

**TRENDS IN  
TRANSISTORS**  
A  
Progress Report

a portfolio of **STEREO DECOR**

60 cents

# High fidelity

ICD

THE MAGAZINE FOR MUSIC LISTENERS®

MARCH





ten.

are not sold as laboratory instruments. But they are designed to 'bring home the broadcast' reception. Otherwise fine music would not sound fine. And that is why a properly installed receiver when an FM-stereo broadcast is not precisely right. If stereo reception sounds wrong to you, call the FM station and complain about the poor broadcast. A receiver as accurate as a Fisher is a rather complex aggregate of electronics. But that doesn't mean it won't operate. Far from it. In fact, you will not be aware you are operating an advanced

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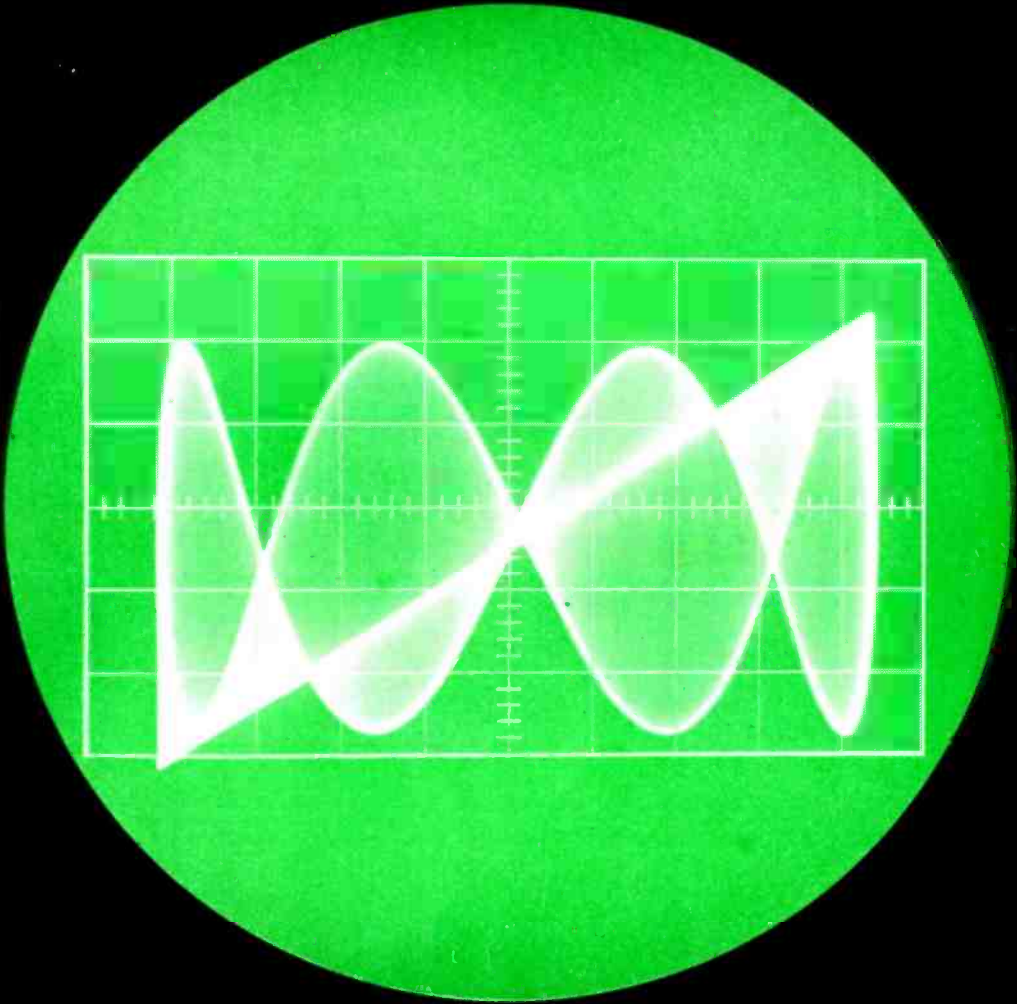
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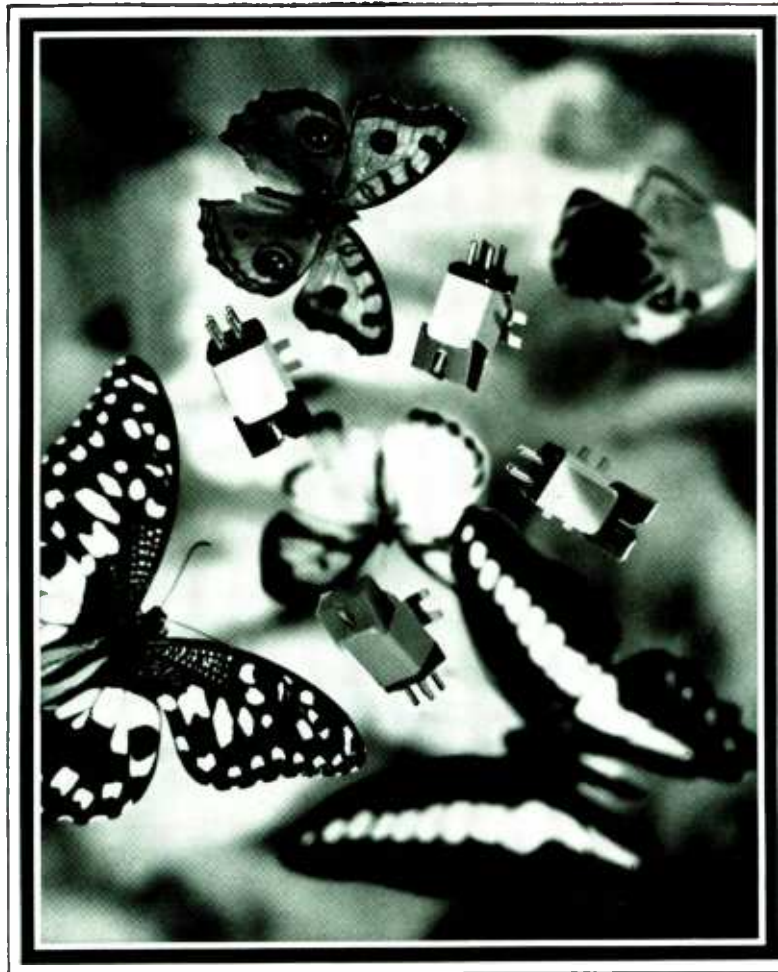
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CIRCLE 55 ON READER-SERVICE CARD



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# high fidelity

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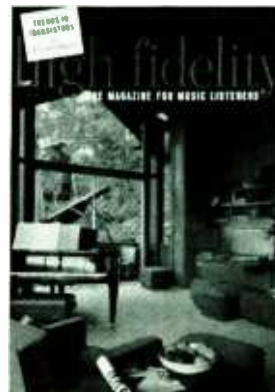


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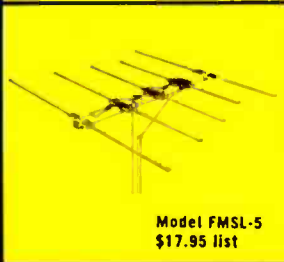
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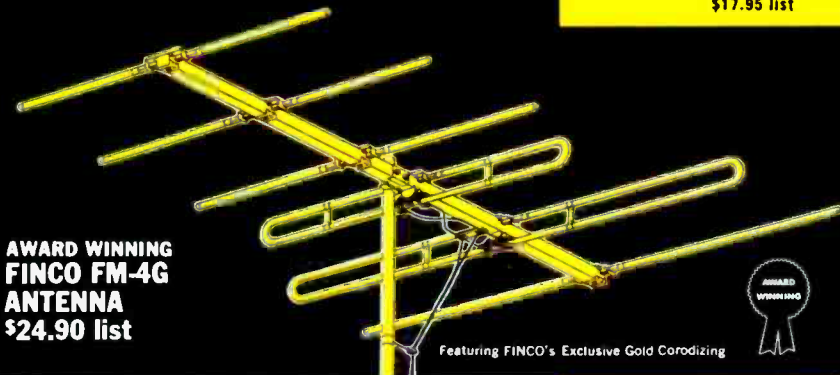
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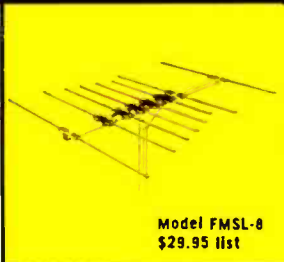


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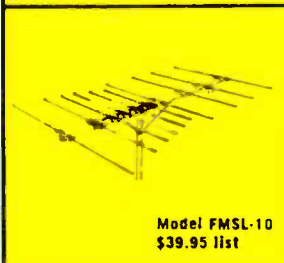
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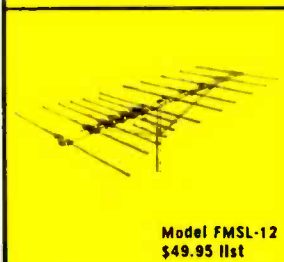
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**The Koussevitzky Transcriptions**

SIR:

As a record collector whose memory goes back to the great days of the Koussevitzky/Boston Symphony recordings, I cannot help but add my voice to that of Edward D. Young, whose letter was published in your January 1966 issue. I too hope that RCA Victor can be persuaded to re-release those treasured performances. Perhaps a Koussevitzky Society is in order; if any of your readers are interested, I would like to hear from them.

Mr. Young's concern over material from Koussevitzky broadcasts leads me to call attention to the fact that several years ago the Boston Symphony Transcription Trust and Station WGBH-FM in Boston processed enough broadcast material for thirty-nine hour-long concerts. I believe these programs are available to those stations which already carry the regular Symphony Hall series. Among the works included which do not duplicate commercial recordings are the *Symphonie fantastique*, the Shostakovich Fifth, the Vaughan Williams Fifth, the Brahms First and Second, Prokofiev's *Scythian Suite*, the Bartók *Concerto for Orchestra* (Koussevitzky's repeat performance shortly after the premiere, using Bartók's original ending), the Rachmaninoff Third, a large selection of Wagner, the Kabalevsky Second, the Beethoven Seventh . . . these immediately come to mind. The quality achieved in the processing of these acetates and glass discs is generally very good.

James W. Keeler  
 Station WFLN  
 Philadelphia, Pa.

**Towards a Streamlined Design**

SIR:

I would like to take mild exception to your editorial discussing component design [January 1966]. While I certainly think that high fidelity manufacturers should be encouraged to improve the appearance of their products, it seems to me far more worthwhile to encourage them to reduce the cost of their products—especially amplifiers and receivers.

I do not object to high quality merchandise being priced accordingly; I object to paying for so many features that are seldom if ever used. With a few exceptions almost all of the high

Continued on page 8

HIGH FIDELITY MAGAZINE

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48-TA

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Terre Haute, Indiana

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## LETTERS

*Continued from page 6*

fidelity manufacturers are at fault in this respect. How often are such features as loudness controls, scratch and rumble filters, phase and channel reversal switches really used? And do we really need as many different inputs and as much flexibility as most amplifiers provide? Also, it seems to me that such things as multicolored lights and other such items are of very marginal value, verging even on gadgetry.

In my opinion, all of these extras add much more to the cost of the product than is justifiable. If there really is a demand for the extras, why couldn't the manufacturers incorporate them in a "de luxe" version, but also offer a "standard" version which incorporates only essential component features.

Richard L. Francis  
Evanston, Ill.

*Good design does not necessarily mean high cost; in fact, the compact styling of recent stereo receivers has lately gone along with a relative reduction in cost. The subject of controls has always been a perplexing one to audio manufacturers here and abroad; we have been advised that many manufacturers would prefer to cut down on the number and variety of controls offered, yet most continue to offer the full panoply to attract the widest possible group of buyers. A "de luxe" and "standard" version of an identically operating unit is to a certain extent already offered by manufacturers in their various models of a similar product. In this case, however, the de luxe model invariably means higher power or higher performance. Some manufacturers point out that the cost of creating the specialized product diversification suggested by Mr. Francis would outweigh the savings gained by using less "gadgetry." These considerations notwithstanding, the abundance of choice in today's equipment styles offers the buyer units ranging from the ornate to the more leanly designed. It's still a buyer's market, and the old saw "You pays your money, and you takes your choice" pretty much prevails.* Ed.

### Current Foreign Current

SIR:

I learned a great deal from Norman Eisenberg's article "Stereo Question Box" (December 1965), including a few points on phono cartridge use which had never occurred to me. There is, however, an error in one of his answers. In Question Twelve, Mr. Eisenberg stated that "all foreign current is applied at a frequency of 50 Hz." Referring to the U.S. Department of Commerce publication entitled *Electronic Current Abroad*, 1963 edition, I find that 60 cycles is commonly used in the following areas: most of Mexico, South America, and the Caribbean countries; Charikar, Afghanistan; Kalgoorlie, Australia (40 Hz and some

*Continued on page 12*

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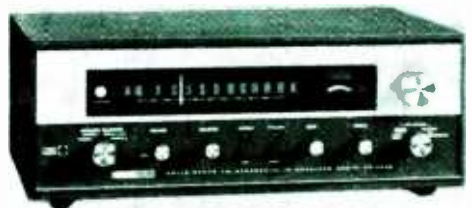
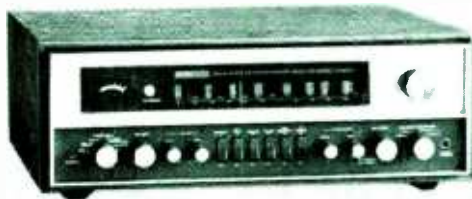
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LETTERS

*Continued from page 8*

DC); Bermuda; several major cities in Japan; Korea; Liberia; Katmandu, Nepal; Philippine Islands; several cities in Saudi Arabia (not including Mecca); Moengo and Paranam, Surinam; and Taiwan.

*James H. Kogen*  
Chief Engineer-  
Research and  
Development  
Shure Brothers, Inc.  
Evanston, Ill.

*Question Twelve was concerned specifically with European current requirements. However, we are grateful for the additional information and Mr. Kogen's kind remarks.*

**The Culture Shuttle**

SIR:

In your editorial "The Moscow-New York Shuttle" [October 1965] the hope is expressed that there may be future exchanges between composers of the United States and the U.S.S.R. As you correctly pointed out, we have had an exchange program with the Soviet Union for some time whereby many of our finest performers have been able to visit Russia and in return many top-ranking Russian artists have come to this country. I would like to add, however, that composers are also included in this program. During the past year, both Norman Dello Joio and Alan Hovhaness spent a month in the Soviet Union meeting with composers and musicians, visiting conservatories and musical institutions, and, in the case of Mr. Hovhaness, conducting their own music with Soviet ensembles. Unfortunately, the Russians have not nominated any of their composers to travel to this country in recent years. The last Russian composers to visit the U.S. were Kara Karaev and Rodin Shchedrin, who spent thirty days here in October-November 1962.

*Guy E. Coriden*, Deputy Dir.  
Office of European Programs  
Department of State  
Washington, D.C.

**The Callas Genius**

SIR:

One can see from the "Letters" column of your esteemed magazine that the Callas-*bel canto* controversy is still raging. To us here in the Far East, much of the attack on one of music's most devoted servants is bewildering and not at all amusing. We have never had the good luck to see Mme. Callas on the opera stage or in the concert hall or on television; gramophone records have been our only contact with this artist. Her first recordings immediately impressed us with the haunting loveliness of her voice and we have grown to cherish every recording she has made. It therefore makes me sad to observe not only her private life being constantly

*Continued on page 14*



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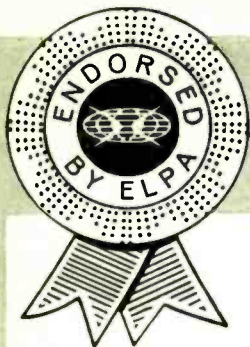


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## LETTERS

Continued from page 12

attacked by your yellow press, but also to see responsible music critics taking her art for granted in their recent callous reviews of her singing. Perhaps Mme. Callas is not a perfect artist, or at least not constantly perfect. The mistake we make is to expect her to be so.

Lately we have been hearing about the "unbeautiful" quality of the Callas voice. I would suggest that any voice which can bring out all the sublime purity and human anguish of the *Aida* Nile Scene, which can reveal the pathetic chill of loneliness as Charlotte reads the letters of Werther, who can tease and witch you with Rosina's "*Dunque io son*" and the next minute draw tears from your eyes in Lucia's Mad Scene—such a voice can lay claim to being one of the most beautiful that has ever existed. I would further suggest that the beauty of the Callas voice stems from the genius of her musical personality, and it is as absurd to compare this with ordinary sensuous beauty as to compare, say, the beauty of Garbo with that of Jayne Mansfield.

Wen Chi Chung  
North Point  
Hong Kong

### Schubert Reexamined

SIR:

I took great pleasure in reading Denis Vaughan's reexamination of the Schubert symphonies [HIGH FIDELITY, October 1965] and Alan Rich's review of the complete recording on RCA Victor [January 1966]. All Schubert enthusiasts owe both you and Mr. Vaughan a vote of thanks.

Could Mr. Vaughan now be persuaded to attack Schubert's Masses, or the poignantly beautiful oratorio *Lazarus*, or even some of the operas? What a refreshing change from the jaded standard repertoire it would be to hear such buoyant and melodically rich scores as *The Devil's Pleasure Castle* or *Alphonso and Estrella*.

Leo Handler  
Nahant, Mass.

SIR:

Denis Vaughan, in his article "The Schubert Symphonies—A Revisionist View," states that "the 1821 E minor and major Symphony has been lost completely. . . ." Mr. Vaughan should certainly be aware that Schubert's complete sketch of the Seventh Symphony (apparently expressing his final thoughts concerning the work's content and form, since he wrote *fine* at the end of his draft) is in the Royal College of Music, London. The conductor Felix Weingartner, as quoted by Alfred Einstein in his biography of Schubert, maintained that nearly half the Ms had been orchestrated by Schubert while the remainder was sketched in sufficient detail for Weingartner himself to complete the orchestration without difficulty. Weingartner's version of the score was re-

Continued on page 16

HIGH FIDELITY MAGAZINE

# As of now, practically everything you've heard about solid-state receivers is out of date – including how much you should pay

## The new ADC *Six Hundred* all solid-state 60 watt stereo receiver

From the people who scored that astonishing breakthrough in phono cartridges . . .

*The ADC 10/E dropped critical "moving mass" to one-third that of other leading make cartridges, to become the first of which it can be said: No one will ever make a cartridge that performs perceptibly better.*



And got that independent top rating for a major advance in speakers . . .

*The ADC Brentwood 303A Speaker solves the old problem of "cone break-up" not with complicating capacitors or inductors, but by a simplifying design and production advance. In the independent ratings that count most, the 303A scored top!*



A receiver like this is the heart of your music system. It has to perform very, very well. This one does. And truth to tell, so do several other fine American makes, priced from about \$285 on up.

From there on out, this ADC Six Hundred is so different it starts a new generation. ADC never made tube units. This is no adaptation of a tube circuit, or tube parts, or tube assembly line. It's pure solid-state from the concept on.

As we did in cartridges and speakers, we created this advanced receiver with an approach we call Integrated Production Design. The usual method in the industry is to design the unit, then figure out how to produce it. Instead, we work out design and production together. Good ideas flow both ways. So when we go into production, no compromises are necessary—and we have a simpler, sturdier, better functioning piece of equipment. And a lot of the old "rules" are apt to go out the window.

For example, you may have heard that each transistor needs a big, complicated "heat sink". Nonsense! We use a simple aluminum extrusion that dissipates the heat through the chassis. It's more efficient and less costly. You've been warned that turning on the unit with a speaker lead loose could blow the transistors? Stop worrying; this one can't. No special protectors, just better design. You've been told all transistors have to be silicon? That's from the past. We use two types, each where it functions best, each totally damage-proof.

Our Integrated Production Design also makes this a "permanent" unit you can probably hand down to your son, and maybe grandchild. The electronics is wholly free of wires and tube-styled assembly. The rugged etched circuit boards

and solid, bonded modules could go on a moon-trip. And note the size (a tip-off to newness) —yet inside it is strikingly uncrowded and uncluttered. Peek in and admire.

Now as to price. As you know, transistor unit prices have crept down year by year as technology advanced. With this ADC development, they really crack. Compare. This beautiful, trouble-free, foolproof, soul-satisfying unit leaves from about \$60 to \$150 more in your pocket. Should you buy a semi-obsolete model and pay more for it? Silly question! See the new ADC Six Hundred (and the companion ADC Sixty Amplifier) at your dealer.

**SPECIFICATIONS—ADC Six Hundred RECEIVER**  
List price, \$248.00.

**TUNER SECTION:** Sensitivity (IHF Standard), 2.0 uv. Stereo separation, 35 db. ■ Automatic stereo switching ■ Tuning meter ■ Visual stereo indicator.

**AMPLIFIER SECTION:** Power output (IHF), 60 watts at 8 ohms. (Provides full output with any conventional speakers regardless of impedance) ■ Power per channel, 22 watts RMS ■ Full, independent control on front panel for 2 pairs of speakers ■ Separate fuses for each channel prevent shorting ■ Headphone jack ■ Full tape and monitoring provisions ■ Automatic contour ■ Total harmonic distortion at rated power, 0.5%; intermodulation distortion, 0.8% ■ Power band width at rated distortion, 20-20,000 cps. ■ Frequency response,  $\pm 2$  db., 10-100,000 cps. ■ True bookshelf size, only 8½" deep in finely crafted walnut cabinet (extra, optional).

THE ADC Sixty AMPLIFIER has identical power (60 watts at all impedances) and same features as Amplifier Section of the Six Hundred Receiver. Also available in walnut cabinet (extra, optional). List price, \$149.50.



**AUDIO DYNAMICS CORPORATION** 

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*sensitivity*

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**COMPARE**  
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*transistors*

**COMPARE**  
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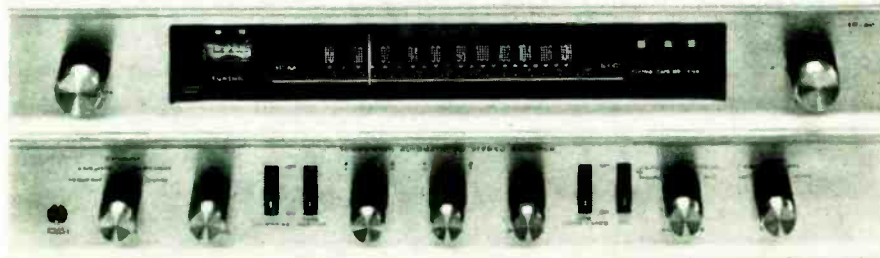
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## LETTERS

*Continued from page 14*

corded about a dozen years ago on the Vanguard label by Franz Litschauer and the Vienna State Opera Orchestra (VRS 427).

Since the Seventh Symphony is arguably Schubert's finest symphonic work before the Ninth, it would be most unfortunate to omit the work from a collection of the composer's complete symphonies. If Mr. Vaughan doesn't care for Weingartner's orchestration, he should try his own hand at the job as he did with the scherzo of the Eighth.

*P. L. Forstall  
Evanston, Ill.*

*Mr. Vaughan replies: "I am very glad to have an opportunity to correct this unfortunate misstatement in my article about the Symphony No. 7. Of this work Schubert actually only wrote twenty pages of full score—the opening adagio and seventy-eight bars of the allegro. The rest of the work is sketched with indications for the instrumentation limited mainly to the violin and the bass. Although the work is an important one, I did not include it in my recordings as it would represent about 80 to 85 per cent conjecture—a proportion which puts a considerable strain on the patience of those who insist on total authenticity. On the other hand, the amount of conjecture represented by my completion of the third movement of the Unfinished Symphony in relation to the fully documented music is between 10 to 15 per cent of the music and as such, I hope, more acceptable to purists."*

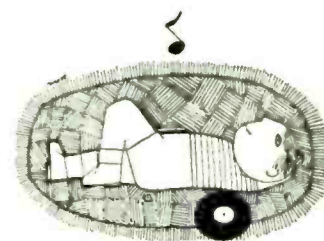
### The Furtwängler "Ring"

SIR:

Martin Mayer's article "Who's Afraid of the Furtwängler Ring?" [October 1965] should inspire some concrete action. There are many Furtwängler enthusiasts who would support the issuance of this recording. Perhaps you might suggest an address to which we should write. A complete Ring under Furtwängler's direction is most assuredly a must for any Wagnerite.

*Peter M. Sorensen  
New York, N.Y.*

*The logical destination for letters in support of the Furtwängler Ring would be the conductor's widow, Frau Elisabeth Furtwängler. Her address is Basset Coulon, Clarens, Switzerland. Ed.*



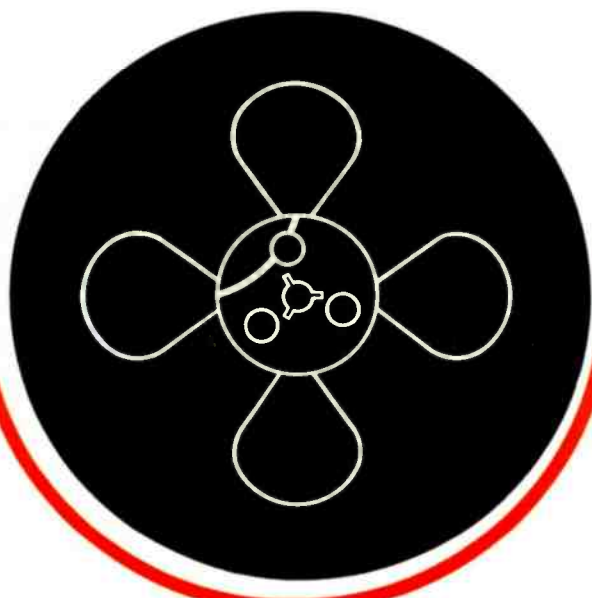
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CIRCLE 51 ON READER-SERVICE CARD

# NOTES FROM OUR CORRESPONDENTS

## PARIS

Three years ago, when American Columbia established itself in Paris as Disques CBS, company president Goddard Lieberman remarked that "our great hope is to be able to launch French recordings in the United States—we want to make this a real cultural exchange in two directions." This hope—for a number of economic, technical, and contractual reasons—has been rather slow in materializing. Until recently the local staff of Disques CBS has had to content itself, so far as classical music is concerned, with publicizing and distributing the results of Columbia's stateside activity.

**Columbia in France.** Now, however, an important change is under way. The firm is moving into new, modern premises from its present headquarters in the Rue de Paradis (a street in the unfashionable east end of Paris devoted almost entirely to the chinaware business). And plans are taking shape for a series of French recordings of French music—although not exclusively French—performed by French musicians. The discs will, of course, be released in America under the Columbia label.

Already on tape is André Jolivet's Piano Concerto, with the composer himself conducting the Conservatoire Orchestra and with Philippe Entremont as soloist. This violent and exotic work, by turns African, Oriental, and Polynesian, was awarded a prize by the City of Paris in 1951; and that same year it provoked one of the stormiest demonstrations, both for and against, ever seen at the Strasbourg Festival. It was later the inspiration for a modern ballet created at the Opéra-Comique by George Skibine. To my knowledge the only previous recorded version is one made a decade ago by Ducretet-Thomson, with pianist Lucette Descaves.

For the overside of the Jolivet disc Darius Milhaud's First Piano Concerto is scheduled, again with the Conservatoire Orchestra, Entremont at the keyboard, and the composer conducting. Recording sessions for this work are expected to take place in June. At that time too, Pierre Dervaux, the Colonne Orchestra, and Gaby, Jean, and Robert Casadesus

will tape the latter's Concerto for Three Pianos—unless I'm mistaken, the first composition of this sort since Mozart's.

**Couperin le Grand.** François Couperin, like many of his contemporaries, was not much concerned about tone color; he felt that his *Concerts royaux* were "suitable not only for the harpsichord, but also for the violin, the flute, the oboe, the viol, and the bassoon." They are indeed, as recordings by various chamber groups have demonstrated. But one can argue that for modern ears the period flavor of these agreeably unambitious pieces is best conveyed in the harpsichord timbre, whatever the composer himself may have done with them. I mean the flavor of the exact time and place—of a Sunday evening in the royal apartments at Versailles, a year or so before Louis XIV died. So it is nice to be able to report that harpsichordists Ruggero Gerlin and Robert Veyron-Lacroix have teamed up to record a new version of the four *Concerts* in the Paris studios of Pathé-Marconi. The disc should soon be available in the United States, under the Angel label.

**Prodigious Youth.** Patrice Fontanarosa and Antoine Goulard are both twenty-three years old, Elisabeth Balmas is seventeen, and Pierre Amoyal is sixteen. All are violinists, laden with conservatory prizes; and all, in the opinion of Pathé-Marconi's astute planners for the future, will go far. They will soon be presented in a recording (Angel) of Vivaldi, Telemann, and Pergolesi concertos for four violins. The other musicians to be heard on the set are a chamber group drawn from the Conservatoire Orchestra. The conductor is Alain Lombard, who while these notes were going to press was preparing to leave for the United States to conduct Poulenc's *Dialogues des Carmélites* at the New York City Opera. M. Lombard is twenty-five.

**Popular Idol.** Salvatore Adamo, a twenty-two-year-old Sicilian who was brought up in the coal-mining region of Belgium, has become during the last six months the most popular of the many popular singers in France; and there are signs

Continued on page 20



*If you were buying a speaker system,  
which one would you choose?*

*Now take your time. Don't let beauty sway your mind. Think performance only. The one on the left is the new Empire Grenadier 8000P. It's the only speaker system that features a revolutionary wide angle die-cast divergent acoustic lens, assuring fuller frequency and separation, plus broader sound propagation (over 50% more sound dispersion of its highs and mids than conventional speakers). Lets you sit anywhere, hear everything. Its exclusive dynamic reflex stop system allows you to adjust the bass and treble response to suit your individual room acoustics. A 12" mass loaded woofer with floating suspension, facing downward for a 360 degree dispersion of sound; a 4" voice coil coupled to the world's largest (18 lbs.) speaker ceramic magnet structure; an ultra-sonic domed tweeter; full presence mid-range radiator and a front loaded horn round out the outstanding features of the Grenadier. . . . world's most perfect speaker system. Can a piece of furniture that elegantly styled really deliver such performance? Only a live demonstration will bear it out. Visit your Empire dealer today. For complete color literature write: **EMPIRE***

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CIRCLE 108 ON READER-SERVICE CARD

NOTES FROM  
OUR CORRESPONDENTS

Continued from page 18

that he is going to wear better than most such musical idols. He meets, in spite of his concessions to the amplified big-beat manner, nearly all of the French criteria for permanent success. His voice is slightly hoarse with emotion and cracked with irony. He writes his own words and music, and suggests the suburbs and provinces rather than up-to-date Paris. One of his greatest successes—*Vous permettez, Monsieur?*—is a tango. Others—*Viens ma brune*, for example—have a Neapolitan lilt and sentiment. A recording of his last music hall appearance in Paris, "*Adamo à l'Olympia*," is more like a community song festival than a sample of the usual organized teen-age hysteria (the French label is La Voix de Son Maître). ROY McMULLEN

NEW YORK

Itzhak Perlman undo the nut of his violin bow and wrap the bowhairs around the strings, which he then proceeded to play—all four at once. Perlman was making his first recital record for RCA Victor and, far from nervous in his disc debut, he quite obviously was having the time of his life.

**Perlman—a Coming-Out.** During the two hours of my visit at the studios, the youthful performer gave us a very plausible imitation of Napoleon, invented a collection of excruciatingly bad puns on composers' names, played an impromptu piano duet with his accompanist, David Garvey, of Falla's *Spanish Dance* (with

"Itzhak has a natural teen-age sense of humor," observed recording director Max Wilcox as we watched nineteen-year-old Lev-entritt Award winner

Perlman punching out a piquantly off-key rendition of his violin part on the piano's highest octave), and subjected the first movement of a Handel Sonata to a highly romanticized, late nineteenth-century interpretation. ("Very good, Mischa," Wilcox complimented after the Handel was treated to an exaggeratedly vibrant trill followed by a slurpy glissando; "Sascha, I know it," came the thickly accented reply.)

Evidence of these vaudeville turns on the finished disc will be reflected only in the *joie de vivre* of Perlman's violin playing. From my vantage point as a hastily impressed page turner, I could see that he was entirely engrossed in his work, addressing himself to the music at hand with intense concentration (his after-lunch cigar had even gone out). The program itself was a particularly challenging one for a debutant: a set of

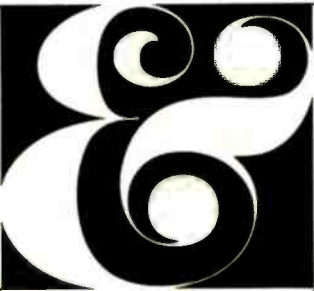
Continued on page 22

# 88

## stereo

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An 88 Stereo Compact costs less than \$340.00  
Walnut cabinets extra.

880 Stereo portable recorder less than \$440.00  
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CIRCLE 77 ON READER-SERVICE CARD



# The New ADC 404

## COMPACT SPEAKER

# fooled the experts

**...proof that you can now have a small speaker that delivers sound 4 times its size.**

We knew we had something good in the 404. But we didn't know how good. Not until we stumped the experts.

Just for fun, we asked invited guests (dealers, editors and the like) what they thought of 2 big speakers we had hooked up at one end of our listening room.

"Good." "Outstanding." "Clean," were some of the remarks.

When we told them they were actually listening to 404's, the reaction was electric. They refused to believe. One dealer

had to feel the vibration on the grill cloth before he was convinced we weren't "putting him on."

How is it done? No tricks, we promise —just good design.

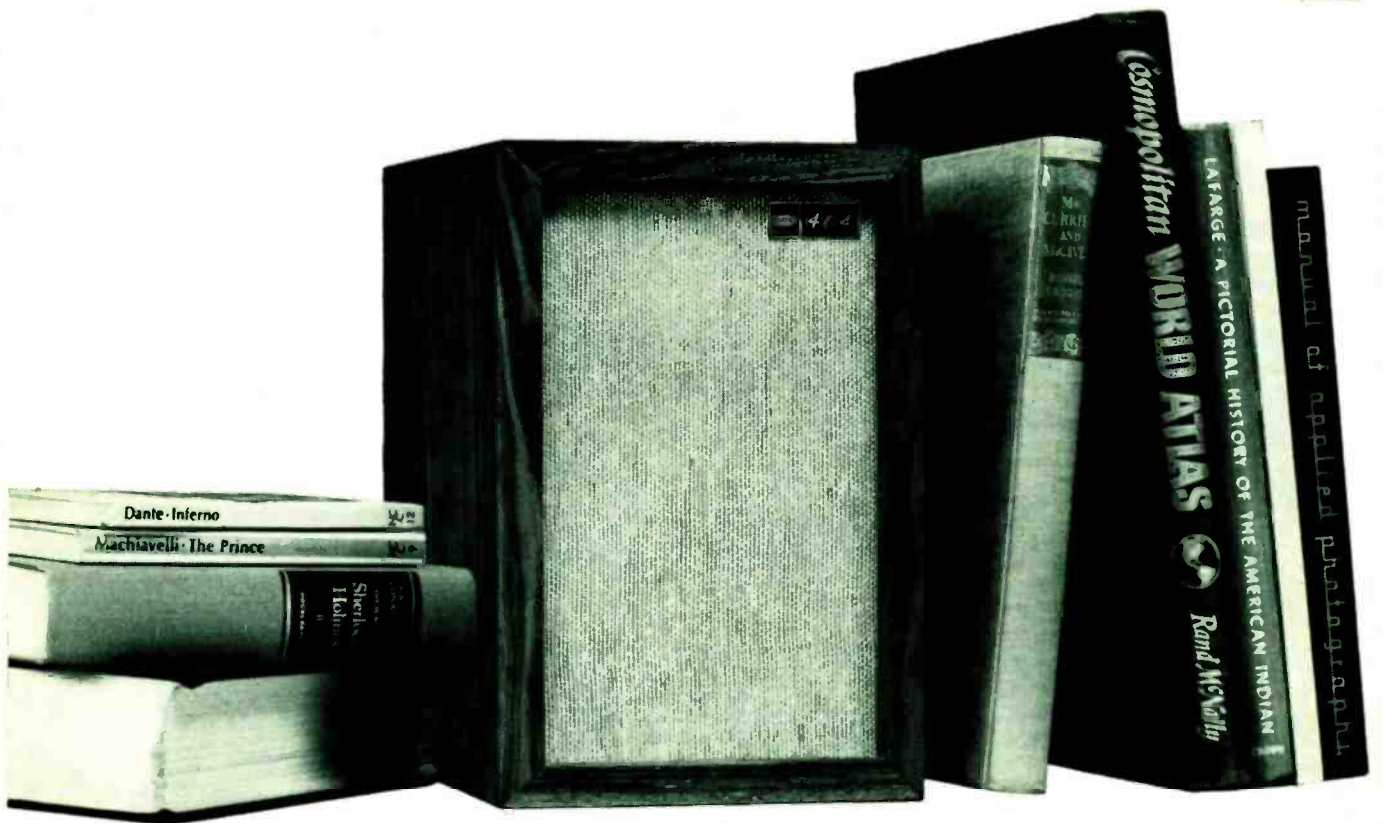
For one, fundamental resonance is low. Extremely low. It was accomplished by the critical matching of cone mass and suspension to the mass and elasticity of the air in the enclosure.

