has an eloquent slow movement.)

Performances and recording are both apt reminders of Goberman's legacy.

R.C.M.

ISOLFSSON: *Passacaglia*—See Cowell: *Symphony No. 16* ("Icelandic").

LEIFS: *Iceland Overture, Op. 9*—See Cowell: *Symphony No. 16* ("Icelandic").

LISZT: *Sonata for Piano, in B minor; Liebestraum, No. 3; Valse oubliée, No. 1; Gnomenreigen; Berceuse*

Clifford Curzon, piano.

- LONDON CM 9371. LP. \$4.98.
- • LONDON CS 6371. SD. \$5.98.

LISZT: *Don Juan Fantasy; Années de pèlerinage: Sonetto del Petrarca, No. 104; Hungarian Rhapsody, No. 10*

†Bartók: *Improvisations, Op. 20; Etudes, Op. 18* (3)

Charles Rosen, piano.

- EPIC LC 3878. LP. \$4.98.
- • EPIC BC 1278. SD. \$5.98.

Curzon and Rosen have much in common as Liszt interpreters. Both stress the composer's classical and intellectual facets rather than his garish showmanship, both tend to be mercurial rather than herculean in rhetorical passages. Neither musician is particularly interested in projecting a wide range of tonal color, though Curzon is distinctly less bleak in that respect than Rosen, who could almost be said to go out of his way in cultivating a steel-point engraver's linearity. Rosen is the more fluent and high-powered technician, but Curzon has been moving in the direction of greater extroversion of late (an effect accentuated by London's increasing brilliancy of recorded sound) and is always able to cope adequately with the most strenuous pianistic demands at all times. Nevertheless, while the British artist clearly works hard over the roulades of octaves in the

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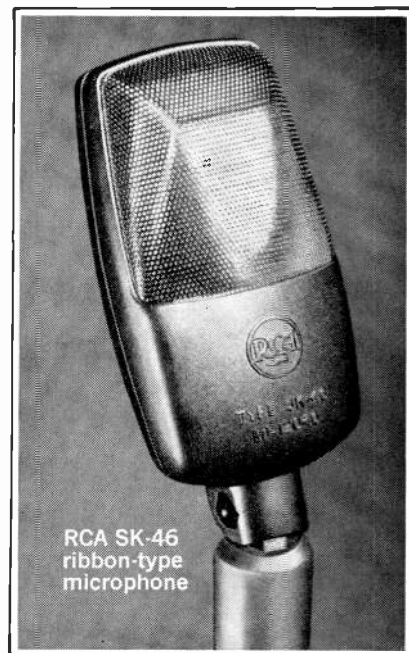
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Sonata, Rosen surmounts equivalent hurdles with exemplary ease and efficiency.

Curzon's reading of the Sonata is a truly great one. It has much in common with the magnificent rendition by Leon Fleisher (for Epic), but is just a bit more expansive and expressive. Since London's piano tone is markedly more realistic than Epic's, Curzon's performance would be my first recommendation for the work. The Fleisher disc, however, has a more valuable coupling: Weber's eloquent and rarely played E minor Sonata and the *Invitation to the Dance* in its lovely original form, both superbly performed. True Lisztians, I suspect, will want both sets, especially as Curzon allows us the privilege of hearing the composer's daringly conceived *Berceuse*. The *Gnomenszenen*, as Curzon gives it, is fleet, suggestive, and somewhat more deliberate than in the standard "virtuoso" account, while the *Liebesträume* has a dignity and continence transcending my recollections of any other performances.

Rosen's *Don Juan Fantasy* never sings with the limpid ease of Vásáry's (on a DGG disc also containing yet another memorable account of the B minor Sonata), but his tight-lipped drive and knife-edged rhythm have their own kind of remarkable effectiveness. Similarly, the popular *Sonetto del Petrarca*, No. 104, and the less frequently encountered *Hungarian Rhapsody*, No. 10 are purged of every iota of sentimentality. The chief distinction of the Rosen collection, however, is the superb Bartók music on the other side. Not much color is demanded in the *Improvisations* and the barbarically intense *Etudes*, Op. 18, but probity is. Rosen's beautifully poised, vital, and polished interpretations are well-nigh ideal. So is Epic's suave, cleanly engineered piano sound. H.G.

MESSIAEN: *Trois petites liturgies de la présence divine*
†Roussel: *Symphony No. 3, in G minor, Op. 42*

Women's Chorus of the Choral Art Society (in the Messiaen); New York Philharmonic, Leonard Bernstein, cond.
• COLUMBIA ML 5982. LP. \$4.98.
• • COLUMBIA MS 6582. SD. \$5.98.

In recent years the music and theories of Olivier Messiaen have come to represent some of the most personal and impenetrable products of European avant-garde thinking, and his influence on the young far-out has been considerable. His best-known works in this country, however, are from his earlier years, strange and original compositions deeply religious in feeling, but simple and approachable.

The *Petites liturgies*, dating from 1944, are settings of three mystical, meditative texts by Messiaen himself. They call for women's voices, strings, a vast array of exotic percussion, and the Ondes Martenot, an electronic tone generator that sounds a bit like a sophisticated and well-behaved descendant of the Theremin.

The music is quite hypnotically beautiful. The voices work in a blocky, slow-moving texture somewhat reminiscent of medieval polyphony, while the percussion intertwines a fragrance decidedly oriental. Then there is the strange high-pitched wail of the Ondes as a sort of third force, a wordless and disembodied chant of ecstasy that rises at the climax of the last section to near-hysteria.

Bernstein and his forces give the music a powerful presentation, as they do the more familiar, dry-point Roussel work on the reverse side. I have sometimes sensed an overanalytical cold-bloodedness in Bernstein's way with French music, and it is present here to some degree. But these are scores in which this sort of supercontrol is very much to the point. The etched clarity of the recording is helpful too. A.R.

MOZART: *Concerto for Flute, Harp, and Orchestra, in C, K. 299*
†Telemann: *Suite for Flute and Strings, in A minor*

Elaine Schaffer, flute; Marilyn Costello, harp; Philharmonia Orchestra, Yehudi Menuhin, cond.

• ANGEL 36189. LP. \$4.98.
• • ANGEL S 36189. SD. \$5.98.

The amiable little Mozart concerto has already achieved ten listings in Schwann, but none of those performances surpasses this one in charm and grace. Some listeners may find the pace of the first two movements rather deliberate (I do), but the soloists and orchestra are first-rate, the right-hand part of the harp is clearly audible, and the sound is fine. The Telemann seems to be becoming something of a favorite with flutists engaged as soloists with orchestra, as a change from the B minor Suite of Bach. It is almost entirely French in style and makes for pleasant, if not significant, listening. Menuhin conducts the overture vigorously; the dance movements, on the other hand, are done with grace and an appreciation of their individual character. Miss Schaffer produces a lovely tone on her golden flute. The sound of the Philharmonia makes one deplore once more the now uncertain future of this fine ensemble. N.B.

MOZART: *Concerto for Violin and Orchestra, No. 1, in B flat, K. 207*
—See Stravinsky: *Concert for Violin and Orchestra, in D.*

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

Symphony Orchestra of the Bavarian Radio, Rafael Kubelik, cond.

• DEUTSCHE GRAMMOPHON LPM 18869. LP. \$5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138869. SD. \$6.98.

When Kubelik was in Chicago he recorded a couple of Mozart symphonies, but those have been the only examples

of his Mozart playing on discs, so far as I know, until the present issue. His performance here is, from a technical standpoint, wholly admirable. The orchestra is under complete control every minute. Such crisp, neat playing is possible only when the men know exactly what the conductor wants and are capable of giving it to him. The fast sections fly along in delightful fashion, the slow ones are nicely sung. At times, as in the sixth and seventh movements, oboes or flutes doubling a violin melody an octave higher do not come forward enough, but this may be a matter of microphone placement. Rudolf Koeckert plays the violin solos ably, in the Rondo supplying attractive little interpolations where Mozart indicated they could be added. By and large it seems to me that Münchinger, in the London version, is more sensitive to the poetry of the slow movements, but in practically every other respect the present performance is on a high level. N.B.

MOZART: *Symphony No. 41, in C, K. 551 ("Jupiter")*—See Beethoven: *Symphony No. 5, in C minor, Op. 67.*

MUFFAT: *Armonico Tributo: Sonata No. 5*—See Biber: *Balletti lamentabili.*

PURCELL: *The Fairy Queen: Suites: No. 1; No. 2*—See Telemann: *Don Quichotte Suite, in G.*

RAVEL: *Orchestral Works*

Daphnis et Chloë, Suite No. 2: Pavane pour une infante défunte; Rapsodie espagnole; Miroirs: No. 4, Alborada del gracioso.

Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond.

• PHILIPS PHM 500015. LP. \$4.98.
• • PHILIPS PHS 900015. SD. \$5.98.

Last spring's New York visit by Haitink and his orchestra showed that this young conductor is growing rapidly in stature and perception and that the orchestra itself is one of the world's finest. The weakest moments in the three concerts, however, seemed to be in music by Ravel, and this record bears out that impression. Haitink has not yet mastered the special orchestra language of this music, nor its particular kind of momentum. Brilliant as these performances are on the surface, there is a hard edginess about them that obscures their atmosphere. The *Daphnis* finale is driven much too hard, and we hear little of the wit and fantasy in the *Alborada*. The sound is gorgeous, but the music is made less so. A.R.

ROUSSEL: *Symphony No. 3, in G minor, Op. 42*—See Messiaen: *Trois petites liturgies de la présence divine.*

SAINT-SAENS: *Symphony No. 3, in C minor, Op. 78*

Maurice Duruflé, organ; Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.
 • ANGEL 35924. LP. \$4.98.
 • • ANGEL S 35924. SD. \$5.98.

This latest version of a perpetual challenge to recording technology is an object lesson in the futility of European engineers' attempting to outdo their American colleagues in sheer sonic spectacularity. Impressive as this remarkably wide-range recording may be in many respects, it is fatally flawed by two miscalculations: first, by so high a modulation level that the soft passages are well-nigh submerged in background noise; second, by the choice of a locale (the Church of St.-Etienne-du-Mont, Paris) in which the reverberation period is intolerably long for symphonic clarity.

The performance itself is not without interest—for the characteristically French timbres of its woodwind and brass choirs, in particular, and for the distinctive if somewhat hollow tonal qualities of Duruflé's organ. But in Prêtre's heavy-handed reading the orchestral playing is too often either stodgy or overemphatic, and in the bombastic finale both orchestra and organ merely blare turgidly. The mono edition is perhaps the slightly less coarse-sounding of the two, but stereo is essential for the musical grandiloquence here and the present SD is no match for the Munch/RCA Victor and Ormandy/Columbia versions of the *Organ Symphony*. R.D.D.

SCHUBERT: *Symphonies: No. 5, in B flat; No. 8, in B minor ("Unfinished")*

Philharmonia Orchestra, Otto Klemperer, cond.
 • ANGEL 36164. LP. \$4.98.
 • • ANGEL S 36164. SD. \$5.98.

I will not call this new version of the Schubert *Unfinished* the best, because that designation is hardly possible when interpretative points of view of so wide a variation are ably represented. But I shall say that there is no better performance than this one in the current listings.

Klemperer, as one might expect, is leisurely, even to the extent of providing a full double exposition. What glorious use he makes of the opportunity! Once his approach has captured your imagination, you are all but convinced that those who adopt quicker tempos do so only because they lack Klemperer's mastery of the phrase which unfolds majestically into pure lyric motion. There are many examples of this, moments when a familiar theme seems to burst into bloom. It is quite uncanny and miraculous.

This is a performance classical in its reserve, dramatic in its conception, and yet abundantly melodic with a sense

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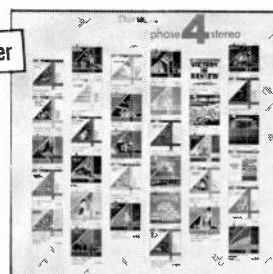
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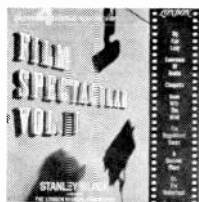
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NEW FALL RECORDINGS

Continued from page 59

chestra in two Sibelius symphonies—the Second and Fourth—and a Ravel/Dukas program), Julius Katchen (in Beethoven's *Emperor* Concerto and the first volume of the complete Brahms piano music), and Karl Münchinger (in a Pergolesi miscellany). Highly "irregular" is the accompanist on a forthcoming Richard Strauss song recital by Hermann Prey. The man at the keyboard here is none other than Gerald Moore, hitherto heard exclusively on records emanating from the EMI group.

LOUISVILLE: The continuing Louisville Orchestra series will be augmented by three new discs between now and the end of the year. Included thereon are Ned Rorem's *Eleven Studies*, Alexander Tcherepnin's Second Symphony, and the ballet suite *Alegrias* by Roberto Gerhard.

LYRICHORD: More delvings into Oriental music are promised—a recital on the Persian santir (a kind of dulcimer) and incidental music for the Japanese Noh and Kabuki plays. Coming closer to home, Hyman Bress will perform the complete violin sonatas by Geminiani and organist Robert Noehren will perform Couperin's *Masses for the Parish*.

MERCURY: Several choice items from the Philips catalogue will appear on the Mercury label this fall, and admirers of Clara Haskil will rejoice to learn that among them is a pair of Mozart concertos (Nos. 20 and 23) which the late pianist recorded with the Vienna Symphony (both were once available on Epic). The choice among eighteenth-century concertos from the same catalogue will be widened further by a release of the Haydn trumpet and horn concertos (Vienna) and a performance by Ingrid Haebler of the Haydn Piano Concerto in D with the Netherlands Chamber Orchestra under Szymon Goldberg. Meanwhile, there's no dearth of music from earlier times, with discs of Couperin/Rameau, Vivaldi, and Bach/Handel/Telemann on the way.

Mercury's own productions include a Stravinsky disc under Dorati's direction (*Fireworks, Song of the Nightingale, Scherzo à la Russe*, etc.), and a set of waltzes drawn from the ballets and operas of Tchaikovsky, under the same conductor. A bit of competition will doubtlessly be stirred by the release of the four Mozart horn concertos featuring soloist Erich von Penzel with the Vienna Symphony;

the recording will coincide, more or less, with Barry Tuckwell's on London.

MUSIC GUILD: Lovers of Poulenc (and we hope they are legion) will be cheered to hear of a forthcoming recital of his songs, by baritone Bernard Krusyn with Jean Richard at the piano. Poulenc also figures in a collection of French wind music, along with Roussel, Françaix, and Ibert. There will be fanfares for brass by the Brass Ensemble of Paris and more Brahms (Op. 8 and Op. 101) from the Albeneri Trio. Probably the most unusual name on Music Guild's fall list is that of Joseph de Mondonville, the eighteenth-century violinist-composer whose *Cantate Domino* for solo singers, chorus, and orchestra makes a first appearance on records.

NONESUCH: Elektra Records' new classical label is fast making a name for itself as a purveyor of unusual repertoire, some of it drawn from European catalogues, some of it domestic. This fall, for example, there's to be a recording of Rameau's *La Guirlande* (The Wreath)—a ballet-opera never recorded before; a set of C.P.E. Bach's flute/harpsichord sonatas performed by two distinguished French artists, Jean-Pierre Rampal and Robert Veyron-Lacroix; and a disc devoted to Purcell (suites from *The Virtuous Wife, The Gordian Knot Untied*, etc.) with the Rhine Chamber Orchestra of Cologne.

PHILIPS: Announcement of a "new" work by Telemann—and a Passion, at that—is enough to whet the appetite of any student of eighteenth-century repertoire. We owe the discovery of the present *Saint Mark* Passion to conductor Kurt Redel, who first performed the resurrected score at the 1963 Montreux-Vevy Festival and recorded it for Philips shortly thereafter. Soloists include Heinz Rehfuss as the Evangelist, Horst Günter as Christ; the orchestra is Redel's own Pro Arte ensemble of Munich. Vevey was also the setting of another recording now on its way—Stravinsky's *L'Histoire du soldat* in the original nine-instrument version. This occasion we owe to Igor Markevitch, who called in his friends Jean Cocteau and Peter Ustinov to be narrator and devil, respectively, and produced the work in honor of Vevey—his chosen "home town." As a change of scene, Corona yields a coupling of Mozart's *Coronation* and *Sparrow* Masses (with the Vienna Choir Boys), and London a complete Debussy *Images*, with Montreux and the London Symphony. Last but by no means least is a set of the complete Beethoven cello sonatas in-

terpreted by no less distinguished a team than Mstislav Rostropovich and Sviatoslav Richter.

RCA VICTOR: If you think that Al Hirt is strictly a pop artist, think again: RCA has him billed this fall as soloist in the Haydn Trumpet Concerto. Arthur Fiedler and the Boston Pops accompany, and the album is entitled "Holiday for Brass." Other, and less unconventional, soloists in the forthcoming Victor line-up include Artur Schnabel (the Beethoven *Emperor*), Van Cliburn (Brahms Piano Concerto No. 1), Erick Friedman (Prokofiev Violin Concerto No. 1), and Lorin Hollander (Prokofiev Piano Concerto No. 5). For them all, accompaniments are provided by the Boston Symphony under Erich Leinsdorf, who also leads Mahler's Fifth Symphony and excerpts from *Wozzeck* (with Phyllis Curtin singing the part of Marie).

The operatic bill of fare begins with *Carmen*, recorded in Vienna under the direction of Herbert von Karajan, and featuring Leontyne Price (*Carmen*), Mirella Freni (Micaëla), Franco Corelli (José), and Robert Merrill (*Escamillo*). We'll have a review of it in next month's issue. The menu continues with *Die Fledermaus*, complete in German, also from Vienna, with a cast that includes Annaliese Rothenberger, Adele Leigh, Risë Stevens, Sandor Konya, Erich Kunz. George London, and Eberhard Wächter; Oscar Danon conducts. To wind up the season, we're promised a new *Rigoletto* from RCA's Rome studios; Georg Solti is in charge of a cast that has Robert Merrill in the title role, Anna Moffo as his errant daughter, and Alfredo Kraus as her vile seducer.

There'll be several welcome exhumations from the Victor archives, most notably a reissue of Virgil Thomson's *Four Saints in Three Acts*—a collector's item which we have long wanted to see back in circulation. This is to appear in the "Treasury" series, as is a John McCormack recital of "Songs of Sentiment" and the final scene of *Siegfried* sung by Eileen Farrell and Set Svanholm. In the lower-priced "Victrola" series we're to have reissues of *Madama Butterfly* (with Anna Moffo and Cesare Valletti, Leinsdorf conducting), a collection of Russian music by the Chicago Symphony under Reiner, and the Beethoven *Pastoral* by Montreux and the Vienna Philharmonic.

VANGUARD: Indefatigable Maurice Abravanel and his Utah Symphony will be offering for our delectation this fall some out-of-the-way Bee-

thoven (the complete *Creatures of Prometheus* ballet music) and some out-of-the-way Prokofiev (Symphony No. 3/*Pas d'acier*). The equally indefatigable Alfred Deller is featured in a complete recording of Purcell's *Dido and Aeneas* (Helen Watts is the Dido to his Aeneas) and in "Music of Medieval France." *Aficionados* of the bravura piano style will want to know about an Earl Wild recital devoted to finger-twisters by Herz, Thalberg, Hummel, Paderewski, and Strauss-Godowsky, and admirers of the late Elsie Houston will want to know about a Phyllis Curtin recital of songs from the Brazilian soprano's repertoire. (Come to think of it, why doesn't RCA Victor exhume the original Elsie Houston recordings?)

Vanguard's low-priced "Everyman" series will feature this fall new stereo recordings of the Sibelius Fifth and Tchaikovsky Fifth (both by the Hallé Orchestra under Barbirolli) as well as mono reissues of Vivaldi's *L'Estro armonico* (Vienna State Opera Orchestra under Mario Rossi) and Mozart's Piano Concertos Nos. 20 and 24 (Denis Matthews, with the Vienna State Opera Orchestra under Hans Swarowsky).

VOX: The company's reputation for doing things by wholes is borne out this fall by the inauguration of a number of new complete recording projects. One at least—the Haydn quartets by the Dekany Quartet—will span about five years and fill up eighteen three-disc Vox Boxes. (The Dekany, incidentally, is made up of instrumentalists from the Concertgebouw—all Hungarians.) Other "completes" of shorter duration are the Brahms/Schumann quartets by the Kohon; the Mozart piano sonatas by Walter Klien; the Chopin Polonaises by Peter Frankl, who makes his American concert debut this season; and Volume I (the first of nine) of Bach's music for organ performed by Walter Kraft (the set will utilize nine different organs of historical interest). Vocal highlights are a Wolf *Italian Song Book* with Hermann Prey and Erna Berger (coupled with Brahms's *Vier ernste Gesänge* by Prey)—not to mention an item entitled "Bird Fanciers' Delight," a recording of a set of seventeenth-century lessons designed to teach milady's bird to sing (be it anything from a bullfinch to a thrush).

