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SEPTEMBER

THE MAGAZINE FOR MUSIC LISTENERS



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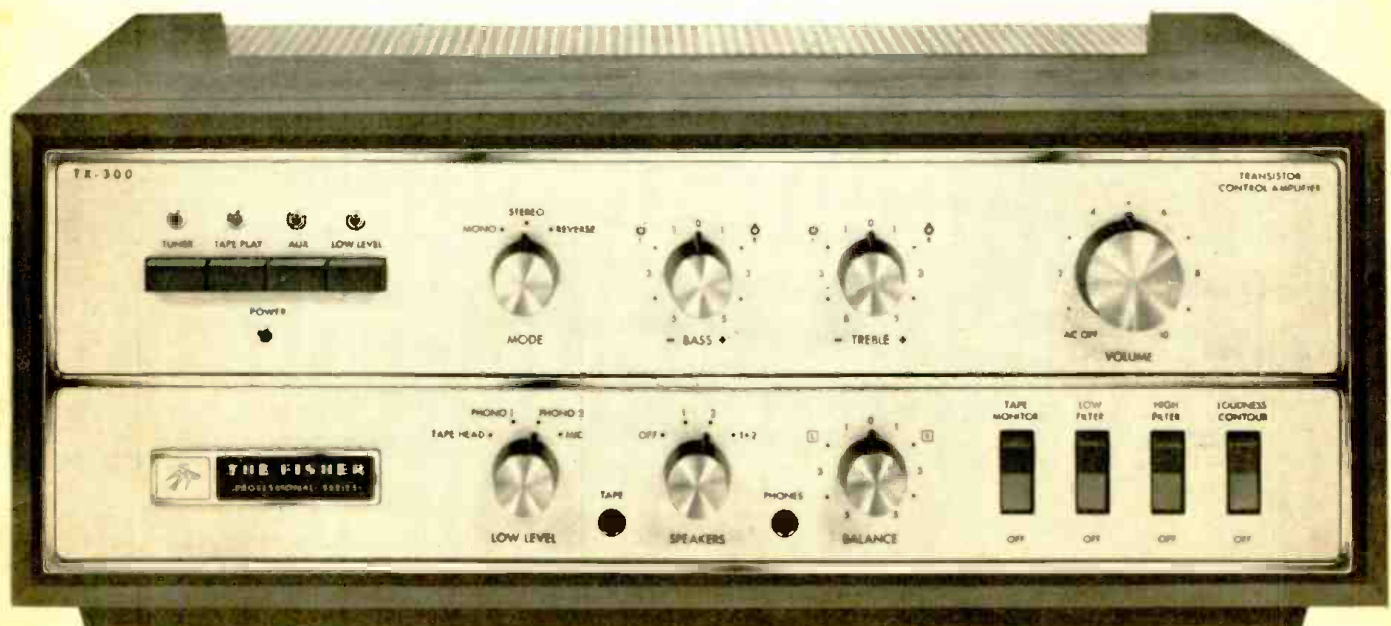
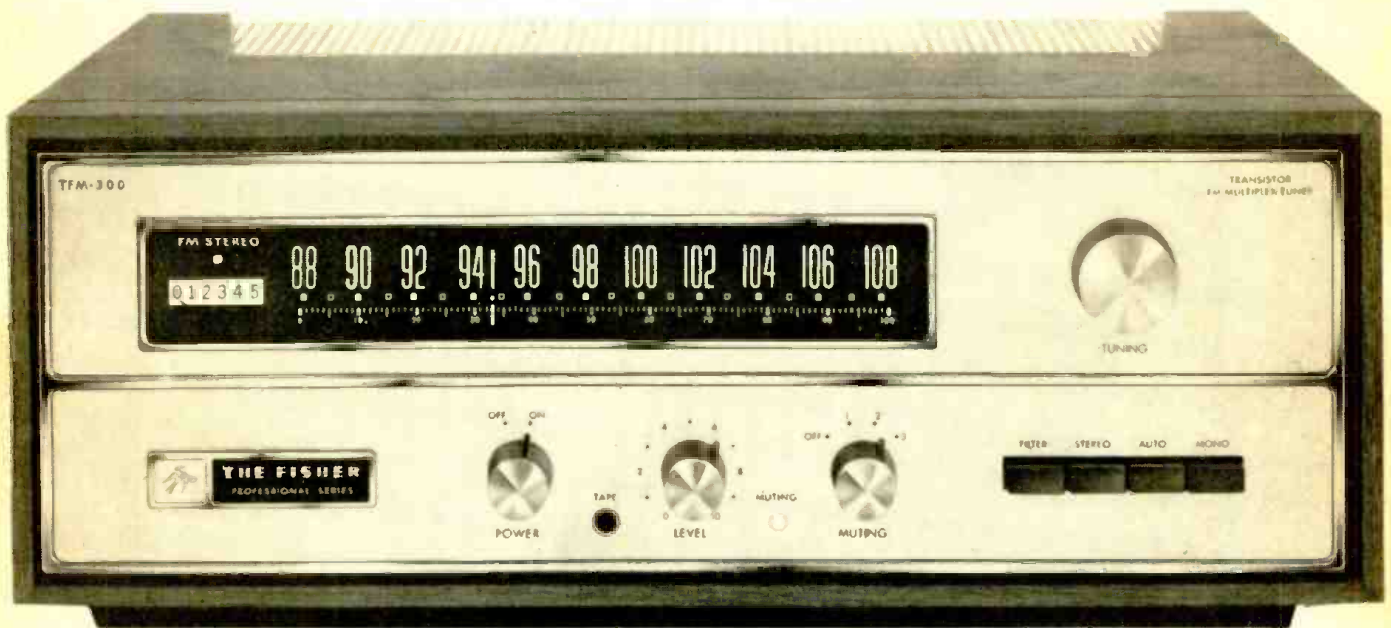
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- Exclusive Fisher *Nuvisor*-GOLDEN SYNCHRODE* FM front end for highest sensitivity and lowest noise, plus overload resistance beyond the capabilities of transistor front ends.
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- Exclusive Fisher AUTOSCAN, automatic stereo broadcast scanner.
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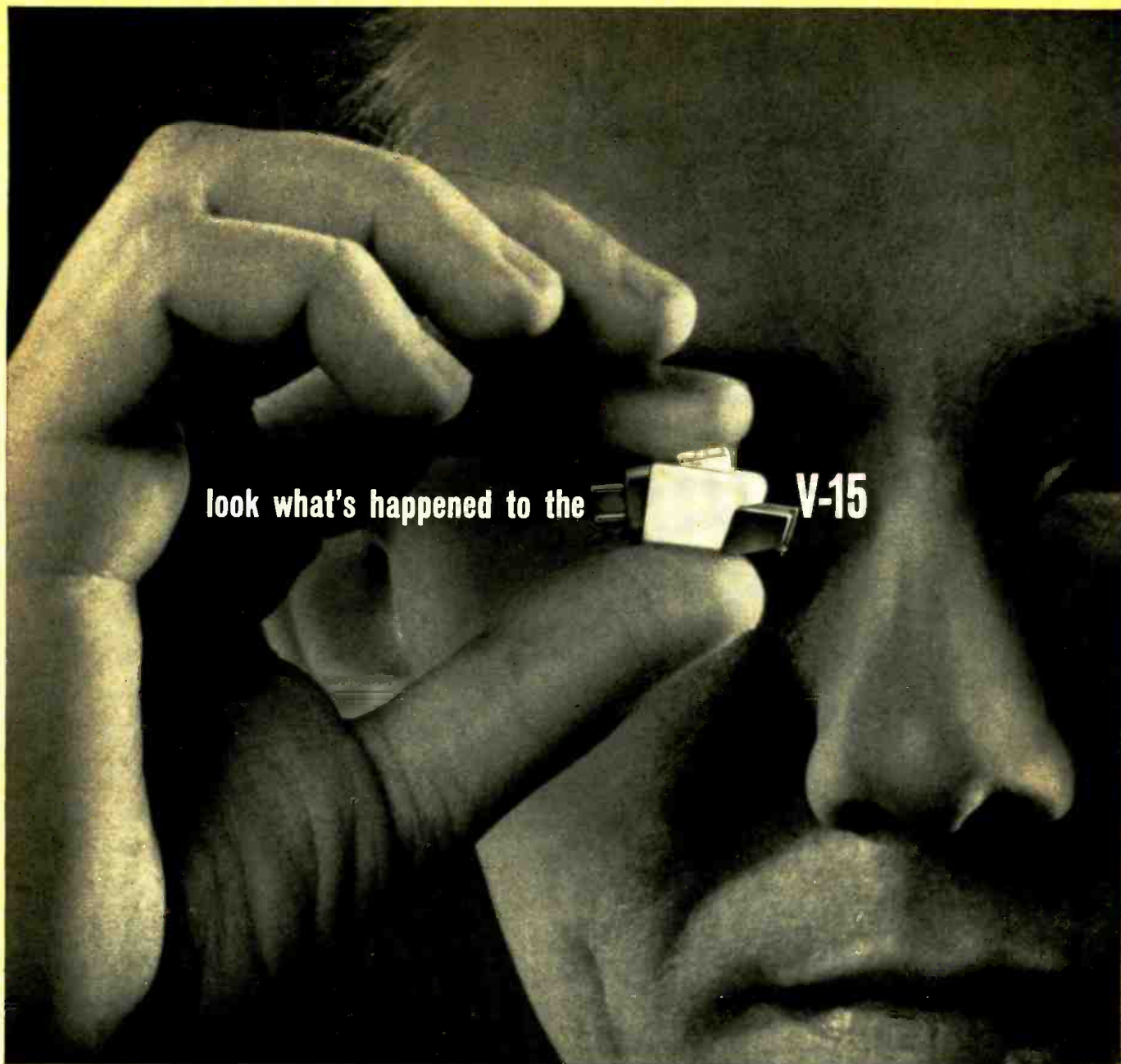


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SEPTEMBER 1964

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high fidelity



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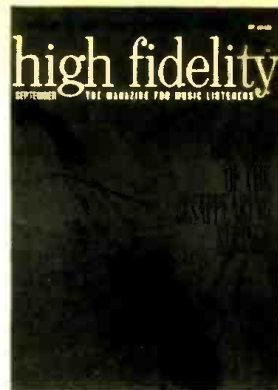
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Roland Gelatt

Editor in Chief

Joan Griffiths

Executive Editor

Norman Eisenberg

Audio Editor

Sue Severn

Managing Editor

Shirley Fleming

Assistant Editor

H. C. Robbins Landon

European Editor

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Art Director

Nathan Broder

John M. Conly

R. D. Darrell

Alfred Frankenstein

Robert C. Marsh

Contributing Editors

Claire N. Eddings

Director of Advertising Sales

Walter F. Gruening

Circulation Director

Warren B. Syer

Publisher

A D V E R T I S I N G

Main Office

Claire N. Eddings, The Publishing House
Great Barrington, Mass. 01230
Telephone: 1300

New York

165 West 46th St., New York 10036
Telephone: Plaza 7-2800
S. Resnick, A. Sobel, A. Spanberger

Chicago

Taylor/Friedman
333 N. Michigan Ave., Suite 314, Chicago 60601
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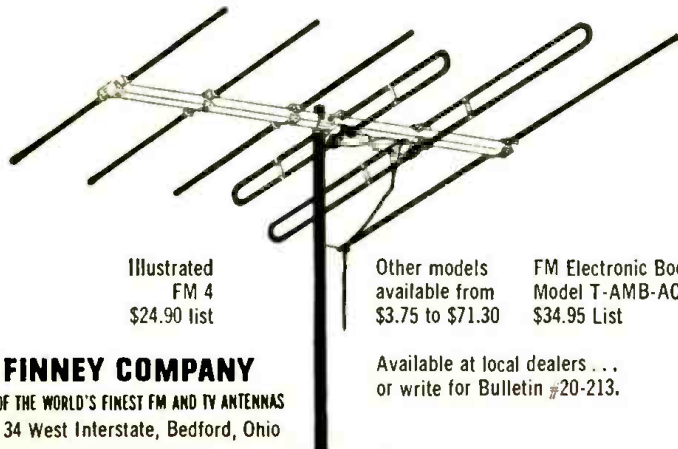
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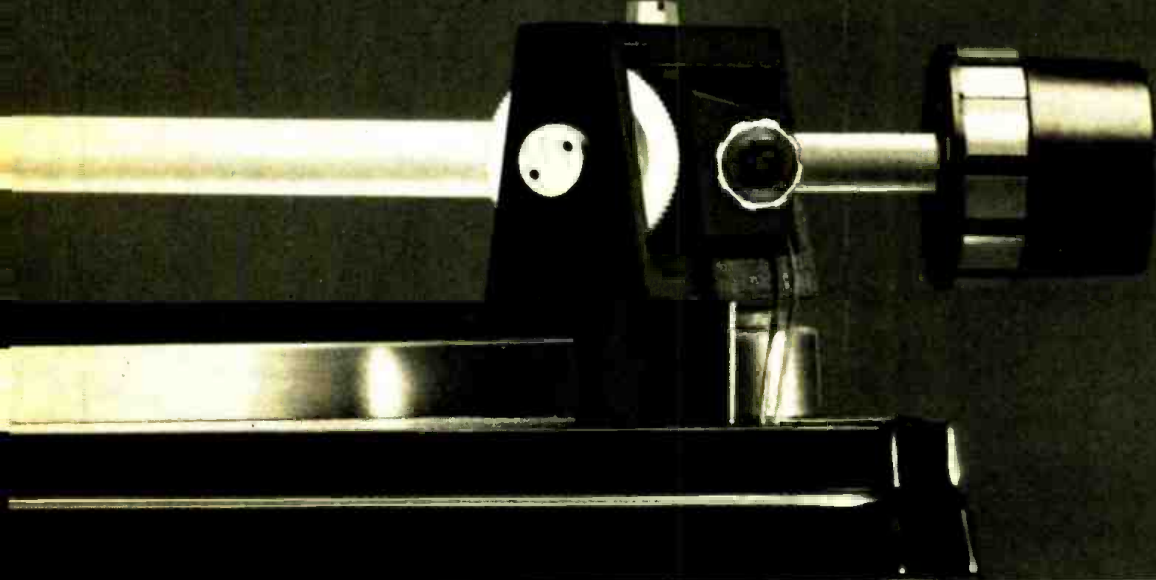
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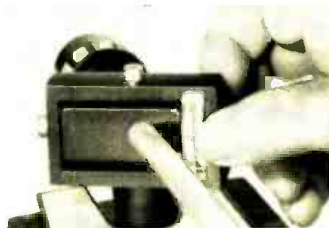
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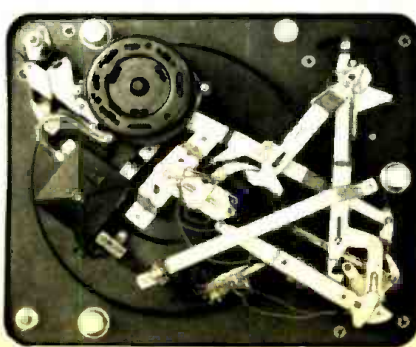
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All Dual Automatic Turntables share the same engineering underneath . . . clean, rugged and uncluttered. Total disengagement of all automatic functions during play result in performance hitherto unobtainable with automatic equipment.

Automatic Turntables



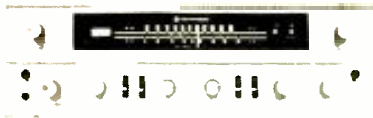
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Among the hardest-working contributors to this journal are those reporters whose accounts of recording and other musical activities both at home and abroad we publish each month under the general rubric "Notes from Our Correspondents" (beginning, in this issue, on p. 12). For the most part, these gentlemen have gone unsung in this column—and we think the time has come to rectify the omission.

Most recent to join our regular roster of far-flung cicerones is **Felix Aprahamian**, whose column datelined London we hope will appear in these pages for a long time to come. On the music staff of the *Sunday Times* since 1948, Mr. Aprahamian (who tells us he is largely self-taught in music) has been a member of the British press for the last thirty years and has, in addition, contributed to such scholarly publications as *Grove's Dictionary*. For several years he was Concert-Director of the London Philharmonic Orchestra, since 1942 he has been coorganizer of London's "Concerts de musique française," and he frequently appears on programs of the BBC (he has also served on that institution's Central Music Advisory Committee). Among other long-term functions he lists his role as Honorary Secretary of the Organ Music Society.

Writing to us from Vienna is **Kurt Blaukopf**, for whom we have an especially fraternal feeling since he too is a working editor of a record magazine (the bimonthly *Phono*, which he founded in 1954). Mr. Blaukopf was brought up, he says, on Viennese coffee and Viennese chamber music. According to parental plan, he was also brought up to be a lawyer, but he soon turned to music, studying with Hermann Scherchen and other Central European notables. Mr. Blaukopf is a prolific author, including among his published works *Langspielplattenbuch* (a two-volume critical record catalogue) and a novel on Berlioz (the latter has been translated into Croatian, by the way).

Dutch citizen **Jan de Kruiff** is a young man who asserts that his greatest claim to fame is the fact that he was born in Nuenen, the village in the southern part of Holland where Van Gogh painted his celebrated "Potato Eaters." Actually, Mr. de Kruiff has already had a very busy career. After his preliminary schooling at Eindhoven (where he became a fervent amateur oboe player), he embarked on musicological studies at the University of Utrecht and has since pursued the perilous path of a music critic. His *Disco-digest*, a pocket guide to records, came out some time ago, and his reviews of current releases are a regular feature of *Elseviers Weekblad*, one of the biggest Dutch weeklies. In what can hardly be called his spare time, Mr. de Kruiff is connected with Hilversum Radio.

From Canada, we this month welcome **Robert Syrett**, a Toronto public relations counsel specializing in industrial accounts. Mr. Syrett has a first love, however: he once edited a magazine devoted in part to high fidelity as a hobby, he did a stint as record reviewer for a widely read Ontario newspaper, and he is, of course, an avid record collector and concertgoer.

CIRCLE 35 ON READER-SERVICE CARD

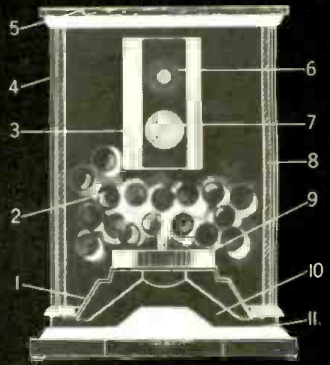
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Meet the new Royal Grenadier world's most perfect speaker system. Pretty soon every stereo system 'round will be featuring this revolutionary divergent lens speaker system. The first loudspeaker ever designed and engineered for stereophonic reproduction. Lets you sit anywhere — hear everything.



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As Featured At The World's Fair Pavilion of American Interiors

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 - World's largest (18 lbs.) speaker ceramic magnet structure.
 - Front loaded Horn-360° aperture throat.
 - Complete symmetry of design with terminals concealed underneath.
 - Dimensions: height 29" — diameter 22".



Empire Grenadier model 8000

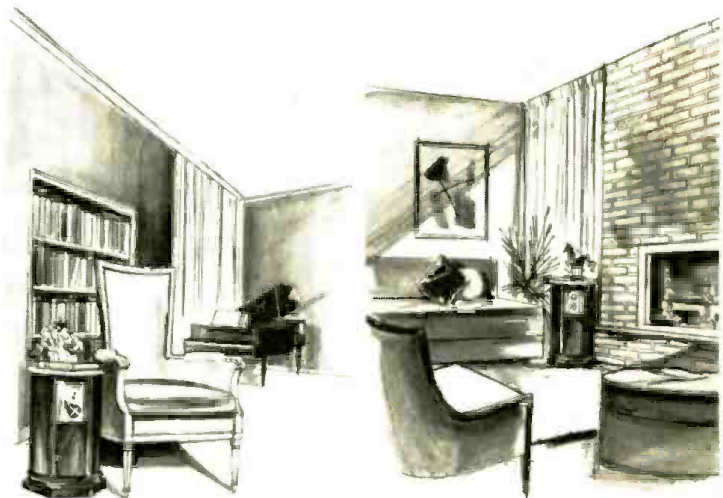
Started a new era in speaker systems. Measures 29" high with a 15 1/4" diameter. Its features are virtually the same as the 9000 plus the exclusive Empire Dynamic Bass Reflex . . . high Q reflex tuned columns for in-phase low frequency reinforcement. The scientifically accurate gradients and vented ports provide unbelievably enriched base response.



Try this simple test.

You will notice no change in sound level of bass, mid range, and highs. Full frequency and separation is assured by Empire's exclusive divergent acoustic lens system.

Try this same test with any other brand of speaker. Some speakers will only have a narrow angle of high frequency sound propagation. Some may have 2 or even 3 bands of high frequency sound. With these or other speakers, slight shifts of position, turning one's head, or even leaning to one side may cause sharp changes in the listening tone and level. Not so with the Empire Grenadier.



Acoustically engineered to let you sit anywhere — hear everything. The Empire Grenadier is decorator-designed to fit any decor . . . from warm elegance to stark modern . . . fit in corners or against walls.

Its satin walnut finish is designed to blend with all furnishings. An imported Italian Perlata marble top is optional for added elegance on the model 9000. The Empire Grenadier is a truly beautiful and functional achievement in sight and sound.



The Incomparable Troubadors —

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Audio Magazine stated "...truly excellent... the finest cartridge tested." Frequency response 8 to 30,000 cps. Compliance 20X 10—6cm/dyne. Empire 880Pe comes with a biradial elliptical hand polished .2X.9 mil diamond.

For a sound demonstration of the Empire family of "most perfect" products, go 'round to your dealer or write for complete literature.





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Now she says . . . "Turn it up, please"

She gets pleasure from the sound of the McIntosh MA 230 control amplifier. She wants to hear all the full rich sound. She even thinks the loudspeakers sound bigger. Her bridge club wants to listen. Sometimes you wish she would let you listen to what you want to hear.

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NOTES FROM OUR CORRESPONDENTS

LONDON

In summers gone by, musical activity in England—apart from a starry international season of opera at Covent Garden—habitually slackened until the Promenade Concerts heralded the fall. But that was long ago. Today there seem to be as many summer festivals here as on the Continent. Some of them, happily, are not mere extensions of a routine watering-place *saison d'été*, but exciting musical events. I wouldn't be surprised, in fact, if certain of these offerings found their way on to records.

Summer Firsts. The Bath Festival, for which Yehudi Menuhin is largely responsible, opened in Bristol Cathedral with the world premiere of Gian-Carlo Menotti's *Martin's Lie*. (The work was commissioned by CBS and will be presented to American television viewers this fall.) With the public, if not with the majority of my colleagues, I found myself succumbing anew to the sorcery of Menotti's theatrical genius. Years ago it enticed me to fourteen consecutive performances of *The Consul*, and later kept me in Brussels so that I might experience *Maria Golovine* a second time. Despite a tenuous plot and a slender score, the new piece, like its precursor *Amahl and the Night Visitors*,

casts the usual spell. And again, unlike so many of his avant-garde confreres, Menotti successfully pulls the heart-strings of the many rather than the legs of the few. And why not?

From the West Country I crossed over to East Anglia, where this year's Aldeburgh Festival produced two major novelties by Britten: the cello symphony written for his friend Mstislav Rostropovich, which Moscow has already heard, and his *Curlew River*. Thunder, lightning, cloudburst, and electricity failures preceded the revelation of this last score. With all the other faithful pilgrims, I waited in the gradually darkening Orford Church until the lights were restored and the performance of this musical parable, set in the fen country but inspired by a Japanese *Noh* play, could proceed. In *Curlew River* Britten has come nearer to the spirit of Oriental music than ever before.

The Rake at Abbey Road. While such out-of-town events were making musical headlines, an important sequence of recording sessions was going on in the metropolis: a new complete version of Stravinsky's *Rake's Progress*, with the composer himself conducting. His dissatisfaction with the previous recording has been no secret. At two of the eight sessions in EMI's Abbey Road studios, rented for the occasion by the American Columbia company, I was able to observe how the venerable octogenarian remains an absolute master of rhythm and tempo, with infallible metronomic sense—an attribute curiously rarer than that of absolute pitch, and perhaps more precious to a conductor.

At eighty-two, Stravinsky no longer bounds to the podium; more diminutive than ever, he now shuffles with the aid of a stick. Once there, he still seems to exude the essential rhythm from every pore in his body. Sparing in gesture, he secured superb rhythmic results with the minimum of effort. I heard some splendid singing from Alexander Young (Tom Rakewell) and John Reardon (Nick Shadow) and fine playing from the Royal Philharmonic Orchestra, to whom the *Rake* is a repertoire piece. (The RPO's replacement at Glyndebourne this year, by the way, struck me as that Festival's loss.)

There was a shaft of the old Stravinsky



Stravinsky: the rhythm simply exudes.

Continued on Page 16

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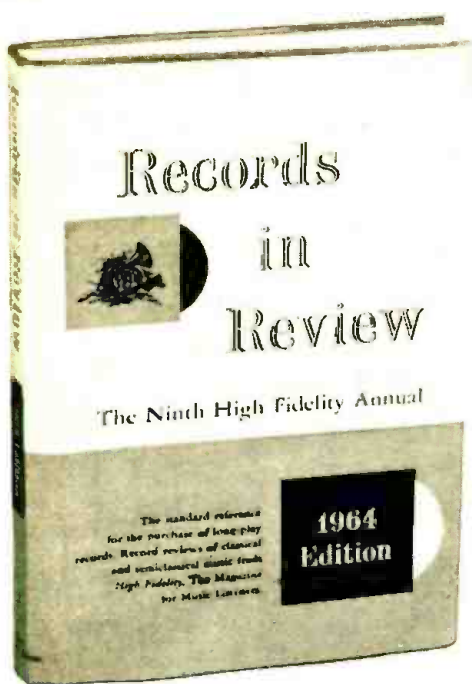


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NOTES FROM OUR CORRESPONDENTS

Continued from page 12

directed at everyone in the studio when the jolly Epilogue was finally taped. "I know you do not like my tempo," he announced, "but I do."

And who should know best?

FELIX APRAHAMIAN

VIENNA

Not surprisingly, this year's Vienna Festival was devoted to a great extent to the works of Richard Strauss. The early opera *Feuersnot* was staged at

the Volksoper under the leadership of Peter Maag; *Die Frau ohne Schatten* received a performance at the Staatsoper, with Herbert von Karajan acting in his double capacity as stage director and conductor; and *Daphne* was given a revival, at the Theater an der Wien, under the baton of Karl Böhm.

Now Daphne on Discs. The last-named occasion also marked a recording premiere: the first complete *Daphne*. Already during rehearsals Deutsche Grammophon had set up its recording equipment in the theatre and had converted the room near the stage door where the singers usually receive their guests into a control booth. The ghost of old Schikaneder, who built the Theater an der Wien in 1801 and whose statue, as Papageno, towers over the entrance, must have wondered what Herr Wolfgang Lohse and his recording crew were doing in his house. He might have speculated too at the dozens of Vienna Symphony musicians seen entering, since the theatre's orchestra pit does not afford space for a very large number of players. In fact, it had been necessary to remove several of the front rows in the stalls in order to accommodate an orchestra of the size Strauss specified.

Whether the setting had something to do with it—or whether Böhm, to whom the composer dedicated the score, has some special magic—the spirit of Schikaneder, Papageno, and Mozart seemed to be present at this performance. Certainly, the Böhm *Daphne* sounded to my ears more Mozartean than any other opera Strauss wrote—and this in spite of a full orchestra, including no fewer than five clarinets.

Vienna-born Hilde Gueden sang the role of Daphne; Apollo went to James King, a native of Dodge City, Kansas. (One of that increasing number of American singers active in Germany, Mr. King is a member of the Berlin Opera, has appeared at Salzburg, and will be Max in this season's *Freischütz* production at the Vienna Opera.) Other members of the cast were Vera Little (Gaea), Paul Schoeffler (Peneios), and Fritz Wunderlich (Leukippos). Larger audiences than the Theater an der Wien can hold will hear them in DGG's forthcoming "taped-off-the-stage" album.

Continued on page 22

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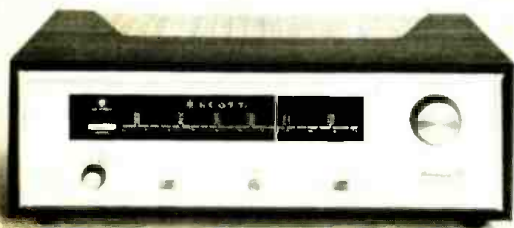


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Space is not sufficient here to list all the M100's pertinent specifications. They are for a system of this size, singular. We will be happy to send complete specifications to technically oriented music lovers.

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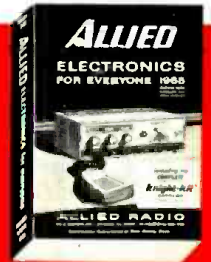
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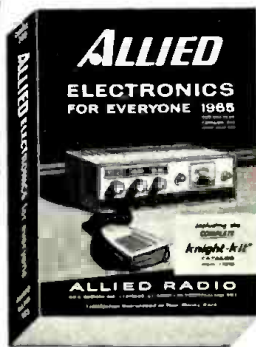
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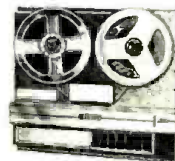


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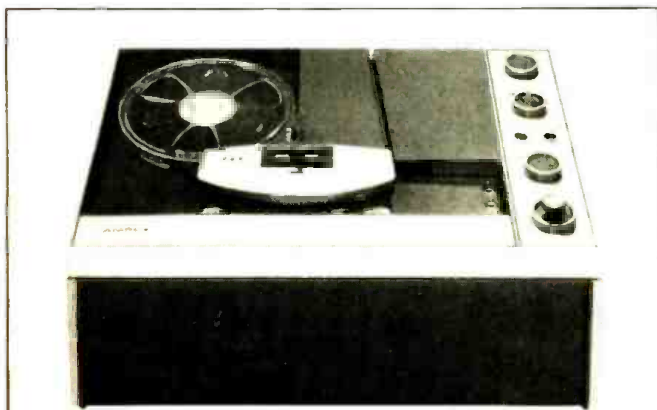
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NOTES FROM OUR CORRESPONDENTS

Continued from page 16

An Integral Brahms in the Offing. In addition to Von Karajan's operatic activities during the spring Festival he also led the visiting Berlin Philharmonic in a number of concerts in the Vienna Musikverein. Afterwards, conductor and orchestra embarked on a recording of *Ein Deutsches Requiem*, with Gundula Janowitz and Eberhard Wächter as soloists. Brahms, at the moment, seems to be Karajan's main concern. It looks as if DGG will do a "complete Brahms" (including the concertos) to follow on its successful Karajan/Beethoven series. The Violin Concerto, in fact, was taped some time ago, in Berlin, with Christian Ferras as soloist. By the time Karajan makes his United States tour with the Berlin Philharmonic this coming winter, at least some of the new Brahms recordings should be available.

KURT BLAUKOPF

TORONTO

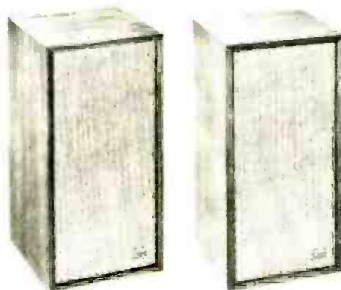
On a hot May evening in Toronto's gingerbread-encrusted, late Victorian Massey Hall, a symphony orchestra unique in North American musical annals passed into limbo. Presiding at the event were Robert Craft and Igor Stravinsky, who had made this group "his" orchestra of record since the disbanding of the West Coast Columbia Symphony Orchestra a couple of years ago.

A Matter of History. The orchestra in question was Canada's CBC Symphony, an ensemble less widely known than it deserved to be because record reviewers, cynical about the accuracy of record labels, assumed that CBC was a misprint for CBS and credited its Stravinsky and Craft recordings to the Columbia Symphony Orchestra with which their names were so long associated. The CBC of course had its own identity and a different provenance. Organized in 1952 by Geoffrey Waddington, director of symphonic services for the Canadian Broadcasting Company (whence the initials CBC), it was the last major symphony orchestra on this continent devoted almost exclusively to radio and television broadcasting of serious music. In this respect it resembled Britain's BBC Symphony or Toscanini's NBC Symphony, of blessed memory, though unlike the latter it served (under Mr. Waddington's general supervision) as a vehicle for a variety of guest conductors.

The love affair between Stravinsky and the CBC Symphony blossomed a couple of years ago at the time of the veteran composer-conductor's eightieth anniversary celebrations. The CBC is noted for having performed a remarkably high percentage of contemporary

Continued on page 26

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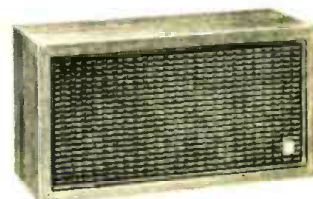
Ever try to describe
what an oyster
tastes like?

No one can. The same is pretty much true if we attempt to describe a sound. Particularly the sound of the two NEW Jensen shelf systems—the PR-50 and the PR-150. We think they both sound great. This apparently over-enthusiastic claim is believable, however, only after you've heard them for yourself.

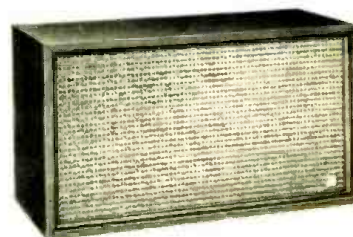
The PR-50 introduces an outstanding breakthrough in extremely compact design without loss of performance. It is the first effective, full-range high fidelity system to be completely contained in a 1/2 cubic foot enclosure. Its statistics will impress—such as the exceptionally flat response: only 3 db down at 48 and 20,000 cycles, and ± 3 db inside this range. The PR-50 can reproduce 40-cycle bass tones cleanly and clearly. Because no "shaping networks" are needed, all available amplifier power goes to drive the speakers. The new E-100 SONO-DOME® gives the PR-50 a unique smoothness of mid-range and high-frequency response with a remarkably uniform radiation pattern. See your high fidelity dealer. You'll be amazed that so much sound costs so little.

The excellent performance characteristics of the PR-150 are best appreciated with eyes closed, ears open. The new, subsonic 12-inch woofer, with over 1-inch total excursion, chemically treated half-roll annulus, free air resonance of about 15 cycles, and massive magnet structure, delivers a window rattling bass. Jensen's exclusive new MH-400 aspheric SONO-DOME® covers mid and high frequency ranges to deliver the truest possible sound throughout. The PR-150 is priced much lower than other bookshelf speakers that don't do nearly as much for the sound.

We believe you'll find the sound of the PR-50 and the PR-150 akin to finding a pearl in your oyster.



Model PR-50 oiled walnut



Model PR-150 oiled walnut



New E-100 SONO-DOME®
used in PR-50
New MH-400 SONO-DOME®
used in PR-150

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Canada: Radio Speakers of Canada, Ltd., Toronto • Argentina: Ucoa Radio, S. A., Buenos Aires • Mexico: Fapartel, S. A., Naucalpan, Mex.
CIRCLE 34 ON READER-SERVICE CARD



A professional-quality stereo system that anyone (yes, anyone!) can install and operate.

The Fisher 500-C stereo receiver is the kind of high fidelity equipment a music-loving professor of electronics daydreams about before his birthday. On *one* magnificent chassis, it combines *all* of the sophisticated circuitry of an advanced Fisher stereo system—tuner, amplifier and controls. Yet its engineering complexities are so functionally executed and packaged that any housewife, fashion model or grandma can take it home, install it and instantly learn to use it.

The 500-C is only 17½" wide and 13½" deep. In that space it ingeniously accommodates a high-sensitivity Fisher FM-Stereo multiplex tuner (see 1), an

exceptionally versatile Fisher stereo control-preamplifier (see 2) and a massive 75-watt Fisher stereo power amplifier (see 3). Simply connect a pair of good loudspeakers to it (that's eight twists of a screwdriver) and you are ready to play stereo of professional quality.

The Fisher 500-C is priced at \$389.50 and is *the* world's best-selling high fidelity component at *any* price. The Fisher 800-C, at \$449.50, is the identical unit with a superlative AM tuner added. The Fisher 400, an FM-Stereo receiver with 60 watts power output, costs only \$329.50. And, if you're willing to pay a premium for the last word in space-age electronics, there

is the transistorized Fisher 600, a 110-watt FM-Stereo receiver at \$595.00. Cabinets for all models are 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 page book. Detailed information on all Fisher components is included.

THE NEW FISHER HANDBOOK



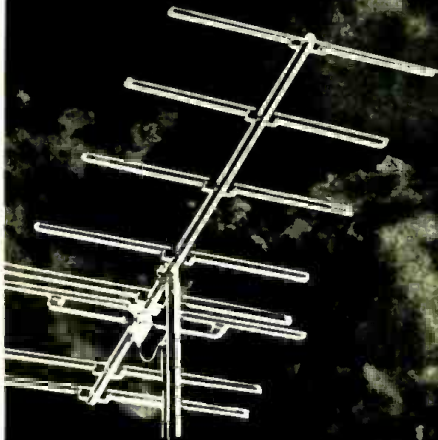
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NOTES FROM OUR CORRESPONDENTS

Continued from page 18

AMSTERDAM

"Uttinburra" it was called in 764, at the time when a Benedictine monastery was founded there. Today we know the site of the famous Bavarian abbey as Otto-beuren. Music listeners who have associated the name with several fine recordings of Gregorian chant will be interested in knowing that when Otto-beuren's twelve hundredth anniversary rolled around this year its abbot invited the Concertgebouw, under its conductor Eugen Jochum, to come from Amsterdam to join in the ceremonies.

As the Concertgebouw's contribution to the celebrations Jochum chose to give Bruckner's Fifth Symphony—a work for which he has a special affection and which he recorded several years ago with the Bavarian Radio Orchestra. On the present festive occasion a Philips recording crew was on hand in the ancient church to put the performance on tape. In the remarkably short time of two weeks the two-disc album could be seen in shop windows. Dutch reviewers who are also philatelists had a special reason to note the event: they were given advance notice of the recording's release by means of a letter from Mr. Heeuwekemeijer, the orchestra's manager, enclosed in a first-day cover with the special Otto-beuren commemoration stamps on it.

At the moment Brucknerites can feel particularly grateful to Philips: the company's new Fifth was not long preceded by the Bruckner Third Symphony. The latter work too was performed by the Concertgebouw, but with its other conductor, Bernard Haitink, on the podium. Haitink and the Amsterdammers will also soon be heard accompanying Claudio Arrau in a set of Beethoven's five piano concertos. JAN DE KRUIJFF

BERLIN

It was in the company of a gentleman from Deutsche Grammophon's Hamburg office that I was escorted to the Jesus Christus Kirche in the Dahlem section of Berlin where virtually all of the Berlin Philharmonic recordings are made. Sessions for a complete new *Magic Flute* under Karl Böhm had begun several days before, and now the press was to be admitted into the sanctity of the recording hall.

As we entered, the orchestra was preparing to record the overture. Böhm had deployed the Philharmonic's celebrated strings in a 14-12-10-8-8 distribution. The session was leisurely—after two and a half hours, interrupted by an intermission and several Viennese stories by

works, and when Stravinsky accepted an invitation to conduct it, he found a first-class orchestra that was thoroughly familiar with his and other twentieth-century idioms. His pleasure was compounded at also encountering in Toronto Elmer Iseler's Festival Singers, a small choral group which one critic has described as being "able to sing just about anything ancient or modern better than anybody else." (Stravinsky has since become the official patron of the Festival Singers.) From the time of that initial meeting, Stravinsky and Craft made half a dozen recordings with the orchestra and/or the Festival Singers. In the process Columbia Records too made a discovery: the company's engineers decided that Massey Hall—which abounds in wood and the acoustics of which have been a matter of controversy for years—was a nearly ideal recording locale.

A Matter of Semantics. The CBC Symphony Orchestra has now become the victim of consolidation trends evident elsewhere; it is being merged with the Toronto Symphony Orchestra, presently under the leadership of Walter Susskind. As it turns out, however, the demise is largely one of the disappearance of a name—about two-thirds of the CBC's personnel were also members of the Toronto Symphony. It is expected that completion of current negotiations will result in a combined orchestra larger than either and comprised of the best players from each. In 1965 Seiji Ozawa, now assistant conductor of the New York Philharmonic, will become the new group's permanent maestro.

In the meantime, broadcasts will continue, and probably the recordings. In addition to the Stravinsky and Craft discs, the CBC Symphony, with Susskind as conductor, has also been recording a series of Canadian works for Canadian Columbia and the Canadian Music Foundation: made specifically for the bilingual Canadian market, these are put out with jackets printed in both French and English. What will probably be the CBC's last Columbia recording under its own name is the first stereo production of Stravinsky's 1922 chamber opera, *Mavra*. At the recent sessions here, in line with the usual practice for Stravinsky-by-Stravinsky albums, Robert Craft prepared the orchestra before the composer took over for the final tapings. (Interestingly, it was Craft who made the only previous recording of this work—for Dial, a small company now defunct.) Soloists were Stanley Kolk, tenor, and Susan Belinck, soprano, both from New York, and Patricia Ridout and Mary Simmons of Toronto. Mrs. Ridout, by the way, is the wife of Godfrey Ridout, one of Canada's leading composers.

ROBERT SYRETT

Continued on page 30

One of the few really good speakers made today.



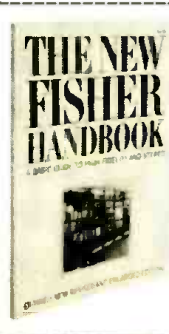
The Fisher XP-4A

Most loudspeakers today still sound like loudspeakers, not like music.

You can count on your fingers the systems that give a true, uncolored version of the actual input. And even these genuinely musical speakers are mostly at the extreme end of the size and price spectrum. But not the Fisher XP-4A. Here is a perfectionist's loudspeaker that's still in the two-cubic-foot and under-\$200 category. Unbiased audio professionals agree that the XP-4A is significantly ahead of other speaker systems in this class.

Writes Julian D. Hirsch, the noted equipment reviewer, in a lab report published in *Hi Fi/Stereo Review*: "Overall, I would rate the XP-4A as one of the best, most truly musical reproducers available today." *High Fidelity* magazine stated in an equipment report that the XP-4A "is among the cleanest- and smoothest-sounding of any compact we have yet auditioned . . . an impartial, effortless reproducer."

The XP-4A is a genuine three-way system with four drivers and professional inductive-capacitive crossovers. Its unique basketless woofer, featuring eddy-current damping, is one of the great Fisher technical innovations. Size: 24½" x 14" x 12" deep. Price, in mahogany or walnut, \$199.50; in unstained birch, \$189.50.



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CIRCLE 37 ON READER-SERVICE CARD



Studio view of three A-7 speaker systems used for 3-channel **PLAYBACK** monitoring at United Recording Studios, Hollywood, where many famous musical stars do their recording.



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THE POWER AND THE GLORY OF A GENUINE **PLAYBACK*** SPEAKER!

At the recent L.A. Hi Fi Show, a lady was so enchanted by the sound of a stereo pair of Altec A-7 **PLAYBACK** systems that she closed her eyes to their rugged studio-utility cabinetry. She wrote a letter conveying the wonder she felt in hearing, for the first time, faithful reproduction of live performance. This is what Mrs. Raymond O. Zenker of Whittier, California, has to say about Altec's mighty A-7 "Voice of the Theatre"[®]:

"I have never written 'letters to the editor' or that sort of thing, but this time I am compelled to.

"On April 4th, my husband and I went to the Hi Fi Show at the Ambassador. Of the many assorted displays, I was impressed only with two big black boxes in a small ordinary room. These boxes must have been magical for the room became enchanting. To others perhaps they were ugly, but to me they were the most beautiful things—(no, beings, for they were alive and warm), I had seen during the evening.

"When my husband and I buy, it will have to be the A-7's. Nothing else is even worth consideration. This will make the wait for music a bit longer, but the waiting becomes a necessity now for I'm spoiled and could never be content with anything else..."

Mrs. Zenker's admiration is understandable. "Voice of the Theatre" speakers are genuine **PLAYBACK** systems considered a *must* for leading broadcast and recording studios, as well as motion picture theatres (including Cinerama's matchless 6-channel stereo). In such professional applications, where reputations and income are at stake, "bookshelf" bass, strident highs and other aspects of audio distortion cannot be tolerated. That's why **PLAYBACK** speakers by Altec are invariably specified.

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speaker system in existence. And it *is*... next to the new Altec A7-500.

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***PLAYBACK**: a term used in the recording industry to designate the studio sound reproducing equipment relied on by conductors, performing artists and recording engineers to carefully judge by direct comparison the realism of a recording with the live rendition. Altec Lansing is synonymous with **PLAYBACK** because most major professional studios have used and specified Altec equipment since the early beginnings of modern recording.



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Anyone (including your wife) can make just as fine a tuner as Fisher



...with the Fisher KM-60 StrataKit.

The Fisher KM-60 StrataKit makes it so easy to build an elaborate, high-performance FM-multiplex tuner that the technical experience or inexperience of the kit builder becomes totally irrelevant. Audio engineers and housewives can build the KM-60 with equal facility and completely equal results. And the results are spectacular.

The StrataKit method of kit construction is an exclusive Fisher development. Assembly takes place by simple, error-proof stages (Strata). Each stage corresponds to a *separate* fold-out page in the uniquely detailed instruction manual. Each stage is built from a *separate* packet of parts (StrataPack). The major components come already mounted on the extra-heavy-gauge steel chassis. Wires are *pre-cut* for every stage—which means every page. All work can be checked stage-by-stage and page-by-page, before

proceeding to the next stage.

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

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CIRCLE 37 ON READER-SERVICE CARD

NOTES FROM
OUR CORRESPONDENTS

Continued from page 26

Dr. Böhm (who has conducted this opera "perhaps a hundred times"), the overture was in the can. Böhm had divided it into two takes because of the treacherous rests with *fermati* in the overture's middle.

Gallantry All Over. In the afternoon the large raised platform running the width of the room behind the orchestra was the focus of attention. It had been constructed "for the soloists," DGG's production chief, Otto Gerdes, told me. "A psychological measure—they sing more easily if they have the feeling of being on a stage." On this occasion, present from among the impressive cast (which also includes Lisa Otto, Franz Crass, Fritz Wunderlich, and Hans Hotter) were Roberta Peters, Evelyn Lear, and Dietrich Fischer-Dieskau.

First to mount the thoughtfully conceived platform was Miss Peters, looking chic, petite, and quite unruffled as she launched into the Queen of the Night's murderously difficult main aria. Initially, those diabolical high Fs were not totally satisfactory, but for a preliminary run-through it was amazingly accurate. Böhm, almost with courtliness, addressed the singer as "*Gnäd' Frau.*" After several takes, when she said that she would like to do the entire aria again, Böhm replied in genial Viennese dialect, "*Ois, was Sie woin*"—anything you wish.

Miss Lear, as Pamina, and Fischer-Dieskau, singing his first Papageno, succeeded Miss Peters to record the duet "*Bei Männern, welche Liebe fühlen.*" Miss Lear was singing her biggest recording role to date, and the young veteran Fischer-Dieskau behaved with handsome gallantry, bussing her on the cheek before he left and she addressed herself to "*Ach, ich fühl's.*" Böhm hopes to record *Wozzeck* with these two artists, probably next year, and also, in due time, *Lulu.*

As we left, the DGG man from Hamburg surveyed the orchestra's cars parked bumper to bumper in the adjoining streets. "*Die Philharmoniker* make good money," he said moodily. "Only two Volkswagens in the whole lot."

PAUL MOOR

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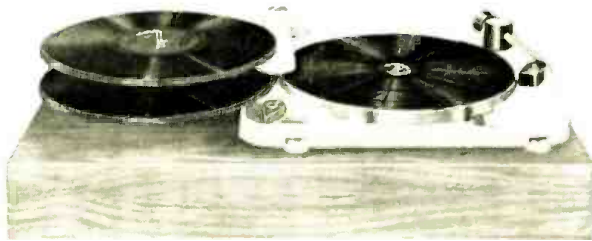
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"The speeds were, of course, exact."

"The entire mechanism worked perfectly at a 1-gram tracking force."

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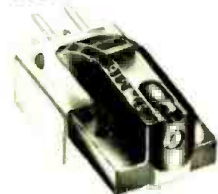
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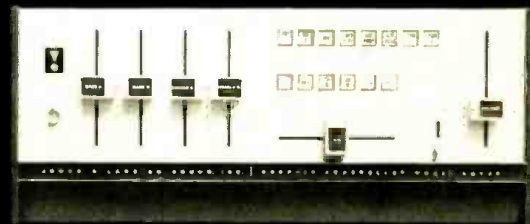
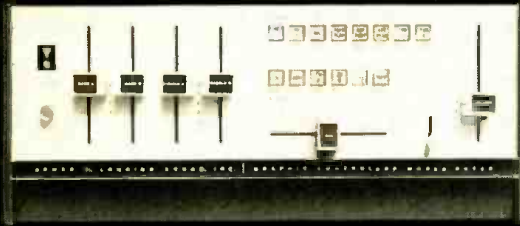


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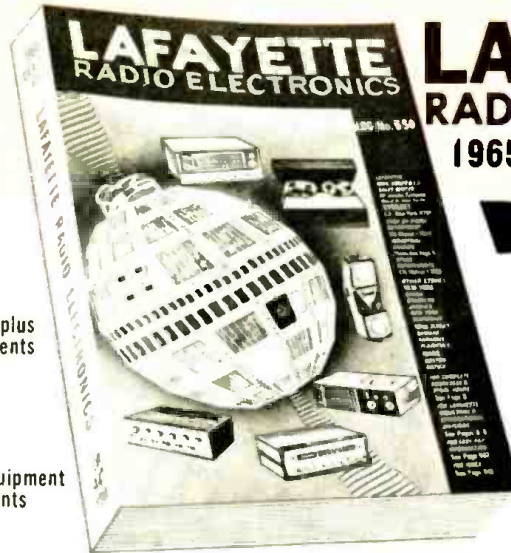
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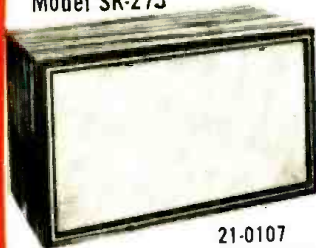
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CIRCLE 56 ON READER-SERVICE CARD

HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

To Mike or Not To Mike? To capture the performance, as well as the air and space around live sound, stereo recordists may use up to twenty or more microphones. Recent word, therefore, of a new recording process that does away with mikes altogether made us sit up and take notice. Arguing that studio acoustics and "the compromises required by microphones" represent an obstacle between performer and listener, engineer Lester M. Barcus and violinist John Berry, of Long Beach, California, have developed what they call the "direct recording" process, and have formed a new company, Repeat Records, to implement their theories. (So far three stereo releases have appeared, of which more later.) The Barcus-Berry system, briefly, involves the use of a transducer element fastened directly to the instrument which feeds, via a cable, to a mixing panel and thence into the tape recorder. The exact nature of the transducer is something of a secret; it is not the familiar contact microphone, and some experts have suggested that it "must be" a form of metal strain gauge, probably amplified by a tiny transistor unit.