Other design features: The tweeter is a high flux, wide dispersion Mylar dome

design with broad frequency range. The bass (wait till you hear it) comes from a unique woofer of air suspension design. It's highly compliant with a rigid cone for excellent linear travel piston action.

But don't take our word for it. If you're the kind of person who is more impressed with sound than size, go to your dealer and listen to these remarkable 404's. If you don't walk out with a pair (they're twin-packed in a special box with handles), we've misjudged you.

**AUDIO DYNAMICS CORP.,** *Pickett District Rd., New Milford, Conn.*



The new ADC 404 measures only 11 $\frac{1}{8}$ " high, 7 $\frac{3}{4}$ " wide, 8 $\frac{1}{4}$ " deep. Its cabinet is handsomely finished in oiled walnut. Handles 6 min. to 50 max. watts per channel. Price, \$56.00 each.

CIRCLE 7 ON READER-SERVICE CARD



## RECENT PROFESSIONAL INSTALLATIONS OF AR SPEAKERS

### AR-2<sup>x</sup>

(\$89-\$102, depending on finish)

Aelian-Skinner reverberation system corrects excessively dead acoustics in the chapel of Choate School, Wallingford, Connecticut. Duncan Phyfe, musical director of the school, describes the effect on live pipe organ and chorus as "so natural one is not aware of an electronic reverberation system."

Similar Aelian-Skinner installations are operating in Christ Church, Cambridge, Massachusetts, and in St. John's Episcopal Church, Washington, D. C. AR speakers were chosen because of their lack of coloration, their undistorted, full-range bass, and their reliability.



### AR-2ax

(\$109-\$128)

Sound reinforcement system for the summer jazz concerts in the sculpture garden of New York's Museum of Modern Art. Live music had to be amplified without giving the sound an unnatural, "electronic" quality; AR speakers were chosen after testing many brands.



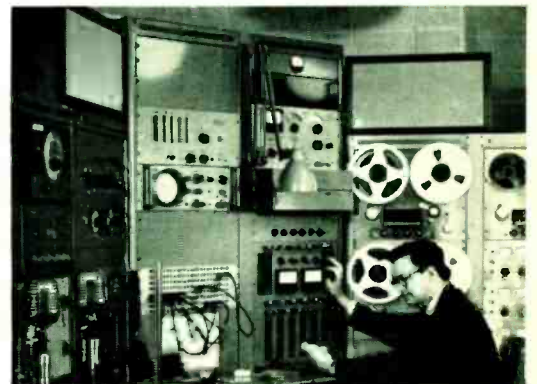
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### AR-3

(\$203-\$225)



One of the listening rooms in the Library & Museum of the Performing Arts at Lincoln Center in New York City. AR-3's were chosen for these rooms to achieve an absolute minimum of artificial coloration.



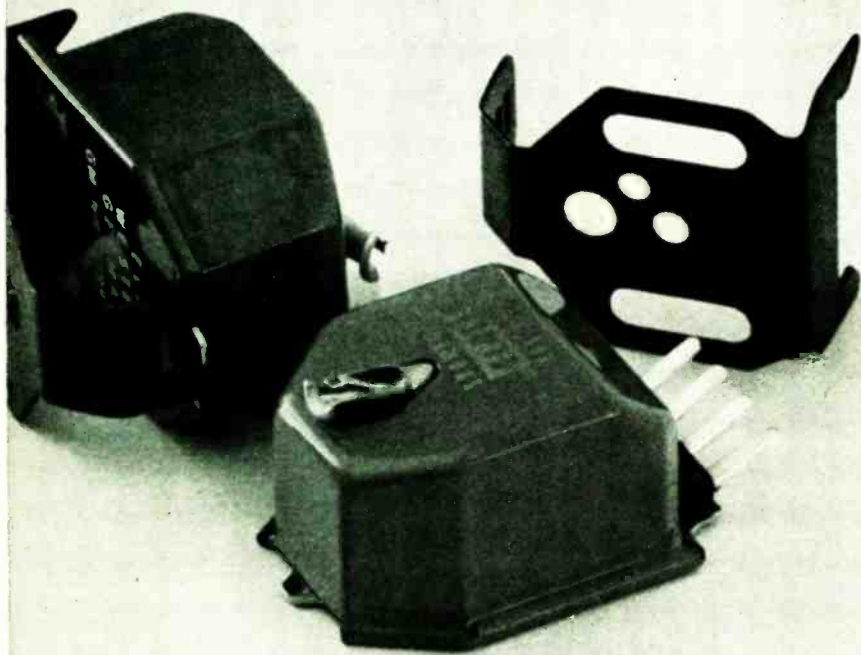
Experimental Music Studio of the University of Illinois. Dr. Hiller (seated) writes about the AR-3's, used as monitor speakers: "I wish all our equipment were as trouble free."

AR speakers and turntables are often used professionally, but they are primarily designed for natural reproduction of music in the home. Literature is available for the asking.

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CIRCLE 1 ON READER-SERVICE CARD

## 'The Adjustables' from Elac. The cartridges that know the angles.



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Cartridge and stylus angle is another factor, especially with changers. The number of records on the turntable may introduce considerable error if a wrong angle was originally set.

Elac offers the ideal solution. Instead of mounting the cartridge directly into the arm, an ingenious retaining bracket is used. Two slots permit front-to-back position of the cartridge to be set for the correct stylus-to-arm-pivot distance recommended by the manufacturer. Two additional slots determine the cartridge angle: one for turntables and the other for changers.

The cartridge is simply snapped into the retaining bracket, the solderless connector sleeves slipped onto the terminals, and you're ready to play. You know that you are now getting the best performance from both the arm and the cartridge.

Elac, first to develop the moving-magnet stereo cartridge, offers three models:

**Elac 322** (stereo only) virtually flat from 20 to 20,000 cycles; IM distortion, less than 1%; THD, less than 2%; tracks at less than 1 gram; 0.5 mil diamond stylus, \$24.95.

**Elac 322 DE** same as 322, but with elliptical cartridge for further reduction of pinch effect distortion, \$29.95.

**Elac 240** (mono-stereo) probably the finest compatible cartridge available today. Comparable to many highly-reputed, stereo-only cartridges; 0.7 diamond stylus, \$19.95.

See your hi-fi dealer for details, or write: **BENJAMIN ELAC**, Benjamin Electronic Sound Corp., Farmingdale, New York 11736.

CIRCLE 9 ON READER-SERVICE CARD

## NOTES FROM OUR CORRESPONDENTS

*Continued from page 22*

ens and Dostoevsky), and, late this year, another recital accenting the romantic repertoire. P.G.D.

### BRUSSELS

One of the first things a musically minded visitor learns in Brussels is that up here André Cluytens rhymes approximately with "heightens," instead of approximately with "sweetens" as in Paris. There is a touch of legitimate local pride in the reminder that M. Cluytens, although now a French citizen, was born and brought up in Belgium and is the permanent conductor of the Belgian National Orchestra.

Another thing you learn, simply by strolling through the quarter around the Théâtre Royal de la Monnaie, is that Belgium is a record collector's paradise. There may not be quite as many record shops as there are beer parlors, but one sees a fantastic profusion of different labels, in all languages, from all over the world.

**A Little Chaos.** Jean Polinet, director of the record department for Cado Radio, the biggest retailer in town, provided an explanation for this plenty and variety during a talk in his back-of-the-store office and discothèque. One reason, it seems, is that the people of Brussels, living as they do in the capital of the Common Market, have developed a Common Market mentality. They expect to be able to stay at home and at the same time shop beyond their country's frontiers. Another factor is that the government places almost no restrictions on the importing of discs. And the explanation for this, as might be suspected, is that Belgium has no native record industry calling for protection. So the music rolls in, and everybody is happy.

Or almost happy. M. Polinet has two mild complaints. One is that the local equivalent of Schwann, a Biblical-looking tome published by Cado itself, is now sadly out of date because of the constant influx of new titles and labels. Another is that little pockets of chaos keep developing, largely because disc manufacturers abroad do not understand (and in any case could hardly control) the situation here. A big international recording firm will tape a popular Beethoven work, for example, and release it under more than one label for distribution in different countries. When the album shows up in Belgium on various labels, many people, of course, do not know that each offers the same performance. Even worse is the concurrent availability in Brussels shops of a standard-priced and bargain issue of the same item. "Then," M. Polinet said, "explaining things to the customers becomes rather difficult."

*Continued on page 26*

HIGH FIDELITY MAGAZINE

# No. Fisher did not invent the phonograph.



## He perfected it.

Don't believe the rumors. True, there have been dozens and dozens of Fisher firsts in the technology of sound reproduction over the years. But it was Edison who invented the phonograph.

Even the new Fisher 85 owes its basic principle of operation to the Wizard of Menlo Park. But what a difference!

Here, at last, is the perfect stereo phonograph for people who crave big sound but don't have big space. We invite you to match it against any hi-fi

enthusiast's large, expensive stereo system consisting of any separately bought record changer, pickup cartridge, stereo amplifier and loudspeakers. In nine cases out of ten, you'll prefer the Fisher 85.

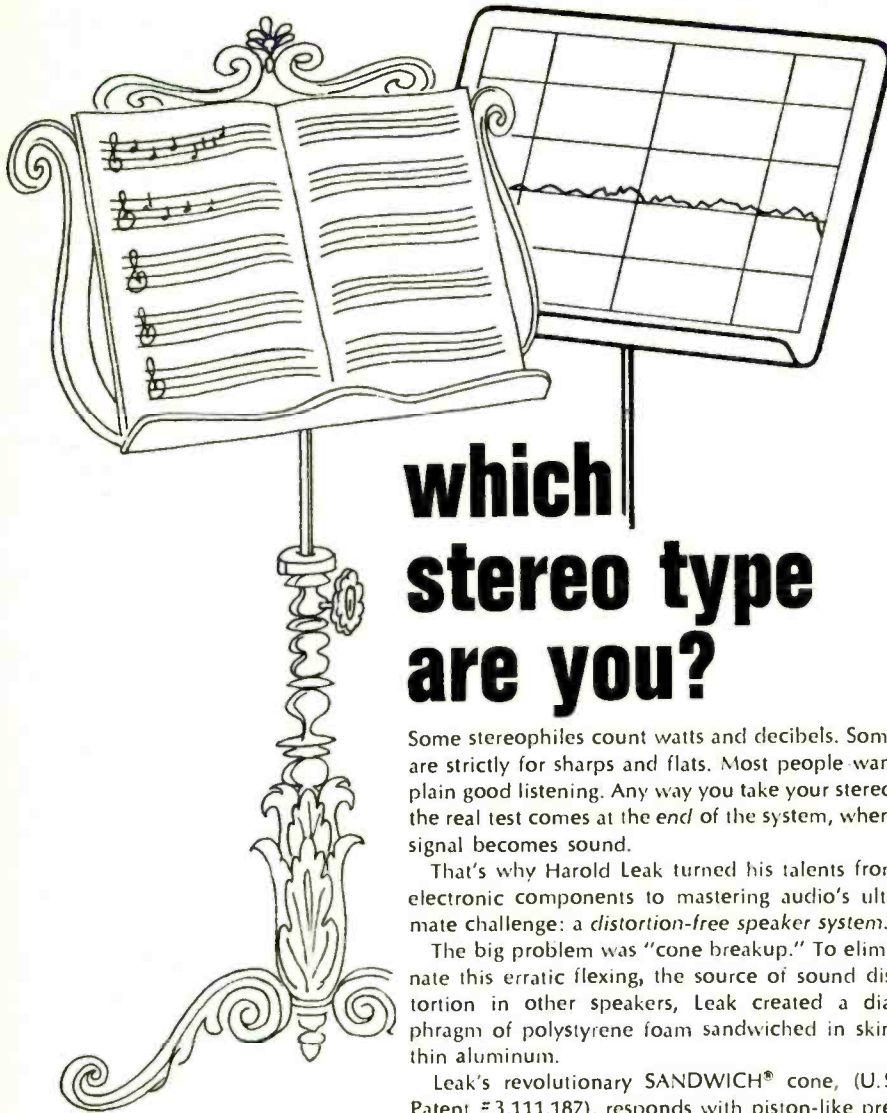
Surprising? Not really. Who should know more about selecting, matching and housing hi-fi components for an integrated system than the leading component manufacturer? What could sound better through a pair of wide-range Fisher speakers than a high-powered Fisher transistor amplifier chosen

by Fisher? And whom would you consult about the right changer and cartridge to use with your Fisher components if not Fisher?

The price of the Fisher 85 with its standard speakers, in oiled walnut, is \$269.50. With an optional pair of slightly larger speakers for even finer bass response, the price is \$299.50. For more information, including a free copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use card on magazine's front cover flap.

FISHER RADIO CORPORATION, INC., 11-35 45TH ROAD, LONG ISLAND CITY, N. Y. 11101. OVERSEAS AND CANADIAN RESIDENTS PLEASE WRITE TO FISHER RADIO INTERNATIONAL, INC., LONG ISLAND CITY, N. Y. 11101.

**CIRCLE 32 ON READER-SERVICE CARD**



## which stereo type are you?

Some stereophiles count watts and decibels. Some are strictly for sharps and flats. Most people want plain good listening. Any way you take your stereo, the real test comes at the *end* of the system, where signal becomes sound.

That's why Harold Leak turned his talents from electronic components to mastering audio's ultimate challenge: a *distortion-free speaker system*.

The big problem was "cone breakup." To eliminate this erratic flexing, the source of sound distortion in other speakers, Leak created a diaphragm of polystyrene foam sandwiched in skin-thin aluminum.

Leak's revolutionary SANDWICH® cone, (U.S. Patent #3,111,187), responds with piston-like precision to the voice-coil signal. And these rigid cones, no heavier than conventional paper types, are the very heart of this perfectly integrated and balanced speaker system. The isolated tweeter compartment, special damping materials, sealed outer cabinet of selected hardwood, and all other features—even the grille cloth—are coordinated toward the ideal of acoustical perfection.

This is the Leak Mark II Speaker System, the most significant advance in audio science since 1925. The cabinet, in rich-grained Scandinavian woods, features a changeable grille cloth to match decor. Each Mark II bears its own individual registry number, your assurance of custom-construction and strict quality control.

Don't you deserve a speaker engineered with the same tender loving care you put into selecting your other components? Visit a Leak Authorized Sound Specialist, and let your own good ear be the judge.

Write for literature on the Leak Mark II Speaker System; Leak quality components: STEREO control centers (Pre-Amps), Amps and Tuners . . . and name of nearest dealer.

Exclusive U.S. Representatives:

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26" x 15" x 12"  
Speaker System \$199.00



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CIRCLE 31 ON READER-SERVICE CARD

## NOTES FROM OUR CORRESPONDENTS

Continued from page 24

**"No Flighty People."** While we were talking, Marcel Doisy, one of the ablest and best-known music critics in Belgium, dropped in, and the conversation turned to the character of the local musical public. M. Doisy is in an excellent position to define it: for the past ten years he has been editor of *La Revue des Disques*; and he also presents two widely heard series of classical music programs on the national radio network. One series is devoted to newly released recordings, with background information about the music and the performers. The other offers an analysis by M. Doisy and one other critic of recorded versions of one or two compositions—while I was in town he compared the recent Cluytens (Angel) and Munch (Erato) interpretations of Roussel's Third and Fourth Symphonies. (He voted for Angel's sound and Munch's reading, incidentally.)

About the stability of the musical public he has few doubts. During the past decade *La Revue's* circulation, which is ninety-five per cent Belgian, has risen slowly but very steadily, with little evidence of turnover (the magazine has no Belgian competitors). The response to the broadcast programs points to the same conclusion: music listeners here are not flighty people. M. Doisy has found that his readers like leisurely essays, and that his radio audience expects programs of new music, especially, to be accompanied by some serious explaining.

Financial encouragement, including the purchase of a guaranteed number of discs, may be given by the government to recordings by Belgian musicians or of works by contemporary Belgian composers. This policy accounts for the existence of a single, small, completely Belgian recording company, whose products are labeled "Alpha." ROY McMULLEN

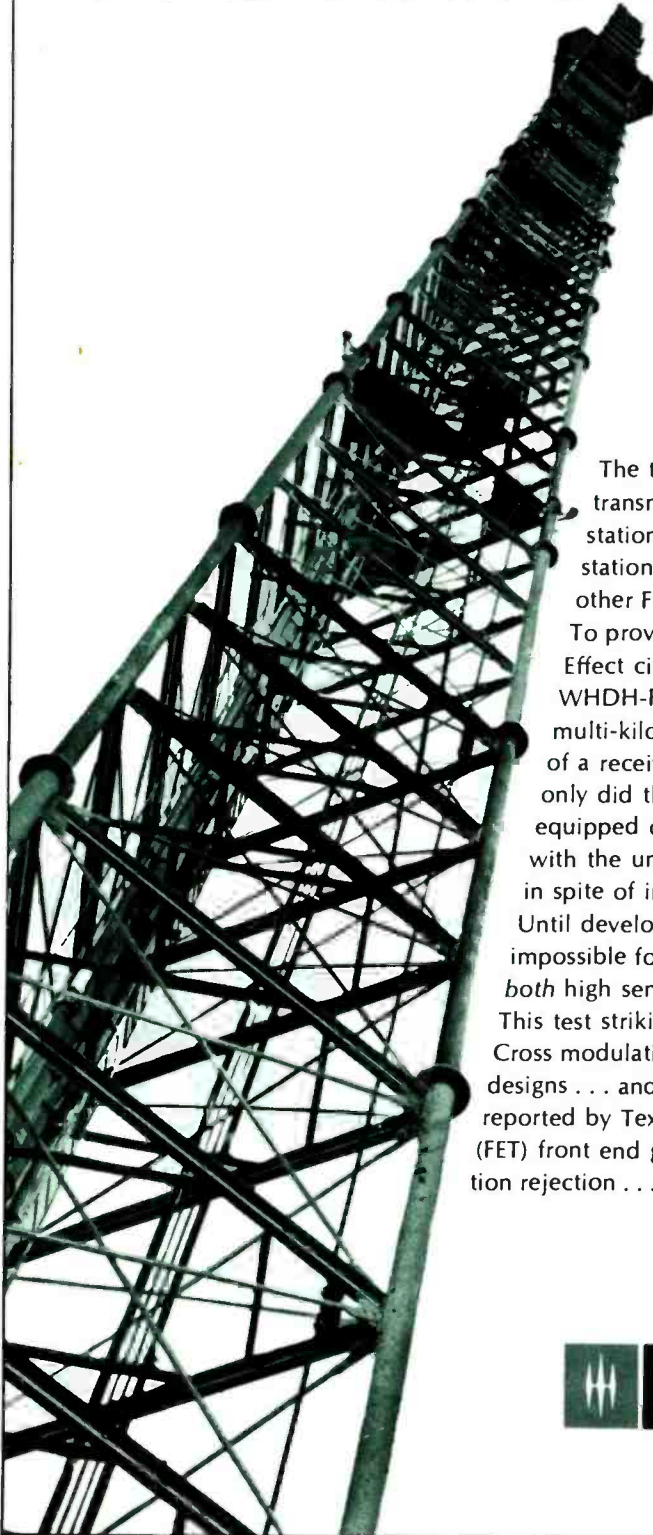
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**John Arpin:** "Concert in Ragtime." Scroll 101. \$5.00 (LP) from The Ragtime Society, P.O. Box 8, King, Ontario, Canada.

This is a most unusual disc—a collection of excellent piano rags played by a pianist who combines an appreciation of the style with a musicianly technique. Until quite recently the best contemporary ragtime pianists have been primarily entertainers or jazz-trained musicians. Arpin, a twenty-nine-year-old Canadian, is a conservatory-trained pianist who came to ragtime after his professional career had already begun to develop. He brings to his performances a matured musicianship which enables him to bring out the full beauty of these pieces without diminishing their rollicking gaiety. The program includes two pieces each by three of the great rag composers—Scott Joplin (his concert waltz, *Bethena*, is a particularly charming work), James Scott, and Joseph Lamb; a delightfully gay 1899 rag by Charles Hunter, *Tickled to Death*; a melodic piece from the end of the ragtime era, *Sleepy Hollow Rag*, which Arpin graces with an affectingly gentle melodic touch; the pianist's own panoramic arrangement of *Bill Bailey*—a fresh and spirited view of this well-worn opus; his own lively composition, *Centennial Rag*; and two Jelly Roll Morton compositions on which he captures Morton's piano style brilliantly. This is the best-recorded collection of piano rags that I know of and it is, I suspect, the most authentically performed.

**Dave Brubeck Quartet:** "Angel Eyes." Columbia CL 2348, \$3.79 (LP); CS 9148, \$4.79 (SD).

As one who has frequently quibbled about Brubeck's piano playing in the context of his quartet (where it is apt to be ponderous, banal, and unswinging), I find it a particular pleasure to come across a Brubeck quartet disc that is almost devoid of these defects. In this collection of Matt Dennis songs, the quartet's best points are constantly to the fore. The excellent rhythm section of Joe Morello (drums) and Gene Wright (bass) concentrates on an accompanying role and is not waylaid by solos. Paul

Desmond on alto saxophone, who often simply fills space with doodles, digs in and plays with body and a sense of direction. And Brubeck himself is pleasantly relaxed and easy on slow pieces such as *Angel Eyes* and, on faster numbers (*Will You Still Be Mine*, *Violets for Your Furs*), works largely in clipped, propulsive phrasing that contributes to the swinging atmosphere of all the numbers. When the quartet gets away from the self-conscious trickery that has marred so much of its work in the past, it shows itself capable of playing very attractive jazz.

**El Dorado Jazz Band.** Epitaph 4, \$5.00 (LP) (available from Epitaph Records, 1954 Veteran Ave., Los Angeles, Calif. 90025).

The El Dorado is—or was (this disc is described as a final get-together)—one of the finest contemporary traditional jazz bands. The ensembles are relaxed but solidly held together and the rhythm section shows power without plodding rigidity (although poor balance in a couple of instances makes Dan Ruedger's banjo overly prominent, throwing relationships within the rhythm section out of kilter). But the prime joys of this band are its soloists—most notably Alan Crowne, a gorgeously huge-toned and lusty trombonist, and Ray Ronnei, whose pungent solo cornet is particularly effective on slower pieces; Mike Baird is the unpretentious clarinetist. The band is at its best at moderate tempos—on *Early Hours*, *Snag It*, *Someday Sweetheart*, and a lovely ballad by Buck Ram, *Only You and You Alone*. The opening selection on the disc is far and away the poorest—*Bucket's Got a Hole in It*, where the band is badly balanced, the music is taken at a fast, ricky-tick tempo, and Ruedger contributes an aggressively mannered vocal. Once past this effort, however, the set is pure joy.

**Duke Ellington:** "Concert in the Virgin Islands." Reprise 6185, \$3.98 (LP); S-6185, \$4.98 (SD).

After a series of discs on which Ellington has played material by everybody except

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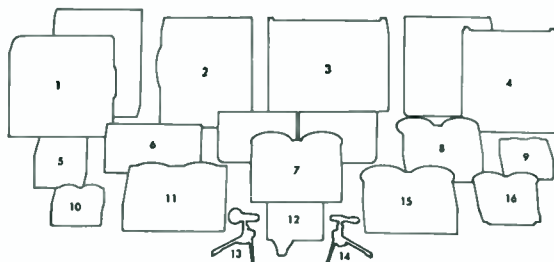
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## JAZZ

Continued from page 32

the real Ellingtonian composer—the Duke himself—he is back at his proper work on this collection. This does not necessarily mean that everything is jim-dandy. The many worthy moments are balanced by some pretty casual Duke in this set (which is not, as the title implies, taken from a concert in the Virgin Islands or anywhere else—these are ordinary studio recordings). Four of the selections are alleged to constitute a *Virgin Islands Suite*, but there seems to be little relationship between the four pieces. One has an appropriate calypso feeling, a second offers a fine display of Jimmy Hamilton's clarinet technique (reminiscent of the Benny Goodman of the Thirties and Forties), another includes some aimless fiddling by Ray Nance, while the final selection is one of Cat Anderson's trumpet screamers. Once this bit of nonsense is disposed of, things improve. Johnny Hodges plays a superb blues redoing *Things Ain't What They Used To Be*; Paul Gonsalves gets a rare opportunity to show that he really can play tenor saxophone, using *Chelsea Bridge* as a showcase; Lawrence Brown (trombone) and Ray Nance (cornet with plunger mute) exchange knowing phrases over a lovely reed riff on *Mysterious Chick*; and Cootie Williams deploys his trumpet plunger artistry on *Fade Up*, which, inexplicably, fades out.

**The Happy Jazz Band:** "The Real Stuff." Happy Jazz 87, \$4.98 (LP); S 87, \$5.98 (SD). Happy Jazz Records, 110 Oak Park Drive, San Antonio, Tex.

San Antonio's Happy Jazz Band gets better with every recording. On this LP, the group's third, they play with an easy, relaxed authority that is sheer delight. A crucial element in the growth of the band has been the development of its youngest member, Jim Cullum, Jr., who, at twenty-four, has blossomed into an excellent traditionalist cornetist. It is his graceful, unstrained lead which gives the group's ensemble playing so much of its smooth-flowing quality and his solos, colored with Beiderbecke accents, have acquired a bristling and forceful individuality. Jim Cullum, Sr., who organized the band, continues to be a persuasively rich-toned clarinetist, while Gene McKinney's broad trombone work rounds out a strong front line. The band's rhythm section is especially notable for the forceful yet light-footed rhythm foundation it gives the band. This is of more than passing interest on this disc since Ben



Valfre, the banjoist and an important element in sustaining the blend of lightness and drive, died last fall. This disc, recorded in July 1965, was presumably his last recorded appearance with the band. The program is made up of well-chosen vintage material, including *Down in Jungle Town*, *Mabel's Dream*, *Winin' Boy*, *Tia Juana*, *Terrible Blues*, and *New Orleans Stomp*, and the recording, supervised by the painstaking E. D. Nunn, is unusually good.

**Coleman Hawkins:** "And the Trumpet Kings." Emarcy 26011, \$3.98 (LP); 66011, \$4.98 (SD).

**Coleman Hawkins:** "Wrapped Tight." Impulse 87, \$4.98 (LP); S-87, \$5.98 (SD).

The unflagging energies and talents of Coleman Hawkins are here displayed in two sessions spanning twenty years—the Emarcy disc is made up of 1944 recordings, the Impulse was made in 1965. The Emarcy represents Hawkins in what was probably his most intensely lyrical period, several years after his landmark recording of *Body and Soul*, when he was perfecting the full-toned, smoothly flowing aspects of his playing. His surroundings are practically perfect—three quintets, all of which have Teddy Wilson as pianist, with three different trumpeters (Roy Eldridge, Buck Clayton, and Charlie Shavers) and a slightly less effective sextet with Earl Hines, Joe Thomas, and Trummy Young. They are all free and easy groups that swing readily and, often, excitingly. Eldridge and Shavers are generally more sparkling than the efficient, businesslike Clayton, but Hawkins is a fascinating partner with all three.

On the Impulse, Hawkins is again heard with a sextet, playing arrangements sketched by Manny Albam, and with a quartet in which the tenor saxophonist is set loose on his own. Albam's arrangements are pleasant, unpretentious, and drily amusing (in the catchy riffs he finds in such old warhorses as *Intermezzo* and *Marcheta*) and Hawkins responds to these surroundings amiably. But he finds his true métier with *Out of Nowhere* (built from a startling, rising riff) and *Indian Summer*, accompanied by a rhythm section consisting of Barry Harris (piano), Buddy Catlett (bass), and Eddie Locke (drums). Harris' backing on these two pieces is superb and he adds immeasurably to the interest of the sextet selections.

**Clancy Hayes:** "Happy Melodies." ABC-Paramount 519, \$3.79 (LP); S 519, \$4.79 (SD).

Since both Clancy Hayes, who has sung with Bob Scobey and Turk Murphy, and Yank Lawson (the latter a onetime trumpet luminary with Bob Crosby's and Tommy Dorsey's bands, who leads the accompanying band on this disc), have been recorded infrequently and to poor advantage on their more recent LPs, it is a pleasure to report that both are in fine fettle here. Twelve of the sturdiest standards from the Twenties are played here including *I Ain't Got*

Continued on page 36

HIGH FIDELITY MAGAZINE



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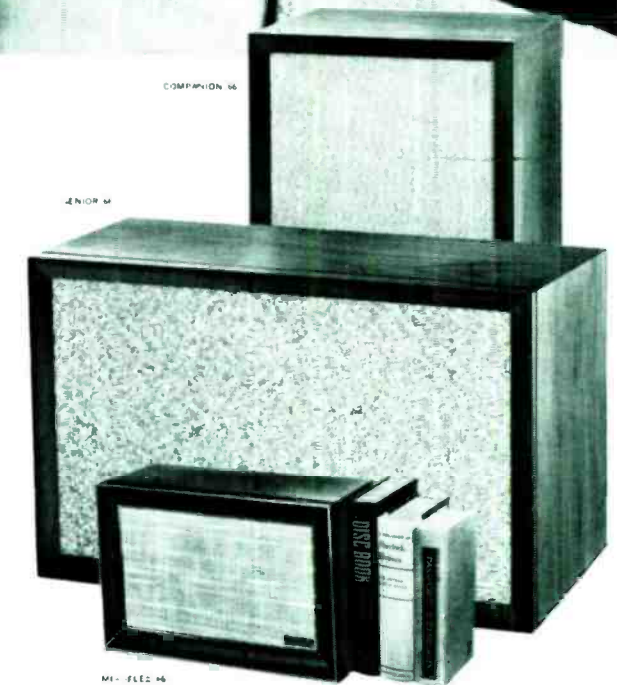
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## JAZZ

Continued from page 34

*Nobody, Copenhagen, A Good Man Is Hard To Find, Nobody's Sweetheart, Fidgety Feet, After You've Gone, and Dinah.* All of them are approached in an easygoing, relaxed manner, positive but without any feeling of rush or strain. In most instances, Hayes begins each selection, usually singing the verse and one chorus, and then he gives the band a chance. A few pieces are completely instrumental—and it is marvelous to hear Lawson's band discovering so much freshness and life in these pieces, considering not only the frequency with which they have been played over the years but the frequency with which they have been played by the men in this band. All three front-line men—Lawson, Cutty Cutshall (trombone), and Pee Wee Russell (clarinet)—are in top form. Hayes makes the most of his limited vocal range and his banjo adds considerable body to the band's rhythm section. Except for two routine songs from recent Broadway musicals and one by Bob Helms with a catchy tune but tasteless lyrics, the disc is a complete delight.

**Tracy Nelson:** "Deep Are the Roots." Prestige 7393, \$4.79 (LP).

One of the more dangerous traps a singer can fall into is an infatuation with the classic blues style of Bessie Smith and Ma Rainey. Sincerity, good intentions, and even a fairly strong voice are not enough—as Judy Henske and Barbara Dane, among others, have shown. The common error is that these would-be followers try to sound exactly like Miss Smith and Mrs. Rainey—an impossible feat, of course. Miss Nelson, on the other hand, enjoys the songs and the over-all approach of the period of the classic blues singers, but she makes no effort to be anything but herself. She does not have the huge, doom-voiced projection of Bessie Smith or Ma Rainey. Hers is a thinner, higher voice, but strong and forthright, and she has a very pronounced personal accent (Southern hills with a touch of Midwest?) which adds an individualistic piquancy to her singing. Thus she sings *Long Old Road, Black Cat, Hoot Owl Blues, Grievin' Hearted Blues, and Trust No Man* and delivers them, quite successfully, on her own terms. She also includes some folk-style material (*Motherless Child Blues*), a bit of gospel (*Jesus Met the Woman at the Well*), and she rescues *House of the Rising Sun* from its current dilution at the hands of rock 'n' rollers. Miss Nelson provides some of her own accompaniment on guitar and piano, although a guitarist (Peter Wolfe) and a pianist (Harvey Smith) are also present. But her most interesting instrumental assistance comes from Charles Musselwhite, who plays a superb blues harmonica.

**"Out of the Herd."** Emarcy 26012, \$3.98 (LP); 66012, \$4.98 (SD).

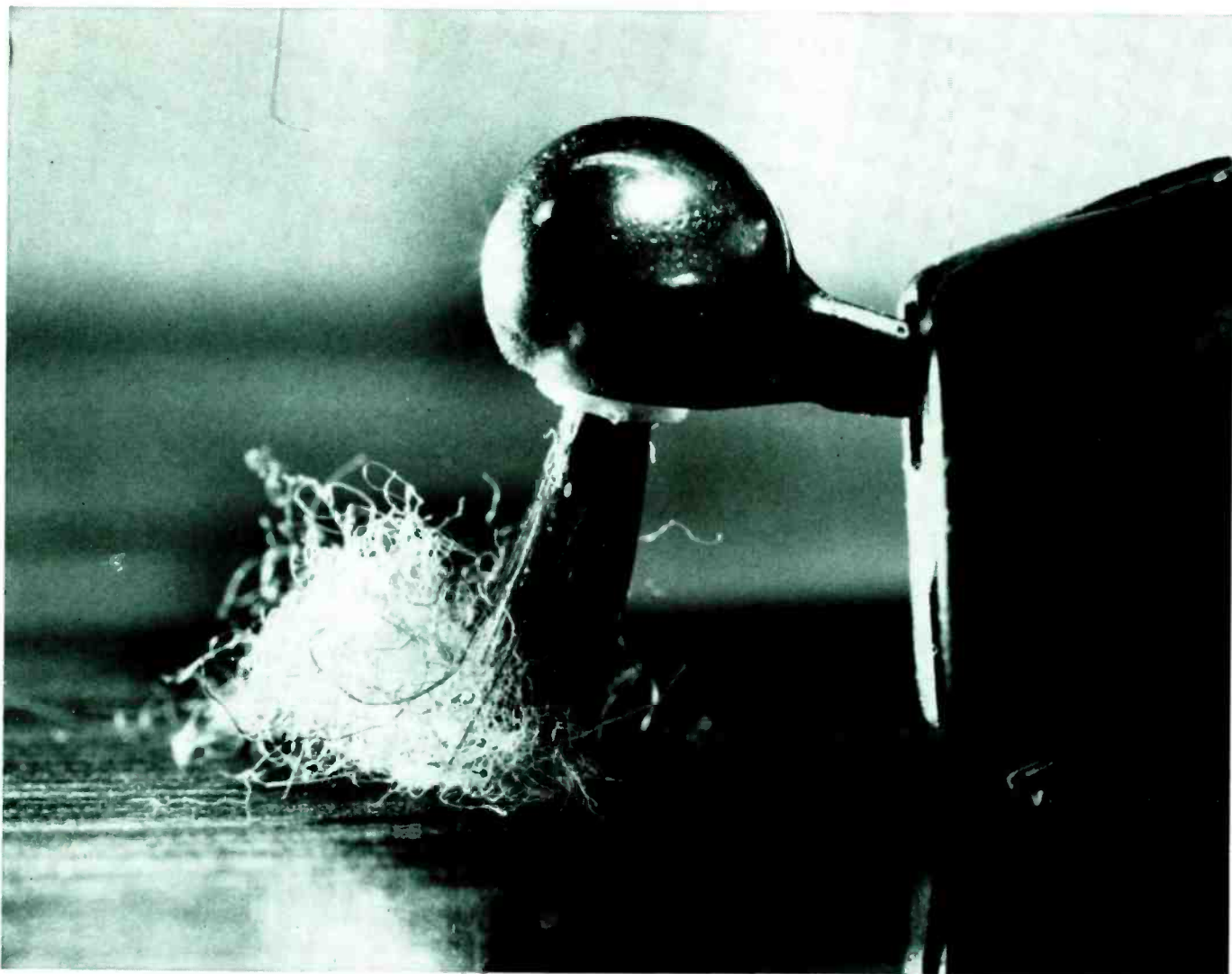
Harry Lim recorded these small-group

performances for the Keynote label between 1944 and 1947. They are by combos drawn primarily from the Woody Herman Herds of those years and, even in miniature, the power of those prototypical and pyrotechnical Herds roars through these pieces. This is most noticeable in five selections (originally released under the names of Chubby Jackson and Bill Harris), two of which offer the original Herman rhythm section with Jackson, Ralph Burns, Billy Bauer, and Dave Tough. The two most striking instrumental voices throughout the set are Flip Phillips, playing a tenor saxophone that is still strongly touched with the sound of Coleman Hawkins, and Harris, whose furry, blurry, and completely unique use of the trombone is as fascinating now as it was twenty years ago. Two selections are by Red Norvo groups, which really had no connection with Herman (the excuse is that Norvo was on the verge of joining Herman when he made the records), but they are welcome additions. One is a full-dress foray through *The Man I Love* with glimpses of Teddy Wilson's piano and Slam Stewart's humming-and-bowling, and the other a compact, bouncing treatment of *I Got Rhythm* (whose ensembles recall the John Kirby band), which offers some of Vic Dickenson's wonderfully blowsy trombone work and a rare chance to hear Joe Thomas' trumpet.