Almost as unusual are two opera releases, both recording "firsts": Vivaldi's *La fida ninfa* (The Faithful Nymph), recorded in Milan under Raffaello Monterosso; and Monteverdi's *Return of Ulysses*, taped in Stuttgart with several American singers

under the direction of Rudolf Ewerhart. Also an LP first: Carl Nielsen's Second Symphony, played by the Tivoli Concert Symphony Orchestra, Carl Garaguly conducting.

WESTMINSTER: It's very much a Teresa Stich-Randall season at Westminster. The American soprano will be heard in a complete recording of Handel's *Rodelinda*, excerpts from Richard Strauss's *Daphne* and the *Four Last Songs*, and in two Bach cantatas (Nos. 35 and 42, under the baton of Hermann Scherchen). The *Rodelinda* is conducted by Handel

specialist Brian Priestman, and the cast also includes Maureen Forrester, Hilde Rössl-Majdan, Helen Watts, Alexander Young, and John Boyden. In addition, Miss Forrester contributes a recital disc (arias from Purcell to Mozart) and collaborates with tenor Alexander Young in Thomas Arne's songs to Shakespeare's plays. Finally, just to show that good things come in twos, pianist Daniel Barenboim and conductor Laszlo Somogyi follow the Serkin-Bernstein lead in a coupling of Beethoven's Choral Fantasy and Piano Concerto No. 3. It had to happen.



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RECORDS IN REVIEW

Continued from page 81

of sustained, singing lines. Add a brighter touch, appropriate to a more youthful and frolicsome work, and you have the ground plan of the Klemperer Schubert Fifth. I am generally unhappy about the way conductors pace this score. The majority seem to push it too hard. Klemperer does not. The themes have just the room they need to grow in, just the pulse that moves them gracefully into the next phrase. It is altogether delightful, even if stern self-discipline calls for the elimination of some of the more familiar expressive retards.

The orchestra, whose future now seems uncertain, plays beautifully with a sense of joy that is anything but funereal; and the recorded sound is excellent in stereo and only slightly less effective in the mono format. R.C.M.

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

Geza Anda, piano; Berlin Philharmonic Orchestra, Rafael Kubelik, cond.
 • DEUTSCHE GRAMMOPHON LPM 18888. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138888. SD. \$6.98.

SCHUMANN: *Concerto for Piano and Orchestra, in A minor, Op. 54; Arabeske, Op. 18; Variations on a Theme by Clara Wieck, Op. 14*

Byron Janis, piano; Minneapolis Symphony Orchestra, Stanislaw Skrowaczewski, cond. (in the Concerto).

• MERCURY MG 50383. LP. \$4.98.

• • MERCURY SR 90383. SD. \$5.98.

Put such mavericks as Anda and Kubelik together and it is almost a foregone conclusion that the results will be both unconventional and far above the level of routine competence. What cannot be assessed *a priori*, however, is what the performances will be like—for both of these artists can be chameleons.

It so happens that the pianist is in one of his exploratory moods here—particularly so in the Schumann. He applies colors lavishly, brings out splendid details of texture and accent, and introduces many changes of tempo. Anda is an extraordinary craftsman: rarely have the difficult triplet-and-double-third filigree passages in the first movement of the Grieg been clarified with such superb precision, and the articulation of the staccato passage-work in the third movement of the Schumann is similarly elegant-sounding. It is obvious that every minute point has been carefully wrought.

Kubelik (apparently in one of his "Central-European" states of mind, far removed from the brisk vitality he displayed when he was at the helm of the Chicago Symphony) supports his soloist

well. In its own way, the orchestral playing is very beautiful, although I myself would respond to a more biting and rhythmic framework for these extroverted concertos. The third movement of the Schumann tends to be cozy (it should scintillate), while some *ritornellos* in the Grieg sound almost like caricatured Furtwängler in their pompous accentuation and lachrymose lyricism. Nevertheless, the detail is superlative, and many listeners will find a most engaging record.

Fine as these readings are, however, they are not for me. I still prefer the Grieg-Schumann couplings by Fleisher-Szell (Epic), by Solomon-Menges (Capitol "Paperback"), and by Lipatti (Columbia). Solomon's performances have all of Anda's extraordinary refinement, but still manage to sound less contrived. For the Grieg alone, there are the fine Rubinstein (RCA Victor), Curzon (London), Novaes (Vox), and Gieseking (Columbia) sets, while the Istomin-Walter (Columbia) and Cliburn-Reiner (RCA Victor) renditions of the Schumann have much to recommend them.

To this extensive list can be added the new Janis-Skrowaczewski Schumann. It is a strong, assertive reading with solid values that stick to your ribs, so to speak. I like the tautly impetuous rhythm, the avoidance of coy femininity, and find that these positive attributes more than compensate for the sparing use of color and romantic ardor. I am more partial to Mercury's Irish acoustics than I am to Deutsche Grammophon's diffused sonics. Admittedly, the sound is more astringent, but it carries more impact. As regards the solo selections with poetic reticence and fine tonal sensitivity.

One question, however: why did Mercury make a side break after the second movement of the Concerto? The Intermezzo should flow directly into the finale and any interruption at this point is inimical to musical values. The break could easily have been avoided by redistribution of the solo material. H.G.

SCRIABIN: *Piano Works*

Etudes: in C sharp minor, Op. 2, No. 1; in E, Op. 8, No. 5; in F sharp minor, Op. 42, No. 2; in F sharp, Op. 42, No. 3; in F sharp, Op. 42, No. 4; in C sharp minor, Op. 42, No. 5; in D flat, Op. 42, No. 6; in B flat minor, Op. 8, No. 11; in E flat, Op. 56, No. 4; in B flat, Op. 65, No. 1; in C sharp, Op. 65, No. 2; in G, Op. 65, No. 3. Sonata for Piano, No. 6, Op. 62.

Sviatoslav Richter, piano.

• MK 1582. LP. \$5.98.

The luxuriant romanticism of this music is of lucid, expansive, and red-blooded performances. Because of his wide tonal range, the Soviet artist is able to highlight the work's often volatile emotional make-up, and the effortless facility of his art gives the writing a cogency and conviction it often lacks in more ordinary presentations.

Recorded from a 1956 concert, the Sonata sounds a trifle misty and vague, but the Etudes—which comes from an even earlier recital (in 1952)—are more ample and sonorous. All told, the sound is somewhat reminiscent of 78-rpm discs (MK's surfaces contribute to the effect) but it is fully capable of transmitting the essentials of Richter's remarkable interpretations. H.G.

SHOSTAKOVICH: *Symphony No. 8, in C minor, Op. 65*

Leningrad Philharmonic Symphony Orchestra, Eugene Mravinsky, cond.

• MK 219-B. Two LP. \$11.96.

SHOSTAKOVICH: *Symphony No. 12, in D minor, Op. 112; Quartet for Strings, No. 4, in D, Op. 83*

Beethoven Quartet (in the Quartet); Leningrad Philharmonic Symphony Orchestra Eugene Mravinsky, cond.

• MK 1580. LP. \$5.98.

Hearing this music, I get the distinct impression of listening to neo-Shostakovich. To be sure, something worth saying bears repetition but Shostakovich has succeeded in turning his own mannerisms into empty gestures. The Symphony No. 12, subtitled "The Year 1917" ("Revolutionary St. Petersburg," "Dawn of Humanity," etc.), is not a long work by Shostakovichian standards (it fits easily on one disc) but it contains more windy rhetoric than a party congress. In fairness, the slow sections—this is often true in Shostakovich—has a certain eloquence. The fast parts are loud and fast. They are square-cut, tongue-tied in stuttering repetitive rhythm and phrase structure, full of inflated self-importance—the old Russian revolutionary hymn tune for the grandiloquent peroration, the big noise and the big rhetorical gesture utterly empty of any real content.

The case is much the same with the better-known Eighth Symphony except that the latter is longer, less programmatically but more musically pretentious, a bit better proportioned, a little more imaginative, a lot more boring, even more prone to fits of pretentious, vulgar, pompous nonsense—and also more occasionally likely to settle into something quietly intense and even meaningful.

The Fourth String Quartet is a minor piece, well played by the Beethoven Quartet, which is one of the Soviet Union's two leading string quartets. Oddly enough, the other ensemble, the Borodin Quartet, recorded the work for Mercury, and that version has the inestimable blessing of modern sound.

The Twelfth Symphony is billed as "a recorded premiere . . . recorded in concert," but both recordings stand alone in the catalogue and both were obviously made in live performance. Sonically, neither recording is very impressive and, for that matter, the performances do not strike me as remarkable either. E.S.

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

Hallé Orchestra, Sir John Barbirolli, cond.

- VANGUARD EVERYMAN CLASSICS SRV 132. LP. \$1.98.
- • VANGUARD EVERYMAN CLASSICS SRV 132SD. SD. \$2.98.

Vienna Philharmonic Orchestra, Lorin Maazel, cond.

- LONDON CM 9375. LP. \$4.98.
- • LONDON CS 6375. SD. \$5.98.

Both these versions of Sibelius' passionate and lyrical outpouring are disappointing. In Barbirolli's heavy, sluggish interpretation, the music sounds sodden and maudlin; in Maazel's reading, phrases are torn apart and distorted out of context in a mistaken effort to overdramatize a work already dramatic enough. The Hallé Orchestra plays passably and is well enough recorded; the Vienna Philharmonic produces some exciting sounds (especially the brasses) and has been accorded resonant and lifelike stereo. The London disc also provides as a bonus Maazel's spacious and atmospheric performance of the *Karelia Suite*. For the Sibelius First, however, my choice still remains the old Columbia mono version by Beecham. P.A.

STAMITZ, KARL: *Sinfonia concertante, for Two Violins and Orchestra*

†Wanhal: *Symphony in A minor*
 †Winter: *Concertino for Clarinet and Cello*

Various soloists; Chamber Orchestra of the Saar, Karl Ristenpart, cond.

- NONESUCH H 1014. LP. \$2.50.
- • NONESUCH H 71014. SD. \$2.50.

This album is called "The Legacy of Mannheim," and in a perverse sort of way the title prompts one to recognize anew the fact that composers sharing the same tradition—even during those decades when dozens of lesser practitioners labored in the shadow of Haydn and Mozart—had minds of their own, common legacy or no. The Stamitz work for two violins (which becomes a pure oboe concerto in the middle movement, where the fiddles drop out entirely) does suggest Mozart's *Sinfonia concertante for Violin and Viola*, though it never reaches those heights. Still, Stamitz knew exactly what he was about, and you find yourself luxuriating in the sheer sound of a pair of violins racing along in joyous collaboration. The soloists here, who combine grace with a good deal of power, contribute much to the music's bracing effect.

J. B. Wanhal, whose works were performed by Haydn at Esterházy, was never actually in Mannheim at all. His symphony is generally more subjective and more emotional than Stamitz's, though the second movement is a model of courtly elegance, undoubtedly reflecting his Viennese upbringing.

Perhaps the most absorbing work on

the disc is Peter von Winter's *Concertino for Cello and Clarinet*, which somehow brings out the best each instrument has to offer and combines them in a wonderfully consistent whole. The tone qualities of the two instruments go together beautifully, and the composer sets them in a variety of contexts—broad, rollicking, humorous, and even hymnal. If you should ask me, Wanhal hit upon one of the finest instrumental combinations available, and I can't imagine why it isn't used more frequently. The recorded sound isn't the best, unfortunately, being rather thin in the upper register and lacking in a good strong middle. But don't let that deter you: this record makes good listening. S.F.

STRAUSS, RICHARD: *Arabella*

Lisa Della Casa, Dietrich Fischer-Dieskau, et al.; Joseph Keilberth, cond.

For a feature review of this recording, see page 68.

STRAVINSKY: *Le Baiser de la Fée*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON CM 9368. LP. \$4.98.
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misleadingly called "neoclassicism," has little to do with the Central European classical tradition of variation and development. Stravinsky is "classical"—Apollonian if you like—in his insistence on clarity of texture and form; but his forms are new and certainly unclassical in the static, blocklike quality of the transformations and structural juxtapositions and in their use—potential or actual—of musical experience as a legitimate subject matter for new works. Thus the material he transforms could just as well come from the seventeenth or the nineteenth century as from the eighteenth.

In many ways, Stravinsky has always been a lot closer to his nineteenth-century ancestors than most of us have realized. Ever since the first performance of *Le Baiser de la Fée* in 1928, people have been astonished that Stravinsky, the arch antiromantic, should have written a ballet based on Tchaikovsky. But *Le Baiser de la Fée* is full of music that sounds like *Pétrouchka*, the earlier *Mavra* was dedicated to the memory of (among others) Tchaikovsky, and Stravinsky's first assignments from Diaghilev were orchestrations for *Les Sylphides*. The nineteenth-century tradition with which Stravinsky can be identified and out of which he grew was not that of grandiose pretension but of the miniature, not the romantic age of sweeping rhetoric and big symphonic gesture but of the stylized, elegant expressions of the salon, the ballet, the stylized folk song and Lied, and the non-Wagnerian musical theatre. Traces of the elegant, sentimental, or picturesque salon miniature or ballet number can be found amid the "neoclassical" business of Stravinsky's music right up until his twelve-tone period.

The Fairy's Kiss is based on Tchaikovsky material extracted from short piano pieces and songs and arranged in the context of the classical Russian ballet—a fairy tale with Swiss scenery, tutus, and stylized dance numbers (waltz, pas de deux, etc.). What makes the work so unique is its remarkable amalgamation of Tchaikovsky with Stravinsky to the point that it is impossible to tell where one leaves off and the other begins. Only one of the sources is really familiar—*None But the Lonely Heart*. What Stravinsky does with that old, worn-out tune is worth the price of admission by itself. He himself has apparently forgotten many of the original sources of his material: it is clear that in the process of adopting, dovetailing, and orchestrating the melodies, accompaniment figures, and rhythmic shapes of another composer, Stravinsky took them over so thoroughly that they became part of his own thinking. Once the listener gets over his initial astonishment, it becomes quite clear that the fusion of idea and treatment is complete—more so in many cases than it ever was in the Tchaikovsky originals! One might almost say that Stravinsky liberated some of the ideas, which in his work retain their original charm and character while fulfilling a greater potential. Among twentieth-century composers, surely only he could have ac-

complished something so improbable in such a completely masterly fashion.

Stravinsky himself arranged a large portion of the music in the form of a suite known as the *Divertimento from Le Baiser de la Fée*. This is the most familiar form of the music, the one previously recorded by Ansermet and—in the best version to date—by Reiner. The complete ballet is available in a Stravinsky-conducted recording with the Cleveland Orchestra, but the new Ansermet recording at hand is the first stereo version of the original score. It is not an exceptional reading. The orchestral performance is unremarkable most of the time and positively weak in places, and in my opinion Ansermet misses much of the musical wit and point. While the Swiss conductor is an excellent colorist, he seems to lack the elegance, humor, and style to make something like this come off at full value. The recorded sound is adequate but there is more than one inexcusably bad tape splice; not all of the weak transitions are to be blamed on the conductor.

E.S.

STRAVINSKY: *Concerto for Violin and Orchestra, in D*

†Mozart: *Concerto for Violin and Orchestra, No. 1, in B flat, K. 207*

David Oistrakh, violin; Lamoureux Orchestra, Bernard Haitink, cond.

- PHILIPS PHS 500050. LP. \$4.98.
- • PHILIPS PHS 900050. SD. \$5.98.

Stravinsky's neoclassic music (not to mention anything later) has never been much in favor or even much known in the Soviet Union; but Oistrakh appears to the manner born. This is an extraordinary performance, every jot and tittle in perfect place, every phrase and articulation beautifully shaped, every elegance and witty remark perfectly (under)stated. The performance has drive and a kind of dry beauty and wit which goes right to the heart of the Stravinskyan neoclassical manner. Beneath the "baroqueries" of this music there is something very Russian, and Oistrakh just catches it up with all the right kind of sense, sensibility, and sophistication.

If there is a drawback to the performance, it lies only in the fact that everything comes almost too easily to Oistrakh. The fast outer movements are almost too smooth, the two arias in the middle almost too brisk and gorgeously matter-of-fact. Even so I would not hesitate to recommend this performance above the rather stiff competition on the basis of the solo reading. The orchestral playing is good too—Haitink is excellent—although the recorded sound favors the violin unduly. The orchestra is set back a stereo plane or two, and its effectiveness and clarity are a little reduced by the resonant sound.

Much the same comments apply to the Mozart on the overside. The piece itself is curiously neglected considering the fact that it is not so very removed in date of composition and in quality from some of the better-known Mozart concertos. At any rate, Oistrakh is a per-

suasive advocate of the classical as well as the neoclassical. E.S.

TCHAIKOVSKY: *Iolantha*

T. Lavrova (s), *Iolantha*; G. Skoparodionova (s), Brigitta; A. Stupalskaya (ms), Laura; O. Golovina (c), Martha; M. Dovenman (t), Vaudemont; V. Yurchenko (t), Almerik, S. Shaposhnikov (b), Robert; M. Bulatnikov (b), Ebn-Khakia; V. Andrianov (bs), King René; V. Levando (bs), Bertran; Chorus and Orchestra of the Maly Theatre (Leningrad), Eduard Grikurov, cond.

• ULTRAPHONE ULP 106/07. Two LP. \$9.96.

If Ultraphone's series devoted to obscure Russian operas serves no other purpose, it will have justified itself by acquainting us with this extremely beautiful work—and this despite a recording that is barely passable and a performance that fulfills no more than the essentials.

Iolantha is Tchaikovsky's last opera, first produced a year before his death. The action takes place in Provence, where King René keeps his blind daughter cloistered in an enclosed garden, unaware of her affliction. She has from birth been promised to the Burgundian prince, Robert, who does not know of her misfortune. In the last despairing attempt to help *Iolantha* to see, René has called upon a Moorish physician, Ebn-Khakia, who explains that if a cure is to be effected *Iolantha* must be made aware of her situation and made to desire sight. René, who has misgivings about this, nevertheless agrees to follow the physician's advice.

Meanwhile, Robert arrives, accompanied by his friend, Count Vaudemont. Robert is ready to carry out his vow of marriage to *Iolantha*, but says his heart will always remain with his mistress, Mathilde. Robert and Vaudemont enter the forbidden garden, where they discover *Iolantha* sleeping. Vaudemont immediately falls in love with her, and Robert leaves, feeling that Vaudemont has fallen under a spell; Robert will return with his followers to save him. A long scene between *Iolantha* and Vaudemont ensues, in which he assures her of his love and inadvertently reveals to her the meaning of her blindness. They are discovered, and Vaudemont is threatened with death for entering the garden, unless the physician's treatment succeeds.



David Oistrakh: Soviet Stravinskyan.

This is a ruse on René's part, and has the desired effect—Iolantha swears she will endure anything to save Vaudemont. Her passionate desire makes it possible for Ebn-Khakia to effect the cure. Vaudemont and Iolantha are united, Robert set free from his vow. The opera concludes with a hymn to light.

Musically, the opera begins slowly. The first side of the set is distinguished only by a lovely lullaby ensemble, and the tone is too persistently gentle and somnolent. The remaining three sides, though, are exquisite. King René has a fine aria, full of typical Tchaikovskyan sweep; Robert sings an impassioned and highly effective song in praise of his mistress; the entire scene between Vaudemont and Iolantha is of breathtaking beauty, and there is some very honest, moving writing as Vaudemont discovers her affliction and dedicates himself to her. The level falls again somewhat in the ensemble following their discovery, but picks up again quickly, and builds to a stirring climax with the closing hymn. The orchestral writing is consistently wonderful, and the voices are given meaty, graceful lines of considerable strength and passion. A fine score, thoroughly deserving of production at the hands of, say, the New York City Center.

There are some bad singers in this cast, but fortunately the Iolantha is a sensitive, musical artist with a voice that is at least attractive, if a bit pallid. The tenor Dovenman, who sings Vaudemont, has the sort of voice that will strike many Westerners as thin, but it is pleasant and true, with some metal at the top, and he sings with much fire and poetic feeling—on this evidence, an excellent artist. The baritone Shaposhnikov is very fine in the short but important role of Robert.

Andrianov, the King René, is less good, sounding really impressive only in the upper-middle register, and some of the other singers are genuinely awful—one or two ensembles are totally wrecked by the plethora of harsh, vibrato-ridden voices in the smaller roles. But the leading singers carry it. The orchestra and chorus are perfectly adequate, though served very badly by the dim, cramped recording. There is a libretto with translation. Recommended to anyone willing to look a bit off the oft-trod path for some impressive music. C.L.O.