Whatever it is, this transducer—once attached to a musical instrument—picks up its vibrations directly, and not as a microphone does, via the medium of air. Inasmuch as instruments are designed to be played and heard in air, this technique can change their natural sound. The Messrs. Berry and Barcus discovered this early in their experiments, particularly at high sound levels. Their next step—logical enough to them, rather horrendous to others—was to redesign instruments, or rather concoct new types, to suit the new recording method. They evolved the so-called "violectra" family, a series of string instruments corresponding in range to the violin family and resembling roughly half a violin. The

natural sound of one of these instruments is quite weak: it is designed to function specifically with the new transducer system built into it. Other instrument modifications include a redesigned Spanish guitar and some internal changes in the piano—discarding one of the three unisons for each treble note, and reworking the damper mechanism so that the sustaining pedal, when depressed, releases only those dampers in use rather than all the dampers.

These instruments represent, to date, the scope of the Barcus-Berry system: what happens if and when they try to record percussion and wind instruments remains at this writing a matter of speculation. Their view is that those instruments will be easily accommodated by their recording method. An opposing view, expressed to us by a leading a & r man and record producer, is that by definition a reed or brass instrument cannot possibly function as it was intended to without its full air column, as formed and adjusted by its very shape and size: any attempt to pick up its sound by inserting a transducer in the mouthpiece, reed, or bell, and so on, must perforce alter the sound of the instrument. "At this point," we were told, "one leaves the realm of music and enters a new world of gimmickry."

How serious a challenge the new recording method represents may be better judged when Repeat issues some further examples of standard repertoire. In the meantime, we have auditioned the three Repeat releases thus far available, which John Berry considers somewhat experimental but which do suggest to us some of the problems and promise of the new technique. *Opus 1* (RS-100-1) is a relaxed reading of ten popular numbers, performed by strings, piano, and guitar. *Gentle Jazz* (RS-150-2) features piano, bass, guitar, and baritone violectra in similar vein. The third release (RS-250-3), the group's most serious effort to date, is a competent, though not virtuoso, reading of the Dvořák G major Quintet for Strings, played by John Berry and Marshall Sosson, violins; Louis Kievman, viola; Kurt Reher, cello; and Roland Bundock, bass. The price of a disc, stereo or mono, is \$5.98; the tape version costs \$10.

The recordings have a sense of intimacy with the performers that is somewhat startling. Each instrumental part is quite distinct. In fact, at times the sense of closeness becomes, for some listeners, overwhelming—"you are there" indeed, but where is "there"? "As if you were sitting on the player's lap," was one answer. "As if you were listening with your ear against the instrument, or inside it," was another. Overall, the first two releases seem to have

better acoustic quality than the third. In the Dvořák work there are occasional hints of nasality in the highs of the strings, while the lower registers often lapse into tubbiness. "The bass tone is more powerful than in reality," said one experienced chamber music player. "The cello sounds like a small electric organ," said another. These comments notwithstanding, everyone was impressed with the excellent stereo separation and wide frequency range.

To offer any definitive opinion of the direct recording process at this time would be, in our view, premature. Already it has demonstrated its ability to fascinate some listeners while repelling others. The recording process itself—involving cables between every instrument and a mixing panel—suggests enormous problems for recording any ensemble appreciably larger than the chamber groups thus far recorded. It seems virtually impossible for recording an organ (a wire for every pipe?). Yet, the technique also has much to recommend it—the use of direct pickups on instruments means that the disturbing effects of the recording environment simply do not exist. A scraping chair, a sneeze, a passing jet can have no effect on what the tape recorder takes down. Performers can verbally cue each other for desired ensemble or tempo effects without fear that they will be picked up on the recording. And Glenn Gould can sing and hum as much as he wants while he soars into Bach at the piano.

This very absence of anything but the direct musical sound does suggest, however, something of the woolly silent background of the anechoic chamber. It is this lack of ambience that—together with the sometimes unnatural sound of some instruments—many listeners now find objectionable. How well Repeat Records can overcome these objections remains to be seen—or heard.



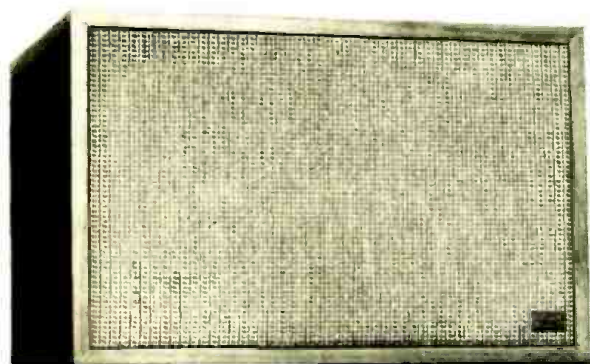
Violectra, with pickup attached.

AUDIO COAST TO COAST

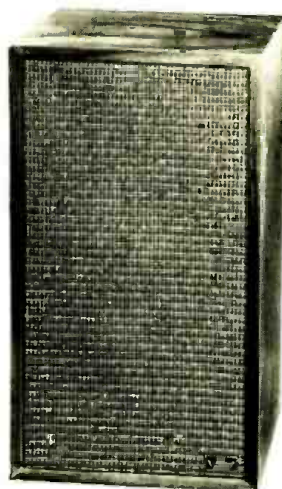
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PUSH BUTTON CONTROLS	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	No	Yes
REMOTE CONTROLLABLE	No	Yes	No	No	No	No	No	Yes	No	No	No	No	Yes
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BUILT-IN ECHO CONTROL	No	Yes	No	No	No	No	No	No	No	Yes	No	No	No
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CONCERTONE 

A dark silhouette of a violin and its bow is positioned diagonally across the page, set against a textured, reddish-brown background. The violin is on the left, and the bow is on the right. The background has a mottled, aged appearance.

by Shirley Fleming

**The
Case of the
Disappearing
Strings**

LIKE THE WHOOPING CRANE, the professional string player in America is a rare bird whose tribe is currently diminishing at an alarming rate. Both species, according to reliable statistics, are faced with possible extinction. The whooping crane, however, has two powerful patrons in North America—the governments of the United States and Canada—which have gone to great expense (including that of rerouting a railroad) to make living conditions attractive for the two-score survivors who have so far weathered the hardships of the twentieth century. For the unnumbered string players who constitute the backbone of the thirteen hundred symphony orchestras in this country, no such benevolence has been displayed. And the evidence indicates that they, more even than their brethren in the wind and brass sections, are caught in a cultural and economic squeeze which is whittling down their numbers and sapping the supply of talent at its source.

This fact is strikingly out of keeping with certain other aspects of the American musical scene, according to figures published by Broadcast Music, Inc. More Americans go to concerts than to baseball games of both major and minor leagues. More money is spent on high fidelity equipment and recordings of classical music than on all spectator sports put together. Enthusiasm for amateur music making is keener than ever before in our history (34,000,000 play for the love of it today, compared to 19,000,000 in 1950—and of the current figure, more than 3,000,000 play a stringed instrument). But there is another side of the coin: all symphony orchestras operate at a deficit; the average annual income of a player employed by one of the major symphony orchestras other than Boston, Chicago, New York, and Philadelphia reaches a grand total of \$3,500. (If the big four are included in the arithmetic, the over-all average rises to \$4,500 a year.) This means that in order to make ends meet a professional orchestra musician must—if he cannot supplement his income sufficiently by teaching or free-lance playing—resort to cab driving, brush selling, or house painting.

The plight of the professional string player is part of the larger picture of orchestral hard times, of course, yet in many respects the string problem is peculiar unto itself. It takes roughly four years to train a competent clarinet player, and roughly fifteen to train a violinist of equal competence. Openings for flutes, oboes, clarinets, or horns do not go begging for long. But more than one of our major orchestras, including Cleveland, Philadelphia, and Boston, have at one time or another left a string chair vacant for a season or more because no player could be found with the qualifications to fill it.

Witnesses to the dilemma are heard on every hand, and a number of them appeared at a series of Congressional subcommittee hearings held during the winter of 1961-62 to investigate economic con-

ditions in the performing arts. The testimony was depressingly unanimous. Said Mrs. Helen M. Thompson, executive secretary of the American Symphony Orchestra League: "With the exception of the top five or six orchestras to which every symphony player aspires, today nearly every orchestra in the nation needs and has openings for well-trained string players." John Brownlee, director of the Manhattan School of Music, remarked that his students—and especially string players—show an increasing lack of interest in symphonic auditions, because of poor pay and the seasonal aspect of the work. From the horse's mouth came a statement from John Corigliano, concertmaster of the New York Philharmonic: "There is a shortage of violin students because the incentive is not there." Composer Roy Harris continued the story: "Perhaps the most devastating effect of the limited budgets of our orchestras and opera is the by-products which have developed. One of these is a dangerous threat to our whole musical culture. I refer to the growing shortage of competent string players. . . . Today, our people possess more of the great Cremona instruments than any other people. Would it not be ironic if history should have to record that we were rich enough to buy the finest stringed instruments—but too negligent to develop the musicians to play them?"

Erich Leinsdorf confirmed the fact, as he crossed the lawn at Tanglewood one summer afternoon, that even orchestras offering the longest season and the highest pay felt the chill wind of the string shortage: "There are not enough *good* players today, and we must see that they are developed. It is difficult to fill a vacancy in the Boston Symphony, even though we probably get the best players at our auditions."

THE ROOTS OF THIS PARADOX of increasing demand and waning supply stretch back some thirty-five years; and like the roots of any hardy perennial they are somewhat tangled. At the center of the tangle many observers would point to the figure of the band instrument manufacturer—the Selmers and the Conns—who in all innocence set out a generation ago to glamorize the marching band and capture the untapped market of the high schools for the sale of clarinets, trumpets, and trombones. The wares these companies offered found a warm reception among a youth geared more to the heroism of the football field than the accomplishments of the recital hall. And the subtle element of female persuasion is not to be overlooked: for a drum majorette couldn't go far without the solid backing of drum and bugle corps. And so, as the kids marched off to the blare of trumpets to cheer for a touchdown, they left behind them a thinning and probably somewhat downeast cluster of string students who couldn't even claim the anonymity offered by piano lessons—they had to cart the sissy fiddle case around

Disappearing Strings

in full public view. They were not to suffer thus for long. In one school after another throughout the country string instruction and student orchestras were gradually abandoned, and the fiddles were put away for good.

But the band instrument manufacturer, though he provides an easy target, is obviously not solely responsible for the decline of the strings. No amount of beguilement on the part of a trumpet salesman could have emancipated Johnny from the string section if Johnny's father had insisted otherwise. And here we come to one of the critical factors in the rearing of a good violinist—a factor which sets him apart from the good wind or brass player: he must be started on the instrument when he is scarcely old enough to know what's hit him. Five is too late, some teachers maintain; three is better. Heifetz, according to a friend and colleague, makes no bones of the fact that his father locked him in his room and forced him to practice. William Kroll's attraction to the violin began when his father, who wanted a fiddler in the family, simply locked the piano to keep him away from it. Eugene Ormandy, who was an outstanding violinist before he took up the baton, acknowledges that he was a prodigy when he entered the Royal Academy of Music in Budapest at the age of five—"but not because I wanted to be, I can assure you. My father made me." The concertmaster of one of our major orchestras summed it up: "Sure, we were made to practice when we were boys, but we were allowed the privilege of hating it."

This kind of parental coercion is of course anathema to most current philosophies of education. But while the image of an American father standing over his fiddle-playing son with a belt strap in his hand may strike us as alien if not positively repellent, the fact remains that such a picture was neither offensive nor particularly unusual in a multitude of European families which throughout the nineteenth century and into the twentieth provided us with the cream of our orchestral string players—to say nothing of our foremost soloists. Leopold Mannes, one of the most respected music educators in the East, recalls that when his father (the violinist David Mannes) was director of the Third Street Settlement School in New York just after the turn of the century, the children of immigrant families—backed by a tradition both of music and of unquestioned parental authority—were a musical force to be reckoned with. "The place was just crawling with talented string pupils," Mr. Mannes said recently. "The Lower East Side was populated with Russian Jews who

pushed their sons with a natural bent for music to 'make good.' The kids had the feeling of the family behind them, and they weren't expected to get out and earn a living too soon." William Kroll, who is probably as devoted to teaching as to quartet playing, echoes the same opinion. "What better way could little Manny get ahead, if he had talent on the violin? And the family saw to it that he had a chance. Today it's different. Mothers are more interested in turning on the washing machine and going out to play bridge."

Within the last few generations, as these families have become absorbed into the mainstream of American life, the Lower East Side and comparable environments have figured less and less as a source of talent; and since the War the Iron Curtain countries too no longer provide a pool from which players can be directly imported. Today, American orchestras are relying principally on American-born, American-trained personnel. And this calls attention to yet another paradox in the case of the declining strings: there is universal agreement among conductors and teachers that there is an abundance of talent to be found in this country—but its growth is stunted. The failure, many feel, lies in American musical education. Eugene Ormandy said recently, "The trouble is with the teaching. Players come to audition for us and it is shocking—they can't read. They hardly recognize a triad—something which we learned in our first month at the conservatory."

THE WOES of the audition room are echoed on every hand. Izler Solomon, conductor of the Indianapolis Symphony, singles out sight-reading as one of the most common failures: "I find sight-reading very weak . . . and this when at least ninety-five per cent of the string players will earn their livelihood in orchestras or ensembles in which sight-reading is a requisite." From other conductors and concertmasters comes a lengthening list of complaints. Lack of sensitivity to style ("often evident even in experienced players," comments one conductor). Poor tone quality. Poor musicianship. Poor intonation. Poor rhythm. Poor grounding in the basic symphonic repertoire. "Auditioners for the Boston Sym-



A Suzuki pupil, age four: he can play Vivaldi.

phony," said concertmaster Joseph Silverstein. "can play the Beethoven Concerto but not a Debussy orchestral part."

Leinsdorf, addressing the press last year as he prepared to depart for the Berkshires, suggested still another aspect of the training problem: "It may be that the string crisis has something to do with the fact that stringed instruments on the elementary level are still taught as if our music were written in the vein of 1763. It means that the young string player finds, say after a year or two of study, that he can play only diatonic music. A music dealer in New York told me that for the amateur orchestras he can supply only music which makes no chromatic demands on the strings. Now this is a rather startling thing, and it must go back to the teaching being out of step. . . ."

Among the string men in this country who are convinced that the teaching is, indeed, critically out of step is Max Aronoff, violist of the Curtis String Quartet, teacher at the Curtis Institute, and founder and director of the New School of Music in Philadelphia. "In my own schooling," says Mr. Aronoff, "and I think I had the best available. I can see what was left out. Most of us were trained for a solo career. Looking back, I can see that it only took care of a part of our education. It made us good instrumentalists but only useful if we could afford to play concerts. Not many of us could. The orchestra field was open, but when we came for audition we found that we were not prepared for it. The orchestral literature was foreign to us."

Mr. Aronoff, striking total harmony with so many of his colleagues, focuses on what is in fact perhaps one of the weak links in our training process: that our major conservatories, which supply ninety per cent of the country's professional string players, do indeed concentrate on the development of prize-winning soloists. (Such a situation would not be unique. Soviet conductor Kyril Kondrashin, in an article appearing in 1960 in the Russian magazine *Sovietskaya Musica*, accused some conservatories in his country of just such a leaning.) A certain amount of solo-consciousness is inevitable, of course, at a conservatory where the presence of a famous teacher attracts the most promising aspirants. The drawing power of Ivan Galamian at Juilliard is a case in point. But a good many critics have expressed concern over the training of students of more moderate talent, who will provide the core of the hundreds of lesser orchestras on which the big leagues draw. And, unhappily, a solo-oriented string player who fails to make the grade is not necessarily a convertible item. Quite aside from the psychological readjustment involved, he is faced—possibly for the first time—with such practical matters as familiarity with the repertoire and with the need to sight-read. "Soloists," says William Kroll, "are the poorest sight-readers in the world. I've played with . . . well, with most of them and they can't read a note in front of them."

The specialized cultivation of orchestra players is not, of course, going untended in this country.



Teacher Aronoff: virtuoso concertos come last.

Max Aronoff's New School of Music, now in its twentieth year, reflects in its curriculum the founder's conviction that players should be studying *Don Juan* rather than spending years on the Tchaikovsky Concerto. It also reflects the fact that in Aronoff's opinion—and he is not alone—the teaching of strings at the high school level is in a woeful state. "Fourteen to eighteen is the most important age in training," he remarked, "and this is the age when students are left in the hands of the neighborhood teacher and public school music teacher. After high school graduation, the student auditions for the 'Ivy League' music schools—Curtis and Juilliard. He isn't prepared, and fails the audition. This talent is ripe for development, but what happens is that the young people go off to a regular college and their playing days are over as far as performance is concerned." What happens too is that many who fail may go on to pick up a degree in music education and eventually enter the public school system themselves, where a teacher with a fairly solid grounding in cello is as likely as not to be called upon to teach trumpet and viola. And some are not even this well prepared. One instructor in violin confessed to Aronoff that he had never had the instrument in his hand until his own senior year in college; another remembers that he had no practical training on his instrument in college because his time was taken up with studying teaching methods. The New School of Music offers a biweekly workshop for string teachers, free of charge, and it is a rather stirring reflection on the concern of the teachers themselves that some of them make a four-hundred-mile round trip in one day in order to attend.

Alarm over the string shortage, fortunately, is not limited to individual educators. The Boston Symphony turned its attention to the problem during the summer of 1963, when it invited a panel of distinguished players to Tanglewood for a symposium on the subject. (It was there that Mr. Leinsdorf was politely overridden in his opinion that the root of the situation was not a matter of money. The underlying sentiment of the panel was succinct: when the economics get better, so will the shortage.) An even

more far-reaching project has been undertaken by the American Federation of Musicians, which for the past six summers has sponsored a Congress of Strings (held for the last four years at Michigan State University in East Lansing), organized for the express purpose of stimulating potential orchestra players. The Congress provides an all-expenses-paid two-month session for one hundred audition winners, giving them a chance to play under such conductors as Leinsdorf, Krips, Wallenstein, and Ormandy.

WHILE SUCH PROGRAMS are immensely valuable, the fact remains that no amount of encouragement lavished on a student in the last years of high school can make a good professional out of him if he is not already fairly well along the way. And at the pre-high school level there is scarcely any sign so far of a mass exodus from the TV room to the practice room. At New York City's High School of Performing Arts, for example—a school geared to training professionals—almost none of the pupils enters with any experience whatever in a stringed instrument. Once accepted, they are required to take school instruction in a second instrument (they continue private lessons in their first), and in this way some of them are introduced to strings for the first time. The school orchestra, according to a member of the faculty, is made up almost entirely of string "seconds" who are drawn from the ranks of piano and accordion players.

There is some skepticism on the part of professional players of an older generation as to whether many members of our "fun-directed" society are willing today to adapt themselves to the discipline required for the making of a string player. "Young people aren't willing to work hard. Everyone is looking for the easy way," said one teacher. "When I was a kid," said another, "I played quartets every day after school, but we didn't have cars, and we didn't have television." Said a third: "Music is a language—something we speak. But listen to the young people today. Do they say, 'How do you do, it is a pleasure to meet you'? No. They say 'Hi.'"

There is only one place, of course, where the learning of a difficult musical instrument can be given the warm encouragement that is essential—and that is at home. Here again the issue of money raises its head. Even among orchestra players themselves, a number have testified that they would go to any lengths to keep their children out of a business that, in relation to the time and money required for training, is one of the worst-paid occupations in the land. Furthermore, the kind of encouragement needed is much more than that of Father simply tolerating the sound of laborious cello practice emanating from the next room.

While the day of the locked door and the ready belt strap is gone forever, a brighter philosophy is at hand, rising in the Orient and reaching these shores with gathering momentum. At first it was only hearsay: that a Japanese violinist named Shin-

ichi Suzuki was teaching large classes of three- and four-year-olds so successfully that by the time they were five they could perform in unison such works as the Vivaldi A minor Concerto and the Bach Double Concerto. In 1958, the rumors took on more concrete form, when a film was brought to this country revealing some twelve hundred children from five to thirteen playing together at an annual string festival in Tokyo under Mr. Suzuki's direction. "There was not a poor left-hand position or bow arm visible in the entire group," wrote Dr. Clifford A. Cook, associate professor of stringed instruments at Oberlin Conservatory (in *Music Educators Journal*, November-December 1959). "Intonation was good, and pleasing tone was modulated expressively. In short, this was not just mass playing of 1,200 children—it was *good violin playing!*"

There was some protest, to be sure. The collectivity of the method bothered some teachers here, who felt that it would kill individuality. Others were impressed by the children's technical finesse but were convinced that the emotion of a Brahms sonata was foreign to the Eastern outlook. All of them, however, were willing to credit Suzuki in principle. As one of them put it, "He makes the cultural environment good for the kids. They're not ashamed to walk down the street with a fiddle case."

It is becoming increasingly evident, however, that this remarkable teacher has done considerably more than simply improve the cultural environment. Last spring he came to the United States with ten pupils aged five to twelve, and their performances at Juilliard and other educational institutions in the country would seem to be all that was needed to demolish remaining doubts about the musicality and general healthiness of his methods. The children's achievement was nothing short of astonishing: their technique was firm, their tone lovely, their musical instinct right, their aplomb unruffled. It was, in fact, hard to believe that the mature Handel and Bach one heard from the stage was indeed coming from a row of tots with quarter-sized violins under their chins. And no one who watched them cavorting down the corridors of Juilliard afterwards could doubt they were happy children. They weren't burdened by violin practice—they weren't even exercising the privilege of hating it.

The shortage of string players in the United States is a problem that can undoubtedly be solved, despite our "fun-directedness," our emphasis on science, our automobiles, our television. The first step of all, perhaps, is to see to it that a reasonable income can be expected by those who spend fifteen years preparing for their calling and the rest of their lives in working to keep their technique up to the mark. But in pondering the situation, one may bear in mind what Josef Krips put so well in a letter on the subject: "To be a musician is not a 'job'—it means devotion, sacrifices, and love, a life long. What a real musician gives in a good performance cannot be paid, because he gives his life. If he doesn't, his work is just for nothing."



WILHELM FURTWÄNGLER

A Luminous Probing

With much of the Furtwängler repertoire newly released on records, it is time to reevaluate a unique musical legacy.

BY ALAN RICH

WILHELM Furtwängler will be dead ten years this fall. The questions of personal and political morality that overshadowed his last years have faded into triviality with the passage of time, while the purely musical aspects of his career stand today in greater relief, and are more widely known, than at any time during his lifetime. Thanks for this go to the recording industry, which has carefully preserved and honored his memory.

At the time of his death—in Baden-Baden from pneumonia on November 30, 1954—Furtwängler was fairly well represented on records. Though in his earlier years he had done relatively little recording, after 1945 he greatly increased his activities in the studios. Furthermore, in the years since his death the Furtwängler legacy on discs has grown enormously, with newly released studio material and a large number of live concert and radio performances to swell the list. It is possible now to study his art in far greater depth than ever before, and a decennial tribute can be a great deal more than a perfunctory memorial.

The bulk of the Furtwängler recordings will be found in the Electrola-EMI catalogue, imported and distributed here on the Odeon label by Capitol Records. Most of them were made with the Vienna Philharmonic, which was one of the conductor's two "regular" orchestras after the war (the other was the Berlin Philharmonic). Of the EMI recordings available domestically, several have been released here on Angel, along with the famous prewar recording of Tchaikovsky's *Pathétique*. In addition, the Franck

Symphony can be found on London, and the Brahms Second has been reissued on London's low-priced Richmond label. The rest of the Furtwängler recordings are from Deutsche Grammophon, made with the Berlin Philharmonic either from studio performances, radio broadcasts, or live concerts. DGG has just issued a five-disc memorial album (KL 27/31), consisting for the most part of performances previously available here as singles, along with a handsome booklet containing quotations from Furtwängler's radio talks and an eloquent tribute by K. H. Ruppel. Electrola has also issued for the anniversary a special album of five Beethoven performances, previously released but now reproduced by a new, and exceptionally realistic, electronic stereo process.

From the recorded evidence now available, it is unmistakable that Furtwängler stood apart from any conductor of his time. The blend of individualist and scholar, of instinct, spontaneity and profound philosophical speculation, is unique in the annals of conducting. It is possible to resist Furtwängler's way with individual compositions, but it is difficult in the extreme to deny the intense intellectual and physical strength with which he placed his stamp on everything that engaged his attention.

Not everything *did* engage his attention, of course. His repertory, at least on records, remained that of the predictable Germanic-minded *Dirigent*: the German-Austrian repertory from Bach through Brahms and Wagner, along with an occasional tentative foray into such peripheral matters as

FURTWÄNGLER

Tchaikovsky and Franck. There is a little Bruckner and Mahler (along with his own extremely Brucknerian Second Symphony) and one Strauss-Hindemith disc to prove (not very conclusively) an awareness of his own century. The heart of the Furtwängler legacy, however, is Beethoven, and it is in the music of this giant that the conductor's creative energy burns especially bright.

WORDS LIKE "definitive" tend to be grossly overused in the jargon of recordings, but there is one recorded performance to which I would apply the term with no hesitation, and that is the Furtwängler-Vienna Philharmonic performance of the Beethoven Fifth (Odeon-Electrola 90088). It is a performance chiseled in creative fury out of rugged granite, blinding in its intensity, massive in its lyric flow. This, to me, is one of the supreme examples of the conductor's art on records, one where details merge into the forward surge of Beethoven's conception, in which each successive event is placed in exact relationship to the plan of the whole. The orchestra plays for Furtwängler like a single being, totally possessed by the demonic drive of its leader.

Not very far below this accomplishment stands Furtwängler's Ninth (Angel GRB 4003). The circumstances of the recording—a live performance with a put-together orchestra at Bayreuth—do not promise much, and the acoustical and executional deficiencies do mar the result somewhat. But overriding all problems is the intensity of Furtwängler's response to the score and his ability to communicate it to his forces. His immaculate architectonic feeling and, once again, his amazing power to shape a lyric line, bring out the best in this magnificent score. It is the only performance I have heard in which the finale does not seem a letdown.

In a sense, this reading of the Ninth is the quintessential Furtwängler. On first hearing, one wonders what can possibly come out of his choice of tempos, so perversely slow do they seem. But one soon finds the answer; it lies in his unique and unchallengeable skill to control the shape of a melodic phrase from its beginning through its curve to climax and then downward to resolution. Furtwängler was a careful builder, and his structures needed space. His time-scales in the Ninth are totally just to the breathing-time of the music itself.

He was not always so convincing. Neither the *Pastoral* nor the Seventh (Odeon-Electrola 90040 and 90016) works at all well; the slow tempos in the Sixth are *truly* perverse, to the point where the music becomes ponderous and peevish, while the Seventh is similarly mired until the magnificent finale. In the case of the Fourth, Furtwängler left two performances of markedly differing quality: a

magnificent Vienna performance (Odeon-Electrola 90049) and a later one from Berlin (Deutsche Grammophon 18742) which moves at the same pace but with much less of the rhythmic thrust that its predecessor displayed.

In many other Furtwängler-Beethoven performances there are moments so impressive as to stun the senses, along with extensive stretches of somewhat more unsettling music making. This would apply to the *Eroica* (Odeon-Electrola 90050) and the "complete" (without spoken dialogue) *Fidelio* (Odeon-Electrola 90071/73). The *Eroica* has a *marcia funebre* as massive and imposing as any on records, but it follows a first movement that is fussy and overphrased. As for *Fidelio*, the laggardly pacing of the opening scenes leads one to wonder if Furtwängler had much of a genial streak in him; the second act is far finer. (The same lack of geniality mars much of his Salzburg performance of *Don Giovanni* released some years back as a color film: in this case one must wait almost until the final Banquet Scene to sense a real rapport between conductor and score. Odd.)

Not so odd, perhaps. In surveying the recorded Furtwängler repertory, one begins to evolve an image of a conductor with a basically limited area of response but with overwhelming powers within that area. The surpassing Furtwängler responses came in music of grand design and massive bulk, of intense feeling and spacious expanse. It would be an absurd generalization to say that he approached everything as if it were Beethoven's Ninth, but the impression often emerges that he at least wished everything were.

It is this love of symphonic vastness that puts his two full-length Wagnerian recordings into a class by themselves. In the *Walküre* especially (once available on RCA Victor, now as Odeon-Electrola 90100/04) there is a probing into orchestral textures, a fierce revelation of the scope and depth of Wagner's unfolding drama, that surpasses any effort I have encountered on records or in the opera house. The very opening of the work, that intensely gray-green-black torrent of sound, becomes under Furtwängler's hands an interweaving of strands of musical thought, overpowering on both a dramatic and an intellectual level.

Throughout both the *Walküre* and the *Tristan* (Angel 3588) one is made constantly aware of the strength of Furtwängler at work, his incredible response to the varied aspects of Wagner's lyricism, and his obsession with form, design, and time scale. It is this, far more than the variable quality of the singers in the cast (from Flagstad's tremendous Isolde on down, down, and down), that makes these two albums unapproachable.

IF BEETHOVEN and Wagner represent the peak of Furtwängler's recorded achievements, there are also high points in adjoining territory that demand recognition. These are not always where one would expect

to find them, however—and conversely, the shortcomings appear in sometimes surprising areas.

It is difficult to say what eluded him in Brahms, for example. Surely here was the one composer of his era who could project the kind of massive and consistent structures that Furtwängler found and re-created in Beethoven and Wagner. And yet, his recorded Brahms fails through a lack of consistency. The First Symphony (Odeon-Electrola 90992) begins excitingly with a stirring and forthright conception of the slow introduction, but falls to pieces almost immediately; the phrasing is swollen, the slow movement is awash in sentimentality, and the finale seems episodic. The Second (Richmond 19020) is even more of a failure—flabby, willfully slow most of the way, and full of inexplicable tempo changes as though the conductor were changing his mind about the work every few pages. The Fourth (Odeon-Electrola 90995) is somewhat redeemed by a brilliant and immensely logical exposition of the final passacaglia, but the same willfulness spoils the earlier movements. Only in the *Haydn Variations* (Odeon-Electrola 70420) does Furtwängler seem responsive to the nature of Brahms's orchestration, or to his melodic and rhythmic vocabulary. Even here, however, the performance strikes one as curiously cold and uncommunicative.

The failure with Brahms is even more inexplicable in the light of another truly great Furtwängler performance, that of Schumann's Fourth (Deutsche Grammophon 17170 deleted, or KL 28 in the memorial album). Here, as in the Beethoven Ninth, one is confronted with the impression of a huge and consistent arch of musical thought, traced from beginning to end with intense and single-minded control. Every passing event is firmly in place; the progress from one to the next is slow-paced but totally logical. I find at the end of the performance that I have all but forgotten to breathe during it.

The memorial album contains another of the legendary Furtwängler performances, that of Schubert's C major Symphony (KL 30). Also once released as DGG 18347, this was available for several years on domestic Decca pressings, first on three sides and then remastered to two, and it has remained through the years one of the most hotly discussed of all the conductor's recordings. The problem in this case, as so often with a Furtwängler performance, is one of tempo and of tempo fluctuation. It is certainly a free approach to this sprawling masterpiece, and it could conceivably irritate a large number of Schubertians. There are times when, to the superficial listener, the lengths are dealt with in a fashion far more heavy than heavenly.

And yet the performance works. Certainly there is nothing in the score to justify the slowing-down Furtwängler indulges in for the subsidiary themes in the first and last movements, and one must listen carefully to detect the "*con moto*" in the andante. Yet I find that the performance grows on one; the fluctuations seem motivated solely by a fierce desire

to extract the final essence of Schubertian lyricism; the rhythmic power of the music, even at the conductor's funereal pace, is forcefully etched. What seemed arbitrary and unmusical in the Brahms performance makes complete sense in the Schubert. It is also worth noting that for the new reissue the disc has been recut to contain the slow movement complete on the first side; on the previous one-disc version it had been split.

As the C major Symphony comes alive under Furtwängler, so does the *Rosamunde* Overture (Odeon-Electrola 70420, 10-inch). The *Unfinished* Symphony, alas, does not (Odeon-Electrola 60550). Here the conception is flaccid, the pacing ordinary and uneventful, lacking on the one hand the lyric strength and on the other the rhythmic clarity of Furtwängler's other Schubert performances. It is also the only disc in the current Odeon series in which the sound betrays its age.

IT SHOULD BE CLEAR by now that Furtwängler was something of an enigma. Unlike any contemporary conductor of the German-Austrian school, he was completely unpredictable in his response to a given piece of music, or even a *kind* of music. He seemed to work far more from the impulse of the occasion than from predisposition. A highly un-Germanic spontaneity infused his performances; he worked terribly hard on the podium during an actual performance, and relatively less at rehearsals. At concerts he was a whirlwind of energy, flailing loose-jointedly as if he were trying to drag the music bodily down out of some passing cloud and to make its acquaintance for the first time.

This quality of Furtwängler's conducting cannot, of course, be captured by a recording (nor can it for any conductor). He was hardly a handsome sight on the podium as he went about creating his musical world, but there was an undeniable magnetism that grew out of personal impact, and it became at times almost a kind of mystique. I remember one concert in the Musikverein during the 1953 Vienna Festival; Furtwängler was conducting the Beethoven Ninth, and I was several miles away from the stage in the top gallery, on one of Vienna's hottest and most humid nights. I remember cursing the circumstances of the evening, and cursing as well the slow tempo with which the Symphony began. Suffice it to say, however, that the mystique reached all the way up to me. Call it showmanship if you will, and that it surely was; but whatever it was, its nature caused it often to elude the recording microphones.

And yet Furtwängler was a profoundly serious scholar, one who knew the essence of musical expression and conductorial technique and who could speak brilliantly on both subjects. The excerpts from his talks included in the DGG album reveal a man who has left no aspect of his craft unexplored, not even acoustics. ("Playing in the Albert Hall is like working in a large paper") *Continued on page 133*

DISTORTION

THE ETERNAL ENIGMA

**Just when distortion seems to be licked, we discover
it ain't necessarily so.**

by Albert Sterling

EVERYONE IS AGREED that today's reproduced sound is better than that of a decade ago—yet it is evident that continued refinement not only is possible but is, indeed, self-perpetuating. It has been discovered, for instance, that one type of distortion may mask another: when the former is eliminated, the latter is newly revealed—and in its turn becomes subject to further investigation. What is being waged, in fact, is a war of attrition, every minute reduction of a single type of distortion in a single component teaching us more about the nature of distortion as a whole and its effects on the functioning of the total audio system.

The abrasive attacks of recent developments in the battle against distortion have been particularly fruitful in increasing our knowledge of three types of related limitations on reproduced sound: waveform distortion, peaks and resonances, and inadequate bandwidth.

The most familiar types of waveform distortion are harmonic and intermodulation (IM). Both occur when the signal coming out (of a stage, or a component, or an entire system) is not exactly propor-

tional to that going in. No audio unit or system is absolutely free of some such distortion; in the engineer's terms, nothing is perfectly "linear." Both harmonic and IM distortion add spurious tones to the music reproduced. In harmonic distortion, the tones form a "harmonic series" added to each true note, like the overtones to the fundamental in music. The "second harmonic" is twice the frequency of the true note, the third harmonic is three times that frequency, and so on up the scale. Although the spurious tones of harmonic distortion have a harmonic relation to the true tone, they are not the "right" ones—they alter the harmonic structure and thus, in sufficient strength, can falsify the tone color of instruments and the voice. IM is the more objectionable, in equivalent amounts, because its spurious tones are not, in general, harmonically related to the true tones.

Distortion of 1% or less may be relatively inaudible. Higher amounts may cause the sound to suffer from a lack of "openness," a slight veil over the music apparent on careful back-and-forth comparison of the same program material reproduced

with less distortion. Even when distortion is not overtly perceptible, prolonged exposure to it can cause "listener fatigue" and a vague annoyance with the reproduced sound. As distortion rises, the highs become harsh or "nasal," the midrange "honky," the lows "muddy." Very large amounts of distortion cause the sound to have a blurry, raspy quality that can be intolerable.

FOR A LONG TIME we thought that we knew fairly well how much waveform distortion would make music sound different from the original. Years ago Dr. Harry F. Olson of RCA Laboratories found that most of the listeners he tested could just detect a difference in music played over a system flat from 30 cps to 15 kc when distortion in the amplifier rose to about 0.7%. With the highs cut off at 4 kc, much larger amounts of amplifier distortion went unheard. H. J. Braunmuhl and W. Weber, in Germany, who tested listener reaction to IM at various parts of the frequency spectrum, discovered that if the original tones were in the range of 100 to 200 cps, IM had to exceed 20% before a difference was noted. Above about 800 cps, however, an IM level of about 1% was detectable.

It is important to recognize that in these experiments listeners heard not only the distortion deliberately introduced but also that inherent in the playback system. Since the latter must have been at least 1%, and was probably higher, what these "classic" tests reveal is that the difference was perceptible only when the distortion *added to the total* reached about 1%.

Later tests, using playback equipment of more recent design, have indicated a just-detectable amplifier distortion figure, in such comparison tests, of closer to 0.5%. On the other hand, tests organized along somewhat different lines suggest that several per cent of distortion in reproduced music may be no more distinguishable to many listeners than one or two per cent. The fact is, we commonly listen to several per cent of waveform distortion—even with the best of today's playback systems. Although amplifiers generally run below the 1% level, pickups may produce from about 1% to 5% of intermodulation distortion. Loudspeakers may produce up to 10%, or more, of distortion. As for program material, the signal on a carefully made master tape recording has at least about 1% distortion, and this figure may be increased by inexpert recording or the very process of duplication and transfer to discs.

And yet we listen to today's top-grade sound with real exhilaration: it is marvelous. Pending future experiments, we can conclude tentatively that this apparent contradiction may be explained by any or all of a number of causes, including some elusive psychoacoustic factors. To begin with, listening to music and participating in a listening test are fundamentally different situations and would seem to produce differing reactions. Then too, there may be complex masking effects, whereby certain tones or

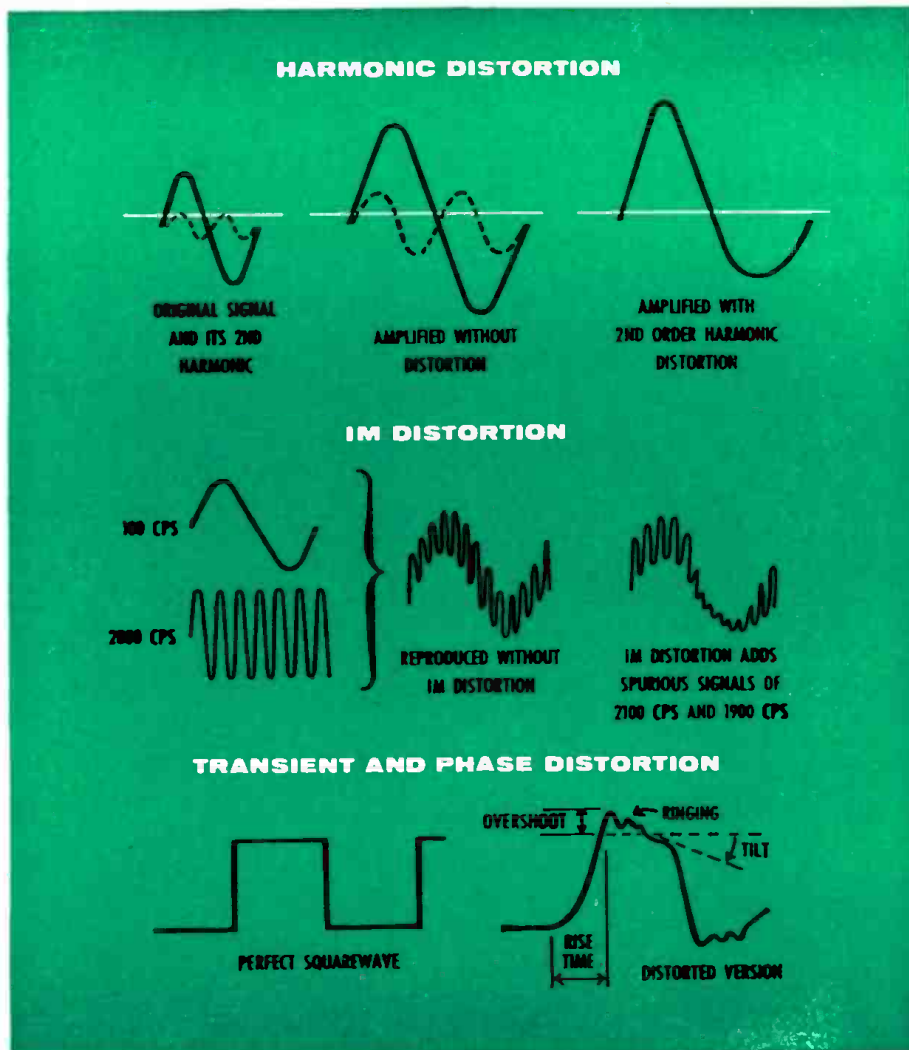
even kinds of music tend to obscure distortion measurable on instruments. Further, it seems certain that one type of distortion can mask another. The acoustics of the listening room doubtless have a vital effect on our perception of distortion. Finally, there is the "learning factor" of any individual: many of us seldom or never get the chance to hear live performances, let alone compare them with reproduced sound; and there is a tendency to accept as "right" what we are accustomed to—until we experience something better.

We do know enough to be aware of the complexity of the subject. It was established long ago, for instance, that we may hear very large amounts of the second harmonic in music without knowing it, whereas a spurious tone of higher order—say the ninth harmonic—can be irritating, even in tiny amounts. In general, the odd-numbered harmonics seem more objectionable than the even-numbered. Similarly, our irritation with IM depends heavily on the particular selection of spurious tones: there is some preliminary evidence that IM tones very close to the original tones can be masked by the originals, those a little distance away in frequency are highly irritating, and those far away perhaps less so. But a vast amount of research remains to be done.

THE IMPORTANCE of the "learning factor" and of listening experience in the perception of distortion was demonstrated amusingly a few years ago in a study by J. D. Griffiths at the Massachusetts Institute of Technology. To test the idea that distortion in a loudspeaker may substitute, to uncritical listeners, for bass response, Griffiths asked twenty listeners to adjust what he called a "bass control" on one playback channel so that the apparent bass would match that in another, uncontrolled channel. The latter had bass response to about 40 cps. The controlled channel was cut off below 200 cps. The "bass control," unknown to the listeners, had no effect on bass but instead, as it was turned up, added distortion.

Two listeners, professional acousticians, did not hear any increase in bass as the "control" was advanced—but did hear and comment on the added distortion. Five listeners, all high fidelity enthusiasts, occasionally heard a vague improvement in bass but could not "match" it to the open channel; they were also strongly conscious of the distortion, one member of the group finding it intolerable. Four listeners who were musicians heard a "definite improvement" of bass when advancing the control, but often could not match it to the other channel; they did not regard the distortion as obtrusive. The remaining nine listeners, who lacked experience in either live or recorded music, promptly found what was to them a convincing bass match, and reported hearing little or no distortion.

Previous listening experience, and probably a signal-masking situation too, must figure in the current ferment over the vertical tracking angle differences in stereo disc reproduction. To the extent that the



inclination of the playback element differs from that of the cutter, the two do not perform identical motions in tracing the groove. The resultant error has been termed "geometric distortion," and according to the studies of Dr. B. B. Bauer of CBS Laboratories and others it can be as high as 20% to 30%. Industry agreement on the same angle for both cutter and pickup (15 degrees has been widely supported as a feasible angle) may well settle this particular form of distortion. But the listener may ask: why didn't we hear this distortion before? How important is it now to change to a 15-degree pickup?

Tentative answers to the first question come from some recent surveys in which twenty or so current American-made recordings were played with pickups of widely differing vertical tracking angles. In only a few cases was the distortion apparent, even after careful listening. One reason for this was the small amount of "vertical information" (channel separation) on many records. But even with strong separation, the tracing distortion seemed often to be masked by, or to interact with, other forms of distortion in the system. Then, too, in some cases the recorded

vertical angle and that of the pickup were not overly far apart. (The difference is apt to be greater between European discs and domestic cartridges.)

Of course, as other forms of distortion are reduced, that from the vertical tracking angle is bound to emerge more obtrusively. Changing to a 15-degree pickup, then, would improve the sound of many records. In any case, once we begin listening to music reproduced with even an iota of improvement, we become more aware of previous limitations.

Another form of geometric distortion, peculiar to disc reproduction, arises because the record is cut with a sharp-sided stylus, like a chisel, and played with a rounded stylus. The two different styli trace grooves of somewhat different shape, for the same recorded signal. The resultant "tracing distortion" is worse at high-level high frequencies and towards the center of the disc, where it contributes to "inner groove distortion."

Since we have always had tracing distortion on records, we have obviously become thoroughly used to hearing it—yet, no less than three solutions for its elimination have been proposed. One is the ellip-

tical stylus for playback cartridges, the shape of which resembles more closely that of the record cutter. Several cartridge manufacturers have announced such styli. Another approach is embodied in RCA's Dynagroove process, whereby a computer samples the music being recorded and "distorts" the signal so that the groove being cut will be precompensated for eventual tracing distortion. Presumably the process also reduces vertical tracking angle distortion. Finally, recent studies by Dr. Duane Cooper at the University of Illinois indicate that possibly both tracing and vertical-angle distortion can be simultaneously reduced or eliminated by a particular kind of re-recording, itself suggested long ago. A master record is cut, and then played with a super-quality pickup. The output of this pickup is then used to cut a second master, with the signal leads reversed (the signal for the second master is 180 degrees out of phase with the first). This signal is said to cut into the second master just the wave shape needed to reproduce the music free of both tracing and vertical-angle distortion, when played with a rounded stylus. The groove in the second master is, in a sense, distorted in just the right way to offset tracing distortion in playback.

The significance of all this for the record user is that what seem to be the most important remaining sources of geometrical distortion in discs are under attack, if by different methods. Eventually, one way or another, disc playback will be largely free of both tracking and tracing distortion.

AN EVEN MORE CLOUDED aspect of distortion and its perception is the alleged lower *audible* distortion in a transistor amplifier as compared with a vacuum-tube amplifier when both units seem to be matched in terms of measurements. As yet, I know of no tests that can document this reported phenomenon. Indeed, a valid comparative test between tubes and transistors would be quite difficult to make, because it would be nearly impossible to set things up so that all extraneous factors were "equal" between the two amplifiers. Yet claims of "great clarity," "better definition," "more open sound" of transistor amplifiers continue to be made—by manufacturers and listeners alike.

Obviously, *something* is going on—but whether it can be documented in terms of the familiar types of waveform distortion appears doubtful. One suggestion has been to investigate the "overload recovery" characteristic of an amplifier—that is to say, how it handles signals that overload its circuits and how quickly it "settles down" after an overload to normal operation. Another suggestion is to investigate more closely the amplifier's response to square waves, which relate not so much to waveform distortion as to a type relating to peaks, resonances, and "transient response."

A complex of effects is associated with peaks and resonances. A peak is a narrow section of the frequency spectrum that is reproduced far more strongly

than the rest—at least 3 to 4 db above average. A peak is usually caused by a resonance, the greatly exaggerated vibration or oscillation of a mechanical or electrical unit at a characteristic frequency. A peak-resonance plays hob with the reproduction of tones that are strong at or near the resonant frequency. Transients, in particular, suffer serious degradation if they contain such tones.

Three main effects are involved. A transient—a sharp, nonsustained impact sound like that of the beginning of a piano tone or drum note—is made up of many frequencies extending well into the highest overtones. Inasmuch as the peak alters drastically the relative strengths of these tones, the true character of the transient is lost. The resultant "transient distortion" causes a blurring effect that obscures the natural "sharpness," or "bite," or "definition" of musical sounds. The peak also changes the relative *timing* of the component tones of the transient, with the result that some are slowed down more than others in their passage through the unit. This timing displacement is "phase distortion," a form whose audible effects have been the subject of disagreement. Early tests indicated that simply changing the relative timing among the overtones in a musical note in no way changed the quality of the note. Recently, it has become apparent that when a transient hits a strong peak, the resulting phase distortion can degrade the quality of reproduction. A strong resonance also can cause ringing or "hang-over"—a spurious response at the resonant frequency, *after* a signal has ended, that puts a "tail" on the musical notes.

Poor transient response, excessive phase distortion, and severe ringing all are closely related. The audible results are: raspy, buzzy effects on treble notes; a very honky, "through-a-barrel" quality on middle tones; and flubbiness in the bass. In the laboratory, these effects are investigated by square-wave testing. Phase distortion appears as a "tilt" in the square wave reproduced on an oscilloscope; ringing shows up as a wavy effect, in one or both of the horizontal sections of the square wave, that starts strongly near the "leading edge"—usually the left—and diminishes toward the trailing edge. Precise evaluation of square-wave response takes a practiced eye and an understanding of the test conditions. Broadly speaking, if the waviness persists across most or all of the horizontal width of the wave, it is probably troublesome. If, on the other hand, the ring practically disappears after a few ups and downs, with the horizontal line becoming normally straight, it may cause no audible distortion no matter how pronounced it looks at the beginning.

How ringing sounds, in any case, may well depend as much on room acoustics as on the inherent amount in the audio device itself. In one recent test listeners showed no consistent preference for a speaker with little ringing over one with strong ringing—when the room itself had a large hang-over. In this instance, the total distortion of transients in the ringing speaker did not reach an obtrusively raspy or blurry level. *Continued on page 132*

HOBSON'S CHOICE? NEVER AGAIN!