**Lester Young:** "Pres' at His Very Best." Emarcy 26010, \$3.98 (LP); 66010, \$4.98 (SD).

This is Lester Young in 1943 and 1944, at that crucial period when his army experience changed him from an outgoing, singing saxophonist to an introverted, brooding player. There is some of both in these pieces, but the earlier, happier Lester still predominates. One side of the disc is made up of four selections by a Young-led quartet with Johnny Guarnieri playing Basie-style piano, Slam Stewart on bass, and Sid Catlett on drums. There are two takes each (one previously issued, one unsued) of *Just You Just Me, I Never Knew, and Afternoon of a Basie-ite*—and in each case it is quite apparent why the issued take was selected. Side 2 puts Young in the familiar and friendly surroundings of a Basie small group (Buck Clayton, Dickie Wells, Basie, Freddie Green, Rodney Richardson, Jo Jones). This collection—*After Theatre Jump, Six Cats and a Prince, Lester Leaps Again, and Destination K.C.*—glitters with infectious Kansas-City-style riffs and brilliant solos by all the front-line men, including, of course, Basie. It is a superb Basie group, yet even this ensemble had its ups and downs as demonstrated by the inclusion of both takes—one previously released and one new—of *Destination K.C.*; the new material is by far the better of the two. Here Basie omits the long and fascinating solo which was present on the released take, but all the other soloists—Clayton, Wells, and Young—play with far more originality on the unissued performance.

JOHN S. WILSON



**You are looking at the world's only true longhair cartridge.**

In this unretouched photograph, the long, black hair of the brush built into the new Stanton 581 is shown in action on a rather dusty record. Note that all the loose lint, fuzz and dust are kept out of the groove and away from the stylus. That's why the Longhair is the ideal stereo cartridge for your Gesualdo madrigals and Frescobaldi toccatas. Its protective action is completely automatic, every time you play the record, without extra gadgets or accessories.

The stem of the brush is ingeniously hinged on an off-center pivot, so that, regardless of the stylus force, the bristles never exert a pressure greater than 1 gram and always stay the right number of grooves ahead of the stylus point. The bristles provide just the right amount

of resistance to skating, too.

But even without the brush, the Stanton 581 Longhair is today's most desirable stereo cartridge. Like its predecessors in the Stanton Calibration Standard series, it is built to the uniquely stringent tolerances of Stanton professional audio products. Its amazingly small size and light weight (only 5 grams!) make it possible to take full advantage of the new low-mass tone arms. And its frequency response is factory calibrated within 1 db from 20 to 10,000 cps and within 2 db from 10,000 to 20,000 cps. Available with 0.5-mil diamond (581AA) or elliptical diamond (581EL); price \$49.50.

For free literature, write to Stanton Magnetics, Inc., Plainview, L.I., N.Y.

**Stanton**

CIRCLE 66 ON READER-SERVICE CARD

**Verve**  
**FOLKWAYS**

# NAMES MAKE FOLK MUSIC NEWS



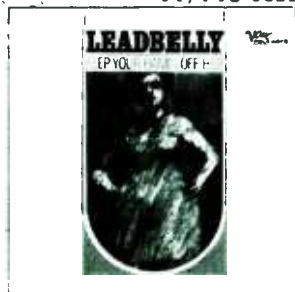
FV/FVS-9020



FV/FVS-9017



FV/FVS-9022



FV/FVS-9021

The great names are on Verve/Folkways.  
Distributed by MGM Records, a division of Metro-Goldwyn-Mayer, Inc.  
CIRCLE 75 ON READER-SERVICE CARD



**Roger Welsh:** "Sweet Nebraska Land." Folkways FH 5337, \$5.95 (LP).

Nobody will break a leg to sign singer Roger Welsh to a contract: his voice has limited range and breaks up on even the mildest fortissimo. Yet as heard on this disc (produced by KFMQ, Lincoln, Nebraska, as a tribute to the Nebraska Centennial Celebration) its unpretentious sincerity embodies a touch of the Great Plains, presenting a little kaleidoscope in which Nebraska's history whirls in primary colors. The Mormons of 1846 set off from their grim Winter Quarters for Zion (*Whoa! Ha! Buck and Jerry Boy*); Indians raid a wagon train (*Sioux Indians*); a cowpuncher learns his trade (*The Horse Wrangler*); outraged farmers strike back at Eastern financiers (*Stay on the Farm, Boys*). There is no slickness here and only a bare modicum of skill, yet it adds up to an earthy and often moving portrait of Nebraska's past.

**Sabicas:** "El Rey del Flamenco." ABC-Paramount 526, \$3.79 (LP); S 526, \$4.79 (SD).

**Manitas de Plata:** "Guitarra Flamenco." Vanguard VRS 9203, \$4.79 (LP); VSD 79203, \$5.79 (SD).

**Mario Escudero:** "Classical Flamenco Guitar." With Alberto Velez (guitar) and Anita Ramos (castanets). Everest 3131, \$3.98 (LP).

**The Romeros:** "An Evening of Flamenco Music." Mercury MG 50434, \$4.79 (LP); SR 90434, \$5.79 (SD).

The ancient art of flamenco has entered a peculiar, baffling era. The best *cuadro* in Sevilla performs in the cabaret of a de luxe hotel, not in some smoky café of Triana; in Granada the gypsy flamenecos of Sacromonte close their caves at the end of the summer tourist season. And most flamencos you are lucky—or unlucky—enough to see in Andalucía are as slick and shallow as a page from *Playboy*. At the same time, the record stalls are clogged with premier performances by some of the greatest and most profound flamenco artists that have ever lived. Thank God, then, for the recording process. A five-dollar bill, judiciously spent, can provide you with better flamenco than any Andaluz will hear from Cádiz to Almería.

The technical genius of the guitarists on this quartet of albums almost defies credibility. Of them all, the veteran, oft-recorded Sabicas still reigns. He is vulgar (note the shameless introduction of a folk air, *Los Cuatro Muleros*, in his alleged composition *Guadalquivir*) and an

opportunist who will sacrifice the integrity of any flamenco form for the glory of an irrelevant *adorno* on the guitar. Yet he plays with easy virtuosity and this disc, like its innumerable predecessors, glints with fitful gypsy fire.

Manitas de Plata, a gypsy out of Arles, possesses an incredible mastery of his instrument. I have seen him play it one-handed, sideways, upside-down; he can evoke the sound of bells or drums or surf. I would venture to say that no barrier of any kind stands between him and the guitar: to conceive is to execute. For all this—and here I have the entranced encomiums of such as John Steinbeck, Vincent Sheean, and MacKinlay Kantor—I do not consider him a major flamenco artist. He is brilliant, he is dazzling, but, in a word, he lacks the peculiar quality of *duende*—that intangible projection of flamenco's soul—that strikes directly at the emotions. The singer who joins him on this disc—José Reyes—totally lacks the nasal tonalities that are the *sine qua non* of a *cantaor*.

A lack of *duende* constitutes the general Spanish kick against Mario Escudero, who, like Sabicas, has lived long and profitably in the United States. Curiously enough, Escudero's style often echoes Sabicas and, also like his fellow immigrant, he is a top technician of the guitar. This present album—not particularly helped by the second guitar of Velez or the intrusive castanets of Anita Ramos—impresses me as the best and most truly flamenco of the four; alone among these magnificent artists, Escudero carefully subordinates his instrumental fireworks to the rigidly defined rhythmic patterns of a *Sevillanas* or *Alegrías*.

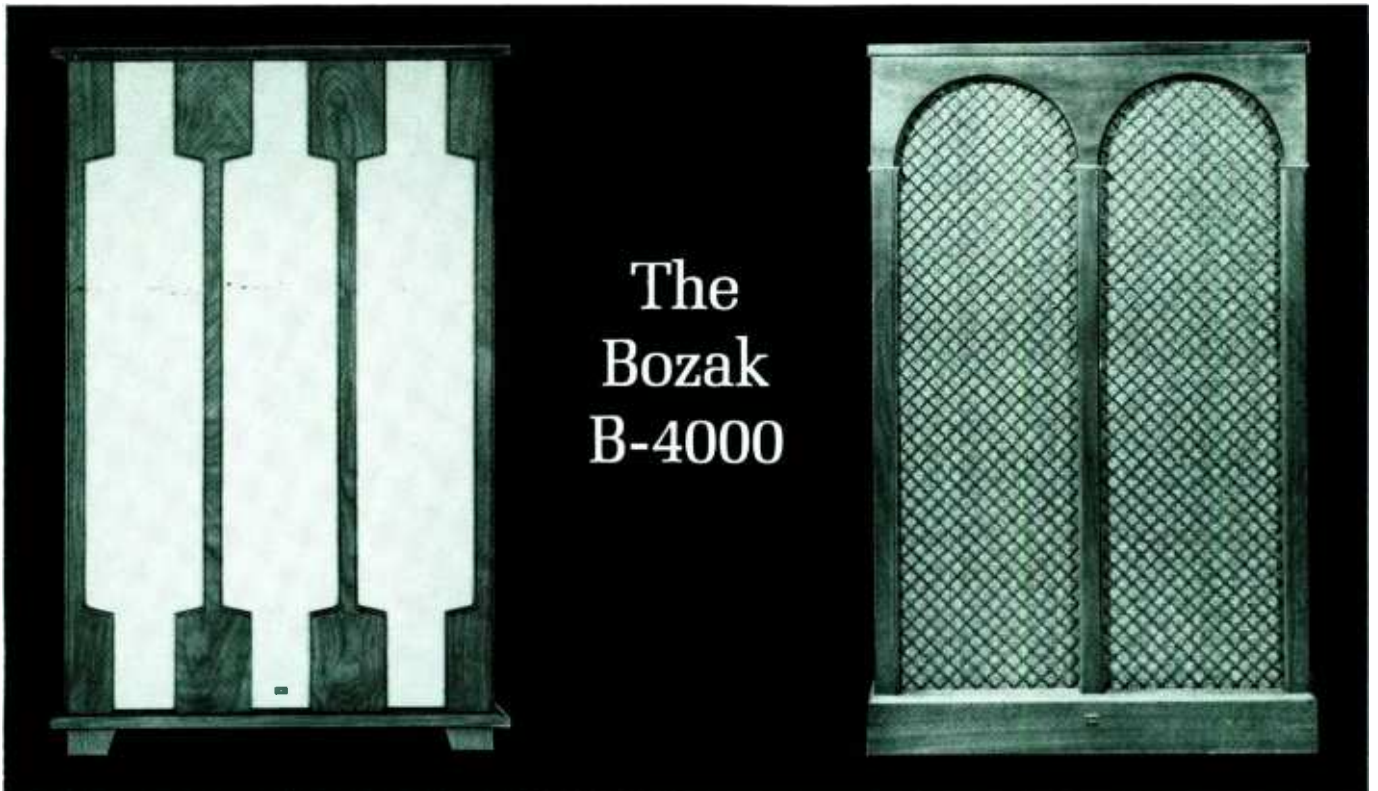
The Romeros—father Celedonio and sons Pepe, Celin, and Angel—are, I think, classical guitarists who are giving flamenco a bit of a riffle. They have fashioned an attractive, if not very profound, album; as a kind of atmospheric background music, which is not to be scorned, this little evocation of Southern Spain exerts immediate appeal; on any grander scale it simply fails to engage the emotions.

**Paul Robeson:** "Ballad for Americans—Carnegie Hall Concert, Vol. 2." Vanguard VRS 9193, \$4.79 (LP); VSD 79193, \$5.79 (SD).

Whether you like his politics or not, Paul Robeson is an American giant: the son

Continued on page 40





## The Bozak B-4000

### “Well Articulated...Musically Balanced...Eminently Honest” —High Fidelity

What makes Bozak's Symphony No. 1, Model B-4000, the largest selling full-sized, full-voiced speaker system in the world?

For one thing, it is specifically designed for stereo. To achieve the broad, uniform distribution of high frequencies needed for stereo realism, the eight treble speakers in the B-4000 are arranged in a loaded vertical column array. That's the same arrangement we designed for the outdoor sound reinforcement systems used by the New York Philharmonic and the Metropolitan Opera.

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Such phrases as “outstandingly smooth and uniform”, “top performing speaker system” and “satisfying combination of breadth and depth” also reaffirm your judgement in making the B-4000 the popular speaker that it is.

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CIRCLE 59 ON READER-SERVICE CARD

## FOLK MUSIC

Continued from page 38

of a slave who grew up to play Shakespeare and an All-American end who was later to conquer the concert stage. A quarter of a century has passed since RCA recorded the Latouche-Robeson *Ballad for Americans* so brilliantly refurbished and reissued on this disc, and the performance shows Robeson at his best. His big bass is relaxed, supple, shot with sunny overtones. And the content of this burning cantata of democracy obviously engaged his emotions. Can it be cruelty, then, or a sense of poignance that caused Vanguard to join this past magnificence with performances dating from circa 1958? Most of these show the Robeson voice as old and granular and wavering. And yet the gift lingers on—as in the striking (though unscholarly) introduction to his *Hassidic Chant* and in the raw drama of the Schiller poem that forms the final movement of the Beethoven Ninth Symphony. Still, it is the *Ballad for Americans* that catches this lion rampant and glorious.

**Voices Incorporated:** "Roots, an Anthology of Negro Music in America." Columbia CL 2393, \$3.79 (LP); CS 9193, \$4.79 (SD).

A skilled, indeed a brilliant attempt to trace the origins and chart the evolution of American Negro music. The Voices, a dozen men and women from Newark, New Jersey, impart emotion and a sense of history to this collection of field cries, work songs, spirituals, and blues. A narration by Bernard Moore draws the dazzling mosaic together. I know of no more authentic or accessible survey of this dynamic, bittersweet music. As regards *roots*, however, I would cavil mildly at several assumptions implicit in the annotation and narration. White raiders did not ruthlessly snatch Negroes from West Africa, whence came most slaves destined for America; the coastal chiefs consciously and cold-bloodedly sold captives, and frequently their own people, to the slavers. Both sexes were imported, not just men. Indeed, women arrived in sufficient numbers to pass on—after brutal hybridization—the genes to create what anthropologists call a new race, the American Negro. Nonetheless, this album memorializes a vivid folk culture that survived savage vicissitudes to flower into a mainstream of American music. Recommended.

**Lui Hung:** "Chinese Folk Songs." Lyricord LL 152, \$4.98 (LP); LLST 7152, \$5.95 (SD).

Of all the Chinese dialects, Cantonese strikes one as the most musical, the most "sing-song." And Cantonese provides the charm of this willowy, seen-by-lantern-light album. Miss Lui's light, sweet voice re-creates a lake in autumn, a springtime picnic, a boat drifting under the moon—lovely, timeless, and Oriental as Canton's Pearl River. This idiom is no more exotic than the Beatles, and infinitely more rewarding. The adventurous will not regret an audition.

O. B. BRUMMELL



New "Valencia II" equipment cabinet housing Altec 711A receiver is flanked by Altec "Valencia" speaker systems. Front-loading cabinet has adjustable sections for tape deck, turntable, records, tapes, and accessories. "Valencia II" cabinet, \$269.

## New! High-Style Equipment Cabinets to Complete Your Altec Stereo Systems

Here's handsome new furniture to go with the handsome sounds of Altec. Designed to Altec's demanding acoustical and aesthetic specifications, these elegant hand-rubbed walnut cabinets are a masterful blending of beauty and utility.

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**ALTEC 711A, WORLD'S FIRST ALL-SILICON STEREO RECEIVER** Even though Altec's new equipment cabinets are specially ventilated, they needn't be, so far as the heat-free 711A is concerned! Reliable all-silicon transistors withstand up to 200% more heat than germaniums!

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At only \$3.78 per watt, the ultimate-performance Altec 711A is your finest power-per-dollar value!

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## ALTEC LANSING

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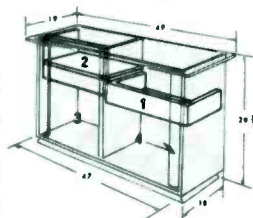
New Altec "Montecito" equipment cabinet reproduces the fretwork design of 16th-Century Spain in its facade. Appearance matches "Valencia" and "Seville" speakers. Self-balancing lid lifts easily. Adjustable sections. A handsome creation in functional furniture, \$389.



### "VALENCIA II"

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- (2) Insulated equipment section 20" W x 16" D, with height adjustable to 11 $\frac{1}{4}$ " maximum.

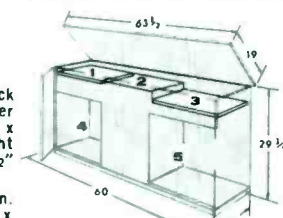
- (3) and (4) Storage areas for records and tapes, or for installation of additional sound equipment. Also, optional locations for 40733 Tape Deck Drawer.



### "MONTECITO"

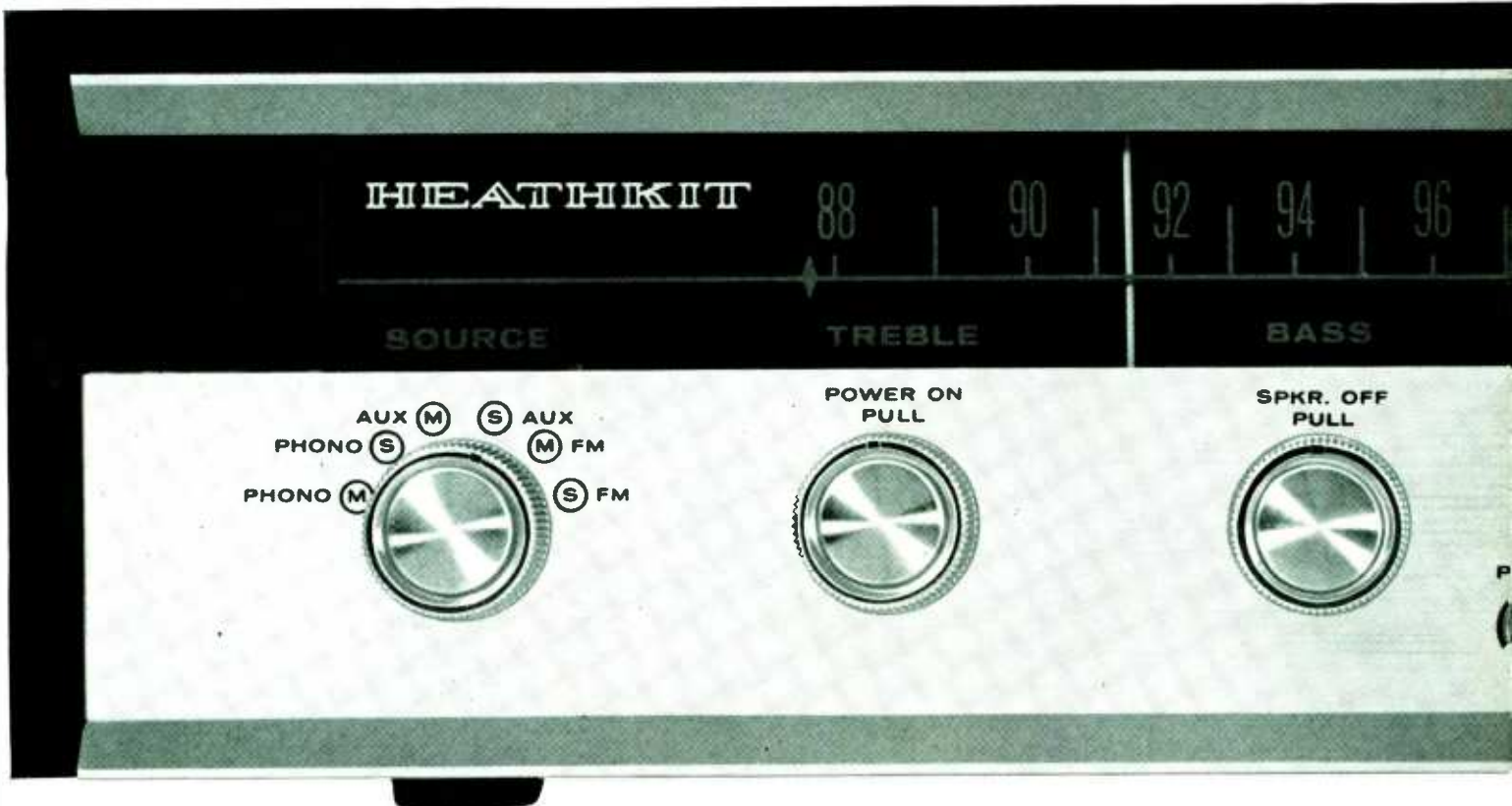
- (1) and (3) Tape deck and record changer sections. 20" W x 15 $\frac{1}{2}$ " D, with height adjustable to 9 $\frac{1}{2}$ " maximum.
- (2) FM-unit section. 2 $\frac{3}{8}$ " H x 20" W x 15 $\frac{1}{2}$ " D.

- (4) and (5) Record and tape storage areas. 16 $\frac{3}{4}$ " H x 20" W x 16 $\frac{1}{4}$ " D. Also may be used as optional locations for equipment.



CIRCLE 3 ON READER-SERVICE CARD

# Actual Size Of The World's



## NEW Heathkit® Solid-State AR-14

### The AR-14 At A Glance

- 31 transistors, 11 diodes •  $\pm 1$  db from 15 to 50,000 cps at 15 watts per channel IHF music power, 10 watts per channel RMS
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Judging from the high prices you see on other stereo receivers these days, you may have a few doubts about the AR-14's quality. Don't have. Here's why!

*First*, famous Heath know-how that's been responsible for the best value in hi-fi components since 1949. Our special staff of audio engineers use the latest, most sophisticated techniques in the "state of the art". Their first design consideration is always performance. And each new design must survive several stages of rigid performance testing . . . your assurance that every Heathkit is "specification guaranteed". But don't take our word for it. Compare specifications. Read the Heathkit component reviews by respected hi-fi editors. Or ask any Heathkit owner . . . you'll find plenty of them around.

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*Third*, you build it yourself in around 20 hours . . . thus labor costs are eliminated. And building it is half the fun. Takes no special skills or knowledge. Simple Heathkit step-by-step instructions and large pictorials show you what to do, and how to do it . . . even how to solder! The tuner "front-end" is already preassembled and aligned. You just assemble two circuit boards, mount some parts on the chassis and wire the controls. So easy, anyone can do it. And what better way to see what it's made of?

### Advanced Solid-State Circuitry

The AR-14 uses 31 transistors and 11 diodes for that clean "transistor sound", cool operation, and long life . . . *no* tubes to deteriorate. Its new transformerless output circuit is known as complementary design. Each channel uses two output transistors—a complementary PNP and NPN pair. This has proven superior, exhibiting lower phase shift and distortion and wider response. All power transistors are adequately heat-sunked for long life. The FM multiplex tuner circuit uses a 3-transistor "front-end" and a 4-stage IF section.

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Two preamplifiers and two power amps provide a frequency-power response of  $\pm 1$  db from 15 to 50,000 cps . . . and at full power in both channels, thanks to a generous power supply design. And there's plenty of power to drive all but the most inefficient speaker system . . . 30 watts IHF music power or 20 watts RMS at 4 and 8 ohms output, slightly less at 16 ohms. Its sensitive FM tuner eagerly seeks stations, far and near . . . you'll like the easy way the flywheel dial glides across the band. For beat-free tape recording, the tuner outputs are filtered.

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Include a 6-position source switch to handle the tuner, plus your tapes and records, stereo or mono; dual-concentric volume control to individually adjust each channel; a tandem treble control with push-pull AC power switch; tandem bass control with push-pull speaker on-off switch for use when listening with stereo headphones from the convenient front panel jack; stereo phase control for 45 db or better separation; and automatic stereo indicator light.

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Measures just 3 $\frac{7}{8}$ " H x 15 $\frac{1}{4}$ " W x 12" D . . . a boon for limited spaces. Its handsome anodized extruded aluminum front panel fits neatly in a wall, your custom cabinet, or in either optional Heath walnut veneer or beige steel cabinets. Marry it with two speakers and enjoy. Use coupon to order yours now.

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CIRCLE 37 ON READER-SERVICE CARD

# Best Buy In Stereo Receivers



...FM/FMX + 30 Watts For Only \$99.95\*

## Compare The AR-14 Specifications

**AMPLIFIER:** Continuous power output: 10 watts each channel—20 watts total. Music power output (IHF): 15 watts per channel. Speaker output impedance: 4 through 16 ohm. Tape output impedance: 3.5K ohm. Damping factor: 50. Hum and noise: Phono: —60 db; Auxiliary: —63 db. Frequency response: 12 to 60,000 cps  $\pm$  1 db; 6 to 100,000 cps  $\pm$  3 db. Power response: 15 to 50,000 cps  $\pm$  1 db; 7 to 90,000 cps  $\pm$  3 db. Input sensitivity: Phono: 4.5 mv; Auxiliary: 300 mv. Input impedance: Phono: 47K ohm; Auxiliary: 180K ohm. Channel separation: 45 db or better. Total harmonic distortion (at rated output): .5% or less @ 1000 cps, 1% or less @ 20 and 20,000 cps. Intermodulation distortion (at rated output): Less than 1% @ 60 & 6,000 cps, 4:1. Phone equalization: RIAA. Front panel: 6-position Source Switch: Mono-Phono; Stereo Phono; Mono Auxiliary; Stereo Auxiliary; Mono FM; Stereo FM; Volume Control; Bass control; Treble Control; Phono Jack. Rear panel: Fuse AC Power Socket; Switched & Un-

switched. Speaker Terminal Blocks; One Left & One Right Speaker. Ground Terminals: 1; Triple Phone Sockets. Power requirement: 105-125 volts 50/60 cps; 32 watts idling; 65 watts full output; (No load on AC power sockets). Dimensions: Overall 15 1/4" W x 3 3/8" H x 12" D. Mounting position: Horizontal or Vertical; Cutout required 15" x 3 1/2"; Depth required from front of mounting surface 11 1/2". FM: Tuning range: 88-108 mc. Antenna: Balanced input for external 300 ohm antenna. Intermediate frequency: 10.7 mc. Sensitivity (IHF): 5 uv for less than 3% total noise, distortion hum —30 db. Hum & noise (IHF): —50 db. Audio frequency response (IHF): 0 to —3 db from 20 to 15,000 cps. Harmonic distortion (IHF): 1% or less. Image ratio (IHF): —40 db. Capture ratio (IHF): 3 db. AFC correction: 150 KC per volt. AM suppression (IHF): —35 db. IF rejection (IHF): —80 db. FM Stereo: Separation: 30 db @ 1 KC. \*or equivalent.

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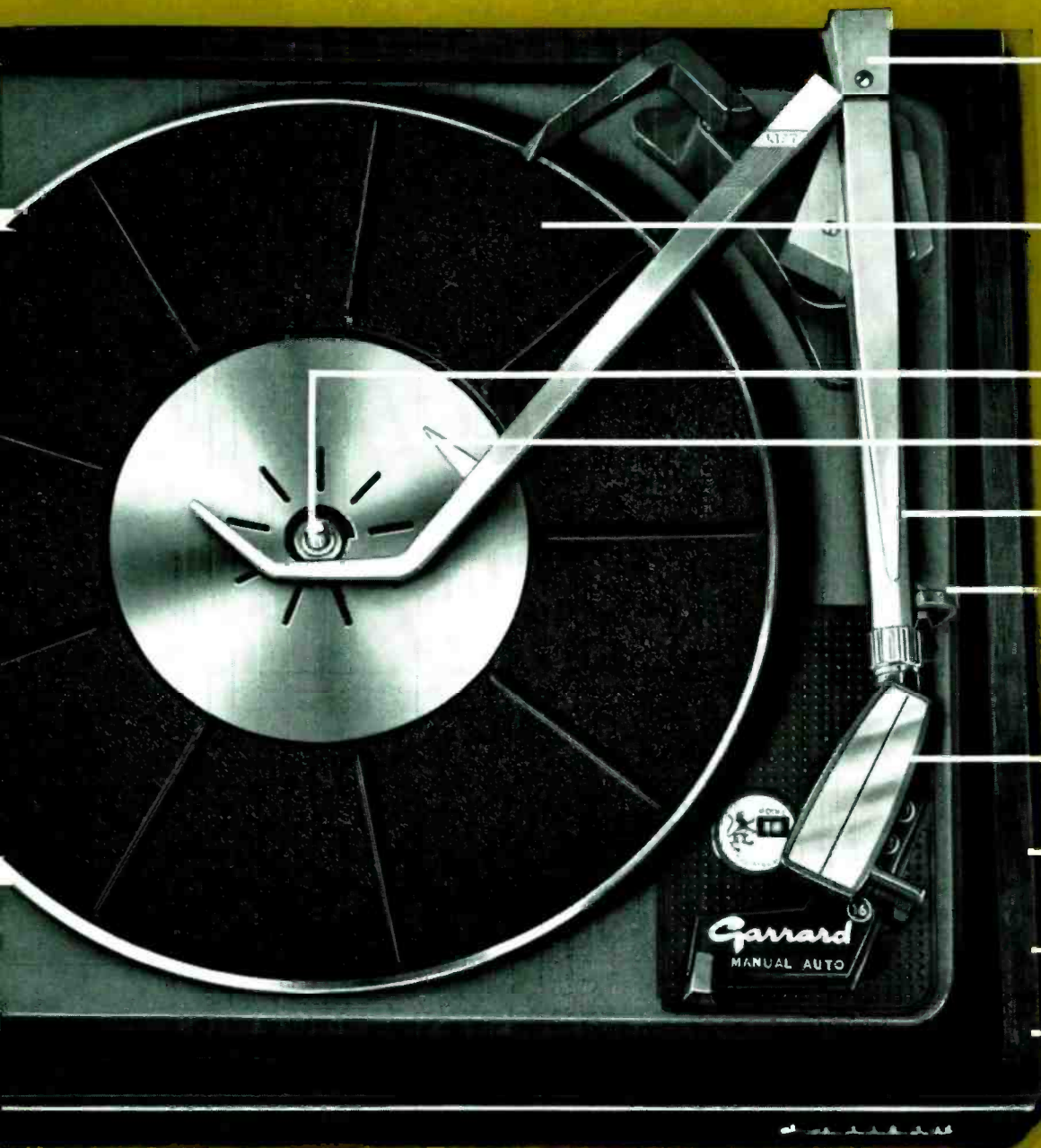
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HF-188

CIRCLE 37 ON READER-SERVICE CARD



Graceful cast aluminum tone arm is counterbalanced—first time this type of arm has been available in a popular priced unit. This feature alone gives the Model 50 particular significance—an automatic in the economy field which can track high quality cartridges for finer sound reproduction.

Oversized turntable with handsome mat is reminiscent of previous Garrard models in a considerably higher price echelon.

Two spindles—a convenient short spindle for playing single records manually; an interchangeable center drop spindle for automatic play when desired. Spindles remove for safety and convenience when taking records off the turntable.

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Shell is lightweight cut away type with extended finger lift for safety in handling. It plugs in... accommodates your widest personal choice of cartridges... can be removed from the arm instantly to change cartridge or service stylus.

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Important reading: 32-page Comparator Guide detailing all Garrard models. Write for complimentary copy to Garrard, Dept. GC-26, Westbury, New York 11591.

***This is the Model 50*** Garrard's most compact manual/automatic turntable. Despite its modest price of only \$44.50, dealers large and small, in every part of the country, think enough of this unit to include it in the overwhelming majority of advertised systems which they pre-select. The dealer knows he can combine the Model 50 with the finest, most expensive brand name amplifiers, receivers, and speakers, and offer them to his most discriminating customers assured that it will be compatible and an enduring credit to his reputation. The dealer's recommendation is important to you. It is every bit as significant as the impressive list of features on this page, which the Model 50 incorporates. This is the lowest priced Garrard automatic... but all Garrards meet exactly the same strict standards of quality. Therefore, you can buy a Model 50 with complete assurance, and you will use it with pride as well as pleasure, for years to come.



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CIRCLE NO. 103 ON READER SERVICE CARD

AS high fidelity SEES IT



## *Stereo Decor—a New Kind of Harmony*

**O**NCE AGAIN we take note in this issue of a new kind of harmony that seems to be prevailing in the homes of more and more music listeners. We refer, naturally, to the harmony that results when high quality reproducing equipment is installed with a view towards becoming a visually attractive as well as functional part of the environment. Superlative sound and outstanding interior design not only are compatible, but efforts to achieve the one often implement the other.

Examples of this interrelationship are demonstrated in the photograph on this month's cover and in the "Portfolio of Stereo Decor" beginning on page 46. What we have deliberately sought to emphasize in this presentation is the concept of a music system fitted into a room not as an afterthought but as an integral part of the scene, in what might be called a "total installation" approach. What room is used, or how many, really doesn't matter: one's "listening room" can be a living room, or study, or remodeled attic or basement. Stereo "works," acoustically and in terms of interior design, just about anywhere.

In the rooms pictured, the appeal to the eye is of course enhanced by the liberal use of fine woods and fabrics, by the placement of carefully chosen furnishings and the display of various decorative objects. Every element is integrated with every other, to form an aesthetically pleasing whole. Yet to us the important thing about these rooms is less their demonstration of superior design techniques than their simple success as settings for civilized living: they are inviting, they are comfortable—and they boast superb stereo sound.

We are aware that the "perfectionist" installations and interiors illustrated here represent a level of affluence beyond the reach of many people. We are convinced, however, that the basic principles embodied in the creation of these rooms can be applied in terms more modest and less costly. For instance, if wormy chestnut or French walnut is prohibitively

expensive for cabinetry or shelving or a "built-in," the same effect of a given installation plan can be achieved with AD plywood or even with pine stock suitably finished. New low-cost stains and related materials are found at most hardware and paint shops; they are easy to apply and they can produce excellent results. There also is an increasing number of well-designed cabinets and storage systems in knockdown form; assembling them at home requires relatively little special skill. Again, while the installation of speakers in built-up compartments on either side of a fireplace conveniently centered against a wall is both functional and visually grateful, one can, by exercising a little imagination, achieve essentially the same sort of thing without a fireplace. A "trisected wall" may be devised by such simple means as centering a large and important piece of furniture or erecting tall bookshelves, with the space on either side left to be fitted with speakers.

Whatever the specific approach adopted (and our brief remarks here are intended merely to be suggestive), it is obvious that a certain spirit of "living with one's artifacts" must be invoked. As our photographs would indicate, this does not mean the haphazard placement of objects, including stereo gear, about a room; and certainly it does not mean hiding one's possessions or disguising their nature. What it does suggest is a working with, not against, audio components. Once we get over a certain inhibition about "audio machinery," and permit it a place in keeping with its intended function, we find that it fits in gracefully, that it contributes an essential part to our total domestic pleasure. The "living scope" of a room is broadened to mirror all its owner's tastes and interests with true fidelity.

Certainly an audio system so installed—whether surrounded by imported rosewood or lumberyard flake-board—will sound its very best . . . which is what it was bought for to begin with.

# a portfolio of stereo decor



This is the main listening area of the room shown on our cover. The house was created by Aaron G. Green, A.I.A., a former student at, and presently the San Francisco affiliate of, the Frank Lloyd Wright Foundation, an organization that trains architects and grants official recognition of their part in carrying on the Wright tradition. Stereo installation was done by Allegro High Fidelity. Architect and installer cooperated to avoid compromising either design or sound: for instance, columns flanking the windows house speaker systems.



# 1966

**R**OOM DESIGN, or as many professionals prefer to call it, "internal architecture," is made up of many variable elements. In addition to such familiar prime movers as the size and shape of rooms and the style of furniture and accessories, it is obvious that today a new force must be taken into account. That is, of course, the apparatus and the *apparatus* of high fidelity stereo music systems.