TELEMANN: *Don Quichotte Suite, in G*

†Purcell: *The Fairy Queen: Suites: No. 1; No. 2*

†Haydn: *Suite for Two String Orchestras ("Echo")*

Wiener Solisten. Wilfried Böttcher, cond.
• VANGUARD BG 662. L.P. \$4.98.
• • VANGUARD BGS 70662. SD. \$5.98.

The irony in Telemann's suite is compounded by the Wiener Solisten's performance of it—a phenomenon which may disconcert at first but is perhaps justified in the end. Conductor Böttcher seems deliberately poker-faced right up

to the last movement, relying on slowish tempos and a stolid, almost thick-boned approach to underplay the humor. You may miss a certain snap and zest in Rosinante's gallop, for instance—but, after all, the old mare was hardly Derby material, and *that* may be Böttcher's joke. Only the last movement really lets rip, with the basses taking over the right stereo channel in a mood of rare glee. In short, I've heard lighter and frothier performances of this charming work, but I'm willing to let Böttcher have his way.

No such ambiguities arise in connection with the Purcell suites and the Haydn *Echo*, which are judiciously paced and cleanly executed. Haydn managed to write an entire five-movement divertimento based on echo effects without becoming tedious; the echoes originally came from an ensemble in a separate room in the Esterházy palace, the notes tell us, and this effect is nicely conveyed in stereo. S.F.

TELEMANN: *Suite for Flute and Strings, in A minor*—See Mozart: *Concerto for Flute, Harp, and Orchestra, in C, K. 299.*

VAUGHAN WILLIAMS: *Fantasia on "Greensleeves"; Fantasia on a Theme by Thomas Tallis; English Folk Song Suite*
†Coates: *London Suite*

Orchestra, Morton Gould, cond.
• RCA VICTOR LM 2719. L.P. \$4.98.
• • RCA VICTOR LSC 2719. SD. \$5.98.

The "Rule Britannia" set like to have us think that only English musicians can play English music with it authentic wood-notes wild. Mr. Gould was born on another island, Long Island, and I will take his versions over those of any British baronets in the catalogue. He knows just how to make the Vaughan Williams orchestration sing with a lovely richness of color but no treacle pudding textures in the inner voices. It sounds very open, very clean, very lovely, and the themes, of course, are exactly right for this sort of treatment. The Coates suite is lesser stuff, although the *Knightsbridge March* is a pleasant period piece from the vanished London of 1933.

Both in mono and stereo the recordings sustain a high technical level and the Tallis *Fantasia* (the best music on the disc) is particularly well captured in the stereo format. All in all, a most attractive record for sheerly pleasurable listening. R.C.M.

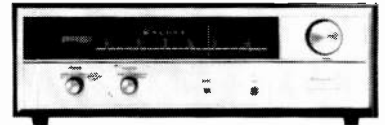
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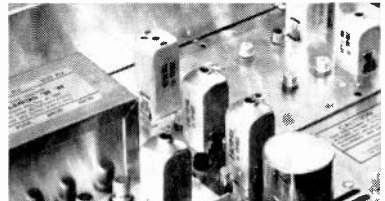
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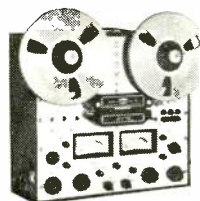
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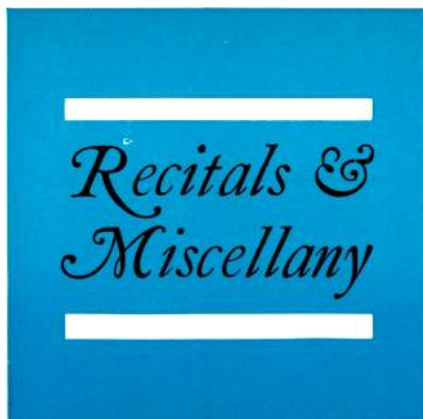
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OTTO KLEMPERER: *German Opera Overtures*

Weber: *Der Freischütz: Overture; Euryanthe: Overture; Oberon: Overture.* Humperdinck: *Hänsel und Gretel: Overture and Dream Pantomime.* Gluck: *Iphigénie en Aulide: Overture* (arr. Wagner).

Philharmonia Orchestra, Otto Klemperer, cond.

- ANGEL 36175. LP. \$4.98.
- • ANGEL S 36175. SD. \$5.98.

What strange tricks sound recording can play! When I started listening to these overtures in the mono edition, I found the performances stodgy and the sound rather cramped, with highs that seemed to be attenuated. When I switched to stereo, Klemperer's seeming stodginess suddenly was transformed into spaciousness, the sound became brighter, the performances more transparent.

For my own taste Klemperer's approach is on the slow, weighty side. This doesn't seem to do much harm to the Gluck and Humperdinck music, but all three Weber overtures would have benefited from more snap and dramatic bite. Still, for many devotees, this venerable conductor can do no wrong, and those interested primarily in the Gluck and Humperdinck will probably find no better recorded performances. P.A.

LONDON WIND QUINTET: *Contemporary Music for Winds*

Seiber: *Permutazioni a Cinque.* Gerhard: *Quintet for Winds.* Fricker: *Quintet for Winds, Op. 5.* Arnold: *Three Shanties for Wind Quintet.*

London Wind Quintet.

- ARGO RG 326. LP. \$4.98.
- • ARGO ZRG 5326. SD. \$4.98.

Someday, an enterprising composer will write a piece for woodwind quintet without using the inevitable repeated-note, two-sixteenths-and-an-eighth figure from the famous Hindemith *Kleine Kammermusik*. In the meanwhile we have a set of good wind works from Great Britain, all of which use the figure in one form or another but in very different contexts. The work by the late Mátyás Seiber (a Hungarian who became a British

citizen) is easily the farthest-out of the four. Although Seiber is known in this country primarily for his rather untypical score for a cartoon version of George Orwell's *Animal Farm*, in his later years he was an extremely skilled and sensitive twelve-tone composer, and at the time of his death in 1960 was in the process of developing an individual, "classi-cizing" serial manner. His *Permutazioni a Cinque* is perfect in its technique of treating isolated tones and timbres in a smooth, careful idiom of great fundamental clarity and regularity, the jagged edges of the expressionist, twelve-tone style smoothed down, so to speak, and polished to a high glitter.

Roberto Gerhard, a Spanish-born pupil of Schoenberg, also settled in England. He wrote his Wind Quintet in 1928, shortly after the famous pioneer twelve-tone work of his teacher. Gerhard's Quintet, however, although it contains chromatic and twelve-tone elements, is basically more conventionally thematic and full of tonal references as well. The inimitable Hindemith rhythm is omnipresent in the context of wind sonatas and scherzos; it bows out temporarily only in the Bach-arioso slow movement.

Oddly enough, the younger composers represented on this record are far more conservative in outlook than their older confreres. Gerhard was born in 1896, Seiber in 1905. Peter Racine Fricker was born in 1920, studied with Seiber (who was very influential in England as a teacher), and came to notice with this very piece on hand. Though this music is obviously after Hindemith, it is quick and nimble, with a character and style all its own, a delight for two movements at least. The slow movement Variations and the rather weak finale do not quite live up to the promise of the opening sections, but it still stands as a delightful and clever piece of work, well worth the attention of wind players.

Malcolm Arnold (b. 1921) is, of course, best known here as a film composer. His *Shanties* is a rather forced amalgamation of sea tunes and concert wind playing. Most of it is put together with a kind of gag humor which makes me flinch—like bad puns. The playing is of extremely high quality. The recording, made in association with the British Council, has good sound. E.S.

MUSIC FOR HORNS

Mitushin: *Concertino.* Tcherepnin: *The Hunt.* Hindemith: *Sonata for Four Horns.* Bach: *Two Chorales.* *The Cuckoo, Oh! Pretty Maid, The Gum Tree Canoe, Rule Britannia* (arr. Stout).

Christopher Lauba, Paul Binstock, Wayne Barrington, Robert Wirth, and Frank Brouk, horns.

- CONCERTDISC M 1243. LP. \$5.98.
- • CONCERTDISC CS 243. SD. \$5.98.

If your dream has been to own a record of music for four horns, this is your disc. The players are all proficient, and they form a fine-sounding ensemble. There are no more burbles here than one

would expect from an excellent orchestral horn section on an average night. The music itself holds no special surprises or delights; the Mitushin and Tcherepnin works are bland and pleasant teaching-pieces, the Hindemith is not much more, and the arrangements are for devotees of arrangements.

There are five players involved in these quartets, and the record supplies no information as to who plays what. They are all identified on one part of the jacket as members of the Chicago Symphony—though just below that three of the men are said to be located in Minneapolis and Puerto Rico. A.R.

BIRGIT NILSSON: "Birgit Nilsson Sings German Opera"

Wagner: *Tannhäuser: Dich, teure Halle. Die Walküre: Der Männer Sippe; Du bist der Lenz.* Lohengrin: *Einsam in trübren Tagen (Elsas Traum).* Weber: *Oberon: Ozean, du Ungeheuer! Der Freischütz: Leise, leise.* Beethoven: *Fidelio: Abscheulicher! Wo eilst du hin?*

Birgit Nilsson, soprano; Orchestra of the Covent Garden Opera, Edward Downes, cond.

- LONDON 5807. LP. \$4.98.
- • LONDON OS 25807. SD. \$5.98.

Nilsson is in typical form here—she seems simply not to have vocal "off-nights," and surely there is no other voice now that can be relied on to ride through any of the heavy German roles with the consistently beautiful, on-pitch tone and ringing top that she invariably commands. To my way of thinking, there are certain roles with which she achieves a fine identification, and others (including most of the Italian ones) which she seems rather left out of, musically and interpretatively. She is not one of those impulsive, emotionally compelling artists, like Lehmann, or one who refines a phrase to a nicety and inflects every word, like Schwarzkopf. So if one looks for a Lehmann-like identification in Sieglinde, or a Schwarzkopf-esque finish and sensitivity in Agathe, one will be disappointed.

The great triumph of this recital is the *Oberon* scene. One does not need to emphasize the opportunities and perils of this aria; within its framework lies all German romantic opera—nowhere is Weber's direct ancestorship of Wagner more obvious. This rendition has everything: the imperious tone that must invest the opening phrases; the steady building of the phrases around "*Heller nun empor es glüheth*"; a genuine suggestion of sad longing at "*Ach! vielleicht erblicket nimmer wieder dieses Aug' ihr Licht*"; a thrilling outburst at "*O Wonne! Mein Hüon!*"; and a sustained sense of excitement at the close, capped with some hair-raising top tones. A brilliant piece of work in every respect, and possibly Nilsson's best piece of recording to date.

The Wagner passages are all beautifully sung, though Nilsson is no longer much identified with any of these roles and

has probably found music closer to her temperament in Brunnhilde and Isolde. I think the *Tannhäuser* is the least successful—it has little of the freshness and sense of anticipation that Elisabeth should project and, strangely, the first lines do not ring out in the expected way. Nilsson has recorded both the *Freischütz* and *Fidelio* arias before, for Angel. The "*Abscheulicher!*" is decidedly solid and impressive, if not terribly involved-sounding—her Leonore makes much more impact in the theatre, where the intelligence and directness of her characterization and the sheer heft of the voice make their mark. The *Freischütz* is a good try, but doesn't have the girliness, the naïveté, to be magical, and runs into trouble when the voice must move over the passagework in the concluding section.

The orchestral playing is superb, with a particularly beautiful horn solo in the *Fidelio* aria. Downes, though, seems to me a bit of a wet blanket. There is no sense of pickup or lift at, for instance, "*O fänd' ich ihn heut*" in "*Der Männer Sippe*," or at "*Alle meine Pulse schlagen*," etc., in "*Leise, leise*." I don't think we can blame this entirely on Miss Nilsson's admittedly somewhat placid approach, and it flattens the contrasts to the point where much of the drama inherent in the music is absent. Sound is fine, though the soloist, as often with London, is for my taste unnecessarily distant, "realistic" as this may be (I have heard the stereo version only). C.L.O.

ANDRÉ PREVIN: "Piano Pieces for Children"

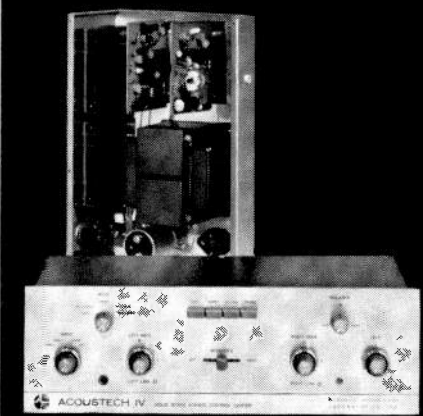
Lieberson: *Piano Pieces for Advanced Children or Retarded Adults.* Mendelssohn: *Six Children's Pieces, Op. 72.* Mozart: *Variations on "Ah! vous dirai-je, maman," K. 265.* Mussorgsky: *Two Piano Pieces.*

- André Previn, piano.
- COLUMBIA ML 5986. LP. \$4.98.
 - • COLUMBIA MS 6586. SD. \$5.98.

The title is misleading: this collection is more for adults than children (except the most sophisticated variety thereof).

Goddard Lieberson is a successful record company executive, a novelist, a music critic, and (according to those who know him) a man of beguiling wit and charm. Here he also proves himself a composer of considerable ingenuity and solid technical knowledge. His *Piano Pieces for Advanced Children or Retarded Adults* were created for his own offspring and consist of three main groups: "Five Songs Without Mendelssohn," "Six Technical Studies (which will teach you nothing)," and "Eight Studies in Musicology (which will teach you a great deal)." It is regrettable that the annotations do not fully specify the objects of satirization in the last-named group, but one does not have to probe too deeply to discover that the first takes a pot shot at the much touted *Style galant*, while other paraphrases in the series irreverently invade such sacro-

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sanct musical pastures as Chopin's filigree passagework and the territory posted "How To Be a Soviet Composer." All of these sketches (aptly compared in the notes to drawings by Steinberg or Bemelmans) have the consummate linear quality that one associates with Poulenc or Ibert. In a word, they are a delight.

Previn gives just the right *brusquerie* to the Lieberson tidbits, and his sparkling fingerwork and crisp rhythm vitalize the Mendelssohn and Mussorgsky works. Only in the Mozart variations (on a theme we in this country know better as "Twinkle, Twinkle, Little Star") does his slick, very sophisticated approach fail to pay dividends: for true subtlety and finesse, Giesecking and Clara Haskil leave him far outdistanced. H.G.

ALBERT RUSSELL: "Two Great Organs"

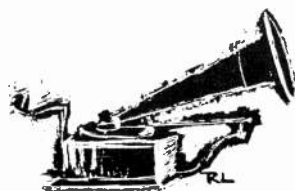
Dupré: *Preludio, 2me Symphonie*. Buxtehude: *Prelude and Fugue in D*. Bach: *Chorale-Prelude Kyrie, Gott heiliger Geist, S. 671*. Langlais: *Ave Maria, Ave Maris Stella, Op. 5, No. 2*. Willan: *Introduction, Passacaglia, and Fugue*. Handel: *Suite in G minor*.

Albert Russell, organ.

- AEOLIAN-SKINNLER A 318. LP. \$4.98.
- AEOLIAN-SKINNER AS 318. SD. \$5.98.

Mr. Russell's second release in the "King of Instruments" series features not only his "home" instrument, the Aeolian-Skinner organ of the Asylum Hill Congregational Church in Hartford, Connecticut, but also the larger one of Philharmonic Hall, Lincoln Center. On the former, his performance of a romantic but large-scaled work by the British-born Canadian composer Healey Willan and of a delectable little Handel suite (originally for harpsichord, but ideally suited for piquantly registered organ transcription) reinforces the fine impressions both he and the Hartford instrument made in the Duruflé Requiem (reviewed in these pages in May). On the Philharmonic Hall instrument he plays no less competently but to my ears more self-consciously. Except in Jean Langlais's dreamily poetic *Gregorian Paraphrase*, Russell's registrations display the sonic power and weight of the organ better than the lucidity and variety of its tonal resources.

Both instruments are excellently recorded in broadspread yet unexaggerated stereoism: stop-list specifications are provided in the album notes; and organ specialists in particular will welcome what to the best of my knowledge are the first recordings (in this country at least) of the works by Dupré, Langlais, and Willan. R.D.D.



Spoken Word

SHAKESPEARE: *Henry VIII* (excerpts)

Dame Sybil Thorndike, Sir Lewis Casson, Russell Thorndike, Christopher Casson, William Styles, Patrick MacLarnon; Folio Theatre Players Production, Christopher Casson and William Styles, dirs. • SPOKEN ARTS 881. LP. \$5.95.

With this collection of highlights—and *Henry VIII* lends itself to excerpting better than most of Shakespeare's plays—the Folio Theatre Players have produced one of the most memorable of all the Shakespeare discs currently available.

The recording is largely a Casson family affair. Sybil Thorndike (Lady Casson) takes the roles of Katharine of Aragon, Anne Bullen, and the Old Lady with whom Anne converses about her prospective queenship. Dame Sybil's husband, Sir Lewis Casson, is Buckingham, Griffith, Campeius, and the Prologue. Their son, Christopher Casson, codirects and plays Wolsey, Lovell, and Capucius. Her brother, Russell Thorndike, is both Henry VIII and the Lord Chamberlain.

Dame Sybil (now eighty-two)—her husband is eighty-nine—is not only one of the great artists but one of the great people of our time, and this recording is properly built around her. It will live as a souvenir of the glory of both her art and her spirit. What she would do with Katharine of Aragon was a foregone conclusion, for the role was made for her, but what, then, are we to say of the consummate characterizations of Anne and the Old Lady, which she offers us as so much *lagnappe*? Her husband's nobility of spirit matches her own, and Russell Thorndike's avuncular Henry VIII will not soon be forgotten.

No matter how small your library of the great Shakespearean recordings may be, this *Henry VIII* cannot possibly be left out. EDWARD WAGENKNECHT

SHAKESPEARE: *Julius Caesar*

Sir Ralph Richardson, Anthony Quayle, John Mills, Alan Bates, Michael Gwynn, et al.; Howard Sackler, dir.

- CAEDMON SRS 230. Three LP. \$17.85.
- CAEDMON SRS S 230. Three SD. \$17.85.

Julius Caesar is one of Shakespeare's simplest and most straightforward plays—a kind of rehearsing ground for the great tragedies that were to follow. Let the great weakness of the Caedmon recording be mentioned at once: it is Alan Bates's milk-and-water Antony, a characterization that inevitably robs the great oration scene of nearly all its fire. Otherwise, we have here a very satisfactory production. Seldom is an actor of Sir Ralph Richardson's skill expended upon so comparatively slight a role as

Caesar: it is not a small role as he plays it. Anthony Quayle's Brutus has the right kind of quietness (as against the wrong kind in Bates's Antony), and his reading of this role affords a very interesting contrast to his fiery Antony in the same director's recent recording of *Antony and Cleopatra*. The Cassius of John Mills is properly waspish without ever losing dignity unnecessarily, and Heather Chasen is a satisfying Portia within the well-known limitations of the role.

Good though this production is, I myself prefer the Dublin Gate version on Spoken Word (mono only) with Christopher Casson, Patrick MacLarnon, and the late Anew McMaster. E.W.

SHAKESPEARE: *The Merry Wives of Windsor*

Patrick Wymark, Geraldine McEwan, Beatrix Lehmann, Angela Baddley, Tony Church, Gordon Gardiner, Susan Maryott, Frank Duncan, Dudley Jones; Marlowe Dramatic Society, George Rylands, dir.

- LONDON A 4372. Three LP. \$14.94.
- • LONDON OSA 1372. Three SD. \$17.94.

Nobody has ever claimed that *The Merry Wives of Windsor*—which tradition says the dramatist wrote in two weeks to satisfy Queen Elizabeth's wish to see Falstaff in love—is one of Shakespeare's greatest plays, but it can be a very amusing one in performance, with a curious quality of radiance. Its close is touched with wonder, and for all its raucous liveliness it is a highly moral comedy. If it was good enough to inspire one of Verdi's very greatest works, it certainly ought to be good enough to provide you and me with a happy theatrical evening. The Marlowe Society has given the play its first complete recording, and the results are so completely satisfactory that I do not hesitate to urge its prompt acquisition.

It is true that some of the minor characters are hard to put across in a recording, though even they are as well done in this instance as we are likely to hear them. But the glory of the performance lies in the leads. *The Merry Wives* makes no such demands of its Falstaff as the *Henry IV* plays, but the Marlowe Falstaff finds his withers quite unwrung by this circumstance: he presents a vast comic conception, several times larger than life, and always gives the impression of limitless power to spare. Nor could the wives themselves well be better; they simply bubble over from start to finish with the good spirits which are the very essence of the traditional conception of "Merry England"—and if this state never existed in life, then that is all the more reason why it should be created in art.