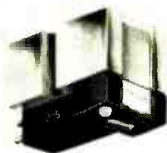
If, in 1631, you went to rent a horse from Thomas Hobson at Cambridge, England, you took the horse that stood next to the door. And no other. Period. Hence, Hobson's Choice means No Choice.

And, as recently as 1961, if you went to buy a true high fidelity stereo phono cartridge, you bought the Shure M3D Stereo Dynetic. Just as the critics and musicians did. It was acknowledged as the ONLY choice for the critical listener.

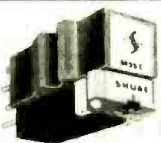
Since then, Shure has developed several models of their Stereo Dynetic cartridges—each designed for optimum performance in specific kinds of systems, each designed for a specific kind of *porte-monnaie*.

We trust this brief recitation of the significant features covering the various members of the Shure cartridge family will help guide you to the best choice for you.

THE CARTRIDGE



V-15



M55E



M44



M7/N21D



M99



M3D

ITS FUNCTION, ITS FEATURES...

The ultimate! 15° tracking and Bi-Radial Elliptical stylus reduces Tracing (pinch effect), IM and Harmonic Distortion to unprecedented lows. Scratch-proof. Extraordinary quality control throughout. Literally handmade and individually tested. In a class by itself for reproducing music from mono as well as stereo discs.

Designed to give professional performance! Elliptical diamond stylus and new 15° vertical tracking angle provide freedom from distortion. Low Mass. Scratch-proof. Similar to V-15, except that it is made under standard quality control conditions.

A premium quality cartridge at a modest price. 15° tracking angle conforms to the 15° RIAA and EIA proposed standard cutting angle recently adopted by most recording companies. IM and Harmonic distortion are remarkably low... cross-talk between channels is negated in critical low and mid-frequency ranges.

A top-rated cartridge featuring the highly compliant N21D tubular stylus. Noted for its sweet, "singing" quality throughout the audible spectrum and especially its singular recreation of clean mid-range sounds (where most of the music really "happens"). Budget-priced, too.

A unique Stereo-Dynetic cartridge head shell assembly for Garrard and Miracord automatic turntable owners. The cartridge "floats" on counterbalancing springs... makes the stylus scratch-proof... ends tone arm "bounce."

A best-seller with extremely musical and transparent sound at rock-bottom price. Tracks at pressures as high as 6 grams, as low as 3 grams. The original famous Shure Dynetic Cartridge.

IS YOUR BEST SELECTION

If your tone arm tracks at 1½ grams or less (either with manual or automatic turntable)—and if you want the very best, regardless of price, this is without question your cartridge. It is designed for the purist... the perfectionist whose entire system must be composed of the finest equipment in every category. Shure's finest cartridge. \$62.50.

If you seek outstanding performance and your tonearm will track at forces of ¾ to 1½ grams, the M55E will satisfy—beautifully. Will actually improve the sound from your high fidelity system! (Unless you're using the V-15, Shure's finest cartridge.) A special value at \$35.50.

If you track between ¾ and 1½ grams, the M44-5 with .0005" stylus represents a best-buy investment. If you track between 1½ and 3 grams, the M44-7 is for you... particularly if you have a great number of older records. Both have "scratch-proof" retractile stylus. Either model under \$25.00.

For 2 to 2½ gram tracking. Especially fine if your present set-up sounds "muddy." At less than \$20.00, it is truly an outstanding buy. (Also, if you own regular M7D, you can upgrade it for higher compliance and lighter tracking by installing an N21D stylus.)

If floor vibration is a problem. Saves your records. Models for Garrard Laboratory Type "A", AT-6, AT-60 and Model 50 automatic turntables and Miracord Model 10 or 10H turntables. Under \$25.00 including head shell, .0007" diamond stylus.

If cost is the dominant factor. Lowest price of any Shure Stereo Dynetic cartridge (about \$16.00)... with almost universal application. Can be used with any changer. Very rugged.

SHURE

Stereo Dynetic®

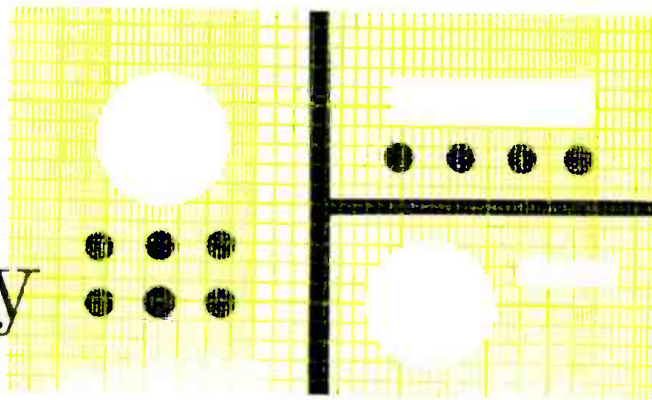
HIGH FIDELITY PHONO CARTRIDGES... WORLD STANDARD WHEREVER SOUND QUALITY IS PARAMOUNT

Shure Brothers, Inc., 222 Hartrey Ave., Evanston, Illinois

CIRCLE 53 ON READER-SERVICE CARD

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

high fidelity



EQUIPMENT REPORTS



H. H. Scott Model 4312

FM Stereo Tuner

THE EQUIPMENT: Scott 4312, a stereo FM (multiplex) tuner. Dimensions (chassis): 16 $\frac{3}{4}$ by 5 $\frac{1}{2}$ by 15 $\frac{3}{4}$ inches. Price: \$365. Optional cases: metal with leatherette covering, \$17.95; walnut or mahogany, \$29.95. Manufacturer: H. H. Scott, Inc., 111 Powder Mill Rd., Maynard, Mass. 01754

COMMENT: Featuring Scott's new styling, employing advanced circuitry (predominantly solid state), loaded with features, and—most important—proving to be an outstanding performer, the new Model 4312 tuner is one of the finest tuners yet tested and a worthy addition to the long line of fine Scott components.

The upper half of the front panel contains a very large tuning dial with a logging scale as well as the usual FM channel markings. A tuning meter is at the left; the tuning knob is at the right. On the lower portion of the panel are a "dynaural squelch" light; a four-position function selector (off, normal, sub ch filter, stereo filter); a three-position program selector (mono, automatic stereo, stereo only); a left-channel level control; a stereo tape output jack; a right-channel level control; the dynaural squelch knob; a stereo threshold control; and a pilot light that comes on when a stereo signal is received.

The two filter positions of the function knob are for reducing varying degrees of background noise. In the automatic stereo position of the program selector, the tuner automatically switches to stereo operation when a stereo signal of suitable strength is received; the stereo threshold control permits adjusting the set to a minimum

acceptable performance level for automatic operation, so that the tuner will revert to monophonic reception if the stereo broadcast is afflicted with excessive noise or interference.

The two channel level controls can be used to balance the stereo output of the tuner. Of course, the channel balance control on one's system amplifier can do the same thing, but the level controls on the tuner itself can make the adjustment a finer one when stereo signal level varies from one station to another. They also serve to balance the signal if one is taping off the air directly into a recorder, or listening through high-impedance headphones—either of which can be plugged into the tape jack on the front panel. The dynaural squelch control automatically mutes the tuner when tuning across the dial, thus eliminating interstation noise. The knob is adjusted until the noise vanishes; the squelch pilot light then comes on to indicate that this feature is in operation.

At the rear of the 4312 are a pair of 300-ohm (twin-lead) antenna terminals, output jacks for feeding to an amplifier, another set of jacks for feeding a tape recorder, a fuse-holder, and the power cord. The circuitry of the 4312 is solid state except for the front end which uses four RCA nuvistors. The rest of the set employs twenty-eight transistors and twenty-two diodes. There are four IF stages and three FM limiting stages. Scott's well-known time-switching multiplex system is used.

In tests conducted at United States Testing Company, Inc., the Scott 4312 proved to be an outstanding per-

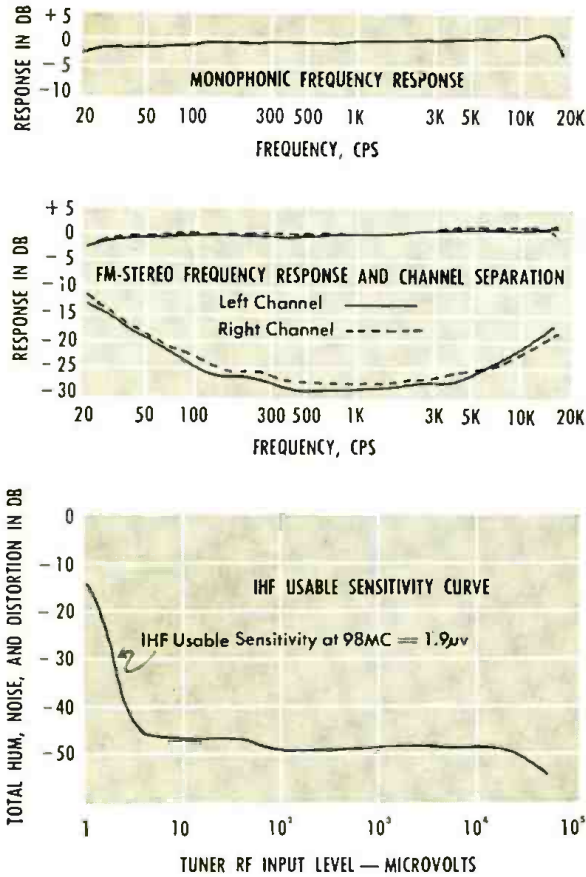
REPORT POLICY

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.

former, meeting or exceeding its specifications. IHF sensitivity was measured at a very neat 1.9 microvolts, and both harmonic and IM distortion were extremely low. Signal-to-noise ratio was excellent at 60 db. These measurements, combined with the set's fine capture ratio of 2.2 db, indicate the tuner's suitability for excellent reception in the most difficult of locales. Frequency response in both stereo and mono operation was flat over the FM range. Channel separation on stereo was very good, and the rise in distortion when switching from

mono operation was insignificant. Both the 19-kc pilot and the 38-kc subcarrier signals were low enough to cause no interference with off-the-air recording.

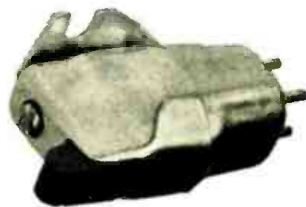
Little more need be said. Using and listening to the Scott 4312 is a delight, and one is quickly impressed with the set's general superiority. Operating with a smoothness of touch and a clarity of sound that place it easily among the best FM tuners available, the Scott 4312 would do justice to the finest of music systems and the most critical of listening tastes.



H. H. Scott 4312 Tuner

Lab Test Data

Performance characteristic	Measurement
IHF sensitivity	1.9 μ v at 98 mc, at 90 mc, and at 106 mc
Frequency response, mono	+1, -2 db, 21 cps to 17 kc
THD, mono	0.4% at 400 cps; 0.5% at 40 cps; 0.29% at 1 kc
IM distortion, IHF method	0.11%
Capture ratio	2.2 db
S/N ratio	60 db
Frequency response, stereo	l ch: +1, -2 db, 20 cps to 15 kc r ch: +1, -2 db, 20 cps to 15 kc
Channel separation	l ch: 28.5 db at 1 kc; better than 20 db, 54 cps to 11.5 kc; better than 15 db, 30 cps to 15 kc r ch: 27.5 db at 1 kc; better than 20 db, 60 cps to 13 kc; better than 15 db, 32 cps to 15 kc
THD, stereo	l ch: 0.71% at 400 cps; 1.8% at 40 cps; 0.48% at 1 kc r ch: 0.46% at 400 cps; 1.5% at 40 cps; 0.3% at 1 kc
19-kc pilot suppression	-45.5 db
38-kc subcarrier suppression	-47 db



Empire 880p

Stereo Cartridge

THE EQUIPMENT: Empire 880p, a magnetic stereo cartridge with 0.6-mil diamond stylus. Price: \$47.50. Manufacturer: Empire Scientific Corp., 845 Stewart Ave., Garden City, L.I., N.Y. 11530

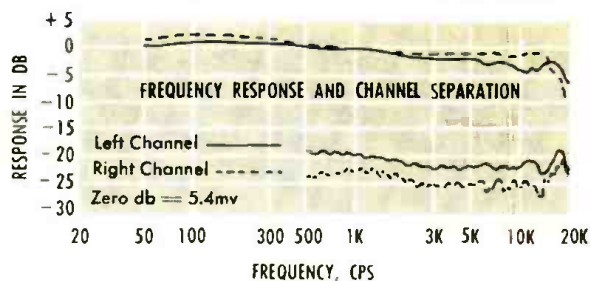
COMMENT: The newest version of the Empire cartridge, the Model 880p, is designed to track at a vertical angle of 15 degrees. The "p" designates a particular stylus, made from a superior grade of diamond, hand-polished, and conforming closely to a nominal tip radius of 0.6-mil (0.0006-inch), which—in the view of the manufacturer—is an optimum size for tracing both stereo and

monophonic discs at stylus pressures up to 3 grams in better tone arms. Compared with the same company's Model 880, the 880p has higher compliance (rated at 30×10^{-6} cm/dyne) and a wider frequency response. The 880, with a nominal 0.7-mil stylus and a recommended tracking force range higher than 3 grams, is intended for use in "less sophisticated" tone arms requiring the higher tracking forces, such as tone arms found on some changers. Another interesting difference between the two models is that the "p" stylus is calculated to put the slight peak that occurs in the high-end response of a cartridge further up in the range, beyond 15 kc, so that

it becomes less of a factor in the audible response when played over very wide-range equipment.

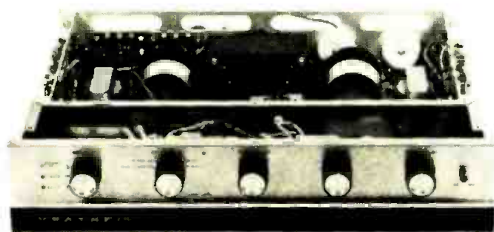
The cartridge has standard mounting holes and four output terminals. It is supplied with the needed hardware, a small screwdriver, and installation instructions. It should fit most component tone arms and is particularly easy to install in Empire's own Model 980 arm. To replace the stylus, the owner simply removes a holding screw that unites the two halves of the cartridge.

In tests conducted at United States Testing Company, Inc., the 880p was used at a tracking force of 2 grams, feeding into its recommended 47K load. Tracking ability was fine. The output on each channel was measured as 5.7 millivolts (re: a 5 cm/sec peak recorded velocity). As shown on the accompanying chart, response on both channels was closely matched and quite smooth to beyond 15 kc. No significant peaks or dips showed up along the curves. Channel separation was excellent and very constant, even at the higher frequencies where separation often decreases. Harmonic distortion did not become evident until about the 7-kc point, and was not



severe. Vertical and lateral IM distortion was low. Hum pickup and needle talk were negligible.

Listening tests confirmed the measurements. The 880p exhibited a wide, smooth response that was considered to be among the best. It seemed to provide a clean, effortless sound with no apparent coloration, and its ability to separate channels on stereo discs was particularly acclaimed by many listeners. Without doubt, the 880p takes its place as one of the top quality pickups now available.



Heath Model AA-22

Integrated Amplifier Kit

THE EQUIPMENT: Heathkit AA-22, a transistorized stereo preamplifier/power amplifier in kit form. Dimensions: 15 $\frac{1}{8}$ inches wide, 3 $\frac{3}{4}$ inches high, 11 $\frac{3}{4}$ inches deep. Price (includes walnut case). \$99.95. Manufacturer: Heath Company, Benton Harbor, Mich. 49023.

COMMENT: In the AA-22, Heath engineers have taken advantage of the new transistor technology to produce a low-slung, low-cost amplifier that offers excellent performance to the do-it-yourselfer. This is one of the slimmest stereo chassis yet encountered, but it offers high performance, reliability, stability, and a full complement of control features.

The amplifier is quite handsome, with a brushed aluminum, gold-colored front panel set into the (factory-assembled) walnut cabinet. It may be installed either horizontally or vertically, and is styled to match its companion AJ-33 tuner. Only the most often used controls are visible on the panel. These include: a three-position mode switch (mono, stereo, stereo reverse), with a tiny indicator lamp for each position that also shows that the unit is turned on; a five-position program selector (magnetic phono, tuner, tape recorder, auxiliary 1, and auxiliary 2); a dual-tandem volume control (that operates on both channels simultaneously); similar type bass and treble tone controls; and a push button for AC power.

The less often used controls are located under a hinged door that extends across the lower part of the front panel. These are: individual level controls on each channel for all inputs except the tape recorder; a channel balance control; and the speaker phase switch.

At the rear of the AA-22 are five pairs of stereo inputs which accept signals from: magnetic phono cartridge; tuner; tape recorder or deck that has a preamplifier output; and two "high level" program sources such as a television set or a second tuner or tape re-

recorder. For feeding signals from the AA-22 to a tape recorder there is a stereo pair of signal output jacks. Also at the rear are two accessory AC outlets, one switched, the other unswitched; a fuse-holder; a grounding terminal; and the AC power cord. Speaker connections include a 4-ohm tap and a combined 8- or 16-ohm tap for each channel.

The circuitry of the AA-22 is completely solid-state, and is built around twenty transistors and ten diodes. The output stages are fed from driver transformers. Special circuit techniques are employed to provide temperature and voltage compensation in the output stages, which also show evidence of good use of negative feedback. Two transistors are used in the power supply for filtering and voltage regulation.

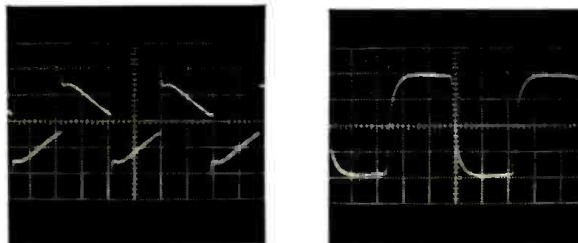
In tests conducted at United States Testing Company, Inc., the AA-22 met its important performance specifications with room to spare and shaped up in general as an excellent low- to medium-powered amplifier. Harmonic distortion was very low; the amplifier's power bandwidth was very good, extending beyond the 20-cps to 20-kc range; frequency response, at the 1-watt level, was down only 3 db at 70,000 cps. These characteristics suggest the kind of superior performance formerly associated with higher-priced tube basic amplifiers. The IM characteristics of the Heathkit amplifier were similar to, but not as pronounced as, those of other transistor amplifiers recently encountered. Thus, although the IM distortion (see accompanying chart) at all three output impedances (4, 8, and 16 ohms) was higher at low power than at high power levels, it was not markedly so. For instance, with an 8-ohm load, IM remained below 0.89% from 7 watts output up to 25 watts output. When connected to 16-ohm and 4-ohm loads, the amplifier produced even less IM distortion up to its rated power output.

The RIAA equalization characteristic and the tone

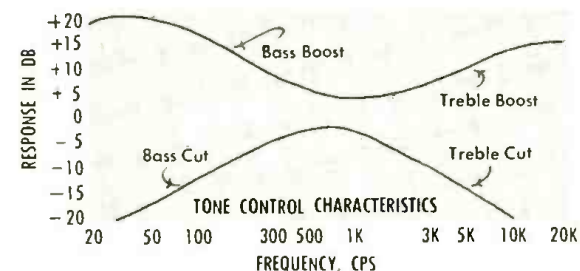
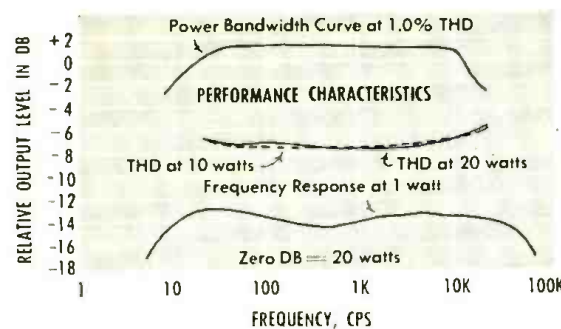
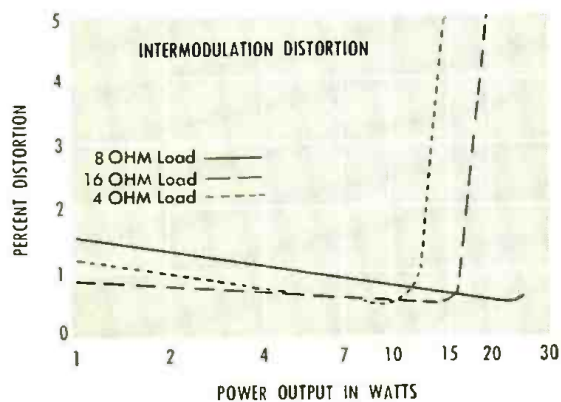
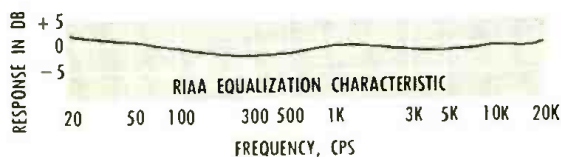
control action were considered very good. The amplifier has no tape-head equalization, which means that to listen to recorded tapes, the signal must be taken from a recorder or deck that has its own playback preamps. The amplifier's damping factor was favorably high. Its square-wave response was fairly representative of integrated chassis designs, showing some phase distortion in the extreme bass, and some rolloff of the very top highs. There was, however, no evidence of ringing and the stability of the AA-22 was judged to be very good. Sensitivity at all inputs was suited to today's program sources; signal-to-noise ratio was good. Although the set's power supply is fused, the output circuit transistors are not protected by either fuse or circuit-breaker which means that they could be damaged if the output is accidentally shorted. For this reason, as well as because of the critical ratings of the speaker impedance terminals explained in the instruction manual, the user is advised to double-check his speaker connections to the AA-22 before turning it on. Correctly hooked up, the AA-22 impresses the listener as a clean, effortless amplifier, capable of serving as the compact control and power station of a high-quality home music system.

How It Went Together

This kit was a delight to build. The usual care required for all electronic kit construction was taken, instructions in the manual were followed in the exact order given, and the components and wiring were laid out as specified. Soldering on the circuit boards was done very carefully with a pencil gun; the heavier wire was soldered with a larger iron. Assembly went smoothly, and was helped by the use of prefabricated modules for some sections of the circuitry. The amplifier performed perfectly when finished.



Square-wave response to 50 cps, left, and 10 kc.



Heathkit AA-22 Integrated Stereo Amplifier

Lab Test Data

Performance characteristic	Measurement
Power output (at 1 kc into 8-ohm load): Individual channels	
Left at clipping	22.4 watts at 0.13% THD
Left at 1% THD	27.7 watts
Right at clipping	22.4 watts at 0.1% THD
Right at 1% THD	27.7 watts
Both channels at once:	
Left at clipping	20.4 watts at 0.14% THD
Right at clipping	20.4 watts at 0.11% THD
Power bandwidth for constant 1% THD (estimated)	9 cps to 22 kc
Harmonic distortion	
20 watts output	under 0.6%, 20 cps to 20 kc
10 watts output	under 0.55%, 20 cps to 20 kc
IM distortion, 4-ohm load	less than 1.1% up to 12 watts
8-ohm load	1.5% at 1 watt; 0.5% at 23 watts
16-ohm load	less than 1% up to 17 watts
Frequency response, 1-watt level	±1.25 db, 7 cps to 50 kc
RIAA equalization	+3, -1.5 db, 20 cps to 20 kc
Damping factor (8-ohm load)	11.3 at 60 cps and at 1 kc
Sensitivity, various inputs	
mag phono	6.7 mv
tape recorder	230 mv
tuner	240 mv
aux 1	270 mv
aux 2	270 mv
S/N ratio, various inputs	
mag phono	57 db
tape recorder	70 db
tuner	70 db
aux 1	70 db
aux 2	70 db



Sony Model 600 Tape Recorder

THE EQUIPMENT: Sony 600, a dual-speed ($7\frac{1}{2}$ and $3\frac{3}{4}$ ips), four-track, stereo/monophonic tape record/playback deck in carrying case. Dimensions: $16\frac{3}{4}$ by $18\text{-}3/16$ by 10 inches. Supplied with two Sony F-87 dynamic, cardioid microphones. Price: \$449.95. Manufacturer: Superscope, Inc., 8150 Vineland Ave., Sun Valley, Calif.

COMMENT: The Sony 600 is a handsomely styled, versatile, high-quality tape deck for recording and playing four-track stereo and monophonic tapes. It also will play two-track stereo and half-track mono tapes. It may be used at either the $7\frac{1}{2}$ - or the $3\frac{3}{4}$ -ips speed, and may be installed horizontally or vertically. It can record sound-on-sound, and has mixing facilities for combining two different signals for simultaneous recording. A three-head machine (erase, record, and playback), it permits monitoring from the tape being recorded and from the program source. The Model 600 has record and playback preamps, but no power amps or speakers; its output, in other words, must be connected to external amplifiers and speakers. A jack also is provided for direct connection to a high-impedance stereo headset, such as the Sony DR-1C.

The carrying case, into which the deck is fitted, has four rubber feet for horizontal mounting, and two sturdy brackets that support it for vertical mounting. Two reel caps are supplied for use in the vertical position. The opposite end of the case has a hinged section that covers the cable connections. In the lid of the case is a zippered pouch for storing the line cord, and two straps for holding the microphones.

The deck is logically and generously laid out, and the controls are clearly marked. The main tape drive control is a forward/stop/rewind selector knob and a concentric fast-forward lever. Tape speed, as well as the recording or playback equalization for that speed, is selected by another knob. The deck has a three-digit tape counter with a reset button. An "instant stop" control also is provided which stops the normal forward motion of the tape for editing and cueing; this control must be held in position while the reels are rocked back and forth. An automatic shut-off switch, located under the head cover, stops tape motion if the tape runs out or breaks.

AC power to the deck is controlled by a push-button OFF/ON switch. Two concentrically mounted input volume controls are provided. The inner knobs are for channel 1, the outer for channel 2. These knobs are used in conjunction with the signal inputs and a "mag cartridge/aux" switch on the rear. Thus, the left set of knobs control the signal level of the microphone inputs and of the magnetic cartridge inputs when the switch is in the "mag cartridge" position. The right set of knobs control the signal level of the auxiliary inputs when the

switch is in the "aux" position. To the right of these controls are two VU meters which indicate signal level on recording and playback. To their right is another set of volume controls for output signal level. The left-hand concentric pair of these knobs regulates the sound volume of the "binaural monitor" (headphone jack); the right-hand pair, the line output (to external amplifiers).

Separate press-to-record buttons for each channel can be operated only when the mechanism is in the stop position, thus affording a safety interlock feature to prevent accidental erasure of recorded tapes. Two red lights come on when the machine is in the recording mode. Two rocker switches (one for each channel) are used to monitor the source or the tape during recording and thus provide a comparison of each. A third rocker switch may be used to shut off the signal from the deck to an external amplifier during recording.

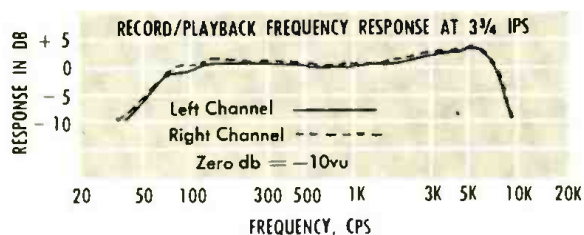
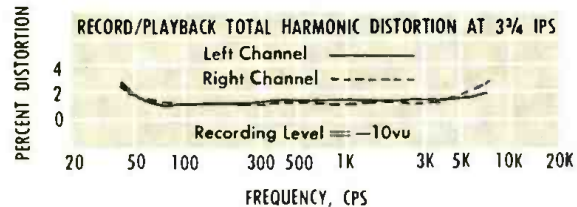
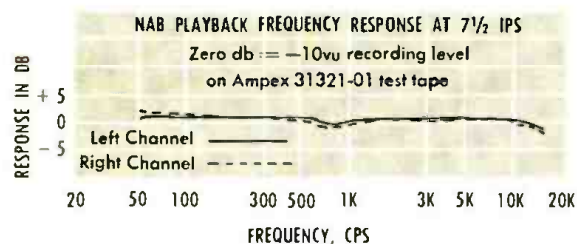
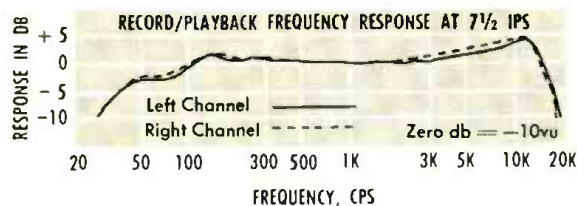
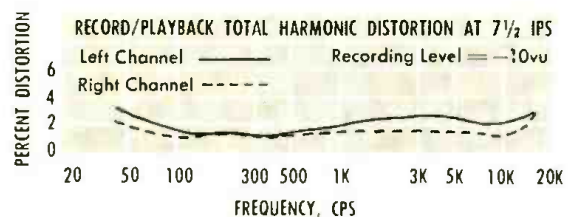
A stereo pair of inputs, for accommodating the Sony microphones (or others fitted with the "mini"-type plug), are located at the lower left corner of the deck; the stereo headphone jack is at the lower right. The other signal jacks are under the hinged panel behind the machine. The auxiliary inputs accept signals from high-level sources when the "mag cartridge/aux" switch is in the "aux" position. When in the "mag cartridge" position, the switch permits the auxiliary jacks to accept signals from a phono cartridge delivering a signal of not less than 3 millivolts. The line output jacks are for connecting the output of the Sony 600 to an external amplifier. Also found on the rear are two AC convenience outlets (one switched, one unswitched); the fuse-holder; and the power cord connector. The circuitry of the 600 is built around eight tubes and six transistors. Its motor is a hysteresis-synchronous type.

Tests and measurements, made at United States Testing Company, Inc., supplemented by listening and use tests, indicate that the Sony 600 is an excellent performer. The controls all worked positively and smoothly, and the transport handled all tapes gently. The NAB playback response was quite smooth, indicating the machine's eminent suitability for handling commercially recorded ("prerecorded") tapes. Speed accuracy was very good; wow and flutter were better than specified—extremely low and utterly insignificant. The machine had low distortion and a favorable signal-to-noise ratio.

Except for the rise near 11 kc, the measured record/playback response at $7\frac{1}{2}$ -ips speed generally confirmed Sony's own specification from 50 cps to 15 kc; allowing for another decibel of variation, it could be taken beyond this to above 16 kc. Response at the slower speed did not go out as far but was reasonably smooth and free of distortion across the range shown on the charts.

In A-B tests, comparing the recording made on the 600 with its source (a fresh stereo disc), the results at $7\frac{1}{2}$ ips were very close to the original. The only dis-

cernible difference was a tendency to brightness in the highs—preferred by some listeners, tempered by others by turning back the treble control on the playback amplifier. At 3¾ ips, the highs were less prominent and the bass had a bit less impact, but the sound over-all was thoroughly listenable. Balance between the channels of the 600 was very close throughout. The excellent owner's manual, supplied with the deck, offers maintenance and lubrication advice as well as full instructions for using the 600 in all its modes.



Sony 600 Tape Recorder

Lab Test Data

Performance characteristic	Measurement	
Speed accuracy	7 1/2 ips 3 3/4 ips	1.25% fast at 117 volts AC 1.24% fast
Wow and flutter	7 1/2 ips 3 3/4 ips	0.08% and 0.06% respectively 0.11% and 0.09% respectively
Rewind time, 7-in., 1,200-ft. reel	either speed setting, 2 min, 34 sec	
Fast-forward time, same reel	either speed setting, 2 min, 34 sec	
NAB playback response (ref Ampex test tape No. 31321-01)	7 1/2 ips 3 3/4 ips	l ch: ± 1 db, 50 cps to 15 kc r ch: = 1.5 db, 50 cps to 15 kc
Max output level, 700 cps, test tape	with 0 VU signal with -10 VU signal	l ch: 2.3 v; r ch: 2.05 v l ch: 760 mv; r ch: 680 mv
Record/playback response, -10 VU recorded signal	7 1/2 ips 3 3/4 ips	l ch: ± 3 db, 48 cps to 16.5 kc, with 4.5 db peak at 11.5 kc r ch: ± 3 db, 46 cps to 16 kc, with 4.5 db peak at 11 kc l ch: ± 3 db, 58 cps to 7.6 kc; -5 db at 52 cps and 8.2 kc r ch: ± 3 db, 58 cps to 7.6 kc; -5 db at 50 cps and 8 kc
S/N ratio (ref 0 VU, test tape) playback record/playback	l ch: 51 db; r ch: 53 db l ch: 45 db; r ch: 49 db	
Sensitivity for 0 VU recording level	mic input mag input aux input	l ch: 110 μv; r ch: 100 μv l ch: 1.16 mv; r ch: 1.32 mv l ch: 29.5 mv; r ch: 38.5 mv
THD, record/playback (for -10 VU recorded level)	7 1/2 ips 3 3/4 ips	l ch: 2% at 1 kc; under 3%, 46 cps to 15 kc r ch: 1.5% at 1 kc; under 3%, 40 cps to 15 kc l ch: 1.4% at 1 kc; under 3%, 40 cps to 7 kc r ch: 1.2% at 1 kc; under 3%, 40 cps to 7 kc
IM distortion, record/play- back -10 VU recorded level -5 VU recorded level 0 VU recorded level	l ch: 1%; r ch: 1.2% l ch: 1.4%; r ch: 1.6% l ch: 2.9%; r ch: 2.6%	
Recording level for max 3% THD	l ch: +6.6 VU; r ch: +6.2 VU	
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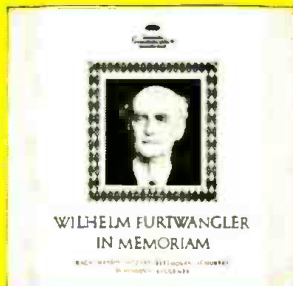
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Conductor Von Karajan with leading lady Leontyne Price.

by Conrad L. Osborne

The Best Grand-Opera *Carmen* on Records

SOME OPERAS (and it's true of other art works as well) are cursed by their own resiliency and toughness; because they can survive just about any sort of performance, they usually get the worst sort. *Carmen* is such an opera—the only true hardy perennial in the French canon. Give *Faust* a slipshod performance and it is a bore—give it a series of them and it drops from sight. The same is the case with *Manon*. But not of *Carmen*. *Carmen* can be butchered repeatedly, but like *Aida* and *Bohème* or *Pagliacci*, it will not fail entirely—the carcass will still be recognizable.

Alas, the carcass is what we generally get, a wired-together hunk of the Living Dead, slack-mouthed, hollow-eyed, and stiff-limbed, kerthunking about like an apparition out of a low-budget zombie movie, and so ever-present that we scarcely notice it is not alive. There are two ways to make the cadaver stir. You can put it in a small theatre, cast it with French singers of marked stylistic and histrionic abilities, and replace its excellent but ex post facto recitatives with the original dialogue—in short, slip the mummy back into its *opéra-comique* casing. Or you can stick with the now traditional grand-opera concept, carrying it to its logical conclusion: truly heavy-caliber international stars and a conductor

who will secure the most glamorous sort of execution from principals, chorus, and orchestra.

I am an apostle of the first approach—*Carmen* as *opéra-comique* seems to me to make sense and carry conviction. It has been tried only once on recordings, in the now deleted Columbia performance under Cluytens, with Michel, Micheau, Jobin, and Dens, for which I have the fondest regard despite its obvious imperfections. There have been other recordings which preserved at least reasonable stylistic unity within the grand-opera framework—most notably the Beecham edition for Angel, not especially atmospheric or theatrical but well sung and musical, and superbly conducted.

But the grand-opera approach has its own excitements, and in the huge houses of the international circuit is probably the only practical one. RCA Victor has chosen this approach, and has carried it off well; we have a powerfully sung and played *Carmen*, one that is alive and interesting even in its moments of failure.

Let us consider immediately the work of the album's leading lady, Leontyne Price. She is a soprano; and has never sung *Carmen* on the stage; and her claim on the French repertory is to date scantily substantiated. She is, in other

words, the big question mark. A reviewer, naturally, wants to come up with an answer to the question, to be able either to say, "It is a triumph the implications of which . . ." or "This is a disaster the dimensions of which . . ."

Foiled again. The role is too complex, the artist too surprisingly close to triumph at some moments and to disaster at others, to afford an honest simplification. From the vocal standpoint, she copes, she handles it smartly. Her very disturbing and ineffectual sortie into pseudo-flamenco chest voice on the recent *El Amor brujo* provided grounds for apprehension, as did the relative heaviness and unevenness of much of her Metropolitan singing during the past season. And at that, I very much doubt that this is a suitable stage role for her—her low voice does not project well without forcing, and dark coloration seems to have a harmful effect on her singing. But for recording purposes, she has managed it intelligently. Very seldom does she resort to a raw chest sound, settling instead for a dusky, somewhat breathy tone in the lower register that is often attractive and sometimes sexy in a pleasantly unforced way; one hears it to good effect in the Habanera, and again in the "Là bas dans les montagnes" in Act II. This placing of the voice enables her to

maneuver around the vicinity of low D without either forcing the tone or skirting the notes, and it keeps everything within a certain vocal frame.

The rest of her voice is in very good shape—full, free, and always on the move. She eschews nearly all the printed options allowed by the score for sopranos, but interpolates one or two others, including a stunningly effective octave leap to high A sharp, then a drop to low C sharp, leading into the final verse of the *Seguidilla*—an exciting effect when brought off with the freedom and abandon Price is able to command.

It takes a lot more to make a Carmen than a formidable bunch of notes well executed. In terms of stylistic and linguistic grasp, Price again comes off well, if not brilliantly. Her French is extremely good for an American: it is not showy, impeccable French, and one would not mistake her for a French singer, but it is more often than not correct in both letter and spirit, and her phrasing is usually idiomatic. As for what I suppose we must call her interpretation, she is intermittently successful. She is good with the character's softer, more attractive aspects, and of course she can take the role in that direction and so play to her strengths. She makes the seductive moments engaging and feminine—the *Seguidilla* is good, "Là bas dans les montagnes" is good, the little mocking "Bel officier" addressed to Zuniga is good, and the more straightforward moments, when Carmen is standing up to things in a womanly way, are good. (The "Card Song," surprisingly, is most effective, carrying real weight and authority despite the absence of a mezzo coloring.) But with Carmen-as-toughie or Carmen-as-J.D., she misses the boat. The sarcastic "Ta ra ta ta's," along with much else in her contemptuous Act II berating of José, are downright embarrassing, as are such parlando lines as "ou laissez-moi passer!" in the final scene. The list could be extended, but to no point: this is a side of Carmen that Price hasn't solved yet, and too often the tone becomes adolescent. It is an aspect of the character that many other singers miss too. The best solution, I think, was Regina Resnik's on the occasion of her sole New York appearance in the role (alas, she had to wait seven more years before recording it): she actually sang most of these lines, straightly and with strength, so that the character emerged in the biggest moments as brave and true, almost in a Hemingway-esque sense. And of course, when Resnik used the chest tone or a parlando tone, it carried real force.

There we have La Price's Carmen: not a miracle, not a completely satisfying portrayal, but a remarkably good stab at it by a singer who probably ought to leave it alone, and who has had to record it without benefit of stage performance.

To continue with the principals before entangling myself with Von Karajan and his legions: Corelli is for the most part an extremely good grand-opera José, often moving, often exciting. No, his French is not very good, but it is not *au fond de l'abîme*, either; it is quite

a lot better than Mario del Monaco's, and certainly somewhat better than Jan Peerce's. And no, all is not well in the first-act duet with Micaëla. The texture of the voice is not especially warm or velvety, there are too many Italianate glides, and musical values are sometimes compromised—he smears the eights in "Ma mère je la vois! Oui, je revois mon village!" etc., for example. And these things *do* matter. But a José must have metal and fire and blood in him. The elegance of a Simoneau is all very well, and so is the musical perfection of a Gedda, but a José must rise to the jealousy and anguish of Acts III and IV, or else go peddle his Duparc. And here Corelli comes into his own, summoning all the dark ring one could ask for the savagery and heartbreak that is really in this much misunderstood character. And for that matter, the lyrical sections of the score are not poorly done, either—there is smoothness and line in his singing, and the phrasing of the "Flower Song" is by no means cloddish. We have, then, a very satisfying José, and one which must be extremely effective in the theatre.

Freni is quite simply the best Micaëla on records, with the possible exception of the Micheau of the Columbia (not Angel) version. Her voice is exactly the right timbre, and is sweet and girlish without sounding coy, and she is a hell of a singer—her "Je dis que rien ne m'épouvante" can stand comparison with anyone's. It is one of those performances that is so fine that out-and-out transgressions such as pure Italian pronunciation of "du" and "tu" becomes endearing rather than exasperating. But, please, Miss Freni—a few evenings at Berlitz. . . . Robert Merrill is again the Escamillo, as he was on the Reiner set, and again makes the character sound rather like Jack Armstrong. In truth, it's not very good—too huffy and pushy, with the wrong kind of swagger, though the caliber and basic beauty of the voice are there, of course. The Wheaties are much in evidence.

The smaller roles are taken to no special effect, except for a fine-sounding Zuniga from Schooten, a singer I have not come across before. They will do, I suppose, and they provide what French spirit the performance possesses, but from a vocal standpoint one will hear better any night at the Met or even the City Center.

And so, to Von Karajan. As is usually the case with his operatic readings, the tempos are somewhat slower than normal, and the orchestral work is beautiful and brilliant, filled with striking detail and yet well held-together. I am not sure that it all works, particularly in the first act. The overture is splendid, and when the curtain rises on the little introduction to "Sur la place, chacun passe" one gets a good feeling of gradual building that takes us into the scene, though one also wonders if it is too gradual to be *allegretto*. The general slowness holds throughout the scene between Morales and Micaëla, but then is shattered by a changing of the guard and a children's chorus that is, if anything, quicker than

usual. One does not like to lint-pick, and I think things like metronome markings are for the most part of supreme irrelevance, except as they stand in relation to one another within a score. And there's the rub—if Von Karajan's opening scene is *allegretto*, then his children's chorus is a healthy *presto*, and that is a very different relationship than the one indicated by *allegretto-allegro*. After the children's exit, the prevailing slowness returns, and in the "fumée" chorus the extreme lightness and slowness come to seem mannered—it wants to be languorous, of course, and one wants to see the cigarette smoke drifting lazily upwards, but perhaps not quite this lazily. Generally speaking, the first act is too much this way for my taste; it is too lovingly, and I think, pretentiously set forth—each note is not all that precious.

There are advantages, of course, because we hear many things we do not normally hear. And as the performance moves along, the approach works better. I like the relatively deliberate pacing of the dance and of the smugglers' music, and I enjoy the opportunity of hearing the entr'actes so affectionately played. The horn and woodwind sound, in particular, is ravishing and sensuous. The reading has dignity and stature, it is not frantic or whipped-up, and by and large, the opera gains from this—all the notes are there, and they are good notes.

I cannot comment too confidently on the sound, since I have listened to advance pressings. It is quite full and alive, brilliant without becoming edgy. The engineers (another Culshaw-led brigade) have perhaps occasionally gone rather far with *piano* dynamics; I really feel that if I set my volume to accommodate the *fortes* in my fair-sized living room, I should not have to strain to catch the *pianissimos*. But the voices, I am happy to say, are in reasonable perspective.

Accompanying the Soria Series album is a lavish booklet containing interesting essays by Edward Lockspeiser and Francis Steegmuller, a gorgeous color collection of Lila de Nobili's set and costume designs, and an especially intriguing piece by Walter Starkie on the Tarot deck, my own previous knowledge of which was pretty much bounded by T. S. Eliot's notes to *The Wasteland*. A fringe benefit, but a pleasant accompaniment to what is, for my money, the best grand-opera *Carmen* on records.

BIZET: *Carmen*

Leontyne Price (s), Carmen; Mirella Freni (s), Micaëla; Monique Linval (s), Frasquita; Genevieve Macaux (ms), Mercédès; Franco Corelli (t), Don José; Maurice Besançon (t), Remendado; Robert Merrill (t), Escamillo; Bernard Demigny (b), Morales; Jean-Christophe Benoit (b), Dancairo; Frank Schooten (bs), Zuniga; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

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Richter and Rostropovich: in a single word, robust.

by Robert C. Marsh

Beethoven's Cello Sonatas in a Partnership of Peers

BY THE STANDARDS of his day, Beethoven wrote a lot of cello music. There are five Sonatas with opus numbers, each of them a well-developed example of the form, and three sets of Variations, one with an opus number (Op. 66, to be exact) and two without. This adds up to eight big works for cello and piano, an impressive total, indeed, if we recall that Beethoven wrote only ten sonatas for the more likely—and more popular—combination of violin and piano. Moreover, the cello and piano works are reasonably well distributed over the composer's early, middle, and late periods. The two early Sonatas and a set of Variations come from 1796, his twenty-sixth year. The Op. 66 Variations come next (the opus number being misleadingly high) as a product of 1798. The final set of Variations was written in 1801, and the Third Sonata followed six years later. The final two Sonatas are from 1815, a year that otherwise contains little of consequence in Beethoven's career.

There are some pleasant moments in the Variations, but the great Beethoven seldom emerges except in the quality of his craftsmanship. In the new Philips recording Rostropovich and Richter concentrate on the Sonatas, and the choice is a wise one. (Those who want the three sets of Variations are advised to turn to the excellent performances of Fournier and Gulda for DGG.)

If we compare Beethoven's work with the cello sonatas of any late nineteenth-century composer, it is immediately apparent, even ironic, that Beethoven was indifferent to what later came to be regarded as "good cello effects." The instrument is severely disciplined. Its primary task is to provide a flowing lyric line to which the piano adds support, commentary, and punctuation. There are a fair number of passages in which a fine pianist can speak out and secure attention for himself, but there are few occasions when the cellist can pull out the stops and exploit the full tonal resources of his instrument to the pianist's severe disadvantage. I do not think this

was due to any ignorance of the cello's potential on Beethoven's part, nor was it the inherent bias of a pianist for his own instrument. These works may be taken as the first modern definition of what a sonata for cello and piano should be, and (as he did in his violin and piano sonatas) Beethoven proposed a scheme in which neither instrument was to dominate throughout but the two performers were to play as equals.

This is rarely the case in performance today. Indeed, the tables have been turned all the way round. In Beethoven's time, the usual performance would probably call upon a celebrity pianist, and the string player would be the meeker musician. In contemporary concert life, this music is heard in the recitals of string virtuosos, and only rarely are they joined by pianists of equal reputation. We are therefore again confronted with a situation where a recording can provide a more authentic realization of the composer's intent than the run-of-the-mill live performance. This is particularly true of the present set, in which Rostropovich and Richter sustain a level unmatched by any recording artists since the famed Fournier-Schnabel collaboration of 1948. (Unfortunately, the First Sonata is missing from this series.)

The new album is best characterized by the robust quality of its expression. Rostropovich uses a wide vibrato to produce a big, ripe, deeply colored tone that blends with the Richter piano (a Bechstein, such as Schnabel preferred) in sonorities as tart and smooth and characteristically Russian as sour cream. Yet if these artists bring to the music an approach that reflects their Slavic background, they do not carry it to the point where Beethoven's intentions are obscured by an alien manner of performance. The Op. 5 Sonatas, for example, are achieved with their light and frothy moments captured in a vivacious and playful manner well suited to a young man's frolic. Listen to the finale of the Second Sonata and you may completely revise your previous estimate of the work.

For me the real triumph of this Rostropovich-Richter series is the Op. 69 Sonata. Beethoven wrote it concurrently with the Fifth Symphony, a fact forcefully brought to mind by the impact of the work as these artists view it. It is a bold, broadly striding performance with the kind of sustained power that brings an almost symphonic effect at times. The scherzo, as played here, certainly recalls the equivalent movement of the Fifth, and with a comparable sense of cosmic humor. Again, as distinct from Fournier's somewhat reserved, philosophical approach to the Op. 102, Rostropovich takes a more direct attitude, stressing the natural lyric-dramatic qualities of the line and sparing no vigor when vigor seems called for. There's no question that this leads to eloquent restatements of these works and, one can hope, more widespread appreciation of their merits.

A primary reason for the strong effect of these performances is the excellence of the recording. The bite of the cellist's bow is beautifully projected, and in stereo there is a sort of three-dimensional presence in which Rostropovich seems to be all but visually sculpting a bold thematic line. The majesty and tonal weight of the piano provide a vivid contrast, all the more impressive for the solid registration with which a climactic chord can be projected. I do not find the monophonic edition quite as good, but it is still an example of fine recording, preferable to its predecessors in this repertory.

BEETHOVEN: *Sonatas for Cello and Piano* (complete)

No. 1, in F, Op. 5, No. 1; No. 2, in G minor, Op. 5, No. 2; No. 3, in A, Op. 69; No. 4, in C, Op. 102, No. 1; No. 5, in D, Op. 102, No. 2.

Mstislav Rostropovich, cello; Sviatoslav Richter, piano.

- PHILIPS PHM 2520. Two LP. \$9.90.
- ● PHILIPS PHS 2920. Two SD. \$11.90.



The Play of Herod

by Alan Rich

A Twelfth-Century Miracle Marvelously Rekindled

I AM ONE of many New Yorkers who would either emigrate or go mad if anything ever happened to The Cloisters, the museum of medieval art assembled by the Rockefeller family at the upper end of Manhattan. Lately, I have begun to feel the same way about the group of singers and players of old instruments founded and led by Noah Greenberg and known as the New York Pro Musica. Both institutions are united in service to the past, one through the eye and the other primarily through the ear. On December 9, 1963, they were further united in the joint presentation of the musical drama that has now found its way to records, *The Play of Herod*. Without hesitation I would consider it the musical high point of last year.

It's too bad that tele-recording has not yet been commercially perfected. In order to grasp the full impact of that evening, you would have to see the setting in which the play was given: the tiny apse belonging to a twelfth-century cathedral in the Spanish town of Funtiduena, with its frescoed medallion of the Virgin Mary high over the altar. Rouben Ter-arutunian had designed a stage set in which that fresco seemed to spill down the walls and illuminate the whole apse; everything seemed to move up towards or down from that haunting old painting. At the end, the entire cast came through the apse and out into some other part of the building in a slow processional, chanting a *Te Deum*, and as the stage became more and more deserted a single light came up on the Madonna. Finally, the audience sat alone watching the portrait, while the unison line of the music off in the distance expanded into a simple but immensely moving polyphony. No words of mine can do justice to that moment.