Thinking in this particular area was confined, up to fairly recently, to fitting audio gear into an existing interior setting, an approach that often resulted in compromised, rather than maximum, performance. Such expressions as "You'd have to move the wall out by four feet really to hear this equipment" had become—for those seeking the very best in music reproduction—an all-too-familiar diagnosis of sonic frustration. In contrast to this approach, a new one is making itself manifest. Thus far in evidence mainly in our West Coast urban centers, the new approach may be termed that of the "total installation"—deliberately shaping the domestic setting to suit the special needs of high quality audio, anything from redoing a room "for stereo" (rather than merely "with stereo") to designing a room or an entire house with stereo equipment in mind. This way of doing things may seem to many a bit of "way out," yet we are assured by West Coast audio dealers that most of their recent installations take exactly such a turn—with architect and audio installer working in close coöperation.

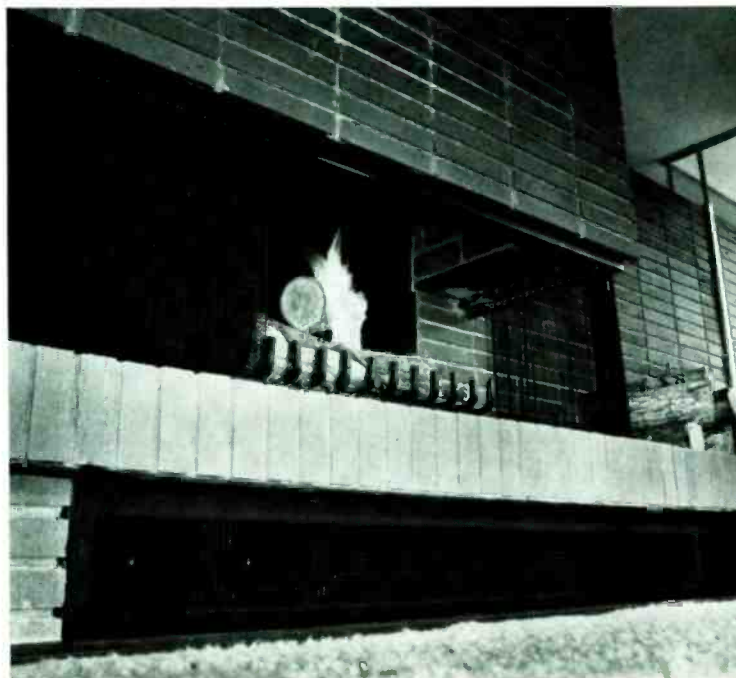
To examine this trend first-hand and in terms of the best means of reporting it—by the documentation of the camera—we recently asked the distinguished photographer Ezra Stoller to film, with the vision and taste he so amply demonstrated in his last decor assignment for us (*HIGH FIDELITY*, March 1965), several interiors in Los Angeles and in San Francisco. The results suggest a new kind of listening room, in which audio equipment is integrated with the environment in a way as sonically and aesthetically satisfying as it is unprecedented. N.E.

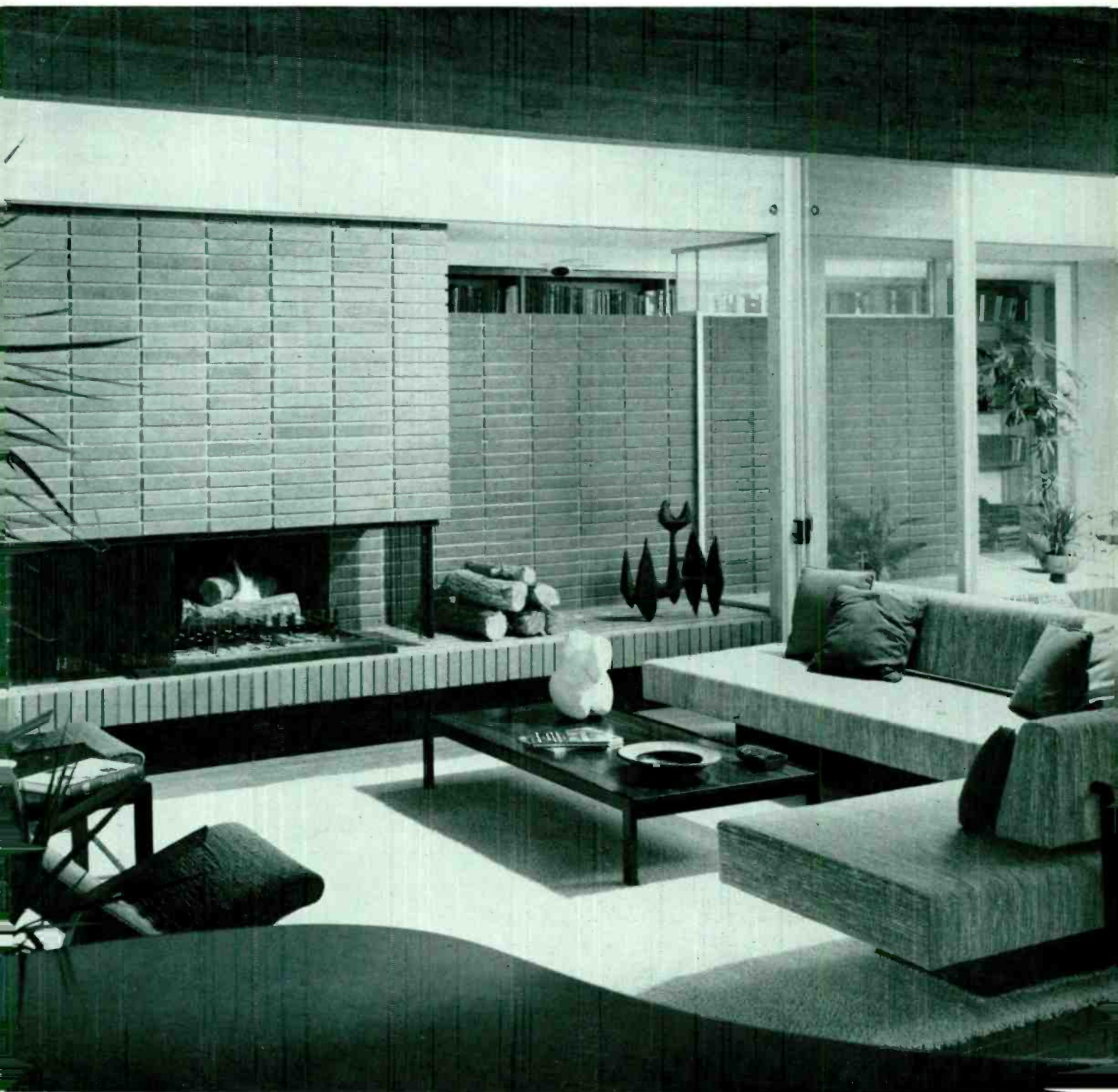


Equipment is installed in lift-top cabinets fitted into corner of room. Under-side of bookshelves above cabinets is used for indirect lighting over equipment. System includes a stereo receiver and record player. Space has been left for possible addition of tape recorder at a later date. Records are stored at bottom of cabinets. Wood used is natural mahogany; together with neutral tint grille cloth on the speaker columns, this creates a restful yet interesting visual effect.



Architect Quincy Jones and audio installer Rudolph Weingarten worked closely to evolve this setting in a new home in Los Angeles. Equipment storage is part of a built-in shelf system, located behind the fireplace seen in the large photo on the opposite page. The high-powered amplifiers on the top shelf are ventilated through a duct that terminates in an opening in the house roof. Speakers for the main listening area were installed in a special area created for them under the fireplace; the air-conditioning ducts in the house serve as back-loading for correct acoustic response. In addition to the living room installation there are extension speakers throughout the house and out of doors, each controlled by its own off/on switch and adjustments for sound level.



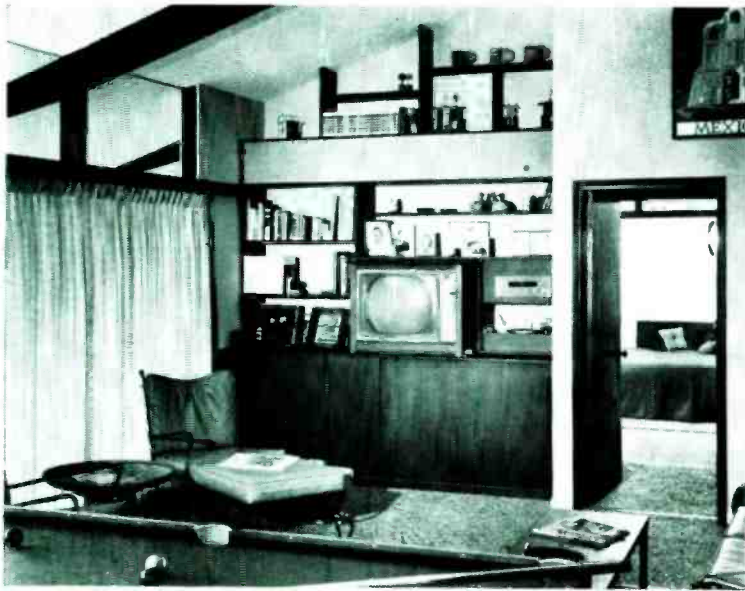


This is the main seating area of the Quincy Jones "open plan" home, in which the living room and stereo listening room are defined by the placement of furnishings plus the fact that the raised hearth of the fireplace actually houses a spread of stereo speakers. Other equipment is installed inconspicuously, but is accessible, as shown on the opposite page.

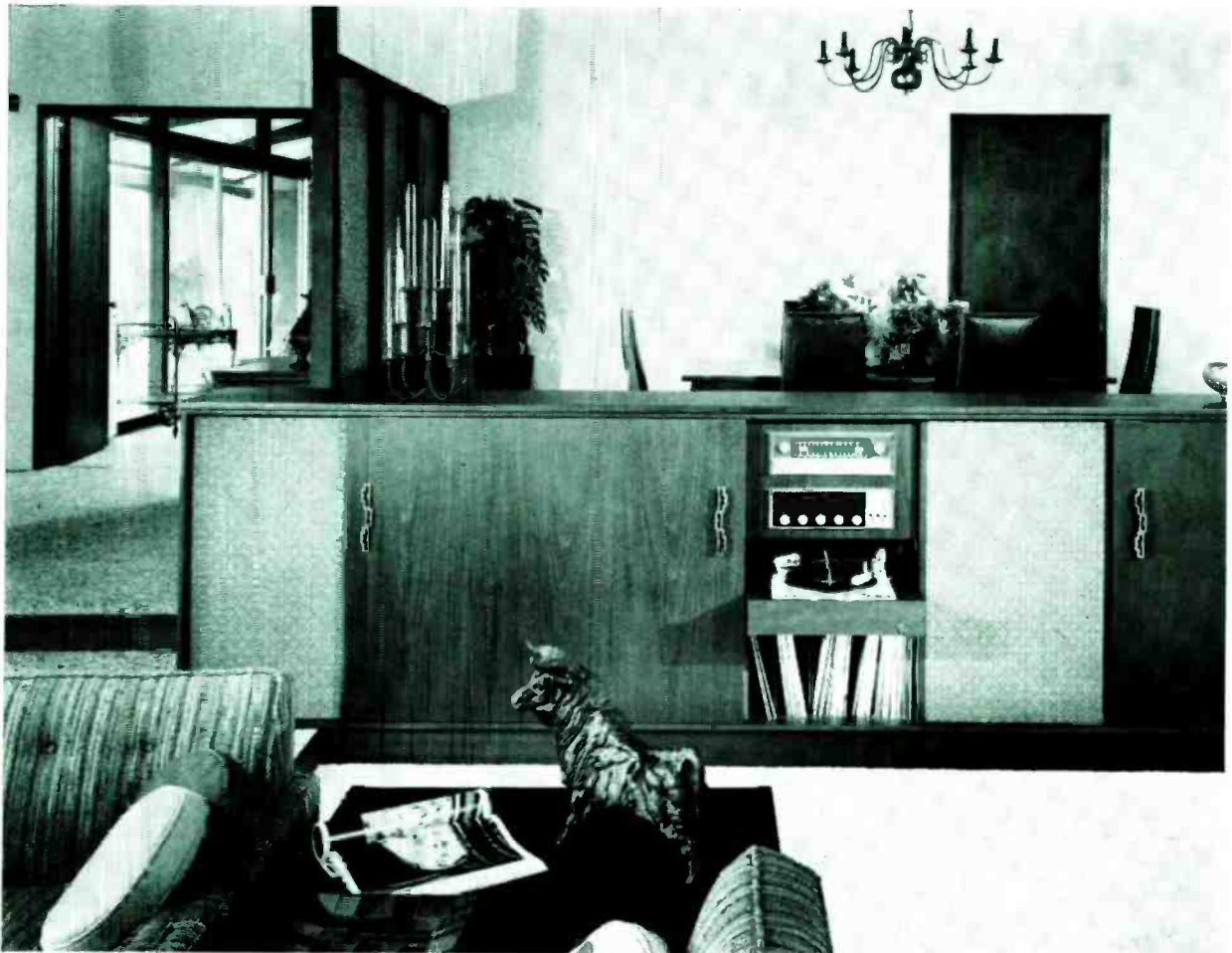


This replica of a Jacobean study is part of a complete design overhaul, room by room, of a residence in San Francisco. Stereo is artfully integrated, the joint efforts of interior designer Peter Hoyt Berg, A.I.A. and of Allegro High Fidelity. The room, including its stereo setup, was drawn to scale before any work began. The audio gear sits on shelves behind a door, shown slightly ajar in the top photograph, and opened fully in the shot at the right. One speaker system is built into a compartment above this area; the second speaker system is housed in an identical compartment at the far right. This view was taken from the main listening area where chairs normally occupy the space preempted for this photo by camera and lights.



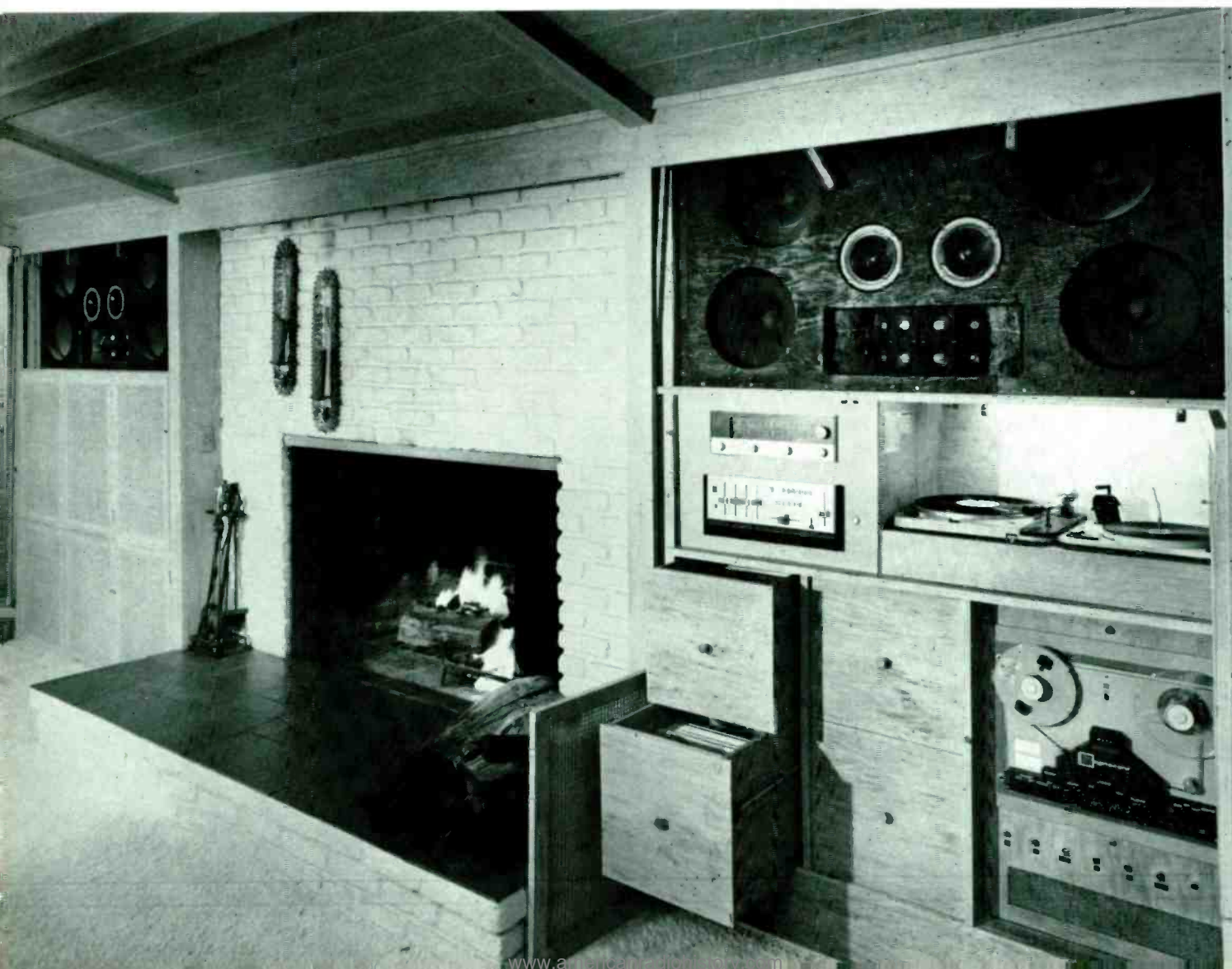


In addition to their main stereo system, shown in the large photo below, the William Hilliards of Los Angeles have built a completely separate system into the den of their house, at left. Forming a part of a wall storage arrangement, the "second system" has its speakers hidden behind the grille-cloth-covered shelf near the top. A relay control connects these speakers to the TV set or to the stereo system.



Working with architect J. Merrill Grey, Mrs. Hilliard planned her interiors carefully. Mr. Hilliard, who is head of Hillcraft, a Los Angeles furniture manufacturer, had this one-of-a-kind cabinet built to serve as room divider and for both stereo and dining storage. Speakers are baffled at either end. All wiring is hidden in cabinet base; AC outlets were brought up through the floor beneath it. Opposite side of cabinet faces into the dining area and is accordingly fitted with storage facilities for dinnerware and related items.

For the San Francisco home of song writer Jay Livingston, Allegro High Fidelity designed and installed an elaborate stereo system, combined with general storage facilities, from floor to ceiling on either side of a spacious fireplace. The solid construction of the fireplace wall served, Allegro advises, as an ideal enclosure for the speakers, and each speaker section opens at the rear into the attic so that an excellent infinite-baffle effect is achieved. The center channel of the preamp is connected to its own monophonic basic amplifier for driving extension speakers in other rooms. Each of these has its own off/on and level controls. Cabinets, designed by Allegro, are made of wormy chestnut, covered by cane doors for striking visual effect that does not impede sound.





Period pieces blend with contemporary design in this study, the repository of the main stereo installation in a Los Angeles residence. Equipment cabinetry and installation were designed by Rudolph Weingarten, working with builder of the house. The heavy-duty power amplifier, on the low shelf, is ventilated by a duct which extends upwards through the column at the left and empties into a huge attic. The speakers are mounted in the walls, behind the indirectly lit top shelves on either side of the door, and are effectively infinite-baffled. There are stereo speaker systems in other rooms of the house and at poolside, all with their own off/on and level controls. Paneling in this room is walnut; cabinets below shelves store records, tapes, and other possessions.





# Composer from the Pampas

ARGENTINA'S ALBERTO GINASTERA IS UNMISTAKABLY  
A LATIN AMERICAN—AND UNMISTAKABLY A MAJOR FIGURE.

by Everett Helm

WHEN THE New York City Opera announced that it would open its inaugural season at Lincoln Center this February with the United States premiere of Alberto Ginastera's *Don Rodrigo*, even admirers of the Argentinian composer were taken by surprise. They shouldn't have been. Although it was not widely known that Ginastera had written an opera—a semihistorical, pageantlike music drama—his reputation has been steadily growing not only in South America but in North America and Europe as well. With the performance of each new work—the Piano Sonata, the Piano and Violin Concertos, the Second String Quartet, the *Cantata para América Mágica* and the cantata *Bommarzo*—it has become increasingly evident that Ginastera is destined to fill the place left vacant by Heitor Villa Lobos.

The parallels between Ginastera and Villa Lobos are as striking on the one hand as are the differences on the other. Like his predecessor's, Ginastera's music makes extensive use of indigenous materials, both musical and literary, and has a freshness and verve that are distinctly "New World." The work of both men, moreover, is essentially expressive and nonschematic: it is music in which the heart holds sway over the intellect. But Ginastera belongs to a later generation than Villa Lobos, and this is clearly evident in his musical development. Whereas even in his most radical works the older man clung to tonality, the younger has incorporated into his style

certain aspects of atonal and serial writing, which he uses freely and undogmatically. His reliance on folk elements (real or suggested) for coloristic effects is less direct and, especially in his recent works, more subtle than was Villa Lobos'. Most important of all, the Argentinian has gone far beyond the Brazilian in achieving a style free of all specific dialects and, even when remaining unmistakably Latin-American, valid in universal terms.

The presumed obligation of achieving a recognizably national form of expression has occupied (and even plagued) composers of Latin America for many years. Some have ignored the problem and have written music of no national character whatsoever. Others have achieved local color (generally through the use of folk idioms) at the cost of relegating themselves more or less to an "arts and crafts" sphere. Ginastera is probably the first Latin American to square the stylistic circle and to write music that is clearly of his country but that has an equally clear personal identity.

As Ginastera's work escapes from national or ethnic boundaries, the man himself bears no relation to the stereotype of the fiery, volatile Latin. He is, in fact, a serious, quiet, even reticent person, who gives the impression of a benevolent owl. This is how he was some twenty years ago, and this is how he has remained to this very day. I first met Ginastera in Buenos Aires in 1944. At that time I



was circulating throughout South America at the behest of the State Department on a never very clearly defined cultural mission which was part of the Good Neighbor Policy, then in full swing. In Perón's Argentina, Good Neighborliness was a good deal less than cordial, as I soon discovered when I tried to organize a concert of American music. That the concert finally came about was a result of my own pigheadedness, the help of Norman Fraser of the British Council, and the encouragement of Alberto Ginastera, a young man still in his twenties. At a time when many of his friends were being imprisoned for expressing non-Perónist opinions, Ginastera made no bones about his aversion to Perón's regime—an aversion, I might add, that cost him his job on two later occasions.

Since our first meeting I have kept in touch with Ginastera and with his musical progress. We have met at intervals in New York, Los Angeles, and Europe. He remains practically unique in my circle of friends as a man who has never, so far as I have observed, lost his temper or become ruffled. In the course of years he has grown in wisdom—practical and artistic—and a bit in stature as well, having added a kilogram or two to his portly figure. And he has developed from an enlightened provincial to a thorough cosmopolitan.

**B**ORN IN 1916 in Buenos Aires, Ginastera grew up in a musical atmosphere saturated with post-romanticism and folklore, usually in combination. Most Latin-American composers of the time were simply superimposing folkloristic elements on a traditional European style, with results that were sometimes pleasant, even charming, but seldom very convincing. Typical of this school was Ginastera's first teacher of composition, Alberto Williams, many of whose works (he had reached opus 136 when he died, at the age of ninety) incorporate native elements and have a light folkloristic perfume. When Ginastera embarked on his musical training, as a very young boy, it was at the Conservatorio Alberto Williams that he enrolled (a fact not generally known; only later did he study at the National Conservatory), and it was natural that in his early compositions he should follow Williams' lead.

When he was eighteen, however, Ginastera came in contact with the music of Stravinsky and Bartók and, under the influence of the latter composer in particular, began working towards what he now calls an "objective nationalism"—that is, a national style in which contemporary techniques are combined with indigenous themes, as in the first manner of Bartók. The first reflection of this effort was the ballet *Panambi* (from which he later extracted an orchestral suite). The South American Indian legend on which it is based provokes some superficially "native" sounds, especially in the concluding noisy "Dance of the Warriors." More often, however, the work is reminiscent of impressionist and neo-classical composers. The first movement, "Moon-

light on the Parana," begins remarkably like Ravel's *Daphnis et Chloë* and proceeds with echoes of Debussy. It is primarily music of effect, and as ballet it is indeed effective and expertly written—all in all, a very good piece for a twenty-year-old to have produced.

Good enough, in all events, to get the composer a commission for another ballet, *Estancia*, from Lincoln Kirstein, whose American Ballet Caravan was touring South America in 1941. The troupe's demise in 1942 postponed the ballet's performance for ten years, but the four-movement suite soon created a stir. It shows, indeed, an enormous step forward from *Panambi*. Although it too is music of effects, in which the folk element remains fairly much on the surface, it is brilliantly executed. Moreover, it possesses great vitality in the fast movements and a strong poetic quality in the slow "Wheat Dance," which captures the atmosphere of Argentina's broad expanses most effectively. The similarity to Copland's *Billy the Kid* in this movement and to *El Salón México* in other passages may well indicate an "influence" of the North American on the South American composer—a relationship which can be traced in a number of Ginastera's works of the 1940s and early '50s.

In 1945 Ginastera came for the first time to the United States, on a Guggenheim Fellowship. This date marks the beginning of what he himself considers a transitional period, in which the music no longer depends on direct folk music quotation but comes from a subjective feeling for the mood and ambience of a people and a country. During this period, which tends increasingly towards atonality, Ginastera wrote *Pampeanas* (the first for violin and piano, the second for cello and piano, the third for orchestra), the First String Quartet, the Piano Sonata, and the *Variaciones concertantes*. The Piano Sonata of 1952 is, indeed, a piece in which one can almost see the composer reaching out for new forms of expression. Folk elements are present, especially in the motoric finale, which suggests certain movements by Villa Lobos, and in the first movement Stravinsky and Milhaud may have inspired some of the harmonic and rhythmic procedures; but the two middle movements are much more original. The second is a nearly atonal scherzo with some creeping chromatic figuration that produces extraordinary sonorities. And in the slow movement, Ginastera seems to be looking for new sounds and harmonies to "apply," as it were, to fairly traditional patterns and gestures. Despite its eclectic character, this Sonata has a real personality of its own.

Power of invention within a traditionally conceived framework has been a hallmark of Ginastera's work from the very start. He is a composer who has arrived at a stylistic synthesis (or, in the course of time, a series of stylistic syntheses) bearing his personal imprint. During a recent conversation we had, Ginastera expressed it this way: "The stylistic evolution I have gone through from the national to the international corresponds to a spiritual necessity,

which has been both conscious and instinctive. A composer must be a part of his own time. I believe that technique is the sum of the possibilities that an artist has for expressing what he has to say. For me, technique and style must be in the service of the work of art."

**O**BVIOUSLY, Ginastera is anything but a doctrinaire composer. He belongs to no school and embraces no dogmas. His concern is with expression, and to achieve this end, any means is for him legitimate. The program notes he wrote for his *Pampeana No. 3, A Pastoral Symphony*, commissioned by the Louisville Orchestra in 1954, contain the following revealing remarks, couched in a somewhat quaint English: "Since my first connection with the Pampa, I felt the desire of writing a work reflecting my spirit's feelings. . . . My wish was to write a purely symphonic work, governed by the strict laws of musical construction, but whose essence would be taken from my subjective feelings. . . . In the composition of this work, I used polytonal and dodecaphonic proceedings, but developing the last ones on the ground of an expressive function." The *Pampeana No. 3*, a kind of latter-day pendant to the early ballets, is an effective piece in the positive sense of

the word—an emotionally based tone poem in symphonic form which is not ashamed to wear its heart on its sleeve.

Ginastera's first entirely serial work is the Second String Quartet of 1958, which he considers as marking the beginning of a new period. The serial procedures are not those of Webern or his followers, but represent Ginastera's free adaptation of serial principles to his own needs. I feel, however, that it is in the *Cantata para América mágica*, commissioned by the Fromm Foundation and composed in 1960, that Ginastera really comes into his own. It is the first of a series of works in which all factors are in complete balance, all influences sublimated in a highly expressive personal style. The work is scored for fifty-three percussion instruments and dramatic soprano. In the prelude, and in other sections as well, Ginastera uses the percussion much in the manner of Stockhausen or Boulez. (The *Fantastic Interlude* contains sounds reminiscent of the latter's *Le Marteau sans maître*.) The entire work is based on serial technique; the Nocturne incorporates pointillist textures. The highly charged voice part of the "Song of Agony and Desolation" is indebted to the expressionist school of Schoenberg and Alban Berg; at the same time there is something Italianate in its vocality and in the way it is thrown into sharp relief by the adroit accompaniment. Again, the word "magic" is used to indicate the poetic spirit of the pre-Columbian world, which conceived of nature as being full of mystery, and the texts, set in six contrasting sections that constitute an integrated whole, reflect the Mayan, Aztec, and Inca civilizations. Yet this "mixture" results in a work that is, in its totality, highly original and compelling.

The opera *Don Rodrigo* was commissioned by the City of Buenos Aires and first performed at the Teatro Colón in 1964. The current New York production is the second. The libretto by the Spanish poet and playwright Alejandro Casona tells the story of Don Rodrigo, the last Visigoth King of Spain, whose seduction and subsequent rejection of Florinda, daughter of the Governor of Ceuta in Africa, brought about the invasion and conquest of Spain by the Moors. Each of the three acts is composed of three scenes connected by symphonic interludes, during which the orchestra plays the part of the protagonist. The nine scenes—cast in such forms as suite, rondo, madrigal, canon, etc.—are related to each other as 1-9, 2-8, 3-7, 4-6. The keystone scene in this arch construction, the fifth, is the one in which Rodrigo violates Florinda; the four preceding are a build-up; the four following, the denouement of this key scene. Yet the total effect of this formally plotted structure is by no means rigid or schematic.

Certain architectonic and even stylistic parallels between *Don Rodrigo* and Berg's *Wozzeck* are evident, though the two scores could never for a moment be confused. Ginastera's opera has, indeed, a physiognomy all

*Continued on page 112*



*Ginastera, with his prized collection of masks.*

# TRENDS<sup>in</sup> TRANSISTORS

*A progress report by the editorial staff*



## Germanium? Silicon? Field effect? What does it all mean to the audio consumer?

**T**HE TRANSISTOR REVOLUTION in audio is now a *fait accompli*—the last major holdouts against transistors (McIntosh, Marantz, and Dynaco) having announced solid-state products of their own. And, as in any revolution, once that initial turning point at which everyone agrees to make the change is past, new disagreements arise as to where and how to proceed. The present state of flux makes it impossible to chronicle all the research currently in progress and all the differences of viewpoint in evidence. But the new wave of contention regarding types of transistors and their use in high fidelity gear merits some attention.

Transistors came into being because of the unique properties of two crystalline elements: germanium and silicon. A tiny sliver of either, suitably formed and treated (including the addition of an “impurity”—another element such as arsenic or boron), becomes a transistor: a device that can be made to perform as a vacuum tube but which is infinitely smaller, requires a lower operating voltage, and generates virtually no heat. In contrast to the vacuum tube, in which the internal parts are separated by physical space, the transistor (and related circuit devices such as crystal diodes) is composed in a manner that precludes any internal physical spacing and so is known as a “solid-state” device. It also has nothing that is subject to breakage, such as the glass envelope of a tube, and nothing that burns out as a consequence of normal use, such as the filament of a tube.

Moreover, the transistor is inherently low-noise-generating: it produces no microphonic effects, as tubes often do, and it is less susceptible to hum. The transistor also is inherently stable and its performance over long periods is more predictable than that of tubes, in which the aging of elements can bring about a slow deterioration of performance. Perhaps most germane, the transistor has enabled the design of amplifiers without the use of output transformers, themselves a source of heat, bulk, cost, and—many

would add—limitations on audio performance. To be sure, transistors are no miniature dreamboats—they present problems of their own to the audio designer—but it is now apparent that these problems are more than balanced by their advantages.

A few years ago, when the first transistor audio equipment appeared, a Great Debate ensued over whether transistors produced worse or better sound than vacuum tubes. In the last year or so that debate has subsided: everyone now agrees that transistors are here to stay, and that equipment in which they are used can be at least as good as equipment employing tubes.

**A**N INTERESTING FACET of the early discussions of transistors was the tendency to think of them as a homogeneous class, rather than as a group of devices with individual and varying characteristics. True, the number of transistor types was (and still is) relatively limited, but present-day technical sophistication discerns individual trees within the solid-state forest. Counting the processes by which transistors may be formed, and the “geometry” of their internal structure (that is, the manner in which the tiny elements are placed with respect to one another), there are now about a dozen distinct transistor types, each with its own recommended application. These are supplied by little more than a handful of companies—including Texas Instrument, Motorola, RCA, General Electric, Fairchild, Transistron, Bendix, and Crystalonics—with RCA having emerged as the largest single supplier to the high fidelity industry. The greater variation of types is to be found among the silicon devices, although new forms of germanium transistors also have been developed.

The first solid-state audio equipment was built with germanium transistors, mainly because this type was readily available. (Silicons initially cost upward of \$25 each, plainly a prohibitive cost to manufacturers of consumer products.) Some early low-priced

units proved failure-prone, though whether the germaniums of that date or their use in specific product designs were to blame remains a matter of conjecture. A smaller group of manufacturers who used germaniums took great pains in the design of their equipment to assure reliability of performance, and also used the costlier silicons in the power output stages—which accounted for the very high cost of such early solid-state products as the Citation preamp and power amp. Most of the industry simply waited, for more reliable germaniums (which would not require elaborate circuitry) or for lower-cost silicons. Today, the price of silicons has indeed come down and (according to industry sources and judging too from the results of our own test reports of new equipment) germaniums have become more dependable. In the coming to pass of both these developments lies the present disagreement.

**D**ISPUTE CENTERS, largely, around the power output stage of an amplifier, where most transistor failure has been observed. The majority approach, at the present time, is to use silicons without a driver transformer preceding them; the minority approach is to use germaniums with a driver transformer. A few designs combine elements of both approaches: the use of silicons with a driver transformer.

Why silicons? Sherwood, for one, points to their “acknowledged reliability” and their adaptability for devising circuits that “are immune to overloading.” Scott feels that, while silicons cost more, they are “far more effective than germaniums in terms of ruggedness, reliability, and sound quality.” This company says, further, that in the output stage silicons permit “instantaneous power for extreme music dynamics” while protecting speakers against overload. Acoustech insists that silicons are a must to realize high frequency power. The forthcoming Dynaco power amp will use silicons.

An opposite view is taken by Harman-Kardon. This firm points out that silicons are not as linear in response as germaniums, that they have a lower high-frequency cutoff, and that they require more drive from the preceding stage. H-K also doubts that silicons are inherently as reliable as they’re reputed to be, and believes that germaniums have greatly increased in reliability. “Little more has happened to silicon output transistors in the last two years,” says H-K, “other than a big drop in cost.” H-K’s current designs use germaniums with a driver transformer, and the company affirms that its SR 900 receiver offers better amplifier performance than its earlier Citation B, with silicon outputs, did.

Fisher holds the position that either type of transistor can have merit for use in an amplifier output stage, depending on how it is used in a given circuit design. While agreeing that germaniums are more linear over a wider gain (dynamic) range, Fisher feels that “more circuit compensation, especially the use of a driver transformer” is required for this ad-

vantage to be realized. On the other hand, silicons can be used at higher temperatures, which obviates the need for enormous heat-sinks and thereby reduces the cost and size of an amplifier. Fisher, of course, has used both types: germanium output transistors in its Model 600T receiver; silicons in its newer 440T. Both sets have driver transformers.

**T**HERE IS MORE UNANIMITY among the experts in the preferred transistor for low-level audio stages, including preamps. Here the silicon is plainly the winner. “Germaniums make no sense in preamp stages,” says Harman-Kardon, and just about every other company agrees.