I might add that I have a fairly shrewd idea who plays what, but since I refuse to participate in the silly guessing game which the Marlowe Society sets up by refusing to print casts, I will keep my notions on that point to myself. E.W.

AUGUST 1964



BACH: *Sonatas for Viola da gamba and Clavier, No. 1, in G, S. 1027; No. 2, in D, S. 1028; No. 3, in G minor, S. 1029*

Paul Doktor, viola; Fernando Valenti, harpsichord [from Westminster 18869, 1959].

For a review including this recording, see page 70.

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

Fmil Gilels, piano; Chicago Symphony Orchestra, Fritz Reiner, cond. [from RCA Victor LM/LSC 2219, 1958].

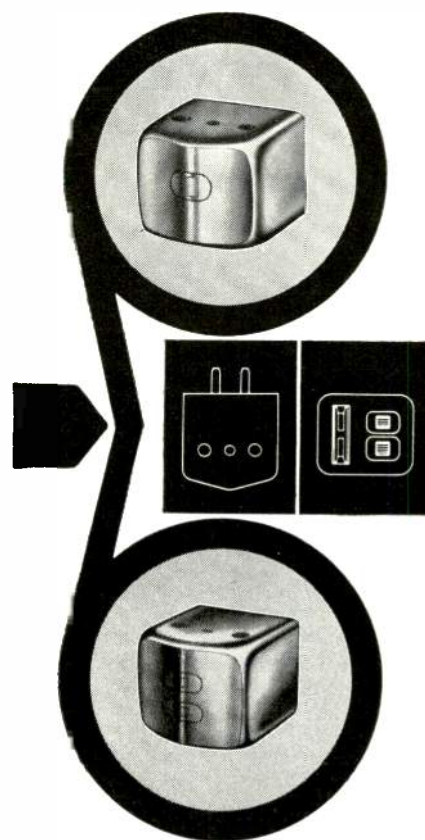
- RCA VICTROLA VIC 1026. LP. \$2.50.
- • RCA VICTROLA VICS 1026. SD. \$3.00.

This recording, originally released in 1958 as a memento of Gilels' second United States tour, strikes me now as even more impressive than when I first heard it. While there is no denying the fact that Rubinstein, Anda, Richter, Fleisher, Horowitz, and (on his most recent recorded performance) Serkin, all (with varying degrees of success) bring more personal insight to bear on the writing, Gilels' brilliant command of the purely technical elements, his driving rhythm, and his large, steely tone are very invigorating to hear. Certainly this approach—projecting the music with excitement and urgency but abjuring individual eccentricities—should appeal to the widest possible audience of Brahms listeners.

As it happens, Gilels' relative neutrality is a perfect foil for Reiner's dynamism. One has only to compare the imperious luminosity and symmetry of the orchestral contribution here with the tired, lackluster Reiner version with Van Cliburn (on a later Victor release) to appreciate the degree of artistic collaboration between the conductor and the Soviet pianist. As on the old Herowitz/Toscanini (still available in faded sound), one hears the Concerto actually played as if it were a "symphony for piano and orchestra."

Although my own favorite recording of this music remains that of Fleisher and Szell (Epic), I must rate Gilels/Reiner as my second choice now that the earlier Serkin version (Columbia ML 5117) has disappeared from the catalogue. Gilels provides much the same bracing quality that Serkin furnished on that disc.

The sound on the stereo pressing is



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more vivid and spacious, but both editions have good sound. H.G.

HAYDN: Divertimentos for Winds: in C; in F. Divertimento for Strings and Winds, in C
 †Mozart: *Divertimentos for Winds: in C, K. 187; in C, K. 188*

Members of the Vienna State Opera Orchestra (in the Haydn); Salzburg Wind Ensemble (in the Mozart) [from Stradivari STR 622, 1955].

• DOVER HCR 5223. LP. \$2.00.

This is baroque band music, with the exception of the third of the Haydn scores. All of it comes early in the careers of the respective composers, and all of it is pleasantly inconsequential if you take the standard of their later accomplishments. The ideas, however, are good and well developed, and the music is fresh. So far as I can tell, these are all premiere recordings, still unduplicated. The performances are craftsmanlike and agreeable, and the recorded sound is pleasant, though it shows its age rather plainly. If you want some charming entertainment music at a bargain price, this is a happy choice. R.C.M.

PURCELL: Trio Sonatas (1697)

No. 1, in B minor; No. 2, in E flat; No. 4, in D minor; No. 7, in C; No. 8, in G minor; No. 9, in F ("Golden Sonata"); No. 10 in D.

Giorgio Ciampi and Werner Torkanowsky, violins; George Koutzen, cello; Herman Chessid, harpsichord [from Period SPL 672, 1954].

• DOVER HCR 5224. LP. \$2.00.

With his two sets of trio sonatas, Purcell plunged into a "modern" instrumental idiom, taking up the violin in preference to the viol, and with it the use of the basso continuo. He professed to write "in just imitation of the most fam'd Italian masters," but the strength he shows here is his own: one hears it in the pungent dissonances arising from the slow collision of line against line; in the variety of fugue subjects—some sinuously chromatic, some stalwart and square-cut; in the jolly grace of certain of the allegros; in the complexity of the counterpoint even in so light a medium; in the vitality of the bass line. The performances are splendid—conveying an easy sense of style which is never stylized, a crispness which is not precious, and a feeling of digging in with good resonance when a bold thematic line calls for it. The sound is still satisfactory; and though the harpsichord is almost inaudible, the three strings are well balanced. S.F.

RESPIGHI: Fontane di Roma; Feste Romane; Pini di Roma

Philadelphia Orchestra, Eugene Ormandy, cond.

For a review of this recording, see page 101.

STRAUSS, RICHARD: Ein Heldenleben, Op. 40

Chicago Symphony Orchestra, Fritz Reiner, cond. [from RCA Victor LM 1807, 1954].

• RCA VICTROLA VIC 1042. LP. \$2.50.
 • RCA VICTROLA VICS 1042. SD. \$3.00.

This reissue is a reaffirmation of the thesis that a great recording is never outdated. Stereo tape collectors knew Reiner's *Heldenleben* as one of the finest orchestral showpieces in their repertory, but the present disc edition makes even that version seem pale by contrast. The richness and depth of the ensemble has been brought to the fore, and the ten-year-old recording makes a more vivid likeness, a more satisfying musical experience than can be secured from the Boston Symphony performance in the company's higher-priced series.

When Reiner completed this *Heldenleben*, it was the finest recording of the music since the original Mengelberg set. Of the more recent versions, only the Beecham is competitive. What Victor offers here, therefore, is a classic, budget-priced, in the finest sound it has had so far. R.C.M.

WAGNER: Orchestral Excerpts

Overtures from Rienzi, Der fliegende Holländer, Die Meistersinger, Tannhäuser. Lohengrin: Preludes to Acts One and Three. Die Meistersinger: Dance of the Apprentices and Entry of the Masters. Tristan und Isolde: Prelude and Love-Death. Götterdämmerung: Funeral Music.

Philharmonia Orchestra. Otto Klemperer, cond. [from Angel 3610 B/S. 3610 B, 1960].

• ANGEL 36187/88. Two LP. \$4.93 each.

• ANGEL S 36187/88. Two SD. \$5.93 each.

This is a reissue, sans price cut, of a two-disc album originally issued to mark the conductor's seventy-fifth birthday in 1960. The reshuffling into two singles (the Overtures on 36187 or S 36187, the other excerpts on 36188 or S 36188) has produced a minor change in sequence. Previously, the *Lohengrin* Preludes were split and the *Meistersinger* extracts grouped together. Now it's the other way around. No matter for most people, especially since these remain the finest group of Wagner selections in the present catalogue.

Of greater importance is the fact that the entire set has been remastered with fairly severe adjustments in frequency emphasis. The original version had that common EMI affliction, Kingsway Hall bass—reverberant, vaguely defined low frequency registration of the sort that is supposed to sound great on the classic English "radiogram." We are used to it, and with judicious use of tone controls it can be made inoffensive in performances of this stature. In the new issues,

however, the problem has been solved by adding a hefty high frequency boost and lightening the low registers. Sometimes this is quite effective, especially in the "Overture" collection, but elsewhere comparison shows that a good deal of the body has been taken out of the orchestral sound, and you can question whether the balances heard are Klemperer's or those of some engineer in pursuit of a readily marketable "hi-fi" effect.

I am sticking with the original album. *Caveat emptor.* R.C.M.

MARIAN ANDERSON: *Song Recital*

Haydn: *My Mother Bids Me Bind My Hair; She Never Told Her Love.* Schubert: *Der Doppelgänger; Der Jüngling und der Tod.* Schumann: *Der Nussbaum; Stille Tränen.* Strauss, R.: *Morgen.* Brahms: *Dein blaues Auge; Der Schmied; Immer leiser wird mein Schlummer; Gestillte Sehnsucht; Geistliches Wiegenlied; Die Schnur, die Perl' an Perle.*

Marian Anderson, contralto; Franz Rupp, piano; William Primrose, viola; Philadelphia Orchestra, Eugene Ormandy, cond. [from various RCA Victor originals, 1937-49].

• RCA VICTOR LM 2712. LP. \$4.98.

Inasmuch as these songs were all recorded during the late-prime years of the Anderson voice, the only concern is the selection itself. Certainly there are many wonderful things missing, and one is especially sorry to see absent such a song as *Die Mainacht*, which so badly needs the kind of dusky color that Anderson's voice brought to it. Still, one can hardly complain of the musical level represented by the grouping, and the final two Brahms songs (*Geistliches Wiegenlied*—the text beginning "Die ihr schwebet um diese Palmen" that was even more memorably set by Wolf—and *Die Schnur, die Perl' an Perle*) are unfamiliar enough to hold some interest beyond that of the performance.

My own favorites here are the two Haydn numbers—very clean and musically, with a real thrill from Anderson in *My Mother Bids Me Bind My Hair* and an extremely sensitive contribution by Rupp in *She Never Told Her Love; Der Jüngling und der Tod*, my favorite of all recorded interpretations; and *Der Nussbaum*, for which she lightens her tone to an almost girlish hue.

I have trouble reconciling myself to the orchestral versions of the first three Brahms songs, rich-sounding though they are. Certainly *Der Schmied* is really ruined by the transcription, for the song's whole strength lies in the wonderful hammering of the piano accompaniment. And *Immer leiser wird mein Schlummer* assumes an almost Wagnerian coloration, not inappropriate to the song's climax but certainly different from the familiar effect of the piano version. These songs, however, are the earliest recordings of the disc and present Anderson's voice in a somewhat brighter,

more forward condition than the later selections.

Only in *Doppelgänger* is there something missing: it is well sung but a shade overcareful, a trifle too detached to stand beside the Kipnis, Hotter, or Lehmann versions. Always, of course, Miss Anderson's aristocratic musical taste and interpretative sincerity are in evidence, not to mention the round, lovely vocal sound with its characteristic quick vibrato. Primrose makes a gorgeous contribution to *Geistliches Wiegenlied*, Rupp is superb, and the sound is surprisingly live and natural throughout. A must for anyone not in possession of the originals. C.L.O.

SAFFORD CAPE: *French Chansons and Dances of the Sixteenth Century*

Pro Musica Antiqua of Brussels, Safford Cape, cond. [from Period 738, 1956].
• DOVER HCR 5221. LP. \$2.00.

This interesting collection (Burgundian-Flemish as much as French) includes instrumental works from the Attaignant and Gervaise collections, Italian madrigals and French *chansons* by Lassus, as well as some very attractive lute songs and part-pieces by Gombert, Clemens non Papa, Cyprien de Rore, Adrian le Roy, Goudimel, and others. Instruments and voices are pretty well kept apart in most of these realizations, and occasionally the performances seem a little stiff and unreal in the old Olde Musick manner. For the most part, however, these readings and the way they were recorded hold up very well indeed. All but three of the texts are provided. Oddly enough, none of the capable individual performers is named. E.S.

MARGARETE KLOSE: *Operatic Recital*

Gluck: *Orpheus und Eurydike: Ach ich habe sie verloren.* Wagner: *Lohengrin: Du wilde Scherin* (with Josef Metternich, b). Verdi: *Don Carlo: Verhängnisvoll war das Geschenk. Rigoletto: Holdes Mädchen, sieh mein Leiden* (with Marcel Wittrisch, t; Erna Berger, s; Willi Domgraf-Fassbänder, b). Flotow: *Martha: Mag der Himmel euch vergeben* (with Erna Berger, s; Marcel Wittrisch, t). Offenbach: *Hoffmans Erzählungen: Schöne Nacht, du Liebesnacht* (with Margarete Teschemacher, s). Saint-Saëns: *Samson und Dalila: Sieh, mein Herz erschliessest sich.* Puccini: *Madama Butterfly: Schütte alle Zweige dieses Kirschbaums* (with Margherita Perras, s). Bizet: *Carmen: Du bist's! Ich bin's!* (with Marcel Wittrisch, t).

Margarete Klose, contralto; other vocal soloists listed above; orchestra [from various German Electrola albums, 1930s and 1940s].

• ODEON 83381. LP. \$5.98.

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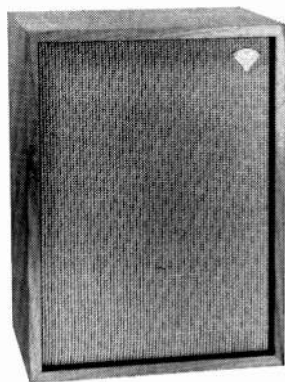
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tone and the authentically "big" temperament mark her as a major singer, and collectors familiar only with her fairly recent recordings may be surprised at the focus and steadiness shown here. This is a perfect *Orfeo* voice, and the great aria with which this recital begins is given one of its most satisfying recorded performances. The *Lohengrin* scene is also outstanding; since both Klose and Josef Metternich were featured on a complete version of this opera released in the early Fifties, it is just possible that this is taken from that set. I have not heard that recording for some years, but do not remember being so impressed by both artists—especially Metternich, whose voice is so free and fresh-sounding as to be almost unrecognizable from his unhappy Metropolitan seasons.

The other arias are done in a solid, gratifying way, though I think the aria from *Don Carlo* suffers badly in German. This version of the *Rigoletto* Quartet is one of the finest, as ensemble, on records, though the ravishing tenor of Marcel Wittrisch is not comfortable with the long ascent to high B flat near the close. The recital's only real failure is the truncated version of the final scene of *Carmen*, starting at the Carmen/Escamillo duet and proceeding in fits and starts to the end of the opera. It is badly cut, and quite wretchedly sung by the chorus—moreover, Klose seems a little embarrassed by the dramatic demands of the part, and Wittrisch howls out his climactic lines like a desperate company commander.

The sound is quite acceptable, the notes skimpy, with no discographic information. The singer provides the narrative continuity used on recordings in this series. C.L.O.

FRIDA LEIDER: *Recital*

Beethoven: *Fidelio: Komm, o Hoffnung.*
Wagner: *Die Walküre: Nun zäume dein Ross; Ho-jo-to-ho. Tristan und Isolde: O sink' hernieder, Nacht der Liebe; Liebestod. Träume.* Schumann. *Widmung; Marienwirmchen; Der Nussbaum.* Schubert: *Frühlingstraum; Auf dem Wasser zu singen.* Mozart: *Don Giovanni: Or sai chi l'onore.*

Frida Leider, soprano; Lauritz Melchior, tenor (in "O sink' hernieder"); Friedrich Schorr, baritone (in "Nun zäume . . ."); Michael Raucheisen, piano; various orchestras and conductors [from various German Electrola and HMV originals, 1920s and '30s].

• ODEON 83386. LP. \$4.95.

There are still those who say that Frida Leider was the *Isolde* and Brunnhilde; Flagstad, they assert, was distinctly a step down. On this point I can't give testimony, never having heard Mme. Leider in the opera house. Certainly, her records show a most exciting artist, possessed of a big, gleaming voice, evenly produced and rounded, and an extraordinary combination of musicality and temperament.

This version of the *Tristan* Love Duet, though only half as long as the later Flagstad/Melchior recording, is unequaled, both for vocal brilliance and realization of the musical values. The swelling of tone at "*heil'ger Dämmerung hehres Ahnen,*" dropping to the sudden piano at "*löscht des Währens Graus,*" and then the *allargando* for "*welterlösend aus*"—this kind of rise and fall is beautifully underlined, and the whole scene (notwithstanding the generous cut, including Brangäne's Warning) is incomparably phrased and shaped. This is also the only rendition of the duet I know in which both singers are unequivocally on pitch; this makes quite a difference in such a passage as the one beginning at "*O ew'ge Nacht, süsse Nacht,*" where they are consistently placed against each other at intervals of a major or minor second.

The *Liebestod* is slightly less good—the voice sounds a little tired in the sustained phrases—but still very fine; the "*Or sai chi l'onore,*" a famous recording unique for its wealth of tone, has always struck me as too gentle and ill-defined. In the *Fidelio* aria, though, the huge voice rolls out challengingly and dead on pitch, with gorgeous phrasing in the "*Komm, o Hoffnung*" section. The *Walküre* excerpt is incomparable.

The Schumann and Schubert songs were recorded during the war, when the singer was in retirement from the operatic stage. To my ears, they are really too heavily vocalized and too rhythmically imprecise to rank as outstanding renditions of the songs, though it is remarkable that so much voice remained, and was still so easily used. Several of the operatic items, including the *Tristan* duet, are duplicated on Angel's Leider disc, where the transfers are marginally superior. C.L.O.

FELIA LITVINNE: *Operatic Recital*

Massenet: *Le Cid: Pleurez, mes yeux* (2 versions). Saint-Saëns: *Samson et Delila: Mon coeur s'ouvre à ta voix* (2 versions). Wagner: *Tristan and Isolde: Liebestod, Die Walküre: Ho-jo-to-ho. Lohengrin: Elsa's Traum.* Schumann: *Ich grolle nicht.* Gounod: *Faust: Prière* (2 versions). Sapho: *O ma lyre immortelle.* Berlioz: *Les Troyens: Adieu, fière cité.* Hahn: *L'incrédule.* Mascagni: *Cavalleria rusticana: Voi lo sapete.* Meyerbeer: *L'Africaine: Air du sommeil* (2 versions). Donizetti: *La Favorita: O mio Fernando.* Verdi: *Il Trovatore: Tacea la notte; D'amor sull'ali.* Bizet: *Carmen: Habanera.*

Félia Litvinne, soprano; piano, orchestra [from various G&I, Pathé, Fonotipia, and Odéon recordings, 1903-07].

• ROCOCO R 38. LP. \$4.95.

Félia Litvinne must have been a remarkable singer—a close to perfect technician with a huge dramatic soprano capable of an amazing span of color, from contralto-dark to spinto-bright. She is also one of the few turn-of-the-century sopranos to have recorded reasonably

well; there is none of the hootiness or whiteness here that disfigures so many of Sembrich's or even Melba's records. I am sure that, as John Freestone observes in his liner notes, her recordings only hint at the power and beauty of the upper register, but even on these ancient discs the top opens out thrillingly, and one senses the presence of a decidedly grand singer.

Everything she does here has great sweep, great refinement, and a passionate spark. Perhaps the most exciting of all the selections is the prayer from the *Faust* Church Scene; the voice mounts with increasing intensity to an overwhelming climax. The difficult *Africaine* air shows an astounding coloratura facility for so heavy a voice, and both here and in the authoritative *Trovatore* renderings, a tight, beautiful trill is in evidence. For "*Ich grölle nicht*" (sung in French—"J'ai pardonné") and the *Favorita* air (also in French) she darkens her tone to a warm, deep mezzo sound.

It must be admitted that the noise on a number of these bands—particularly the early Odéons that launch the recital—is so fierce as to make the discs close to unlistenable, though a sharp treble rolloff naturally helps somewhat. But roughly two-thirds of the total are quite tolerable, and some excellent in terms of vocal liveness. Decidedly recommendable to anyone interested in great vocalism. C.L.O.

ISTVAN NADAS: "Modern Piano Sonatas"

Bartók: *Sonata for Piano*. Bloch: *Sonata for Piano*. Prokofiev: *Sonata for Piano, No. 7, in B flat, Op. 83*. Stravinsky: *Sonata for Piano*.

István Nadas, piano [from Period SPL 736, 1958].

• DOVER HCR 5215. LP. \$2.00.

The return of this enterprising collection to the catalogue as a bargain reissue is decidedly welcome. Although Nadas' lyrical, understated approach is a bit genteel for the Stravinsky, and rather too timorous for the Prokofiev, his pianism never descends below the level of high competence. For the dynamic Bartók and rhapsodic Bloch I find this playing ideally expansive. Furthermore, the recorded sound we hear from this disc is still quite good. H.G.