The Play of Herod, like *The Play of Daniel* which the Pro Musica introduced in 1958 and later recorded, stands today as a mingling of the spirit of musical antiquity and contemporary enlightenment. It would be foolish to pretend that the version given in 1963 is an exact re-creation of the way it was origi-

nally given, nor does that matter. What *does* matter is that the spirit of the original has been so rekindled that it can be grasped by twentieth-century audiences, and that the impact the drama must have made in its own time has been translated for ours with honesty and dedication. This is what "authenticity" can or should mean.

The play as it now stands is actually a composite of two short dramas extant in the twelfth-century manuscript at the monastery of Fleury, near the town of St. Benoît-sur-Loire. In the first play we meet the Magi on their way to the manger at Bethlehem; they are intercepted by Herod, tell him of the King they seek, and finally bring their gifts to the Child. Herod, terrified by prophecies, orders the massacre of the children, and the second play is concerned with the flight of the Holy Family, the slaughter, the mothers' lamentation, the death of Herod, and the return of the Holy Family to Galilee. As in *Daniel*, there is a final *Te Deum*.

From the medieval manuscript, which contains notes, text, and stage directions but no indications of rhythm or instrumentation, a performing version was prepared by Dr. William Smoldon, an English authority on this repertory, and Noah Greenberg. Certain additions have been made from other sources: a couple of dances, a Gregorian sequence, and a thirteenth-century polyphonic motet. (The use of this motet was another electrifying moment in the production: the Virgin and Child were revealed in the manger, and the sudden change in the music from a single line to the rich, archaic harmony was like somehow both seeing and hearing a painting by Van Eyck.) Other editorial emendations include the occasional addition of a line of parallel organum to the original chant, as in the final *Te Deum* mentioned above. And, of course, all the matters of scoring—the choice of instruments and their disposition—are the work of the present-day editors.

They have done their work marvelously well. Everything that has been added to the score works towards the ulti-

mate realization of its dramatic implications. The disposition of instruments (bells, recorder, drums, one or two strings, and a small bagpipe) has been achieved with taste and imagination. At no time has there been any idea of "helping out" a score in need of help. There are power and eloquence in the shape of the original melodic line, and these qualities have been respected. Such a moment as the lament sung by a mother, Rachel, over the bodies of the martyred Innocents needs no help; it comes directly across the centuries, harrowing and poignant.

Unlike the *Daniel*, which is a joyous festival play, the *Herod* dramas are solemn and quiet. The edition preserves that difference; it is much more voice-oriented, without the gorgeous clangor and jingle of the previous production. There is not a dull moment in its hour-and-twenty-minutes' duration, not a phrase that is anything less than gripping.

There is no need to single out individual performers for special praise; the Pro Musica in its present state is a superbly cohesive and consistent ensemble of singers and instrumentalists whose technique and mastery is absolute. If I had to mention any one member above the others, it would be Sheila Shonbrun for her intense realization of Rachel's lament. On the whole the performance is more assured, more alert to musical values than was the *Daniel*, though this statement is not to denigrate the splendor of the earlier accomplishment in the least. All I really want to say is that *The Play of Herod*, both the music itself and the way it has been brought alive, is an experience no imaginative listener can possibly overlook.

ANON.: *The Play of Herod*

Vocalists; Instrumentalists; Boys' Choir of the Church of the Transfiguration (New York); New York Pro Musica, Noah Greenberg, cond.
 • DECCA DXA 187. Two LP. \$9.96.
 • • DECCA DXSA 7187. Two SD. \$11.96.



Serkin

New Revelations Of the Choral Fantasia

by Harris Goldsmith



Barenboim

THE FERTILITY of genius is truly a fascinating study. Musical archeologists have always relished tracing the gestation process of masterpieces. To do so, however, is by no means always an easy task, for composers, as a group, have been pretty unobliging. With Mozart the process of trial and error, revision and rejection, seems to have taken place before the pen-and-ink stage: most of his miracles "just grow'd," like Topsy. Then there is the case of Brahms, who wrote to his friend Richard Heuberger that "no one will find out anything from me . . . thanks to a wastebasket and a well-heated stove." Brahms was not the only one to destroy his unapproved work. Dukas, Mahler, and sundry others disposed of preliminary drafts by the ream.

But there is always an exception to every rule, and in this case it is Beethoven. Few workmen were at once so prolific and yet so stingy as he. His notebooks (happily preserved) are filled with scrawled thoughts that were later to be transformed into immortal masterpieces. On a higher level of lucidity, we have from him the celebrated *E flat Contretänze* (which was to become, in turn, an entr'acte from the ballet score *Die Geschöpfe des Prometheus*, the theme for the Piano Variations, Op. 35, and the principal subject of the *Eroica* Symphony's finale) as well as the four overtures to *Fidelio* (all masterpieces of logical construction) and the Choral Fantasia, Op. 80.

The last-named work provides, perhaps, the most interesting glimpse of all into the composer's workshop, for its pages bridge the gap from the middle period Beethoven of the *Emperor* Concerto and *Archduke* Trio to the late Beethoven of the Ninth Symphony. One also finds the composer grappling with the seemingly insurmountable task of producing a unified structure out of disparate materials. The Choral Fantasia is generally regarded as a sort of precursor to the last movement of the Ninth Symphony—which indeed it is. Nevertheless, its format is highly problematical. The score opens with a long cadenzalike sequence for solo piano (which, unrelated though it is thematically, roughly parallels the recitatives for low strings at the start of the Ninth's finale). After appropriate groundwork has been laid, the piano introduces a theme very nearly identical to that around which the Ninth Symphony evolves; and, as in the Symphony, it receives a series of restatements in different instrumental combinations. First, there is a variation for solo flute, then two oboes are heard—and so

forth down the staff, from two clarinets and a bassoon to a string quartet, after which the full orchestra blazes up into a reinforced statement creating much the same feeling of exultant anticipation that one encounters in the Symphony. The parallels continue down to the minutest details of harmony and instrumentation: both Fantasia and Symphony have *alla marcia* sections in keys remote from the central tonalities, both have chains of trills accompanying the chorus, and both have huge shouts from the full chorus ("*und Kraft*" in the Fantasia; "*vor Gott*" in the Symphony).

But Beethoven's Op. 80 is far more than a disorganized hodgepodge of Ninth Symphony effects. It is a powerful, expressive piece in its own right. I must emphasize this fact since many listeners (professional musicians among them) have dealt altogether unjustly with the composition. Some of the problem, I think, stems from the melodramatic, ununified performances which are sometimes its lot. If ever a sense of proportion was demanded of a re-creative artist, it is here. The absence of interpretative logic puts a grievous strain on this score, for unless the piano solo, concertante, and symphonic elements are balanced with lapidarian precision, the writing can easily begin to sound like quasi-comical "Cowboys-and-Indians" stuff. Under favorable circumstances, on the other hand, the Choral Fantasia can convey a rarefied radiance and spiritual exaltation.

Of the three versions reviewed here the greatest revelation is afforded by the youngest pianist and least-known conductor, Daniel Barenboim—who once gave us, at age sixteen, some flawed but nonetheless highly promising recordings of Beethoven Sonatas—has, from the evidence of this disc, evolved into a magnificently poised, mature artist. His elegant technical authority is matched by his astonishing interpretative sensitivity. This performance of the Fantasia exhibits a deliberative control and a totally finished sense of detail. Many novel-sounding features one hears in his reading are borne out by following his sparkingly incisive playing with the score. Barenboim makes the decrescendos at the beginning of the work count for more than they do in other performances (Serkin, indeed, hardly observes them at all), and his attention to the staccato eighth notes starting at measure 6 is truly exemplary (Richter hardly differentiates between them and the staccato thirty-seconds which surround them). As one proceeds, detail after detail comes to the fore with a vitality and adventur-

ousness which I, at least, have not encountered previously.

But Barenboim's artistry is far more than mere literal accuracy; there is driving vitality without forcing, creativity without eccentricity. He rightly perceives Beethoven's implicit *accelerando* in the passage beginning at Bar 11 (an effect that Somogyi takes up when the music approaches its final Presto section) and he alone keeps the accents where Beethoven designated them. Somogyi's leadership is characterized by the same sense of probity, while the orchestral and choral work simply blooms. My only reservation whatever is the deliberate speed chosen for the *Marcia, assai vivace*.

Serkin's is more the "personality" performance, but in many places I feel that the personality thus exposed is Serkin's rather than Beethoven's. Granted, there is an electricity in the opening section as he states it, but it is also true that the tempo is no longer the *adagio* Beethoven specified, but *allegretto*. Where young Barenboim exhibits remarkable tonal coloring and pedal effects, Serkin merely lunges at the notes with chaotic vigor and occasionally harsh percussiveness. Nor does he find as much eloquence in the *adagio, ma non troppo*. Nonetheless, there are some remarkable features in Serkin's playing: the vibrant attack of his solo following the first big orchestral outburst; the tempestuousness of his *allegro molto*; the sweeping continuity of the long legato lines following the *alla marcia* episode. In these places there can be no question but that a master is at work. Bernstein's support is spirited and not very precise. Too many details are blurred over in the excessive resonance of the sound, and there is a prevalent muddiness of texture for which the conductor rather than the sound engineers must be held accountable. But the largest flaw of the new Columbia version is an absence of a true *pianissimo*. The music starts at such a tremendous dramatic peak here that it has nothing left to grow with.

Richter's work is massive, dedicated, just a little stolid. He is never guilty of Serkin's occasional lapses, but neither does he reach Serkin's moments of revelation. Sanderling sets a good pace, and the Russian instrumentalists perform with commendable ruggedness. Some of the woodwind playing has a faintly provincial ring to it, however, and the chorus—singing in Russian—sounds rather out of character. Monitor has refurbished the old Soviet tapes admirably, but the sonics are a trifle muffled and bass-heavy.

There remains the question of coup-

lings. Barenboim's C minor Concerto is a lovely performance, much in the same style as the old Firkusny/Susskind edition for Capitol (now deleted). His sensitive, but vigorous handling of the first-movement cadenza has extraordinary diversity and tonal color. The smallish orchestra, though, is somewhat of a handicap in this music. If you have sufficient gain on your amplifier and flexible bass control, the scrawny effect can be minimized considerably. Although the Fleisher-Szell version of the Third Concerto (Epic) remains my top choice, Barenboim's is a distinguished account and would be fully worth making adjustments for, even without the added indcement of the Choral Fantasia.

In the same concerto Serkin is the unfortunate victim of his accompaniment. Had Bernstein followed the pianist's purposefully angular phraseology with comparable ebb and flow, this might have been a splendidly virile version. As it is we have a mismatch. Moreover, the ensemble is really disgracefully sloppy. The bass line is always a fraction behind the rest of the instruments in the slow movement—with catastrophic consequences for Serkin and Beethoven. Nor does the overresonant acoustic ambience help matters much.

The reverse side of the Monitor disc offers a reissue of Emil Gilels' performance of five of the Scarlatti keyboard sonatas (originally released in 1956 on Westminster 18180). The artist plays with wonderful dexterity, and his velocity in the treacherous G major, L. 487, is truly uncanny. His conceptions are, however, limited and inhibited. If only Gilels' imagination had here revealed itself in the way that the fluency and powerful assurance of his fingers are demonstrated.

BEETHOVEN: *Fantasia for Piano, Chorus, and Orchestra, in C, Op. 80; Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37*

Daniel Barenboim, piano; Vienna Academy Chamber Choir (in the Fantasia); Vienna State Opera Orchestra, Laszlo Somogyi, cond.
 • WESTMINSTER XWN 19078. LP. \$4.98.
 • WESTMINSTER WST 17078. SD. \$4.98.

Rudolf Serkin, piano; Westminster Choir (in the Fantasia), New York Philharmonic, Leonard Bernstein, cond.
 • COLUMBIA ML 6016. LP. \$4.98.
 • COLUMBIA MS 6616. SD. \$5.98.

BEETHOVEN: *Fantasia for Piano, Chorus, and Orchestra, in C, Op. 80*
 † Scarlatti, Domenico: *Sonatas for Piano: in C, L. 104; in B minor, L. 449; in G, L. 487; in E, L. 23; in A, L. 345*

Sviatoslav Richter, piano, U.S.S.R. State Academic Chorus, U.S.S.R. State Radio Orchestra, Kurt Sanderling, cond. (in the Beethoven); Emil Gilels, piano (in the Scarlatti).
 • MONITOR MC 2060. LP. \$4.98.



ALBENIZ: *Cantos de España, Op. 232; Pavana capricho, Op. 12; Suite española*

Alicia de Larrocha, piano.
 • COLUMBIA ML 6003. LP. \$4.98.
 • COLUMBIA MS 6603. SD. \$5.98.

A bit of clarification is in order. Albéniz was in the habit of putting certain of his pieces into more than one collection—with resulting confusion for cataloguers. Gonzalo Soriano's recording of the *Suite española* for the Boston label contains eight movements to Alicia de Larrocha's five. Two of the extra pieces he plays (the *Asturias* and the *Seguidillas*) can, however, be found in Miss de Larrocha's overside account of the *Cantos de España*, while the third (*Cuba*) is largely a duplication of *Bajo la Palmera*—a work also in the *Cantos de España* collection. I might point out too that Soriano plays a more extended version of *Cataluña*.

Both artists work well within their given styles. Soriano is essentially a classical exponent who favors a restricted dynamic range and a tautly metrical approach to rhythm. Miss de Larrocha, on the other hand, is more rhapsodic. She brings a wealth of color and flexibility to her interpretations, and one is always conscious of a singing line. With the possible exception of *Cádiz* (where Soriano's delicately understated treatment of the melodic line carries an eloquence not to be found in De Larrocha's more individualistic license), I prefer the lady's playing. Certainly her molding of rhythm in the opening *Granada* has far more diversity than can be found in Soriano's account.

I would like to hear the present pianist in some Schumann or Chopin. She has the stylistic flexibility, the instinctive taste, and the juicy tone of the born romanticist. She is also an extraordinary technician. No one has been able to bring so much color and bite to the *Asturias*, although José Iturbi comes fairly close in his fine Angel recording of the piece.

All told, this is a superb release, and the Spanish Hispavox piano sound is marvelously realistic. H.G.

ANON.: *The Play of Herod*

New York Pro Musica, Noah Greenberg, cond.

For a feature review of this recording, see page 66.

BACH: *Magnificat in D, S. 243; Cantata No. 51, Jauchzet Gott in allen Landen*

Teresa Stich-Randall, soprano, Bianca Maria Casoni, contralto, Pietro Bottazzo, tenor, Georg Littasy, bass, Chorus of Saarbrück Conservatory, orchestra (in the Magnificat); Chamber Orchestra of the Saar, Karl Ristenpart, cond. (in the Cantata).

• NONESUCH H 1011. LP. \$2.50.
 • NONESUCH H 71011. SD. \$2.50.

Speaking of German choir singers, Quantz wrote that their "chest attacks, in which they make vigorous use of the faculty of the Germans for pronouncing the *h*, singing ha-ha-ha-ha for each note, make all the passagework sound hacked up." This two-century-old stricture seems still applicable, for the present chorus ha-has or ho-hos consistently. Aside from this, the performance of the Magnificat is middle-grade, with Miss Stich-Randall above the line, Miss Casoni below the line, and the other soloists on the line. Bottazzo shows some welcome temperament in the "*Deposuit*," but the orchestra (neither it nor its conductor is identified) does not match him there.

The performance of the Cantata, for soprano and orchestra, is much better. Miss Stich-Randall is in good form, singing the difficult first and last arias with almost instrumental accuracy and the three inner numbers with appealing tone and a rather intimate and nuanced style. She also displays a clean, precise trill. Maurice André is the excellent trumpeter in both works. The sound is entirely acceptable. No texts are provided. N.B.

BACH: *Ein musikalisches Opfer, S. 1079*

Wiener Solisten, Wilfried Böttcher, cond.
 • VANGUARD BG 658. LP. \$4.98.
 • VANGUARD BGS 5070. SD. \$5.95.

Instrumentalists, Karl Richter, cond.
 • ARCHIVE ARC 3220. LP. \$5.98.
 • ARCHIVE ARC 73220. SD. \$6.98.

The Wiener Solisten on this occasion comprise seven string players, a flutist, a harpsichordist, and the director. They play the *Musical Offering* in the order recommended by Hans T. David in his edition: the three-part ricercar, the five canons on the royal theme, the trio sonata, the five canonic elaborations of the royal theme, and the six-part ricercar. The first ricercar is performed on the harpsichord alone, by Fritz Neumeier—an eloquent reading marred only by a lack of presence in the bass line. The rest is clean and cool: one has the feeling that the players respect the music but are not moved by it. Except for the weakness in the low register of the harpsichord, the sound here is first-rate in both versions.

The Archive reading has a somewhat different order, reflecting Heinrich Husmann's idea of the succession intended

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THE AR TURNTABLE was also chosen in a study appearing in the September 1963 *Popular Science*. This article describes three stereo systems, each selected by a panel of experts as the best in its price category. The AR turntable was the choice for both the medium-priced and the luxury systems.

the panel's choice

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Members of the Popular Science panel check turntables.

A third study of high fidelity systems appears in the October 1963 *Bravo*. Components were chosen for optimum systems in three price categories — "bottom dollar", "middle-class" and "sky's the limit". The AR turntable was selected* for all three systems, with this explanation:

"You may notice that the same inexpensive turntable appears in the following three systems. That is because its performance hasn't been bettered at any price."

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*AR speakers were also scattered through the systems selected in these three studies—AR-3's were chosen for the top systems in *Popular Science* and *Bravo*, for the middle system (\$1,273) in *Gentlemen's Quarterly*.

** Reprints on request. We will also be glad to send the complete component lists selected by each magazine.

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by Bach. It is less symmetrical than David's, and ends the work with the Sonata followed by the graceful and dancelike mirror canon. Here both of the ricercars are played on the harpsichord by Karl Richter, whose view of the whole work is lively and vigorous. Here, too, the sound is excellent. Each of these recordings has much in its favor, but neither, it seems to me is as stirring or as penetrating as Münchinger's on a London disc. N.B.

BACH: Sonatas for Organ, Nos. 1-4, S. 525-528

Marie-Claire Alain, organ.

• MUSICAL HERITAGE SOCIETY MHS 534. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY MHS 534. SD. \$2.50.

Miss Alain plays in this recording on a modern baroque organ made by the firm of Marcussen and located in a church at Varde in Denmark. There is no trace here of any religious solemnity: the organist is obviously having a good time, and her enjoyment is infectious. Most of the fast movements are cheerful or jolly: the finale of No. 4, for example, is a joyous dance, with triplets whirling gaily around the theme. The slow movements do not limp or sag but proceed with steady motion. Miss Alain favors strong, bright colors for the two top voices. In some movements—such as the first two of No. 2 and the first of No. 3—the pedal stop chosen does not have enough presence, but in all other respects the sound is excellent. N.B.

BACH: Suites for Orchestra, S. 1066-1069

Vienna State Opera Orchestra, Hermann Scherchen, cond.

• WESTMINSTER ZWN 19058/59. Two LP. \$4.98 each.

• • WESTMINSTER WST 17058/59. Two SD. \$4.98 each.

A performance of Bach by Scherchen can generally be relied on to depart in one way or another from the traditional or conventional. Sometimes the result is refreshing; sometimes it is puzzling. In this new recording of the four Suites there are, I regret to say, more downs than ups. In the slow sections of the overtures proper, Scherchen behaves as though he had never heard of double dotting; indeed, if anything, he *lengthens* the value of the note after the dot. This works out rather nicely in No. 1, which has an attractive ease and flexibility. In No. 4, however, the same procedure renders the rhythm limp. In all four works Scherchen inclines towards slowish tempos. This makes sense in the *Badinerie* of No. 2, where, for once, the flutist is not hurried into breathlessness. But in other places, such as the fugal sections of the overtures, it is not convincing. In some movements there is a sudden *piano*, hard to ac-

count for from a stylistic or structural standpoint.

What is completely mystifying is the occasional raggedness of the playing. How does it happen that with a top-notch orchestra led by a celebrated conductor there are a surprising number of passages where the players are simply not together? The sound is good in both versions. N.B.

BACH, CARL PHILIPP EMANUEL: Concerto for Cello and Orchestra, in A—See Boccherini: Concerto for Cello and Orchestra, in B flat.

BARTOK: Concerto for Orchestra

London Symphony Orchestra, Antal Dorati, cond.

• MERCURY MG 50378. LP. \$4.98.

• • MERCURY SR 90378. SD. \$5.98.

Mercury's program annotators have long delighted in pointing out Dorati's direct pipeline to Bartók's music: his Hungarian birth and his youthful studies with the composer. Well and good, but a guarantee of nothing; I find this performance of the magnificent *Concerto*, like the previous Dorati reading from Minneapolis, deficient.

One of the elements lacking here is continuity. Details are nervously pushed forward, out of context. Such moments

as the climactic brass *fugato* in the first movement or the chorale midway in the second stand out like happenings unrelated to other events. I also miss some of the humor in the second and fourth movements. Finally, the playing of the London Symphony is rather rough, and the recording emphasizes this through edgy and shrill string tone.

The recent Leinsdorf-BSO recording or the deleted Reiner-Chicago remains my preference in this sublime score. A.R.

BARTOK: The Miraculous Mandarin: Suite; Music for Strings, Percussion, and Celesta

London Symphony Orchestra, Georg Solti, cond.

• LONDON CM 9399. LP. \$4.98.

• • LONDON CS 6399. SD. \$5.98.

This is a brilliantly performed and recorded version of the *Mandarin*, easily taking the honors among recordings of the Bartók ballet to date. Solti is a master at shaping rhythmic and timbral phrases. Unlike Bartók's later music, which is more broadly conceived, the *Mandarin* is almost entirely organized in terms of accent and color, and Solti knows just how to catch the violent, articulated profile of the score, setting out its powerful insistent forward thrust without losing the precise definition of its single, knife-edge gestures. The recording is equal to the performance; this is perfectly proportioned sound with a richness and depth that still keep the solo instruments and strands of sound and the sharp rhythmic accents absolutely clear and distinct. Only the fact that this is not the entire ballet might give cause for regret, but actually the suite contains a very large portion of the complete score.

Although the same remarkable capacities for accurate, clear, energetic performance are equally well displayed by Solti and his London musicians on the upside, these virtues are not quite enough for an ideal performance of the *Music for Strings, Percussion, and Celesta*. Thus, exceptional as this latter performance in many ways is, I find that the Reiner version has all the edge in expressive and intellectual depth. However, Solti's sense of drive, intensity, and propulsive motion, together with the clarity, articulation, and brilliant color of his performance, do contribute to a reading of striking quality and effect. In the second and fourth movements, where these qualities count for the most, the results are stunning; indeed I have never heard such a completely successful performance of the problematic and inconsistent finale to this work. The sound is again excellent, though the rigidly directional stereo in the antiphonal movements seems a little too artificially separated to be completely convincing—it is as if the two string choirs were in two different rooms (the percussion, on the other hand, are not so separated). Of course, Bartók had intended a far smaller number of strings

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than is employed here or, for that matter, is generally employed. In any case, with the few reservations noted, this is a successful disc. E.S.

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

Joseph Szigeti, violin: London Symphony Orchestra, Antal Dorati, cond.
• MERCURY 50358. LP. \$4.98.
• • MERCURY SR 90358. SD. \$5.98.

In 1932, in England, Szigeti and Bruno Walter made a recording of this work which remains, artistically, the most satisfying of all disc versions of this music I have heard. The violinist was then forty, at the peak of his mature powers. The present edition comes from an artist of seventy-two. There is a master's skill in every phrase, and the playing is wonderfully communicative. If you take the attitude that there is more to music making than flawless technique, Szigeti has much to give you in a performance, based upon a lifetime of study, that sustains the noblest mood of spiritual elevation. Moreover, there is an interesting Busoni cadenza in the first movement, an excellent accompaniment from Dorati. The outcome is a record that many a younger violinist is certain to view with unconcealed envy. R.C.M.

BEETHOVEN: *Fantasia for Piano, Chorus, and Orchestra, in C, Op. 80; Concerto for Piano and Orchestra, No. 3, in C minor, Op. 37*

Daniel Barenboim: Vienna State Opera Orchestra, Laszlo Somogyi, cond.

Rudolf Serkin; New York Philharmonic, Leonard Bernstein, cond.

BEETHOVEN: *Fantasia for Piano, Chorus, and Orchestra, in C, Op. 80*

†Scarlatti, Domenico: *Sonatas for Piano (4)*

Emil Gilels (in the Scarlatti): Sviatoslav Richter, U.S.S.R. State Radio Orchestra, Kurt Sanderling, cond. (in the Beethoven).

For a feature review of these three recordings, see page 67.

BEETHOVEN: *Sonatas for Cello and Piano (complete)*

Mstislav Rostropovich, Sviatoslav Richter.

For a feature review of this recording, see page 65.

BIZET: *Carmen*

Leontyne Price, Mirella Freni, Franco Corelli, Robert Merrill, et al.; Herbert von Karajan, cond.

For a feature review of this recording, see page 63.

BOCCHERINI: *Concerto for Cello and Orchestra, in B flat*

†Bach, Carl Philipp Emanuel: *Concerto for Cello and Orchestra, in A*

Pierre Fournier, cello; Lucerne Festival Strings, Rudolf Baumgartner, cond.

• DEUTSCHE GRAMMOPHON LPM 18816. LP. \$4.98.

• • DEUTSCHE GRAMMOPHON SLPM 138816. SD. \$5.98.

The newsworthy event here is not so much Fournier's very agreeable performance of the Boccherini, but C.P.E. Bach's Concerto in A, recorded for the first time. But to take things in their proper sequence: the Boccherini itself is outstanding, for Fournier combines an open-hearted, emotionally committed attitude with the subtlety of phrasing one has come to expect from him, plus a rhythmic lightness which makes Starker's performance with the Philharmonia (on Angel), for example, sound rather sober and businesslike, despite its strength. The Lucerne ensemble sees eye-to-eye with its soloist on the matter of buoyancy (note the wonderful dotted-figure opening of the finale, for instance), and the result is an appealing and communicative performance indeed.

C.P.E. Bach is generally thought to have been at his best in his slow movements—those he wrote for keyboard, at least—and this Concerto would indicate that the same may hold true for his work in other mediums. The Largo here is simply stunning—a broad, spacious, impassioned elegy, Orpheus-like in its lamentation. The work as a whole is closer to the baroque spirit than to the *galant* (the scoring for tutti strings, with continuo, is extremely simple, and there is almost no sense of thematic development). And yet there is a prophetic freedom in the cello's role, both in the first movement, where it expresses itself floridly and at times chromatically, and in the last, where it is treated with particular brilliance. DGG's sound is extremely rich and resonant: stereo enhances the performance but is not essential. S.F.

BRAHMS: *Quintet for Piano and Strings, in F minor, Op. 34*

Ralph Votapek, piano: Paganini Quartet.

• CONCERTDISC M 1245. LP. \$5.98.

• • CONCERTDISC CS 245. SD. \$5.98.

In most instances, ConcertDisc's chamber music releases have been on a consistently high plane, from the standpoint both of performance and of recording. This album, unfortunately, is an exception to that generalization. Young Votapek is touted on the jacket as the winner of the first Van Cliburn International Competition, but it is doubtful if the reading he and the Paganini foursome turn in here would win even a minor contest. And "reading" is just the word for this performance. As one listens, one gets the impression that these five musicians merely sat down for an evening of informal, impromptu chamber music,

picked up the Brahms score and decided to run through it. Though the playing, on the whole, is accurate, it is unpolished: ensemble is often ragged, balances are sometimes off, and there is little or no attempt to probe beneath the surface of this wonderful music. Furthermore, the rather colorless reproduction does little to enhance the sound. As a matter of fact, at the present time there are no really outstanding recordings of this deservedly popular chamber music masterpiece. Let us hope that the situation will soon be rectified. P.A.

BYRD: *Mass for Four Voices; Music for Virginal*

Lady Jeans, virginal (in Music for Virginal); Choristers of Westminster Abbey, Sir William McKie, cond. (in the Mass).

• ARCHIVE ARC 3201. LP. \$5.98.

• • ARCHIVE ARC 73201. SD. \$6.98.

The lovely Mass by William Byrd receives a lovely performance here. The chorus, comprising thirty-four singers, is flexible and transparent. Intonation is good throughout, and the tone admirable. Even the boy sopranos manage to sound reverent without becoming sepulchral. Sir William keeps things moving along nicely, varying the pace according to the meaning of the text. The emphasis is on suppleness of line, often at the expense of clarity of enunciation—an acceptable trade in this music, if one has to be made. Contrast is gained by allotting certain sections—a portion of the Gloria, the beginnings of the Benedictus and Agnus Dei—to soloists. In the Agnus, particularly, the subsequent entrance of the chorus, though soft, is quite effective. The choral basses seem a bit weak, but otherwise the sound is fine.

Most of the other side is devoted to Byrd's programmatic suite, *The Battell*. It is played on a virginal made in 1642 by a member of the great Flemish family of keyboard-instrument builders, Ruckers. Since this music survives in a manuscript known as *My Lady Nevells Booke*, things are kept on an even social keel in this performance by Lady Jeans, concerning whom the notes are silent. This side, I am afraid, has not much more than curiosity value. N.B.

CHOPIN: *Scherzos: No. 1, in B minor, Op. 20; No. 2, in B flat minor, Op. 31; No. 3, in C sharp minor, Op. 39; No. 4, in E, Op. 54*

Tamás Vásáry, piano.

• DEUTSCHE GRAMMOPHON LPEM 19451. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPEM 136451. SD. \$6.98.

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alternating *fortissimo* chords and *piu mosso* lullaby, is exquisitely handled, and so is the passagework at bars 334-64 in the B flat minor Scherzo. (Most players use too much pedal here and smudge the contours.) Also admirable is the way Vásáry can employ elaborately distended *rubatos* without upsetting the awesome composure of his rhythmic pulse. This requires a miraculous sense of timing and control which very few musicians seem to possess.

The young Hungarian is chary of the pedal, but his ability to color accompaniments differently from melodies prevents subordinate lines from obscuring the important ones. There is also a limpid ease and ravishing transparency in even the most heavily scored passages. On the whole, however, a certain sobriety in Vásáry's musical make-up seems, once again, to prevent his recorded performances from catching fire in the way his live ones do. I have heard him play some of these pieces even better in concert—with faster tempos and generally greater intensity.

If you insist on hearing the Scherzos with every ounce of their red-blooded fervor intact, Rubinstein's newest version (RCA Victor LM/LSC 2368) is still unbeatable. Understatement, though, is not necessarily a bad thing in played-to-death masterpieces such as these, and Vásáry's beautifully engineered disc is heartily recommended to connoisseurs of fine pianism. H.G.

COPLAND: *In the Beginning*—See Thompson: *The Peaceable Kingdom*.

DEBUSSY: *Chansons de Bilitis* (Hindemith: *Hérodiade*)

Vera Zorina, speaker; Columbia Chamber Ensemble, Robert Craft, cond.
• COLUMBIA ML 5971. LP. \$4.98.
• • COLUMBIA MS 6571. SD. \$5.98.

Debussy composed two cycles of settings of Pierre Louÿs' exotic, neo-Grecian poetry: the familiar set of three for soprano and piano (recorded by Maggie Teyte and Jennie Tourel among others) and another series of twelve, for speaker with an accompaniment of two flutes, two harps, and celesta. He did not complete the longer set, but several years ago Pierre Boulez filled in the gaps (which seem to have occurred mainly in the celesta part, though Boulez has not been explicit in the matter) and the work has recently had several performances here and abroad. It is this cycle that has now received its first recording. Unfortunately, one cannot call it one of Debussy's stronger scores. His treatment of the instruments is, as one might expect, evocative and atmospheric, and the music twines gracefully around the spoken word. But there is also a certain monotony in the reuse of musical material, and little real substance to offset this flaw.

Hindemith's eloquent and totally lovely setting of a Mallarmé text is well known as a concert work, although it is seldom heard with narration. In its com-



Vásáry: Chopin for the connoisseur.

plete form it becomes clear that Hindemith responded to the poetry with great sensitivity, so much so that the words themselves seem almost superfluous. At least, I find them so—though Vera Zorina speaks with beautiful style and with enunciation very much in the grand manner. Robert Craft has an excellent ensemble at his command, and his performances are fluent and alert. At the moment this is the only available *Hérodiade*; it seems to me that Arthur Winograd's deleted version (without narration) had greater sensitivity.

For some curious reason, the last two of the "Bilitis" poems are not included in the text sheet that accompanies the disc. A.R.

EGK: *Abraxas: Suite*—See Henze: *Undine: Wedding Music*.

FAURE: *Quartet for Piano and Strings, No. 2, in G minor, Op. 45*

Festival Quartet.
• RCA VICTOR LM 2735. LP. \$4.98.
• • RCA VICTOR LSC 2735. SD. \$5.98.

This mellifluous work has been copiously recorded abroad but in America it has never enjoyed the popularity of the less complex First Quartet. A bygone Westminster release by the Robert Masters Quartet got the work onto one side, leaving room on the reverse for the other Fauré piano quartet. Lest people accuse RCA of stinginess, however, it should in justness be pointed out that the Westminster disc suffered somewhat from overcrowding and that the present performance is a good three minutes slower. Thirty-six minutes of music is not all that uncommon for a single LP: the average Beethoven Seventh Symphony takes no longer, and yet no one complains.

Szymon Goldberg, William Primrose, Nikolai Graudan, and Victor Babin (the distinguished musicians who make up the Festival Quartet) give a beautifully integrated and subtle reading, far transcending the angular, granular vehemence of the Robert Masters ensemble. They spin a finely lyrical line in the first and third

movements, saving their energy and driving rhythm for the even-numbered ones which can absorb it. The "Blacksmith motif" of the scherzo is positively galvanic in this performance.

RCA's sound is richly spacious, yet not too diffuse. In stereo, there is a nice separation and the over-all quality is better than in the mono, which shows signs of congestion and stridency at the end of each side. All in all, a disc to be grateful for. H.G.

FINE: *Diversions for Orchestra*—See Henze: *Undine: Wedding Music*.

HANDEL: *Concerto for Horns, Oboes, and Strings, in F*—See Telemann: *Suite for Horns, Oboes, and Strings, in F*.

HANDEL: *Dettingen Te Deum*

Ruth-Margret Pütz, soprano; Emmy Lisken, contralto; Theo Altmayer, tenor; Franz Crass, bass; South German Madrigal Choir; Southwest German Chamber Orchestra, Wolfgang Gönnenwein, cond.
• ANGEL 36194. LP. \$4.98.
• • ANGEL S 36194. SD. \$5.98.

Janet Wheeler, soprano; Eileen Laurence, soprano; Frances Pavlides, contralto; John Ferrante, tenor; John Dennison, bass; Telemann Society Festival Chorus and Orchestra, Richard Schulze, cond.
• NONESUCH H 1003. LP. \$2.50.
• • NONESUCH H 71003. SD. \$2.50.

When Handel composed this work he had lived in England for thirty years; he wrote it to celebrate an English victory; and it was first performed before the King at St. James's Palace. It therefore seems mistaken for Angel to present it to the American (and presumably the British) public in a German translation. In every other respect this is a worthy performance. This *Te Deum* is Handel in his majestic and festive moods. Despite the "madrigal" choir and the "chamber" orchestra, the sound is grand and spacious, implying large forces—an effect that suits the music well. All the soloists are skillful performers with good voices; the chorus is well balanced and well trained, with the sopranos remaining firm and accurate above the staff; and the orchestra, including the excellent first trumpet, is clearly of professional caliber.

The same cannot be said of most of the performers in the Nonesuch recording. Although the Telemann Society comes a little closer to hitting the mark here than it did in those of its previous recordings that I have heard, there is still a considerable distance between intent and performance: for example, there are spots where the ensemble is a bit ragged; the trumpets are too far forward and the strings too thin and faint (there seem to be only half a dozen of these); the soloists are less than distinguished; in the fugue on "Day by day" the first entry of the sopranos can scarcely be heard. The sound is spacious and resonant, making the paucity of strings all the more noticeable. N.B.

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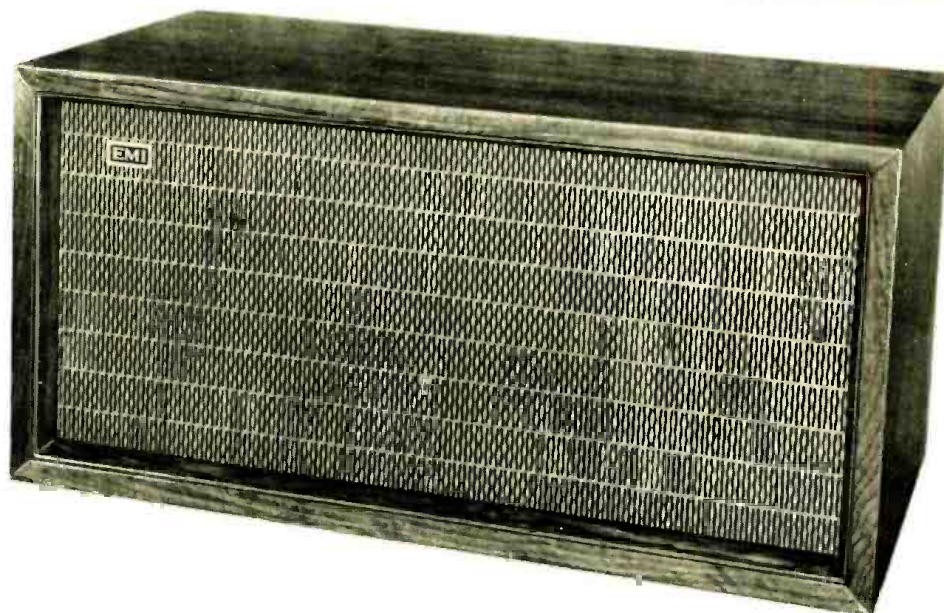
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HAYDN: *Concerto for Two Guitars and Orchestra, No. 2, in G*—See Vivaldi: *Concertos for Two Guitars and Orchestra, in C; in G*.

HAYDN: *Concerto for Violin and Orchestra, in C, H. VIIa:1*—See Mozart: *Sinfonia concertante, for Violin, Viola, and Orchestra, in E flat, K. 364*.

HAYDN: *Quartets for Strings, in F, Op. 3, No. 5; in E flat, Op. 33, No. 2; in D minor, Op. 76, No. 2*

Janáček Quartet.

- LONDON CM 9385. LP. \$4.98.
- • LONDON CS 6385. SD. \$5.98.

I don't mean to accuse London of being deliberately cruel to me, but when the Haydn quartet literature is such a constant source of delight and so imperfectly represented on stereo discs, it is rather like inviting a starving man to a scanty dinner to present him with three such performances as these. The Janáček Quartet is an excellent one for this repertory. It plays beautifully and is recorded with a lovely sense of quiet intimacy. Moreover, this collection is a fine sampling of the composer's quartet writing from various periods of his life.

But why only three quartets? I protest. We ought to have at least a dozen more. Immediately. R.C.M.

HAYDN: *Te Deum, in C*—See Mozart: *Missa brevis, in C, K. 259*.

HENZE: *Undine: Wedding Music*
 †Fine: *Diversions for Orchestra*
 †Egk: *Abraxas: Suite*

Louisville Orchestra, Robert Whitney, cond.

- LOUISVILLE LOU 643. LP. \$7.95. (Available on special order only, from 830 S. Fourth St., Louisville, Ky. 40203.)

The Henze is a charming bit of Stravinskyana extracted from a ballet score. The three little pieces by the late Irving Fine are attractive, unpretentious sketches which sound like orchestrations of piano music (this Louisville disc arrived without the usual data sheet of explanatory program notes). The Egk is a colorful but pretentious and overblown piece of music apparently adapted from a ballet based on the Faust legend. The



Robert Whitney, of Louisville.

orchestra plays well and the recording is good. E.S.

HEROLD: *Le Pré aux clercs* (excerpts)

Renée Doria (s). Isabelle: Michèle Lebris (s). Queen Marguerite; Françoise Louvey (s). Nicette: Michel Sénéchal (t). Mergy; Pierre Giannotti (t). Cantarelli; Adrien Legros (bs). Girot; Chorus and Orchestra. Jesus Etcheverry, cond.

- WESTMINSTER XWN 19062. LP. \$4.98.
- • WESTMINSTER WST 17062. SD. \$4.98.

Louis Joseph F. Hérold (1791-1833) is remembered today chiefly for the overture to *Zampa*, an opera about a pirate who is done in by the statue of his former wife. But here is something else: *Le Pré aux clercs*, a comic opera, complete with two sets of lovers, a nasty-tempered villain who is the hero's rival in love, a good-hearted queen, and an intriguing courtier. To judge from these highlights, the music is cleverly constructed, melodically pleasing, and engagingly unpretentious. The overture is good, and so are most of the songs and patter ensembles heard here—the only tiresome number on the disc being one of those awful little pastoral romance fables which French soubrettes are forever singing. The music is frequently suggestive of Rossini, but in the melodies themselves we can hear the French salon song, and, immediately beyond, the French folk song. It is all very pleasant and, to a mid-twentieth-century listener, filled with a period charm.

The performance is idiomatic and spirited, though none of the singers is of international star caliber. Doria phrases well and alternates some lovely *pianissimo* and sustained phrases with some shrill, thin sound; Sénéchal is very stylish within the limits of his white, heady tenor; Legros handles his nice light bass fluently (he is really the most satisfactory singer on the disc); and the other two women are adequate, though Louvey works rather hard for the modest effects she gets. The orchestral work is fine, and the sound superb. C.L.O.

HINDEMITH: *Hérodiade*—See Debussy: *Chansons de Bilitis*.

KOHS: *A Short Concert for String Quartet*—See Siegmeyer: *Quartet for Strings, No. 2*.

LECLAIR: *Concertos for Violin and Strings, in D, Op. 7, No. 2; in A, Op. 10, No. 2; in G minor, Op. 10, No. 6*

Huguette Fernandez, violin; Jean-François Paillard Chamber Orchestra, Jean-François Paillard, cond.

- MUSIC GUILD M 56. LP. \$4.98.
- • MUSIC GUILD S 56. SD. \$5.98.

In these works Jean Marie Leclair

(1697-1764) builds upon a Vivaldian foundation. He not only adopts the Italian composer's formal layout, his thematic incisiveness in the fast movements and arialike slow movements, but in the finale of the D major Concerto Leclair even plays with the bird-song figures beloved by his older contemporary. He is far from a mere imitator, however. There is a French elegance here and occasional touches of sophistication in the harmony, as well as a preference for fugal writing in the ritornels. In short, these are pieces of more than routine interest.

All are skillfully played by Miss Fernandez, who tosses off the not infrequent difficulties with smoothness and bravura. Her tone sounds a little more silvery than it probably is, but otherwise the recording is unexceptionable. Not so the notes, which contain more than the usual proportion of gobbledegook. Sample: "the cantabile is never lost in the fingers, only in the lyricism." N.B.

LULLY: *Le bourgeois gentilhomme: Ballet Suite*

†Rameau: *Les Indes galantes: Suite*

Mainzer Kammerorchester, Günter Kehr, cond.

- Vox DL 1070. LP. \$4.98.
- • Vox STDL 501070. SD. \$4.98.

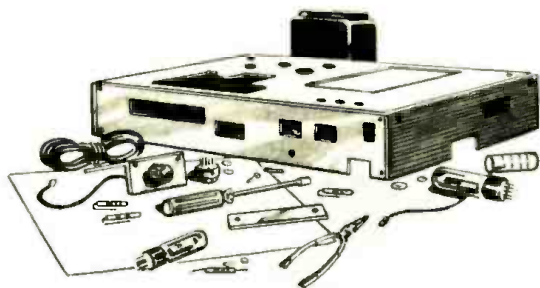
The Lully music on this record is a suite arranged from the ballet score for the original production of the Molière (or perhaps one should say the Molière-Lully) play. Everyone knows (especially this year) that Richard Strauss's *Ariadne auf Naxos* was originally presented by M. Jourdain in Max Reinhardt's German version of the Molière. But it seems to have been forgotten—among theatre people at least—that the original entertainment chez Jourdain was a ballet and that Molière's close collaborator was one Jean-Baptiste Lully. The "suite" recorded here includes most of the non-vocal music from Lully's superb score.

The excerpts from *Les Indes galantes* that have been put together as another "suite" on the overside represent a far smaller percentage of the huge score to the famous Rameau *Ballet héroïque*, the work which established the composer's reputation as a theatre man. Incidentally, heard together, the two scores illustrate the remarkable changes in taste and style that occurred between the third quarter of the sixteenth century and the second quarter of the seventeenth.

Mainz is not so far from France and, culturally, has always had a strong Gallic bent. Kehr and his Mainz musicians are a little overconscientious and, consequently, a little dull; in other respects their performing is excellent and the recording does it justice. E.S.

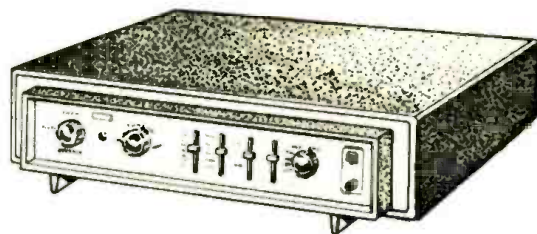
Correction: The ConcertDisc album of Beethoven Late Quartets (MT 1502 or SP 502), reviewed in these pages in July, should have been listed as containing five discs.

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MARCELLO, ALESSANDRO: *Concerto for Two Guitars and Orchestra, in D minor*—See Vivaldi: *Concertos for Two Guitars and Orchestra: in C; in G.*

MONTEVERDI: *Il Ballo delle ingrate; Combattimento di Tancredi e Clorinda*

Patricia Clark, soprano. Mary Thomas, soprano, Jean Allister, contralto, John Frost, bass (in *Il Ballo*); Ann Dowdall, soprano, Edgar Fleet, tenor, John Frost, bass (in *Combattimento*); Accademia Monteverdiana, Denis Stevens, cond.

• EXPERIENCES ANONYMS EA 72. LP, \$4.98.

Mr. Stevens' edition of the *Ballo* was recorded seven or eight years ago by Vanguard's Bach Guild. While there were celebrated singers in that performance, the present cast is a good one too and performs with considerably more gusto. Miss Clark, as Cupid, has an attractive tone; so too has the Venus, Miss Allister, who sings the ornaments with ease and naturalness. Frost, the Pluto, does well with his difficult role, sounding properly cavernous as he descends below the staff. Miss Thomas, who has the finest solo in the work as one of the Heartless Ladies, sings it with feeling, but there are times when the voice sounds thinly veiled.

The *Combattimento*, first performed in 1624, has long been famous for its graphic tone painting: the strings imitate the galloping of horses, the slashing of swords, and various other phases of the struggle. In this work, even more than in the *Ballo*, the conductor-editor sees to it that the performers "imitate the passions of the dialogue," as Monteverdi stipulated. The sound is good.

N.B.

MOZART: *Missa brevis, in C, K. 259; Maurerische Trauermusik, K. 477; Adagio and Fugue, in C minor, K. 546*

†Haydn: *Te Deum, in C*

Soloists, Regensburg Cathedral Choir, Members of the Symphony Orchestra of the Bavarian Radio, Theobald Schrems, cond. (in the Mass); RIAS Chamber Choir and NDR Chorus, Radio Symphony Orchestra Berlin, Ferenc Fricsay, cond. (in the Haydn and the Mozart K. 477 and K. 546).

• DEUTSCHE GRAMMOPHON LPEM 19398. LP, \$5.98.

• • DEUTSCHE GRAMMOPHON SLPEM 136398. SD, \$6.98.

There is something extremely touching in the realization that the conductor of the vital performances of the Haydn and Mozart K. 477 and K. 546 is dead. Even if he knew what his fate would be, he could hardly have chosen more fitting or less hackneyed works for a farewell appearance on records. The rich and moving Funeral Music is matched by the eloquent Adagio, which is followed by Mozart's most massive fugue. Both works are offset by the brilliant Haydn

Te Deum, written around 1800, a work of almost Beethovenian power—and tenderness. Three masterpieces here, performed with drama and effective contrast.

The Mass on the other side inhabits a different world. Barely fifteen minutes long, it is obviously something the young Mozart turned out for the Archbishop because he was required to. Being Mozart, he could not write badly, nor could he help producing an occasional passage of great beauty, like the "Et incarnatus," for solo quartet; but on the whole this is, for a Mozart, routine writing. The soloists are good, the chorus and orchestra acceptable. The sound throughout is fine.

N.B.

MOZART: *Quartets for Strings: No. 14, in G, K. 387; No. 15, in D minor, K. 421*

Juilliard String Quartet.

• EPIC LC 3880. LP, \$4.98.

• • EPIC BC 1280. SD, \$5.98.

This disc offers another pair from the six quartets Mozart dedicated to Haydn, the complete set of which was released a little over a year ago. In my opinion those were, and are, the finest performances of Mozart quartets available on records. For anyone who will be satisfied with only two of the quartets, the present disc is unconditionally recommended.

N.B.

MOZART: *Serenade for Strings, No. 13, in G, K. 525 ("Eine kleine Nachtmusik"); Symphony No. 36, in C, K. 425 ("Linz"); March No. 1, in C, K. 408*

Vienna Philharmonic Orchestra, Istvan Kertesz, cond.

• LONDON CM 9383. LP, \$4.98.

• • LONDON CS 6383. SD, \$5.98.

First-class sound is by no means the rarity it used to be a few years ago, but, even so, the engineering qualities of this disc are extraordinary. It is not often that one hears a string orchestra reproduced with such clarity and fidelity. As if aware of the care with which they were being recorded, the Vienna Philharmonic strings sing gloriously and with unanimity. Despite what sounds like a large group, everything can be heard. Every little inflection in the violas or second violins comes through, not as prominently as the main melody, of course, but audibly.

To be sure, much of this would count for little if the conductor did not also contribute importantly. Kertesz, who has produced some good Mozart performances previously, is better here. With complete control, he spins lovely lines that curve naturally, dovetails structural joints smoothly, and captures the mood of each movement. There have been more winged performances of the first movement of the Serenade, but the easy-going tempo adopted here is persuasive. The finale of the Symphony, on the

other hand, is taken at whirlwind speed, but everybody stays together and nobody runs out of breath. A fine record from every point of view.