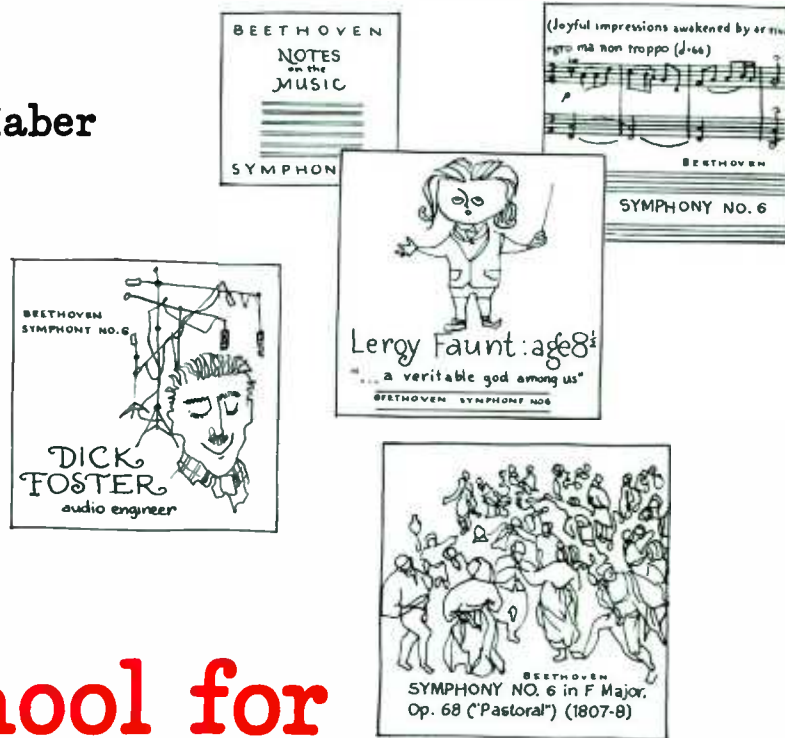
In these stages the problem is not so much reliability as low inherent noise. The electrical signal that enters the preamplifier from a source such as a magnetic phono cartridge is relatively small compared with the level it finally attains when it leaves the amplifier. Noise added to the signal in the preamp stages has a greater effect on what you hear than noise from any other stage in the amplification chain. For this reason, the transistors used in preamplifiers must be extremely low-noise types. The type preferred by most engineers right now is the silicon planar transistor. The term “planar” refers to a technique for forming the elements of a transistor, the effect of which is to increase the transistor’s ruggedness, especially when handling higher signal loads. Since the cost of this type has been much reduced in recent months, most manufacturers have no hesitation in using it.

Low-noise transistors are also needed for the exacting requirements of the “front end” of FM tuners. A new type of “field effect” transistor shows great promise here. A field effect transistor is a silicon type in which the internal elements are connected in a unique way so as to provide the transistor with a high input impedance and also to render it more suitable for low-noise, low-power applications. It is, in fact, the lowest-noise device available for this type of application. On the negative side, the field effect transistor seems to be somewhat more sensitive to temperature than a silicon planar transistor, and considerably lower in gain. On balance, however, the field effect transistor seems to be sufficiently attractive to have interested several tuner manufacturers.

Field effect transistors also are used in several high quality condenser microphones. In this application, its high input impedance is as much a reason for its use as the low noise characteristic. In the past, only tubes had such a high input impedance.

In the long run, the laurel wreath for solid-state ingenuity probably will not go to any equipment on the basis of the kind of transistors it uses but, rather, on the basis of how well it uses them—whatever the type. And picking the winner will not be easy: transistor audio is constantly improving, and even at this early “postrevolutionary” period is ahead of tube design. Anyone for Round Two of the Great Debate?

by Leo Haber



## School for Annotators or The Case of the Multiple Liner Notes

**R**UMOR has it that a large recording company was recently put in a very embarrassing position by the sudden defection from its ranks of all its most prominent record annotators. It seems that in a disgruntled moment these gentlemen had simply moved *en masse* to a competing label. They left their onetime employer about to release the twenty-third current version of Beethoven's *Pastoral* Symphony, done by the company's reigning maestro while on tour in Johannesburg—his seventh recording of the score for posterity. And this without a jacket note to match!

But no real catastrophe ensued. First of all, the movement-by-movement comments of one Hector Berlioz could always be used in an emergency, since his writings are in the public domain. Secondly, recording firms of major stature are never really at a loss for aspiring young musicologists out to make their mark in the world; many a youthful tyro would willingly accept a pittance to be asked for a liner note by a company of such repute. In this case, however, the firm in question hit upon a novel scheme. Test pressings of the recording were sent out simultaneously to five ambitious young critics who had previously urged their availability. They were instructed to write a trial liner note with

the clear understanding that they were being subjected to an actual test, if not a competition. In other words, the enterprising record company was, in effect, running the first school for annotators.

The results were so unusual that we requested permission to publish extracts from the five essays, even though the recording they discuss has not yet been issued. We won't bore the reader with five complete analyses of Beethoven's *Pastoral*. It will suffice to reproduce one or two paragraphs per annotator, since each expert succeeded in establishing his unique style and his distinctive point of view in the very first lines of his piece. Not one wavered or slackened the rhythm or veered from his appointed theme. The following examples speak eloquently for themselves.

**Annotator No. 1:** Johannesburg never saw the likes of it in all its years of civilized history. Four and a half tons of recording equipment had to be flown in on seventeen DC-8s in order to capture the marvelous acoustic of Segregation Hall. Positioning of accent mikes and musicians proved a bit troublesome since the music called for large massed orchestral sounds while recording engineers and government officials called for real separation and

antiphonal effects. The problem was solved by audio engineer Dick Foster, who set up three Telefunken 221 mikes for the left channel and two Telefunken U-47s for the right, about ten feet apart and some six feet above the participants. The tuba, separated by a screen from the rest of the brass, had an RCA 44BX at its personal disposal plus an Ampex recorder of its own whose tape was to be intermixed by engineer Foster and associates when recording was completed.

Gallant Dick Foster, who personally supervised all the sessions, was the unsung hero of the occasion. After seventeen takes of the opening phrase, the redoubtable Foster was almost satisfied. . . .

**Annotator No. 2:** Forty-two years ago in April, a young boy of eight burst upon the stage of Carnegie Hall in front of the New York Philharmonic Orchestra at an hour that was ordinarily past his bedtime. When he reached the podium the audience gasped with much expectation and not a little fear. Was the child himself afraid? Not at all. Dressed in a black velvet suit, golden ringlets curled about the nape of his neck, he looked for all the world like a small angel dropped down from heaven. But when he lifted a baton twice as long as his own arm from elbow to tiny tip of forefinger and swept into the opening bars of the *Bacchanale* from *Samson and Delilah*, the world knew immediately that a veritable god was among them once more. One reputed conductor seated in the audience that evening alongside Andrés Segovia was fabled to have said, "It sure is hot in here." To which the virtuoso Segovia replied, "Not for guitarists."

It is hard to believe that Maestro is now fifty years young. . . .

**Annotator No. 3:** The playful opening theme done *Allegro ma non troppo* by the violins over a persistent bass figure is a joyous F major melodic phrase that begins on the second note of the triad and ends on the second note of the major scale. This fragment played pianissimo (mezzo-forte in our recording which proposes an alternate reading gleaned from the Urtext found in an Amish farmhouse near Elyria, Ohio, through the researches of the late Sir Leonard Woolley) in 2/4 time would surprise no one except that the second measure, a five-note figure containing a contested B flat and two staccato eighth notes, is repeated seventy-seven times in the course of the movement.

Sir Donald Tovey says that the first eighth note should be played legato by the violas at repetitions 43 and 61 (meas. 72 and 97 in the Lea pocket score), but our recording, mindful of the dark timbre of the violas, has substituted a spiccato bowing in repetitions 57 and 73 (cues XX and ZZ in the Eulenburg score), an authentic postbaroque practice familiar to anyone who knows that appoggiaturas should begin on the beat rather than before the beat. . . .

**Annotator No. 4:** I see a jolly old country scene out

of Brueghel with peasants dancing gaily in the sun. In my mind's eye a winding brook trips it gently along, eddies and flows past golden-brown sheaves of corn and forests of pine and dogwood while sweet nightingales, quails, and cuckoos with unstopped throats warble their native woodnotes wild. Suddenly, methinks I espy a village festival, replete with jocund country dances and joyous merrymaking whilst a rustic village band supplies rural ditties with unspoiled gusto. Suddenly again, a storm—a brief turbulent splash of nature that engulfs (but does not drown) the joyful cataract of song and subsides almost as quickly since the gentle and sublimely modest sun is already peeping through the clouds in radiant glory.

And in a corner, beneath a rustic canopy that has protected country bumpkins and lovers alike from the ravages of the storm, I see a little face hiding amongst the picnic baskets. Is it not little Ludwig—our Ludwig—a child still, impressionable, sensitive, with visions of sugarplums, fairies, and his own sprightly *Pastoral* dancing in his fecund brain? . . .

**Annotator No. 5:** The history of music in sound looks askance at the long and tortuous career of program music vis-à-vis absolute music. The conventional history as recorded by the most notable scholars purports to be a history of forms—the oratorio, opera buffa, the modern symphony (technical form is also given its proper due—the rondo, the symphonic scherzo, sonata form) ((scales and chord structures are never disregarded—the unusual career, for example, of the dominant 7th alone is enough to fill volumes)) (((vide Paul Henry Lang))). But only reluctantly do most texts seem to take up the curious form which sets out to picture specific aspects of life in musical sounds—i.e., program music. It were as if it were villainous to attempt to chart the circuitous development of a music that has had a recent vogue (Haydn's chicken music in *La Poule*, Symphony No. 83). The history of program music is actually a long and honorable one antedating Haydn by a good many years (Handel's frog music in *Israel in Egypt*) ((or Kuhnau's stone-slinging music in *Der Streit zwischen David und Goliath*)) (((vide David Ewen))).

My modest aim here is to set the record straight once and for all and bring some balance to the work of unbalanced predecessors who lacked the signal advantage of my own copious research (vide my collected works seriatim). . . .

**T**HESE WERE the five entries submitted to the recording company. Which one would you, dear reader, choose to imprint upon the sleeve of the record jacket housing the twenty-third current recording of Beethoven's *Pastoral* Symphony? By the by, our first annotator appended a note asking that a full-size picture of Dick Foster, the intrepid recording engineer, adorn *Continued on page 109*

# IS THIS ~~WAS~~ THE WORLD'S FINEST PREAMPLIFIER



PAS-3X  
Kit \$69.95  
Assembled \$109.95

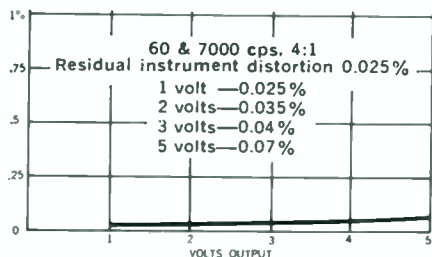
For years since its introduction, the Dynaco preamplifier design has been generally accepted as one in which the noise and distortion are so low and the quality so high that attempts to improve it would be laboratory exercises rather than commercial enterprises. Yet we have always been questioned as to why we did not gild this lily by adding step type tone controls. The enthusiastic audiophiles who ask this tell us that they want to be sure that their tone controls are out of the circuit when not being used. Our answer has always been that continuous controls give a range of flexibility which cannot be attained with step type controls, and that the "neutral" position of our con-

trols produces a flat response characteristic adequate for the most critical need.

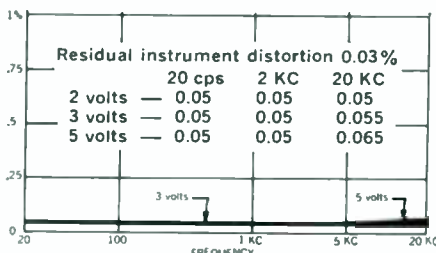
However, our avowed philosophy of perfectionism has kept us working on the possibility of some improvement in the circuit—and this work has now led to the first major change in our preamplifier design since it was initiated. This development (on which patents are pending) is applicable to all continuous tone control systems and immediately makes them superior to the far more expensive step type controls. What we have accomplished is to keep the infinite resolution capability of the continuous control, but to remove all frequency and phase discriminating networks from the circuit when the control is rotated to its mechanical center. This new design is incorporated in the PAS-3X (PAS-2X, too) which is now at your dealer's at the same low price.

Further, for the nominal charge of \$10.00, a conversion kit TC-3X is available to update any Dyna PAS-2 or PAS-3.

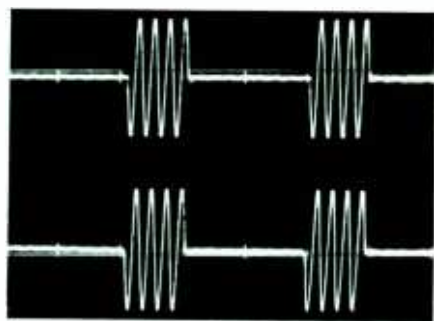
Can you hear the difference? We doubt it. The preamp was amazingly good in the past. We have improved it for the sake of improvement, not because we think it needed it. It has always surpassed every other preamp without regard to cost. And, it is superior on more than measurements—listening tests prove that the Dyna preamp adds no coloration to the sound and that its inclusion in the hi fi chain is undetectable. Partially diagrammed below is the performance you can expect from the PAS-3X—why you can never get better overall quality regardless of how much money you spend.



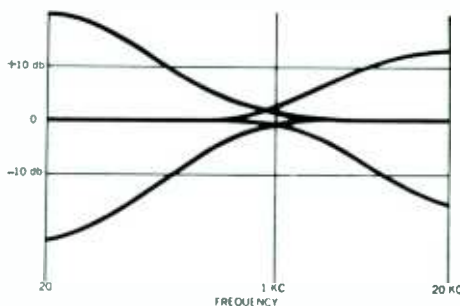
Intermodulation Distortion



Harmonic Distortion



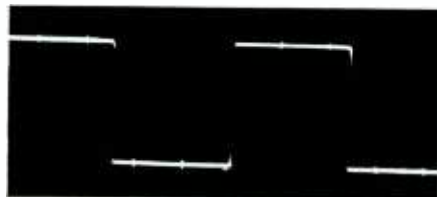
Four cycle 20KC tone burst from generator (above) matches PAS-3X (below)



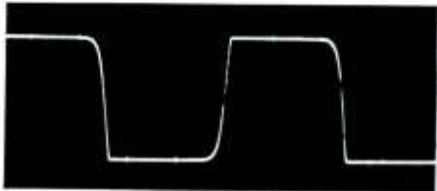
Tone Control Range



10 cps Square Wave



1 KC Square Wave



10 KC Square Wave

There are Dynakit amplifiers in all power brackets which will do justice to the perfectionist's preamplifier. All are rated for continuous power.



2 Mark IIIs  
60 watts/  
channel  
Kits  
\$79.95 each



Stereo 70  
35 watts/  
channel  
Kit  
\$99.95



Stereo 35  
17.5 watts/  
channel  
Kit  
\$59.95

Complete specifications and impartial test reports are available on request. In Europe write Audiodyne a/s Christian X's vej 42, Aarhus, Denmark.

**DYNACO INC.** 3912 POWELTON AVENUE, PHILADELPHIA 4, PA.

CIRCLE 24 ON READER-SERVICE CARD

# Perfection results from CHOICE...NOT CHANCE

Since no single phono cartridge can be all things to all people, we earnestly recommend that you employ these individual criteria in selecting your personal cartridge from the broad Shure Stereo Dynetic group:

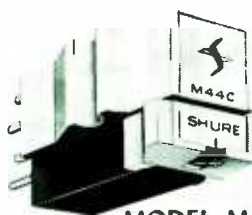
**YOUR EAR:** First and foremost, listen. There are subtle differences in tonality that beggar description and are quite unrelated to "bare" specifications—yet add immeasurably to your personal listening pleasure.

**YOUR EQUIPMENT:** Consider first your tone arm's range of

tracking forces. Too, keep in mind that the cartridge ordinarily represents the smallest monetary investment in the system, yet the ultimate sound delivered depends *first* on the signal reproduced by the cartridge . . . "skimping" here downgrades your *entire* system.

**YOUR EXCHEQUER:** Shure cartridges cover the entire economic spectrum. And they are ALL Shure in quality, all Shure in performance. Even the least costly has received copious critical acclaim.

## RUGGED AND RESPONSIVE



**MODEL M44-C**

An exceptionally rugged cartridge that tracks at forces up to 5 grams. Ideal for older model, heavier-tracking turntables, or where children or guests have access to your system. Retractable stylus prevents record damage. 15° tracking for minimal IM and Harmonic distortion. Truly musical sound. Only \$17.95

## ECONOMICAL TREND-SETTER



**M44 SERIES**

Premium quality at a modest price. 15° tracking angle conforms to standard adopted by major record companies. Remarkably low IM and Harmonic distortion . . . excellent channel separation, providing superlative stereo effect. Scratch-proof retractile stylus. M44-5 with .0005" stylus for 3/4 to 1 1/2 gram tracking. Only \$21.95. M44-7 for 1 1/2 to 3 grams, .0007" stylus. Only \$19.95

## ALL THE MOST WANTED FEATURES



**M55E**

15° TRACKING, ELLIPTICAL STYLUS

Professional performance at a modest price. Compares favorably to the incomparable Shure V-15, except that it is produced under standard Shure quality control and manufacturing techniques. Remarkable freedom from IM, Harmonic and tracing distortion. Will definitely and audibly improve the sound of monaural as well as stereo records. A special value at \$35.50. Upgrade M44 cartridge (if you can track at 1 1/2 grams or less) with N55E stylus, \$20.00

## THE "FLOATING" CARTRIDGE



**M80E GARD-A-MATIC®  
WITH ELLIPTICAL STYLUS**

Bounce-proof, scratch-proof performance for Garrard Lab 80 and Model A70 Series automatic turntables. Especially useful for applications where floor vibration is a problem. Spring-mounted in tone arm shell. Unique safety feature retracts stylus and cartridge when force exceeds 1 1/2 grams . . . prevents scratching record and damaging stylus. \$38.00

## THE ULTIMATE!



**V-15**

WITH  
BI-RADIAL ELLIPTICAL STYLUS

For the purist who wants the very best, regardless of price. Reduces tracing (pinch effect), IM and Harmonic distortion to unprecedented lows. 15° tracking. Scratch-proof, too. Produced under famed Shure Master Quality Control Program . . . literally hand-made and individually tested. In a class by itself for mono as well as stereo discs. For manual or automatic turntables tracking at 3/4 to 1 1/2 grams. \$62.50

## "THE BEST PICK-UP ARM IN THE WORLD"



**SHURE SME**

Provides features and quality unattainable in ANY other tone arm. Made by British craftsmen to singularly close tolerances and standards. Utterly accurate adjustments for every critical factor relating to perfect tracking . . . it realizes the full potential of the cartridge and record. Model 3012 for 16" records \$110.50; Model 3009 for 12" records \$100.50

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CIRCLE 64 ON READER-SERVICE CARD



high fidelity **EQUIPMENT  
REPORTS**

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

**JAMES B. LANSING SG520  
GRAPHIC CONTROLLER;  
SE400 AMPLIFIER**

**THE EQUIPMENT:** James B. Lansing SG520, a stereo preamp-control unit. Dimensions: 15-5/8 by 6-9/16 by 12-7/8 inches. Price, \$450; optional case, \$15. Model SE400, a stereo basic amplifier. Dimensions: 15-3/16 by 4-7/8 by 6-5/8 inches. Price, \$261. Manufacturer: James B. Lansing Sound, Inc., Los Angeles, Calif. 90039.

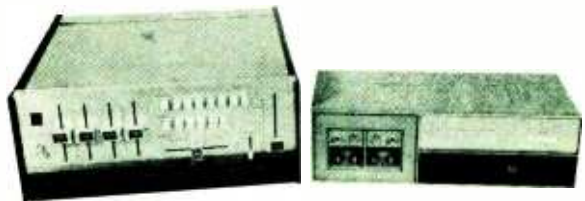
**COMMENT:** Either the SG520 preamp (Graphic Controller) or the SE400 basic amplifier (Energizer) can be obtained separately for use with other makes of basics and preamps respectively. Together they comprise a complete stereo amplifying and control system of unusual design, great versatility, and very high performance. Both units are solid-state. The control unit, to begin with, looks like nothing ever offered for home music systems, and boasts professional-type slide controls, illuminated push buttons, a built-in test-tone generator, and other features. The front panel actually is two panels in one, the lower one behind a hinged lid that extends across the width of the escutcheon. Controls most often used thus are exposed, while the others may be hidden during normal use. The main portion includes a push-button power off/on switch, and four vertical slide controls for bass and treble on channels A and B. Any combination of tone adjustment can be quickly and positively set. Signal sources are selected by a row of eight push buttons marked for phono 1, phono 2, microphone, tape play, auxiliary front, auxiliary rear, tuner 1, and tuner 2. A button, when pressed, lights up to indicate which source has been chosen.

Below this row are six more similar buttons for operational mode. These include: normal stereo, reverse stereo, channel A, channel B, A plus B, and test. The test button feeds a 1-KHz tone through the system for balancing the speaker response. To the right of these buttons is another vertical slide control for volume; just to its left is a toggle switch for

loudness contour on or off. Below the mode selector buttons is a horizontal slide control for channel balance. All of these controls, by the way, operate with a silky, smooth silence.

Behind the hinged panel are more: from left to right, a fuse-holder; an extra microphone jack (in addition to those on the rear); a rumble filter switch; auxiliary signal input jacks (in addition to those on the rear); a scratch filter switch; the test tone off/on switch; a tape monitor switch; output jacks to a recorder (in addition to those on the rear); level adjustments for the phono inputs, a balance adjustment for phono 1, and balance adjustments for the preamp output which are used in conjunction with the test tone; and finally a stereo headphone jack.

The rear of the SG520 contains seven pairs of stereo input jacks for signals corresponding to the markings on the front panel selectors (the selector marked "front aux" ties into the front panel aux jacks), and three pairs of output jacks for feeding a basic amplifier, a tape recorder, and a special auxiliary balance and power relay unit (the \$18 Model F22, an accessory that obviates the need to wire in one's own external switch for precise stereo balance by means of an aural null). In addition, there is a



fuse-holder for the F22 and a switch to energize it if it is used. Five switched AC outlets, one unswitched outlet, a grounding post, and the AC line cord complete the rear complement. Everything, as on the front, is clearly labeled and sensibly laid out.

The SE400 is essentially the "energizer" discussed in an earlier report (HIGH FIDELITY, May 1965) that described its use as part of an integrated speaker-amplifier system. As promised, the manufacturer has released this unit independently for use with any speaker system. Precise tailoring of its output, in terms of damping factor and a few decibels of relative amplitude at certain portions of the audio

**REPORT POLICY**

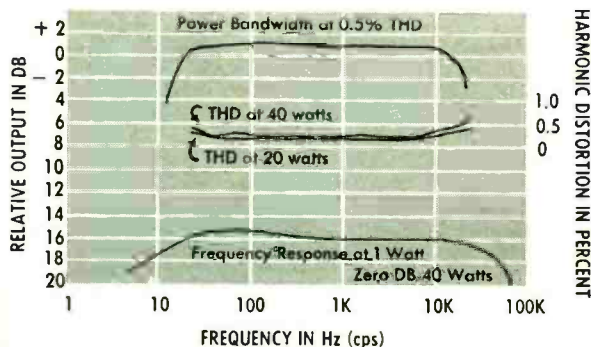
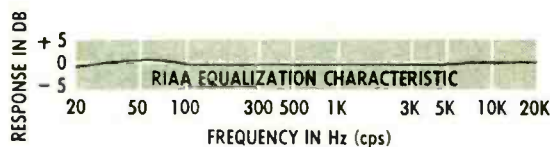
Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by Nationwide Consumer Testing Institute, Inc., a subsidiary of the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent 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 Nationwide Consumer Testing Institute, 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 the publisher.

spectrum, is accomplished by the use of a circuit board inserted in the output stages. Several boards are available for different speakers made by this firm and for speakers of other manufacture. At the user's option, a board can be inserted in its "non-equalized" position so that the energizer functions as a normal, flat-gain amplifier. Critical performance characteristics, such as distortion and power, are not affected by the position of the board. Damping factor will vary from 1 to 10, according to what board is used and how it is inserted.

An improved version of the SE400 is, or will be, available probably by the time this report is published; however, we asked Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.) to run the preamp through the existing SE400 rather than delay this report. The results indicate that both units meet their published specifications hands down. Together they comprise a superb control and power system, and either may be taken in its own right as topflight audio equipment. Construction and wiring, in both units, are first-rate and show a high order of craftsmanship and attention to detail.

Measurements are detailed in the accompanying graphs and chart. The J. B. Lansing amplifier, in a word, does what it is claimed to do—which is saying quite a lot. Rms power vis-à-vis rated distortion exceeded the manufacturer's claim; control characteristics were excellent; the RIAA equalization curve was about the most perfect we ever have seen. IM values varied according to what load was being driven by the SE400 and showed the "bump and fall" curves characteristic of many solid-state amplifiers; we are told that in the improved version of the SE400 these curves will be "flattened." In any case, the IM as such could not be discerned as objectionable in listening tests, using a variety of wide-range speaker systems. Square-wave response indicates a relatively mild "tilt" in the extreme bass and excellent transient response in the highs, with a fair rise time and no ringing. The amplifier had excellent stability under all conditions of loading and can be used to drive any speaker system. Its noise level was extremely low.

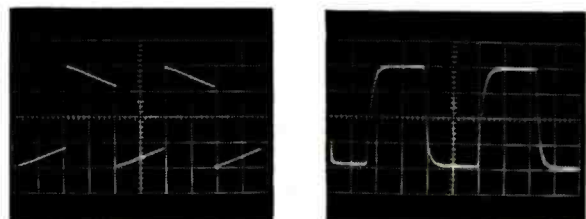
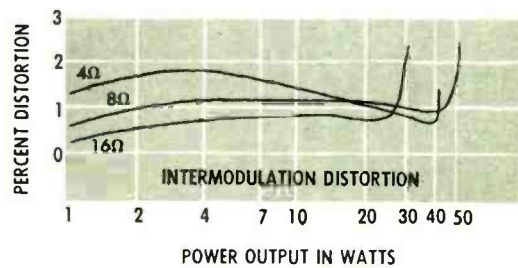
The J. B. Lansing amplifier obviously has been tailored for the system owner who is seeking an extremely high level of performance and reliability combined with the latest in styling and control convenience. It is relatively costly equipment, but we can believe—after using it for a while—that the man who can afford it will settle for nothing less.



## James B. Lansing Amplifier System

### Lab Test Data

Performance characteristic	Measurement
Power output (at 1 KHz into 8-ohm load)	
l ch at clipping	42.2 watts @ 0.26% THD
l ch for 0.5% THD	48 watts
r ch at clipping	42.2 watts @ 0.26% THD
r ch for 0.5% THD	48 watts
both chs at once	
l ch at clipping	33.1 watts @ 0.28% THD
r ch at clipping	33.1 watts @ 0.28% THD
Power bandwidth for constant 0.5% THD	12.5 Hz to 19 KHz
Harmonic distortion	
40 watts output	under 0.5%, 20 Hz to 17 KHz
20 watts output	under 0.5%, 20 Hz to 20 KHz
IM distortion	
4-ohm load	1.37% at 1-watt output; 1.82% at 3.25 watts; under 1%, 21.5 to 40 watts
8-ohm load	0.69% at 1-watt output; under 1%, 31 to 40 watts
16-ohm load	0.29% at 1-watt output; under 0.9% to 25 watts
Frequency response, 1-watt level	+0.6, -1.5 db, 8 Hz to 35 KHz; -3 db at 4.2 Hz and 53 KHz
RIAA equalization	±0.25 db, 20 Hz to 20 KHz
Damping factor	4.7
Characteristics, various inputs	
phono 1	Sensitivity 3.0 mv S/N ratio 65 db
phono 2	2.65 mv 65 db
mic	1.15 mv 65 db
tape play	118.00 mv 90 db
aux	127.00 mv 90 db
tuner 1	127.00 mv 90 db
tuner 2	127.00 mv 90 db



Square wave response to 50 Hz, left, and to 10 KHz.

## BENJAMIN STEREO 200FM MODULAR SYSTEM (TUNER SECTION)

**THE EQUIPMENT:** Benjamin Stereo 200FM, a modular system identical to the Model 200 reported in November 1965 but with an FM stereo tuner added. Price, complete system: \$329. Price, for tuner to be added to existing Model 200 system, \$125. Manufacturer: Benjamin Electronic Sound Corp., 40 Smith St., Farmingdale, L.I., N.Y. 11736.

**COMMENT:** The Benjamin 200 Modular System originally appeared last year and was covered in a previous report (November 1965). Now Benjamin has released the 200FM which includes an FM stereo tuner fitted alongside the amplifier under the turntable. Those who already own a Model 200 can have the FM section added to it by returning the set to their dealer, who then will forward it to the factory. The addition of the FM tuner must be done at the plant, the manufacturer advises, because it involves electrical integration with the amplifier's power supply. Inasmuch as we already had reported on the original 200, we asked Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Co., Inc.) now to test the FM section.

The new tuner is a compact, solid-state unit designed to fit into what once might have been considered an impossibly small space for an FM stereo instrument. It has everything that larger tuners boast: a station dial combined with a logging scale, a pilot lamp, a station-tuning meter, and a stereo signal indicator. Operating controls include: the station-tuning knob, a power off/on switch combined with a signal selector, an FM mono/stereo selector, and an AFC on/off switch. The rear of the tuner contains screw terminals for 300-ohm (twin-lead) antenna lead-in. Circuitry is built around 12 transistors, 9 diodes, and one zener diode. Power is obtained from the 200's amplifier, with a series regulator added in the multiplex supply for increased stability.

The 200FM's performance strikes us as better than average for a unit in its size and price class. NCTI's measurements indicated an IHF sensitivity of 4.7 microvolts, which of course does not put this set in the class of long-distance champions but does indicate its suitability for fine reception in all but the most difficult of locales. Response was essentially uniform over the FM audio band, and distortion was quite low. Channel separation was adequate at the important mid-frequencies—lessening, as expected, toward the low and high ends. Both channels were very closely matched in performance. The tuner had a good signal-to-noise ratio and a very good capture ratio. The tuning meter was found to provide on-the-nose station indications with minimum distortion; both its action and the calibration of the dial itself can be relied on by the user.

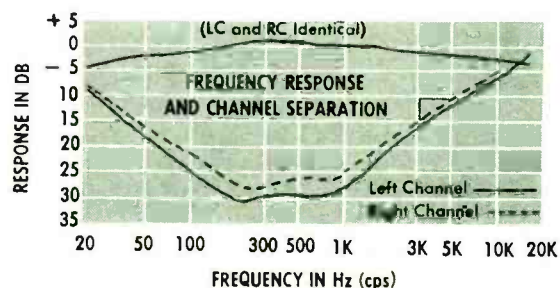
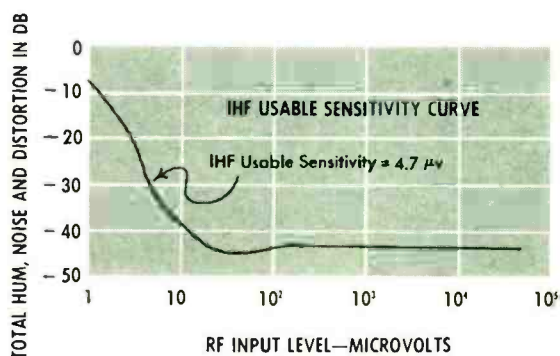
Even with the indoor dipole antenna supplied with the set, the 200 tuner brought in all local stations, including those broadcasting in stereo. With a stronger antenna, it reaches out farther. Added to the 200 system, it makes of it an attractive, well-engineered module that should appeal to many who want better-than-average performance in an extremely compact format.



### Benjamin 200FM (Tuner Section)

#### Lab Test Data

Performance characteristic	Measurement
IHF sensitivity	4.7 $\mu$ v at 98 mc; 3.0 $\mu$ v at 90 mc; 3.3 $\mu$ v at 106 mc
Frequency response, mono	+0.5, -2.5 db, 20 Hz to 15 KHz
THD, mono	0.6% at 400 Hz; 1.3% at 40 Hz; 0.75% at 1 KHz
IM distortion	0.51%
Capture ratio	3
S/N ratio	58 db
Frequency response, stereo l ch	+0.5, -4.5 db, 20 Hz to 15 KHz
r ch	identical
THD, stereo, l ch	1.9% at 400 Hz; 6.2% at 40 Hz; 1.7% at 1 KHz
r ch	1.6% at 400 Hz; 5.6% at 40 Hz; 1.3% at 1 KHz
Channel separation, either channel	better than 25 db at mid-frequencies; 5 db at 10 KHz
19-KHz pilot suppression	38 db
38-KHz subcarrier suppression	34 db

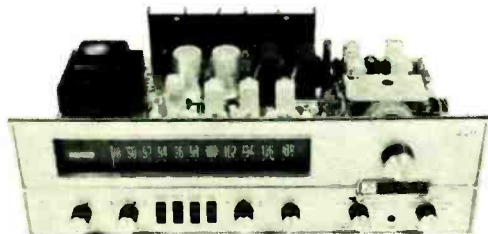


## FISHER 440T STEREO RECEIVER

**THE EQUIPMENT:** Fisher 440T, a stereo receiver (FM stereo tuner/stereo control amplifier on one chassis). Dimensions: front panel, 16¾ by 5⅝ inches; chassis depth over-all, 12¾ inches. Price: \$329.50. Optional walnut case, \$24.95. Manufacturer: Fisher Radio Corp., 11-40 45th Rd., Long Island City, N.Y. 11101.

**COMMENT:** The latest stereo receiver by Fisher is a handsome, compact, well-engineered, and honestly specified instrument that should find a welcome place as the center of many a home music system. The front panel is divided into two sections. Most of the upper portion is given over to the FM tuning dial which includes—in addition to FM channel markings—a logging scale, a signal strength meter, and a stereo beacon indicator. To the right is the station-tuning knob.

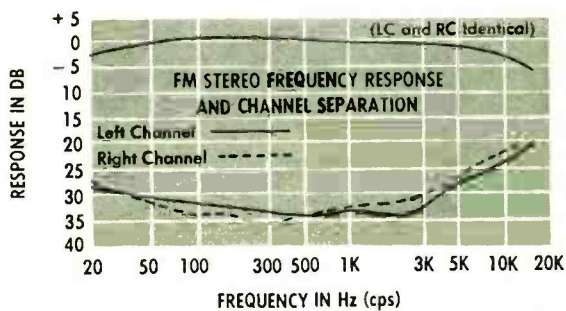
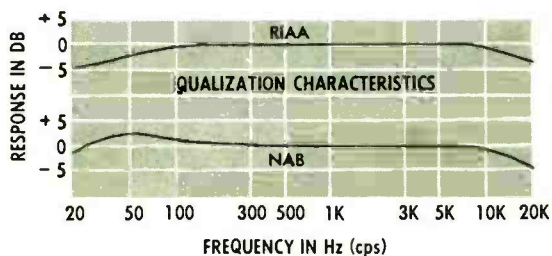
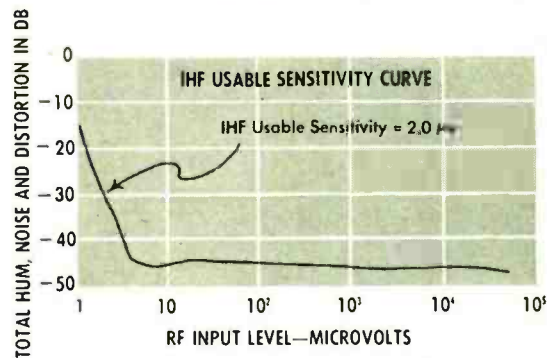
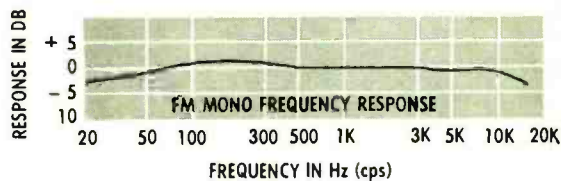
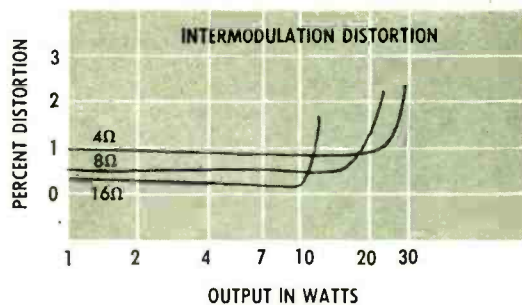
The lower portion includes: a volume control combined with the power off/on switch; a dual-concentric, friction-coupled bass tone control (either channel may be regulated separately, or both channels may be adjusted simultaneously); a similar-acting treble control; a channel balance control; a mode and tape monitor selector, with positions for mono, stereo, stereo tape, tape left, and tape right; and a signal selector, with positions for tape head, phono, FM automatic, FM mono, and auxiliary. Between the treble and bass controls are four rocker switches for loudness contour; interstation muting; remote or main speakers; and high-frequency filter. A stereo headphone jack is located between the mode and signal selectors. When the latter control is set to FM automatic and a stereo signal is received, the set automatically goes into stereo operation and the stereo beacon lights up.