LJUBA WELITCH: *Opera and Operetta Recital*

Tchaikovsky: *Queen of Spades: Ich muss am Fenster lehnen; Es geht auf Mitternacht*. Verdi: *Un Ballo in maschera: Ma dall' arido; Morrò, ma prima in grazia*. Lehár: *Zigeunerliebe: Lied und Csardas*. Lustige Witwe: *Viljalied, Der Zarewitsch: Einer wird kommen*. Millöcker: *Die Dübarré: Ich schenk mein Herz*.

Ljuba Welitch, soprano; Vienna State

Opera Orchestra, Rudolf Moralt, cond. [from London LD 9041, 1953].

• LONDON 5836. LP. \$4.98.

"By popular demand," says the jacket, and this is one of the few releases to which that much abused promotional phrase has some relevance—one of the more frequently heard queries from vocal collectors has been "When are they going to reissue that Welitch recital?"

She was a sensational artist in all respects. The voice was big and cutting, the temperament intense and grand. And the sudden disappearance of her vocal powers, an almost overnight collapse with few parallels even in this hazardous profession, has added a poignance and a legendary aspect to the memory of her singing. She was one of the few singers of genuine stature on the Met roster in the immediate post-War years. I can still recall an *Aida* like no other when it came to slashing through the big ensemble, and a *Donna Anna* (with Schoeffler) unique for its brilliance and steely strength, though not for its flexibility. Not to mention, of course, the incredible *Salome* (Incidentally, she sang *Rosalinda* in the first Met performance of *Fledermaus*, in addition to the roles mentioned in the liner notes.)

Quarterbacking is always a lot easier on the Monday after the game; one hears now "dangerous" vocal faults that one did not hear when Welitch seemed destined for a long, grand career. True, many critics and aficionados noted the more than occasional edginess in her singing and she sometimes had pitch difficulties, particularly in the vicinity of the low break. But, while these symptoms often denote something not quite right, the fact is that many vocalists sing for twenty or twenty-five years without ever ridding themselves of them and without any appreciable loss of powers. Certainly one hears every season artists of high reputation who seem in much more precarious state than the Welitch of, say, 1950: yet they go on, while she did not.

On this record, one can detect a closing-off near the end of some sustained tones, and a moderate stiffness in the voice, as if she were holding it a bit rather than letting it absolutely free. Her Columbia version of the *Salome* and *Onegin* scenes, made only a year or two earlier, is quite a bit lighter and more girlish-sounding. Yet the sound is so beautiful so much of the time, so solid and pure and ringing. The prizes here are really the Verdi arias, which stand with Milanov's as the best versions since Rethberg's. Besides the wonderful sound, Welitch possessed the authentic Verdi temperament and sense of styling; I think it is in this repertory that her talent would have blossomed most fully. The *Pique Dame* arias are also remarkable, especially the second one, wherein she evokes the melodrama with great success.

I know I am in the minority, but I am not really won by the operetta selections. They seem to me a bit heavy, a bit charmless, a bit deficient in warmth, for all the impressive and often lovely sound. The sonics remain more than listenable; Moralt's accompaniments, expert. C.L.O.

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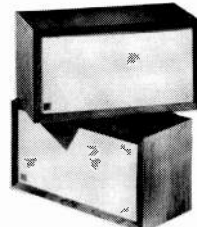
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The Lighter Side



"Lady in the Dark" and "Down in the Valley." Kurt Weill. RCA Victor LPV 503, \$4.98 (LP).

KURT Weill's *Lady in the Dark* opened in New York in 1941, three years before the era of original cast recordings was inaugurated by Decca's album of *Oklahoma!*. However, a fairly close approximation of an original cast *Lady in the Dark* recording did appear: six ten-inch 78-rpm sides on which Gertrude Lawrence sang practically all of the musical material in which she was involved. (In fact, the only notable musical omission was *Tchaikowsky*, the tongue-twisting list of Russian composers with which Danny Kaye shot to stardom.) These recordings have now been reissued in RCA Victor's new Vintage Series, coupled with Weill's last work, his one-act opera *Down in the Valley*.

Gertrude Lawrence brought a unique mixture of skills to the role of Liza Elliott, the magazine editor who went through psychoanalysis by means of three musical dream sequences, and these skills give the key to her brilliance in the selections recorded. She knew the musical theatre, both in musical comedy and the revue. She was an outstanding actress. And she was one of the great theatrical personalities of her time. All these elements came into play as she delineated the varied aspects of Liza Elliott—the child of *The Princess of Pure Delight*; the girl about town of *Glamour Music*; the exuberant defiance of *The Saga of Jenny*; the hopeful romance of *This Is New*; and the calm resolution of *My Ship*.

Those who saw Miss Lawrence in *Lady in the Dark* can relive a memorable theatrical experience

through these recordings. Those who did not see her can still appreciate her superb artistry as both actress and singer (she was, happily, at the height of her vocal powers then). *This Is New* is one of the loveliest songs in the musical theatre repertory, and Miss Lawrence sings it beautifully. Her forthright treatment of *Jenny* is a classic performance. And she invests *My Ship* with nuances of meaning that go deeper than either composer or lyricist could probe on their own. There is a good deal to be said for Columbia's recent full-scale recorded production of *Lady in the Dark*, with Risë Stevens in the role of Liza Elliott [HIGH FIDELITY, January 1964], but it cannot fully substitute for the authenticity and sheer magic of these 1941 performances. My advice would be to get both discs.

Down in the Valley, in subject matter and treatment, is about as far as one can get from *Lady in the Dark*—a stark, bare-boned drama with the elementary plot of a folk ballad told through adaptations of familiar American folk songs. Yet in it Weill showed as great an ability to grasp and advance the American folk idiom as he had in mastering and advancing the Broadway idiom.

The plot is simple and to the point: a young man takes a girl to a dance, they vow their love, and afterwards encounter a man whose suit for the girl is favored by her father. The man pulls a knife, there is a fight in which the man is killed, and the youngster is imprisoned. On the eve of his execution, he escapes from jail because he has not received a letter from the girl and he is afraid she no longer loves him. He finds that her father has forbidden her to communicate with him but that her love is constant. Relieved, he goes back to prison and death.

The brief, half-hour musical drama that Weill and librettist Arnold Sundergaard developed from this cliché-ridden foundation is remarkably powerful and moving. The folk tunes are employed in a very evocative way, and the development of the plot is compact and fast-moving. This recording, made in 1950, is sung by an excellent cast headed by William McGraw, Marion Bell, and Kenneth Smith (they had performed it on the NBC Opera Theatre a few days earlier). Because the music, the singing, and the libretto are so suggestive of visualization, *Down in the Valley* is particularly effective in recorded form.

J.S.W.



Gertrude Lawrence: a great lady of her time.

Mabel Mercer: "Sings." Decca 4472, \$3.98 (LP); 74472, \$4.98 (SD).

Mabel Mercer is one of the beacon lights of popular singing. She has inspired and guided many of today's more successful and, by now, more mature singers—Sinatra, for instance, and Nat Cole. Time has taken its toll on a voice that was never, at best, a particularly great instrument ("I used to have a soprano," she has said. "Now it's just a noise."). Her art lies in the projection of the sense and feeling of a song, using the means at her command. Hearing her on a disc, one is more inclined to be aware of vocal waverings than when one is in her presence—which may prove a distraction to some listeners. But there is

still her exquisite use of the English language, her impeccable musical phrasing, and the taste that leads her to choose so imaginative a program as this one (it includes such potential standards as *Once Upon a Time, I've Got Your Number, Year After Year, Try To Remember, The Ballad of the Sad Young Men*, as well as a pair of fine songs—*My Resistance Is Low* and *Hello, My Lover, Goodby*—which she has exhumed from two antique movies).

Jacqueline Danno: "Favorite French Songs." Capitol 10321, \$3.98 (LP); S 10321, \$4.98 (SD).

It may be that in the aftermath of Edith Piaf's death one is particularly responsive

to a voice reminiscent of hers. But even with a deliberate attempt to be extremely objective, one cannot escape the uncanny echo of Piaf in Miss Danno's voice. One hears that projection of a limitless knowledge of, and resignation to, the foibles of humanity; the explosions of electrifying intensity; the expressiveness of the skilled raconteur. And more than that, Miss Danno has a voice essentially stronger and more pliant than her late compatriot's. Her material here is in the Piaf vein—characterization songs, situation songs, songs of the lost and the seeking. She is not Piaf, of course, and she may be too similar in style to become distinctively herself. But, for the moment at least, Miss Danno is a fascinating and hopefully promising singer.

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Jack Jones: "Bewitched." Kapp 1365, \$3.98 (LP); 3365, \$4.98 (SD). "In Love." Capitol 2100, \$3.98 (LP); S 2100, \$4.98 (SD).

Jack Jones, currently one of the most accomplished performers in the mainstream of popular singing, is revealed in two stages of development on these discs. The Capitol set, recorded a few years ago and reissued now in the wake of Jones's recent success, shows him as a brash and relatively callow singer tossing off his material with that casual air common to inexperienced singers who—as so often happens now—suddenly find themselves in a recording studio. In view of this, one is particularly impressed by the rapidity with which he has developed into the perceptive and highly professional singer revealed on the Kapp disc. His voice has expanded, he uses it with knowledge and assurance, and he is above routine gimmickry. He is a straightaway singer who makes the grade on vocal quality and a wise choice of material which, in this instance, includes *Don't Rain on My Parade, It Only Takes a Moment, Right as the Rain*, and *Rosalie*.

Joe Pass and the Folkswingers: "Great Motion Picture Themes." World Pacific 1822, \$3.98 (LP); S 1822, \$3.98 (SD).

Attempts to parlay a combination of popular fads on records are sometimes carried to ridiculous extremes, but in this case the gamble pays. The elements thrown together here are Joe Pass, a guitarist who has made a strong impression in the jazz world during the past couple of years; the twelve-string guitar, which has gained some notoriety as an offshoot of the folk fad; and movie themes, which have a big audience. There is really no natural affinity among them, yet the mixing proves to be quite attractive. Pass handles the guitar with skill and—supported by John Pisano on rhythm guitar, Charlie Haden on bass, and Larry Bunker on drums—he builds a set of wonderfully airy and rhythmic performances. *Charade, Carnival, More, The Love Theme from "Tom Jones,"* and *Call Me Irresponsible* are among the selections. Pass's art falls into a provocative middle area between improvisatory jazz and the simplicity of folk music, and as a result it manages to be familiar and yet different.

The Doowackadoodlers: "More Wacky Doodlin's." RCA Victor LPM 2861, \$3.98 (LP); LSP 2861, \$4.98 (SD).

For sound effects nuts, stereo nuts, high fidelity nuts, or nuts of almost any type, this is ripe, red meat. The Doowackadoodlers are musical descendants of early Spike Jones—or, more accurately, of the Korn Kobbler, another comedy band of that period with whom the key men in this group played. The hallmark of Spike Jones was his use of outrageous sounds. The Doowackadoodlers start from this point: *There'll Be a Hot Time in the Old Town Tonight* is played in a frenzy spurred on by an accompaniment of crackling flames; *River Stay Away from My Door* is sung and played under water. But there is also a post-Jones use of high fidelity for unusually ripe and juicy low tuba notes, of stereo to vividly portray *The Man on the Flying Trapeze* sailing from side to side, and a taping of heartbeats to set the rhythm for *The Gang That Sang "Heart of My Hearts."* Yet for all the momentary titillation of these devices, the really winning qualities of this disc are on the relatively straightaway, ungimmicked performances—*If You Knew Susie*, *The Darktown Strutters Ball*, *Somebody Stole My Gal*, and others of that ilk. They are baited off with gusto, and offer trumpeter Nels Laakso and trombonist Al Philburn numerous opportunities to show that a horn can be played with so much zest that even deliberate corniness seems musically valid. Quite a few of the effects depend on stereo: therefore that's the version to choose.

Isham Jones: "The Great Isham Jones." RCA Victor LPV 504, \$4.98 (LP).

The name Isham Jones is not apt to catch the eye of anyone younger than what is officially known as "middle-aged." Jones retired, for all practical purposes, when he gave up his band in 1936 (many of its members stayed together as part of a coöperative band under the leadership of Woody Herman). But for almost two decades before that, Jones figured as one of the pioneer name-band leaders who stood in the early company of Paul Whiteman, Art Hickman, and Vincent Lopez, and as one of the great popular song writers of the '20s and early '30s. He wrote songs that are part of the fabric of our lives: *I'll See You in My Dreams*, *It Had To Be You*, *On the Alamo*, *Swinging Down the Lane*. And his bands too were a touch above the usual. One of his best was the last one (heard here), which he led in the early '30s. It specialized in rich, full-bodied, imaginative arrangements at a time when such things were rare (though Ray Noble's English band and some of Paul Whiteman's less pretentious work were exceptions to the norm). Jones's band had a deep-throated foundation based on an astute use of the tuba, a brilliant lead trumpet that provided a lilting lift for the whole ensemble, and several soloists who were swinging freely and zestfully several years before swing was proclaimed officially "in." Jones's career as an evocative song writer was in full flight at this time (*You've Got Me Cry-*

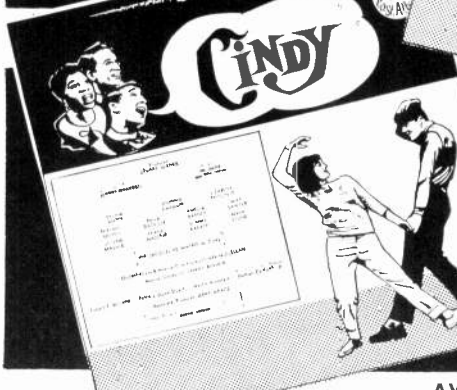
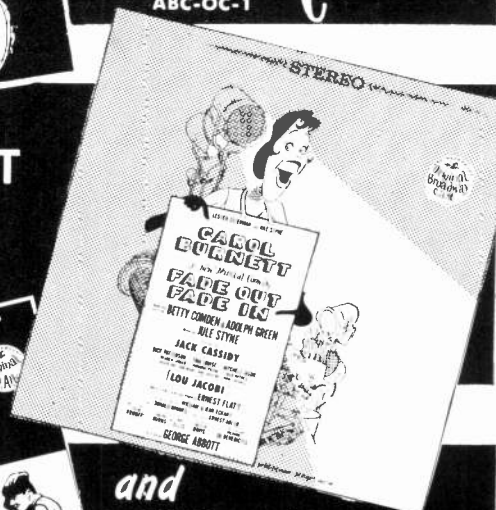
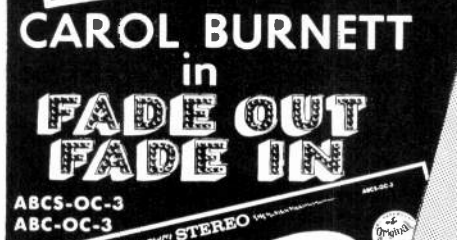
ing Again, Why Can't This Night Go On Forever, I'll Never Have To Dream Again, It's Funny to Everyone But Me are included in this collection). Moreover, the recorded sound of some of these pieces—those made in 1932 and 1933—is remarkable. I am told that this was a time when Victor's engineers were out to match the excellent sound given Ray Noble and Jack Hylton by English HMV. The 1934 recordings included in this set indicate, however, that Victor quickly recovered from its effort toward excellence and forgot everything it had learned. Still, the Isham Jones band was one of the great dance-cum-jazz groups of the '30s. Although it has been completely neglected until now, it was far

better than many of the pseudo swing bands represented by reissues time and again. This disc should be of great interest to anyone who is attracted to pre-World War II music, either popular or jazz.

Nancy Wilson: "Today, Tomorrow, Forever." Capitol 2082, \$3.98 (LP); S 2082, \$4.98 (SD).

The process of releasing Nancy Wilson from the jazz context in which she was mistakenly placed at the start of her recording career is beginning to bear fruit. She can be an effective and emotionally moving singer, although she still has some of the superficial gloss that made her earlier sets of Broadway and

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Hollywood songs relatively meaningless. On this disc she seems to have some feeling for her lyrics, particularly in the more intimate and deliberate songs such as *Go Away*, *Little Boy* and *The Good Life*. In such settings she is expressive and touching. But she still has a tendency to become coldly mannered on *I Left My Heart in San Francisco* or coy on *Call Me Irresponsible*. But yet she obviously has something to give, and she seems to be on her way.

Kay Starr: "The Fabulous Favorites." Capitol 2106, \$3.98 (LP); S 2106, \$4.98 (SD).

Kay Starr is a full-blooded descendant of the blues shouters of the '20s who has tempered her essentially forthright attack to the manners of the times. As a result, her performances often seem superficial, because she deliberately shows only the surface of her singing talent. When she is willing to come to grips with a song, she can deliver it with more out-and-out guts than one is apt to hear from anyone else these days. This collection of some of her recordings of recent years may not include all her best efforts, but it is representative. It includes *Side by Side*, *I'm the Loneliest Gal in Town*, *Bonaparte's Retreat*, *Wheel of Fortune*, and the amusingly irrational *Rock 'n' Roll Waltz*.

Rita Pavone: "The International Teen-Age Sensation." RCA Victor LPM 2900, \$3.98 (LP); LSP 2900, \$4.98 (SD).

If you can imagine Edith Piaf in a rock 'n' roll context, you can conjure up one aspect of Rita Pavone. Miss Pavone is a seventeen-year-old Italian girl who has been singing since she was six. Her international success began two years ago, spreading first from her native country to Germany. This is her first English disc, and unfortunately it reflects the Piaf overtones only briefly. The emphasis is on material conforming to current teen-age styles of melody—and on the fashionable concept of making the singer seem as immature as possible (the liner notes make the point that this seventeen-year-old looks as though she were fourteen; she sounds it, too). However, she handles herself like a professional, and given better material she may be able to rise above the limitations evident here.

Molly Lyons: "Verses Only." Epic 24096, \$3.98 (LP); 26096, \$4.98 (SD).

A year or so ago Frank Sinatra recorded a lovely version of *Star Dust* that was a completely satisfying performance, yet consisted of the verse only—no chorus. Spurred by this idea, Molly Lyons has done a whole set of verses without choruses, accompanied by the Joe Puma trio. She has chosen such songs as *With a Song in My Heart*, *Tea for Two*, *Embraceable You*, *After You've Gone*, *But Not for Me*, and others, including *Star Dust*. The idea is interesting, but I regret to say that it does not work in this instance. The performers have chosen to be so brash and busy that any appealing qualities in the verses are lost. There is undoubtedly some gold to be

mined in this area, but Miss Lyons and Puma seem to have gone about it in the wrong way.

"Dance Discotheque." Decca 4556, \$3.98 (LP); 74556, \$4.98 (SD).

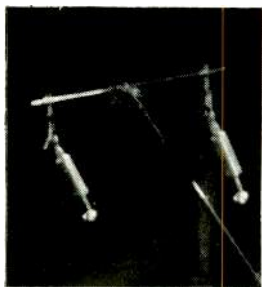
Seizing on the growing fad for discotheques (night clubs where dance music is provided by records), Decca has issued a record put out under the supervision of a leading disquaire (discotheque disc jockey), Slim Hyatt. It is simply a collection of contemporary favorites played in tempos for contemporary dances (frug, hully gully, mashed potato, meringue, bossa nova, cha cha, not to mention the fox trot) mostly by an anonymous discotheque orchestra. The beginning of one tune is smacked up against the end of its predecessor to insure that dancers will have no opportunity to catch their breath. In effect, it is Lester Lanin without pauses. Actually, the home disquaire can improve on this disc by playing the real record of *Hello, Dolly!* by Louis Armstrong instead of this atrocious imitation, or the real Trini Lopez version of *If I Had a Hammer*, or the real Bobby Darin version of *Mack the Knife*. As nonstop dance music this may do, but don't make the mistake of taking your mind off your partner to listen to it.

Al Hirt: "Cotton Candy." RCA Victor LPM 2917, \$3.98 (LP); LSP 2917, \$4.98 (SD).

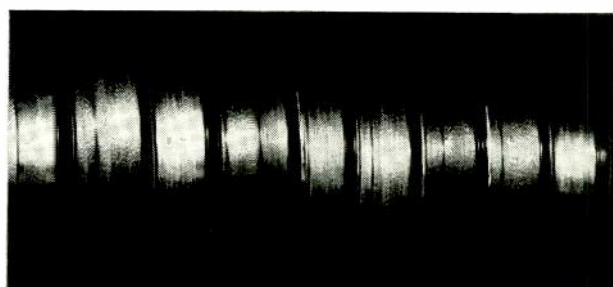
Having tried to peddle Al Hirt as a jazz trumpeter and as a virtuoso (both of which he can be when he has a mind to), Victor seems to have settled on him as the great common denominator of simplicity bordering on banality. This album, successor to his successful "Honey in the Horn," dispenses with any pretense at jazz and limits his displays of virtuosity to an occasional air-clearing rise from the extremely restricted, almost simple-minded style that sets the pattern for most of these pieces. A vocal chorus and a moaning saxophone appear from time to time. Most of the tunes are monotonous riffs, but *Hello, Dolly!* and *Django's Castle* are included, to their detriment.