N.B.

MOZART: *Sinfonia concertante, for Violin, Viola, and Orchestra, in E flat, K. 364*

†Haydn: *Concerto for Violin and Orchestra, in C, H. VIIa:1*

Yehudi Menuhin, violin; Rudolf Barshai, viola; Bath Festival Orchestra, Yehudi Menuhin, cond.

• ANGEL 36190. LP, \$4.98.

• • ANGEL S 36190. SD, \$5.98.

Menuhin is in excellent form here as a violinist. His tone is somewhat purer than in some other recordings, and, especially in the Mozart, he sings beautifully. Barshai, conductor of what the notes call the "much-legended" Moscow Chamber Orchestra, reveals a warm, gutty viola tone that makes a fine contrast as well as blend with the violinist's in the *Sinfonia concertante*. Together, they convey the poignancy of the Andante without any trace of sentimentality. Except for a passage in the first movement, where he slows up the proceedings, Menuhin turns in a competent job of conducting. Add to this well-balanced recording and realistic sound, and you have as good a representation of this lovely work as there is on records. The Haydn, out of the middle drawer of that master's desk, is also done justice.

N.B.

PROKOFIEV: *Symphony No. 2, in D minor, Op. 40*

Moscow Radio Symphony Orchestra, Gennadi Rozhdestvensky, cond.

• MK 1583. LP, \$5.98.

Russian artistic life has not exactly gone avant-garde and semiofficial fiats on "The Role of Art in Socialist Society" still seem to issue forth from Moscow every once in a while; but it is a fact that a good deal of once unacceptable twentieth-century composition has found its way into the Soviet musical scene. Logically enough, most of this "modern music" is not all that modern, and actually has Russian or Eastern European origins. Thus, Shostakovich's banned stage works and his Fourth Symphony have been revived. We have had the fascinating experience of hearing a Soviet chamber orchestra play Bartók (*Music for Strings, Percussion, and Celesta*) played and recorded by the Moscow Chamber Orchestra under Barshai) and of hearing Oistrakh play Stravinsky's Violin Concerto, in D. There has also been a revival of interest in the neglected early works of Prokofiev, particularly the productions of his Paris period.

Prokofiev emerged from Russia at the time of World War I as an *enfant terrible*, a wild man capable of striking fear into the hearts of the faint with a formidable barrage of violence and dis-

Continued on page 80

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Continued from page 78

sonance. The composer's ensuing years in Paris—his "Faave Period" one might say—were marked by a growing mastery of structural ideas without any basic change in his powerful, dissonant trademark. A work like the Second Symphony is a deliberate attempt to develop a big symphonic style of dimension, development, and scope out of musical materials that are fundamentally static and assertive. It was an attempt that was undoubtedly doomed to failure—Stravinsky himself never even made the attempt—and Prokofiev's best achievements of the period were for the theatre, most notably his opera *The Flaming Angel*.

Nevertheless, the Second Symphony of 1925 remains as a rather grand and even noble failure. At least one of the two movements—the theme-and-variation finale—is an impressive piece of work, oddly suggestive (in a much more dissonant context) of the Janáček *Sinfonietta* written a year later. The first movement is big and brassy, a knockout of pile-driver dissonance and overwhelming orchestral sound, not quite pulled together into anything really meaningful. The piece suffers in general from a lack of consistency and direction, but it also communicates something in its single-minded exploration of very specific and very powerful raw materials.

Unfortunately, Soviet musicians do not seem to have caught up to where their compatriot was in 1925. The playing is wretched, and so is the recorded sound. E.S.

RAMEAU: *Les Indes galantes: Suite*
—See Lully: *Le bourgeois gentilhomme: Ballet Suite*.

RAVEL: *Trio for Piano, Violin, and Cello, in A minor*

†**Shostakovich:** *Trio for Piano, Violin, and Cello, No. 2, in E minor, Op. 67*

Trio di Bolzano.

• WESTMINSTER XWN 19063. LP. \$4.98.
• • WESTMINSTER WST 17063. SD. \$4.98.

To me the Shostakovich Trio seems, like all of the Soviet composer's chamber music, to be thin to the musical vanishing point, but I will buy the Ravel as one of the handful of genuine masterpieces in this difficult medium. The reading of the Ravel strikes me as a little overlanguid and lacking in tautness—as if the musicians had convinced themselves of the clichés about Ravelian elegance and delicate impressionism. Otherwise, this is an admirable reading by an excellent group of musicians, and they make much out of little in the thoroughly inconsistent but not altogether unpleasant simplicities of the Shostakovich. The recording—mono or stereo—is good.

E.S.

ROSSINI: *La Cenerentola*

Dora Carral (s), Clorinda; Giulietta Simionato (ms), Cenerentola; Miti Truccato-Pace (ms), Thisbe; Ugo Benelli (t), Ramiro; Sesto Bruscantini (bs), Dandini; Paolo Montarsolo (bs), Don Magnifico; Giovanni Foiani (bs), Alidoro; Chorus and Orchestra of Maggio Musicale Fiorentino, Oliviero de Fabritiis, cond.

• LONDON A 4376. Three LP. \$14.94.
• • LONDON OSA 1376. Three SD. \$17.94.

The only *Cenerentola* in the catalogue besides this new one is the Cetra version, also with Simionato. I have not heard it for some time, but remember it as a fairly good performance of a somewhat cut edition. Certainly it is by now dated in sonic terms.

This is where London has missed its opportunity, for the engineering of the present set is, at least to my ears, quite unsatisfactory. This is not so much a matter of the sound per se, though that has a rather echo-y, boomy quality—where was it recorded?—as it is of perspective. Since I have complained consistently in these columns about London's habit of placing singers too far back, I feel a bit shamefaced now to complain that they have brought them—and the orchestra—too far forward. But complain I must. I assume that the point was to bring us into intimate contact with the singers, and to keep the various parts as clear and distinct as possible during the ensembles. The singers do not actually cover the orchestra—it is just that everything is at too high a level. This is especially damaging where Bruscantini and Montarsolo are concerned; both are somewhat shouty singers, given to knockabout effects which just don't sound pleasant close up. The effect often is that of blustery people shouting in one's ear. The higher voices come off better, and for a while I supposed that it might be a matter of finding the correct settings, but there doesn't appear to be one, at least on my equipment. Cutting the bass helps somewhat, but of course more than a slight roll-off also reduces the fullness of the sound.

So, we have a rather noisy *Cenerentola*. This is too bad, because the performance is good enough to satisfy most demands, and the opera itself is such a joy that a good modern recording of it is quite desirable. Simionato is brilliant, and that is miraculous—after thirty years of singing, she simply goes on getting better. True, Berganza has spoiled us somewhat when it comes to coloratura. Simionato hits all the notes, but with not quite the naturalness and smoothness of Berganza; and in the "Non più mesta" the young Spanish mezzo throws in a few hair-raising little flourishes at points where Simionato treats the line more straightforwardly. Yet, in a way, Simionato's is the more remarkable accomplishment, for hers is a true dramatic mezzo, an Amneris and Eboli voice, and for a mezzo of that sort to bring the flexibility and lightness to this music that Simionato musters is truly astonish-

ing. Everything is young and girlish-sounding, the execution is consistently free—she does not "set" herself at the beginning of a run or cheat on the tempo at a high turn. And of course the voice itself is as handsome as ever—when she soars over everyone to high B natural, it's quite a sound. She is a great artist, and surely we aren't badly off when we have a Simionato and a Berganza to argue over in this music.

The tenor, Ugo Benelli, is extremely good. Though he is very much a *tenore leggero*—a pointed, light tone, not especially powerful or colorful—the quality is good and, more important, he sings with dash and fire, and without fear of the heights: indeed, he is the first tenor of this sort for years to combine expert execution of florid music with some real temperament and ring on the top notes. While Ramiro is not much of a role, Benelli is impressive at every opportunity, and sounds very much like the Almaviva and Elvino we have needed so badly. I hope we will hear more from him.

Bruscantini, experienced and expert Rossini singer that he is, has a good time with Dandini, though at times he sounds woolly, and he often gets through the runs by sort of shaking the notes out in a not very ingratiating way. Montarsolo, a *buffo* singer of high reputation in Italy, is a competent Magnifico, but the voice as such is by no means captivating. I am among those who would like to hear a little less aural mugging and teeth gnashing and a little more singing in a piece like "*Miei rampolli femminili*." Foiani is unusually good in the important, if small, part of Alidoro, and Carral and Truccato-Pace are perfectly acceptable as the haggish sisters, producing a nice, whiny sound in the patter ensembles. They could be crisper and quicker-tongued, though, in the "*Cenerentola di qua*" business, which they both slur somewhat.

Since De Fabritiis has been conducting longer than Simionato has been singing, he knows the routine thoroughly. His orchestra is not one of the great virtuoso ensembles (compare the overture with one of those high-powered Rossini collections and you will see what I mean), but he keeps things singing along, holds the ensembles firmly enough, and maintains a reasonable level of execution. It is a likable job.

I have not heard the monophonic edition, and in view of my experience with the stereo, I suggest comparison of the two before buying. The stereo staging and sound effects are sensibly handled. C.L.O.

SCHUBERT: *Symphonies: No. 4, in C minor ("Tragic"); No. 5, in B flat*

Vienna Philharmonic Orchestra, Karl Münchinger, cond.

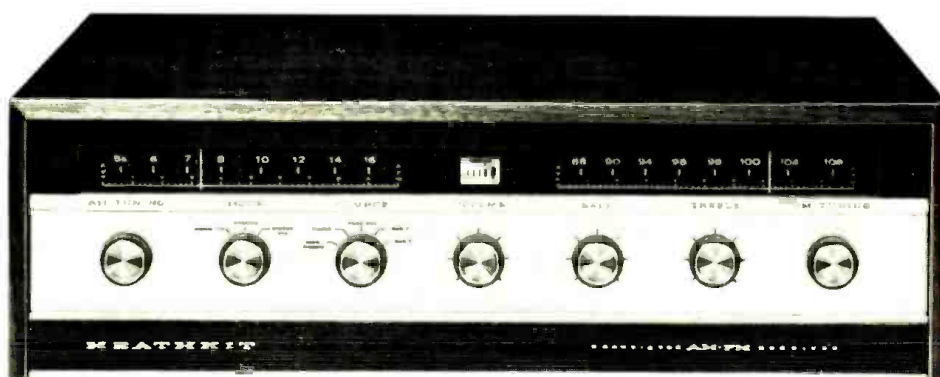
• LONDON CM 9378. LP. \$4.98.
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Schubert's *Tragic* Symphony has none of the authentic tragic quality of his mature works, but as the production of a youth of nineteen, it is still quite re-

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markable. European audiences know it better than American concertgoers, and a fine stereo version has been overdue for some time. This meets all the requirements. It is a vigorous yet sympathetic statement of the music, exceptionally well played and well recorded.

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SHOSTAKOVICH: *Trio for Piano, Violin, and Cello, No. 2, in E minor, Op. 67*—See Ravel: *Trio for Piano, Violin, and Cello, in A minor*.

SIEGMEISTER: *Quartet for Strings, No. 2*
†Kohs: *A Short Concert for String Quartet*

Eudice Shapiro, violin, Nathan Ross, violin, Sanford Schonbach, viola, Gabor Rejto, cello (in the Kohs); Galimir String Quartet (in the Siegmeister).
• COMPOSERS RECORDINGS CRI 176. LP. \$5.95.

Elie Siegmeister's name is so firmly associated with a semi-pops kind of musical Americana that it ought to be said right off that this is a big, hard-driving, abstract, dissonant piece of music written in a post-Bartókian idiom of considerable fluency. The opening movement with its vigorous rhythmical unison theme (the cliché of the American Bartók school) and its rather sophisticated structural derivations, the attractive, expressive slow movement, and the insistent back-where-we-started-from finale are all set forth in a consistent, closely knit style. The Galimir Quartet is excellent and the recorded sound is good.

Ellis Kohs, currently Professor of Music at the University of Southern California, called his Second String Quartet "a Short Concert" because of its loose three-part, seven-movement form. The work, written in 1948, has a longish sonata-type stop-and-go first movement, five tiny sketches or caricatures in the French manner, and an odd Quodlibet sort of finale bearing the title "Dreams and Recollections." The idea of the composition is not a bad one but the realization is unsuccessful. The performance does not seem to help it work, and the recorded sound is flat and stale. E.S.

TCHAIKOVSKY: *Symphony No. 5, in E minor, Op. 64*

Vienna Philharmonic Orchestra, Lorin Maazel, cond.
• LONDON CM 9376. LP. \$4.98.
• • LONDON CS 6376. SD. \$5.98.

The anti-schmaltz approach to this score has seldom been maintained with a more

rigid self-discipline than Maazel imposes on himself in this performance. The obvious intention is to make the monumental quality of the music supplant the more familiar moonshine, and the conductor and orchestra manage it quite well—though some listeners may feel that the slow movement is simply too reserved and resolute to seem its proper self. Another part of the discipline is the elimination of cuts, for which I am grateful.

On the debit side one can note that some of the tempos elsewhere seem a little too fast or forceful to be comfortable. The over-all effect, however, is strong and markedly more heroic than one usually associates with this score.

There is a great deal of lovely antiphony in this music, as themes are passed around from one section to another. The conductor brings this out effectively, but my praise goes as well to the London engineers who have managed to capture these effects in stereo with an unusually high level of success. R.C.M.

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• MUSIC GUILD M 54. LP. \$5.98.
• • MUSIC GUILD S 54. SD. \$5.98.

Cloaked in relative anonymity under this ensemble designation are some familiar and distinguished soloists, among them flutist Jean-Pierre Rampal and harpsichordist Robert Veyron-Lacroix, who realized the continuo parts. And a bright, fast-stepping, alert job they make of these pieces. The pieces come from a variety of sources: the Quartets in G and D minor from the *Tafelmusik* volumes, the E minor Quartet from a set of "New Quartets" published in Paris, the Trio from the collection of sonatas and trios known as *Essercicii Musici*. To my mind the most interesting is the E minor Quartet, in which each instrument has much to say for itself—especially the bassoon, which in a movement entitled *Distrait* proffers a number of little essays of its own while the others keep the lively dance pace moving. The finale is worth mentioning, too: it is a passacaglia comprising nineteen variations—an ambitious structure to be found in these lighthearted surroundings. The sound is keenly focused and the balance adjusted with care: the harpsichord has been kept at a more modest dynamic level than is its wont, and this slight artificiality perhaps helps to clarify the other contrapuntal lines. S.F.



TELEMANN; *Suite for Horns, Oboes, and Strings, in F*

†Handel: *Concerto for Horns, Oboes, and Strings, in F*

†Vivaldi: *Concerto for Two Horns, and Strings, in F*

Alois Spach, Gottfried Roth, Joachim Schollmeyer, and Alfred Balsler, horns; Alfred Sous and Hans Bogacchi, oboes (in the Telemann and Handel); Mainz Chamber Orchestra. Günter Kehr, cond.
• Vox DL 1080. LP. \$4.98.
• • Vox STDL 501080. SD. \$4.98.

Kehr is a baroque stylist well above average among German provincial conductors, and he has imparted a great deal of elegance to his excellent small orchestra. His horn players, whether by twos (in the Telemann), play their difficult (in the Vivaldi and Handel) or by fours passages with verve and accuracy. The end results are probably a bit noisier than the composers intended, but the recording is clear and the disc is a thoroughly charming one.

Among the three works, the Telemann is by far the most inventive. It is a descriptive suite in eight movements which brings some of the Greek water deities up to Hamburg and sets them swimming in the waters there (another such piece is the same composer's *Hamburger Ebb und Flut* on Archive). There is one really astounding movement, a grotesque dance for frogs and crows where a series of drones in the harmony suddenly open vistas of Mahler and beyond.

The Vivaldi has an attractive slow movement which adds a solo cello to the ensemble; otherwise it is mostly up and down the scale in a rather perfunctory way. The Handel is nothing more than two movements taken, with some variation, from the *Water Music* and presumably used by the composer for some occasion or other as was his wont. It was once available in this form on a prewar Polydor disc conducted by Hans von Benda, which is about the only attestation to its authenticity I can locate.

A.R.

THOMPSON: *The Peaceable Kingdom*

†Copland: *In the Beginning*

Wikehart Chorale, Lewis E. Wikehart, cond.
• LYRICHORD LL 124. LP. \$4.98.
• • LYRICHORD LLST 7124. SD. \$5.95.

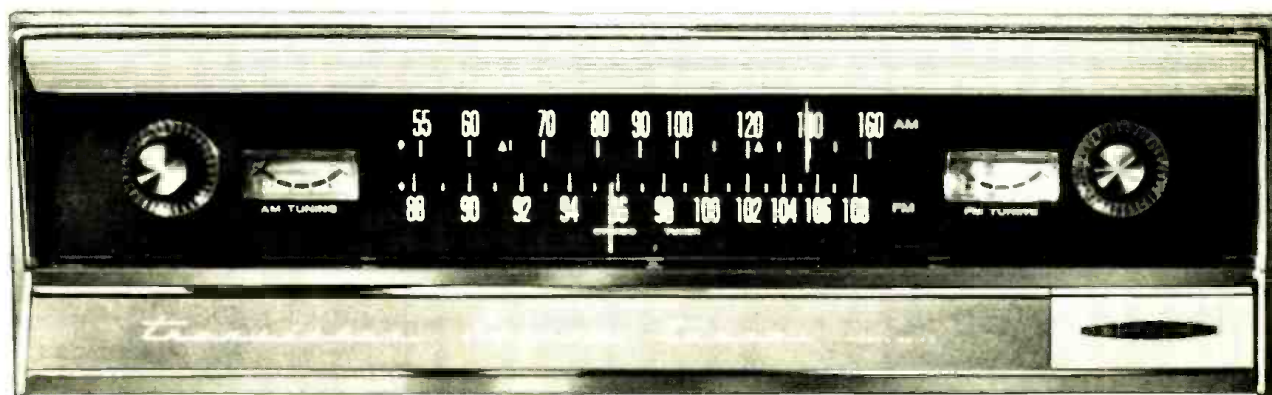
Randall Thompson's 28-year-old setting of verses from the Book of Isaiah is a strange work in the history of American music, as *The Peaceable Kingdom* of Edward Hicks that inspired it is a strange work in the history of American painting. Both have a primitive kind of simplicity on the surface, an immediacy that derives from pure and unabashed sentimentality, along with an inner force that reveals itself slowly and cannot be shaken. Copland's setting of the opening of Genesis is, by comparison, a good deal more sophisticated, but also a good deal more contrived.

Both works have achieved considera-

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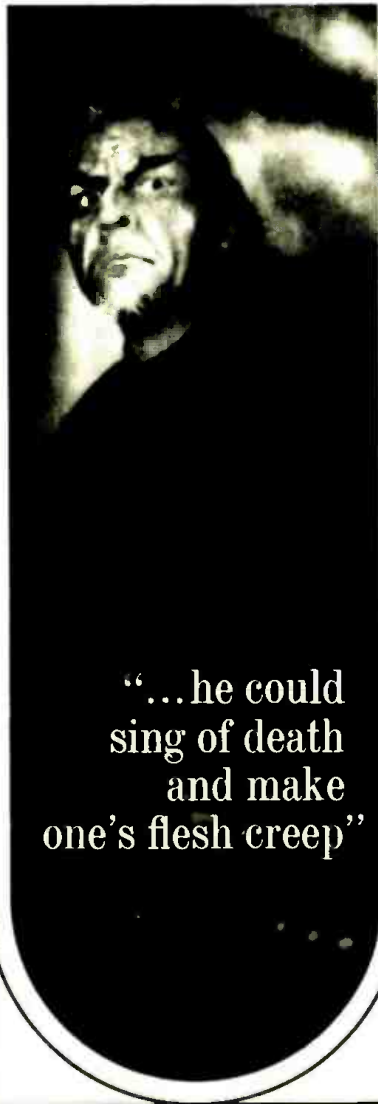
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"...he could sing of death and make one's flesh creep"

CIRCLE 8 ON READER-SERVICE CARD

ble popularity among professional and amateur choruses. They are not difficult to sing, and they are strongly effective. Furthermore, they are almost alone among major American compositions for a *cappella* choir in the level of their professionalism.

The Wikehart Chorale is an organization of twenty-five young singers based at Illinois Wesleyan College in Bloomington, a school with an excellent music curriculum. Wikehart himself seems to be one of many extremely talented choral conductors active in the Midwest, and he leads his ensemble through the music with verve and sympathy. Unfortunately, however, choruses of young singers are choruses of young singers, wherever they occur, and those heard here show the failings common to all of them: a certain unsteadiness of tone resulting from voices that have not quite settled, and the typical American flatness of diction, especially where the letter "r" is concerned. What most of our choruses, amateur and professional, very badly need is training in the enunciation of their own language, such as can be heard from singers from the north of England. A.R.

VERDI: *Quattro Pezzi Sacri: Ave Maria; Laudi alla Vergine Maria; Stabat Mater; Te Deum*

Philharmonia Chorus and Orchestra, Carlo Maria Giulini, cond.

- ANGEL 36125. LP. \$4.98.
- • ANGEL S 36125. SD. \$5.98.

A well-performed, well-recorded edition of these late and seldom heard pieces has been needed and, with some small reservations, this is it.

The *Te Deum* is generally reckoned the major work among the *Pezzi Sacri*, but I am not able to like it. Though Toscanini's electrifying reading of it (RCA Victor LM 1849, backed by a splendid performance of the *Mefistofele* Prologue) makes it an impressive experience, it still seems to me a composition full of the proper gestures and good ideas yet uninformed with true inspiration.

I do like the *Stabat Mater*, so tight and direct as to form, and so full of characteristic Verdian touches (the magnificent flowing melody of the "*Quae moerabat*," the tremendous change from "*et flagellis subditum*," one of the composer's most dramatic climaxes, to the subdued anguish of "*vidit summi dulcem Natum*"; the incredible building from nothing to an overwhelming *tutti* at "*paradisi gloria*").

The *Laudi* and the *Ave Maria* are both for unaccompanied chorus. The latter is famous as one of Verdi's few formal experiments, being built on a *scala enigmatica* in which the first step is flatted while the third, fourth, and fifth are raised. Both are quite beautiful, and both show Verdi's love and respect for the early Italian choral masters.

The performances are excellent, the work of the chorus being exemplary throughout. The sound is satisfactory, but I have certainly heard choral recordings

of greater spaciousness and warmth, and this would have been welcome for the *Te Deum* and *Stabat Mater*; for the other two, it is just about right. C.L.O.

VIVALDI: *Concerto for Two Horns and Strings, in F*—See Telemann: *Suite for Horns, Oboes, and Strings, in F*.

VIVALDI: *Concertos for Two Guitars and Orchestra: in C; in G*

†Haydn: *Concerto for Two Guitars and Orchestra, No. 2, in G*

†Marcello, Alessandro: *Concerto for Two Guitars and Orchestra, in D minor*

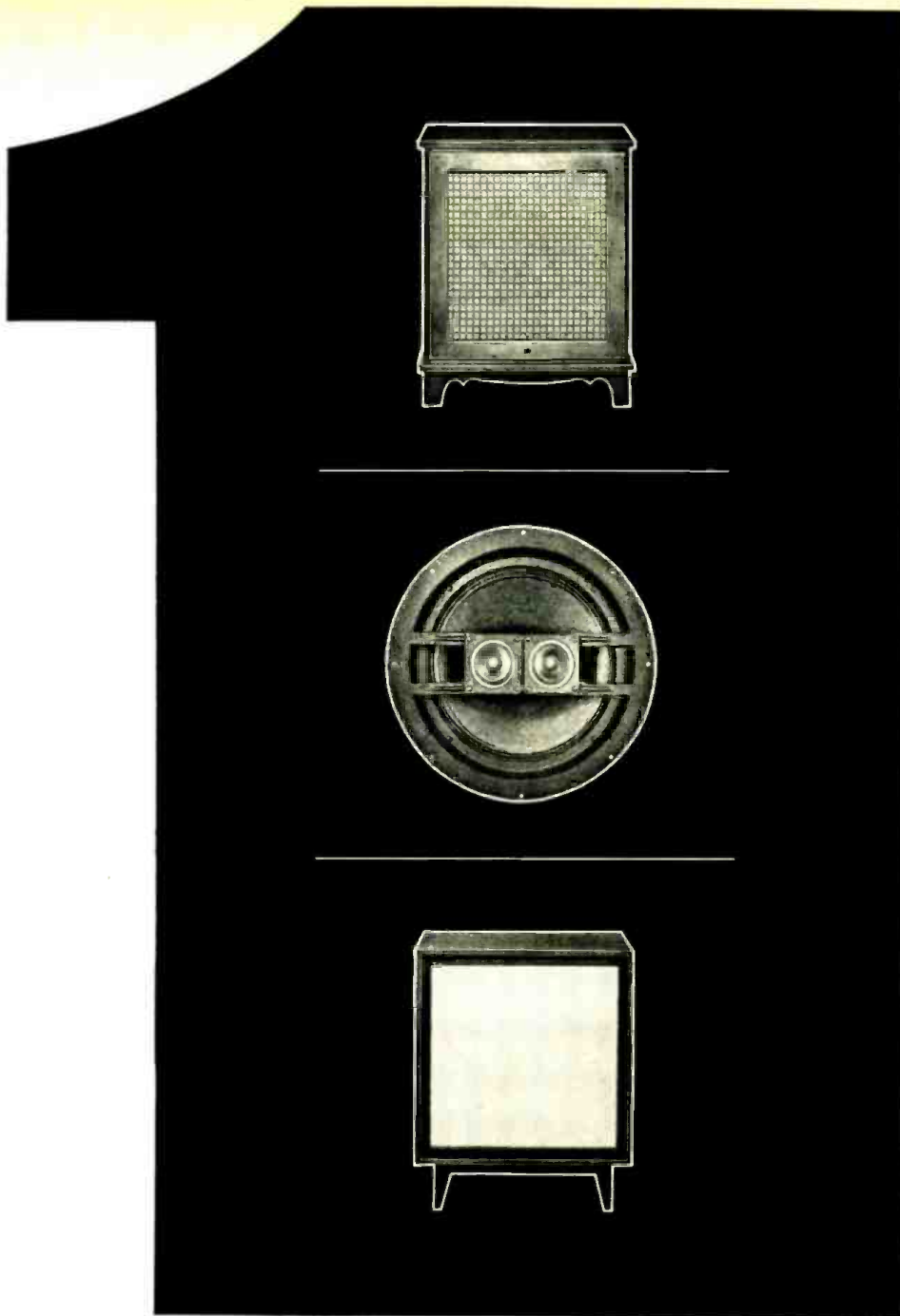
Ida Presti and Alexandre Lagoya, guitars; Pro Arte Orchestra of Munich, Kurt Redel, cond.

- MERCURY 50380. LP. \$4.98.
- • MERCURY SR 90380. SD. \$5.98.

These two double concertos by Vivaldi were composed for mandolins, and both take the change of instrumentation very well; only the repeated-note figure in the C major first movement seems to hint at the occupation of the composer's original soloists. But the C major scarcely provides enough work to keep a pair of protagonists busy; only in the G major do they enter into quick-voiced argument, tossing statements pro and con with that deft marksmanship which reveals so much of Vivaldi—and in this case, so much, too, of Presti and Lagoya's instinctive teamwork. (The duo's timing in the finale, in fact, is positively hair-raising.) Even the G major slow movement strikes me as superior: its easy drift, which allows plenty of time for passing light and shadow, seems much subtler than the pacing gravity of the C major middle movement.

Haydn's *Concerto*, which sounds as if he probably tossed it off before breakfast one morning, was one of several composed at the request of Ferdinand IV, King of Naples—whose musical pastime has given rise to some confusion among subsequent annotators. Ferdinand, according to reliable sources, played not upon the *lira* (a bowed instrument, not plucked, as Mercury's notes imply) but upon the *lira organizzata*—which, in vulgar parlance, was simply a form of hurdy-gurdy fashionable at the time. (Lully too had composed for it.) In any case, though, the net effect was a bowed-string sound. Haydn's concertos have been transcribed (and recorded) in a number of different guises, among which that for guitar seems as effective as any. The present work is worth, at least, the snuff box Haydn received for it.

The Marcello is the same work encountered not long ago on a Virtuosi di Roma program (Angel 36153) as a concerto for oboe. I enjoy it more in the present form, and it seems fairly unusual in its exploitation of the extreme low register of the guitars throughout the slow movement. The disc is handicapped by some surface noise. S.F.



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WAGNER: *Die Meistersinger von Nürnberg*

Claire Watson (s), Eva: Lillian Benningsen (ms), Magdalena: Jess Thomas (t), Walther: Friedrich Lenz (t), David; David Thaw (t), Vogelgesang: Walther Carnuth (t), Zorn: Franz Klarwein (t), Eisslinger: Karl Ostertag (t), Moser: Otto Wiener (bs), Sachs: Hans Hotter (bs), Pogner: Hans Bruno Ernst (bs), Night Watchman: Benno Kusche (bs), Beckmesser: Josef Metternich (bs), Kothner: Carl Hoppe (bs), Nachtigall: Adolf Keil (bs), Ortel: Georg Wieter (bs), Schwarz: Max Probst (bs), Foltz: Chorus and Orchestra of the Bavarian State Opera.; Joseph Keilberth, cond.

• EURODISC 70850 XR. Five LP. \$24.90.
• • EURODISC 70851 XR. Five SD. \$29.90.

There is pleasure, excitement, and history commingled in this remarkable album. The recording was made live at the opening performance of the new Munich Opera House on November 23, 1963, a tragic week end both in the United States and around the world, but a festive five hours for the audience at this event.

As a recording achievement, the album is spectacular. The stereo microphones have captured an astonishing likeness of the actual performance: the spread is wide, and the sense of stage movement is marvelously projected. On-stage noises never get in the way of the music as they did, for example, in the older live *Meistersinger* from Bayreuth (still available as an import) and every thread in the complex ensembles is kept in perfect focus. This is the only recorded *Meistersinger*—and one of the extremely few live performances I have heard, for that matter—that succeeds in unraveling the tangled strands in the fight scene in the end of Act II; you hear the music, not just the noise. This sense of reality, coupled with the intensity that only a live performance of any opera can produce, serves the needs of the score as they have never before been served on records.

There are a few blemishes in what is on the whole an excellent cast. Otto Wiener's Sachs is not a particularly subtle creation; while his is a robust and youthful conception, it is not a particularly poetic one, and he seems to tire somewhat in the last act (the one great danger in live recordings on this scope). Hans Hotter's Pogner lacks the majesty of Gottlob Frick's on the Angel recording; the David of Friedrich Lenz is pallid and petulant; and Lillian Benningsen doesn't make a very interesting person out of Magdalena. But there are, as compensations, the ardent and youthful Walther and Eva of Jess Thomas and Claire Watson, two gifted Americans who outshine most of their German colleagues, and the exceptional Beckmesser of Benno Kusche.

Joseph Keilberth's performance is sensible; I wish I could invoke stronger praise, but cannot. He commits no errors in judgment but adds little excitement. The best-conducted *Meistersinger* on records is still the Bayreuth-Karajan, followed closely by the Angel-Kempe. But Keilberth must also take credit, along

with the engineers, for the remarkable clarity in the ensemble work—a potent factor in choosing a recorded version of an opera of this kind; and the performance as a whole, even with its failings, is a highly creditable one.

A handsome illustrated booklet accompanies the set, although the printed material is all in German and there is no translation of the libretto. An inserted single sheet gives a somewhat romanticized summary in English and French. A.R.



ROGER BLANCHARD ENSEMBLE:
"Court and Ceremonial Music of the Early Sixteenth Century"

Poulteau Consort; Roger Blanchard Ensemble, Roger Blanchard, cond.

- NONESUCH H. 1012. LP. \$2.50.
- • NONESUCH H 71012. SD. \$2.50.

The title notwithstanding, most of the pieces on this disc are neither court nor ceremonial music: of the twelve works, seven are *chansons* that could have been sung or played anywhere and an eighth is a *Passion*. This last, by far the longest work in the collection, is now attributed to one Longaval and was once thought to be by Jacob Obrecht. It is of the motet type, as distinguished from the dramatic type, and will be found by many listeners, I think, more interesting historically than for its content. All the other works are by French and Franco-Flemish composers and include three by the great Josquin des Prez, one of which is the charming *Allegrez-moy*. Perhaps the most expressive piece on the record is the noble lament *Quis dabit oculis nostris*, by Jean Mouton. Some of the pieces are sung and some are played. Loyset Compère's *Un franc archer* is first played by four brasses (the alto part is mostly inaudible) and then sung *a cappella*. The Ensemble consists of rather good individual voices who work together well even when unaccompanied. Excellent sound. No texts are supplied. N.B.

BORIS CHRISTOFF: *"Tsars and Kings"*

Verdi: *Don Carlo: Ella giammai m'amò . . . Dormirò sol. Attila: Uldino, non hai veduto? . . . Mentre gonfiarsi l'anima.*
 Gluck: *Iphigénie en Aulide: Decidesti il suo destin . . . O tu, la cosa mia più cara.*
 Mussorgsky: *Boris Godunov: Fare-*

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AMERICAN RECORD GUIDE (Sound Ideas)
 April, 1964

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CIRCLE 49 ON READER-SERVICE CARD

well and Death. Borodin: *Prince Igor*: *Kontchak's Air*.

Boris Christoff, bass; Orchestre de la Société des Concerts du Conservatoire de Paris, André Cluytens, cond. (in the Mussorgsky); Philharmonia Orchestra, Jerzy Semkow, cond.

• ANGEL 36172. LP. \$4.98.
• • ANGEL S 36172. SD. \$5.98.

The only serious drawback to this recital is that many collectors will probably already own Christoff renditions of the *Don Carlo* and *Boris Godunov* excerpts, thereby rendering about half the music here duplication of both artists and repertoire: the *Boris*, especially, seems

gratuitous, since it is available not only on the complete recording but on the highlights disc taken from that set.

On the other hand, we have two rarities—the *Attila* and *Iphigénie* arias. *Attila* is not really one of the more interesting of the early Verdi scores—personally, I would rate it below *Giovanna d'Arco* and *Battaglia di Legnano*, for instance—but this scene has an undeniable effect. In it, Attila describes to his slave, Uldino, a dream in which he is warned away from Rome with the words "*Questo de' Numi è il suolo*" ("This is the soil of the Gods"). As with more than one scene from early Verdi, this is more notable for the vigor and dramatic strength of the recitative than for the

air itself, although the latter contains an expansive ascending phrase (quite like the one in Banquo's "*Come dal ciel precipita*" from *Macbeth*) that has the characteristic Verdian sweep.

The other bit of esoterica, from the lesser known of Gluck's two *Iphigénie* operas, presents the opposite impression; there is a very long and quite uninteresting recitative, deadly in its predictability, followed by a very beautiful, elegiac air (this is the scene wherein Agamemnon must resolve whether or not to sacrifice Iphigenia).

Christoff is in top form throughout. As I have noted before, it seems to me that the gravelly, sometimes guttural quality of his tone detracts seriously from his performances of Italian music, but there is no denying the alertness to stylistic matters, which with Christoff (as with so few contemporary singers) seems a matter of instinct rather than of acquired musicianship or "taste." The swelling and then diminishing of the phrase over E on "*Amor per me non ha*" in the *Don Carlo* aria, the beautiful handling of the mezza-voce in Boris' farewell, the fine unslurred legato at the opening of "*O tu, la cosa*"—all this is evidence of the first-rate operatic artist, and it is always bolstered by an undefinable quality of authority. Everything is on the grand scale.

Accompaniments are good, and so is the sound. Texts and translations provided. C.L.O.

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EILEEN FARRELL and RICHARD TUCKER: "Puccini and Verdi Favorites"

Puccini: *Madama Butterfly*: *Un bel di*; *La Bohème*: *Che gelida manina*; *Mi chiamano Mimi*; *Turandot*: *Nessun dorma*; *In questa reggia*; *Tosca*: *E lucevan le stelle*; *Vissi d'arte*; Verdi: *Rigoletto*: *La donna è mobile*; *Aida*: *Ritorna vincitore*; *Pur ti riveggo*.

Eileen Farrell, soprano; Richard Tucker, tenor; orchestra, cond.

• COLUMBIA ML 6004. LP. \$4.98.
• • COLUMBIA MS 6604. SD. \$5.98.

Noting the considerable, if specialized, talents involved here, one might have hoped for less familiar and somewhat more appropriate repertory. Miss Farrell tends to overpower the music of Mini and Cio-Cio-San with her huge and rather inflexible voice. Her style is more suitable for Turandot's big aria, but she sings it and the *Tosca* excerpt with little in the way of dramatic projection. The two *Aida* selections are brilliantly sung except for the final "*Numi pietà*" of "*Ritorna vincitore*," which again fails to wring the emotions.

Mr. Tucker also has had better days than the one(s) on which this disc was made. There is a bad register break midway in "*Nessun dorma*" that is uncharacteristic of his usual high level, and not much dramatic strength in the other excerpts. Only in the *Aida* duet does he sound like the superb dramatic singer he still sometimes is.

CIRCLE 61 ON READER-SERVICE CARD

The record gives the appearance of a random collection, with some variation in recording quality from one band to the next. How explain, otherwise, the absence of Calaf's answering line, "No, gli enigmi sono tre . . ." at the end of "In questa reggia"? Evidently Mr. Tucker was elsewhere at the time. A.R.

BRUNO HOFFMANN: "Music for Glass Harmonica"

Mozart: *Adagio and Rondo, in C minor, K. 617; Adagio in C, K. 617a*. Reichardt: *Rondeau in B flat*. Röllig: *Quintet in C minor*. Schulz: *Largo in C minor*. Naumann: *Quartet in C*.

Bruno Hoffmann, glass harmonica; K. H. Ulrich, flute; Helmut Hücke, oboe; Herbert Anrath, Walter Albers, violins; Ernst Nippes, viola; Hans Plumacher, cello; Gert Nose, bass.

- Vox DL 1110. LP. \$4.98.
- • Vox STDL 501110. SD. \$4.98.

It is no secret that a respectable assortment of eighteenth-century composers, not least of whom was Mozart, took Ben Franklin's glass harmonica quite to heart, and wrote both solo pieces and chamber works featuring its unearthly, bell-like, breathily whistling voice. (The instrument consists of chromatically tuned glasses which "speak" when rubbed by the player's dampened fingers.) I can't avoid saying that neither Vox's enterprise, nor Bruno Hoffmann's expert performances, nor R. D. Darrell's appreciative and informative liner notes have convinced me that those composers weren't misguided; I can't imagine how anyone could enjoy those pear-shaped notes, each with its inevitable little swell in the middle. But neither would I forego the chance offered by Vox to experience these tones, which so captivated Continental and English ears in Franklin's time. ("Bewitching!" reported one contemporary. "How I should like to have one!" wrote Leopold Mozart; "Wolfgang too has played upon it.")

Of the composers represented here, the Dresden Kapellmeister Johann Gottlieb Naumann (1741-1801) was most closely associated with the glass harmonica—upon which he was a virtuoso performer, and for which he wrote no fewer than twelve sonatas, among other pieces. His Quartet and Mozart's Adagio and Rondo are the most successful in incorporating the instrument's rather unblending tones into the fabric of a true chamber ensemble. Naumann is quite skillful in letting the flute and strings create an impression of movement and pace, while the harmonica—anything but a lithe instrument—picks its way forward more cautiously. Yet even caution is abandoned in the *grazioso* section, where the harmonica displays surprising mobility—demonstrating the report that in his early days Naumann thought the instrument suited only to slow and preferably melancholy passages, but later found it capable of much more.

Mozart's Rondo is the epitome of grace, and follows Naumann's lead in

treating the harmonica as "one of the group." Johann Friedrich Reichardt (1752-1814) and Karl Leopold Röllig (d. 1804)—particularly the latter—follow for the most part the simpler procedure of isolating their star instrument in passages alternating with the ensemble.

Let it be said for Hoffmann that he seems in command of the entire range of his instrument's expressive possibilities: it sounds sometimes like a whistle, sometimes like a bell, sometimes like a plucked string. It can be smoothed into a convincing legato or tapped into a sharp staccato. For my money it belongs in a museum or behind a door in the carriage house. But Vox, while providing a historically valuable document, has

thrown down an interesting—and well-recorded—challenge. S.F.

MASTERS OF THE GUITAR, VOL 2

Carulli: *Duo, Op. 34, No. 4; Largo-Rondo*. Schubert: *Nacht und Träume, Op. 43, No. 2*. Gallès: *Sonata in E minor*. Fauré: *Pavane, Op. 50; Romance sans paroles, Op. 17, No. 3*. Debussy: *Le petit nègre*. Tárrega: *Recuerdos de la Alhambra*. Gomez-Crespo: *Nortena*. Albéniz: *Mallorca*. Ponce: *Scherzino melicano; Valse*. Rodrigo: *Invocation and Dance*.

Duo Pomponio-Zarate (in the Carulli,

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CIRCLE 44 ON READER-SERVICE CARD

Schubert, Gallès, Fauré, Debussy); Manuel López Ramos, guitar (in the Tárrega, Gomez-Crespo, Albéniz, Ponce); Alirio Diaz, guitar (in the Rodrigo).

- RCA VICTOR LM 2717. LP. \$4.98.
- • RCA VICTOR LSC 2717. SD. \$5.98.

RCA Victor's second volume of performances by a number of the best of today's guitarists offers a well-paced program of duos and solos—all of high caliber. The Pomponio-Zarate team has plenty of vitality and isn't the least cautious in unleashing it. Even in a piece like the Carulli *Duo*, which lays emphasis on natural melody more than obvious virtuosity, there's a vigor in the humming rhythmic accompaniment that sets the music going apace; and the quick sinusness of the Gallès one-movement sonata is turned out with deftness. But the team isn't committed to sparkle alone: the Schubert *Nacht und Träume* is projected with a veiled and rounded tone that allows the changing harmonies to glide past like a slow-flowing river.

On Side 2, Manuel Ramos (an Argentinian) brings out the innate grace of a traditional piece such as the Tárrega with effortless technical skill, and reveals what is perhaps the guitarist's most essential gift—the capacity for rhythmic flexibility—in the free-moving Ponce Scherzino. The single contribution of Alirio Diaz (born in Venezuela) reveals Rodrigo in a less traditional vein than he appears in his concertos. The Invocation opens with notes that sound like the chime of a distant clock, and moves on to rather cryptic interludes spaced with more usual fare. The recorded sound is so good in both versions that choice between them is purely an individual matter. S.F.

PHILADELPHIA WOODWIND QUINTET: "Pastorales"

Grainger: *Walking Tune*. Wailly: *Aubade*. Persichetti: *Pastoral, Op. 21*. Schubert: *Rosamunde; Hirtenlied*. Stravinsky: *Pastorales; for Voice and Four Wind Instruments; for Violin and Four Wind Instruments*. Pierné: *Album pour mes petits amis, Op. 14; Pastorale*. Jolivet: *Pastorales de Noël*. Milhaud: *Two Sketches for Woodwind Quintet*.

Judith Blegen, soprano (in the Stravinsky); various instrumentalists; Philadelphia Woodwind Quintet.

- COLUMBIA ML 5984. LP. \$4.98.
- • COLUMBIA MS 6584. SD. \$5.98.

This is not quite so innocent a collection as the title might lead you to expect: there is quite a bit more to many of these pieces than sunshine and fresh breezes. The Jolivet, for instance—a four-movement, thirteen-minute composition for flute, bassoon, and harp—is as spare, cool, and distant as an example of medieval organum, yet increasingly absorbing as it uses a single motive in each movement to weave its texture layer by layer. The Pierné

Continued on page 92

Homages to Shakespeare Delights—and a Few Dangers

AS THE STAGED DRAMATIC reading continues in its heavy pace from day to day, so is each last syllable of Shakespeare entering the lists of recorded time. These latest entries—the Argo release drawn from the 1964 Shakespeare Exhibition in Stratford-upon-Avon, the Columbia from the Evans/Leighton/Gielgud appearances last March in New York's Philharmonic Hall—illustrate as well as any recordings before them the frequent dangers and occasional delights to be derived from disparate readings.

The dangers ought by now to be obvious. Shakespeare, while eminently quotable, was more a poetic dramatist than a dramatic poet. What this fine distinction means is that he wrote to be felt and understood by way of all the senses, not through the ear alone. Placed before lecterns or microphones, even actors such as Gielgud and Evans who, by nature and artfulness, bring heavenly music to Shakespeare's potent art, cannot be expected to make either subtle or stupendous drama from bits and pieces, however carefully chosen. At their best, they offer notions of character, shadows of situations, only the barest bones of dramatic action. These shadows and bones, it is true, are flesh and blood enough when taken against the undernourished words and scenes of other dramatists; and the student of acting might do worse than study almost any Shakespeare aria rendered by Gielgud, who—whatever he may often lack in the free, internal construction of character—brings to his performances a sharp awareness of the jangling, yet always thrusting, rhythms of Shakespeare's blank verse.

For all Gielgud's mastery, however, it is better to hear him in Argo's homage than in Columbia's "memorial" to that all too coy, feckless, tediously reverent occasion at Lincoln Center when Shakespeare was reduced yet again to the status of cultural patchwork quilt. Nor does Dame Edith Evans' extraordinary genius for word and character profit from this occasion: she requires not an armchair, but a stage and a great role. The artificial connections made between the sonnets and scenes at Lincoln Center and on this recording do nothing towards making a coherent event. Moments there are—Dame Quickly's description of Falstaff's death, and Juliet's Nurse talking to Lady Capulet—but they suffer from the dissipating force of prior errors, such as Gielgud's clumsy unsuitability for Falstaff's "Honour" monologue and Margaret Leighton's continually agitated harshness. And whereas in Philharmonic Hall the actors seemed to be speaking with buckets on their heads, here they leap at us from an echo chamber.

Argo's homage, on the other hand, offers more delight than danger because it is at once more varied and more cohesive. The only echoes here are those telling us of complete performances we

should like to see: Dorothy Tutin and Sybil Thorndike as Desdemona and Emilia, Irene Worth's Cleopatra, Ralph Richardson's Cardinal Wolsey, Vanessa Redgrave's Miranda, and most particularly, Gielgud's reading of Prospero's farewell to his craft. In it, somehow, is this actor's summation of his own craft, the rough magic within him that catches the unique rise and fall of a Shakespearean phrase: the manner in which each line has a life of its own, suspending itself for a brief, breathless moment before pressing forward. The album is divided between brief scenes and arias from the later plays and several intriguing readings from the words of Shakespeare's contemporaries such as Ben Jonson, Heminge, and Condell, both halves graced by musical interludes from the plays and period. Two impressions emerge: that Shakespeare's mature art revealed a poet in thrall to wonder, contained fury, and profound resignation; and that Shakespeare, in fact, did live in the hearts and words of his countrymen, thus—we have no reason to hope—silencing the extravagant claims of those who doubt that a merchant-actor could write transcendent poetic drama.

Finally, Argo's recording offers Olivier's Othello. If this hint of his way with the role—the speech to the Senate ("Her father loved me, oft invited me")—tells all, then reports of his success have not been exaggerated. Somewhere in his formidable battery of techniques and passions, Olivier has found a new voice, a dark purple organ which he uses with great weight placed against infinite delicacy. The gorgeous hues of his voice, however, would be nothing without his manner of spacing words and phrases while keeping the architectural line in motion. Add to this his suggestions of Othello's character, his precisely chosen moments where Othello's withheld arrogance, his carefully subdued pride, begin to be felt, and you have the best of what such a recording can provide: the portrait of an actor at work, the etching for an oil. [Editor's note: a complete recording of Olivier's *Othello* will be issued by RCA Victor this fall.]

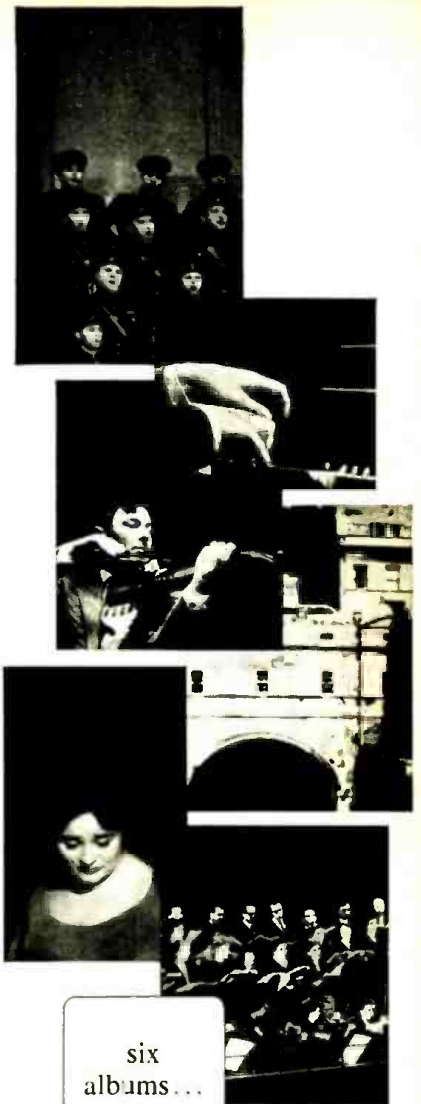
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CIRCLE 8 ON READER-SERVICE CARD

Pastorate, opening with a dialogue for flute and oboe as touching in its way as Berlioz's moments for oboe and English horn in the *Fantastique*, moves from a mood of contemplation to a slow ballad lilt that is almost a dance. The Wailly is all nerves and shimmering excitement; the Persichetti, for all the shifting restlessness of its open intervals, throws out hints of rustic humor and a touch or two of the blues.

One of the fascinations of wind music, it seems to me (particularly when the scoring is as open and clean as in most of the cases here), is the absolute clarity of each line—much more sharply etched than in chamber music for strings. One is very conscious of such clarity here, and consequently of the superb skill with which each player shapes his own melodic line. Yet the ensemble is the thing—and the Philadelphians provide ensemble playing of the highest order. The players seem to breathe as one; the music ebbs and flows with a perfect sense of unanimity. The sound is excellent, and realistically spaced in stereo. S.F.