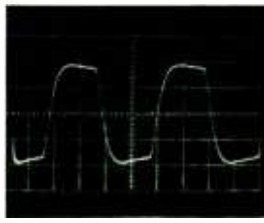
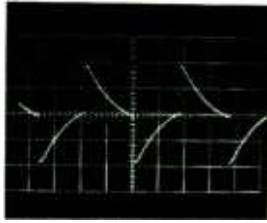
The rear apron of the chassis contains local and distance antenna terminals for 300-ohm (twin-lead) lead-in. Input jacks, in stereo pairs, are provided for signals from tape head; low and high magnetic phono pickups; and auxiliary (high-level) program sources. In addition there are output jacks for feeding a tape recorder and another input pair for tape monitor. The receiver has two sets of speaker terminals for each channel; each set is labeled for main and remote hookups and is rated for speaker impedances of 4 to 16 ohms. A speaker fuse, an AC line fuse, two switched AC outlets, and the line cord complete the rear complement.

Circuitry of the Fisher 440T is completely solid-state and carefully laid out on printed circuit boards. Each of the amplifier output stages employs two silicon transistors preceded by a driver transformer. The power supply contains a full-wave bridge rectifier. A series regulator is provided for the multiplex circuit board for increased stability of operation. The heat-sinks are made of 1½-inch black anodized aluminum stock and appear to be quite adequate for this set: no difficulties were encountered and no heating was observed throughout our tests.

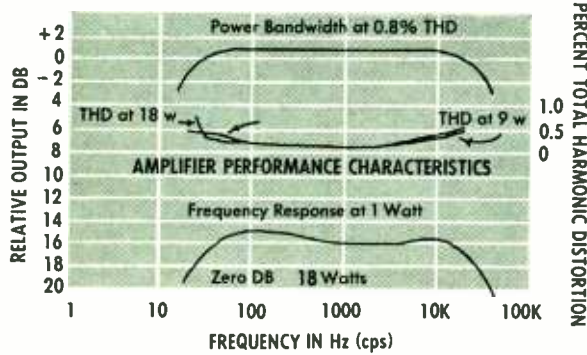
The FM tuner portion of the 440T proved, in tests



conducted at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.) to be one of the most sensitive available (2 microvolts IHF rating). Channel balance of this unit was truly remarkable and bespeaks very precise engineering and more than usual care in manufacture. Channel separation and capture ratio both were excellent; distortion—even when switching from mono to stereo—remained extremely low. Moreover, the THD values observed when the set's own tuning meter was used as the sole indicator for bringing in stations were essentially the same values as those obtained with professional test equipment, indicating that this



Square wave response to 50 Hz, left, and to 10 KHz.



is one meter on which the user can rely completely for accurate FM tuning.

The tuner section is complemented by a clean, responsive, medium-powered control amplifier. Fisher rates it for 20 watts rms power per channel. In NCTI's tests, it exceeded this rating by delivering 24.1 watts and 21.7 watts on left and right channels respectively at its rated distortion of 0.8 per cent. With both channels driven simultaneously, the left channel clipped at 15.6 watts output; the right channel at 15.6 watts output. Distortion for these power levels was a mere 0.18% and 0.14% respectively, much lower than the set's rated values. The power bandwidth extended from 16.5 Hz to 34 KHz which, for a moderately priced combination chassis, is outstanding. Frequency response was measured as +1 db to -3 db from 19 Hz to 32 KHz. Both the RIAA (disc) and NAB (tape head) playback characteristics were accurate within a few decibels over their respective ranges.

The IM characteristic, at all three output impedances, was very linear for a solid-state control amplifier. The 8-ohm curve, which of course would be of major interest inasmuch as most speaker systems are rated for this impedance, remained under 0.5 per cent out to 16.5 watts, and both this curve and the 4-ohm curve remained under 1% up to 19 watts output. The low-frequency square-wave response reflects the attenuation of the extreme lows that is built into the set; the 10-KHz square-wave response—while not the "crispest" we have seen—shows no signs of ringing. The amplifier had a favorably high damping factor of 40, and its stability under capacitive loading was excellent—indicating its suitability for driving any type of speaker.

The 440T, in listening and use tests, shapes up as a fine stereo receiver. Its ability to latch onto and hold clean FM signals—including FM stereo—is as good as that of any tuner we have auditioned. The amplifier power output, while modest vis-à-vis some of today's costlier, superpowered separate chassis units, was found to be more than ample for speaker systems of moderate efficiency, and even was adequate for driving very low-efficiency speakers installed in normal-size rooms. Obviously, 20 watts or so—when furnished cleanly and with a high damping factor—go a long way.

## Fisher 440T Receiver

### Lab Test Data

Performance characteristic	Measurement
<b>Tuner Section</b>	
IHF sensitivity	2 $\mu$ v at 98 MHz; 2.1 $\mu$ v at 90 MHz; 2.1 $\mu$ v at 106 MHz
Frequency response, mono	+0.5, -4 db, 20 Hz to 15 KHz
THD, mono	0.53% at 400 Hz, 0.5% at 40 Hz, 0.44% at 1 KHz
IM distortion	0.32%
Capture ratio	2.2
Selectivity	49 db
S/N ratio	60 db
Frequency response, stereo, l ch	+0.75, -5.5 db, 20 Hz to 15 KHz
r ch	identical
THD, stereo, l ch	0.72% at 400 Hz, 1.3% at 40 Hz, 0.59% at 1 KHz
r ch	0.76% at 400 Hz, 1.3% at 40 Hz, 0.61% at 1 KHz
Channel separation	either ch: 34.5 db at 400 Hz, better than 30 db at mid-frequencies. l ch at 15 KHz, 20.5 db; r ch at 15 KHz, 19 db
19-KHz pilot suppression	37 db
38-KHz subcarrier	39.5 db

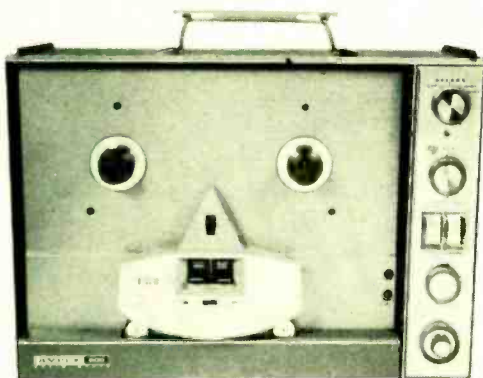
### Amplifier Section

Power output (at 1 KHz into 8-ohm load)		
l ch at clipping	18 watts at 0.16% THD	
l ch for 0.8% THD	24.1 watts	
r ch at clipping	16.8 watts at 0.11% THD	
r ch for 0.8% THD	21.7 watts	
both chs simultaneously		
l ch at clipping	15.6 watts at 0.18% THD	
r ch at clipping	15.6 watts at 0.14% THD	
Power bandwidth for constant 0.8% THD	16.5 Hz to 34 KHz	
Harmonic distortion		
18 watts output	under 0.55%, 27 Hz to 20 KHz	
9 watts output	under 0.5%, 20 Hz to 20 KHz	
IM distortion		
4-ohm load	under 1%, 1 to 25 watts	
8-ohm load	under 0.5%, 1 to 16.5 watts	
16-ohm load	under 0.3%, 1 to 11 watts	
Frequency response, 1-watt level	+1, -3 db, 19 Hz to 32 KHz	
RIAA equalization	+0, -3.5 db, 32 Hz to 20 KHz	
NAB equalization	+2, -2.5 db, 20 Hz to 15 KHz	
Damping factor	40	
Input characteristics	Sensitivity	S/N ratio
phono low	3.4 mv	55 db
phono high	9.4 mv	55 db
tape head	2.5 mv	48 db
tape monitor	170.0 mv	65 db
auxiliary	200.0 mv	65 db

## AMPEX MODEL 860 TAPE RECORDER

**THE EQUIPMENT:** Ampex 860, a three-speed stereo tape recorder supplied in vinyl carrying case with built-in power amplifiers (less speakers), and a pair of dynamic microphones. Dimensions: 19 by 13-1/2 by 7-1/2 inches. Price: \$289. Model 865, identical except supplied in walnut case, same dimensions; price: \$309. Model 850, same deck up to preamps; no power amps or microphones included; requires mounting frame 18-5/8 by 13 inches; price: \$269. Manufacturer: Ampex Corporation, Consumer and Educational Products Div., 2201 Landmeier Rd., Elk Grove Village, Ill. 60007.

**COMMENT:** The recent 800 Series of tape recorders by Ampex comprises the lowest-priced line yet offered by this company. Judging from our tests, the low cost should not deter anyone seeking high quality in an attractive, functional format. The 860, tested at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.), shapes up as an honestly rated unit that meets or exceeds its published specifications and offers the kind of mechanical and electrical performance formerly associated with higher-priced equipment.



The deck is logically divided into the larger transport section, with its associated controls, and the electronic panel along the right-hand side with its controls. Up to 7-inch-diameter tape reels may be used. The tape path, from the supply reel to take-up reel, consists of two capstan-idler wheels, five fixed tape guides, and two heads: one for erase, the other a combined recording/playback head. Rubber cups are supplied for placing over the spindles when the machine is installed in the vertical attitude. The speed selector switch (for 7-1/2, 3-3/4, or 1-7/8 ips) is located on a plate between the reels. The head cover below this contains a tape index counter and reset control; the fast-wind lever; the play/record lever; and a tape-direction switch. The dual capstan drive system is powered by a hysteresis-synchronous motor. Microphone input jacks are located at the right-hand edge of the transport plate. Tape lifters keep the tape away from the heads during fast-wind, and an automatic shutoff is activated when the tape runs out.

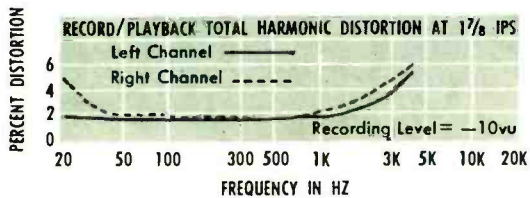
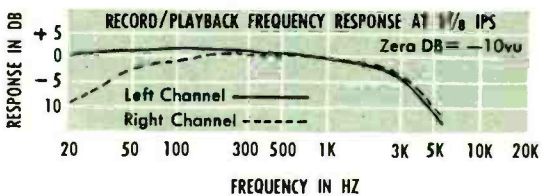
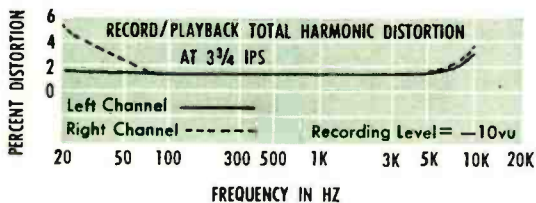
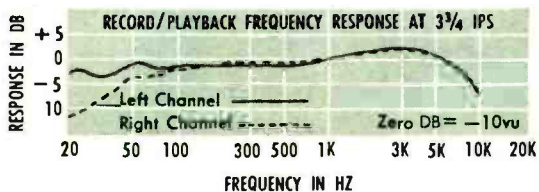
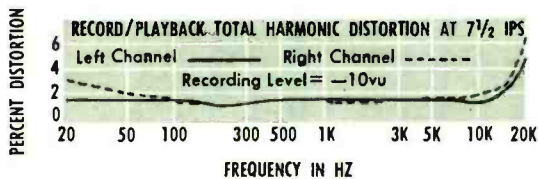
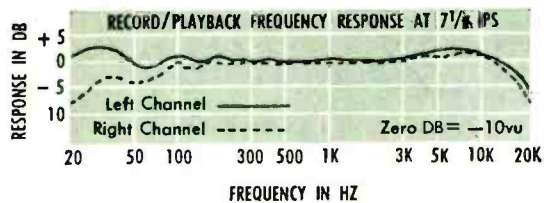
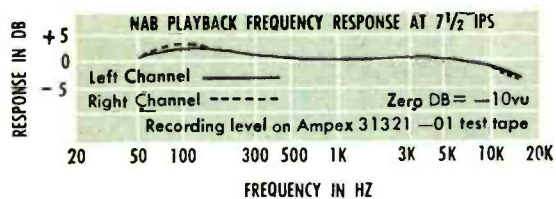
The first of the electronic panel controls is a power off/on switch combined with a stereo/mono channel selector. Just below it is a pilot lamp. Next in line is the record/play control and its associated recording safety interlock button. The machine will not record unless this button is pressed and the tape

direction switch (on the transport) is in the correct, or left-to-right, position. During recording, a red light under the interlock button comes on. Below this control are two VU meters, one for each channel. Next comes an unusual, and useful, sort of tone control: it has markings that indicate the recommended settings for the various tape speeds so that frequency response can be compensated for the usual fall-off at the high end at the slower speeds. In addition, this control—when depressed—becomes a bass boost adjustment. (The bass boost feature is not included in the 850 version.) Below the tone control is a dual-concentric volume control to adjust level on each channel.

The rear panel of the machine contains a stereo pair of pin-type input jacks for hookup to any high-level or "line" source (0.2- to 2-volt signals); a similar type pair of output jacks for feeding external amplifiers; phone-type external speaker jacks (not included on the 850); the AC line cord; and a fuse-holder. In addition there is a slide switch for monitor on/off which permits the recordist to listen to incoming signals. The 800 Series will play and record four-track stereo and mono; it also plays the older two-track stereo tapes. Circuitry is all solid-state: 16 transistors and 2 diodes. The power supply uses a full-wave rectifier aided by a capacitor filter. The amplifier output stages are Class A push-pull, with two transistors per channel running from a driver transformer. Construction—electrically and mechanically—is first-rate. The deck is built on a die-cast aluminum foundation and is finished handsomely in painted and polished aluminum. The vinyl case, in which the 860 comes, is protected by two rubber bumpers that run around the sides.

Detailed performance measurements, made at NCTI, are listed in the accompanying graphs and charts; they add up, in sum, to an excellent unit, even the more noteworthy for its relatively low cost. Wow and flutter were insignificant; speed accuracy, outstanding and, thanks to the hysteresis-synchronous motor, unaffected by changes in line voltage. The transport functions smoothly and flawlessly and is very gentle in its handling of the tape. NAB playback response for handling prerecorded 7-1/2-ips tapes, and the record/playback response at 7-1/2 ips both were uniform within a few decibels across the audio range. Record/playback response at the slower speeds showed the anticipated rolloff in the highs but was well within published specifications. Distortion throughout was quite low, and signal-to-noise ratio favorably high. Input sensitivity was excellent, and the two VU meters were found to be—for a machine in this price class—surprisingly accurate and closely balanced on the two channels.

The built-in power amplifier of the 860 furnished better than 6 clean watts per channel, enough to drive high-efficiency speakers to fairly respectable levels in small- to medium-size rooms. Suitable companion speakers for this use would be the Ampex 815 compacts, housed in walnut and priced at \$65 for a stereo pair. Alternately, other speakers may be used and, of course, for the owner who already has a stereo system, the best sonic results are obtained by connecting the machine, via its line outputs, into a high-fidelity amplifier or receiver. The owner's manual is attractively illustrated and very lucidly written; in addition to clear instructions for operating the machine it includes advice on editing and splicing tapes, cleaning and demagnetizing tape heads, and a concise summary of how a tape recorder works. Clearly, the 860 (and its companion models in the 800 Series) is intended to furnish superior performance in a simplified, functional format. What it lacks in the way of gadgetry it more than makes up for in clean sound and reliable performance.



## REPORTS IN PROGRESS

Crown SA 20/20 Amplifier

Elpa/Revox G-36 Tape Recorder

## Ampex 860

### Lab Test Data

#### Performance characteristic

#### Measurement

Speed accuracy, 7 1/2 ips 0.3% slow, any line voltage  
 3 3/4 ips 0.03% fast, any line voltage  
 1 7/8 ips 1.2% slow, any line voltage

Wow and flutter, 7 1/2 ips 0.03% & 0.06% respectively  
 3 3/4 ips 0.04% & 0.04% respectively  
 1 7/8 ips 0.14% & 0.12% respectively

Rewind time, 7-in., 1,200-ft. reel, any speed setting 1 min., 45 sec.

Fast-forward time, same reel, any speed setting 1 min., 45 sec.

NAB playback response, 7 1/2 ips (ref. Ampex test tape No. 31321-01)  
 l ch +2.5, -3 db, 50 Hz to 15 KHz  
 r ch +3, -3.5 db, 50 Hz to 15 KHz

Record/playback response (with -10 VU recorded signal), 7 1/2 ips, l ch ±2.5 db, 38 Hz to 17 KHz  
 r ch +2, -4 db, 28 Hz to 16.5 KHz  
 3 3/4 ips, l ch +2, -4 db, 20 Hz to 8.2 KHz  
 r ch +1.5, -4.5 db, 45 Hz to 8.6 KHz  
 1 7/8 ips, l ch +1, -5 db, 20 Hz to 3.3 KHz  
 r ch +0, -6 db, 30 Hz to 3.6 KHz

S/N ratio (ref 0 VU, test tape) playback l ch: 50 db; r ch: 48 db  
 record/playback l ch: 48 db; r ch: 48 db

Sensitivity (for 0 VU recording level)  
 line (aux) input l ch: 110.2 mv; r ch: 154 mv  
 mic input l ch: 0.77 mv; r ch: 0.85 mv  
 (for -10 VU)  
 line input l ch: 37 mv; r ch: 51 mv

Maximum output level with 0 VU signal l ch: 3.5 v; r ch: 3.8 v  
 with -10 VU signal l ch: 1.2 v; r ch: 1.28 v

THD, record playback -10 VU recorded signal  
 7 1/2 ips, l ch under 2%, 20 Hz to 13.5 KHz  
 r ch under 2%, 47 Hz to 10 KHz  
 3 3/4 ips, l ch under 2%, 20 Hz to 8 KHz  
 r ch under 2%, 60 Hz to 7 KHz  
 1 7/8 ips, l ch under 3%, 20 Hz to 2.2 KHz  
 r ch under 3%, 28 Hz to 1.7 KHz

IM distortion, record/playback  
 0 VU recorded level l ch: 3.5%; r ch: 3.6%  
 -5 VU recorded level l ch: 2.6%; r ch: 2.7%  
 -10 VU recorded level l ch: 2%; r ch: 2.2%

Recording level for max 3% THD either ch: 7 VU

Accuracy, built-in meters each reads 0.2 VU low

Power output, built-in amplifier l ch clips at 6.1 watts  
 r ch clips at 6.9 watts



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HARRIS GOLDSMITH



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*Composers Davies, Goehr, Bennett, and Williamson.*

by Eric Salzman

## *A New Sound In British Music*

EVER SINCE Purcell, one of the principal faults of English music has been timidity—a lack of personal assurance which has sent British composers scurrying to approved Continental models in an effort to provide themselves with safe and sure foundations. It has been assumed that a worthwhile native product could be created by taking a solid European style of the preceding generation—Corelli or Handel, Mendelssohn or Brahms, Webern or Schoenberg—and Anglicizing it with a somewhat stricter (therefore morally more justified) application of the rules of grammar and good taste. Even the best and most individual of English composers—Elgar and Britten, for example—have been conservative and “conservatizing” with respect to the tradition and even with respect to their immediate influences.

Although conservatism in all things is a cliché often applied to England and English life, it is no longer really very apropos. An avant-garde reaction seems to be taking place, and London is a swinging town these days. English con-

servatism certainly has not prevented the appearance of Pinter and Osborne in the theatre, of Henry Moore, Graham Sutherland, and the Pop painters (Pop, in fact, was invented in London) in the visual arts. In music there is nothing quite comparable, but there are at least—and at last—signs of something.

Twelve-tone music was imported into England by refugees from Nazism—notably, by Schoenberg’s Spanish pupil, Roberto Gerhard; by the Hungarian Matyas Seiber; and by the composer-musicologist Egon Wellesz, one of the last remaining members of the original Schoenberg circle in Vienna and now a very distinguished Oxford Byzantine scholar. The first British composers to take it up were Elisabeth Lutyens (b. 1906) and Humphrey Searle (b. 1915); some of the middle generation, in particular the Scottish composers Thea Musgrave and Iain Hamilton, became interested in twelve-tone ideas after the War. These composers and their music were largely ignored as long as Schoenberg remained the focal point of the avant-

garde. Then, a few years ago, when Schoenberg himself began to be regarded as a great conservative (indeed, in some respects he was just that) and fell under attack from the younger generation, twelve-tone music was quietly absorbed into the establishment.

At this point, a new group of “outs” appeared—not in London but in Manchester. They were not really anti-Schoenberg but they especially championed Webern, Boulez, and their own distinctive serial music. Inevitably dubbed “The Manchester Group” and “The Angry Young Men” (though they are all Londoners now and must be among the least angry of contemporary avant-gardists), these composers are, nowadays, “the scene” in English new music.

ALL OF THIS has finally begun to be chronicled on records through a series of discs underwritten by the British Council and the Calouste Gulbenkian Foundation [see HIGH FIDELITY, “Notes from London,” May 1965] and produced by Argo

and EMI (the latter releases available in the United States on the Odeon label). Four of these recordings are examined here, not only for their documentary value but also for their intrinsic musical interest.

Roberto Gerhard is the least English of the composers under discussion but, a subject of Her Majesty for many years now, he has been an important influence on his British colleagues. The long obscurity of Gerhard as far as the general music public is concerned—he is now sixty-nine—is a little hard to explain even granted that he was a pupil of the suspect Schoenberg. His *Don Quixote* Suite is music from a ballet that dates back to the Twenties; España is evoked via Stravinsky and even Berg. There is nothing borrowed or forced about this; the music is recognizably Spanish, but 1928 up-to-date Spanish. The Symphony No. 1 is a later, British-period work, a big symphonic serial statement, something on the line of, say, Roger Sessions, but less intellectual, more brilliant, flamboyant, even impromptu. The work generates a good bit of excitement although it is also a little long and overweight for its not quite solid foundation. Antal Dorati and the BBC Orchestra—easily the most experienced and adept modern-music orchestra in Britain—handle it forcefully and skillfully.

Elisabeth Lutyens was apparently the first native Briton to publish twelve-tone music. Miss Lutyens is a severe (if not necessarily profound) dodecaphonist. In a way, she was the perfect composer to unmask the terrors of twelve-tone music for the English. As is the case with many British artists, there is a strongly practical streak to her poetry; severity does not prevent her from writing good, solid, playable pieces that make themselves clear from the start and, twelve-tone or no, really present no problems. On another record of this series, an album of British choral music featuring the John Alldis Choir (Argo RG 426 or ZRG 5426), Miss Lutyens was represented by her Motet, Op. 27—a setting of logical positivist propositions from Wittgenstein's *Tractatus Logico-Philosophicus*; the English like positivism and it was a very English thing to do. Her Sixth String Quartet, Wind Quintet, and Piano Bagatelles are straightforward, no-nonsense pieces of twelve-tone propositional prose, neat and not unattractive in their unfeared symmetries.

Iain Hamilton (b. 1922), who now spends a good part of his time teaching in America, has a more expressive, personal twelve-tone idiom of considerable scope. His Cello Sonata and Three Piano Pieces occupy the reverse side of the British Council-Argo disc which also contains Miss Lutyens' instrumental works. Mr. Hamilton's Piano Pieces, of 1955, are charming but inconsequential bits of tonal-twelve-tone clatter. The admirable Cello Sonata, written three years later, shows a great deal of growth. Is it distinctively Scottish or British? With so little to compare it with back home, it is hard to say. Actually it is closest in character to much American twelve-tone music.

One of the charter members of the Manchester new-music society back in the early Fifties was John Ogdon, whose excellent recording of music by Alexander Goehr, Peter Maxwell Davies, Harrison Birtwhistle, Richard Hall, and Alun Hoddinott is practically a recapitulation of those early days. I say "practically" because Cornelius Cardew, one of the original group, defected, so to speak, to the German side and is replaced by Hoddinott. The latter (a Welshman, by the way) seems definitely the odd man out here, with his curiously Copland-ish Sonata touched also by jazz and Hindemith. Hall, who taught the others in Manchester, is represented by a set of pleasantly clever, chromatic bits of neo-classicism. Davies and Goehr appear in Manchester pieces, both remarkable works for composers then in their early twenties. The Birtwhistle *Précis* dates from 1962 and is a strong but fairly conventional piece of post-Webern serialism (more recent and exceptional works are as yet unrecorded).

Of the Manchester group as they are represented on this disc, Davies seems to me to have been at the time the most promising and talented—although, in a way, also the least mature and the least secure technically; his Op. 2 Piano Pieces are clean, sonorous, engaging, extraordinarily original. But since that early music was composed, he seems to have grown less than his then-colleagues, except perhaps in technical security; he has been content to work out the consequences of a personal, quiet, spare, post-Webern aesthetic (and aesthetic is the right word) that perhaps owes as much to medieval and Renaissance influences as it does to international serialism. To get the flavor of Davies' later work, we must turn to the record entitled "Four British Composers," which includes his *Leopardi Fragments* for soprano, alto, and chamber orchestra. This is a considerable work but an introverted and subtle one, reflecting, through English ears, not so much the Italian romanticism of Leopardi as the closed, modern, elliptical medievalism of an Italian poet like Ungaretti (Davies studied with Goffredo Petrassi in Rome but he has strong affinities with Ungaretti's collaborator Luigi Dallapiccola). In any case, this is exquisite, refined music of delicate, poetic cast.

Goehr, on the other hand, has shown great intellectual growth. The early Sonata on the Ogdon disc is certainly strong and solid—indisputable, so to speak, but a little overdutiful. The later choruses from Milton and Shakespeare on the "British Composers" set show not only increased mastery (there was plenty of that already in the Sonata) but an ability to transform and renew an established idiomatic medium—the English choral-madrigal tradition with its literal, "realistic" phrase-by-phrase construction—through new chromatic ideas of expression and form.

The youngest of the "Four British Composers" is Richard Rodney Bennett (b. 1936), who has had perhaps the most sensational career of them all: he has had one opera performed by Sadler's Wells and taken on tour to the Continent,

another is coming up, and he will be devoting most of his time in the next few years to fulfilling operatic commissions. Mr. Bennett, remarkably enough, is also a twelve-tone composer. The work at hand is a busy twelve-tone instrumental fast-slow-fast piece, gratefully conceived and cleverly written—hardly more. The fourth of these "Britishers" is actually an Australian, Malcolm Williamson, who, after coming to England, briefly flirted with twelve-tone ideas; he has more recently turned to an easy, popular, unproblematic English style. His *Symphony for Voices* (why "symphony"? it is anything but symphonic) is not unpleasant, but I kept thinking of a polite, provincial English choir in its Sunday best.

The Ogdon record, the only non-subsidized production of the four, of course presents a powerful interpretative artist and that helps to make it an exceptionally persuasive new-music disc. Performing levels on all these records are, however, exceptionally high. In some instances bands separating the pieces are narrow and if you want breathing space (recommended), you have to be quick about getting the arm up and have a fine eye and steady hand for getting it back down in the right place. For the rest, these are outstanding recordings, of great promise for Britain and for the rest of us too.

**GERHARD:** *Symphony No. 1; Don Quixote*

BBC Symphony Orchestra, Antal Dorati, cond.

• • ODEON ASD 613. SD. \$6.98.

**LUTYENS:** *Quartet for Strings, No. 6; Five Bagatelles for Piano; Quintet for Winds*

†Hamilton: *Sonata for Cello; Three Pieces for Piano*

Joan Dickson, cello; Katherina Wolpe, Margaret Kitchin, and Iain Hamilton, pianos; Dartington String Quartet; Leonard Wind Quartet.

• ARGO RG 425. LP. \$5.79.

• • ARGO ZRG 5425. SD. \$5.79.

**JOHN OGDON:** "*Piano Music by Twentieth-Century British Composers*"

Birtwhistle: *Précis*. Davis: *Five Pieces, Op. 2*. Goehr: *Sonata in One Movement, Op. 2*. Hall: *Suite*. Hoddinott: *Sonata No. 2, Op. 27*.

John Ogdon, piano.

• • ODEON ASD 645. SD. \$6.98.

#### FOUR BRITISH COMPOSERS

Goehr: *Two Choruses, Op. 14*. Davies: *Leopardi Fragments*. Williamson: *Symphony for Voices*. Bennett: *Calendar for Chamber Ensemble*.

Mary Thomas, soprano; Pauline Stevens and Rosemary Phillips, contraltos; Geoffrey Shaw, baritone; John Alldis Choir, John Alldis, cond.; Melos Ensemble, John Carewe, cond.

• • ODEON ASD 640. SD. \$6.98.

## In the Service of Heinrich Schütz, Choral Masterworks Revealed

by Bernard Jacobson



*The bridge between  
baroque and Renaissance.*

A BATCH OF recent choral releases gives a good picture of the historically important, and musically somewhat curious, stylistic development of Heinrich Schütz. Born exactly one hundred years before Bach, in 1585, and living till 1672, Schütz was one of the vital links between the Renaissance and baroque periods. A pupil both of Giovanni Gabrieli and, later in life, of Monteverdi, he combined Italian training and sympathies with a strong feeling for the needs of Protestant worship. Like many creative artists in several fields, he was early a revolutionary and later a conservative, and indeed the line described by the evolution of his style is an almost perfect arc. The early works show a striving for, and a gradually increasing mastery of, vivid expressive effects. Along with this went a championing of accompanied monody and a corresponding turning away from polyphony in the old, strict sense. But when Schütz saw that his younger followers were throwing the baby out with the bathwater, and neglecting counterpoint altogether in favor of the continuo bass technique he had done so much to further, he reacted violently and turned in his last years to a degree of austerity far exceeding his earliest works in simplicity and self-denial.

The *Cantiones Sacrae* of 1625 is a collection of forty motets for four-part choir intended not for big churches but for the private use of Christians. Most of the texts were taken from a collection of religious writings edited and published by the Lutheran theologian Andreas Musculus in 1553. The *Cantiones Sacrae* stand at a point in Schütz's development in which the continuo is just beginning to assume a dominant role. In his preface, he says that his publisher has forced him to provide a figured bass,

and that, having had it extorted from him in the case of pieces for which it is really superfluous, he has added a number of motets at the end of the collection for which the continuo is necessary and integral. The collection illustrates several stages in this change of style, which can hardly have been imposed entirely from outside; but quite apart from its historical interest it has an intimacy, a variety, and—in several numbers—a dramatic intensity of expression for which few parallels exist.

Telefunken has now issued a complete recording of the set, performed by the Dresdner Kreuzchor under Rudolf Mauersberger with organ accompaniment by Hans Otto. The records are well packaged, but the helpful notes are in German only, as are the translations of the Latin texts. Though he does not adopt the suggestion made by Gottfried Grote in his edition (Bärenreiter, 1950) that the stylistic development should be mirrored in performance by the use of solo voices for the pieces with essential continuo, Mauersberger achieves a fair degree of variety in his readings. Otto's accompaniment is thoroughly discreet, and takes proper account of Schütz's own suggestion that the organist should concern himself rather with supporting the voice parts than with weighing the music down with heavy chords. The choir sings very well, with a particularly clean and solid soprano line (taken by boys); a slight lack of solidity in the bass is probably due less to the performance than to the acoustics of the church where the recording was made, but in other respects the sound is good.

About twenty years later there appeared the Passion oratorio "The Seven Words of our Dear Redeemer and Saviour Jesus Christ, as he spoke on the

stem of the Holy Cross, quite freely set by Master Heinrich Schütz, Conductor to the Elector of Saxony." In the period between 1625 and 1645 Schütz had moved into a different musical world. Here the style is much more dramatic—more operatic, even, though seriousness is never endangered. This work too has been released by Telefunken, in a beautiful performance by vocal soloists, the Monteverdi Choir of Hamburg, and the Leonhardt Consort, conducted by Jürgen Jürgens. The small instrumental ensemble, using mostly ancient instruments, makes a lovely and authentic sound, and among the soloists baritone Max van Egmond is both dignified and sensitive as Jesus. There is also a distinguished contribution from Jacques Villisech, who is excellent as one of the two thieves crucified with Jesus, and whose firmly focused bass provides an ideal foundation for the vocal quartet passages.

The recording on this disc is of the highest quality, but unfortunately the *St. Luke* Passion on the overside is less satisfactorily performed. The *St. Luke* is one of the three Passions Schütz composed at some time after 1653, and here his style is seen in full reaction. Instrumental participation is dispensed with, there is far less repetition of words (this can be observed particularly clearly by comparing the dialogue of Christ and the two malefactors with the 1645 version), and much of the music consists of a narration by the Evangelist which does not move far away from the Gregorian tones on which it is based. But what alterations there are have a profound dramatic effect, no less moving for the general atmosphere of restraint, and both meditative choruses and crowd choruses

*Continued on page 94*

# Classical

BACH: *French Suite No. 5, in G, S. 816*—See Shostakovich: *Sonata for Piano, No. 2, Op. 64*.

BARTOK: *The Miraculous Mandarin: Orchestral Suite; Two Portraits, Op. 5; Deux Images, Op. 10*

Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 6189. LP. \$4.79.
- • COLUMBIA MS 6789. SD. \$5.79.

Bartók's Op. 5 consists of an Andante marked "idealistic" and a Presto marked "distorted," both based on the same theme, the former in an expressive movement for violin and orchestra (which has turned out to be the first movement of the long hidden Violin Concerto written for Steffi Geyer in 1908), the latter in an oom-pah-pah caricature originally written as a bagatelle for piano. On the other hand, the two *Images*—also shaped in a similar slow-fast arrangement—form an original set, written a little later and comprising a more mature and fully realized work. This piece is dated 1910 and it is close in time and style to the opera *Bluebeard's Castle*. The first movement (the English title is "In Full Bloom") has a kind of *misterioso*, expectant effect similar to the opening of the doors in *Bluebeard*; this very beautiful and colorful movement is followed by a somewhat more ordinary but effectively managed stomping village dance. The whole is one of Bartók's best early works and its neglect is hard to account for. This is the first stereo version and, indeed, the first generally major recording of the work (there is a Peter Bartók version with Tibor Serly still listed and a weakly recorded Hungarian version from Artia). The *Two Portraits* have been recorded by Ansermet and there are other versions still listed, but the current release is really now the aural text for the pair.

The *Miraculous Mandarin*, of which we are given here the shortened version known as the *Suite*, is not quite so rare an item. There are recordings of the entire ballet by Dorati and Ferencsik, and good competition for the *Suite* is provided by Solti. Ormandy is Hungarian and presumably well equipped to take on this music, but he gets no special edge on this count; all of his rivals are Hungarian too! In fact, Ormandy's version of the *Mandarin*, while vigorous, hard-driving, and quite effective in its bril-

liant, close sound, is also a little rough.

On the *Images-Portraits* side, the results are more polished without any loss of power, expressive line, or—where needed—gruff vigor. I don't really agree with Anshel Brusilow's Brahmsian interpretation of the solo part in the first movement of Op. 5, and in some places his phrasing is certainly wrong; there are also spots in the orchestral playing of which the same could be said, particularly in matters of upbeats and *Luft-pause*. In other respects these performances are attractive, and the sound seems better balanced (forward-and-back as well as stereo left-and-right) than on the over-side, without any loss of color or presence. E.S.

BARTOK: *Sonatas for Violin and Piano: No. 1; No. 2*

Hyman Bress, violin; Charles Reiner, piano.

- RCA VICTOR LM 2853. LP. \$4.79.
- • RCA VICTOR LSC 2853. SD. \$5.79.

The Bartók Violin and Piano Sonatas, never very popular, remain among the most recalcitrant and difficult works of the composer—this in spite of the passage of more than forty years and the apparently certain appeal of material that has its origins deep in the heart of Hungary.

Both works, written within a year of each other in the early Twenties, belong to Bartók's "advanced" and dissonant style, and they are most closely related to the middle Quartets in their high incidence nontriadic harmonic sound, high attack voltage, and pulsing dynamic-rhythmic intensity. Actually the two pieces differ quite a bit from one another (and should by no means be heard one after the other). No. 2 is the more effective and, although less obviously knotty and dissonant, perhaps also the more original in its slow-fast construction (the traditional Hungarian *Lassu* and *Friss*, here reworked into a modern large-scale form). These days it should certainly present few problems—except perhaps to the performers.

The First Sonata is much more difficult all around. It is not that the dissonances can have any terrors any more, but the intense ideas (although extremely impressive and expressive in detail) and the wide-spreading structure do not quite meet within the framework of pseudotraditional forms, here seemingly imposed from the outside. Whatever the reasons, my reactions to this Sonata have always been the same: (1) it is remarkable music; (2) I lose the thread somewhere in the first movement and have an absolute incapacity to keep my mind fixed on the slow movement; (3) the Hungarian finale jolts me back to attention but even this almost loses me at the long, stretched-out finish. I am willing to admit all this may be my own fault. I was not able to review this recording with the scores at hand, but my over-all impression is excellent. There may be some rather heavy breathing, somewhat emphasized by the very

full and serious sound of the recording; certainly this does nothing to lighten up the music or the job of listening to it. On the other hand, aside from the dead seriousness of approach (a little lacking in the phrase vitality needed to sustain a work like the First Sonata), this is very respectable work by a talented violinist and an excellent Hungarian-Canadian pianist in a recording which, if you can take it, *sounds*. E.S.