"Les Poupées de Paris." RCA Victor LOC 1090, \$4.98 (LP); LSO 1090, \$5.98 (SD).

Les Poupées is the puppet show at the World's Fair which has also been seen in Las Vegas and Manhattan and, possibly, points in between. This disc, it appears, is the sound track that accompanies the antics of these sophisticated puppets. It includes the voices of Cyd Charisse, Gene Kelly, Pearl Bailey, Jayne Mansfield, Edie Adams, Milton Berle, Phil Silvers, and Tony Martin. Frankly, it sounds like a dismal show, with patter and songs (by Sammy Cahn and Jimmy Van Heusen) notably lacking in either wit or interest. Despite this, the disc is worthy of attention because of Miss Bailey. She makes three appearances which completely dispel the aura of shoddiness surrounding her, and almost compensates for the routine remainder of the disc. JOHN S. WILSON



The SONIC SHOWCASE



Respighi: Fontane di Roma; Feste Romane; Pini di Roma. Philadelphia Orchestra. Eugene Ormandy, cond. Columbia ML 5987, \$4.98 (LP); MS 6587, \$5.98 (SD).

Perhaps the least generally appreciated advances in disc technology are those made in recent years in cutting the master discs. In new releases such improvements are commonly confused with others achieved in the original recording sessions. It is only in newly mastered reissues that today's superior cutting techniques can be clearly identified—yet manufacturers seldom call special attention to the changes.

The present reissue, which presents Respighi's Roman trilogy for the first time complete on a single disc, is one of the most arresting feats of contemporary remastering technology. Though the actual side-timings are perhaps not too extraordinary nowadays (30:34 and 29:05), the technical demands of these complex scores—particularly as concerns dynamic range—are extreme indeed. Musically, this release is less significant: except for the poetic *Fountains*, the tone poems themselves are grandiloquent and too exclusively concerned with sonic effects; the opulent Philadelphia performances, originally issued in 1958 (*Fountains and Pines*) and 1962 (*Roman Festivals*, then coupled with Sibelius' Seventh Symphony) are highly melodramatic. Only sonic-sensation addicts are likely to have sufficient stamina for repeated hearings of all three works in direct succession. Technically, however, this power-packed disc is notable for its minimizing of distortion in the inner grooves and for its preservation—and perhaps enhancement—of the electrifying brilliance of the original recordings. Some of the *fortissimo* highs still seem unnaturally sharp-edged to my ears and the Side 1 surface of my SD copy is not as quiet as I'd like (I have not yet heard the mono version). But in all other respects this triumph of experts and imaginative remastering adds up to a quite unique stereo spectacular.

"Command Performances." Enoch Light and His Orchestra. Command RS 868, \$5.98 (SD).

"A Cheerful Earful." Lew Davies and His Orchestra. Command RS 861, \$5.98 (SD).

Breathes there an audiophile who isn't yet familiar with Command's sensational pops series? If so, the present anthology of twelve selections from 1961-1964 releases will give him an ear-opening introduction to its percussion-

plus scoring, virtuoso performances, ultrascintillant and stereoisitic technical characteristics. Old fans will find it interesting to compare their own favorites with the protean Mr. Light's personal choices of the recordings he considers to be his best, or at least most representative. I, for one, would have welcomed more examples of such quieter and simpler pieces as *September Song*, *Stairway to the Sea*, and *Zing Went the Strings of My Heart*. But of the others, only a too clattery *That Old Black Magic* seems really unsatisfactory, and even some of the most elaborate scorings here (like *Oh! Lady Be Good*, *That's My Desire*, and the Light-Davies original *Rio Junction*) have vivid musical as well as sonic appeal.

Arranger Lew Davies spells Light on the podium in one of the most programmatically engaging of current Command releases: a consistently buoyant session of cheerful pops music making. There are selections in an easygoing vein (the insidiously rhythmized *Pennies from Heaven* and *On the Sunny Side of the Street*), and in the more exuberant line of *Happy Days Are Here Again*, *Let's All Sing Like the Birdies Sing*. Command's star players and engineers are in top form throughout—and so are the processors of a simultaneously released tape edition, RT 861, 30 min., \$7.95.

"Organ Fantasy." Byron Melcher, Thomas organ. United Artists UAS 6304, \$4.98 (SD).

"Fabulous Billy Nalle Improvises on the Wurlitzer Pipes." Mirrosonic RM 1016, \$4.98 (LP).

Checking through many examples of electronic organ pops programs while preparing my article on pipeless organs for the July issue, I found that none of the older releases stood up so well as Don Baker's impressive Rodgers-organ "Sound of 94 Speakers" (Capitol ST 1626 of January 1962); and that no current release revealed more attractive sonic qualities than those of the Thomas "Symphony" instrument in the present United Artists recording. Moreover, Melcher proves to be one of those rare theatre organists endowed with good musical taste, who uses percussive effects sparingly and animates his engaging intermission divertissements with unflinching rhythmic steadiness and zest. He doesn't eschew sentiment and a throbbing vibrato entirely, of course, but except in a slow and schmaltzy *Greensleeves*, his performances (*Great Escape*, *Happy Thieves*, a wonderfully nostalgic *Follow the Bouncing Ball*, etc.) are straightforward and effective.

The "fabulous" Billy Nalle's playing, in marked contrast, is slurred, slapdash, and often overloaded with pointless percussion effects. Yet in his less pretentious moments he reveals distinctive arrangements—in a quasi-Bachian *All the Things You Are* and a bluesy *Sometimes I Feel Like a Motherless Child* in particular. His instrument is a fine example of a rebuilt old-time (pipe) Wurlitzer: its tonal resources are thoroughly explored in the elaborate performances; and they are reproduced (along with considerable background wind noise) in exceptionally clean, natural, and bright mono recording. This is one of the very few organ discs I know in which the lack of stereo doesn't seem significantly disadvantageous. The surfaces too are ideally smooth and silent.

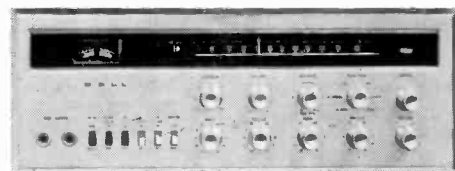
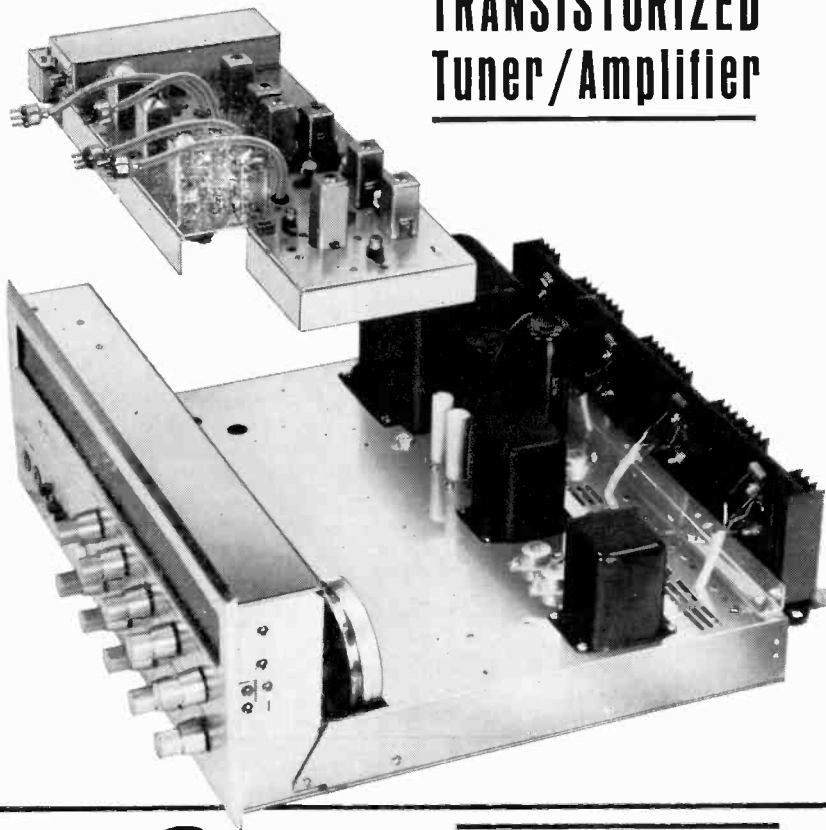
Sousa: Twelve Marches. Royal Netherlands Marine Band, Capt. H. V. van Lijnschoten, cond. Philips PHM 200107, \$3.98 (LP); PHS 600107, \$4.98 (SD).

For an illuminating comparison between American and European bands, collectors of the native Fennell/Mercury, Goldman/Decca, and Capitol series, among others, should welcome the present program. The fifty-five-man Netherlands band is patently an able one, and if it seems less concerned than its overseas rivals with hair-trigger precision and sharply focused tonal qualities, it plays in more relaxed fashion, with marked and quite infectious relish—as if, indeed, it were playing primarily for its own enjoyment rather than to impress its listeners. The recording, quite closely miked yet with a fair amount of natural reverberation, is boldly realistic with vivid presence; there is some overall coarseness, for which I can't determine the responsibility as either that of the players or the engineers exclusively.

As might be expected, the Netherlands' Sousa readings are scarcely idiomatic. Yet while often slower and less snappy than Americans are accustomed to, they boast a genial bluster, an engaging swing, and often a delectable bounciness. Best of all, Capt. Lijnschoten disdains reliance on the familiar warhorses of this repertory. His program choices are fresh, and at least two of them (*Gridiron Club* and *Corcoran Cadets*) are exceptionally attractive in their Dutch versions. The others include *Sound Off*, *Nobles of the Mystic Shrine*, *Golden Jubilee*, *Gallant Seventh*, *Picadore*, *George Washington Bicentennial*, *Saber and Spurs*, *Black Horse Troop*, *Invincible Eagle*, and even the rarely heard *Bride Elect*.
R. D. DARRELL

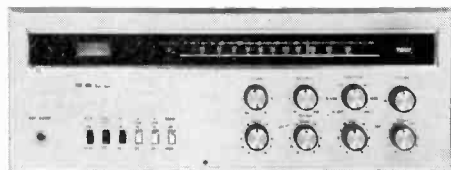
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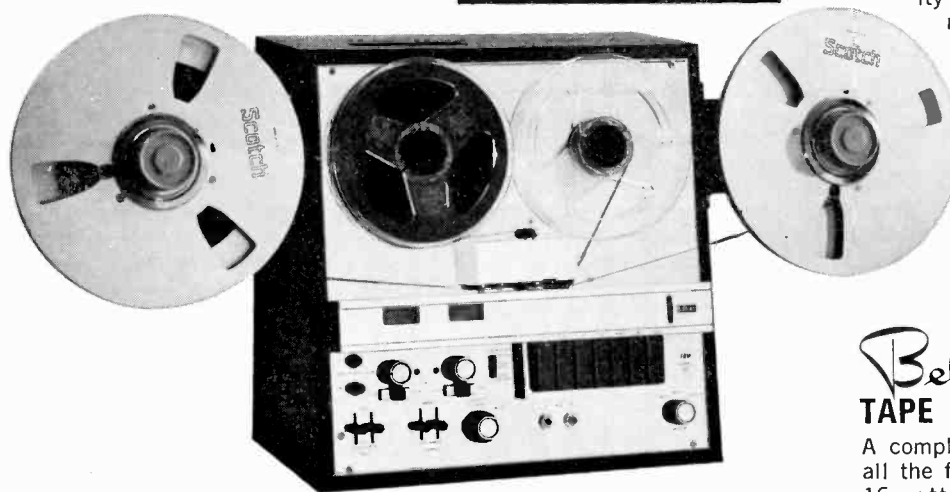


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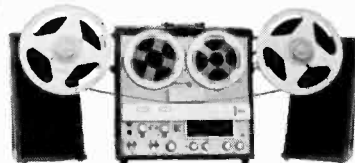
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Ray Brown and Milt Jackson: "Much in Common." Verve 8580, \$4.98 (LP); 6-8580, \$5.98 (SD).

Although Brown and Jackson get the billing on this disc, the presence of Marion Williams, who sings on five selections, is a crucial consideration. Superficially, the songs seem unpromising—such well-worn items as *When the Saints Go Marching In*, *Swing Low Sweet Chariot*, *Sometimes I Feel Like a Motherless Child*. But the combination of Miss Williams, Brown, and Jackson can be magical. They actually give fresh validity to *The Saints*, stripping it of all the tired clichés and bringing their own distinctive musical personalities to bear on it. They work extremely well together although Miss Williams has moments of coyness that are quite out of place. As a bonus, there is also a pair of Jackson's impeccable ballads: *Just for a Thrill* and *Nancy*.

Joe Bushkin: "In Concert, Town Hall." Reprise 6119, \$3.98 (LP); S 6119, \$4.98 (SD).

Joe Bushkin has been something of a dilettante jazzman for the past dozen years, playing his piano only occasionally—and then in such homes of diluted jazz as *The Embers* in New York. His Town Hall concert last February, preserved on this disc, revealed Bushkin in a typically casual mood, pulsing glibly through Gershwin, Porter, and Arlen with strong rhythm support from Chuck Wayne on guitar, Milt Hinton on bass, and Ed Shaughnessy on drums. He also unleashed his trumpet (muted) on *I Can't Get Started*. But whether in *The Embers* or in the concert hall, this is all essentially cocktail music, designed as background for conversation.

Benny Carter: "In Paris." 20th Century-Fox 3134, \$3.98 (LP); S 3134, \$4.98 (SD).

It is amazing—despite the fact that Benny Carter, a brilliant musician and a tremendously talented jazzman, has spent a couple of decades in Hollywood making his living in the studios and turning out occasional rather commercial jazz recordings—that he is able to visit Paris (where he played so successfully in the '30s) and turn an obviously commercial recording date into one of his best jazz efforts in years. He is heard here playing alto

saxophone with a rhythm section and vocal group. The former includes a superb but unidentified pianist who takes several interesting solos. The vocal group, using the wordless style, sounds suspiciously like those very aware and very skillful singers who make up the Double Six, the Swingle Singers, and several other singing ensembles that have been turning up on Parisian recordings. Carter's alto is just gorgeous all the way through. The program alternates between alto solos and selections involving the singers with the instrumental group. It is a melodic, swinging, unpretentious, and thoroughly enjoyable set.

Commodore Jazz Classics: (See listing below). Mainstream 56000/4, 56008/12, \$4.98 each (Ten LP); S 6000/04, S 6008/12, \$5.98 each (Ten reprocessed SD).

The catalogue of Commodore Records, the jazz label responsible for many memorable recordings between 1938 and 1946, has been acquired by Mainstream, a subsidiary of Time Records. The company has launched a reissue program that promises to return to circulation many excellent jazz performances not readily available for years. Commodore itself had been engaged in a rather hesitant program of LP reissues during the past dozen years and, consequently, some of this material has appeared recently. Mainstream's reissue programming differs from Commodore's, however, so that on any given Mainstream disc there is only a certain amount of duplication. It is worth noting that Mainstream has done an excellent job of cleaning up the sound, and that its releases are far superior in reproduction quality to the Commodore LPs. Furthermore, most of the previously unreissued material is so good that it repays the necessity for some duplications.

The high spots in the first set of Mainstream items are: "Billie Holiday" (56000; S 6000), recorded at a time when the singer's voice and her artistry were at a peak; "The Influence of Five" (56002; S 6002), which brings together performances by five masters of the tenor saxophone—Lester Young, Coleman Hawkins, Don Byas, Ben Webster, and Chu Berry; "Town Hall Concert" (56004; S 6004), excerpts from a 1945 concert at which Red Norvo, Teddy Wil-

son, Stuff Smith, Don Byas, and the Gene Krupa trio played; "52nd Street" (56009; S 6009), an oddly mixed dish full of plums supplied by Lee Wiley, Billie Holiday, Hot Lips Page, Ben Webster, Benny Goodman, Mel Powell, Sidney Bechet, Teddy Wilson, Coleman Hawkins, and Cootie Williams; and "Prez" (56012; S 6012), which is made up of those beautifully compact performances by Lester Young (playing clarinet as well as tenor saxophone) and the group of Basie-ites who were billed as the Kansas City Six. Other reissues on the list include "Eddie Heywood" (56001; S 6001), "Dixieland-New Orleans" (56003; S 6003), "Chairman of the Board" (56008; S 6008), "Dixieland-Chicago" (56010; S 6010), and "Era of the Clarinet" (56011; S 6011).

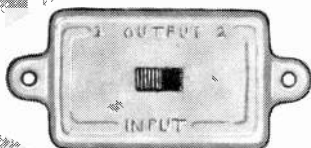
Doc Evans-Albert Nicholas: "Reminiscing in Dixieland, Stomps and Blues, Vol. 2." Audiophile 69, \$4.98 (LP); 5969, \$5.98 (SD).

Two of the most consistently sensitive performers of traditional jazz are cornetist Doc Evans and clarinetist Albert Nicholas. Any set of collaborations between them is bound to be rewarding. Those who are familiar with their first volume of "Stomps and Blues" (Audiophile 68) will find this one even better. The approach is extremely relaxed—an atmosphere abetted by Knocky Parker's lazy piano, which flows gently through all the selections, melodic pieces with just the right suggestion of rhythmic punch. He has dug up a pair of worthy and long forgotten ballads, *Tell Me* and *I'm Drifting Back to Dreamland*, to display his special skills in this area. Nicholas, with his warm, woody tone and lovely flow, is a perfect foil for Evans. Their collaborations here are a delight, reaching a peak on *One Sweet Letter from You*. Parker is a self-effacing accompanist who adds considerably more to the performance than might seem immediately evident.

Coleman Hawkins: "Body and Soul: A Jazz Autobiography." RCA Victor LPV 501, \$4.98 (LP).

This is the first jazz entry in Victor's new Vintage Series of reissues, and it gives promising indication that Victor may be getting away from its haphazard and generally unimaginative jazz reissue

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policies of the past. This disc is a sampling of Hawkins' work from 1927 (with Fletcher Henderson) to 1963 (at Newport with Joe Williams and Sonny Rollins). In between, he is heard with McKinney's Cotton Pickers, the Mound City Blue Blowers, Lionel Hampton's small recording groups led by Hawkins (one of which includes Fats Navarro, J. J. Johnson, and Max Roach), a big band with strings conducted by Manny Albam, and Red Allen's group. This covers a broad range of associates as well as a considerable amount of time, but Hawkins remains a gem of consistency. He is always forcefully himself, always good, and always in keeping with his surroundings. The disc sparkles with excellent recordings, starting with Hawkins' classic variations on *Body and Soul* and including Henderson's *Sugar Foot Stomp* and a brilliant excerpt from a 1957 Red Allen session in which J. C. Higginbotham unleashes a trombone solo of such monumental proportions that Hawkins is quite evidently challenged to hold his own when he follows it. The disc includes complete discographic information and informative notes by George Hoefler.

Harry James: "Twenty-fifth Anniversary Album." M-G-M 4214, \$3.98 (LP); S 4214, \$4.98 (SD).

Harry James celebrates his twenty-fifth year as the leader of a big band with an album that pays only fleeting tribute to the days when he made his reputation. His theme, *Ciribiribin*, and his fat-toned, wailing performance of *You Made Me Love You* are the only pieces dating back to his ascendant period, unless one counts a new version of *King Porter Stomp*—taken at such a desultory pace that one scarcely recognizes it. Most of the disc is devoted to material relatively new to the James book—Neal Hefti's *Sunday Morning*, Charlie Albertine's *What a Woman Feels*, and Ernie Wilkins' *The Jazz Connoisseur*—along with such borrowings from others as *Shiny Stockings* and *Doodlin'*. There is a distinct Basie orientation to the latter-day James band, but when James goes to the Ellington larder he does not try to take the Ellington hallmarks along with the compositions—though whether due to respect or despair is hard to say. *Take the 'A' Train*, *Lush Life*, and *Satin Doll* all have considerably more validity than his other borrowed material because he has developed his own approach to them. James's band still swings in what is, today, an old-fashioned sense; but it continues to be a thoroughly good sense.

Red Nichols and the Five Pennies: "Blues and Old-Time Rags." Capitol T 2065, \$3.98 (LP); ST 2065, \$4.98 (SD).