TWENTIETH-CENTURY CHURCH MUSIC

Britten: *Festival Te Deum: Jubilate Deo: A Hymn to the Virgin*. Baird: *Let All Mortal Flesh Keep Silence*. Howells: *Like us the Hart*. Vaughan Williams: *Lord, Thou Hast Been Our Refuge*. Walton: *A Litany*. Ireland: *Greater Love Hath No Man*. Orr: *They That Put Their Trust in the Lord*. Tippett: *Magnificat and Nunc Dimittis*.

Brian Runnett, organ; Choir of St. John's College (Cambridge), George Guest, cond.

- ARGO RG 340. LP. \$4.98.
- • ARGO ZRG 5340. SD. \$4.98.

With the exception of the first two works of Britten and the Tippett piece, this album of twentieth-century English church music is mainly notable for showing the persistence of nineteenth-century style. Britten's *Te Deum* and *Jubilate Deo* are easily the highlights; they are simple, inventive, beautifully written, and effective in their expressive shape. The Tippett has a certain individual style, particularly in the incisive way the blooming organ figures punctuate the opening of the *Magnificat*. The Vaughan Williams too should perhaps be singled out from the rest, particularly for the effective way it dovetails a setting of Psalm 90 with the famous Isaac Watts paraphrase, "O God, our help in ages past" in the familiar fine old Crofts hymn tune. Most of the rest is quiet, tasteful, familiar, and unremarkable.

The performances are good. The recording is close-up and clear over a cushion of distant resonance, an unusual and pleasant effect for a chapel recording and one which permits the words to be heard fairly clearly, a distinct advantage here since no texts are given. E.S.



BLANCHARD: *Te Deum*

Edith Selig, soprano; Basia Retchinska, soprano; Jeannine Collard, contralto; Michel Hamel, tenor; André Meurant, tenor; Camille Maurane, bass; Choir of the French Radio and Television; J. M. Leclair Instrumental Ensemble, Louis Frémont, cond. [from Westminster XWN 18692, 1958].

- MUSICAL HERITAGE SOCIETY MHS 540. LP. \$2.50.

Joseph-Antoine-Esprit Blanchard (1696-1770) wrote this work probably in 1745, to celebrate one of Louis XV's victories. It is brilliant and festive in the opening and closing movements. The solos and duets are written in an elegant, if rather cool, style, but the choral sections in the course of the work ("*Tibi omnes angeli*," "*Te ergo quae sumus*") contain considerable expressive power. The performance and recording seem quite acceptable. It is good to have this interesting example of an important but little-known category of French music back in the catalogue. N.B.

GALUPPI: *Concerti a quattro: No. 1, in G minor; No. 2, in G; No. 3, in D; No. 4, in C minor; No. 5, in E flat; No. 6, in B flat*

Biffoli Quartet [from Period 754/2754, 1962].

- DOVER HCR 5222. LP. \$2.00.

"His character and conversation are natural, intelligent, and agreeable," wrote Dr. Burney of Signor Baldassare Galuppi after visiting him in 1770. The gentleman's music is much the same, and these *concerti a quattro* tend to substantiate Burney's comment that the composer was a good contrapuntist—though it is obvious that he took his counterpoint with a grain of salt and was never apologetic about gathering up the loose ends of a fugue into a dancing passage of homophony, or letting the instruments wander off into rather Haydn-esque bits of conversation. There is a peculiar appeal in the rather astringent quality of the texture of slow tempos, where the entrances are spaced so leisurely that the listener has time to ponder on the spare sonority when only two instruments are playing. I'd venture to guess that the composer himself liked the sound, for two-instrument passages occur frequently in the course of these works. It is a pity that the recorded

sound is quite constricted, with a tendency to "blast" in thick or loud passages. The Biffoli does its duty but not much more; the players sometimes sound like schoolboys reciting by rote. A little more lightness and flexibility would be welcome. S.F.

HAYDN: *The Creation*

Teresa Stich-Randall, soprano; Anny Felbermayer, soprano; Anton Dermota, tenor; Paul Schoeffler, baritone; Frederick Guthrie, bass; Chorus and Orchestra of the Vienna State Opera, Mogens Wöldike, cond. [from Vanguard 471/72, 1955].

- VANGUARD SRV 130/31. Two LP. \$3.96.

At the time of this recording's original release C. G. Burke wrote in *HIGH FIDELITY* that "the control exercised by... Wöldike... is direct, forceful and steady, very effective in clarifying the polyphony and displaying the rich hues of the orchestra." This was consequently a version with "a greater dignity of classicism" than its principal rival, the Markevitch set still in the catalogue, although slightly less dramatic than that version. Wöldike, on the other hand, was said to surpass Markevitch in giving unity to the work and maintaining balance and proportion between individual sections of the score.

Replaying the records, I find nothing to add to Mr. Burke's comments except perhaps to note that the singing in the Wöldike set is often extremely beautiful (particularly on the part of Miss Stich-Randall). As for choice between the Markevitch album and the present re-issue, the latter offers the authentic eighteenth-century flavor characteristic of Wöldike's work and in general provides, at a bargain price, all sorts of felicities for the discerning ear. R.C.M.

PUCCINI: *Tosca*

Zinka Milanov (s). *Tosca*; Giovanni Bianchini (boys), A Shepherd; Jussi Bjoerling (t), Cavaradossi; Mario Carlin (t), Spoletta; Leonard Warren (b), Scarpia; Leonardo Monreale (bs), Angelotti; Fernando Corena (bs), The Sacristan; Nestore Catalani (bs), Sciarrone; Vincenzo Preziosa (bs), A Jailor; Chorus and Orchestra of the Rome Opera, Erich Leinsdorf, cond. [from RCA Victor LM 6052, 1957].

- RCA VICTROLA VIC 6000. Two LP. \$5.00.

- • RCA VICTROLA VICS 6000. Two SD. \$6.00.

This is a re-release, on RCA's bargain label, of a performance first issued by Victor in 1957; the package includes a synopsis and cast listing, but no libretto.

It is in most respects an estimable performance, at points outstanding, never dull. To Met habitués of the 50s, it will bring back many a memory, and it is preferable, on the whole, to the other "bargain" set, Richmond's (though that

boasts a ravishing Tosca by the young Tebaldi, and a solid Cavaradossi in Giuseppe Campora).

The principals all have wonderful moments, yet none is really at his or her very best. Bjoerling never sang unattractively or tastelessly, but at the time of this recording his voice did not have all the resiliency and brilliance of his early days, nor quite the complete security and glowing resonance it took on during the last couple of years of his life. There are moments of thinness and dryness, and moments where he opens vowels and pushes unnecessarily—the final phrase of “*Recondita armonia*,” for example. The last act, however, is ravishing from beginning to end, and of course Bjoerling at his worst brings a loveliness of quality and smoothness of line which most tenors at their best would envy.

Milanov is uneven, producing many phrases with all the old roundness and beauty, and some others that are whoopy and unfocused. Again, there is no doubt that a major artist is singing, and even when the voice sails out from under her, the phrasing remains aristocratic and knowledgeable, the temperament authentically grand-operatic. Her performance rates about midway between her nearly perfect early-LP *Trovatore* and her unfortunate latter-day *Forza*.

Scarpia was not one of Leonard Warren’s best roles, though it became more convincing in succeeding seasons; it did not play to his great strength, which was for a high-lying cantabile that allowed for his remarkable capacity for dynamic shading—and of course it does not really ask for so sympathetic a quality. At times, this Scarpia sounds almost touching. Warren is fine with the passages that can support an oily, suave mezzavoice—in such sections as “*Tosca divina la mano*” or “*Cavaliere, riflettete*” his singing is truly mellifluous and truly evil. But in the more declamatory passages (which make up much of the role) he tends to become shaky; he does not command the steady, snarling sound that a Gobbi or a Taddei can summon.

The set’s most serious drawback, to my mind, is the conducting of Leinsdorf. It is fussy and stiff and dislikeable—a few dynamic underlinings and unheard-of *sforzandi* do not replace a sense of songful phrasing or a sympathy with theatrical, as opposed to orchestral, values. One can see the eyebrow arching constantly. This impression may be partly the fault of the fairly crude stereo engineering, which occasionally throws things into peculiar balance. I enjoyed the audibility of the voices, though.

Monreale is an excellent Angelotti and Corena is a good Sacristan (better here than on the Karajan set); the other small parts are indifferently handled. A set then, of decided strengths and frequent grandeur; it is always recognizably big-league. Each of the principals is competitive with the best, though each is surpassed somewhere on records: the performance as a whole is surely better than several of its higher-priced competitors, and at the bargain figure is a sensible acquisition. C.L.O.

RAMEAU: *Complete Harpsichord Music*

Robert Veyron-Lacroix, harpsichord [from Westminster 18124/26, 1956].

• WESTMINSTER COLLECTORS SERIES W 9314/16. Three LP. \$14.94.

This reissue comes hard on the heels of Albert Fuller’s complete Cambridge set reviewed in these pages over the last few months. There have now been no fewer than four complete Rameau sets recorded on the harpsichord, although only Fuller’s and the present release are currently available (the old Ruggiero Gerlin and Marcelle Scharbonnier sets are mentioned here for the record).

Bringing back Veyron-Lacroix was a good idea. He is, in one sense, a much more natural musician than Fuller, and his playing has an easy, elegant flow which is most convincing. Both players ornament in expressive good taste, but Veyron-Lacroix’s graces come off with just that much more rightness, ease, snap, and chic. Fuller is, however, the more thoughtful and probing of the two; one area where the American especially excels is that of rhythm. Veyron-Lacroix is a bit square in rhythm and phrase; or, at any rate, he does not have Fuller’s broad, lively, and essentially historical view. The latter artist’s ornamentation—including rhythmic ornament—is more integrated, more organic, more



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"Mirella Freni's touchingly fragile Mimi eclipses the now classical performance... there can be no other Mimi once one has heard her." *Opera Magazine*

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structural, more involved with big accent and phrase.

Westminster's Complete Rameau is a bit more complete than the Cambridge set, since it includes a short *Menuet en Rondeau* in C omitted by Fuller. The piece, which does not quite match up with anything else, turns up only in an explanatory preface to one of the published sets, but that fact does not necessarily cast doubt on its authenticity.

The differences in sound between the two sets are even more extreme than might be imagined. The old Westminster feature an edgy, clinky, chinky harpsichord tone. The instrument—which is unidentified—hardly seems to belong to the same species as Fuller's Dowd, at least as the latter comes across in Cambridge's rather distant, dark, full recorded quality. E.S.

**SCHUBERT: *Die schöne Müllerin*,
Op. 25**

Lotte Lehmann, soprano: Paul Ulanowsky, piano; Erno Balogh, piano [from Columbia M 615, 1946 and RCA Victor 1731, 1936].

• COLUMBIA ML 5996. L.P. \$4.98.

When Columbia first issued Lotte Lehmann's *Schöne Müllerin* in the fall of 1946 one song was missing: she had recorded *Ungeduld* for Victor a decade before, and her contract prevented her from re-recording previous repertory. Thanks to a welcome cooperative spirit at the summit, Victor turned over its recording to Columbia for this LP reissue, with the result that we have now for the first time an integral performance. Let us hope that the same spirit will also produce a Lehmann *Winterreise*, of which eleven songs came out on Victor and the other thirteen on Columbia.

The original issue on 78s has left another mark on this performance, however, in that several of the stanzaic songs had to be abridged to fit onto single sides. Thus, we have only three of the five verses in *Das Wandern* and *Des Baches Wiegenlied*, two of four in *Morgengruss* and *Des Müllers Blumen*—but it would take a rather niggling purist to regard this as an automatic disqualification. Again, purists might fret about the problem of a woman's singing words clearly meant for a man. For this there can be only one answer: Lehmann's response to Schubert's music overwhelms any objection to her suitability for Müller's words. To deny ourselves her projection of the intense drama of these songs, her amazing feeling for the flow of Schubert's lyricism, is purism raised to the point of absurdity.

We must note, however, that the condition of the Lehmann voice in 1946 was far from flawless. There are times when a rhythm is distorted simply for lack of breath; you can hear this in the very first song. In rapid passages such as occur in *Mein!* there are a few notes that fall outside the tempered scale.

The wonderful vocal purity of the 1936 *Ungeduld* challenges the voice of ten years later. Even so, this is singing

to cherish, as is the stunning collaboration of Paul Ulanowsky. (Erno Balogh's work in *Ungeduld* is rather tinny and unfocused by comparison.) Columbia has done its work well in enhancing the sound of its original issue: my only complaint here is the lack of separating bands between the songs. Whether or no this disc does full justice to Schubert's song cycle (I could never part with the Aksel Schiøtz performance reissued on Danish Odeon), it stands as a testimonial to a unique and thrilling singer, and is therefore strongly recommended. A.R.

KARIN BRANZELL: *Recital*

Gluck: *Orfeo: Ach, ich habe sie verloren*; Meyerbeer: *Le Prophète: Segensarie: Donnez, donnez*; Thomas: *Mignon: Connais-tu le pays? Saint-Saëns: Samson et Dalila: Printemps qui commence; Amour, viens aider ma faiblesse; Sieh, mein Herz*; Purcell: *Dido and Aeneas: When I Am Laid in Earth*; Donizetti: *La Favorita: O mio Fernando*; Verdi: *Il Trovatore: Condotta ell'era in ceppi*; Ponchielli: *La Gioconda: Voce di donna*; Wagner: *Das Rheingold: Weiche, Wotan, weiche*; Kjerulf: *Synnöves Sang*; Berger: *As-pakerspolska*; Gounod: *Ave Maria*.

Karin Branzell, contralto; orchestra [from various 78-rpm originals, 1920s and 1930s].

• Rococo 5214. L.P. \$4.95.

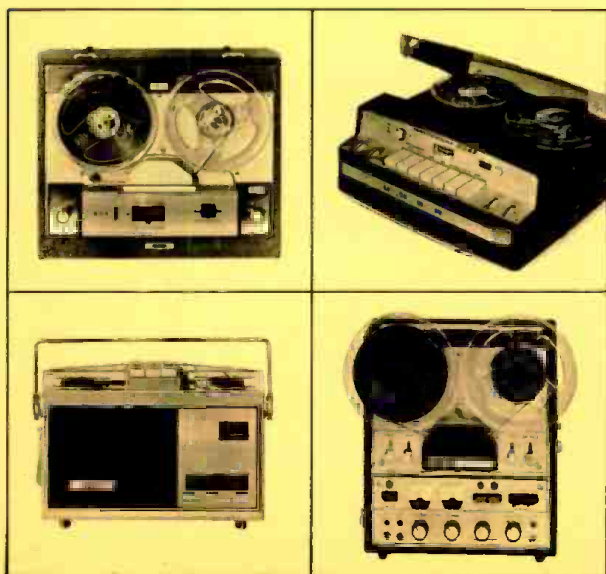
With this disc we are given another very worthwhile release in Rococo's Library Series. It may be that Branzell was the last of the true great contraltos. She embodies two qualities almost totally absent from today's operatic stage: absolute vocal mastery (a technique so secure that it never obtrudes itself, never smacks of the artificial solution) and what we might as well call authority, or perhaps command.

This sense of complete, natural dominance, I am beginning to think, has something to do with the color a voice assumes—the contraltos have disappeared, and so, for some reason, have the real basses, displaced by mezzos and bass-baritones respectively. In any event, here is an album in which every number is dealt with in a very satisfying way. Branzell's dark, creamy tone floats easily and effulgently from low F sharp to high B flat, and the sense of plenty in reserve which this sort of range imparts is always evident. A lovely legato, impressive control of dynamics, clear and meaningful enunciation, an almost casual ease with embellishment, and some genuine temperament as opposed to a hectic kind of excitement—all these things are in evidence in each of these selections presented. The vocal sound itself is heard to best advantage. I think, in Erda's Warning, but everything is beautifully and magisterially sung. The recordings themselves are by no means of the scratchy variety, and the notes by Max de Schauensee are expert as usual. C.L.O.

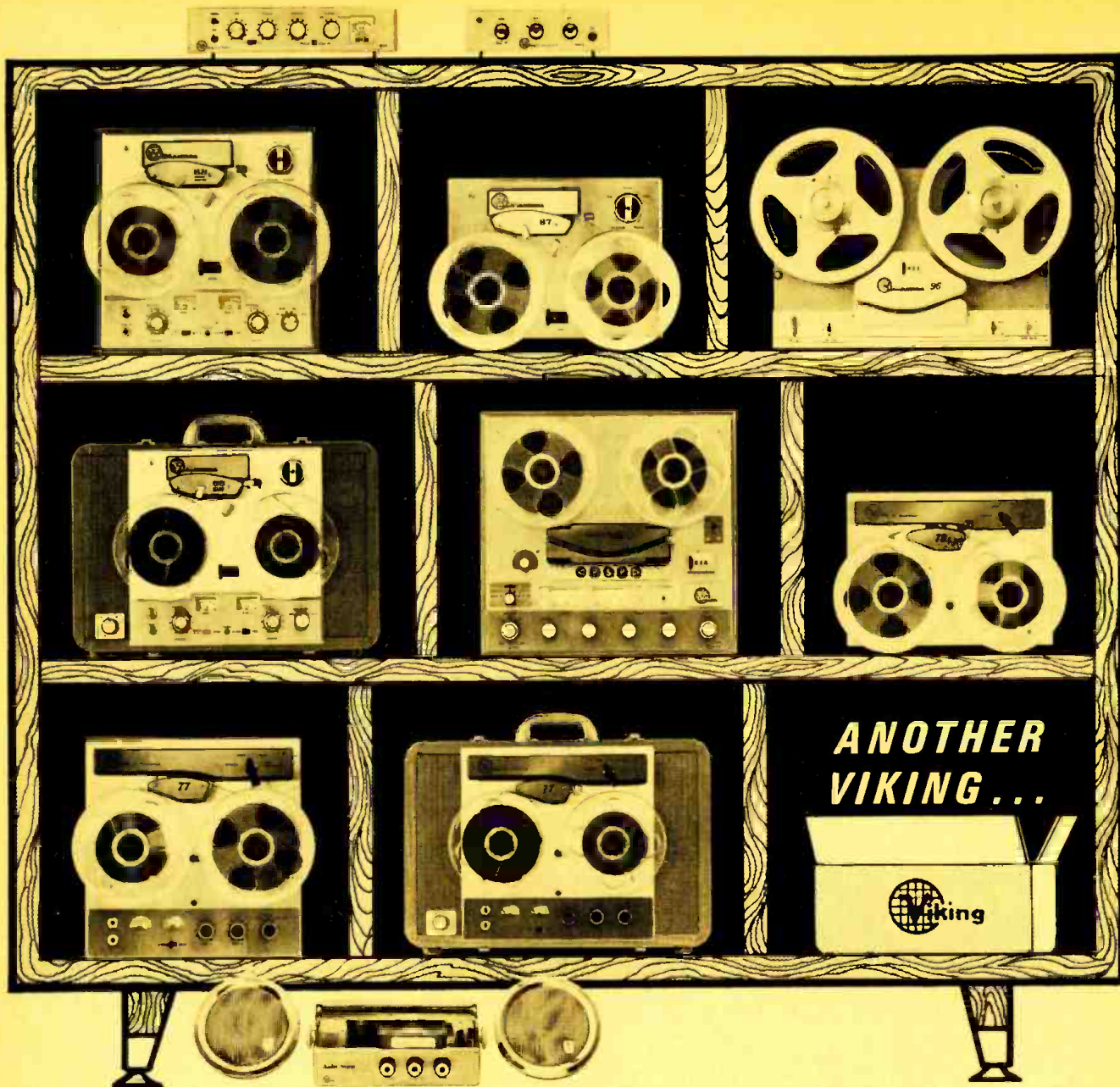
tape



recorder



guide



AND ANOTHER...

ever felt confused about adding tape to your music system?

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Choosing a tape recorder was never a simple matter. But now, with the sudden increase in makes, models and features, the task is monumental. Adding to the general confusion is the lack of standardization in terminology employed by tape manufacturers in their descriptive literature. For example, most tape recorders today offer some type of recording level indicator. There are three types: the VU (a meter dial with needle indicator that reacts to sound level), the neon light (a flashing light) or the electric eye (an eye-like affair that expands or contracts as sound level increases or decreases).

Frequency response claims, in particular, tend to confuse the home tape recordist. And even engineers discount them unless they include specific \pm db deviation limits. In this directory we simply quote the frequency response for the highest speed, and all other specifications, just as they have been furnished to us by the manufacturers.

On most machines, the radio-phono input refers to signals from a radio, tuner, TV, or crystal or ceramic cartridge, or from a magnetic cartridge after preamplification-equalization.

In this guide, we've simplified the terminology and provided a ready means for narrowing choice to manageable proportions. A few machines have no tape counter provision, but these are mainly in the battery-operated portable class.

One of the major considerations in buying a tape recorder should be the manner in which you plan to use it. Are you planning to travel around with it? Then, weight may be an important consideration. Do you plan to incorporate it into an existing high fidelity system? In that case, you may be more interested in a tape deck than a machine complete with amplifiers and speakers. If you are a photographer, slide sync may be a consideration.

Machines classified under Home Tape Recorders are complete record and playback units. Those listed under Tape Decks have recording facilities (with the exception of transport only units), but must be joined with an external amplifier and speaker or fitted into an existing high fidelity system for playback. Battery-operated Portables are listed separately.

Within these headings are tape machines that meet every need from casual monophonic to serious stereo recording and listening. While there are many machines in the below \$100 range, we've placed a \$100 floor on the tape recorders listed. Most of the machines under that price are rather limited in operation.

—MYRON A. MATZKIN

Home Tape Recorders

AMERICAN CONCERTONE 801



Tape speeds — 3¾ and 7½ ips. Heads — six. Motors — three. Record — 4-track mono, 4-track stereo. Playback — 4-track mono, 4-track stereo. Frequency response — 30-18,000 cps. Meter — VU. Weight — 47 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 stereo headphone outputs; automatic reverse record and play; echo effects; sound-on-sound; built-in speakers. Price — \$449.95.

AMPEX UST-4



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meter — VU-type (switched for either channel). Weight — 34 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; built-in speakers. Price — \$299.

AMPEX 1070



Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — full, 2- and 4-track mono and 4-track stereo. Frequency response — 40 to 17,000 cps. Meters — two neon lights. Weight — 39 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 3 speaker outputs. Semi-automatic reverse play. Automatic cutoff switch; and built-in speakers. Price — less than \$399. Available as deck, \$349 to \$369.

AMPEX 2070



Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — full, 2- and 4-track mono and 4-track stereo. Frequency response — 30 to 18,000 cps. Meters — two neon lights. Weight — 39 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 3 speaker and 2 preamplifier outputs; automatic 20 cps tone operated, reverse play; automatic take-up reel threading; automatic cut off switch; slide projector sync using external sync device; 2 built-in speakers. Price — less than \$499. Available as deck from \$439 to \$469.

AMPEX MODEL F-4470



Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — full, 2 and 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meters — Two VU-type. Weight — 48 lb. Other features — self-contained carrying case; 2 microphones, 2 radio-phono inputs; 2 external speaker outputs; automatic shutoff; sound-on-sound; built-in speakers. Price — \$695. Model 4460, same as above but without speakers \$595; with playback volume control, no speaker, \$579.50. Model F-4452, unmounted for use with component system, no volume control, \$549.50.

BELL RT 360



Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-16,000 cps. Meters — two VU. Weight — 48 lb. Other features — self-contained carrying case; 2 microphone, 2-radio-phono and 2 magnetic cartridge inputs; 2 preamplifier, 2 external speaker and stereo headphone outputs; sound-on-sound; tape dup-

licating without additional deck or amplifier with DK-1 accessory motor kit; speakers in split cover of carrying case. Price — \$449.95. Also available as deck, \$369.95.

BRYAN TK7



Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2- and 4-track mono and 4-track stereo. Frequency response — 80-15,000 cps. Meters — two electric eyes. Weight — 29 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; built-in speakers. Price — \$199.95.

CIPHER I

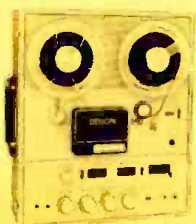
Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — three. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 70-13,000 cps. Meter — neon light. Weight — 26 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; earphone and external speaker outputs; built-in speaker. Price — \$139.95.

CIPHER VII



Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — three. Motors — one. Record — 2- and 4-track mono and 2 and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 35-15,000 cps. Meters — 2 VU-type. Weight — 45 lb. Other features — self-contained carrying case; 2 microphone, 2 radio, and 2 phono inputs; 2 preamplifier, 2 external speaker, and headphone outputs; sound-on-sound; speakers in wing carrying case covers. Price — \$274.95. Also available as deck, \$199.95.

CIPHER 800



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — three. Record — 4-track mono (optional 2-track), 4-track stereo. Playback — 4-track mono and 4-track stereo (optional 2-track). Frequency response — 50-15,000 cps. Meters — 2 VU. Weight — 50 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamplifier and headphone outputs; monitoring; plug-in sound heads; reel end shutoff; sound-on-sound. Price — \$449.95.

CONCORD 104

Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-12,000 cps. Meter — electric eye. Weight — 11 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; extension speaker output; and built-in speaker. Price — under \$100.

CONCORD 220



Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — three. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-15,000 cps. Meter — electric eye. Weight — 22 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; extension speaker output; built-in speaker; provision for using Synctrol (slows down or speeds up tape travel) for movies; built-in speaker. Price — Under \$150.

CONCORD 440



Tape Speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meters — 2 neon lights. Weight — 34 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamplifier, and 2 external speaker outputs; sound-with-sound; sound-on-sound; one speaker built into machine, one speaker built into carrying case cover. Price — Under \$240.

CONCORD 550-4

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Records — 4-track mono and 4-track stereo. Playback — 4-track

mono and 4-track stereo. Meters — 2 VU-type. Weight — 44 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-on-sound; one speaker built into machine, one in carrying case cover. Price — under \$320.

CONCORD 884



Tape speeds — 1 $\frac{7}{8}$ and 7 $\frac{1}{2}$ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-20,000 cps. Meters — two VU. Weight — 43 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier, 2 external speaker, and headphone outputs; sound-on-sound; monitoring; automatic shutoff; one speaker built into machine and second into carrying case cover. Price \$450.

CONCORD R-1100



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — four. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meters — 2 VU-type. Weight — 46 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamplifier, 2 speaker and headphone outputs; sound-on-sound; two speakers in split carrying case cover. Also available as deck.

CONTINENTAL TP877



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-10,000 cps. Meter — VU-type. Weight — 9 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; monitor and external speaker outputs; built-in speaker. Price — \$99; in attache case, \$119.95.



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The first two are obvious to movie goers: Rock Hudson and Doris Day starring in Universal's new comedy, "Send Me No Flowers." The third is ours and it's on the table. It's the Incomparable Concertone 800. This unique stereo tape recorder plays a vital role in this hilarious new movie. When the script called for a tape recorder, Universal Pictures wanted the finest, most modern machine available. That's why they selected the Concertone 800 to appear. It's as modern and sophisticated as the live stars of the movie. □ The

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CONCERTONE 

ROCK HUDSON and DORIS DAY star in "SEND ME NO FLOWERS"

EMERSON MM 316

Tape speeds — 15/16, 1 $\frac{1}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-13,000 cps. Meter — neon light. Weight — 18 lb. Other features — microphone input; external speaker output; built-in speaker. Price — \$99.95.

EMERSON MM 317



Tape speeds — 15/16, 1 $\frac{1}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-15,000 cps. Meter — VU-type. Weight — 21 lb. Other features — microphone input; external speaker output; built-in speaker. Price — \$129.95.

EMERSON SS-333

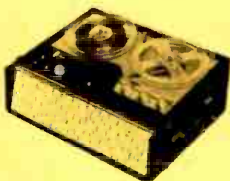


Tape speeds — 15/16, 1 $\frac{1}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motor — one. Record — 4-track mono and 4-track stereo. Frequency response — 35-18,000 cps. Meter — VU type. Weight — 26 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-on-sound; monitoring; 2 built-in speakers. Price — \$199.95.

ESTEY MODEL 20

Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 cps. Meter — neon light. Weight — 21 lb. Other features — self-contained carrying case; microphone input; built-in speaker. Price — \$99.95.

ESTEY MODEL 30



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-12,000 cps. Meter — neon light. Weight — 21 lb. Other features — self-con-

tained carrying case; microphone input; external speaker output; high and low impedance switch (for using microphone input for radio-phono); built-in speaker. Price—\$129.95.

ESTEY MODEL 50



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono and 2 and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 60-12,000 cps. Meters — two neon light. Weight — 23 lb. Other features — self-contained carrying case; 2 microphone inputs; 2 external speaker outputs; high-low impedance switch (for using microphone input for radio-phono); sound-on-sound; sound-with-sound; monitoring; two speakers in split carrying case cover. Price — \$249.95.

ESTEY MODEL 70



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — three. Motors — one. Record — 2 and 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 4-track stereo. Frequency response — 50-16,000 cps. Meters — two VU. Weight — 24 lb. Other features — self-contained carrying case; 2 microphone inputs; two external speaker outputs; high-low switch (for using microphone inputs for radio-phono); sound-with-sound; sound-on-sound; automatic shut off; two speakers in detachable wing carrying case covers. Price — \$349.95.

ESTEY T-91

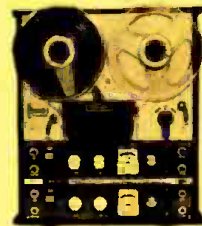


Tape speeds — 1 $\frac{1}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Meters — 2 VU. Weight — 29 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; automatic shutoff; sound-on-sound; sound-with-sound; monitoring; 2 speakers built into split carrying case cover. Price — \$499.95.

FANON-MASCO FTR-404

Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-12,000 cps. Meter — VU-type. Weight — 22 lb. Other features — microphone and radio-phono inputs; speaker and headphone outputs; built-in speaker. Price — \$109.95.

FANON-MASCO FTR-409



Tape speeds — 1 $\frac{1}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$. Heads — two. Motor — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-14,000 cps. Meters — two VU-type. Weight — 39 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-with-sound; sound-on-sound; built-in speakers. Price — \$229.95.

FERROGRAPH 5/AN



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — three. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-15,000. Meter — VU. Weight — 49 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier and speaker outputs; built-in speaker. Price — \$425.

FERROGRAPH 5/424



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — three. Motors — three. Record — 2 and 4-track mono and 2-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 30-15,000 cps. Meter — VU (switched). Weight — 48 lb. Other features — recording and playback preamplifiers; self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and stereo headphone outputs; sound-on-sound; echo effects; monitoring. Price — \$595.



◀ **Continental '101'** 100% transistorized cordless portable (only 7 lbs.) . . . big machine record/playback quality . . . self-contained loudspeaker . . . constant speed motor and capstan drive . . . dynamic microphone . . . records/plays back up to 3 hours on a single tape . . . 11" x 3 3/4" x 8".



▲ **Continental '201'** 2-speed (7 1/2 and 3 3/4 ips) 4-track mono record/playback . . . dual hi-fi preamps for stereo playback thru any external amplifier and speaker . . . portable P.A. . . . 15 3/4" x 13 3/4" x 6 3/4"; weighs 18 lbs. (available, late '64)

▼ **Continental '301'** 100% transistorized 4-speed, 4-track mono record/playback . . . Plus stereo playback with any external amplifier and speaker . . . recording stand-by facility; mixing; monitoring; dynamic microphone . . . 16 1/2" x 15 1/2" x 8 1/4"; weighs 29 lbs.



▲ **Continental '401'** 100% transistorized professional quality 4-track stereo/mono/record/playback . . . 4 speeds (7 1/2, 3 3/4, 1 7/8 and 1/2 ips) . . . completely self-contained . . . dual hi-fi preamps, power amps, speakers and dynamic stereo microphone . . . 18 3/4" x 15" x 10"; weighs 38 lbs.



Carry-Corder '150' Revolutionary new cartridge tape recorder provides ultimate in convenience, simplicity, reliability . . . Pocket-size (weighs only 3 lbs.) . . . Cordless . . . Gives full hour of high quality recording/playback per cartridge (cartridge change takes less than 3 seconds) . . . Capstan drive and constant speed motor . . . Comes complete with 4 cartridges; dynamic microphone; fitted carrying cases; patch cord . . . 7 3/4" x 4 1/2" x 2 1/4".

Which of these new Norelco recorders was designed expressly for you?

Norelco offers a professional quality tape recorder for every purse and every purpose . . . from "tape-anywhere" portables, to a self-contained, two-speed, four track recorder, to 100% transistorized four-speed, four-track recorders. For a complete Norelco demonstration visit your favorite hi-fi or camera store. For free brochure write: North American Philips Company, Inc., High Fidelity Products Div., 100 East 42nd St., N. Y. 10017

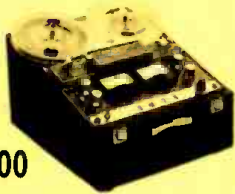
Norelco

FREEMAN 600



Tape speeds — 3¾, 7½ and 15 ips. Heads — three. Motors — one. Record — 2 and 4-track mono and 2 and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 40-15,000 cps. Meters — 2 VU. Weight — 46 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamplifier, 2 external speaker, stereo headphone outputs; sound-with-sound; automatic shutoff; built-in speakers. Price — \$449.50.

FREEMAN 800



Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono; Playback — 4-track mono and 4-track stereo. Frequency response — 40-16,000 cps. Meters — two VU. Weight — 26 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier, 2 external speaker; 3 stereo headphone outputs; sound-on-sound; and built-in speakers. Price — \$299.50 (also available as deck, 800D) \$99.50.

GELOSO G 257

Tape speeds — 1⅞ ips. Heads — two. Motors — one. Record — 2-track mono. Frequency response — 80-7,500 cps. Meter — electric eye. Weight — 6 lb. Other features — self-contained carrying case; remote control microphone and radio-phono inputs; external speaker output; built-in speaker. Price — \$139.95.

GELOSO 258A



Tape speeds — 15/16, 1⅞ and 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 cps. Meter — electric eye. Weight — 13 lb. Other features — microphone and radio-phono inputs; external speaker output; built-in speaker. Price — \$199.95.

GRAETZ



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo (with accessory speaker). Frequency response — 40-20,000 cps. Meter — electric eye. Weight — 23 lb. Other features — self-contained carrying case; 1 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; adapter available for sound-on-sound or sound-with-sound; one built-in speaker with ability to play two stereo channels when adapter cord is used. Price — \$399.

GRUNDIG TK46

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Meter — electric eye. Weight — 33 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-on-sound; sound-with-sound; echo; built-in speakers. Also available as deck. (Model TK45.)

GRUNDIG TK42

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Meter — electric eye. Weight — 28 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier and external speaker outputs; sound-on-sound; echo effects; built-in speaker. Model TK40, without stereo playback.

GRUNDIG TK400



Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 40-18,000 cps. Meter — none. Weight — 18 lb. Other features — self-contained carrying case; automatic volume control on record; microphone and radio-phono inputs; sound-with-sound (with external amplifier); built-in speaker.

HEATH AD-72A

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono

and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meters — two electric eyes. Weight — 43 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; 2 external speaker headphone outputs; speakers built into split cover of carrying case. Price — Semi-kit, \$159.95.

KALIMAR 1600

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-15,000 cps. Meter — VU-type. Weight — 16 lb. 9 oz. Other features — self-contained carrying case; microphone and radio-phono inputs; external speaker output. Price — \$99.50.

KORTING 2000

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 2- and 4-track mono (4-track stereo with external preamplifier and amplifier) Frequency response — 30-20,000 cps. Meter — electric eye. Weight — 29 lb. Other features — self-contained carrying case; low impedance, radio-phono and magnetic cartridge inputs; 2 stereo head outputs; 2 preamplifier and external speaker output; built-in speaker. Price — \$199.95.

KORTING TR-3000



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 30-20,000 cps. Meter — electric eye. Weight — 30 lb. Other features — self-contained carrying case; 2 microphone, 2 radio-phono, and two magnetic cartridge inputs; 2 tape head, 2 preamplifier, 2 external speaker, and headphone outputs; monitor; sound-on-sound; provision for slide projector sync; 2 built-in speakers. Price — \$299.95.

KORTING 4000



Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 30-20,000. Meters — two electric eyes. Weight — 33 lb. Other features — self contained carrying case; 2 low

impedance microphone, 2 radio-phono and 2 magnetic cartridge inputs; 2 tape head, 2 external speaker, 2 preamplifier, 2 European radio and headphone outputs; monitor; sound-on-sound; echo; provision for slide projector sync; sound-with-sound; tape duplication; built-in speakers. Price \$399.95.

LAFAYETTE RK-600A



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 40-15,000 cps. Meter — 2 neon lights. Weight — 31 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and headphone outputs; monitoring; sound-with-sound; built-in speakers. Price—\$129.50.

LAFAYETTE RK-675



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Meter — VU. Weight — 35 lb. Other features — self-contained carrying case; 2 microphone and 2 radio phono inputs; 2 preamplifier and headphone outputs; built-in speakers. Price — \$179.95.

LAFAYETTE 1000



Tape speeds — 1⅞, 3¾ and 7½ ips. Heads two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 50-15,000 cps. Meters — 2 VU. Weight — 43 lb. Other features — teakwood cabinet; 2 microphone and 2 radio-phono inputs, 2 preamplifier and 2 external speaker outputs; built-in speakers. Price — \$199.50.

LEXINGTON 66

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track

mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 20-16,000 cps. Meters — 2 VU. Weight — 36 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamplifier, 2 external speaker and headphone outputs; sound-on-sound; two speakers built into split carrying case cover. Price — \$239.50.

LEXINGTON 77

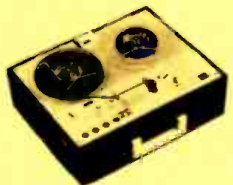


Tape speeds — 1⅞, 3¾ and 7½ ips. Heads two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 20-20,000 cps. Meters — 2 VU. Weight — 51 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono, and 2 auxiliary inputs; 2 preamplifier, 2 external speaker and headphone outputs; sound-on-sound; automatic shut-off; one speaker built into machine and two in split carrying case. Price — \$299.50.

LUCOR 561B

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — not available. Meter — VU-type. Weight — 17½ lbs. Other features — microphone, radio-phono inputs; external speaker output; built-in speaker. Price — \$99.50.

LUCOR 751



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — not available. Meter — VU-type. Weight — 22 lb. Other features — microphone and radio-phono inputs; external speaker and earphone outputs; built-in speaker. Price — \$119.95.

LUCOR 1250



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono

An audio engineer reports on Cross Field Concept

By Cliff Whenmouth, President
Magnetic Tape Duplicators

A year of exhaustive testing—in studios, home sound systems and in the field—proves the Cross Field concept, as applied by Roberts Electronics in their Cross Field Model 770 4-track stereo tape recorder, solves the problems of head wear and loss of high frequency response at slow speed. The performance of this remarkable instrument may very well set a new standard for the entire tape industry!

With a frequency response of 40-22K at 7½ IPS, the Cross Field 770 opens a new octave in the high frequency spectrum never before captured on tape. With a frequency response of 40-13K at 1⅞ IPS, the Cross Field 770 advances tape recording technique into the realm of long-play stereo.

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See and hear the Cross Field 770 demonstration at all Roberts Dealers throughout the United States and Canada. Or write direct to the plant for complete information.

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In Canada: J. M. Nelson Electronics, Ltd., 2149 Commercial Drive, Vancouver 12, B. C.

ROBERTS 

and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-20,000 cps. Meters — three VU-type. Weight — 36 lb. Other features — 2 microphone, and 2 radio-phono inputs; 2 external speaker and headphone outputs; built-in speakers. Price — \$249.95.

MASTERWORK M-800

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-10,000 cps. Meter — VU-type. Weight — 22 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; external speaker and earphone outputs; monitoring; built-in speaker. Price — \$99.95.

MIRANDA NOCTURNE

Tape speeds — 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Meters — 2 VU-type. Weight — 29 lb. Other features — self-contained wood case; 2 microphone and 2 radio-phono inputs; 2 external speaker outputs; 2 built-in speakers. Price — \$249.95.

MIRANDA SORRENTO



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — three. Record — 4-track mono and 4-track stereo. Playback 4-track mono and 4-track stereo. Frequency response — 30-18,000 cps. Meters — 2 VU-type. Weight — 38 lb. Other features — wood case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-on-sound; provision for remote control; two built-in speakers. Price — \$399.95.

NORELCO 200



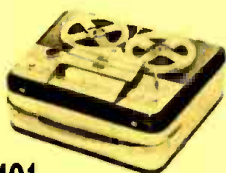
Tape speeds — 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono (4-track stereo with external preamplifier and amplifier). Frequency response — 50-14,000 cps. Meter — electric eye. Weight — 18 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier, external speaker, and tape head outputs; sound-on-sound; built-in speaker.

NORELCO 301



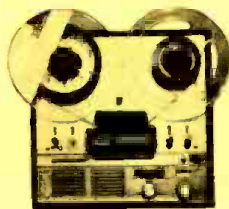
Tape speeds — 15/16, 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono (4-track stereo with external amplifier). Frequency response — 50-18,000 cps. Meter — neon light. Weight — 29 lb. Other features — self-contained carrying case; two preamplifiers and one amplifier; microphone and radio-phono inputs; 2 preamplifier, speaker, headphone outputs; monitoring; automatic tape transport stop; built-in speaker.

NORELCO 401



Tape speeds — 15/16, 1 $\frac{7}{8}$, 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-18,000 cps. Meter — neon light. Weight — 39 lb. Other features — self-contained carrying case; microphone and radio-phono inputs. 2 preamplifier and 2 external speaker outputs; sound-on-sound; automatic shutoff; monitoring; 2 built-in speakers.

OKI 111



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 60-13,000 cps. Meter — VU-type. Weight — 13.2 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier output; built-in speaker. Price — Less than \$130.

OKI 222



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono and 4-track stereo (with external preamplifier and amplifier). Frequency response — 50-15,000 cps. Meter — VU. Weight — 15 $\frac{1}{2}$ lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier and tape head outputs; sound-on-sound; sound-with-sound; built-in speaker. Price — less than \$190.

OKI 333



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Records — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meters — two VU. Weight — 22 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 external speaker outputs; sound-on-sound; sound-with-sound; speakers built into separate carrying case cover wings. Price — Less than \$300.

OKI 555



Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 20-22,000 cps. Meters — two VU. Weight — 24 $\frac{1}{2}$ lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 speaker outputs; automatic shutoff; sound-on-sound; speakers built into separate carrying case cover wings. Price — Less than \$370.

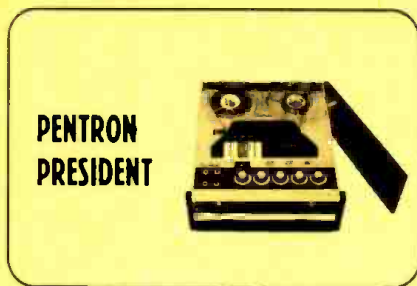
PANASONIC RQ-555

Tape speeds — 1 $\frac{7}{8}$ and 3 $\frac{3}{4}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 70-7000 cps. Meter — VU-type. Weight — 7 $\frac{3}{4}$ lb. Other features — self-contained carrying case; microphone and radio-phono inputs; phone monitoring output; built-in speaker. Price — \$99.95.

PANASONIC RQ-700

Tape speeds — 3 $\frac{3}{4}$ and 7 $\frac{1}{2}$ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response

— 70-12,000 cps. Meter — VU-type. Weight — 18 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; headphone output; built-in speaker. Price — \$129.95.



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 20-15,000 cps. Meters — 2 electric eyes. Weight — 32 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 external speaker outputs; voice activated recording; built-in sync pulse for slide projector sync; automatic tape transport stop; sound-with-sound, hinged side boards for beaming sound; built-in speakers. Price — \$199.95.

RCA VICTOR 1YB1

Tape speeds 1⅞ and 3¾ ips. Heads — one. Motor — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 50-15,000 cps. Meter — neon light. Weight — 13¼ lb. Other features — tape cartridge loading; self-contained carrying case; microphone and radio-phono inputs; pre-amplifier output; built-in speaker. Price — \$99.95.



Tape speeds — 1⅞ and 3¾ ips. Heads — one. Motors — one. Record — 4-track mono. Playback — 4-track mono. Meter — electric eye. Weight — 13¼ lb. Other features — tape cartridge loading machine; self-contained carrying case; remote control microphone and radio-phono inputs; preamplifier and headphone outputs; built-in speaker. Price — not available.



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- Model 550 Sr. Model SEP-100 City _____ Zone _____ State _____
- Model 660 Sr. Stereophones

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Tape speeds — 1½ and 3¼ ips. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meter — electric eye. Weight — 13¼ lb. Other features — tape cartridge loading; self-contained carrying case; microphones and radio-phono inputs; preamplifier output; built-in speakers. Price — \$169.95.

RCA VICTOR 3YD1



Tape speeds — 1½ and 3¼ ips. Heads — one. Motors — one. Record — 4-track mono, 4-track stereo. Playback — 4-track mono, 4-track stereo. Frequency response — 50-15,000 cps. Meter — electric eye. Weight — 17½ lb. Other features — tape cartridge loading; self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier outputs; built-in speakers. Price — \$199.95.

REVERE- WOLLENSAK M2



Tape speeds — 1½ ips. Heads — two. Motors — one. Record — 2-track mono and 2-track stereo. Playback — 2-track mono and 2-track stereo. Frequency response — 40-15,000 cps. Meters — 2 neon lights. Weight — 32 lb. Other features — self-contained carrying case; Revere-Wollensak automatic tape cartridge loading with special ¼-in. tape; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; built-in speakers. Price — \$399. M30, playback only and without amplifiers or speakers, \$269. M3, playback, preamplifiers and amplifiers, \$329. M-20, with record and playback preamplifiers only, \$339.

REVERE- WOLLENSAK M4



Tape speeds — 1½ ips. Heads — two. Motors — one. Record — 2-track stereo. Playback — 2-track stereo. Meters — 2 neon lights. Weight — 43½ lb. Other features — Revere-Wollensak automatic tape cartridge

loading with special ¼-in. tape; wood case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; 2 external speakers; Price — \$459.

ROBERTS 192

Tape speeds — 3¼ or 7½ ips. Heads — two. Motors — one. Record — 2 or full-track mono (by interchanging heads). Playback — 2- or full-track mono. Frequency response — 40-15,000 cps. Meter — VU. Weight — 28 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; tape head, external speaker, headphone outputs; microphone impedance switch; built-in speaker. Price — \$349.50.

ROBERTS 400

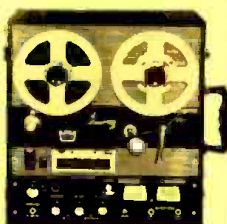
Tape speeds — 3¼ and 7½ (15 optional) ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Meters — two VU. Weight — not available. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier, 2 external speaker and headphone outputs; sound-on-sound; sound-with-sound; automatic reverse and repeat; built-in speakers. Price — \$699.95. Also available as deck, Model 4000-D, \$599.95.

ROBERTS 330



Tape speeds — 3¼ and 7½ (15 optional) ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-15,000 cps. Meters — 2 VU. Weight — 27 lb. Other features — self-contained carrying case; 2 microphones and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-on-sound; sound-with-sound; automatic stop; built-in speakers. Price — \$349.95.

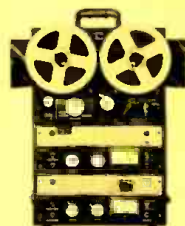
ROBERTS 455



Tape speeds — 1½, 3¼ and 7½ (15 optional) ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 40-17,000 cps. Meters — 2 VU. Weight — 64 lb. Other features — self-contained carrying case;

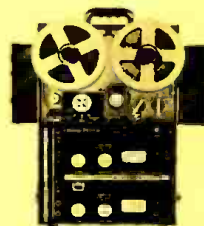
2 microphone, 2 radio-phono inputs; 2 preamplifier, 2 external speaker and headphone outputs; sound-on-sound; provision for remote control with optional accessory; automatic stop; built-in speakers. Price — \$599.95.

ROBERTS 720



Tape speeds — 1½, 3¼ and 7½ (15 optional) ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 40-15,000 cps. Meters — 2 VU. Weight — 46½ lb. Other features — 2 microphone and 2 radio-phono inputs; 2 tape head, 2 preamplifier, and 2 external speaker outputs; sound-with-sound; automatic tape transport stop; built-in speakers. Price — \$399.95.

ROBERTS 770



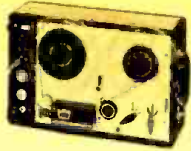
Tape speeds — 1½, 3¼ and 7½ (15 optional) ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 40-22,000 cps. Meters — 2 VU. Weight — 49 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 tape head, 2 preamplifier, 2 external speaker and headphone outputs; cross field recording head for increased frequency response at 1½ and 3¼ ips.; monitor; automatic shutoff; built-in speakers. Price — \$499.95.

ROBERTS 1055



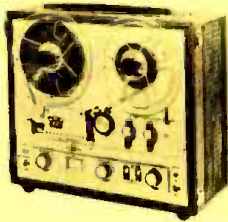
Tape speeds — 3¼ and 7½ (15 optional) ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meter — VU. (switched for two channels.) Weight — 25 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamplifier outputs; built-in speakers. Price — \$199.95.

ROBERTS 1600



Tape speeds — 1½, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-15,000 cps. Meter — VU-type. Weight — 22 lb. Other features — microphone and radio-phono inputs; external speaker output; built-in speaker. Price — \$169.95.

ROBERTS 1640



Tape Speeds — 3¾ and 7½ (15 optional) ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Meter — VU. (switched for either channel). Weight — 25 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; automatic stop; sound-with-sound; built-in speakers. Price — \$259.95.

ROBERTS 1650



Tape speeds — 3¾ and 7½ (15 optional) ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Meters — 2 VU. Weight — 27 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; monitoring; sound-with-sound; automatic stop; built-in speakers. Price — \$299.95. Also available with wing speakers (Model 1670), \$359.95.

SONY 102

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 cps. Meter — VU-type. Weight — 18 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier and external speaker outputs; built-in speaker. Price — less than \$129.50.

SONY 200



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-14,000 cps. Meters — and two VU-type. Weight — 27 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono

inputs; 2 preamplifier and 2 external speaker outputs; sound-on-sound; two speakers in split carrying case cover. Price — less than \$239.50. Sony 200A, built-in speakers, less than \$170.

SONY 211TS

Tape speeds — 1½ and 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response 70-8000 cps. Meter — VU-type. Weight — 10 lb. Other features — self-contained carrying case; microphone and radio-phono input; external speaker and headphone outputs; built-in pulse system synchronization for slide projector; sound-on-sound; sound-with-sound; built-in speaker. Price — less than \$139.50.