BEETHOVEN: *Overtures: Fidelio, Op. 72b; Coriolan, Op. 62; Leonore No. 3, Op. 72a*—See Schubert: *Symphony No. 8, in B minor, D. 759* ("Unfinished").

BEETHOVEN: *Quartets for Strings*

No. 7, in F, Op. 59, No. 1 ("Rasumovsky"); No. 8, in E minor, Op. 59, No. 2 ("Rasumovsky"); No. 9, in C, Op. 59, No. 3 ("Rasumovsky"); No. 10, in E flat, Op. 74 ("Harfen"); No. 11, in F minor, Op. 95 ("Serioso").

Fine Arts Quartet.

- CONCERTDISC MP 1506/3. Three LP. \$14.92.
- • CONCERTDISC SP 506/3. Three SD. \$14.92.

It is inviting to speculate about the cause for the special excellence of this set from the Fine Arts. Is Gerald Stanick, the new violist of the group, the inspiration for the added fervor and commitment here? Or were there longer takes at the recording sessions, thus enabling the musicians to become completely immersed in the music? It might be too that the ensemble's three players of long standing are reaping the benefits of many years of working together. And one suspects that the rugged niceties of these middle-Beethoven Quartets are more congenial to the sturdy, analytical way of the Fine Arts foursome than some other works they have recorded.

Whatever the cause, the results are something to rejoice over. Op. 59, No. 1 is given a reading built along immense lines. Its first movement, though rather broad, forges ahead with conviction and vitality. There is a bit of toying with tempo and perhaps George Sopkin's phrasing of the luscious opening cello theme is a shade overnuanced, but these are relatively trivial matters. The main point is that the weighty, rugged interpretation leaves an indelible impression of eloquence. Even the one or two exaggerations mentioned work out well (compare with the phraseological mannerisms of the recent Juilliard version and you will, I am sure, sense the difference between dramatic license and fussy theatricality).

Op. 59, No. 2 is encompassed on a single disc side with only the first-movement repeats omitted and with no deterioration of sound whatever. Here the Juilliard version offers more consequential competition, and there is, of course, a superlative Westminster record played by the Janáček Quartet. Never-

theless, the Fine Arts account is first-rate in every respect. As an interpretation, it most closely resembles the Budapest way with this music, although certain details (e.g., the double dotting of the slow movement, the slightly more spacious and comfortable pacing of the finale, with its resultant gain in rhythmic orderliness) are better realized by the present Chicago team. It should be noted too that the Fine Arts versions restore the second time around of the trio in the third movement of this Quartet, and also the short repeat in the scherzo of Op. 74, both of which the Budapest quite irresponsibly purge. This *Harfen* is very effective indeed. Its second and fourth movements are unusually spacious, with wonderful clarification of the harmonic and textural content of the writing. The scherzo may not be quite as efficient as the Juilliard's, but it has playing marked by tremendous fire and vitality. The unruly, defiant Beethoven is all there!

Similar things might be said of the great Op. 95 *Serioso* Quartet, which receives one of its most exemplary readings on disc here. Again the superb pointing of phrases and the balance between emotional and intellectual qualities could not be bettered. Here we have an opening movement that manages to sound viciously terse and broadly compassionate at the same time. The fughetta in the slow movement has true precision and beautiful finish in this playing. An extreme plasticity of phrasing in the third-movement trio comes as a surprise at first, but its realization is far too artful to be considered a mannerism. I like the effect more each time I hear it. Only the Budapest's *Serioso* comes close to this; and I find that, if anything, the Fine Arts' reading is fractionally to be preferred in matters of sheer rhythmic freshness and letter-perfect intonation. Similarly successful is the third *Rasumovsky*, which strikes a convincing compromise between the Budapest's broadly conventional pacing and the supercharged dynamism of the New Music reading (my own favorite) which follows the very fast Beethoven metronome markings.

Reproduction is compelling, while the economical compression of the music onto three discs (the Budapest set takes four) is another point in favor of the new release. H.G.

**BEETHOVEN:** *Sonatas for Piano: No. 27, in E minor, Op. 90; No. 30, in E, Op. 109; No. 31, in A flat, Op. 110*—See Brahms: *Klavierstücke, Opp. 118 and 119*.

**BERWALD:** *Symphonies: No. 2, in G minor ("Sérieuse"); No. 5, in C ("Singulière")*

Stockholm Philharmonic Orchestra, Hans Schmidt-Isserstedt, cond.

- NONESUCH H 1087. LP. \$2.50.
- NONESUCH H 71087. SD. \$2.50.

Franz Berwald, a Swedish Romantic of the early nineteenth century, is said to

have admired the music of Berlioz beyond all else; but the scores of two unfamiliar symphonies by this composer, *Sérieuse* and *Singulière*, in a generally capable recording by the Stockholm Philharmonic under the direction of Hans Schmidt-Isserstedt, reveal a stronger kinship to Schumann, Mendelssohn, and Spohr. The lovely opening theme of the *Symphonie sérieuse* recalls the first subject of the Schumann G minor Piano Sonata; yet Berwald, through a notably original rhythmical scheme and expert handling of the orchestra (his writing for trombones in rapid, melodic passagework is especially interesting), establishes his own personality—not as a major composer, to be sure, but as a gifted musician whose works can bring pleasure to the listener. The *Symphonie singulière* is no less congenial. Although the performances are good, the recorded sound seems relatively crude. R.L.

**BOCCHERINI:** *Quintets for Strings: in E, Op. 13, No. 5; in F, Op. 20, No. 4; in G minor, Op. 37, No. 2*

Stradivari Quintet.

- MUSICAL HERITAGE SOCIETY MHS 645. LP. \$2.50.
- MUSICAL HERITAGE SOCIETY MHS 645. SD. \$2.50.

It seems logical to assume that Boccherini was so strongly drawn to the

string quintet (of which he wrote some 125) because it gave him an extra cello to work with—a cello free to take off into melodic flights while its companion held down the bass line. This happens in some wonderful instances here, notably in the first movement of the F major, in the elaborate, free-flowing opening of the G minor, and in the second movement thereof, which contains some measures straight out of the B flat Cello Concerto—to cite just a case or two in point.

But the three works recorded here suggest another reason for Boccherini's preference for five instruments, namely, that his gift for ensemble writing was so lively that he was easily able to keep five instruments profitably occupied. This he does to an impressive extent: these pieces abound in inventive interplay and varieties in texture. One need only add that some superb melodies pour forth, and that the finale of the G minor is a fugue that can match any in Haydn's Opus 20 Quartets. The Minuetto of the E major was added to the annals of immortality by that memorable Guinness-led performance in *The Ladykillers*; it is almost as good this time. All three works are performed with warmth, style, and understanding, and are well recorded. A delightful disc, with effective stereo placement. S.F.

**BRAHMS:** *Klavierstücke, Opp. 118 and 119*

†Beethoven: *Sonatas for Piano: No. 27, in E minor, Op. 90; No. 30, in E, Op. 109; No. 31, in A flat, Op. 110*

†Bach: *Air with 30 Variations, in G, S. 988 ("Goldberg Variations")*

Joerg Demus, piano [the Bach from Music Guild 53/S53, 1964].

- WESTMINSTER WM 1004. Three LP. \$9.57.
- WESTMINSTER WMS 1004. Three SD. \$9.57.

The present versions of Bach's *Goldberg Variations* and the Beethoven Sonatas Opp. 109 and 110 are not to be confused with earlier performances which Demus recorded for Westminster and Remington, respectively, in the early days of LP. The Bach is the recording issued just a year ago on the Music Guild label, while the remaining items were taped about 1959 and are only now being issued. All told, this low-priced three-record album is an excellent bargain. Demus' reading of the Bach may not have quite the exceptional clarity and temperament of the piano version by Glenn Gould (some of the demonic cross-hand passages sound a trifle opaque as he gives them), but many purists might well prefer his less eventful though solidly orthodox and musical rendering of the mighty work. The three Beethoven Sonatas are also expert, and even more attractive—indeed as fine as any to be had on modern discs. One can say the same for the Brahms pieces, which are similarly traditional in the best sense of that word. In terms of sonority, his poised playing of those short works is

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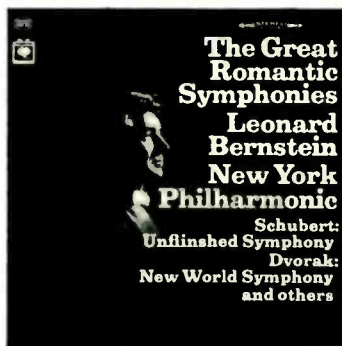
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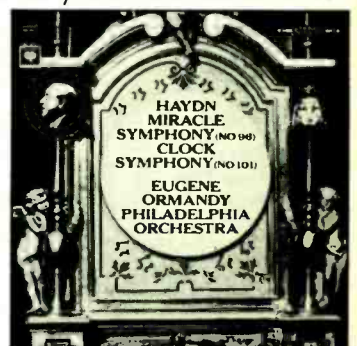
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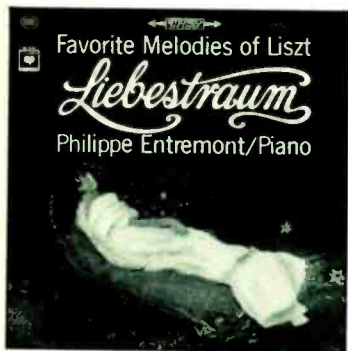


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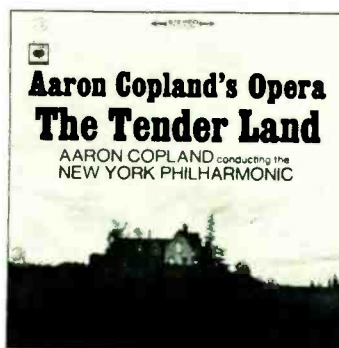
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# The Sound of Genius on COLUMBIA RECORDS

midway between the granitic massiveness of Backhaus and the wry linearity of Kempff, and thoroughly comparable to both.

The sound is fine, if a trifle low in level in the stereo pressing of the Beethoven disc. H.G.

**BRAHMS: *Neue Liebeslieder Walzer, Op. 65***

†Hindemith: *Sonata for Piano, 4 Hands*

†Stravinsky: *Pétrouchka: Suite*

Yaltah Menuhin and Joel Ryce, piano.  
• EVEREST 6130. LP. \$4.98.  
• • EVEREST 3130. SD. \$4.98.

This fine husband-and-wife team brings to these works a full-bodied, colorful, and predominantly lyrical approach. It works ideally well in the lovely Brahms miniatures, where the fire, tenderness, and tonal variety of the performances almost compensate for the omission of the score's optional vocal parts. I also like the spacious, rich-hued effect in the Hindemith, for it underlines the work's roots in nineteenth-century German romanticism rather than the more arid twentieth-century dryness so often stressed by Hindemith players. And though a bit more sharpness and clarity might be in order for the Stravinsky, the present performance has many delectable details and plenty of vitality. I look forward to hearing more of these subtle and imaginative artists' work.

The sound is highly agreeable, with the broad outlines and coloristic strokes emphasized by more than usual room resonance. It fits the style of playing ideally. H.G.

**BRAHMS: *Symphony No. 4, in E minor, Op. 98***

Hallé Orchestra, Sir John Barbirolli, cond.

• VANGUARD EVERYMAN SRV 183. LP. \$1.98.

• • VANGUARD EVERYMAN SRV 183SD. SD. \$1.98.

Sir John and his players offer a traditional, generally solid performance of this familiar work. No competition with the more glamorous "name" orchestras in the catalogue is indicated (Brahms Fourth is par for just about every great symphonic ensemble); but Sir John's reading has good musical flow, a respect for structure, and a rugged, honest quality marking this conductor at his best. The orchestra's intonation is less than perfect. R.L.

**BRITTEN: *Variations on a Theme of Frank Bridge, Op. 10***

†Corelli: *Concerto grosso in F, Op. 6, No. 2*

†Tippett: *Fantasia concertante on a Theme of Corelli*

Yehudi Menuhin, violin; Robert Masters, violin; Derek Simpson, cello; Bath Festi-

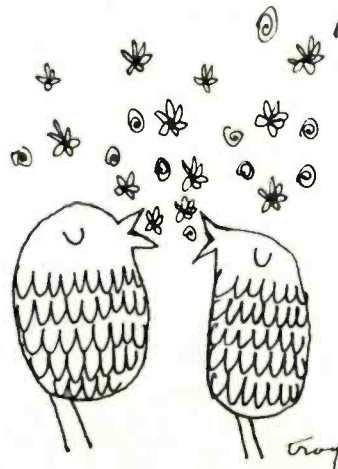
val Orchestra, Yehudi Menuhin, cond. (in the Britten and Corelli). Michael Tippett, cond. (in the Tippett).

• ANGEL 36303. LP. \$4.79.

• • ANGEL S 36303. SD. \$5.79.

I was astonished to discover that there was no version of the *Frank Bridge Variations* among the fairly numerous Britten records in the American catalogues. This witty, polished work, composed in the space of a few weeks when Britten was twenty-three, was the first of his pieces to bring him into the international limelight, when it was performed at the 1937 Salzburg Festival. It won him an immediate reputation for brilliance and precocity; some critics detected a dangerous facility in it and, with the characteristic English distrust of professionalism (nicely described by John Osborne as an "incorrigible taste for the ungifted amateur"), many of the composer's countrymen gloomily predicted that he would sink in a mire of superficial effectiveness. But the deeper qualities of the work have become more apparent with time. Both the genuinely expressive and the broadly parodistic elements of the work are given their due in this superb performance, which is easily the best I have heard, and equally the finest achievement of Menuhin and the Bath Festival Orchestra in my experience. The performance is backed up by gloriously free recorded sound and some thrilling stereo.

The other side of the disc will probably prove even more rewarding in the long run. Michael Tippett, who was born in 1905, is a less well-known composer and a less obviously effective one than Britten, but to my mind he is the greatest writing in England today. With a strongly individual idiom drawing rhythmic strength from intelligent adaptation of madrigal technique, with an imaginative approach to tonality, and with a mind so far unfettered from convention as to be capable of inventing revolutionary yet cogent forms and time scales, Tippett also possesses a gift for lyrical ecstasy of expression rivaled among contemporary composers only by Elliott Carter and Hans Werner Henze. All these qualities are evident in the concise yet paradoxically expansive *Fantasia concertante*, which he wrote in 1953 to mark the tercentenary of Corelli's birth. The composer himself directs a beautiful performance, and Angel has sensibly



prefaced the work with the Corelli *Concerto grosso* from which the theme of Tippett's work is taken. Intellectual stimulation and sensuous delight are equally abundant on this lovely record. B.J.

**CHOPIN: *Concerto for Piano and Orchestra, No. 1, in E minor, Op. 11; Mazurkas: No. 54, in D, Op. posth.; No. 46, in C, Op. 67, No. 3; No. 49, in A minor, Op. 68, No. 2; No. 5, in B flat, Op. 7, No. 1***

Tamás Vásáry, piano; Berlin Philharmonic Orchestra, Jerzy Semkov, cond.  
• DEUTSCHE GRAMMOPHON LPEM 19453. LP. \$5.79.

• • DEUTSCHE GRAMMOPHON SLPEM 136453. SD. \$5.79.

Tamás Vásáry is an artist from whom I have come to expect great things, and his playing here displays much ravishing sensitivity and poetic color. The reading of the *Concerto*, however, has a surprising lack of rhythmic *élan* and misses the sort of pristine spontaneity customarily associated with Vásáry's work. (Perhaps the pianist had ample reason to feel dispirited by the shocking inadequacy of Jerzy Semkov's orchestral framework: the bloopy, murky sonorities and ragged articulation are far more suggestive of a third-rate provincial band than of the august Berlin Philharmonic.) Happily, Vásáry's performances of the four mazurkas have far more tensile grace, buoyancy, and executive polish.

This is a cool, almost Mozartean, way of playing Chopin; and while some listeners may miss the more impassioned approach which an Artur Schnabel, say, would bring to the same music, I find the purity and finish of Vásáry's artistry at its best completely beguiling. Indeed, I would almost say that this disc is worth acquiring for the Mazurkas alone. In the *Concerto*, however, the editions by Stefan Askenase (DGG), Polini (Capitol-EMI), Davidovich (MK-Artia), and Rubinstein/Skrowaczewski (RCA Victor) continue to rank highest in my esteem. H.G.

**CLERAMBAULT: *First Organ Book***

André Marchal, organ.

• MUSICAL HERITAGE SOCIETY MHS 640. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY MHS 640. SD. \$2.50.

I first had the privilege of hearing André Marchal in July 1964, at Nadia Boulanger's International School of Music in the Palace of Fontainebleau. At the time, I felt that if there was a finer organist alive I had not heard him. Above all it was a quality of elevated, lively, and un pompous spirituality—in a word, *esprit*—both in the man and in his playing that made his recital so memorable.

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## BOGEN

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Suites, one in the first mode and one in the second; composed in 1710, they are among the earliest such collections of movements actually to have been given that title. This is music of charm, grace, and elegance rather than of any great profundity—Clérambault was no Couperin—and its qualities are realized in ideal proportion by Marchal. His elastic but always firmly spun phrasing gives just the right zest to the rhythm, emphasizing line without neglecting the due apportionment of harmonic weight; and all that there is of depth in the music he brings out with perfect taste, neither skimping emotion nor sentimentalizing.

The late-seventeenth-century organ of the Cathedral of Auch (Gers) in Southern France is an apt choice. Once or twice, as in the *Duo* of the first Suite, it suffers from a slowness of speaking that slightly blurs the rhythm, but for the most part wind-pressure and voicing are just right. The recording is good and natural, apart from a slight sense of constriction in the *Caprice sur les grands jeux* which concludes the second Suite. But the music and the performance are the thing. The music is beautiful; and if there is a finer organist alive, I have still not heard him. B.J.

**CORELLI:** *Concerto grosso in F, Op. 6, No. 2*—See Britten: *Variations on a Theme of Frank Bridge, Op. 10*.

**CRESTON:** *Corinthians XIII, Op. 82*—See Harris: *Symphony No. 5*.

**DEBUSSY:** *Preludes, Books I and II*

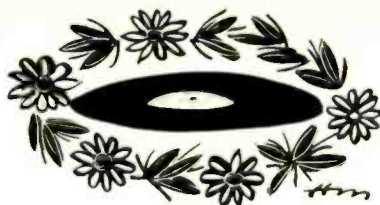
Leonard Pennario, piano.

• RCA VICTOR LM 7036. Two LP. \$9.58.

• • RCA VICTOR LSC 7036. Two SD. \$11.58.

Having already turned his attention to Chopin's twenty-four Preludes (for Capitol), Leonard Pennario now takes on a similar task in behalf of Debussy's. As is customary with this thoroughly professional musician, his performances are finely tailored, technically admirable, stylistically consistent—and also, alas, consistently uneventful. Pennario is by no means the sole artist to underplay the programmatic values of Debussy's tone poems in favor of a more abstract approach, but these flabby, almost rubbery readings are altogether too docile, too lacking in profile and character. One soon tires of savoring Pennario's magnificent dependability and begins to wish that he would do something controversial—or even maddeningly wrong-headed. Gieseking (Angel), Haas (DGG), and Casadesu (Columbia) remain unsurpassed in this repertoire. H.G.

**DEBUSSY:** *Six Poems of Verlaine*—See Fauré: *La Chanson d'Ève; Six Poems of Verlaine*.



**DELIUS:** *Concerto for Cello and Orchestra; Songs of Farewell; A Song Before Sunrise*

Jacqueline du Pré, cello (in the Cello Concerto); Royal Choral Society (in *Songs of Farewell*); Royal Philharmonic Orchestra, Sir Malcolm Sargent, cond.  
• ANGEL 36285. LP. \$4.79.  
• • ANGEL S 36285. SD. \$5.79.

Frederick Delius gave the title "concerto" to four works for solo instruments and orchestra; but if they are concertos, I am Bernard Shaw. The Cello Concerto, last in order of composition, is no exception. Rhapsody yes; but concerto—with the highly developed solo-tutti relationship implied by that term—no. The sounds are undeniably gorgeous, but the constant stream of unrelieved loveliness becomes tiresome before very long. It is like talking for hours on end to a beautiful woman who never disagrees with a word you say.

After Jacqueline du Pré's deeply impressive New York debut at Carnegie Hall last spring, when she played the Elgar Concerto, there is bound to be strong interest in this release, and it is unfortunate for her that her first concerto recording should be of so unsatisfactory a work. But backed by an exceptionally sympathetic accompaniment from Sargent, she plays it exquisitely, with a breadth and suppleness of phrasing that keeps the music moving as well as may be. I thought at first that her tone lacked substance as recorded, but repeated hearings have shown that this impression was merely the result of the too consistently high tessitura of the solo part. The general quality of the recording is splendidly rich and colorful, and the balance of solo and orchestra is among the best I have heard.

Delius' choral works are a different matter from his so-called concertos. The *Songs of Farewell* were dictated to the composer during his last years of blindness to Eric Fenby, who contributes an informative though inelegantly written jacket note. They are settings of five extracts from Whitman's *Leaves of Grass*, and the second in particular, *I stand as on some mighty eagle's beak*, combines harmonic beauty with a starkly impressive grandeur of spirit. Sargent, who gave the first performance in 1932, conducts them very well, though I think a little more weight of choral tone would not have come amiss.

The short orchestral *Song Before Sunrise* of 1918 is the sort of piece referred to by Delius enthusiasts as "a lovely little tone poem" (Ralph Hill) or a "delightful miniature" (Fenby). The delight eludes me. But if you have a stomach for Delius, this record could hardly have been done better. B.J.

**DVORAK:** *Symphony No. 9, in E minor, Op. 95* ("From the New World")

Hallé Orchestra, Sir John Barbirolli, cond.

• VANGUARD EVERYMAN SRV 182. LP. \$1.98.

• • VANGUARD EVERYMAN SRV 182SD. SD. \$1.98.

If seriousness of purpose were the ultimate gauge, then Sir John Barbirolli and the Hallé Orchestra would win top plaudits for their performance of the Dvořák *New World*: direct, unpretentious, communicative. Exposed passage-work, however, tends to come off without luster; and, as in the same orchestra's recording of Brahms's Fourth, there are problems of intonation. All the more regrettable, since Sir John and the Hallé play these well-known works with spirit. At an economy price and for young listeners who are making a start in the symphonic repertoire, however, this disc is surely deserving of a fine recommendation. R.L.

**ELGAR:** *Symphony No. 2, in E flat, Op. 63; Falstaff, Op. 68*

Hallé Orchestra, Sir John Barbirolli, cond.

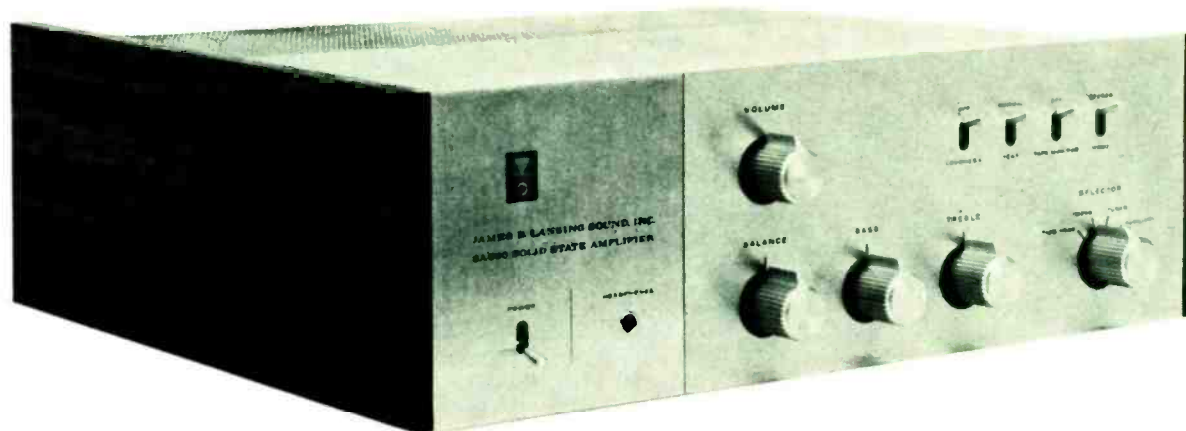
• • ODEON ASD 610/11. Two SD. \$13.96.

Over the past few years it has been exciting to watch Sir John Barbirolli develop from a good conductor into a great one, and this release is an excellent and important one. Nevertheless, there are aspects of it which throw a garish light on recording-company logic and commercial judgment.

To begin with, when the British EMI group recorded Sir John's performance of Elgar's First Symphony about three years ago, the orchestra was the Philharmonia, and the result was a magnificent performance splendidly recorded on one well-filled disc. When they came to do the Second, they used not the Philharmonia but the Hallé, which is not in the same league technically, and they also had to spill over onto a second disc. Thus, although the newer album provides an admirable performance of *Falstaff*, it would seem the less appropriate release with which to introduce Elgar's symphonies to the United States catalogues, since there is little to choose between the two issues in quality.

Even sadder—and I say this without any disrespect to Sir John—is the fact that he should have been in charge of this recording at all: for Sir Adrian Boult's reading of the Elgar Second is one of the great interpretations of our time, and the economics of British record companies are such that the appearance of this new Barbirolli version effectively precludes a new Boult recording with a front-rank orchestra. It is in the first movement that Boult's superiority is decisive, as is best demonstrated by his older LP version (with the London Philharmonic on a single bargain-label

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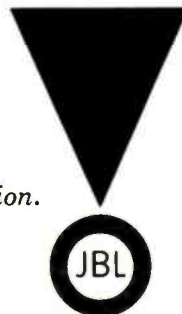


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Pye disc not available here): his extra turn of speed makes all the difference, converting spacious rhythmic expansion into consuming and irresistible urge.

However, Sir John has, without any loss of expressiveness, purged away the vulgarities that used to mar his reading of this deeply moving and supremely professional work. He now gives a performance which, if I were unacquainted with Boult's, I should probably regard as ideal, and, if he misses some of the first movement's *vivace*, he gives us its *nobilmente* in full measure. The orchestra, though plainly extended, responds with enthusiasm, and on the last side and a half Barbirolli offers a strong and affectionate account of that other Sir John's picaresque doings. Some Elgarians regard *Falstaff* as the composer's finest achievement. For me, the two symphonies and the Cello Concerto represent him at his greatest, yet I love this truly Shakespearean study.

If you are acquainted only with Elgar's more tub-thumping utterances, I strongly recommend this well-engineered set, which should give you a surprising new view of the powers of a great late-romantic symphonist. B.J.

FALLA: *Noches en los jardines de España*

†Martinů: *Fantasia concertante*

Margrit Weber, piano; Symphony Orchestra of the Bavarian Radio, Rafael Kubelik, cond.

• DEUTSCHE GRAMMOPHON LPM 19116. LP. \$5.79.

• • DEUTSCHE GRAMMOPHON SLPM 139116. SD. \$5.79.

Right from their ringing first notes, everything about these performances arrests and consistently holds the attention. At first one is perhaps especially struck by the vivid authenticity of the stereo recording, but later by the effective reconciliation of the seemingly dissonant individual styles of the soloist (precise, elegant, neoclassical) and the conductor (more subjective and often frankly romantic). Don't expect here the sensuousness characteristic of the long-favorite version by Soriano and Argenta for London: what you can count on is a no less satisfying dramatic eloquence, excitement, and *éclat* conveyed in searchingly lucid technology.

The hitherto unrecorded *Fantasia concertante* was first performed in Berlin, January 31, 1959, some seven months before Martinů's death. Like so many of Martinů's works, it is sprawingly improvisatory, highly eclectic music which no matter how vehemently "modern" (circa 1930) it may begin, tends to wind up in an almost Schumann-esque romanticism. There's a little bit of everything in this *Fantasia*, as a matter of fact, not excluding a few Gershwinian echoes in the swinging finale. Yet no matter how defiantly Martinů may thumb his nose at orthodox principles of stylistic unity, he still is capable of writing passages that cut directly across one's aesthetic biases to seize and twist

one's heart. And quite regardless of the contradictory qualities of the music itself, the expected dexterity and quite unexpected gusto of Miss Weber's playing—combined with Kubelik's admirably controlled orchestra support and the superbly vivid DGG sonics—make this a truly outstanding release. R.D.D.

FAURE: *La Chanson d'Eve; Six Poems of Verlaine*

†Debussy: *Six Poems of Verlaine*

Phyllis Curtin, soprano; Ryan Edwards, piano.

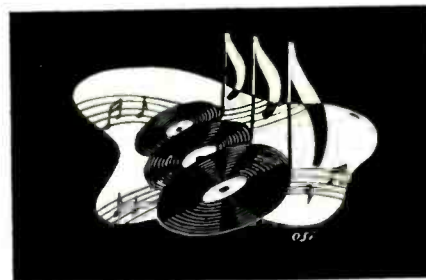
• CAMBRIDGE CRM 706. LP. \$4.79.

• • CAMBRIDGE CRS 1706. SD. \$5.79.

This is a most interesting program. I do not know of any previous recordings of the *Chanson d'Eve*, and in fact have never before heard the cycle. It consists of ten songs to poetry of Charles van Lerberghe, in which Eve's sensual responses to various phenomena of nature (sights, smells, sounds) are used to evoke a pantheistic, primeval atmosphere. The songs are uneven in quality, but the best of them (to my ears, Nos. 3, 5, and 7, called *Roses ardentes*, *L'Aube blanche*, and *Veilles-tu*) have a wonderful freshness and delicacy. In one or two of the more ambitious ones, such as No. 1, *Paradis*, things tend to meander, with accompaniment making hopefully portentous noises during interludes that really don't say much.

The second side embraces both the Fauré and Debussy settings of *En sourdine*, *Clair de lune*, *C'est l'extase*, *Spleen*, *Green*, and *Mandoline*. They are all familiar songs, all recorded before. But the idea of placing the Fauré and Debussy settings in juxtaposition is an interesting one (it was tried previously in an early Vanguard recital by Hugues Cuenod), and we are not so inundated with interpretations of this material that there is not room for another version. The Fauré settings have been particular favorites of mine ever since I first heard the lovely Souzay/Bonneau recording of them ten or twelve years ago. They have been rather eclipsed by the Debussy versions, and there is no question that Debussy's are more imaginative and evocative, especially in the handling of the piano parts. But the Fauré settings have a straightforward melodic freshness and charm of their own, provided the interpretations are not overweighted with profundities that aren't really there.

These performances are first-rate. Phyllis Curtin's lovely, bright soprano is admirably suited to such music, and



she finds individual accents that bring interesting commentary to nearly all the songs, particularly the Debussy. Ryan Edwards is also at his best in the Debussy songs; in the Fauré, his pianism leans a bit towards the literal. The piano sound is also a bit dry, though here I think the engineering has a part to play. I must report that I encountered a more-than-permissible level of surface noise on Side 1, and some hiss in Side 2. Band 2 (the Fauré *Clair de lune*). My copy alone may be at fault, but it is worth checking. Inasmuch as Cambridge has included complete texts and translations, plus notes, this technical reservation is my only one about this welcome release. C.L.O.

GOUNOD: *Roméo et Juliette* (excerpts)

*Mab, la reine des mensonges; Je veux vivre; Ah! lève-toi, soleil!; Dieu, qui fis l'homme à ton image; Va! je t'ai pardonné; Mon père! tout m'accable!; Salut! tombeau!*

Rosanna Carteri, soprano; Christiane Gayraud, mezzo; Nicolai Gedda, tenor; Michel Dens, baritone; Joseph Rouleau, bass; Paris Opéra Orchestra, Alain Lombard, cond.

• ANGEL 36287. LP. \$4.79.

• • ANGEL S 36287. SD. \$5.79.

This recording of highlights from *Roméo et Juliette* should do much towards restoring Gounod to critical favor. Aside from a single bit of miscasting, it offers performances of the type that must have first carried not only *Roméo* but *Faust* to their crest of popularity. One hears, in dramatic sequence, Mercutio's ballad of Queen Mab, deftly sung by Michel Dens; Juliette's "Waltz Song," in which Rosanna Carteri, the single bit of miscasting mentioned above, finds the florid passages rather trying; Roméo's "Ah! lève-toi, soleil!" of the garden scene, projected by Nicolai Gedda with those elements of grace, elegance, and pulsating sentiment which have been ascribed, in accounts left us from another day, to the singing of Jean de Reszke; the great marriage quartet, including Joseph Rouleau (the best bass voice to come out of France in our time) as Frère Laurence and Christiane Gayraud in the filler role of Gertrude; the parting duet of Act IV, in which Miss Carteri this time does some persuasive singing, along with Mr. Gedda; the potion scene of Juliette and Frère Laurence in the same act, with occasion once again to admire the sumptuous voice and style of Mr. Rouleau; and then, complete, the final scene.

The quality of sound throughout is splendid; the playing of the Paris Opéra orchestra, which here performs as though it were the true repository of the composer's tradition, offers a constant revelation of Gounod's instrumental mastery; and the conducting of Alain Lombard is discerning, animated, and poetic. No finer introduction to the music of this lovely opera can be imagined. R.L.

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**GUTCHE: *Symphony for Strings, No. 5, Op. 34***

†**La Montaine: *Concerto for Piano and Orchestra, Op. 9***

Karen Keys, piano (in the *La Montaine*); Cincinnati Symphony Orchestra, Max Rudolf, cond. (in the Gutché); Oklahoma City Symphony Orchestra, Guy Fraser Harrison, cond. (in the *La Montaine*).

• COMPOSERS RECORDINGS CRI 189. LP. \$5.95.

• • COMPOSERS RECORDINGS CRI 189. SD. \$5.95.

Gene Gutché was born in Berlin in 1907, came to this country in 1925, worked his way around the United States in the 1920s and 1930s, ran an export business in New York for a number of years, and finally settled in Minnesota to become a full-time composer. Gutché has used at one time or another all manner of modern techniques including, notably, micro-tones—I have seen a score for a micro-tonal opera based on the Judith story, still unproduced as far as I know. Subsequently he seems to have abandoned some of his more "extreme" ideas for a more conservatizing chromatic-dissonant technique in a Bartók-Bloch manner. The piece at hand depends a great deal for its shape and propulsion on a rather high-powered rhythmic and dissonant tension in a more conventional rhythmic and formal frame. In the process, a great deal of energy is produced, consumed, and dissipated, not all of it to any great point. There is a certain amount of power, but it functions in a terribly creaky and inefficient way.

The John La Montaine is a Sunday-afternoon-symphony-subscriber's idea of what a twentieth-century piano concerto ought to sound like—a bit clattery on the keyboard side, occasionally lyric in a lazy sort of way, properly intense now and then, somewhat fuzzy in the think department, comfortable and sincere in a slightly calculating, self-conscious way. The piece is not a negligible specimen of its kind but the great mystery is how it ever won the 1959 Pulitzer Prize.

The improbably named pianist, Karen Keys, is quite capable, and both orchestras turn in reasonable readings. E.S.

**HANSON: *Four Psalms*—See Thomson: *Symphony on a Hymn Tune; The Feast of Love*.**

**HARRIS: *Symphony No. 5***

†**Creston: *Corinthians XIII, Op. 82***

Louisville Orchestra, Robert Whitney, cond.

• LOUISVILLE LOU 655. LP. \$7.95.

• • LOUISVILLE LS 655. SD. \$8.45.

What ever happened to Roy Harris? Harris was regarded as just about the biggest young talent on the American scene in the Thirties. Those were the days when everyone was busy trying to write the Great American Symphony and Harris

came close—several times. The Third is generally considered to be his best attempt, but the Fifth is a good try too. The piece was written in 1942 for Koussevitzky and the Boston Symphony. The version recorded has been somewhat revised and tightened by the composer, not quite enough perhaps: the last two movements still have a bit of a spread. The first movement is easily the best: concise in a rhythmically sputtering manner, it gathers up a familiar crop of Americana in a serious, cumulative, cultivated, and original way. The second movement is long and long-faced; the modal material is all out of Hymns of the Great Plains but the treatment is uncomfortably Sibelian. Then the piece has last-act trouble; the "*Appassionato*" finale never works up much passion, and although it keeps promising to turn into something, it never quite does.