Blues and old-time rags have never been a particular specialty of Red Nichols, but he seems to have turned to them here—to rags, at least—because of the presence in his group of Bill Campbell, a piano rag specialist. On *Hot House Rag*, *Maple Leaf Rag*, *Apple Jack*, *Climax Rag*, and *Black and White Rag*, Campbell proves to be a careful but rather

colorless player. There is, however, plenty of compensation in terms of color in the presence of Richard Nelson, a marvelously expansive trombonist who completely overwhelms *Basin Street Blues* and dredges up some amazing and amusing gut-deep notes on that worn old chestnut, *Wabash Blues*. Nichols is content to stay more or less in the background while these two sidemen disport themselves, although on *Milenberg Joys*, seemingly inspired by Nelson's joyous playing, he indulges in some growling, visceral moments that provide quite a change from his customary serenity.

Jimmy Raney: "Two Jims and Zoot." Mainstream 56013, \$4.98 (LP); 6013, \$5.98 (SD).

The front line of the quintet led by Jimmy Raney here is made up of prominent swinging instrumentalists: Raney and Jim Hall on guitars and Zoot Sims on tenor saxophone. Supporting them are Steve Swallow, bass, and Osie Johnson, drums. Their program here falls in between that of a casual blowing session and a collection of self-conscious over-arrangements. There is a sense of planning, but not enough to restrict the free-blowing tendencies of the three front-line men. It would seem to be a fairly ideal situation, but though it swings along pleasantly, it rarely reaches the peaks of inspiration one would expect from a group such as this. The fault must be laid primarily at the door of Sims, who could probably blow a good solo in his sleep but does not really rise above a routine level in these pieces. The two guitarists, however, are a constant delight.

Jack Teagarden: "A Portrait of Mr. T." Roulette 25243, \$3.98 (LP); S 25243, \$4.98 (SD).

This appears to be a collection by Teagarden's small group as it was a few years ago. Don Goldie is heard on trumpet and as a singer, and Don Ewell is present on piano. But the focal point, of course, is Teagarden, and he is generally in fine fettle. His trombone and his singing are at their best on *Portrait of Mr. T*, a beautifully relaxed piece, and the old standard *Just Friends*. Goldie is a fine trumpeter, but he tends to overdo his vocals, particularly his Armstrong imitation on *Rockin' Chair*. There is a characteristically lively Ewell solo on *Handful of Keys*, and Teagarden offers an interesting variant on Tommy Dorsey's familiar trombone approach to *I'm Gettin' Sentimental Over You*.

John Young Trio. Delmark 403, \$4.98 (LP).

Young is a clean, precise pianist whose style is a pastiche of bits of George Shearing, Erroll Garner, and Ahmad Jamal. His playing is flowing, melodic, and very easy to listen to. The only disturbing factor, aside from the lack of any originality, is the heavy, sodden drumming of Phil Thomas. The tunes include *I Don't Wanna Be Kissed*, Ray Bryant's *Cubana Chant*, *In Love in Vain*, and *When I Fall in Love*.

JOHN S. WILSON

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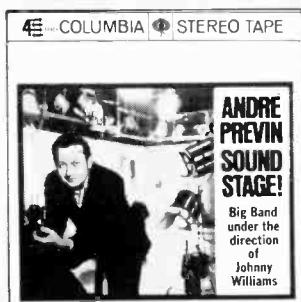
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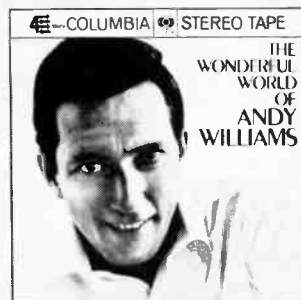
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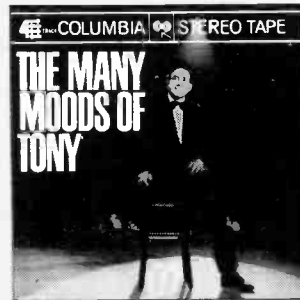
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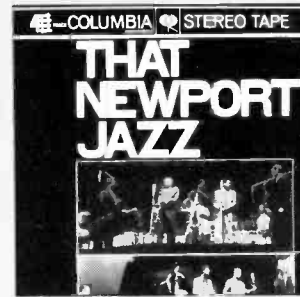
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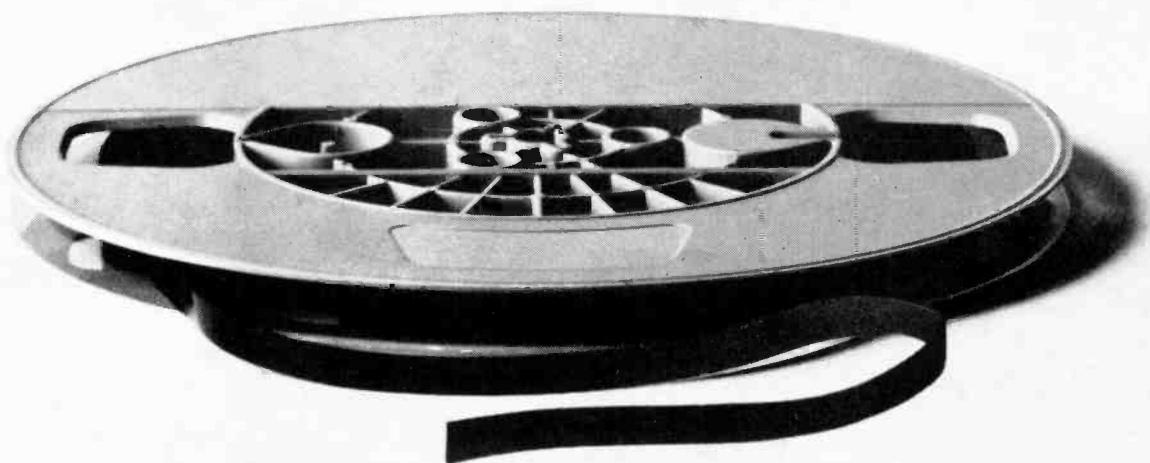
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CIRCLE 21 ON READER-SERVICE CARD

by R. D. DARRELL

the tape deck

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BERLIOZ: *L'Enfance du Christ*, Op. 25

Elsie Morison, soprano; Peter Pears, tenor; Joseph Rouleau, bass; et al.; St. Anthony Singers; Goldsbrough Orchestra, Colin Davis, cond.

• • LONDON/OISEAU-LYRE LOH 96003 (double-play). 98 min. \$12.95.

It's a cause for genuine rejoicing that *L'Enfance* (long out of print in a mono taping of the ancient Cluytens/Vox version) is at last made available in stereo reel form. Some specialists have criticized the disc edition of this performance for its lack of idiomatically French soloists and for the restraint of Davis' reading in comparison with the more spirited ones of Cluytens and Munch (the latter in a now withdrawn RCA Victor mono disc album). But though I also miss the attractions of those versions, I find rewarding aspects here: the soloists, especially Miss Morison, are persuasively eloquent; the choral singing is even more richly colored; and above all the essential atmospheric enhancements of stereo endow the present sonics with a new purity and delicacy of color nuance. Happily, too, the tape processing is well-nigh ideally quiet-surfaced and preëcho-free, and a complete text-and-translation leaflet is provided. There need be no reservations in my recommendation of a release indispensable to every tape collection.

BIZET: *L'Arlésienne: Suites: No. 1; No. 2*

†Offenbach: *Gaité Parisienne: Suite* (arr. Rosenthal)

Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA MQ 614. 63 min. \$7.95.

The recording here is uncommonly big,

bold, and vivid—with some inevitable preëchoes, though no suspicion of spill-over. Most listeners will revel in the vigorous performances, although to my ears it is only in the rare quieter passages that the Philadelphians (the woodwinds in particular) reveal their most characteristic plasticity. The hard-driven interpretations are much the same as those in Ormandy's 1955-56 mono versions (except that the Offenbach-Rosenthal ballet is now slightly abbreviated), and undoubtedly will be just as popular—except among a minority which insists on less vehemence and more Gallic grace and subtlety in these works. For myself, I'll still cling to the older, more genuinely zestful Fiedler *Gaité Parisienne* and to the more piquant Ansermet reading of some of the music for *L'Arlésienne*. The latter (London) tape, however, includes only six of the familiar suite pieces, whereas Ormandy gives us all eight.

BRITTEN: *Young Person's Guide to the Orchestra*, Op. 34

†Saint-Saëns: *Carnaval des animaux* (verses by Ogden Nash)

Hugh Downs, narrator; Boston Pops Orchestra, Arthur Fiedler, cond.

• • RCA VICTOR FTC 2106. 43 min. \$8.95.

Although the same coupling appeared on tape a little over a year ago in a fine Bernstein/Columbia reel, the present release well may be more appealing, in some respects at least, to adult listeners. In particular, its acoustically warm non-Dynagroove recording is even more gleamingly vivid and graphically stereogenic, and Fiedler's performance of the Britten explorations of orchestral resources is superior to Bernstein's both in precision and in gusto. I just wish it had been done without the spoken instrumental identifications (hardly necessary), but at least Hugh Downs's commentary is informal and straightforward, even if it

lacks the unique charm of young Master Chapin's in the Columbia version. The zoological fantasy is also brilliantly played, though the competitive performance, featuring youthful soloists, boasts quite unique if less authoritative appeals. The latter version is enhanced by Bernstein's own spoken annotations, which to my mind stand up better than the now familiar Nash verses, even as delivered in Downs's effective underplayed fashion. If one's prime desires are infectious vitality and orchestral virtuosity—in the Britten work especially—the present reel is to be preferred by a narrow margin over its equally well-processed competitor.

HANDEL: *Samson*

Phyllis Curtin, soprano; Jan Peerce, tenor; et al.; University of Utah Symphonic Chorus; Utah Symphony Orchestra, Maurice Abravanel, cond.

• • VANGUARD VTZ 1683. Two reels; approx. 78 and 74 min. \$19.95.

The ambivalent qualities of this release—the first 4-track Handel oratorio other than *Messiah*—really warrant two separate and seemingly contradictory reviews. The first would stress that Abravanel's version is competently performed by Phyllis Curtin and Jan Peerce, plus a spirited chorus and well-trained orchestra. It is spaciouly recorded in marked stereoism and a reverberant acoustical ambience, and produced in a first-rate tape processing.

An opposing review, however, would have to point out that what may please unspecialized listeners will not necessarily satisfy true Handelians. The latter can hardly accept the present stylistic approach (far more British Victorian than authentically baroque in character)—and still less Alexander Schreiner's stodgy realizations of the harpsichord and organ continuo parts. The score too is dras-

Continued on page 110

Opera on Tape—A Midsummer Bonanza

NOWHERE ARE the prime advantages of tape vis-à-vis discs demonstrated more convincingly than in the realm of large stage works. The reel form generally halves the turnover demands, enables whole acts or lengthy scenes to be heard without interruption, sustains better the drama's grip on one's imagination, and—perhaps best of all—permits innumerable replays without the risk of wear or quality deteriorations.

Such advantages have not been ignored by either manufacturers or collectors. Within a comparatively few years the taped opera and operetta catalogue has mushroomed to include, with relatively few duplications, some sixty more or less complete recordings, some thirty-nine highlight reels, plus about twenty-three heterogeneous operatic aria and choral recitals.

ANGEL'S current blockbuster release of no fewer than four complete operas may be hard on one's budget, but it is particularly welcome for its two tape firsts: the recent Saint-Saëns *Samson et Dalila* and the older but still standard Gounod *Faust*—the only version in stereo. It is also extremely valuable for providing, besides *Faust*, two other Victor de los Angeles vehicles: Puccini's *Madama Butterfly* and Verdi's *La Traviata*.

The most musically novel and vividly recorded of these is the long seldom heard Saint-Saëns work (Angel ZC 3639, two reels: 85 and 35 min., \$21.98) featuring Rita Gorr and Jon Vickers in the starring roles, Ernest Blanc as the High Priest, and with Anton Diakov doubling as Abimelech and the Old Hebrew. They all sing and act extremely well, even if the brilliantly musical Miss Gorr is perhaps too controlled to convey Dalila's sensuality so arrestingly as a Matzenauer, say, once did. Yet the brightest star is conductor Georges Prêtre, under whom the René Ducloux Chorus and Paris Opéra Orchestra surpass themselves in revitalizing a score notable for its sumptuous coloring and evocative dramatic power. Somewhat static on the stage, the work reveals its best qualities in stereo recording. This edition should prove a rewarding experience to almost any listener.

The need for a complete taping of the ever popular *Faust* (especially one which includes the Walpurgis Night scene often omitted on the stage) has been so pressing that Angel's present release (ZD 3622, two reels: 99 and 73 min., \$31.98) must be welcomed more warmly than its uneven merits perhaps warrant. Miss de los Angeles is an endearing Marguerite, to be sure, and Ernest Blanc an eloquent Valentine; but Nicolai Gedda's *Faust* is somewhat colorless, and

Boris Christoff's Mephistopheles, for all its robust vigor, lacks both full dramatic conviction and idiomatic French enunciation. Then, too, the Paris Opéra Chorus and Orchestra are a bit lethargic, although André Cluytens does succeed in arousing them to more spirited efforts before the close of the work. The stereo recording (which dates back to 1958, despite the "Newly Recorded" rubric carelessly left standing in the reproduction of the original jacket) now sounds a bit bottom-heavy, although in spaciousness and warmth it remains surprisingly effective. Except for some pre-echoes, the tape itself has been well processed and seems to have eliminated the occasional distortions some reviewers noted in the original disc edition. On the whole, then, this sole stereo *Faust* is by no means an unsatisfactory one.

I can't say as much for the 1960 *Traviata* (now Angel ZC 3623, two reels: 65 and 53 min., \$21.98), although its moderately stereoistic recording stands up well enough. Miss de los Angeles, as Violetta, is as vocally attractive as ever, of course, but her acting lacks genuine pathos; Carlo del Monte and Mario Sereni are competent but scarcely distinguished in the other leading roles; and Serafin's grip on the Rome Opera Chorus and Orchestra never seems entirely firm. The Sutherland/Pritchard London taping is preferable for its freedom from cuts: in all other respects my first choice remains the Moffo/Previtali version from RCA Victor.

The 1961 Angel *Butterfly* (now ZC 3604, two reels: 103 and 34 min., \$21.98) has to face even sterner competition, especially from the acclaimed Price/Leinsdorf RCA Victor version, yet—as indicated by the excerpts reel of March 1963—it has distinctive merits of its own. The late Jussi Bjoerling is easily the finest of taped Pinkertons; Miss de los Angeles is a heart-touching *Butterfly*, if scarcely

as dramatic as Price or as vocally opulent as Tebaldi; and Santini leads the Rome Opera Chorus and Orchestra in a glowing if leisurely reading. The many sonic attractions are admirably preserved in still notably stereogenic and vibrant recording, and for good measure nearly all the preëchoes heard in the earlier excerpts reel have been eliminated here.

I HAVE SAVED the best for the last. *Falstaff* is likely to rank as the opera of the year—in the present RCA Victor tape first (FTC 8008, two reels: 30 and 85 min., \$21.95) just as it did on the stage in the past Metropolitan season. The miraculous music itself defies verbal description, but at least I can say that it is enshrined here in superbly wide-range and vivid recording, surpassing even the Price/Leinsdorf *Butterfly* as the finest example of Dynagroove technology to date. (Like the Puccini work, this was also recorded in the RCA Italiana studios.) But there are many other irresistible attractions: Geraint Evans' magnificently virile and serious Falstaff; Robert Merrill's eloquent Ford; the singing of all the ladies, with special honors going to Giulietta Simionato as Mistress Quickly and Ilva Ligabue as Alice; and not least the mercurial, always rhythmically vital performance of the RCA Italiana Chorus and Orchestra under the electrifying baton of Georg Solti. This is a memorable release in every way, but above all essential to every home library for its inexhaustibly exhilarating music—one of the supreme masterpieces of the human comedy. Save your pennies for it, if you must, and don't yield to the economic temptations of an excerpts-only reel even if one is later made available.

London's current highlights release of the same work (LOL 90075, 59 min., \$7.95) is doubly handicapped: not only by the chopping of Verdi's matchlessly integrated score into bits and pieces but also by the presentation of these fragments in a crazy-quilt sequence. Although the excerpts themselves are well enough sung and recorded (and the tape excellently processed), Edward Downes' conducting of the New Symphony Orchestra of London is not particularly exciting. The only appeal here is to fans of Fernando Corena, whose *buffo* Falstaff is indeed a genial one, though vocally and dramatically falling far short of Geraint Evans' gripping delineation of the role. But *Falstaff* is far more than the protagonist alone: the opera's glories are its incomparably intricate ensembles and a continuous flow from its arresting opening to its jubilant final fugue. Such a musical miracle is not to be sampled: it must be experienced as a whole.

R. D. DARRELL



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THE TAPE DECK

Continued from page 107

tically cut. Indeed, the better one knows this magnificent music the more keenly one feels the inappropriateness of this old-fashioned though competent exposition. The present version can only be a *faute-de-mieux* stopgap—and a warning that a fully satisfactory exploration of the Handel legacy will demand radically different musicological and interpretative approaches.

HAYDN: *Symphony No. 103, in E flat ("Drum Roll")*

†Mozart: *Symphony No. 41, in C, K. 551 ("Jupiter")*

Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

• • LONDON LCL 80138. 58 min. \$7.95.

American reviewers were less enthusiastic than their European colleagues about the stereo disc edition of this coupling, and although the tape transfer is excellently processed I am more tepid still in my own reactions. Despite the always admirable playing of the Vienna Philharmonic, Von Karajan's readings strike me as, if not actually methodical, at least decidedly lacking both in verve and a sense of the conductor's personal commitment. Nor am I impressed by the somewhat remote and opaque recording qualities, however warm they may be. This is a real pity where Haydn is concerned, for there is no other 4-track version of this engaging symphony (inexplicably, Vanguard has never transferred its now out-of-print Wøldike 2-track taping). Fortunately there are several other fine Mozart *Jupiters*—in particular, a notable one by Jochum for Philips.

WAGNER: *Orchestral Excerpts*

Rienzi Overture; Der fliegende Holländer Overture; Lohengrin Prelude (Act 1); Siegfried Idyll.

Munich Philharmonic Orchestra, Hans Knappertsbusch, cond.

• • WESTMINSTER WTC 169. 49 min. \$7.95.

Younger listeners, who apparently respond to Wagner only at his most dynamic, are likely to find Knappertsbusch's reading intolerably deliberate and introspective. It is older Wagnerians who will best relish the wealth of beautifully colored and contoured details in these richly expansive performances. They are recorded with fittingly substantial sonority too, and while all but one of the selections have been available before on 4-track tape, these versions have a special appeal for at least a limited audience. Other collectors may want this reel for its affectionately glowing reading of the *Siegfried Idyll*, which has been unavailable on tape, I believe, since Paray's 1958 2-track Mercury version went out of print.

REGINE CRESPIN: *Operatic Recital*

Régine Crespin, soprano; Orchestra of Covent Garden, Edward Downes, cond.

• • LONDON LOL 90076. 45 min. \$7.95.

The reasons for Miss Crespin's swift rise to stellar ranking in the contemporary galaxy of sopranos are convincingly evident in her first (major, at least) tape representation. She may be limited as yet in interpretative versatility, but she is already in assured command of a distinctive personality and—most impressively—of enchantingly lovely vocal resources. She sings beautifully in the *Madama Butterfly* "Un bel dì," *Cavalleria rusticana* "Voi lo sapete," and *Mefistofele* "L'alta notte," but with more dramatic conviction in the *Otello* "Willow Song" and Prayer, *Gioconda* "Suicidio," *Trovatore* "Tacea la notte," and *Ballo in maschera* "Morrò, ma prima." Downes's accompaniments follow along subserviently without much character of their own, but the rich, smoothly spread recording does well by the orchestra and even better by the luminous, floating tonal qualities of the soloist. Good tape processing, even though the wide dynamic range admits some slight tape-motional noise in the extremely low-level passages. No text is included.

ROGER VOISIN and JOHN RHEA:
Music for Trumpet and Orchestra, Vol. 2

Roger Voisin, John Rhea, trumpets; Orchestra, Kenneth Schermerhorn, cond.

• • KAPP KTL 49011. 41 min. \$7.95.

A surprise for baroque trumpet fanciers, for the 1960 disc edition of this program was passed over in Kapp's earlier tape series and indeed seems currently out of print in the Schwann catalogue. Age has not clouded the still admirably bright and clean recording, although it may now seem slightly lacking in weight and depth: the ambience is that of an acoustically ideal chamber auditorium (the General Theological Seminary in New York City); and the tape processing is immaculate.

"Belafonte at the Greek Theatre."
Harry Belafonte; chorus and orchestra, Howard Roberts, cond. RCA Victor FTO 6004 (double-play), 74 min., \$12.95.