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RE **Tandberg MODEL 74B** 3 SPEED/4 TRACK STEREO MUSIC SYSTEM

As a dedicated artist who strives for perfection at all times, Miss Curtin prefers her Tandberg for many reasons . . . its unflinching dependability; ease of operation; trouble-free use. But, she finds the true mark of Tandberg superiority in its unparalleled record/playback frequency response, the lack of wow and flutter, low tape tension and these fine features . . . FM Multiplex filter, built-in speakers and amplifiers, precision laminated heads, asynchronous motor, "free" tape thread, 2 built-in cathode follower outputs . . . and many more quality extras! Ask for a free demonstration.

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SONY 500



Tape speeds — 3¼ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-18,000 cps. Meters — two VU-type. Weight — 56 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-on-sound; automatic shut-off; and two speakers built into split carrying case cover. Price — less than \$399.50.

SONY 600



Tape speeds — 3¼ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-18,000 cps. Meters — two VU-type. Weight — 44 lb. Other features — self-contained carrying case; 2 record and playback preamplifiers; 2 microphone (or magnetic cartridge) and 2 radio-phono inputs; 2 preamplifier and headphone outputs; sound-on-sound; automatic shutoff; and monitoring. Price — less than \$450.

SONY 464-SL



Tape speeds — 3¼ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo (with external amplifier and speaker). Frequency response — 40-15,000 cps. Meter — two electric eyes. Weight — 25 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and external speaker outputs; sound-on-sound; sound-with-sound; and built-in speaker. Price — less than \$219.50. Available as deck (464-D), less than \$199.50.

STAR-LITE 700

Tape speeds — 1⅞, 3¼ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono; Playback — 2-track mono. Frequency

response — 80-13,000 cps. Meter — neon light. Weight — 18 lb. Other features — microphone and radio-phono inputs; preamplifier external speaker and outputs; built-in speaker. Price — \$99.95.

STAR-LITE 900

Tape Speeds — 1⅞, 3¼ and 7½ ips. Heads — two. Motors — three. Record — 4-track mono. Playback — 4-track mono (4-track stereo with external amplifier). Frequency response — 80-13,000 cps. Meter — neon. Weight — 14 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier and external speaker outputs; built-in speaker. Price — \$139.95.

SYMPHONIC 54R09

Tape speeds — 1⅞, 3¼ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-16,000 cps. Meter — electric eye. Weight — 42 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 4 external speaker outputs; sound-on-sound; sound-with-sound; monitoring; built-in speakers. Price — \$219.95.

SYMPHONIC R507

Tape speeds — 1⅞, 3¼ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meters — two VU-type. Weight — 30 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; built-in speaker. Price — \$179.95.

TANDBERG 74B

Tape speeds — 1⅞, 3¼ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-20,000 cps. Meters — two electric eyes. Weight — 27 lb. Other features — wood base, 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-on-sound monitor; built-in speakers. Price — \$449.50.

TANDBERG 841F



Tape speeds — 1⅞ and 3¼ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 2 and 4-track mono. Frequency response — 20-13,000 cps. Meter — electric eye. Weight — 21 lb. Other features — wood base; microphone and radio-phono inputs; speaker output; remote control; built-in

speaker. Price \$312. Other models, 2 and 4-track mono, from \$219.50.

TANDBERG 92F



Tape speeds — 1⅞, 3¼ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 30-20,000 cps. Meter — electric eye. Weight — 22 lb. Other features — microphone and radio-phono inputs; speaker output; remote control; built-in speaker. Price — \$344.50; without remote control and remote control foot pedal, \$269.50.

TELEFUNKEN MAGNETOPHON 85

Tape speeds — 3¼ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 30-20,000 cps. Meter — electric eye. Weight — 32 lb. Other features — microphone and radio-phono inputs; preamplifier, earphone and external speaker outputs; provision for accessory slide synchronizer; remote control; sound-on-sound; built-in speaker. Price — \$299.95.

TELEFUNKEN MAGNETOPHON 97



Tape speeds — 1⅞, 3¼ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-18,000 cps. Meter — electric eye. Weight — 26½ lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier, 2 external speaker and headphone outputs; sound-on-sound; sound-with-sound; provision for external slide synchronizer; one speaker built-in, one in carrying case cover. Price — \$279.95. Model 96, 2-track mono record and 2-track mono and 4-track stereo playback. \$249.95.

TRUVOX PD-100



Tape speeds — 1½, 3¼ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 4-track stereo. Frequency response — 30-20,000 cps. Meters — 2 VU type. Weight — 40 lb. Other features — 2 record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; preamplifier output; monitoring; sound-on-sound; echo effects; automatic shutoff; built-in splicing plate. Price — \$399.50.



Tape speeds — 1½, 3¼ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-16,000 cps. Meter — VU-type. Weight — 17 lb. Other features — remote control microphone, radio-phono and low impedance inputs; preamplifier and external speaker outputs; slide projector sync provision; built-in speaker. Price — \$329.95.

UHER 8000S

Tape speeds — 15/16, 1½, 3¼ and 7½ ips. Heads — four. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-20,000 cps. Meters — two VU. Weight — 23 lb. Other features — self-contained carrying case; 3 microphone, radio and phono inputs; preamplifier and external speaker outputs; sound-on-sound; sound-with-sound; echo effects; slide projector sync; monitoring; voice operation relay available. Price — \$419.95.

UNITED AUDIO-DUAL TG 12A

Tape speeds — 1½, 3¼ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-20,000 cps. Meters — 2 electric eyes. Weight — 32 lb. Other features — self-contained carrying case; 2 microphone and radio-phono inputs; 2 preamplifier and 2 external speaker outputs; automatic tape transport stop; sound-on-sound; built-in speakers. Price — \$349.95. Available as deck, \$245.

VERNON 47/26

Tape speeds — 3¼ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono, 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 50-15,000 cps. Meters — 2 VU. Weight — 44 lb. Other features — self-contained carrying case; 2 microphone, 2 radio and 2 phono inputs; 2 preamplifier and 2 external speaker outputs; monitoring; remote control; automatic reverse play; built-in speakers. Price — Less than \$399.50.



Tape speeds — 3¼ and 7½ ips. Heads — four. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 20-25,000 cps. Meters — 2 VU. Weight

— 45 lb. Other features — 2 microphone and 2 radio-phono inputs; 2 preamplifier, 2 external speaker, and headphone outputs; automatic tape reverse playback; remote control; sound-with-sound; automatic shutoff. Price — \$860.

VIKING 770

Tape speeds — 3¼ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 4-track stereo. Frequency response — 50-16,000 cps. Meters — two VU. Weight — not available. Other features — self-contained carrying case; 2 micro-

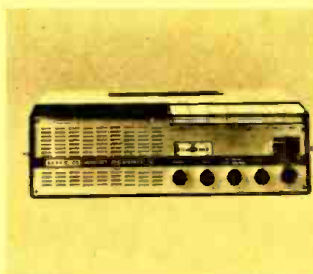
“Practically any use imaginable is possible with the Uher 8000 by Martel,” reported Audio Magazine.



The Uher Royal Stereo 8000 represents one of the finest and most versatile tape recorders to be offered in this country.

Utilizing all solid-state circuitry, it features: 4 speeds, 4 heads, 4 track stereo and 4 track mono recording and playback, synchronous sound with sound recording, multiplay sound on sound, slide projector synchronizer and echo effect offer a wide range of capabilities unlike any tape recorder or tape deck presently available.

Plus the exclusive “Akustomat” — you speak, the machine starts — you stop, the machine stops. No wasted tape. No wonder Audio Magazine used 1,457 words to describe it.



The new Uher 4000-S “Magic in a matchbox,” stated Audio Magazine.

... combines the qualities of the finest AC operated recorders with the portability of battery operated, transistorized circuitry. The 4000-S boasts frequency response to 22,000 cps., operates in any position, illuminated VU-meter with expanded scale, rechargeable battery, 4 speed keyboard control and separate controls for recording level and long-life narrow-gap sound heads and “Akustomat” for voice-operated control. A truly professional recorder used by 125 radio stations across the country.



The new Martel 301 weighs only 12½ lbs., stands one foot high and will probably make most recorders seem overpriced.

4 speeds, 3 heads, a portable recorder with full range frequency response, 8 hours of playing time, tone control for boosting frequency response at low speeds, pause control for editing tape, built-in AC converter with indicator light, dynamic remote control microphone, can be played in either horizontal or vertical position because of its positive action reel locks.

For the finest in quality, greatest value tape recorders, see and hear the complete line by Martel at your nearest dealer.

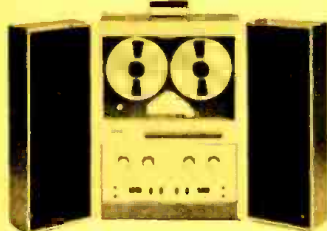
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phone and 2 radio-phono inputs; 2 preamplifier and 2 external outputs; built-in speakers. Price — \$325. Available as deck (Model 77), \$239.

VIKING 880

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — two. Record — 2 or 4-track mono and 2 or 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 30-18,000 cps. Meters — 2 VU. Weight — 45 lb. Other features — self-contained carrying case (recorder removable for custom installation); 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; monitoring; automatic transport stop; built-in speakers. Price — \$425. Available as deck (model 88) \$339.95.

VISTA TM70

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-12,000 cps. Meter — VU-type. Weight — 19½ lb. Other features — 2 microphone inputs; 2 external speaker outputs. Price — \$159.95.

V-M 725

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 50-15,000 cps. Meter — none. Weight — 15 lb. Other features — self-contained carrying case; microphone input; external speaker output; sound-with-sound; built-in speaker. Price \$109.95.

V-M 730

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-15,000 cps. Meter — neon light. Weight — 21 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier and external speaker outputs; slide projector sync provision; monitoring; built-in speaker. Price — \$169.95.

V-M 735

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono and 4-track stereo (with external amplifier). Frequency response — 50-15,000 cps. Meter — neon light. Weight — 22 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; 2 preamplifier, external speaker, and headphone outputs; slide projector sync; sound-on-sound; built-in speaker. Price — \$199.95. Model 736, with remote control, \$225.

V-M 738

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 4-track mono

and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meter — neon light. Weight — 25 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; slide projector sync; sound-on-sound; built-in speakers. Price — \$199.95.

V-M 740

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meter — 2 neon lights. Weight — 22 lb. Other features — self-contained carrying case; 2 microphone and combination microphone and radio-phono inputs; 2 preamplifier, 2 external speaker, and headphone outputs; monitoring; slide projector sync; sound-on-sound. Price — \$269.95. Also available as deck (1471), \$179.95.

WEBCOR
2500



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 300-7,000 cps. Meter — none. Weight — 15 lb. Other features — self-contained carrying case; microphone input; external speaker output; built-in speaker. Price — \$109.95.

WEBCOR 2502

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-12,000 cps. Meter — none. Weight — 19 lb. Other features — self-contained carrying case; microphone input; preamplifier output; external slide projector synchronization provision; built-in speaker. Price — \$109.95.

WEBCOR
2503



Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 100-15,000 cps. Meter — VU-type. Weight — 21 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier and external speaker outputs; built-in speakers. Price — \$159.95.

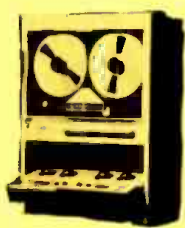
WEBCOR 2520

Tape speeds — 3¾ and 7½ ips. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 100-15,000 cps. Meter — neon light. Weight — 27 lb. Other features — self-contained carrying case; 2 microphone inputs; 2 external speaker outputs; 2 built-in speakers. Price — \$199.95.

WEBCOR 2522

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 50-15,000 cps. Meter — 2 VU. Weight — 34 lb. Other features — self-contained carrying case; 2 microphone and radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-with-sound; automatic shut-off; built-in speakers. Price — \$259.95.

WEBCOR PROFESSIONAL



Tape speeds — 1¼, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 cps. Meters — 2 VU-type. Weight — 45 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-with-sound; sound-on-sound; reverse play; speakers in wing carrying case covers. Price — Under \$500.

WOLLENSAK 1220



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2 and 4-track mono. Playback — 2 and 4-track mono. Frequency response — 50-17,000 cps. Meter — VU. Weight — 27½ lb. Other features — self-contained carrying case; microphone and radio-phono inputs; built-in speaker. Price — \$129.

WOLLENSAK 1280

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-

17,000 cps. Meters — 2 VU. Weight — 30 lb. Other features — built-in carrying case; 2 microphone and 2 radio-phono inputs; preamplifier and external speaker outputs; monitoring; 2 speakers built into split carrying cover. Price — \$199. Also available as deck, \$169.

WOLLENSAK 1400



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Frequency response — 40-13,000 cps. Meter — neon light. Weight — 20 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier and external speaker outputs; built-in speaker. Price — \$149.

WOLLENSAK 1500



Tape speeds — 3¾, 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-15,000 cps. Meter — neon light. Weight — 20 lb. Other features — self-contained carrying case; microphone and radio-phono inputs; preamplifier and external speaker outputs; built-in speaker. Price — \$179.

WOLLENSAK 1515

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2 and 4-track mono. Playback — 2 and 4-track mono and 2 and 4-track stereo (with external amplifier). Frequency response — 40-17,000 cps. Meter — neon light. Weight — 20 lb. Other features — self-contained carrying case; two preamplifiers and one amplifier; 2 microphone and 2 radio-phono inputs; 2 preamplifier (one for external amplifier needed for stereo) external speaker outputs; built-in speaker. Price — \$199.

WOLLENSAK 1580

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2 and 4-track mono and 2 and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 40-18,000 cps. Meters — 2 neon lights. Weight — 26 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-with-sound; monitoring; built-in speakers. Price — \$319. Available as deck (model 1780) \$269.

64

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- 3¾ IPS—40-10,000 CPS ± 3DB

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MONO 30 Deluxe Monaural Tape Recorder with many professional features including Dual Outputs.

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WOLLENSAK 1980



Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2 and 4-track mono and 2 and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 40-18,000 cps. Meters — 2 VU. Weight — 42 lb. Other features — self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 external speaker outputs; sound-with-sound; monitoring; built-in speakers. Price — \$379. Also available without speaker (Model 1981), \$340.

Tape Decks

BELL T-347

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency range — 40-16,000 cps. Meters—2 VU. Weight—35 lb. Other features — Record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier, and headphone outputs; sound-on-sound; echo effects. Price — \$319.95.

CONCORD R-2000

Tape speeds — 3¾ and 7½ ips. Heads — four. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 cps. Meters — 2 VU. Weight — 46 lb. Other features — record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier outputs; sound-on-sound.

CROWN 714C

Tape speeds — 3¾, 7½ and 15 ips. Heads — two. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 50 to 28,000 cps. Meters — two. Weight — 50 lb. Other features — recording and playback preamplifiers, microphone and/or radio-phono input; 2 preamplifier outputs. Price — \$795. Available in 2 and 4-track mono and 2 and 4-track stereo record and playback versions.

CROWN 801

Tape speeds — 3¾, 7½ and 15 ips. Heads — three. Motors — three. Record — full-track mono. Playback — full-track mono.

Frequency responses — 30-30,000 cps. Meter — VU. Weight — 50 lb. Other features — record preamplifier; microphone or radio-phono 2-channel input; preamplifier and headphone outputs. Price — \$945. Available as 2 or 4-track stereo from \$855 to \$1,160.

CROWN SS824

Tape speeds — 1½, 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-30,000 cps. Meters — two VU. Weight — 60 lb. Other features — 2 record and playback preamplifiers; microphone or radio-phono 2-channel input; preamplifier and headphone output. Price — \$1,175; 2-track stereo version, \$1,220.

EICO RP100

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 25-18,000 cps. Meters — two VU. Weight — 48 lb. Other features record and playback preamplifiers; 2 microphone, 2 radio and 2 phono inputs; 2 preamplifier and headphone outputs; sound-on-sound. Price — \$450, wired; in semi-kit form, \$299.95.

EICO 2400

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-15,000 cps. Meters — two electric eyes. Weight — 34 lb. Other features — record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier and headphone outputs; sound-on-sound. Price — \$269. Semi-kit, \$119.95.

FREEMAN 200DPA

Tape speeds — 3¾ and 7½ ips. Heads — four. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 35-16,000 cps. Meters — two VU. Weight — 55 lb. Other features — record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier outputs; automatic reverse; continuous play; sound-on-sound; and sound-with-sound; and echo chamber effects. Price — \$499.50.

HEATH AD-22

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 4-track stereo. Frequency response — 40-15,000 cps. Meters — two VU. Weight — 23 lb. Other features — record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier outputs. Price — Kit, \$159.95.

KNIGHT KN 400A

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Frequency response — 40-17,000 cps. Meters — none. Weight — 20 lb. Other features — tape transport only designed for use with Knight KN-4003 preamplifier; automatic shutoff. Price — \$129.95.

KNIGHT KN-4401

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-18,000 cps. Meters — two VU. Weight — 31 lb. Other features — record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier outputs. Price — \$169.95.

MAGNECORD 1021

Tape speeds — 3¾ and 7½ ips. Heads — three. Record — full track mono. Playback — full and 2-track mono. Frequency response — 45-18,000 cps. Meter — VU. Weight — 47 lb. Other features — record and playback preamplifier; low impedance microphone, balanced bridge, unbalanced bridge, mixing bridge and auxilliary inputs; preamplifier, speaker, headphone and 150/600 ohm balanced outputs; sound-on-sound; monitoring speaker. Price \$659.

MAGNECORD 1022

Tape speeds — 7½ and 15 ips. Heads — four. Motors — three. Record — 2-track mono and 2-track stereo. Frequency response 35-22,000 cps. Meters — two VU. Weight — 47 lb. Other features — record and playback preamplifiers; 2 low impedance microphone, 2 bridging, 2 balanced or unbalanced, and 2 auxiliary inputs; 4 preamplifier and headphone outputs; sound-on-sound. Price — \$739.

MAGNECORD 1024

Tape speeds — 3¾ and 7½ ips. Heads — four. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 45-18,000 cps. Meters — two VU. Weight — 47 lb. Other features — record and playback preamplifiers; 2 microphone, 2 radio-phono and 2 auxilliary inputs; 4 preamplifier and headphone outputs; remote control. Price — \$595.

MAGNECORD 1028

Tape speeds — 7½ and 15 ips. Heads — four. Motors — three. Record — 2-track mono and 2-track stereo. Playback — full and 2-track mono and 2-track stereo. Frequency response — 35-18,000 cps. Meters — two VU. Weight — 47 lb. Other features — two playback preamplifiers and two monitoring amplifiers; 2 microphone and 2 radio-phono

inputs; 2 preamplifier outputs; automatic tape transport stop; sound-on-sound. Price — \$995.

MAGNECORD 1048

Tape speeds — 3¾ and 7½ ips. Heads — four. Motors — three. Record — 4-track mono and 4-track stereo. Frequency response — 40-16,000 cps. Meters — two VU. Weight — 47 lb. Other features — record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier outputs. Price — \$995. Also available in 2-track mono and stereo version.

NEWCOMB TX10

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 30-18,000 cps. Meters — 2 VU. Weight — 36½ lb. Other features — 2 recording and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier outputs; sound-on-sound; monitoring; automatic shutoff. Price — \$750 (unmounted). Available as 2-track stereo record and playback with 7½ and 15 ips, \$825.

ROBERTS 1660-D

Tape Speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-15,000 cps. Meters — 2 VU. Weight — 25 lb. Other features — record and playback preamplifiers; 2 microphone, 2 radio-phono inputs; 2 preamplifier outputs; sound-on-sound; sound-with-sound. Price — \$249.95.

SONY 250

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-14,000 cps. Meters — two VU. Weight — not available. Other features — walnut base; 2 record and playback preamplifiers; 2 preamplifier outputs; automatic shutoff. Price — \$119.50.

SONY 263-D

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 20-20,000 cps. (head capability). Meters — none. Weight — 12 lb. Other features — transport mechanism only; designed for use with Sony Amplifier (SRA-2L). Price — less than \$119.50.

SONY 777S-2

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 2-track mono and 2-track stereo. Playback — 2-track mono and 2 and 4-track stereo. Frequency re-

sponse — 30-18,000 cps. Meters — two VU. Weight — 43 lb. Other features — record and playback preamplifiers (unit designed for use with SSA-777 amplifier/speaker combinations); self-contained carrying case; 2 microphone and 2 radio-phono inputs; 2 preamplifier and headphone outputs; monitoring; sound-on-sound; remote control. Price — less than \$695. Also available in 4-track mono and stereo record and 2 and 4-track mono and stereo playback (777S-4).

TANDBERG MODEL 64

Tape speeds — 1½, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-20,000 cps. Meters — two electric eyes. Weight — 22 lb. Other features — wood base, recording and playback preamplifier; 2 microphone, 2 radio and 2 magnetic phono cartridge inputs; 2 preamplifier outputs; sound-on-sound; monitoring; remote control. Price — \$498. Also available in 2-track stereo version.

VIKING 87 SUPER PRO

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — two. Record — 2 and 4-track mono. Playback — 2- and 4-track mono and 2- and 4-track stereo. Frequency response — 30-16,000 cps. Meters — 2 VU. Weight — 40 lb. Other features — 2 record and playback preamplifiers; 2 microphone and 2 radio-phono inputs; 2 preamplifier and 2 headphone outputs; sound-on-sound; sound-with-sound; transport mechanism and amplifiers may be purchased separately; choice of number of recording tracks depends on model. Price — from \$382 to \$414. Transport only, \$138 to \$185.

Battery Operated Portables

AMPLIFIER
CORP. OF
AMERICA
312A-312E



Tape speeds — 15/16, 1½, 3¾, 7½ or 15 ips, depending on model. Heads — two. Motors — two. Record — full or 2-track mono depending on model. Playback — full or 2-track mono depending on model. Frequency response — 50-15,000 cps. Meter — VU. Weight — 8 lb. Other features — powered by 6 mercury batteries, car battery, or AC; microphone input. Preamplifier and headphone output; designed for audio visual and broadcasting applications. Price — from \$488 to \$644 depending on case, tape speed (or speeds), and number of recording tracks.

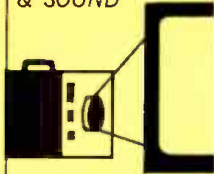
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SECRET RECORDINGS...



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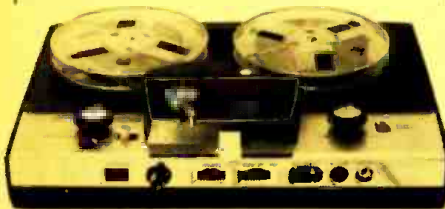


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AMPLIFIER CORP. OF AMERICA
314A-314E



Tape speeds — 15/16, 1 7/8, 3 3/4, 7 1/2 and 15 ips, depending on model. Heads — two. Record — 2-track stereo. Playback — 2-track stereo. Frequency response — 50-15,000 cps. Meters — two VU. Weight — 12 lb. Other features — powered by 6 mercury batteries; 2 microphone inputs; 2 preamplifier and headset outputs; all units available as single or dual speed models; designed for broadcasting and motion picture applications. Price — \$624 to \$644 depending on tape speed.

BUTOBA MT-5

Tape speeds — 1 7/8 and 3 3/4 ips. Heads — two. Motors — two. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-13,000 cps. Meter — electric eye. Weight — 12 lbs. Other features — powered by 8 1 1/2-volt batteries or AC with adapter, microphone and radio-phono inputs; preamplifier, speaker, and head-phone outputs; built-in speaker. Price — \$199.95.

BUTOBA MT-7



Tape speeds — 1 7/8 and 3 3/4 ips. Heads — two. Motors — two. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-13,000 cps. Meter — electric eye; Weight — 4 lb. Other features — powered by 4 penlight batteries (can be converted to either AC or automobile battery operation); microphone and radio-phono inputs; external speaker and earphone outputs; built-in speaker. Price — \$99.95 (MT-7F with remote control mike. \$109.95).

CHANNEL MASTER 6545



Tape speeds — 1 7/8, 3 3/4 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-7000 cps. Meter — VU-type. Weight — not available. Other features — powered by 6 C-cell batteries; remote con-

trol microphone and radio-phono inputs; earphone output; built-in speaker. Price — \$129.95.

CONCORD 330



Tape speeds — 1 7/8 and 3 3/4 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-10,000 cps. Meter — VU-type. Weight — 6 lb. Other features — powered by 6 D-cell batteries or AC adapter; remote control microphone input; external speaker output; voice actuated recording; slide sync; manual tape speed control for movies. Price — less than \$200.

COURIER TRANSCORDER DA 101

Tape speeds — 1 7/8 and 3 3/4 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-7000 cps. Meter — VU-type. Weight — 8 lb. Other features — powered by 6 penlight batteries or with AC adapter; remote control microphone input; external speaker and earphone outputs. Price — less than \$110.

CRAIG TR403

Tape speeds — 1 7/8 and 3 3/4 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-6000 cps. Meter — VU-type. Weight — 5 lb. Other features — powered by 10 penlight batteries; microphone input; external speaker output; built-in speaker. Price — \$134.95.

CRAIG TR505

Tape speeds — 1 7/8 and 3 3/4 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-7500. Meter — VU-type. Weight — 10 lb. Other features — powered by 6 D-cell batteries and built-in adapter. Remote control microphone; radio-phono inputs; external speaker output; built-in speaker. Price — \$159.95.

CRAIG TR306

Tape speeds — 15/16, 1 7/8 and 3 3/4 ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono and 4-track stereo (with external amplifier). Frequency response — 100-10,000 cps. Meter — VU-type. Weight — 7 1/2 lb. Other features — powered by 6 penlight batteries or built-in AC adapter; remote control microphone, radio-phono inputs; preamplifier and external speaker outputs; built-in speaker; foot switch. Price — \$199.95.

FANON-MASCO 402

Tape speeds — 1½ and 3¾ ips. Heads — two. Motor — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-8000 cps. Meter — VU-type. Weight — 6 lb. Other features — powered by 6 D-cell batteries; remote control microphone and radio-phono inputs; external speaker output; built-in speaker. Price — \$99.95.

FANON-MASCO FTR-406



Tape speeds — 1½ and 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-8000 cps. Meter — VU-type. Weight — 9 lb. Other features — powered by 6 C-cell batteries or with built-in AC adapter; remote control microphone and radio-phono inputs; external speaker output; built-in speaker. Price — \$114.95.

FI-CORD 202



Tape Speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 cps. Meter — VU. Weight — 6¾ lb. Other features — powered by 7 1.4-volt mercury batteries, or AC or car battery with accessory adapters; 2 microphone inputs; preamplifier and external speaker outputs; remote control; built-in speaker. Price — \$339.

FREEMAN 550 SENIOR



Tape speeds — 1½, 3¾ and 7½ ips. (with optional capstan bushing and pinch wheel kit). Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 65-12,000 cps. Meter — VU-type. Weight — 5½ lb. Other features — powered by 6 penlight batteries or AC with adapter; remote control microphone and radio-phono inputs; earphone and external speaker outputs; built-in speaker. Price — \$159.50.

FREEMAN 660 SENIOR

Tape speeds — 1½ (with special capstan sleeve) 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono; Playback — 2-track mono. Frequency response — 65-15,000 cps. Meter — VU-type. Weight — 8½ lb. Other features — powered by six penlight batteries or AC with built-in adapter; remote control microphone and radio-phono inputs; preamplifier and external speaker outputs; stroboscope control 3¾ and 7½ ips; and built-in speaker. Price — \$199.50.

GELOSO UNICORDER 61



Tape speeds — 1½ and 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 80-8000 cps. Meter — electric eye. Weight — 13 lb. Other features — powered by 10 penlight batteries or AC; remote control microphone and radio-phono inputs; extension speaker output; built-in speaker; and strobe disc for manually controlled sync with 8mm projector. Price — \$149.95.

KOWA 700

Tape speeds — 1½ and 3¾ ips. Heads — one. Motor — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-7000 cps. Meter — VU-type. Weight — 4½ lb. Other features — powered by 6 penlight batteries and one 9-volt battery or AC with adapter; remote control microphone inputs, earphone monitor and external speaker outputs; built-in speaker. Price — \$109.

MARTEL 301



Tape speed — 15/16, 1½, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 60-15,000 cps. Meter — VU-type. Weight — 12 lb. Other features — powered by 6 D-cell batteries or AC with built-in adapter; remote control microphone and radio-phono inputs; preamplifier and head-phone monitor outputs; built-in speaker. Price — \$199.95.

MIRANDA MIRANDETTE

Tape speeds — 1½ and 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-tracks mono. Frequency response

— 200-6,000 cps. Meter — VU-type. Weight — 7¼ lb. Other features — powered by 4 D-cell batteries or AC; remote control microphone and extension speaker output; built-in speaker. Price — \$169.95.

NAGRA III

Tape speeds — 3¾, 7½ and 15 ips. Heads — four. Motors — one. Record — full track mono. Playback — full track mono. Frequency response — 30-18,000 cps. Meters — VU, battery, and Pilotone (movie sync). Weight — 15 lb. Other features — powered by 12 D-cell batteries; 4 microphone inputs; preamplifier output; monitor; neo-pilot for motion picture sync (4th head) driven by camera generator. Price — \$1,049.60.

NORELCO 101



Tape speeds — 1½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 80-8000 cps. Meter — VU-type. Weight — 7 lb. Other features — powered by 6 D-cell batteries or AC with adapter; microphone and radio-phono inputs; preamplifier output; remote control provision; built-in speaker.

NORELCO 150

Tape speeds — 1½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response 120-6000 cps. Meter — VU-type. Weight — 3 lb. Other features — powered by 5 C-cell batteries or AC with adapter; uses special Norelco tape cartridge; remote control microphone input; external speaker output; remote unit may be separated from microphone; built-in speaker.

OLYMPUS PENCORDER 524-D

Tape speeds — 1½ and 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 00-00,000. Meter — VU-type. Weight — 5¼ lb. Other features — powered by 6 C-cell batteries or AC with adapter; remote control microphone and radio-phono inputs; earphone output; built-in speaker. Price — \$159.95. 524-F, without counter, \$139.95; 524, without fast forward, \$119.95.

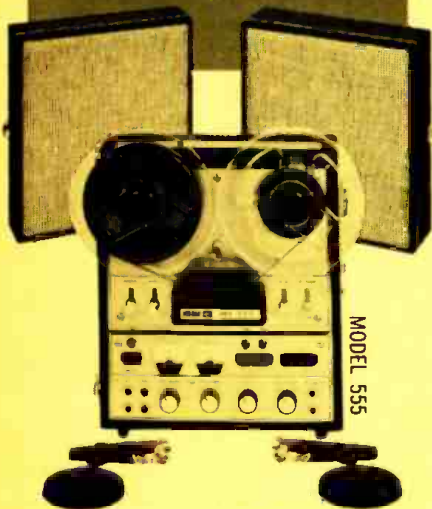
PANASONIC RQ-115

Tape speeds — 1½ and 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-7000 cps. Meter — VU-type. Weight — 4½ lb. Other features — powered by 12 penlight batteries or AC with adapter; remote

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**PHONO TRIX
88B**



Tape Speed — 1 7/8 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-6000 cps. Meter — none. Weight — 2 3/4 lb. Other features — powered by 3 C-cell and 3 penlight batteries; microphone input; earphone output; remote control. Price — \$149.95.

**RICOH
COMMENTATOR**



Tape speeds — 1 7/8 and 3 3/4 ips. Heads — one. Motors — one. Record — two-track mono. Playback — two-track mono. Frequency response — 150-6000 cps. Meter — VU-type. Weight — 5 lb. Other features — powered by 6 penlight batteries; microphone and radio-phono inputs; earphone output; built-in speaker. Price — \$109.95.

SONY 801-A



Tape speeds — 1 7/8 and 3 3/4 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 90-9500 cps. Meter — VU-type. Weight — 13 lb. Other features — powered by 6 D-cell batteries or AC with adapter; remote control microphone and radio-phono inputs; external speaker and earphone outputs; built-in speaker. Price — less than \$250.

**SOUTHERN
PRECISION
2548**



Tape speeds — 1 7/8 and 3 3/4 ips. Heads — two. Record — 2-track mono. Playback — 2-track mono. Frequency response — not available. Meter — VU-type. Weight — 7 1/4 lb. Other features — powered by 6 penlight batteries; microphone and radio inputs; extension speaker output; remote control; telephone pick-up; built-in speaker. Price — \$119.50.

**TELEFUNKEN
MAGNET-
OPHON 300**



Tape speeds — 3 3/4 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-14,000 cps. Meter — VU-type. Weight — 7 1/2 lb. Other features — powered by 5 D-cell batteries or rechargeable nickel cadmium battery or AC (with battery charger); microphone and radio-phono and high impedance inputs; amplifier, preamplifier, and earphone outputs; built-in speaker. Price \$169.95.

UHER 4000S



Tape speeds — 15/16, 1 7/8, 3 3/4 and 7 1/2 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-22,000 cps. Meter — VU-type. Weight — 7 lb. 6 1/2 oz. Other features — powered by 5 nickel cadmium batteries, or 5 D-cell, or rechargeable storage battery or AC (with combination power and recharger unit); remote control microphone and radio-phono inputs; preamplifier and external speaker outputs; provision for slide sync accessory; provision for voice controlled operation; built-in speaker. Price — \$419.95.

**WOLLENSAK
600**



Tape speeds — 1 7/8 and 3 3/4 ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 250-5000 cps. Meter — VU-type. Weight — 4 1/2 lb. Other features — powered by 6 penlight batteries and one 9-volt battery or AC; microphone input; extension speaker output; remote control; built-in speaker. Price — \$119.



Cordon Bleu, 3YD1



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... Your hands do not touch the tape!!



YOU'RE READY TO RECORD OR PLAY
... within seconds!

RCA Victor "Instantape" The "all-in-one" Stereo Tape Cartridge Recorder!

No reels to thread! Just insert cartridge and start! Each cartridge contains 600 ft. of Mylar tape 1 mil thick. Records Stereo up to 1 hr. at $3\frac{3}{4}$ ips, up to 2 hrs. at $1\frac{1}{2}$ ips . . . Mono up to 2 hrs. at $3\frac{3}{4}$ ips, up to 4 hrs. at $1\frac{1}{2}$ ips. As little as $3\frac{1}{2}$ seconds to change cartridges! Case safeguards valuable recordings.

Two speakers deliver excellent stereo reproduction on home recordings and pre-recorded tape . . . with sound separation up to 10 ft.!

Ideal as a tape deck! Plug-in jack

lets you record and play back Stereo and Mono through properly equipped Stereo hi-fi, TV or radio.

Plus these added features! Dual high-impedance ceramic mikes; digital tape counter; dual ray recording monitor; erase-proof interlock; 4-pole motor with bearings sealed in oil for life; automatic shut-off.

Pre-recorded cartridges available by top artists in classical, popular, jazz and leading musicals.

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\$99.95* for the Prompter, monaural. The Cordon Bleu, shown above, is priced at \$199.95*.

*Manufacturer's nationally advertised prices, optional with dealer. All prices, specifications subject to change.

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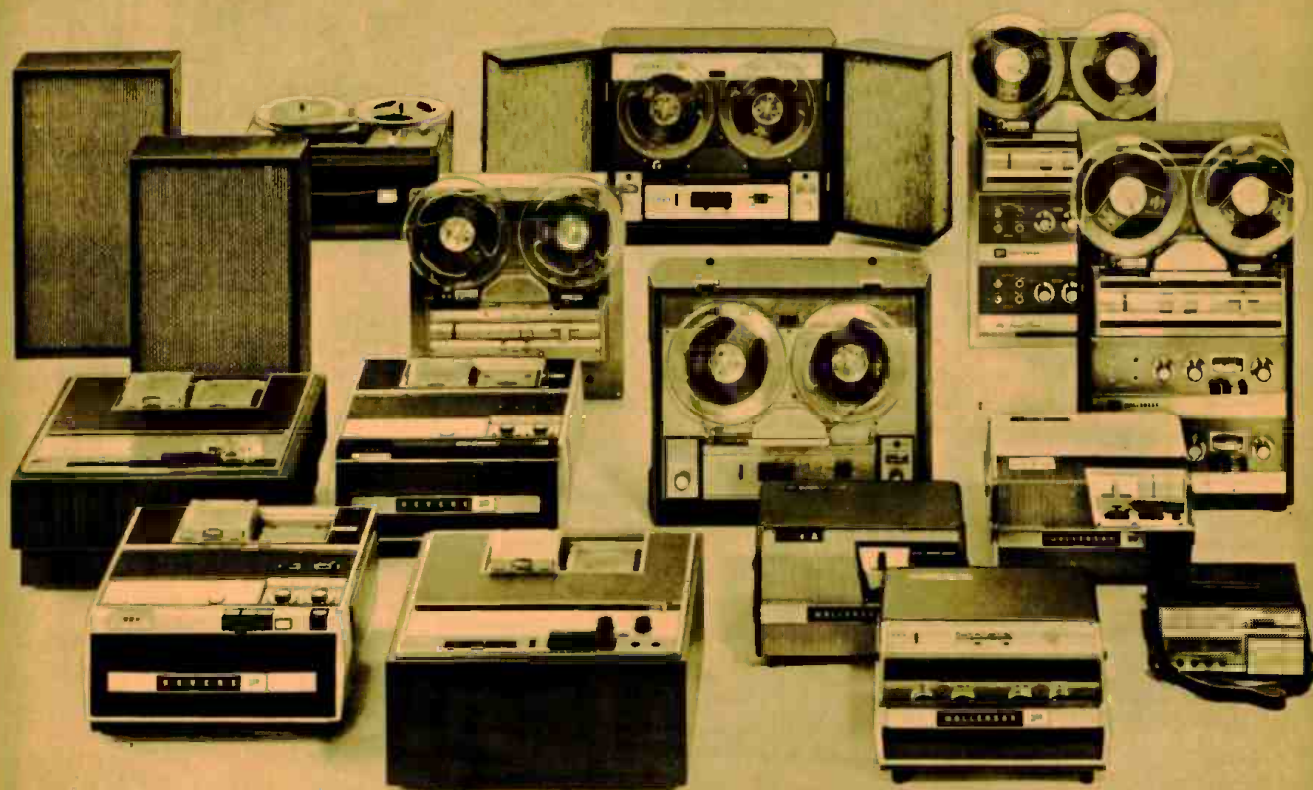


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The Lighter Side



"Shakespeare's Greatest Hits." Earl Wrightson. Columbia CL 2180, \$3.98 (LP); CS 8980, \$4.98 (SD).

IN ALL THE TORRENT of laudatory words and deeds stimulated by the four hundredth anniversary of the birth of William Shakespeare, remarkably little notice has been taken of his unusual position as a writer of lyrics for popular songs. As though it were not enough to have written plays still eminently playable after four hundred years or sonnets retaining their validity for so long a time, Shakespeare also turned out song lyrics which have inspired composers to set them to music for century after century. This, surely, is a very special form of artistry.

In our own day we have seen Cole Porter, a composer so meticulous about lyrics that he invariably writes them himself, accept a collaborator for the first and only time when he used Shakespeare's words for *I Am Ashamed That Women Are So Simple* in *Kiss Me, Kate*. He also found sources for lyrics in other scenes of *The Taming of the Shrew*, though in the end there was considerably more Porter than Shakespeare in this collaboration.

Dick Hyman has attempted to give Shakespeare his full due as a lyricist. Hyman is a fantastically ubiquitous pianist, organist, arranger, composer, and conductor who serves in one or more of these capacities on several discs almost every month. To place Shakespeare's lyrics in a contemporary popular setting, he has drawn on a broad cross section of the styles currently forming the basis of our popular music (country and western, calypso, and rock 'n' roll, among others) along with more long-range con-



Earl Wrightson: for the Bard, he has everything.

temporary favorites such as folk music, barbershop quartet, and even the superior offerings of Broadway. He uses these elements not for themselves alone—there is no out-and-out rock 'n' roll, for instance—but simply to suggest flavors and accents. Blended with these elements are devices suggesting Elizabethan music, providing the necessary bridge between Shakespeare's age and our own. (Without such a bridge, of course, the juxtaposition of Shakespearean lyrics and pop-oriented music would be ludicrous.) Hyman is not looking for laughs or for shock, but for a viable presentation of the Bard's songs in the popular musical terms of our day. He has brought the two together with imagination and great skill (and his work, let me add, stands up much better than the recent spate of Bach in swinging vocalese).

Hyman frequently relies on instrumentation to convey the implications. The heart of his ensemble consists of three guitars, which provide the essential sounds of most present pop styles—particularly when implemented by a versatile percussion section. In the Elizabethan quarter there are flute, piccolo, harp, strings and, occasionally, two trumpets. (The trumpets, while obviously employed in Elizabethan fashion, lend the coloring of a mariachi band to the ensembles with guitars.)

In Earl Wrightson, Hyman has found one of the few singers who could successfully carry out this project. It requires a trained voice and experienced ease in pop music phrasing, a projection that can be robust or gently lyrical, and a feeling for diction that will give the words their full value while maintaining the flexibility necessary for an authentic pop style. Wrightson has all of this, in addition to a properly lighthearted temperament.

Some of the songs, such as *Who Is Sylvia?* and *Blow, Blow, Thou Winter Wind*, are already familiar in other settings. Hyman discards the past and starts all over again. *Who Is Sylvia?* becomes a sweeping, looping melody swung along by the violins. *It Was a Lover and His Lass* turns into a delightful calypso. *O Mistress Mine* is straight out of Nashville, while *Under the Greenwood Tree* has the qualities of a good contemporary pop standard. Hyman's originality and Wrightson's artful singing bring the sixteenth century and the twentieth together in terms that underline the essential, unchanging nature of a superior song.

J.S.W.



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CIRCLE 15 ON READER-SERVICE CARD

Eddy Howard: "Intimately Yours." Mercury 20910, \$3.98 (LP); 60910, \$4.98 (SD).

This recording comes as close to being a perfect example of its type as one could rationally ask for. The "type" is that of the softly lit, soft-voiced program of nostalgic pop songs. The late Eddy Howard had the knack of using the crooner's intimate technique without getting bogged in saccharinity. Part of his skill lay in the lithe and rhythmic phrasing which kept the songs moving along, part in his unusually knowledgeable use of the microphone, which enabled him to work at close range without any heaviness or breathiness. On this disc, his aptitude with the mike is complemented by over-all excellence of balance: his accompaniment (mostly a soft organ cushion with a whisper of bells and a little piano) is placed in exactly the right perspective. Add to these benefits a selection of songs that combines a shrewd mixture of top-drawer romantic standards—*I'm in the Mood for Love*, *Charmaine*, *Coquette*, *Don't Blame Me*—and others of equal quality which are not recorded often: *Cuban Love Song*, *A Hundred Years from Today*, *Manhattan Serenade*. Howard and his unbilled accompanists give them the kind of warm, easy treatment for which they must have been created.

Merle Travis and Joe Maphis. Capitol 2102, \$3.98 (LP); S 2102, \$4.98 (SD). Both Maphis and Travis are guitarists with a country music background. Travis is a singer who usually plays his own accompaniments, while Maphis is known primarily as an instrumentalist. Together they play music ranging from brightly swinging jazz to a folksy waltz, from the blues to a lively hoedown. At times they sound like Django Reinhardt picking out a duet with himself. At other times their two-guitar performances have the simple grace and charm of the duets by George Barnes and Carl Kress. But most of the time, the flavor is distinctly their own—high-spirited performances by two extremely skillful musicians who are challenged by their mutual admiration, and who blend the attacks and rhythms of a broad panorama of popular music.

Morgana King: "With a Taste of Honey." Mainstream 56015, \$4.98 (LP); 6015, \$5.98 (SD).

Miss King has undergone a radical transformation since the last time I encountered her on records or in person. In the past she has sung in a rather slapdash manner, leaning heavily on mannerisms borrowed from Chris Connor and Sarah Vaughan. Now we find her shifting from the slapdash to an extremely deliberate style—so carefully calculated that it verges occasionally on the agonizing. At the same time she seems to have come under the influence of Mabel Mercer, particularly in her precision of diction and even in her accent, yet she retains some of the airy flights of Miss Vaughan. The result is an intensity which might be more effective if it did not occasionally become a bit ridiculous: it is all too easy to

overplay the values of such slight songs as *Prelude to a Kiss*, *The Lady Is a Tramp*, and *I Love Paris*. Yet the disc is continually interesting, largely because Miss King is really making an effort to do something distinctive, and because she is well supported by Torrie Zito's imaginative big-band arrangements. The singer is at her best when she is creating and carrying out the moody effects of *A Taste of Honey* and *Lazy Afternoon*, swirling through an unusual waltz treatment of *Fascinating Rhythm*, or humming and breathing the bossa nova rhythm of *Corcovado*. She still has to assimilate all the elements she is trying to work with, but even at this point she has succeeded in breaking well away from the beaten path.

Homer and Jethro: "Cornfucious Say." RCA Victor LPM 2928, \$3.98 (LP); LSP 2928, \$4.98 (SD).

Although this disc is basically an advertisement (the liner includes a large photo of the cereal for which Homer and Jethro do their "Cornfucious Say" commercials), the two singers have such an amiable and rhythmic manner that neither subliminal plugs (not to mention liminal ones) nor the undiluted corniness of their gags can diminish the cheerful merriment. Homer and Jethro are a contemporary version of Billy Jones and Ernie Hare, the Happiness Boys of the Twenties. Their songs, like those of their predecessors, are built around atrocious puns, simple-minded humor (the confusion that results when a boy does his homework while watching TV), and very, very basic jokes. An examination of one of their lyrics (such as this from *Mother Goose Is Chicken*: "Little Jack Horner sat in a corner/You can tell why at a glance/You would sit in a corner, too/If you had a hole in your pants") could only be completely misleading: witless as it may seem in barren print, it acquires an airy gaiety when Homer and Jethro sing it in their easygoing, foot-tapping style. Their humor is simple, direct, and honest—and that, along with their skillfully unpretentious presentation, is the essence of their charm.

Billy Eckstine: "The Modern Sound of Mr. B." Mercury 20916, \$3.98 (LP); 60916, \$4.98 (SD).

The deep, wobbling bellow which was once the hallmark of the Eckstine vocal sound has been refined over the years until the once quivering Mr. B. has practically become a legitimate popular baritone. There are still suggestions of the old vibrato throbbing in his voice, but it is now used as an accent rather than a vehicle in itself. At the same time, his sense of rhythm gives his performances on this disc a considerably stronger beat than many singers with the same kind of voice can muster. And there is a good portion of humor to lighten the program—not blatant humor but the pleased-smile sort that underlies his singing of *Wouldn't It Be Lovely* in the same kind of sinuous, finger-snapping manner evident in *Satin Doll*. Both, incidentally, come off beautifully. His program, in general, leans towards what might be

described as "adult pop"—*Wives and Lovers, What Are You Afraid Of*, Oscar Brown's *Mister Kicks*, a rollicking twist treatment of *Sweet Georgia Brown*, and an unusual approach to the venerable *Garden in the Rain*.

Marilyn Burroughs: "I Feel Pretty." Philips 200137, \$3.98 (LP); 600137, \$4.98 (SD).

Miss Burroughs is a young singer who appears to be well equipped vocally, and she has chosen an unusually attractive set of songs for her debut album. She has also chosen an exceptionally good arranger in Bob Florence, who has fashioned a fascinating collection of settings for her. In fact, Florence is almost too good, insofar as Miss Burroughs' personal impact is concerned. His arrangements, while not in the least showy or attention-demanding, are so full of wit and invention that I found myself constantly listening through Miss Burroughs, paying more attention to the background than to the singer. If she had been able to make more effective use of her vocal range and qualities that she quite evidently possesses, such might not have been the case. She phrases well and her voice is attractive at moderate tempos and in a middle range. But when she opens up or goes into a high register, a strident edge cuts through her voice with unbecoming shrillness. Her songs include *On the Other Side of the Track* from *Little Me*, *Ribbons Down My Back* from *Hello, Dolly!*, *Dear Friend and Will He Like Me* from *She Loves Me*, and the lovely but rarely recorded *Cross My Heart* (in a particularly inviting Florence arrangement).

Johnny Cash: "I Walk the Line." Columbia CL 2190, \$3.98 (LP); CS 8990, \$4.98 (SD).

Somewhere between traditional folk music and country-and-western lies the musical territory of Johnny Cash, a minstrel with an easy baritone voice and a knack for characterization. He has a taste for the rugged side of life in the Old West, but he does not shy from a teary ballad. Riding along on smooth, propulsive accompaniment, Cash is attractively easy-going as he sings standards such as *The Wreck of the Old 97* and *Good-bye Little Darlin'*, as well as the catchy song that first brought him to attention, *I Walk the Line*. In addition, there are amusing views of blackhearted villainy such as *Bad News* and *Folsom Prison Blues*. I could do without his occasional excursions into straight-faced sentimentality, but possibly that is an essential part of the total Cash picture.

"Fade Out, Fade In." Carol Burnett, Jack Cassidy, Lou Jacobi, and Original Cast. ABC Paramount OC 3, \$5.98 (LP); OCS 3, \$6.98 (SD).

In trying to squeeze a little more fun out of the dear, dead, daffy days of Hollywood in the Thirties, Betty Comden and Adolph Green seem to have gone to the well once too often. On stage Carol Burnett, Jack Cassidy, and Lou Jacobi can add a visual interpretation to their material—not transferable to disc. Here

they are handicapped with rather uninspired lyrics and musical situations. Miss Burnett is a quondam movie theatre usher who is mistakenly sent to Hollywood for build-up as a film queen. She is thrown out when the mistake is discovered, but she finally marries the producer's nephew anyhow. The only song that offers Miss Burnett an opportunity to take full advantage of the plot situation is a take-off on a Shirley Temple-Bill Robinson duet which she does with magnificently arch squeaks (and with Tiger Haynes as her capable vis-à-vis). Jule Styne's music is, as they say, "serviceable"—not bad but not memorable. The songs have some bounce but very little weight.

"To Broadway with Love." Columbia OL 8030, \$4.98 (LP); OS 2630, \$5.98 (SD).