I am impressed once again by Belafonte's ability to magnetize not only his immediate audience (this one in a Los Angeles outdoor amphitheatre, August 23, 1963) but his record listeners as well. This program is superb and exceptionally well-varied entertainment, ranging through diverse folkish materials (topped by an irresistible *Shake That Little Foot* and a haunting *Windin' Road*) to a couple of romantic Broadway hits (*Sailor Man* and *Try To Remember*). But for me its most memorable moments are the amusing sleepless-kid *scena*, *Why 'n' Why?* and the calypso finale, *Zombie Jamboree*, in which Belafonte establishes

a truly fascinating rapport with the participating audience. The effectively stereoisitic Dynagroove recording is notable for its vivid presence, and the long tape is flawlessly processed.

"Four Strong Winds." Ian Tyson and Sylvia Flicker. Vanguard VTC 1681, 42 min., \$7.95.

Ever since I read O. B. Brummell's November 1963 rave review of the disc edition of this program I've been looking forward to its appearance on tape—and it proves to be even better than I had anticipated. The two young Canadians are the real McCoy, disdaining all commercial embellishments and dilutions of their materials and revealing a versatile, sure command of a wide variety of national styles. Everything rings true—the bubbling native *jongleur* song *V'la l'hon vent*, the somber British prison song *Royal Canal*, the stark pathos of the unaccompanied *Greenwood Sidie* (Child ballad No. 20, usually known as *The Cruel Mother*), and many others. Not the least of the attractions here are the vibrantly strummed sonorous accompaniments in which the soloists' guitars are augmented by another guitar and string bass; the pure stereogenic recording; and the over-all sense of supremely communicative, unmannered music making. Vanguard issues relatively few folk releases, but this one ranks with those by Joan Baez as among the best in the whole recorded repertory.

"Heath vs. Ros: Swing vs. Latin." The Ted Heath and Edmundo Ros Orchestras. London LPL 74038, 32 min., \$7.95.

Few recorded "battles of music" have been really satisfactory on records, even in stereo, but the present title is misleading: Heath's big band and Ros's Latin-American ensemble aren't so much pitted against each other here as stereogenically contrasted and combined. Thanks to Keating's highly imaginative yet seldom overfancy arrangements, each orchestra retains its individuality while still smoothly interweaving with the other. Markedly stereoisitic (Phase-4) and brilliant recording further enhances the virtuosity of both groups, and there is a wealth of sonic felicities throughout. Especially effective are Keating's original *Ted Meets Ed*, *Anything You Can Do*, *Malagueña*, and *The Coffee Song*. A novel program!

"In Concert." Lee Evans, piano, and His Orchestra. Command RT 858, 35 min., \$7.95.

Command has allotted full orchestral backing to Evans, hitherto best known for his trio appearances in night clubs, on broadcasts, and on several Capitol records. He is also given a free hand to exploit his distinctive gifts for both imaginative arrangements and often uncommonly bravura pianism. The program title, by the way, doesn't refer to a live concert documentation, but to the character of the present performances—which are in refreshing contrast, indeed, to both the mincing one-finger "cocktail hour" approach and the bom-

bastie inflations of the so-called "concerto" style worked to death by most current pops pianists. There are deftly intricate passages, sparkling *éclat*, very few clichés, and an electrifying driving power in the best performances here: *The Way You Look Tonight*, *Brother Can You Spare a Dime*, *Body and Soul*, *Thou Swell*, and *The Simple Joys of Maidenhood*. For that matter, even the somewhat more conventional or mildly romanticized selections are notably more interesting than most of their kind. And, while Evans' own pyrotechnics are the deservedly starred attractions, they are not the only ones: Lew Davies provides orchestral accompaniments less fancily scored and more musically substantial than those of most earlier Command spectaculars; and the markedly stereoisitic, boldly clean yet warm recording is—without any attempt at sensationalism—a thorough sonic delight both in this immaculately processed taping and its higher-level disc edition.

"Italia Mia." Robertino: Orchestra. Otto Francker, cond. Kapp KTL 41072, 36 min., \$7.95.

Robertino is clearly a master of conventional Italianate pops romanticism, displaying a minimum of the usual mannerisms (*Tango della rose*, *I Ricordi di Chopin*, *Come le rose*, etc.). He can also be engagingly jaunty in the livelier *Vorrei ritornare a te*, *Liliana*, and *Regniella campagnola*. The small-orchestra accompaniments are only routine, but both they and the not too closely miked soloist are well recorded in a Danish Triola master taping.

"Kismet." Regina Resnik, Robert Merrill, et al.; Mike Sammes Chorus; Mantovani and His Orchestra. London LPL 74073, 52 min., \$7.95.

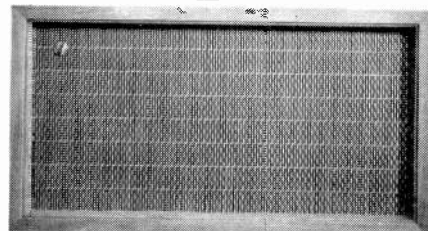
Like most admirers of the real Borodin, I have only a jaundiced view of the Wright-Forrest commercializations of some of his finest music in *Kismet*. Yet I can't deny that even the denatured tunes and scoring make for a captivatingly melodious and atmospheric musical show. Certainly those who can enjoy it without qualms never have been offered a more ably sung, lushly accompanied, or richly recorded version than the present one. London has spared nothing in making it a de luxe package: Resnik and Merrill are supported by a strong cast; Mantovani's orchestra is heard in its full tonal opulence; unexaggerated Phase-4 technology captures the pseudo-Oriental atmosphere to perfection; and the tape processing is admirably silent and free of preëchoes. Those who like this sort of thing can positively revel in it here.

"Quiet Nights." Miles Davis, trumpet; orchestra, Gil Evans, cond. Columbia CQ 608, 27 min., \$7.95.

The program title is apt enough for the best of these impressionistic evocations (*Summer Night*, *Song No. 2*, and *Once Upon a Summertime*), but conservative

Continued on next page

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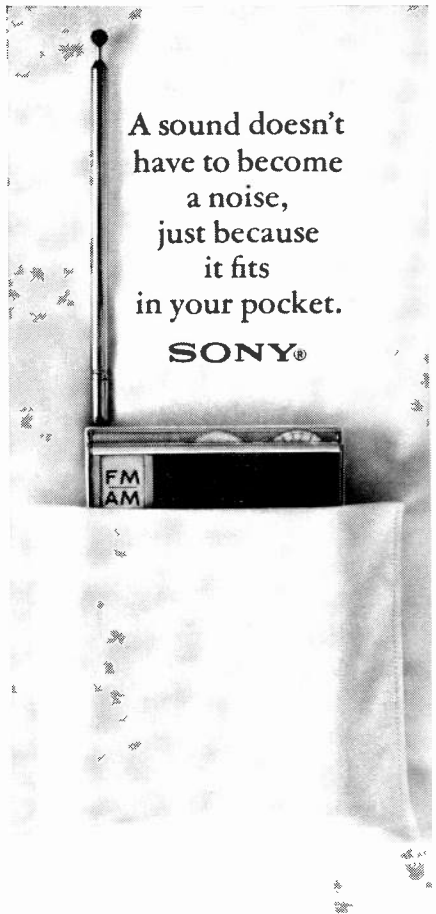


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THE TAPE DECK

Continued from preceding page

listeners are likely to find the use of dissonance excessive, and Davis' own rhapsodic soliloquies sometimes pinched-toned and unremittingly lugubrious. Nevertheless, there are some fascinating moments in these experiments, and they promise more consistently successful realizations later; for the present, the imaginative intentions are more often suggested than fulfilled.

"Reflections." Stan Getz, saxophone; chorus and orchestra. Verve VSTC 307. 33 min., \$7.95.

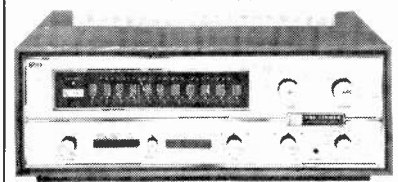
Stan Getz, who provides yet another example of jazz star "gone pop," is heard here in some really beautiful solo playing, ranging in style from hoarse eloquence to occasional rhapsodic bravura. Apart from a few pieces burdened by the formula use of lush strings and wordless chorus, most of the small-orchestra accompaniments are above average (particularly when guitarist Kenny Burrell is given a solo), but it is only in the bongo-bouncing *Love* and arranger Shifrin's own *Nitetime Street* that the generally bland, smoothly recorded proceedings really come to life.

"Today's Romantic Hits: For Lovers Only," Vols. 1 and 2. Jackie Gleason and His Orchestra. Capitol ZWW 2074 (double-play), 73 min., \$11.98.

If what you've been looking for on tape is nearly an hour and a quarter of mellifluous mood music, Dr. Gleason's giant bottle of old reliable soothing syrup is the answer. Though large doses may cloy, it is good of its kind: an excellent choice of currently favorite melodies; simple but invariably tasteful arrangements; warmly sonorous string playing with piano-tinkle frosting and soulfully expressive, fat-toned sax and trumpet solos (by Charlie Ventura and Pee Wee Irwin respectively); and above all the most aurally seductive of pure stereo recording—to say nothing of immaculate tape processing. Not everyone can take so much rich sentiment and so little rhythmic variation, but for those who can, this reel is a valid passport to Nirvana.

"Torch Songs for Trumpet." Doc Severinsen, trumpet, and His Orchestra. Command RT 859, 34 min., \$7.95. Doc's latest starring vehicle is by far his best: for its equable balance between ringingly lyrical and pyrotechnic solo playing; for the consistent ingenuity of the jazz-flavored, never too fancy arrangements; and for the first-rate orchestral support costarring Tony Motola's guitar contributions. The markedly stereoisitic recording is gleamingly transparent. Among the best selections are Doc's own *Angostura*, the jaunty *They Can't Take That Away from Me*, and the charmingly pastoralish *This is All I Ask*. For me, so musically and sonically rewarding a program as this is worth all the other pop trumpet recitals I've heard on records.

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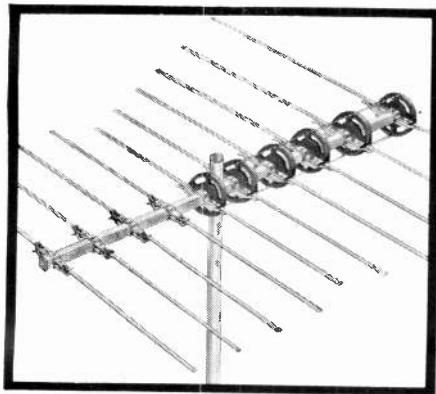
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AUGUST 1964

SOUND FOR YOUR SCREEN

Continued from page 53

Eumig Phonomatic, has a built-in synchronizer: However, manual control is required via the projector's rheostat control for the frames-per-second rate.

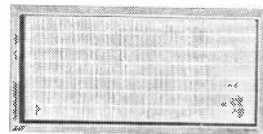
Until very recently, the only real solution to all the tricky problems of movie and sound synchronization was to use professional equipment, generally costing upwards of \$2,000. Lately, we've been hearing about forthcoming lower-priced gear. For instance, the Sony people reportedly are developing a tape recorder—expected to cost about \$500—that will have a built-in servo system. From Britain comes word of an external synchronizer—the Universal Synchrodek—that is completely automatic, uses either standard or perforated ¼-inch tape, and works with any tape recorder teamed up with movie projectors operating at 16, 18, or 24 frames per second. Another external synchronizer, from Germany, is the Diachron Universal manufactured by Telefunken. It places an inaudible cuing signal on the recording tape for every four movie frames on the film. These impulses control the speed of the movie projector. Although in its present form the Diachron Universal won't work with every projector, German manufacturers are planning modifications to their machines which will permit its wider use.

Pending the availability of such equipment, the only sure way for synchronizing sound and image for home movies is to use a magnetic recording projector. This is a sound movie projector that incorporates tape recorder principles. The processed movie film must be striped with an iron oxide coating similar to that used on sound-recording tape. Then, with the film in the projector you make your recording. The results can be played back immediately, erased, or corrected. The nonprofessional should be warned, however, that making live voice recordings to synchronize exactly with lip movement in the film, or attempting direct mixes of voice and music, can be extremely difficult.

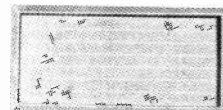
A few last words. Don't forget the charms of simplicity—that imaginatively chosen musical background can be remarkably effective. Sound effects recordings too can markedly enhance the realism of your program. Among useful discs currently available are "Home Movie Sound Effects" (Audio Fidelity DFS 7018) and "Background Music and Sound Effects for Your Home Movies" (Major Records MLP 1004). See the Harrison catalogue for a list of pre-recorded sound effects tapes—and of course if you own a battery-operated recorder you can make your own. In setting up for your show, try to have the sound coming from the screen. If you cannot place the tape recorder itself there, use an external speaker under the screen. And a final counsel: keep your shows brief, no more than a half hour or so. Remember it's a mark of showmanship to keep your audience coming back again and again.

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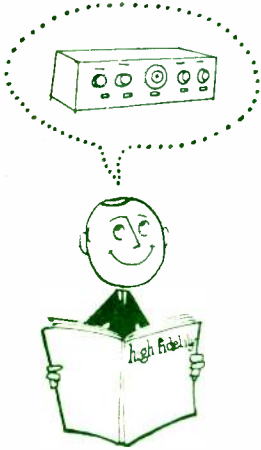
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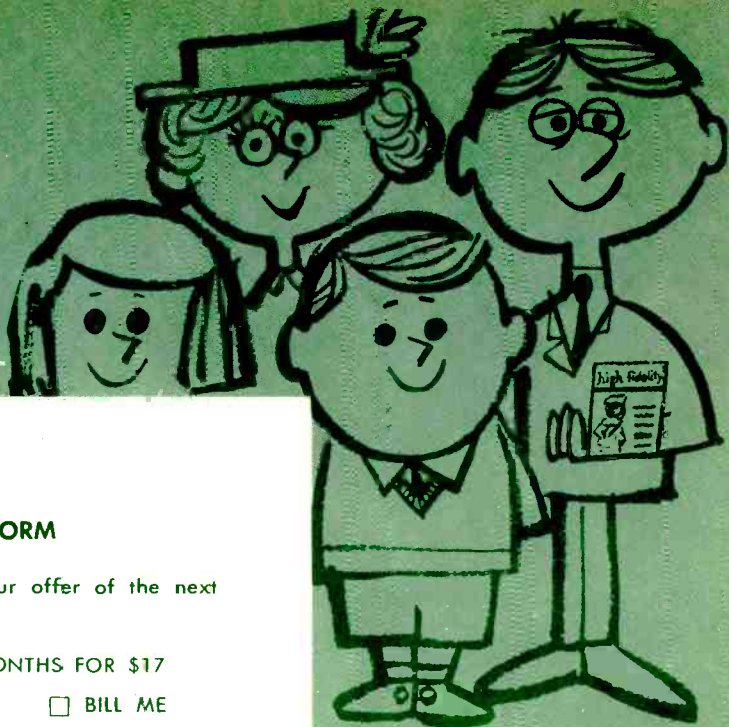
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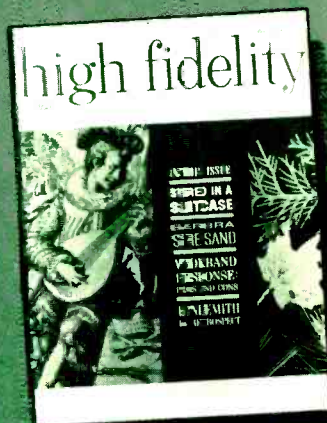
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Gem Electronics Inc., 34 Hempstead Tpke.

Garden City—Churchill Custom Hi Fi, 710 Stewart

Jamaica—Audio Exchange Inc., 153-21 Hillside

Levittown—Parts Unlimited, 3146 Hempstead Tpke.

Long Island—Korvette of Long Island

Middletown—Certified Electronics, Inc.

New York City—Airex Radio Corp., 85 Cortlandt St.

Audio Unlimited, 715 Second Ave.

Gem Electronics, Inc., 202 E. 44th St.

Sam Goody Inc., 235 W. 49th St.

Harvey Radio Co., Inc., 103 W. 43rd St.

Korvette of New York City

Leonard Radio Inc., 69 Cortlandt St.

Packard Electronic Corp., 33 Union Square West

Parts Unlimited Electronic Centers, 265 8th Ave.

Parts Unlimited Electronic Center, 489 Lennox

Rabsons 57th Street, 119 W. 57th St.
Radio Shack Corp.
Terminal-Hudson Electronics, 3 W. 61st St.
Olean—Blumenthal's, 234 Union St.
Rochester—Rochester Radio Supply, 140 W. Main
Staten Island—Parts Unlimited, 1381 Forest Ave.
Syosset—Lafayette Radio, 111 Jericho Turnpike
Syracuse—Radio Shack Corp.
Morris Electronics, 1153 W. Fayette St.
West Babylon—Parts Unlimited, 665 Montauk Hwy.
Yonkers—Gem Electronic Inc., 1937 Central Ave.

NORTH CAROLINA

Charlotte—Carol Dist. Co., 124 W. Morehead St.

Dixie Radio Supply Co., Inc., 1431 Bryant St.

World Electronics, 1415 S. Tryon St.

Fayetteville—Southeastern Radio Supply Co.

Jacksonville—Southeastern Radio Supply Co.

Raleigh—Southeastern Radio Supply Co., Inc.

Wilmington—Southeastern Radio Supply Co.

OHIO

Cincinnati—Hi Fi Audio Inc., 2000 Madison Rd.

United Radio Inc., 1308 Vine Street

Cleveland—Audio Craft Co., Inc., 2915 Prospect

Olson Electronics—Southland, 6813 Pearl Rd.

Pioneer Electronic Supply, 5403 Prospect Ave.

Columbia—Electrical Contractors, 1343 Holly

Columbus—Olson Electronics, 142 N. High St.

Rea's Variety Sales, 479 W. Rich St.

Dayton—Custom Electronics Inc., 1918 S. Brown St.

Marion—Servex Electronic Distributing Inc.

Mayfield Heights—Parts Unlimited, 6153 Mayfield

Parma—Winteradio Electronic Supply, 5373 Ridge

Portsmouth—Radio Station WPAY & WPAY-FM

Steubenville—Lafayette Radio Electronics

Toledo—Audio Center, 1546 Alexis Rd.

Lifetime Electronics, 1501-1505 Adams St.

Warren Radio Co., 1002 Adams St.

OREGON

Eugene—Audiosonics, 348 W. 8th St.

Grants Pass—Roling's Radio TV & Appliance

Medford—Sound Shop, 1116 N. Riverside

Portland—Oregon Hi Fi & Recorder, 500 SW 5th

United Radio Supply Inc., 22 NW 9th St.

Salem—Willamette Radio Supply, 2460 State St.

PENNSYLVANIA

Korvette of Pennsylvania

Allentown—Parts Unlimited, 1369 W. 7th St. Pike

A. A. Peters Inc., 231 N. 7th St.

Erie—Mace Electronics, 24th & French Sts.

Harrisburg—Electronic Wholesalers, 1922 Paxton

Havertown—Kass Electronics Distributors, Inc.

McKeesport—Hi Fi Center, 321½ 6th St.

Philadelphia—A. C. Radio, 1539 W. Passyunk

Almo Radio Company, 913 Arch St.

Radio Electric Service Co., NW Corner 7th & Arch

Radio 437 Store, 437-39 Market St.

Raymond Rosen Parts & Service, Parkside at 51st

Pittsburgh—Olson Electronics, 5918 Penn Ave.

Radio Parts Co., Inc., 6401 Penn Ave.

Reading—George D. Barbey Co., 333 N. Fourth St.

York—Rosen Electronics Co., 129 S. George St.

RHODE ISLAND

Cranston—Radio Shack Corp.

Providence—W. H. Edwards Co., 116 Hartford Ave.

SOUTH CAROLINA

Columbia—Dixie Radio Supply Co., 1900 Barnwell

Dixie Radio Supply Co., 1628 Laurel St.

Greenville—Dixie Radio Supply Co., 500 Pendleton

TEXAS

Austin—Berkman's On the Drag

Harris—Austin, Inc., 410 Baylor St.

Dallas—Crabtree's Wholesale Radio, 2608 Ross Ave.

Hillcrest High Fidelity, 6309 Hillcrest

Radio Shack Corp.

Fort Worth—Larry's Speaker Service, 1121 S. Main

Radio Shack Corp.

Swico, Inc., 1512-18 E. Lancaster

Houston—Radio Shack Corp.

Lubbock—R & R Supply Co., 1607 Avenue G

San Antonio—Radio Shack Corp.

UTAH

Ogden—Carter Supply Co., 259-31st St.

Salt Lake City—Standard Supply, 225 E. 6th S.

VERMONT

Burlington—Concert Electronics, 40 Church St.

Radio Service Laboratory, 703 Pine St.

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