Created for presentation at the World's Fair, *To Broadway with Love* draws on musical memories of Broadway from *Bryant's Minstrels* and George M. Cohan to Rodgers and Hammerstein and Cole Porter. On disc, without visual production values, it comes out as just another collection of show tunes, capably sung but without special distinction. It is a bit different from the usual collection of this type in its inclusion of material from the World War I period and earlier (inexplicably, it completely skips the rich Twenties and pays only cursory attention to the Thirties). Jerry Bock and Sheldon Harnick have contributed four new songs, three of them suggesting what may be ahead for Broadway. Their prognostication is not hopeful.

"The Athenian Touch." Marion Marlowe, Butterfly McQueen, and Off-Broadway Cast. Broadway East 101, \$4.98 (LP); S 101, \$5.98 (SD).

The trial of Aristophanes on charges of treason for writing *Lysistrata* is the subject of this lighthearted musical view of ancient Athens which was produced off-Broadway. To say that the music by Willard Straight and the lyrics by David Eddy are more consistently attractive than those found in some Broadway musicals may not be the warmest form of praise, but at least it is indicative of the level at which the score has been written. Both composer and librettist manage to avoid banality, but do not rise to any great heights of originality. The person who does rise to a peak of performance is Butterfly McQueen, who makes every vibrating, precisely enunciated, bleating note of her songs an irresistible delight. And Marion Marlowe's generous, commanding voice adds distinction to this recording.

Homer Denison: "Fantastic Piano Stylings." Time 52136, \$4.98 (LP); 2136, \$5.98 (SD).

Denison is a student at Columbia University who, with the aid of fellow student Hugh Halliday, has composed, orchestrated, conducted, and served as piano soloist for the strange musical potpourri presented here. On the first side of this disc he appears to be a composer and pianist who is a larger-than-life Rachman-

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inoffian romanticist. His orchestrations are broad and open, full of swooning, moody passages through which glittering streams of piano melody flow. The titles are aptly descriptive—*The Endless Tide*, *Pacific Sunrise*, *October Ode*. The second side opens with a pair of attractive songs arranged for the band and a vocal group in a good replica of the Tommy Dorsey-Pied Pipers idiom of the Forties. And finally there are two not-quite-classifiable pieces—songs about *George Armstrong Custer* and *The Shooting of Abraham Lincoln* with incredibly clumsy lyrics, sung by someone (Denison?) with a very limited voice.

What is one to make of such a mish-mash? The entire production is carried off in very polished fashion. There is an extremely alert talent at work here, yet it does not seem to have any motivation other than to dress things in glowing colors. Still, aside from the fact that his bases are quite derivative, Denison does what he undertakes with impressive skill. The record is not, strictly speaking, a particularly good example of anything, but the over-all view it gives of Denison as a potential talent is certainly provocative.

"The Unsinkable Molly Brown." Sound track, M-G-M 4232, \$3.98 (LP); 4232 ST, \$4.98 (SD).

Although Tammy Grimes is not present in the movie version of Meredith Willson's musical about the unquenchable Molly from Leadville, she seems nevertheless to dominate this recording, taken from the sound track. Miss Grimes created the title role on Broadway and Debbie Reynolds has quite obviously taken her as the model in transferring the role to the screen. It can be said for Miss Reynolds that she does a remarkably capable job of catching the unique inflections of Miss Grimes's singing voice. But since Miss Grimes herself can be heard on the original cast album, there seems little point in having another recording which is basically a somewhat dim reflection of the original. Harve Presnell, a member of the Broadway cast, repeats his role in the screen treatment, singing with lusty, open vigor. The sound track only skims the surface of Willson's score, omitting more than half a dozen of the songs that were in the theatre version.

"Robin and the Seven Hoods." Frank Sinatra, Dean Martin, Bing Crosby, Sammy Davis, Jr. Reprise 2021, \$4.98 (LP); 9-2021, \$5.98 (SD).

It takes some form of perverse talent to bring together Frank Sinatra, Bing Crosby, and Sammy Davis, Jr. in a film with songs by Sammy Cahn and James Van Heusen and to come up with a score which, as performed on this disc, offers almost nothing of merit. The only saving grace here is Sinatra's singing of *I Like To Lead When I Dance*. The lively overture sounds promising, as though this score might have the lighthearted verve of some of the old Crosby films. But the songs that follow are usually witless, sometimes tasteless, and almost always dull. Aside from Sinatra's good

number, the only bright spot is provided by an anonymous group of Ladies of the Ensemble who make merry with *Charlotte Couldn't Charleston*.

"Cindy." Original Off-Broadway Cast. ABC Paramount OC 2, \$5.98 (LP); OCS 2, \$6.98 (SD).

Since it has become almost automatic to make original cast recordings of Broadway musicals, it is not surprising that an occasional horror finds its way onto discs. Off-Broadway shows are usually examined much more carefully, however. Which brings us to the mysterious case of *Cindy*. Its translation of the Cinderella story into terms of two Jewish families, one from Park Avenue, the other centered in a delicatessen "in New York City's Gramercy Park area," boasts a score by Johnny Brandon which is a model of triteness. Clichés are tossed about with abandon; if the singers often seem tongue-tied, it is understandable in view of what they are asked to cope with. Out of it all, one singer, Joe Masiell, emerges with some credit, although even he cannot do anything with a song called *Got the World in the Palm of My Hand*.

The Swingle Singers: "Going Baroque." Philips 200126, \$3.98 (LP); 600126, \$4.98 (SD).

This disc is the successor to "Bach's Greatest Hits," which introduced the Swingle Singers to the United States and to the best-seller lists. As one who thought their first record was a bit too much of what was basically simply fun, I can only report that this second disc drives an amusing idea even farther into the ground. In addition to Bach, this time the Swingle Singers apply their wordless swinging to Handel, Vivaldi, and a pair of Bachs other than the basic J.S.—namely, C.P.E. and W.F. The virtuosity of the eight singers is again impressive, but the purpose to which that virtuosity is applied palls even more quickly than it did the first time around.

The J's: "The Remarkable J's with Jamie." Columbia CL 2149, \$3.98 (LP); CS 8949, \$4.98 (SD).

In the past decade, vocal groups have fallen to standards so low that one is startled to come upon a quartet that really sings, and shows more feeling for its material than for the vocal fashions of the moment. On that count alone The J's would merit a hearing. But far more important is the presence of Jamie Silvia, a girl with a fresh, warm voice and unusually clean projection. Her approach is easy, assured, and full-bodied. There is no forcing or strain, and her phrasing falls into very natural patterns. She is both soloist and lead singer with the group and is excellent in the two roles. The sensitivity of her interpretations sets the tone for the quartet as a whole, creating an unusually pleasant program made up of a varied selection of tunes old, new, familiar, and unfamiliar, including *Bewitched*, *The Sound of Money*, *Baby Won't You Please Come Home*, and *My Cigarette and I*.

JOHN S. WILSON

FOLK MUSIC

Roosevelt Charles: "Blues, Prayer, Work, and Trouble Songs." Vanguard VRS 9136, \$4.98 (LP).

A wry wit and impressive natural ability underlie these songs by Roosevelt Charles, a forty-five-year-old inmate of the state prison at Angola, Louisiana. This field recording, made at the prison in the course of three full days, harks back to the early releases of another Negro prisoner, Leadbelly. Charles, however, strikes one as smoother than Leadbelly and somewhat shallower. But the comparison does him no discredit. *Mean Trouble Blues, Uncle Bud, I'm a Gambler Man, and That Ole Ship o' Zion* stand out in an unflaggingly exciting program. This is folk music at the source, and listening to this outstanding artist—a four-time loser condemned to life behind bars—one can only reflect the thought of Harry Oster, who so expertly taped Charles at Angola: "I was repeatedly struck by a sense of tragic waste."

The Gregg Smith Singers: "American Folk Songs." Everest 6117, \$3.98 (LP); 3117, \$4.98 (SD).

Polished by time and the arranging skill of conductor Gregg Smith, these American folk songs reflect the deep loveliness that has come to us from our mountains and the far plains. Most of the thirteen *a cappella* selections on this release come from the pure mainstream of Anglo-Saxon tradition, but Smith has very subtly infused a modern coloration through his arrangements. As a result, a certain freshness informs songs that, given the current deluge of folk records, have perhaps been overdone. Nelson Jackson's solo in *The Blue Tail Fly* is a small gem of wit, and Adrienne Albert, despite a bit of breathiness, rides high and true in *The Riddle* and *The Red Rosy Bush*. The chorus performs brilliantly, and Maestro Smith—along with Everest's engineer—merits a "bravo" for this fine recording.

Juan Serrano, Guitar. RCA Victor International FPM 120, \$4.98 (LP); FSP 120, \$4.98 (SD).

We live in a Golden Age of the Guitar. From the purest classicism to the aching cry of flamenco, giants like Segovia, Montero, Sabicas, Bream, Almeida, Yepes, De la Torre exploit the fullest possibilities of their instrument. To this list, you can now add the young (twenty-seven) Spaniard Juan Serrano. Born

in Córdoba to a guitarist father, Serrano literally grew up with his instrument and—from the standpoint of technique—need concede little, if anything, to the greatest of the masters. In this recital he confines himself to the moody gypsy-Moorish music of his native Andalusia. His fingers shape stringed arabesques of smoldering sadness and of joy that never quite smiles. The selections are uniformly excellent, but I would single out *Gitaneria de Jerez* and *Tarantas de Lidia* for special praise. Superlative recorded sound, with stereo providing no apparent advantage.

Salli Terri: "The Negro Spiritual." Roger Wagner Chorale. Capitol P 8600, \$3.98 (LP); SP 8600, \$4.98 (SD).

In the wake of the Robert Shaw Chorale's recent outstanding recording of spirituals ("I'm Goin' To Sing," RCA Victor LM/LSC 2580) comes this entry from the polished forces of Roger Wagner, supplemented, as of yore, by the lovely contralto of Salli Terri. Reverence and understanding inform these interpretations, but there is a merciful lack of the adulation that occasionally embalms this great folk art with ethnographic gravity. Miss Terri's voice has never been more appealing or more moving; she projects a profound emotional involvement in *Were You There* and *Tone Duh Bell Easy*. The chorus too is by turns tender and tragic, bright and gay, as the songs range from hope to despair to exultation. Velvety surfaces and sumptuous engineering that preserves every sonic nuance make the stereo edition the version of choice.

"Songs of Faith the World Around." Raymond Van Steen, narrator. Philips PCC 605, \$5.98 (SD).

A splendid idea magnificently realized. Philips has assembled tapes of Christian anthems from Russia to New Guinea, from Los Angeles to India. Raymond Van Steen's intelligent, informative narration is the mortar that binds this glittering mosaic of songs, and fortunately he is neither simplistic nor patronizing. Striking selections abound—there isn't, in fact, a weak band on the record—but among the most impressive are *The Saviour Is Coming*, adapted from an old tribal chant and sung in Kibena by a parish in Tanganyika . . . a hymn sung in Galla by Ethiopian children . . . an Indian chorus singing

in Hindi . . . an old Burmese improvising an anthem of faith. One could go on and on enumerating the scintillating attractions of this disc. It is ecumenical both in the musical and religious sense, and you needn't be a Christian to be touched by it. Much of the recording was taped in the field, and occasionally it is marked by restricted range and minimal separation. But so moving is the material on its own terms that the defect seems unimportant.

Chad Mitchell Trio: "Reflecting." Mercury MG 20891, \$3.98 (LP); SR 60891, \$4.98 (SD).

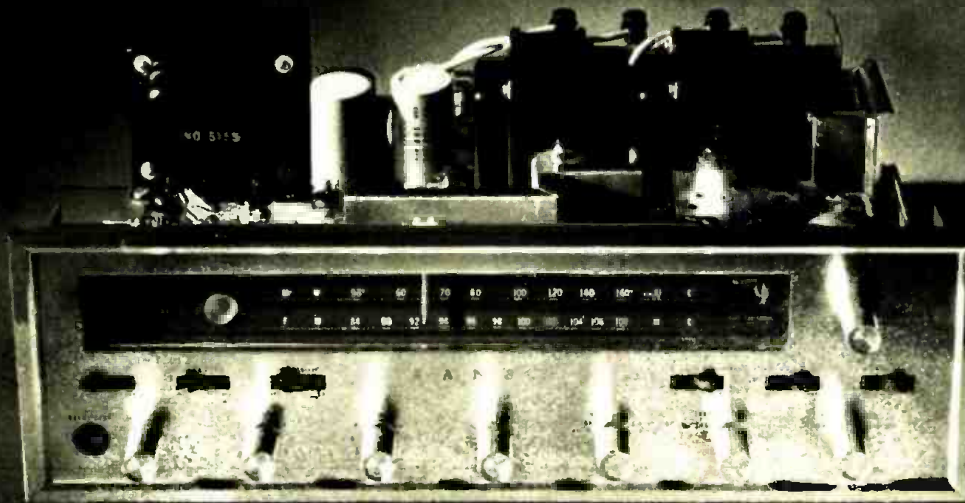
Another smooth, satisfying, and admirably eclectic presentation by the best of the ex-campus trios currently recording. There is a very funny—if perhaps unfairly cutting—satire of collegiate conservatism in *Barry's Boys, What Did You Learn in School Today?* takes a sharp swing at today's insistence upon conformity above all else. *The Banks of Sicily* is a craggy gem describing the bittersweet emotions of a weary Scottish regiment leaving Sicily for the last time during World War II. Another notable selection is the moving ballad on President Kennedy's death, *In the Summer of His Years*, fashioned for the BBC's version of *That Was the Week That Was*. Unfortunately, the trio botches it by adding a sepulchral and bowdlerized excerpt from *The Battle Cry of Freedom*. This, however, is the only clinker in a solid, brilliantly recorded release.

Glenn Yarbrough: "Time To Move On." RCA Victor LPM 2836, \$3.98 (LP); LSP 2836, \$4.98 (SD).

Long the vocal mainstay of The Limelickers, tenor Glenn Yarbrough here makes his bow as a soloist under the RCA banner. His bright, burnished voice, as well as his intelligent and sensitive reshaping of folk material to his particular talents, sets him immediately apart from most of his fellows in the field. Yet this recital hardly does him justice. He is probably at his lyrical best in the title song, and there is an appealing lilt to *Angel Cake and Wine* and *Sleep, My Love*. On the other hand, his *Four Strong Winds* strikes me as being rather flat and ineffective. The rest of the program offers little excitement—in fact, most of the songs verge on the innocuous. A singer of Yarbrough's gifts deserves better programming. O. B. BRUMMELL

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Dollar Brand Trio: "Duke Ellington Presents the Dollar Brand Trio." Reprise 6111, \$3.98 (LP); 9-6111, \$4.98 (SD).

Dollar Brand is a pianist from South Africa who was encountered in Zurich by Duke Ellington. The latter, in his capacity of roving a & r man for Reprise, arranged for this recording. Ellington's personal interest in Brand can be understood, because there are more than a few Ellington touches in his playing. But these touches are heard through the basic influence of Thelonious Monk, who also stems from Ellington to some extent. It is interesting to find that Monk's influence has penetrated to so distant a territory (in jazz terms) as South Africa. But while these six selections reveal Brand as a capable pianist, they also suggest that he must find a style more distinctively his own.

Gary Burton: "Something's Coming!" RCA Victor LPM 2880, \$3.98 (LP); LSP 2880, \$4.98 (SD).

Gary Burton's first two LPs for Victor stressed the fact that he was a teen-aged vibraphone virtuoso. It was revealed, in passing, that he had come upon jazz after a thorough indoctrination in vaudeville vibraphone technique—and this last point was a clue to the slick but chilly performances on these introductory recordings. On the present disc, his third, his quartet includes a strong guiding light in guitarist Jim Hall; and with Hall's help, it is apparent that Burton is progressing beyond his initial glibness and developing some of the promise his early supporters held out for him. Both Burton and Hall are at their best when they are developing a tune in relatively floating, ethereal terms, as they do on *Something's Coming*, *Little Girl Blue*, and *Melanie*. When the tempo turns brisk, Burton returns to businesslike, matter-of-fact habits—but Hall is, fortunately, still around to take some of the starchiness out of the performances. The result is a hopeful progress report on Burton, and another topnotch job by Hall.

Dukes of Dixieland: "Struttin' at the World's Fair." Columbia CL 2194, \$3.98 (LP); CS 8994, \$4.98 (SD). The Dukes of Dixieland have come a long way from their days of high popu-

larity when, it seemed, they felt obligated to play the most obvious pieces in the most banal manner. In recent years the caliber of their sidemen has improved steadily and so has the playing of trumpeter Frank Assunto, one of the three Assuntos around whom the group is built. (Jac, the father, plays banjo and trombone; Frank's brother Fred plays trombone.) The Dukes as constituted on this disc (the Assuntos plus Jerry Fuller on clarinet, Gene Schroeder on piano, Red Brown on bass, and Barrett Deems on drums) make up a genuinely exciting and rousing swinging group. It displays the ability to take material of any kind—good or bad, traditional or recent—and blow the living daylights out of it. Here, for example, the Dukes are dealing with the official World's Fair song, a soupçon of Sousa, their own copyrights on *I've Been Workin' on the Railroad* and *When Johnny Comes Marching Home*, and *Colonel Bogey* (to cite several entries that might be presumed to be fairly noninspirational), as well as *Sweethearts on Parade*, *Louisiana*, and *Caravan*. Nothing seems to daunt them. They not only play exuberantly, but they are quite positive about what they are doing. The key figure is Fuller, a clarinetist who has been around for a while but has not previously played with the fervor shown here. Frank Assunto has grown as a trumpeter, and even his singing (in *Sweethearts on Parade*) has grown tolerable. Behind it all is a rhythm section which is firm and buoyant—a state of affairs undoubtedly pleasing to Deems, who was subjected to an avalanche of critical barbs when he was drumming for Louis Armstrong.

Dizzy Gillespie: "The Cool World." Philips 200138, \$3.98 (LP); 600138, \$4.98 (SD).

The music written by Mal Waldron for the film *The Cool World*, a study of a young Negro in Harlem, falls naturally into a jazz idiom. Yet, because it is intended to supplement the action of the picture, it also falls within some inescapable limitations. There are tension pieces and mood pieces, and relatively little beyond. But within these boundaries Gillespie and his group find a

great many ways to develop Waldron's themes. Gillespie himself is in superb form, playing with sparing, succinct directness and projecting an absorbing sense of passion on the slow, more intensely emotional selections. James Moody on tenor saxophone and Kenny Barron on piano add some distinctive solo passages.

Benny Goodman: "The Essential Benny Goodman." Verve 8582, \$4.98 (LP); 6-8582, \$5.98 (Reprocessed SD).

This is peripheral rather than essential Benny Goodman, but—adjectives aside—it has its place in a record collection. For those who do not have the three-disc "Treasure Chest, 1937-38" (M-G-M 3E9) this can serve as a representative sampling of that set. "Treasure Chest" was made up of air shots by the Goodman band, trio, quartet, and sextet in the late '30s. It suffered in contrast to the earlier collection taken from the same source, "Jazz Concert, 1937-38" (Columbia OSL 180)—but it had its assets, several of which turn up on this disc. The rugged power of the Goodman band in those days is made apparent on *Three Little Words* and *Big John's Special*; Teddy Wilson enlivens a pair of quartet performances, *Smiles* and *Diga Diga Doo*; and everyone is in high spirits on a sextet treatment of *AC-DC Current*. The recording is somewhat muffled and tubby, understandable in discs made from radio broadcasts. The manufactured stereo versions serve only to emphasize this tubbiness.

Jimmy Grissom: "World of Trouble." Argo 729, \$4.98 (LP); S 729, \$4.98 (SD).

Grissom, a singer with Duke Ellington's band for six years during the Fifties, has a strong voice and a tendency to the affected, overly rounded pronunciation that Al Hibbler is wont to use with tongue in cheek. With Grissom, it seems to be on the level. In this instance, however, Grissom's quirks are neither here nor there, for the main interest lies in the presence of Jay Peters, a warm and vibrant tenor saxophonist with a strong, vigorous personality colored by more than a few touches of Ben Webster's manner. A secondary point is the perceptive and sympathetic piano work of

John Young. The program mixes Ellington (*Mood Indigo*, *Lost in Meditation*) and Oscar Brown, Jr. (*World of Trouble*) with blues composers like Tampa Red, Jerry Crutchfield, and Robert Brown.

The Happy Jazz Band. Happy Jazz Records 63/101. \$3.98 (LP). (Available from 110 Oak Park Drive, San Antonio, Tex.)

The growth of semiamateur traditional jazz bands (that qualifying term seems more accurate than "semipro") is becoming something of a phenomenon. And one cannot fail to be impressed by the increasing skill of these bands, which were once distinguished by their mixture of awkwardness and uninhibited enthusiasm. They serve as useful vehicles for

traditional jazz, since the professional bands these days seem bent on diluting it. The members of the Happy Jazz Band (San Antonio) are a wholesale grocer, a produce broker, a bouncer, a postal worker, a student, an employee of the Treasury Department, and a music salesman. Their repertory is fairly standard but not obvious—Jelly Roll Morton's *Sweet Substitute* and *Original Jelly Roll Blues*, the Beiderbecke versions of *Riverboat Shuffle* and *Ostrich Walk*, along with *Copenhagen*, *Cake Walkin' Babies*, *Ole Miss*, *Original Dixieland One Step*, a spiritual, and an original blues. The band's most distinguishing features consist of the things it does *not* do: it does not rush and it avoids a heavy, leaden rhythm—two of the prime weaknesses

of most such groups. Playing with proper deliberation, it is quite successful in all its pieces. In Jim Cullen, Sr. (the wholesale grocer), it has a splendid clarinetist who dresses up all the pieces and has a lovely showcase on the original blues. The other members are quite capable—Jim Cullen, Jr., does very well on cornet and Willson Davis is a strong sousaphonist. But the band's essential strength is as an ensemble. This is one of the best bands of its type to turn up on records, and the recording, incidentally, is of top professional caliber.

Budd Johnson: "Ya! Ya!" Argo 736. \$3.98 (LP).

The positive striking force of Johnson's tenor saxophone and the stretching lift that makes all his playing swing with marvelous ease are on display all through this disc. He works with an organist, Al Williams, who either lays down a buoyant cushion for Johnson or, when he moves up for a solo, uses his instrument with welcome discretion. A drummer (Belton Evans) and a bassist (either Richard Davis or George Duvivier) complete the group. Both bassists make extremely valuable contributions in setting up a strong rhythmic core or in lending unusual atmospheric touches (Davis does an amusing bit of near-Eastern bowing on *Exotique*, and Duvivier walks *Chloé* onto the scene in a delightfully sultry manner). Johnson plays with absorbing passion when the occasion demands (on a piece appropriately titled *The Revolution*) or in a reflective mood, as on *Come Rain or Come Shine*. Whatever the setting, he is one of today's most dependably alive and expressive saxophonists.

Jonah Jones Quartet: "Blowin' Up a Storm." Capitol 2087, \$3.98 (LP); S 2087, \$4.98 (SD).

Supported by the solid sound of four trombones, Jonah Jones takes a commendable step away from the routine trumpet styling on which he has built his current popularity, and gives his jazz supporters something to listen to. Jones, an unusually able Armstrong descendant, shows that he can still play with power and imagination in a program based on such Armstrong specialties as *My Monday Date*, *Struttin' with Some Barbecue*, and *Muskrat Ramble*. With the trombones to give his quartet additional body, Jones is able to play a sinuous treatment of *Moten Swing* with some real feeling, and to give *Ballin' the Jack* an unexpectedly slow and rocking treatment. He even makes *Bill Bailey* sound fresh by playing it in relaxed fashion—and by *not* singing it.

Quartette Très Bien: "Boss Très Bien." Decca 4547, \$3.98 (LP); 74547, \$4.98 (SD). "Kilimanjaro." Decca 4548, \$3.98 (LP); 74548, \$4.98 (SD).

If one can forgive this group its tea-shoppe name and overlook its fondness for glib and glittering clichés, there are moments on these two discs when the foursome stirs up some high-spirited excitement. The group consists of Jeter Thompson, piano; Richard Simmons,



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bass; Percy James, conga-bongos; Albert St. James, drums. The title tune on *Boss Très Bien* is a gaudy, rollicking production that takes off as a hyperthyroid bossa nova and just goes and goes. Similarly, the title tune on "Kilimanjaro" has an abundance of strength and vitality. Once the group gets past its title tunes, however, it succumbs to the obvious. Thompson plays in a mannered, chrome-plated style that sometimes slows down the Garner-like lagging beat to ridiculous extremes (*My One and Only Love*), or indulges in big, splashy displays that are barren of emotion, purpose, or meaning (*Days of Wine and Roses*). Someone here has some valid ideas, but the group seems more interested in pursuing the obvious than in achieving any originality.

Django Reinhardt: "Django," Vols. 1-8: Pathé 154, 171, 174, 181, 184, 197, 203, 208, \$5.98 each (Eight LP). "L'Inoubliable," Pathé 231, \$5.98 (LP). "Django," Pathé 236, \$5.98 (LP). "Django et Stéphane," Pathé 239, \$5.98 (LP).

The eleven discs cover almost all of Django Reinhardt's recording career, and offer an instructive view of the varied settings in which the Belgian gypsy guitarist worked. He is usually associated with the Quintet of the Hot Club of France—the string group (three guitars, violin, string bass) with which he first became internationally famous in the '30s. This group, recorded in 1937, appears on Volume 2 and on parts of Volumes 3 and 5. There was also a later form of the quintet (Volumes 7 and 8) in which a clarinet (usually Hubert Rostaing) replaced Stéphane Grappelly's violin and a drummer replaced one guitarist. But meanwhile, from 1934 to 1950, Reinhardt recorded in almost every conceivable setting, from that of unaccompanied soloist to sideman in a big band, playing his own compositions plus excellent pop standards and even a pair of improvisations on Bach (in a trio with Grappelly and violinist Eddie South on Volume 4). An imposing list of musicians appear with Reinhardt along the way: Coleman Hawkins and Benny Carter (Volume 3), Eddie South and Bill Coleman (Volume 4), Dicky Wells (Volume 5), Rex Stewart and Barney Bigard (Volume 6). Like Coleman Hawkins, Reinhardt reached a high level of musicianship early in his career and maintained it with amazing consistency from that time on. The groups around him varied in quality over the years, but Reinhardt himself is always worth hearing. As a result, almost any one of these discs can be a good starting point for one who is just beginning to collect Reinhardt (although Volume 2 by the original Hot Club Quintet should serve as the best introduction). The least representative are Volume 1 (almost all of which is devoted to vocals by Freddy Taylor, with Reinhardt and the 1936 quintet serving as accompanists), and Pathé 231 and 239, both of which deal primarily with recordings made by Reinhardt and Grappelly with an Italian rhythm section in 1949. Otherwise, this

is a fascinating pool of music into which one can dive with an assurance of rewarding pleasure.

Ben Webster/Joe Zawinul: "Soulmates." Riverside 476, \$4.98 (LP); 9476, \$5.98 (SD).

No other saxophonist playing today has quite the casually commanding air of Ben Webster (unless it is Johnny Hodges, from whom Webster learned quite a bit). He can express a slow, lyrical piece with the most meticulous balance of assertiveness and languor; or, at a faster tempo, swagger along with a rough, rasp-edged attack that slices out an irresistibly swinging swath of jazz. Webster's main difficulty on records in recent years (aside from not being given an

opportunity to record very often) has been a tendency to work so close to the microphone that the mechanics of his performance have intruded on the music. On these selections, played with Cannonball Adderley's pianist, Joe Zawinul, and in four instances with cornettist Thad Jones—both eminently worthwhile colleagues—Webster is heard in optimum circumstances: properly miked, with a fine mixture of ballads (*Come Sunday, Travlin' Light, Like Someone in Love*) and medium-tempo jumpers. Not the least of the delights on this disc are the ensemble passages by Webster and Jones, both of whom bring to these forays a cutting attack that makes the pieces leap with vitality.

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by R. D. DARRELL

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The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

CHAVEZ: *Concerto for Piano and Orchestra*

Eugene List, piano; Vienna State Opera Orchestra. Carlos Chávez, cond.

• • WESTMINSTER WTC 171. 36 min. \$7.95.

Conservative listeners who associate the Mexican composer with concentrated use of dissonance and percussion will find, to their pleasant surprise, that he also can write in more traditional, though always original, veins. The present work is as impressive for its monumental structural organization and the lyrical eloquence of its quieter passages (especially in a meditative *Molto lento*), as it is for the tremendous momentum attained in its driving first and third movements. List, who was soloist in the 1942 concert premiere, triumphs boldly over the bristling difficulties of the piano part; the composer conducts magisterially; and strong clean recording and flawless tape processing admirably capture the somewhat hard-tone pianism. The engineers have done well, too, by the extensive sonority range of a large orchestra in which the solo instrument is closely integrated in *concertante* fashion rather than spotlighted. Even on first hearing, this music seems destined for a high rank in the contemporary concerto repertory, and this authoritative first tape edition is likely long to remain the definitive one.

DELIBES: *Lakmé* (highlights)

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

• • ANGEL ZS 36107. 51 min. \$7.98.

Admirers of the Delibes score's fluent lyricism and romanticized "exoticism"

may regret that Angel's able and authentically French performers are not to be heard in a complete version of the opera. For me, however, the present well-chosen excerpts (for which texts as well as notes are supplied) sufficiently represent the music's somewhat faded charms. Apart from an occasional slight stiltedness, the featured soloists sing extremely well, with D'Angelo and Gedda outstanding for coloratura agility and romantic fervency, respectively. Prêtre conducts with brilliance as well as with warmth, and the pure, rich stereoism is well-nigh ideal—as is the tape processing, apart from a few slight pre- and post-echoes.

HANDEL: *Ode for the Birthday of Queen Anne, Coronation Anthems: No. 1, Zadok the Priest; No. 2, The King shall rejoice; No. 4, Let Thy hand be strengthened*

Alfred Deller and Mark Deller, countertenors, et al. (in the *Ode*); Oriana Concert Choir and Orchestra. Alfred Deller, cond.

• • VANGUARD VTC 1686. 53 min. \$7.95.

Another welcome assortment of Handel choral tape firsts, with Alfred Deller sharing countertenor roles with his son Mark in the festively varied *Birthday Ode* of 1713. Of the present three (out of an original four) anthems for the coronation of George II in 1727, *Zadok the Priest* may be familiar to veteran disc collectors from its inclusion in the George VI and Elizabeth II British coronation documentaries. Here it is well—if less spectacularly—sung by more normally proportioned concert forces, as is the less grandiloquent No. 4 (without trumpets and timpani). Unlike disc reviewer Alan Rich, I find none of these frank *pièces d'occasion* really "dull," but I'd claim distinctive inventiveness only for the vivacious yet stately *The King shall rejoice*. The Deller forces are in fine form throughout; the recording

could hardly be bettered for its transparency, equable balances, stereo expansiveness, and acoustical warmth; the tape processing is immaculate; and Vanguard provides complete texts as well as historical annotations.

MOZART: *Divertimento No. 2, in D, K. 131; Symphony No. 33, in B flat, K. 319*

Cleveland Orchestra. George Szell, cond.
• • EPIC EC 837. 45 min. \$7.95.

No biographer could ever convince us of the sixteen-year-old Mozart's incredible understanding of individual and ensemble instrumental idioms as irrefutably as does a single hearing of this entrancing early divertimento. These diversified six movements are played superbly in this first tape edition (which is, indeed, the first 4-track representation of any of the Mozart Divertimentos). The performances are models of lyrical grace and musicianly precision.

So too is the Symphony No. 33, which we've already had on tape in a fine performance by Kertesz for London last May. The earlier tape reveals both profounder depths of feeling and more resiliently controlled exuberance than is evident in Szell's version. The latter is a keenly articulated, assuredly bravura performance, while Kertesz's is sweeter, more relaxed, and slightly romanticized—contrasting characteristics which are as effectively enhanced by the bright transparency of the Epic recording in one case as by the glowing luminosity of London's in the other. If you have the Kertesz reel (with its indispensable coupling, the only 4-track taping so far of the great E flat Symphony, No. 39), continue to treasure it; but don't fail to get the present Szell release, which is superb in its way. Innumerable replays can never exhaust its musical and sonic satisfactions!

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CIRCLE 58 ON READER-SERVICE CARD

THE TAPE DECK

Continued from preceding page

RAVEL: *Shéhérazade*
†Berlioz: *Les nuits d'été, Op. 7*

Régine Crespin, soprano; Orchestre de la Suisse Romande, Ernest Ansermet, cond.

• • LONDON LCL 90078. 46 min. \$7.95.

A bewitching release! Not even in *Daphnis et Chloë* is Ravel's sorcery more mesmerizing than in this Klingsor song cycle. Miss Crespin's hauntingly lovely voice is seamlessly woven into Ansermet's iridescent orchestral textures; and if the former falls just a shade short of Jennie Tourel (in a long-standard disc version) in conveying the full sensuous exoticism of this fabulous music, she loses none of its magic; and of course it is only in stereo that the color subtleties of the score can be adequately reproduced.

In the great Berlioz-Gautier cycle Miss Crespin's voice floats no less lyrically, but she seems at times almost too coolly restrained, especially in comparison with the more boldly dramatic Leontyne Price taping of last April. Where the present version excels, however, is in its more idiomatic French enunciation and stylistic insights, its greater degree of relaxation, and its sweeter, more atmospheric recording qualities. Then, too, this coupling of two of the finest French song cycles is more appropriate than that of the Price/Reiner combination of Berlioz and Falla. Both reels are flawlessly processed and accompanied by full text leaflets; both must be highly recommended, but that by Crespin and Ansermet is sure to be the choice of Francophiles.

RODRIGO: *Concierto de Aranjuez, for Guitar and Orchestra*
†Vivaldi: *Concerto for Lute and Strings, in D, P. 209*
†Britten: *Gloriana: Courtly Dances*

Julian Bream, lute and guitar; Melos Chamber Orchestra, Colin Davis, cond. (in the Rodrigo); Julian Bream Consort (in the Britten and Vivaldi).

• • RCA VICTOR FTC 2172. 40 min. \$8.95.

The charmer here, to me, is the little dance suite from Britten's coronation opera of 1953—fascinating in its sonic as well as its musical piquancy. For all the use of Elizabethan forms, there is no taint of Ye-Old-English bogus anti-quarianism here: the now spicy, now plaintively nostalgic pieces, starring lute and a perky tabor, are a delight both in their tunefulness and for their delectable sextet scorings.

We've had a good earlier taping of the vivacious Vivaldi Concerto in an alternative version (by Karl Scheit in Vanguard's "Virtuoso Guitar" reel of August 1962), but Bream's generally brighter, more outspoken version provides extremely interesting differences not only

in the solo tonal qualities (keener, more silvery metallic in the lute; warmer, rounder in the guitar), but also in a more lightly scored accompaniment for string trio only (violin, bass viol, and chittarone—a long-necked archlute). Bream's Rodrigo Guitar Concerto also is refreshingly complementary to that by Yepes for London (August 1960): in contrast with the latter's poetic intimacy, this is a more extroverted, precise, and bravura "concert" performance—characteristics effectively italicized by bolder, closer, and more vivid (but non-Dynagroove) recording, as well as by the greater vigor and dynamic range of the playing.

ROSSINI: *L'Italiana in Algeri*

Teresa Berganza (ms), Isabella: Luigi Alva (t), Lindoro: Fernando Corena (bs), Mustafà, et al.; Chorus and Orchestra of Maggio Musicale Fiorentino, Silvio Varviso, cond.

• • LONDON LOG 90079. Two reels: approx. 77 and 53 min. \$19.95.

Even the familiar sparkling overture to *L'Italiana* scarcely prepares one for the profligate wealth of irresistible entertainment in the complete opera. Yet for all its harem-scarum high jinks, it is graced by some of Rossini's most intricate and delectable ensemble writing—revealing a command of characterization in the seemingly free-for-all proceedings that can be compared only with the finest examples by Mozart or those in Verdi's *Falstaff*. Not having heard the earlier Angel mono disc version of this comic masterpiece, I can be freer in my enthusiasm for this one than Herbert Weinstock in his disc review of last April. I agree, of course, that Miss Berganza may not exhaust all the farcical possibilities of her title role, but how beautifully and vivaciously she sings! The supporting cast may not always match her vocally, but it's never lacking in zestful enthusiasm: Corena is a delight as the bamboozled "Pappataci"; and conductor Varviso maintains a sure control even in the liveliest moments, such as those during the uninhibited hurly-burly of the Act I finale. Vibrantly open and expansive recording, with some quite subtle exploitations of stereo effects, and first-rate processing further enhance the multiple attractions of this first tape edition—one of the relatively few opera releases which can be confidently commended to all listeners except those entirely lacking in a sense of humor.

"Flamenco Concert." Carlos Montoya, guitar. RCA Victor FTP 1253. 35 min., \$7.95.

Montoya's fourth reel release is, like his second ("The Incredible Carlos Montoya," May 1963), a live-concert documentation. This time the locale is Or-

chestra Hall, Chicago, and as before the presence of an enthusiastically partisan audience stimulates the soloist to some of his most bravura performances, ultrabrightly (and loudly) recorded with cleanly explosive transients and impressive Dynagroove presence, if scant suggestion of the hall's characteristic acoustical warmth. The most arresting selections are a boldly martial *Sueta* with snare-drum effects and an amusingly flamenco-styled *Blues in the Night* which duplicates the popular success of Montoya's kindred earlier divertissement on the *St. Louis Blues*. For some nonspecialist listeners much of the playing here may seem too fiercely and unremittingly vigorous, and I for one would have welcomed more examples of such relatively less tense and serious performances as those of the *Jota* and *Corralera y Bolera*. But the enraptured audience welcomes everything with thunderous applause (which a too sympathetic tape editor often allows to run on much too long).

"Folk Songs Arund the World."

Mantovani and His Orchestra. London LPM 70082, 44 min., \$6.95.

"Folk Swingin' Harpsichord." The Sidewalk Swingers. Warner Brothers WSTC 1532, 34 min., \$7.95.

Everyone insists on getting into the folk act nowadays! And just how adaptable the basic materials are is well demonstrated by the extreme stylistic differences between the two present treatments. The suave Mantovani, remaining very much himself no matter what he plays, provides typically schmaltzy, yet surprisingly disarming, mood music settings. His repertory here includes three extended medleys of British, American, and European favorites, plus the Russian *Two Guitars*, Japanese *Moon on the Ruined Castle*, and Israeli *Hava Nagila*—all expertly played and lusciously recorded. Russell Bridges (harpsichord), Glen Campbell (twelve-string guitar), and a banjo-bass-drums rhythm section twang their way through a program of "folk" hits best known in current vocal ensemble versions. The best of these (*Don't Think Twice, Jamaica Farewell, Green Green, and If I Had a Hammer*) achieve some zestful lilt, but most of the others are lacking in variety, and their scorings fail to exploit as imaginatively as they might the sonic potentials of the available timbre resources.

"Robert Goulet in Person." Orchestra, Jerry Bresler, cond. Columbia CQ 597, 40 min., \$7.95.

"Manhattan Tower" and "The Man Who Loves Manhattan." Robert Goulet; Orchestra, Gordon Jenkins, cond. Columbia OQ 623, 32 min., \$9.95. Granting that Goulet's undeniable vocal gifts and aggressive masculinity make his performances catnip to a large (presumably mostly female) public, his various mannerisms never add up to an integrated or convincing personal style for me. Hence I can only report this typical Chicago Opera House program (featuring Lerner/Loewe and "old songs"

medleys) is enthusiastically relished by its live audience. Perhaps there will be equally receptive record audiences for his robust narration in a revival of Gordon Jenkins' Hollywoodian mirage of a Manhattan Tower that could exist only in a prep-school boy's fantasies (coupled here with a newer but no less bogus pop song cycle in the same vein). At least both programs are unusually well recorded, although in the latter the spoken passages are relatively too high in level. But Columbia must have an exaggerated notion of the Goulet fans' devotion, to set a premium price on the thirty-two-minute "Manhattan" reel.

"Heimweh nach St. Pauli." Freddy.

Original Cast Recording. M-G-M STC 4195, 44 min., \$7.95.

As John Wilson's disc review of last May proclaimed, this is one of the most novel and attractive German pops programs to come our way in a long time. Indeed, Freddy (last-nameless) proves to be a truly outstanding entertainer, both in the virile appeal of his unmannered singing and in the powers of his relaxed personality. He is remarkable too for the clarity of his enunciation, not only in German but also in mock-Texan in *The Lonesome Star Blues*, which (by no means incidentally) is one of the most devastating spoofs of Elvis Presley I've ever heard. The show itself is primarily an evocation of the waterfront district of Hamburg, with a story line loosely based on Freddy's own career, and includes—besides the inevitable nostalgic ballads like the title song and *Du bist die Liebe*—some fascinating local coloration, especially in the street vendors' cries of the Fischmarkt. The supporting orchestra and chorus are only routine, but the strong, close recording makes apt use of appropriate sound effects and stereo spacings, and the tape processing is first-rate. A delightful novelty in itself, this release is likely to leave every listener with a hankering to hear much more of so talented and versatile an artist.

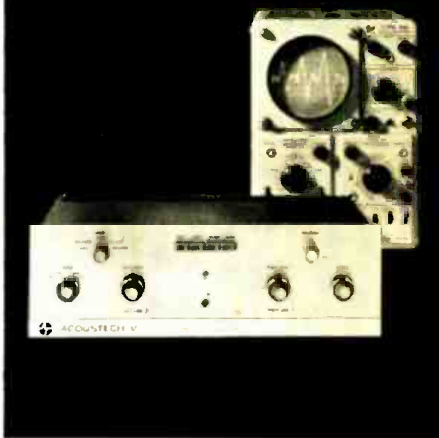
"In Concert." Thelonious Monk; Big Band and Quartet. Columbia CQ 625, 62 min., \$7.95.

Generally less far-out than most of Thelonious Monk's releases, this lengthy, realistically recorded documentation of a December 1963 concert in Philharmonic Hall, New York City, reveals varied facets of the composer-pianist's striking if often enigmatic genius. He is least puzzling in his imaginative yet never *outré* solo improvisations on *Darkness on the Delta*; perhaps most distinctive in the repetitious yet oddly original *Osk! T.* and the extremely bravura *Four in One*. These big-band selections and the quartet setting for *Played Twice* have been ingeniously scored by Hall Overton. Nearly all the pieces are excessively prolonged, to my ears, and most of the solos by Thad Jones (cornet), and Charlie Rowse and Phil Woods (saxophones) are scarcely exceptional. But Butch Warren is much more interesting in his few solo bass contributions, and Monk's own pianism and inventiveness command one's attention throughout.

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Ringings and other related transient effects have been known for some time to be persistent "bugs" in speakers and in pickups, and much of the design work on these components has been in the direction of reducing these effects and thus smoothing the response. For instance, it has been found that the principal resonance in a pickup—that of the stylus mass and the springiness of the disc material—can affect performance audibly. If this resonance is in the audible range, say, below 12 kc, the high may be shrill, record wear accelerated, and response above the resonant frequency weak. Thus, an aim of cartridge design is to get that resonance well beyond the audible range.

Regarding transient effects, recently some investigators have claimed that all music, not only brief "impact tones," is made up of a series of transients, and that consequently an amplifier's transient response is vital to its performance. The superior transient characteristics of the better-designed transistor amplifiers—as shown by square-wave tests—have been advanced as one reason for the often heard claim that these amplifiers "sound better" than tube units of similar power and waveform distortion measurements.

As might be expected, these precepts are not accepted in all quarters of the audio field. Many designers, including some who are producing transistor equip-

ment, eschew the importance of transient effects, square-wave tests, and the "extra" wide bandwidth implied by such tests (see "The Pros and Cons of Wideband Response," *HIGH FIDELITY*, May 1964). In any case, the concept of what is "adequate" as bandwidth, or frequency response, has undergone change in recent years. One obvious indication is the fact that in the Thirties and early Forties, the audio world was agog over a pickup that responded to 10 kc and over speakers that went up to 12 kc—frequency limits that were characterized at the time as encompassing the "entire audio spectrum." Judged by the range of today's equipment, such a bandwidth would be regarded as limited. Even modestly priced amplifiers, as a rule, cover the range to well beyond 20 kc; the best cartridges respond to 20 kc and more; many speakers produce energy in that region—and very close, too, to the opposite end or "very bottom" of the audio spectrum.

If response to 20 kc is a *fait accompli*, so too is listener sensitivity to the limitations of response caused by frequency cutoffs within that range. Many listeners can hear a difference in the sonic quality of music when the upper limit is cut, say, from 14 kc to 11 kc, or when the low end is raised from 40 to 60 cps. This does not mean that a range of 60 cps to 11 kc, if well balanced and low in other forms of distortion, cannot prove satisfying; it does mean that the narrower range sounds less lifelike by direct comparison with the wider range.

Beyond the three major types of distortion are other problems awaiting solution. For instance, there is the question of how distortion in one component relates to distortion in the over-all system—often a system that has a pickup or speaker with relatively high distortion will sound better if distortion in the amplifier is reduced. Again, notwithstanding all the research devoted to room acoustics over the years, we are just beginning to gain new insights into the effect on reproduced sound of the acoustical character of the listening room and of the masking effects of room noise. The subject of noise itself is one worth investigating, as is the peculiar kind of distortion introduced by speed error and speed variations in a turntable or tape transport. Yet another complex issue is the very nature of stereo. If we admit, as we must, that monophonic reproduction itself is a form of distortion, then some logical questions follow. Does our present two-channel stereo entirely eliminate that distortion? Does the addition of a center channel really enhance the lifelike quality of reproduced music? How many channels do we need to reproduce the space character of both the music and its original acoustic environment?

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CIRCLE 4 ON READER-SERVICE CARD

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bag.") Considering his intellectual intensity and the depth of his feeling for music, one is therefore even more surprised at the variability of his recorded performances.

Few of his failures were abject. One that is, is his recording of the Franck Symphony (London 9091), in which he appears intent on incorporating the music into the mainstream of German romanticism. It does not quite fit, and seems instead to fall apart into a collection of four-bar fragments. From my point of view the long admired *Pathétique* (Angel COLH 21) is another mishap, dry and swollen at the same time. Again, a real curiosity of the Furtwängler recorded repertory is the recently issued performance of Hindemith's *Symphonic Metamorphoses of Themes by Weber* (Deutsche Grammophon 18857). Here, turning aside completely from the usual approach to this work as a bright and witty orchestra showpiece, he is apparently bent on extracting some sort of deep mystical message. He succeeds instead in creating a heavy-handed parody on what may already be regarded as a heavy-handed parody. Far more rewarding is the other side of the disc, a luminous probing of the Richard Strauss *Metamorphosen*.

But Furtwängler's approach to the twentieth century is, perhaps, peripheral to his most passionate interest—and so, perhaps, is his approach to the eighteenth. He recorded little Bach, two Haydn symphonies, and a fair amount of Mozart. For the most part, these performances are not particularly interesting, although there is a notable exception: the searing, almost terrifying reading of the Mozart G minor Symphony (Odeon-Electrola 91075). Furtwängler clearly saw this work, as some others also have, as the direct antecedent of the romantic-demonic, and he flings forth this spirit. Those for whom the catch-phrase "slow-tempos" suffices as a description of Furtwängler's art are urged to experience the furious energy of this altogether remarkable performance. It does not stand today as everyone's Mozart—it is perhaps too romantic for that—but it is still a magnificent and individual realization of the score.

Three of the conductor's performances of eighteenth-century pieces are included in the DGG memorial album: the Suite No. 3, in D, S. 1068, of Bach (KL 27, issued in this country for the first time), and Haydn's Symphony No. 88 coupled with Mozart's No. 39 (KL 28, both formerly on 19825). These too will strike most listeners as old-fashioned performances, especially the Bach, which is overphrased and muddy. While the Haydn, on the other hand, is clean-cut

and alertly phrased, it is lacking somewhat in humor, and much the same may be said for the Mozart. There is, however, one other Mozart recording by Furtwängler that deserves attention, the Serenade for Thirteen Winds (Odeon-Electrola 91175). Here we are confronted with a final paradox, a performance that has all the geniality, the simplicity, and the warmth of emotion elsewhere so little reflected in the Furtwängler discography.

Insofar as a recorded legacy can stand in for the accomplishments of any man, Furtwängler has been well served. Although his failures were numerous, if the records can be trusted, they are failures that had their origin in strength, never in inadequacy. The evidence is overwhelming that he came to music—any music that he came to at all—with intense feeling for his task and for the score in front of him, and with an equipment for translating that feeling into sound that is granted few conductors of any era. Happily, he was extremely well treated by recording engineers throughout his career, and his discs are far from being subject to criticism as dim historical documents. On the contrary, the sounds he made have been vividly captured. Wilhelm Furtwängler is ten years dead, but he is today still very much among us.



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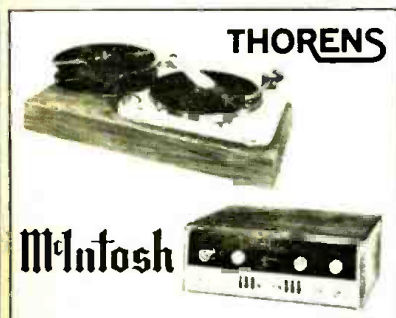
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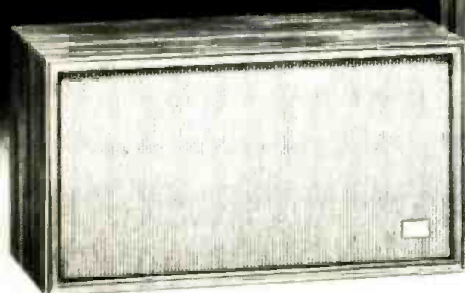
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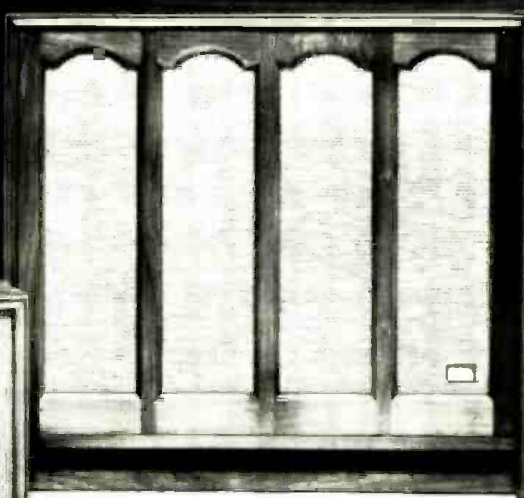
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