According to the program notes, Paul Creston has contemplated for many years a musical impression of the thirteenth chapter of St. Paul's Epistle to the Corinthians that would convey or transcribe "the profound emotional experience engendered by this beautiful poem." It is difficult to say which is less profound and emotional: the dry, laconic, cursory voice which delivers these verses at the beginning of the side or the movie-music interpretation which follows.

Making allowances for an occasional intrusive accidental noise, one must say that these recordings represent the music well enough. E.S.

**HAYDN: *Concertos: for Violin and Orchestra, in A; for Piano and Orchestra, in F***

Eva Hitzker, violin (in the Violin Concerto); Inge Mayerhofer-Langner, piano (in the Piano Concerto); Vienna Chamber Orchestra, Carlo Zecchi, cond.

• MUSICAL HERITAGE SOCIETY MHS 625. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY MHS 625. SD. \$2.50.

One of the most astonishing and rewarding fields for musical archaeology these days is Haydn research, and the unearthing of the so-called *Melk* Concerto is certainly one of the most remarkable musicological finds of recent years. That Haydn composed such a violin concerto has long been known through the existence of an entry in the composer's own thematic catalogue, but it is only recently that the work could be reconstructed through a set of parts discovered (by H. C. Robbins Landon) in the famous old Danube abbey of Melk between Linz and Vienna. The piece is *echt-Esterházy*—it was written in the 1760s for the Esterházy concertmaster Tomasini—and a charmer.

The companion piece here has been known for a much longer time—it was actually printed in the eighteenth century. Apparently, however, the printed version (published in Paris) is a botch job or an arrangement or both; the recent discovery of old manuscripts has enabled this to be put right. (Is it pos-

sible that the 1787 printed version is an attempt—perhaps even authorized by Haydn—to bring up to date a rather old-fashioned and "dated" work of the Sixties? Or is it a pirated version, written down from memory and brought out in order to capitalize on Haydn's growing Parisian reputation?) Be all this as it may, the Clavier Concerto is much less forward-looking than its companion here, although they both date from the same period. The *Melk* Concerto is full of prophetic Haydn felicities and even profundities; it has more than its share of grace, wit, and invention already set into one of those magnificently clear and organic forms of which Haydn was the first to have the secret. The keyboard work is, on the other hand, routine rococo (well, let's say, routine for Haydn) and a bit on the heavy, plodding side; although not without value, it remains terribly earthbound.

Interestingly enough, the performers respond much better to the better piece: the orchestral playing in the keyboard Concerto is noticeably rougher and musically cruder. Both soloists are competent but, in the case of the Clavier Concerto, the appropriate instrument is surely the harpsichord. The recorded sound is clear and serviceable although perhaps too close and studio-ish for some tastes (an irrelevant light high scrape sound—apparently of Miss Hitzker's bow against the strings—is, occasionally, annoyingly evident in the Violin Concerto). E.S.

**HAYDN: *Sonatas for Piano: No. 31, in A flat; No. 12, in A; No. 52, in G; No. 47, in B minor***

Raymond Dudley, piano.

• LYRICHORD LL 149. LP. \$4.98.

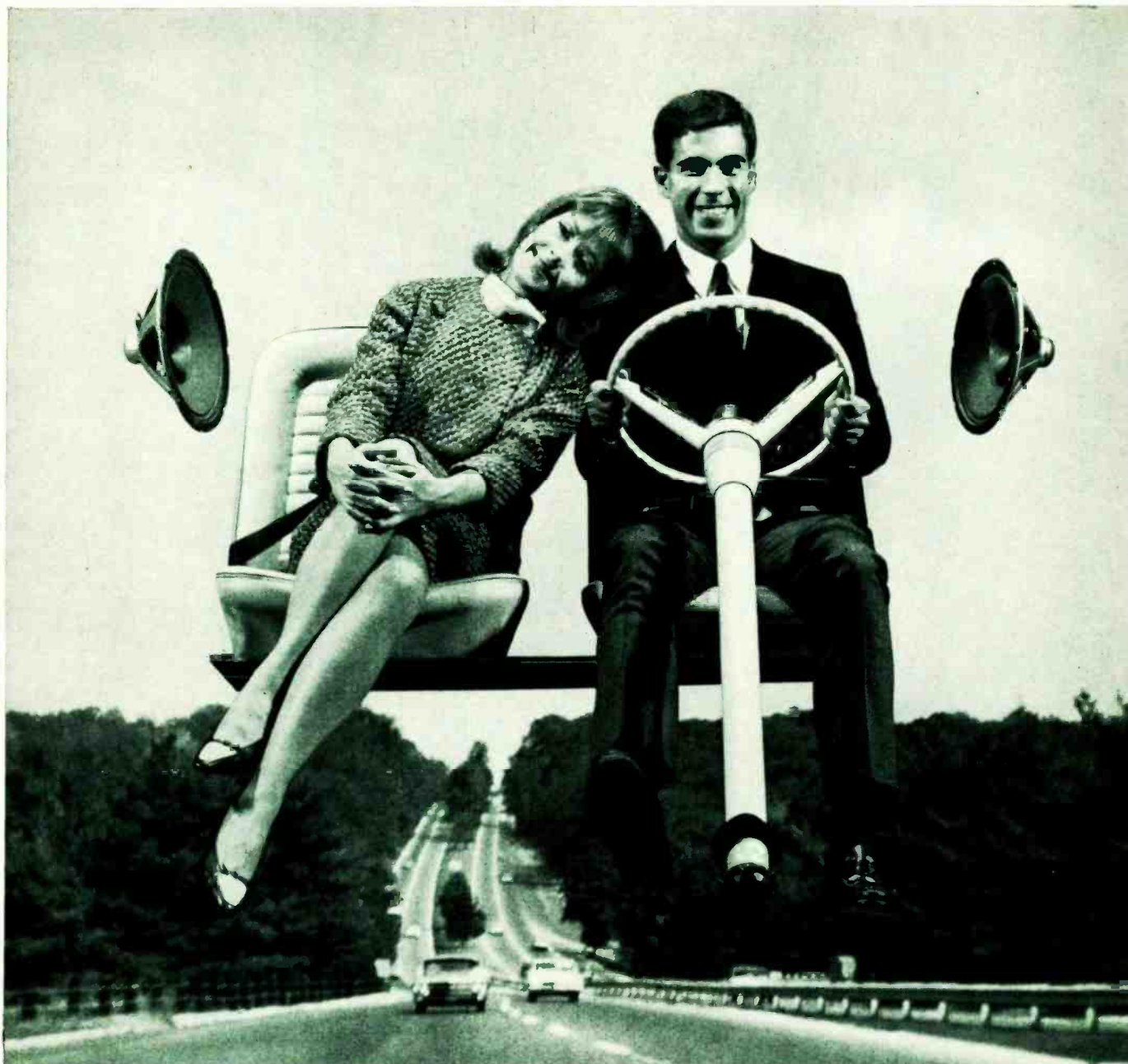
• • LYRICHORD LLST 7149. SD. \$5.95.

If you are confused by the numbering of the Sonatas listed above, be advised that it is that of the new Urtext edition published by Universal. According to the older system of classification, the Sonatas recorded here are, respectively, Nos. 46, 12, 39, and 47.

Raymond Dudley is a Canadian artist who has played with the New York Philharmonic and also in solo recitals. His Haydn is relaxed, slightly romantic, but always boldly contoured, nonfustian, and completely musicianly. Dudley favors a warmly coloristic piano tone which manages at the same time to maintain complete linearity and clarity. My sole reservation concerns his very slight tendency to slacken tempos a bit at the end of paragraphs; a little more tautness and continuity of line might well be in order for what is, after all, classical music. On the other hand, the freely flowing, vocalistic handling of decorative passages shows an admirable awareness of the operatic tradition behind this literature, something that all too many modern instrumentalists are apt to overlook.

On the stereo review copy the reproduction is agreeably reverberant yet with a certain *sec* texture reminiscent of the piano tone favored by the late

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Alfred Cortot—at least on the evidence of his records. The treble is mellow, never aggressive, while the bass is unusually full and bold. H.G.

**HAYDN: Symphonies: No. 59, in A ("Fire"); No. 81, in G**

Festival Chamber Orchestra, Antal Dorati, cond.  
• MERCURY MG 50436. LP. \$4.79.  
• • MERCURY SR 90436. SD. \$5.79.

Listening for the first time to a particular symphony (or quartet) by Haydn is the kind of risk that professional gamblers must dream about. You can't lose. Even when the ideas may not strike you as particularly outstanding, they will almost always be put together and developed in an individual and unpredictable way. That is what happens in No. 59. Robbins Landon's surmise that the music was originally intended for the stage seems supported by the sharp, dramatic contrasts in the first movement and the intermezzolike character of the second. No. 81, on the other hand, has everything: fine ideas as well as magnificent workmanship. There is not a dull moment in the first movement, which is full of tension and controlled excitement. The Andante is a set of imaginative variations on a songlike theme. And the Minuet and finale are on almost as high a level.

Dorati gets feeling as well as precision and polish from his men. Except for one or two frantic trills in the high horns in No. 59, the orchestra turns in a first-class performance. The sound is a bit dry and rough in tuttis but otherwise satisfactory. The recent recording of No. 81 on Vanguard has smoother sound, but the performance seems to me less vital than the present one. N.B.

**HINDEMITH: Sonata for Piano, 4 Hands—See Brahms: Neue Liebeslieder Walzer, Op. 65.**

**KODALY: Háry János: Suite; Peacock Variations**

Boston Symphony Orchestra, Erich Leinsdorf, cond.  
• RCA VICTOR LM 2859. LP. \$4.79.  
• • RCA VICTOR LSC 2859. SD. \$5.79.

*Háry János* is a funny piece; and Leinsdorf seems to think that the faster it is played, the funnier it gets. It ain't necessarily so, but despite the lack of sensitivity in the performance, the superlative recording given this version makes it worth hearing. For the first time, the elaborate network of cembalom sound which Kodály spreads across the music is really registered; in many of the earlier recordings one is scarcely even aware of it. The variations on a Hungarian tune called *The Peacock* are slick, academic, and uninteresting, but the virtuoso playing of the orchestra and, again, the virtuosity of the engineering are undeniably effective. A.F.

**KURKA: The Good Soldier Schweik: Suite**

†Surinach: *Symphonic Variations*

Louisville Orchestra, Robert Whitney, cond.  
• LOUISVILLE LOU 656. LP. \$7.95.  
• • LOUISVILLE LS S 656. SD. \$8.95.

Robert Kurka's opera, *The Good Soldier Schweik*, had considerable success when it was produced at the New York City Center, and this pleasant Suite explains why. The Suite, however, is not drawn from the opera; it was composed first, inspired by the novel *Good Soldier Schweik*, a satire on German militarism of the Kaiser Bill period by the Czech writer Jaroslav Hasek. Kurka's music is scored for winds and percussion only, and its perky, satiric, mordant idiom, full of whistleable soldier's tunes, reminds one in spots of a more celebrated military satire—Prokofiev's *Lieutenant Kije*. But there is a big difference: *Kije* satirizes history, while *Schweik*, for all its apparent setting in a past period, actually satirizes our own time. And with considerable point.

Carlos Surinach's *Symphonic Variations*, on the other side, are in flamenco style. They are pungent and dramatic, full of Spanish dance rhythms and flourishes on the trumpet, but do not add up to much more than skillful entertainment music. Recordings of both works are excellent, and performances are first-class. A.F.

**LA MONTAINE: Concerto for Piano and Orchestra, Op. 9—See Gutché: Symphony No. 5 for Strings, Op. 34.**

**MARTINU: Fantasia concertante—See Falla: Noches en los jardines de España.**

**MASSENET: Thaïs (excerpts)**

Jacqueline Brumaire (s), Thaïs; Christiane Gayraud (ms), Albine; Michel Dens (b), Athanaël; René Duclos Chorus; Orchestre du Théâtre National de l'Opéra de Paris, Pierre Dervaux, cond.  
• ANGEL 36286. LP. \$4.79.  
• • ANGEL S 36286. SD. \$5.79.

Angel continues its excellent and much-needed series of French opera highlights discs with a release that includes what could legitimately be called "the heart of Thaïs": all three big Thaïs/Athanaël scenes, plus Athanaël's "*Voilà donc la terrible cité,*" Thaïs' "*Dis-moi que je suis belle,*" and the "*Meditation.*" It is in the last two Thaïs/Athanaël scenes that the great portion of this opera's worth lies, and they occupy the second side of the record.

Inasmuch as the performance is on the same level as the near-complete one on two discs now on the domestic market under the Westminster label, choice becomes entirely a matter of whether or



not a complete *Thaïs* is worth the price of an extra disc. Adequate performers for the two major roles have never been numerous, and we live at a time that finds them just about nonexistent (singers qualified for the roles vocally are rare enough, but those also qualified in terms of larger-than-life temperament and stylistic appropriateness are much rarer yet). Consequently, it is foolish to expect a performance that really fills out the demands of the music. What we can hope for is singing of good dramatic sense and musicality, and at least vocal adequacy, and this is given in large measure by Michel Dens, who keeps everything animated and in motion—a good artist. Jacqueline Brumaire will just do—an adequate voice of little real color or quality, which nevertheless takes in all the notes and has the right general spirit.

The playing is good, with ample sweep in Pierre Dervaux's reading. Certainly the opera has enough in it to be worth sampling; those unfamiliar with it should at least hear the final scene, which reaches considerable heights in more than one sense. C.L.O.

MAYER: *Sonata for Piano*—See Sessions: *Sonata for Piano, No. 1*.

MONTEVERDI: *Secular Vocal Music*

*Combattimento di Tancredi e Clorinda; Hor ch'el ciel; Altri canti di Marte; Perché t'en fuggi O Fillide; Gira il nemico insidioso.*

Vocal and instrumental soloists of the Società Cameristica di Lugano, Edwin Loehrer, cond. [*Combattimento* from Eurodisc 70900/01 MK, 1965].

- NONESUCH H 1090. LP. \$2.50.
- • NONESUCH H 71090. SD. \$2.50.

*Combattimento di Tancredi e Clorinda; Tempo la Cetra; Con che soavità; Amor.*

Annelies Monkewitz, soprano; Elisabeth Speiser, soprano; Rodolfo Malacarne, tenor; Laerte Malaguti, baritone; Karlheinz Peters, baritone; Mainz Chamber Orchestra, Günter Kehr, cond.

- TURNABOUT TV 4018. LP. \$2.50.
- • TURNABOUT TV 34018. SD. \$2.50.

These two records have one work in common, the *Combattimento di Tancredi e Clorinda*; and the performances also have something in common—two of the artists are identical. Laerte Malaguti's precise diction is heard to advantage in both recordings, but there is a certain coldness and lack of interest in his general approach to the Narrator's part. Added to this is the very poor quality of the musical text, which omits the implied ornamentation in the wonderful descriptive stanzas beginning "*Notte, che nel profondo oscuro seno.*" The only version in which this highly essential ornamentation is to be found is the one by Edgar Fleet on EA 72, which also observes the necessity for a hammered ef-

fect in the *guerra* sections, as expressly indicated by Monteverdi in his very important preface. The Nonesuch and Turnabout performances make use of an insipid nineteenth-century "tremolando" which is far from Monteverdi's intention.

Each disc contains one good item, however: in the Nonesuch it is *Perché t'en fuggi* that commands our attention, thanks to the fine singing of a counter-tenor named Eric Marion; on the Turnabout program it is *Tempo la cetra*. The musically persuasive tenor, Rodolfo Malacarne, treats this virtuoso piece as a work of poetical imagery and finesse, and the excellent playing of the string ritornels sets off the vocal stanzas to good effect.

The remaining works on the Nonesuch set suffer somewhat because of an exaggerated dynamic range. In *Hor ch'el ciel e la terra*, for instance, the opening passage is almost inaudible when played at normal listening level; then when the *guerra* section begins, the sound is far too loud for comfort. On Turnabout *Con che soavità* is really a soprano solo, but emerges here from a somber baritone register sounding far from satisfactory. The beautiful triptych *Amor (Lamento della Ninfa)* has been deprived of its opening and closing sections, spoiling the balance of the composition and losing the point of the story. D.S.

MOZART: *Concertos for Piano and Orchestra: No. 12, in A, K. 414; No. 26, in D, K. 537 ("Coronation")*

Géza Anda, piano; Camerata Academica of the Salzburg Mozarteum, Géza Anda, cond.

- DEUTSCHE GRAMMOPHON LPM 19113. LP. \$5.79.
- • DEUTSCHE GRAMMOPHON SLPM 139113. SD. \$5.79.

Géza Anda's conducting is getting to be as good as his piano playing. In previous recordings where he operated in both capacities with Mozart concertos, he was considerably more laudable as a soloist than as a director. Here the orchestral performance is excellent. Even when both of Anda's hands are busy on the keyboard, nuances are not neglected by the band and tricky entrances are effected neatly. Anda must have mastered the imperious glance.

As a pianist he turns in a very fine job, on the whole. The legato runs flow smoothly, the nonlegato ones are crisp and absolutely even. There is poetry with no trace of sentimentality, a lively tone, and musicianly phrasing. Anda also fills in, tastefully, the little spaces that Mozart left for improvisation. The present performance of K. 414 would rank with the best ones available if Anda did not display a tendency to break down the momentum of the first movement when he plays alone. The tendency, fortunately, is absent in K. 537, and that performance, coupled with the first-rate sound, is consequently comparable, it seems to me, with the Casadesus-Szell version. N.B.

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MOZART: *Divertimento for Strings, in D, K. 136*—See Stamitz, Johann: *Symphony in A*.

MOZART: *Overtures; Masonic Funeral Music, K. 477; Adagio and Fugue in C minor, K. 546*

Philharmonia and New Philharmonia Orchestras, Otto Klemperer, cond.

- ANGEL 36289. LP. \$4.79.
- • ANGEL S 36289. SD. \$5.79.

R [ The overtures are those for the last six operas. The *Seraglio* goes very well; it is lively, and cheerfully noisy when it is supposed to be. There is a flyspeck: the triangle cannot be heard much of the time. In *Don Giovanni*, *Così fan tutte*, and *Clemenza di Tito* there is nothing to inhibit complete enjoyment. *Figaro* seems less satisfactory; the tempo is rather deliberate, and the music simply doesn't take wing. In the Allegro of the *Magic Flute*, on the other hand, the relatively comfortable pace works fine: there is clarity with no diminution in tension or drama. The *Masonic Funeral Music* could use more nuance. Here I think Bruno Walter is more impressive. But I know of no better representation on records of the profundity and power of the Adagio and Fugue for Strings. Except for the reticent triangle, excellent sound in both versions. N.B.

MOZART: *Quartets for Piano and Strings: No. 1, in G minor, K. 478; No. 2, in E flat, K. 493*

Peter Serkin, piano; Alexander Schneider, violin; Michael Tree, viola; David Soyer, cello.

- VANGUARD VRS 1140. LP. \$4.79.
- • VANGUARD VSD 71140. SD. \$5.79.

R Anyone who does not know Peter Serkin's age is hardly likely to gather from this recording that he is still in his teens. There is, to be sure, a youthful enthusiasm, but except for a tendency to play *fortes* as though they were fortissimos, it is under firm control. There is an astonishing amount of finesse along with the verve. Young Serkin already knows, for example, how much weight to give a *sforzando* in a Mozartean *piano*—something some of his elders have not yet learned. In every other respect, such as singing tone, careful phrasing, precise dovetailing with the other instruments, he turns in a completely satisfying performance. So do his experienced and distinguished colleagues. Except for a bit of roughness in the cello in the first movement of K. 478, the sound is first-rate throughout. N.B.



MOZART: *Symphonie concertante for Winds and Orchestra, in E flat, K. 297b; Concertone for Two Violins and Orchestra, in C, K. 190*

Chamber Orchestra of the Saar, Karl Ristenpart, cond.

- NONESUCH H 1068. LP. \$2.50.
- • NONESUCH H 71068. SD. \$2.50.

The novelty here is the version presented of the *Symphonie concertante*. It has long been known, from Mozart's correspondence, that he wrote a work for solo flute, oboe, horn, bassoon, and orchestra to feature the abilities of some friends of his who played those instruments and were visiting Paris when he was there. What has survived, however, is a version in which the flute is omitted and a clarinet added. In that version, moreover, are a lot of dynamic and other indications of a quite un-Mozartean and clearly nineteenth-century sort. It was this version that was printed in the old Collected Works edition and that is usually performed and recorded. In the Eulenburg edition of 1928, Friedrich Blume got rid of the accents and other Romantic accretions.

His edition is apparently the basis of the present version, in which Joseph Bopp, the solo flutist, also attempts to restore the original solo instrumentation. As a rule he does this by having the flute play the old oboe part and the oboe take over the old clarinet part. This involves occasional octave transposition and a little rewriting here and there. It is done smoothly enough, though Bopp is unable to supply a satisfactory substitute for those passages in which the clarinet played in its low, reedy "chalumeau" register. The soloists here are all excellent, as are those in the pleasant but unimportant early Concertone. The stereo is especially effective there, where the two solo violins are on separate tracks, but the tone of the fiddles, in this recording made in France, is a little tinselly. N.B.

RAMEAU: *Suite pour trompettes et cordes; Les Paladins*

Orchestre de Chambre de Jean-Louis Petit, Jean-Louis Petit, cond.

- SOCIETE FRANCAISE DU SON XL 174078. LP. \$5.95.
- • SOCIETE FRANCAISE DU SON SXL 20521A. SD. \$5.95.

The Suite recorded here, about which the notes give practically no information, was apparently put together by someone from instrumental dances and other pieces in Rameau's operas. Whoever was responsible proceeded with a heavy hand and a lack of insight into the composer he was dealing with. Here are eleven movements, in each of which one trumpet or a pair is prominent (shrilly so, in the first one). Rameau, who had a discerning ear for orchestral sounds, would never have done anything so gross. This is clearly shown on the overside, which contains nine instrumental pieces from

his comic opera *Les Paladins*. Their instrumentation is full of variety and contrast. This side is a complete delight. The playing is competent throughout, and except for the screaming beginning of the Suite, the sound is acceptable. N.B.

SCHEIN: *Choral Music*

Von Himmel hoch; Die mit Tränen säen; Das ist mir lieb (Ps. 116); Verbum caro factum est; Lehre uns bedenken; O Herr, ich bin dein Knecht; Herr, lass meine Klage; Wende dich, Herr.

Whitehart Chorale, Lewis E. Whitehart, cond.

- LYRICHORD LL 146. LP. \$4.98.
- • LYRICHORD LLST 7146. SD. \$5.95.

Johann Herman Schein's choral music is one of the glories of German *Gottesdienst* in the early seventeenth century, and the Whitehart Chorale offer on this disc a useful survey of the important collection issued in 1623, *Israels Brünnlein*. Its descriptive and madrigalesque imagery is heard at its best in the handful of Psalm settings here recorded; and if the technique seems conservative in view of the date, it must nevertheless be admitted that Schein made the most of his *a cappella* resources. The long and elaborate presentation of Psalm 116 in its entirety comes from a publication of the same year, *Angst der Hellen und Friede der Seelen*, in which fourteen eminent composers working in the Saxon court or dukedom vied with each other in setting this particular text. Although the contributions of Demantius, Melchior Franck, Praetorius, and Schütz are all outstanding, there is a noble dignity about Schein's version and a finely contrived antiphonal "Alleluia" that sets his choral polyphony on a plane of its own.

The performances here are vigorous and forthright, and the recording excellent. D.S.

SCHUBERT: *Mass No. 6, in E flat, D. 950*

Kurt Equiluz, tenor; Waldemar Kmentt, tenor; Walter Berry, bass; Vienna Choir Boys; Chorus Viennensis; Vienna Dom Orchestra, Ferdinand Grossmann, cond.

- PHILIPS PHM 500081. LP. \$4.79.
- • PHILIPS PHS 900081. SD. \$5.79.

The last, and incomparably finest, of Schubert's Masses is another of those many miracles dating from that incredible final year. Most of us owe our awareness of this music to an old Vox recording under Rudolf Moralt (PL 1750, now available as Lyricord 76), which shares with this new issue the services of the excellent bass Walter Berry.

Unfortunately, there is little else in common between the discs. Moralt's broad, spacious performance allowed Schubert's wonderfully sonorous scoring, with its preponderance of low winds and brass, ample breathing space. That moment of breath-taking beauty, the ex-

tended canon for the vocal soloists on "Et incarnatus," also seemed under Moralt to reveal visions of Infinity in shapes comprehensible to the smallest child.

Ferdinand Grossmann, by comparison, leads an efficient, brisk performance that pushes past all these peaks without allowing us a moment to dwell upon their beauties. The boys' chorus makes a lovely sound, and so does the men's group (made up, I am informed, of Vienna Choir Boy alumni). But the hard-driven phrasing imposed by the conductor creates a series of sharp edges, emphasized by the Germanic articulation of the Latin text, that is at variance with the music's natural flow. This performance, by the way, is about seven minutes shorter than Moralt's, and it shows.

There are two other recordings of the Mass, both estimable, well sung, and conceived for the most part with affection for Schubert's design: one by Leinsdorf on Capitol and the recent Waldman/Musica Aeterna reading on Decca. They are eloquent and noble performances of a score that demands no less. But the Moralt disc, dim-sounding though it is by present criteria, remains the standard by which the wonders of this score are best measured.

ALAN RICH

**SCHUBERT: Rosamunde, D. 797 (complete)**

Aafe Heynis, contralto; Netherlands Radio Chorus; Amsterdam Concertgebouw Orchestra, Bernard Haitink, cond.  
 • PHILIPS PHM 500088. LP. \$4.79.  
 • • PHILIPS PHS 900088. SD. \$5.79.

This performance of Schubert's complete *Rosamunde* is a happy exception to the drearily reverential approach usually accorded the score. Haitink leads his forces with energetic muscularity and takes great care to keep all the instrumental and vocal textures crisp and transparent. At the same time the brisk objectivity of his reading is tempered, when appropriate, with just the right degree of romantic poetry. There is a great deal of incisive brass detail and fine-grained woodwind playing from the superb Concertgebouw ensemble, but these felicities are never permitted to obscure the creamy tone painting of the stringed instruments in the melodious passages so generously allotted to them by the composer. Aafe Heynis, the rich-voiced contralto heard here, and the fine chorus also acquit themselves nobly. Furthermore, the recorded sound—closely miked yet with ample tonal weight and warmth of reverberation—is well-nigh ideal for the work. In my opinion this is probably the best *Rosamunde* since Sir Hamilton Harty's of some thirty years ago. H.G.



**SCHUBERT: Symphony No. 8, in B minor, D. 759 ("Unfinished")**

†Beethoven: *Overtures: Fidelio, Op. 72b; Coriolan, Op. 62; Leonore No. 3, Op. 72a*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

• DEUTSCHE GRAMMOPHON LPM 19001. LP. \$5.79.  
 • • DEUTSCHE GRAMMOPHON SLPM 139001. SD. \$5.79.

Although I am not ordinarily a devotee of Karajan's way with the Viennese classics, I find this reading of the *Unfinished* altogether successful. It is a big, tense, immaculately detailed performance which sweeps forward without slighting the music's warmth. Just to cite one example of its quality: I have seldom been made so completely aware as I am here of the emotional crescendo that forms the development of the first movement. It is also a great joy to hear the final pages of the Andante produced so cleanly, and with such fine avoidance of external sentimentality. I would place this among the finest versions of the work now to be had—and would rank it even higher were it not for a few patches of poor intonation by the first oboe.

The report on the other side of this disc is not so happy. In all three Beethoven Overtures tautness and control seem to override considerations of drama and momentum. One hears details brought out with remarkable clarity, but one is less conscious of over-all design. There is a certain kind of excitement here, but it is external and the music comes off more than a little dull.

ALAN RICH

**SCHUETZ: Choral Works**

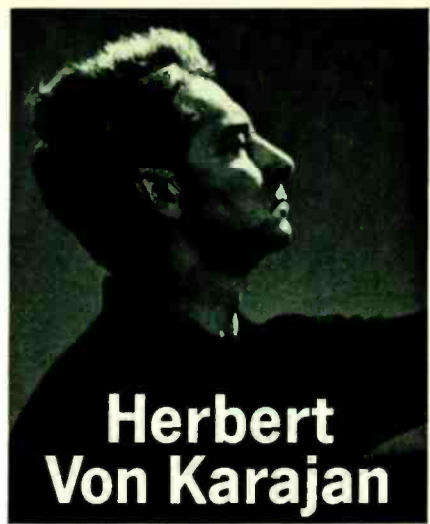
Various soloists, choral groups, and instrumentalists: Rudolf Mauersberger, Jürgen Jürgens, and Hans Grischkat, conds.

For a feature review of recordings of *Cantiones Sacrae, The Seven Words from the Cross, and the St. Luke, St. Matthew, and St. John Passions*, see page 73.

**SESSIONS: Sonata for Piano, No. 1**  
 †Mayer: *Sonata for Piano*

Robert Helps, piano (in the Sessions); William Masselos, piano (in the Mayer).  
 • COMPOSERS RECORDINGS CR1 198. LP. \$5.95.

Sessions' First Piano Sonata, dating from 1930, is one of the composer's earliest works, but it remains one of his best. The entire four-movement structure involves the unraveling of a single, strong, complex, richly sonorous chord. That Sessions would unfold an elaborately contrapuntal fast movement, full of tricky cross rhythms, from this chord is only to be expected; most unexpected, however, is his discovery therein of a lyrical cantilena of an almost Chopinesque character. He uses this twice, as



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first movement and as third, and ends the whole with a brilliantly propulsive finale.

William Mayer studied with Sessions at one time, and his Sonata has some things in common with that by his teacher on the overside. Mayer also spins out his work from a fixed point of reference, in this case a twelve-tone row. He also contrasts long-lined lyricism with dynamic brilliance, and he creates some magnificent sonorities in the process. But the Mayer Sonata, thirty years younger than the Sessions, sounds far less venturesome and original.

Both works benefit by excellent recording and superb piano playing. It is discouraging to learn from the notes that all of Masselos' earlier recordings, such as the First Sonata of Ives, the Copland Fantasia, and his great Satie set, have been withdrawn. That the talent of one of America's finest pianists should be so disregarded is as inexplicable as it is infuriating. A.F.

R- **SHOSTAKOVICH: Sonata for Piano, No. 2, Op. 64**

†Bach: *French Suite No. 5, in G, S. 816*

Emil Gilels, piano.

- RCA VICTOR LM 2868. LP. \$4.79.
- • RCA VICTOR LSC 2868. SD. \$5.79.

Shostakovich's Second Sonata, composed in 1943, is a three-movement work of much greater power than its unemphatic manner suggests. The opening Allegretto is reminiscent of the Finale of the Piano Quintet completed three years earlier, but here the insouciance is only apparent: it is shadowed by an obsessive seriousness that deepens as the work proceeds. The second movement, a light-textured but moving Largo, gives a more overt clue to the burden of the Sonata—a sense of sorrow all the more profound for being presented in clear daylight without any romantic softening of outline. The final Moderato, a magnificent set of free variations nearly as long as the other two movements put together, underlines this feeling that the real world—let alone *Pierrot Lunaire*—has enough madness and bitterness of its own. In a remarkable passage Shostakovich, inverting the theme's rising fourth over a thrumming accompaniment, produces a near-quotation of the variation finale of Beethoven's last sonata. The mood is one not of sarcasm but of dangerously ambivalent calm.

This splendid work is given a performance of taut rhythmic control and entirely appropriate clarity by Gilels. The Fifth *French Suite* on the other side of the disc, though fastidious piano playing, is less cogent as an interpretation. The slower movements have a pleasantly relaxed quality, but Gilels rattles through the Courante at a speed that no longer bears any relation to a dance measure. He plays all repeats, which is as it should be, but deprives the procedure of musical justification by making first and second times identical.

Nevertheless, this is a fine record of

intelligent music making, and it deserves better presentation than a jacket that fails to list movement headings or to find room for any annotational matter beyond an unnecessary if largely justified puff. The recording is clear and colorful, though the surfaces on my copy are rather noisy. B.J.

**STAMITZ, JOHANN: Symphony in A**

†Mozart: *Divertimento for Strings, in D, K. 136*

Munich Chamber Orchestra, Hans Stadlmair, cond. (in the Stamitz); Tibor Varga Orchestra, Tibor Varga, cond. (in the Mozart).

- NONESUCH H 1076. LP. \$2.50.
- • NONESUCH H 71076. SD. \$2.50.

The Symphony by Johann Stamitz, or Jan Stamic as he is known in his native Bohemia, is of considerable historical interest. This Stamitz was one of the pioneers of the symphony, and since few of his works are published, and even fewer recorded, the addition of one of them to the disc catalogue will be welcomed by anyone interested in the development of orchestral music. Judged solely as music, however, this is not one of his better works. Indeed, it is far outshone, in felicity and richness of invention, by the little string-orchestra piece by the sixteen-year-old Mozart here paired with it. The performance of the Mozart has a rather Romantic abandon and a good deal of unmarked dynamic nuance—in a word, a slightly gypsyish flavor. Technically, however, in tone and finish and precision it is good. So is the sound, with stereo especially effective in the first movement of the Mozart, where first and second violins are on different tracks. N.B.

**STRAUSS, RICHARD: Der Rosenkavalier: Suite—See Stravinsky: Firebird: Suite.**

**STRAVINSKY: Le Baiser de la fée**

Columbia Symphony Orchestra, Igor Stravinsky, cond.

- COLUMBIA ML 6203. LP. \$4.79.
- • COLUMBIA MS 6803. SD. \$5.79.

In 1928, the composer of the ferocious *Sacre* and the promoter of the arch Back-to-Bach neoclassicism astonished everyone with another of his extraordinary *volte-faces*: a ballet à la *Lac de cygnes* based on music of Tchaikovsky. Oddly enough, this clever and pretty little charmer was at the time the most heartily disliked of all the widely attacked Stravinsky scores; somehow it proved—above all the others—that Stravinsky was really a charlatan. Such aesthetic crises don't bother us much today; we would probably call the work Early High Camp and just be vastly amused.

It is no mere coincidence that a number of works of the Parisian 1920s strike an oddly contemporary note in

their fashionable old-fashioned sensibility. The modern movements of the 1950s and 1960s are, in more than one way, a continuation of motifs begun in the 1920s. There was no real musical equivalent of Dada and surrealism but there was a corresponding Camp and *Kitsch* nostalgia and its masterpiece is surely *Le Baiser de la fée*. ("Camp," in case anybody still doesn't know, is collecting Shirley Temple drinking glasses, enjoying old James Cagney movies, or, for that matter, taking a connoisseur's approach to Victorian salon piano pieces.) It should not be imagined, however, that Stravinsky's admiration and affection for Tchaikovsky was, or is, a pose. Stravinsky was brought up with this music; even before *Le Baiser*, he orchestrated some Tchaikovsky for Diaghilev, and Tchaikovsky is one of those to whom *Mavra* is dedicated. If we forget the popular image of Tchaikovsky as the passionate, tortured Slavic soul and remember that in old Russia Tchaikovsky was considered the most Western of Russian composers, that he was most popular for his little piano pieces, songs, and fashionable ballet scores, that he was a "neoclassicist" *avant le lettre* and wrote a suite based on themes of Mozart, that he shied away from the Wagnerian "endless melody" and preferred closed, classical forms . . . then we can understand why many aspects of Tchaikovsky's musical personality—more certainly than anything in Rimsky-Korsakov or the other Russians—appealed to Stravinsky. The kind of *ancien régime* salon sound appears in Stravinsky's work long before *Le Baiser*—in the *Serenade en La*, for example—and, of course, neoclassicism as an aesthetic position and a musical point of view was never really restricted to the revival of one particular historical period or style; *Swan Lake*, that "classical" ballet, could be easily "neoclassicized."

The consequence of all this was that Stravinsky was able to compose a piece, "inspired by the music of Tchaikovsky" (as he puts it) and using Tchaikovskyan themes entire or in fragments, in which it is impossible to tell where Tchaikovsky leaves off and Stravinsky begins. Stravinsky himself hardly knows any more. When he wrote the piece, he seems to have stated that all the themes but one were by Tchaikovsky; now he can only identify six or seven of the sources. Recent commentators have found others, but many of the tunes, some of them ultra-Tchaikovskyan, seem to be inventions of Stravinsky or, at any rate, so drastically altered from the original as to be essentially new. One's first impression is of very clever and witty arrangements and transformations. But if you look at the originals—the ones easily identifiable—and compare them with their treatment in the ballet, you must come to the conclusion that this is basically a work by Stravinsky and a rather spectacular and not uncharacteristic one at that. A couple of Tchaikovsky tunes are used complete and one of them, that old cornball "None but the Lonely Heart," is transformed into the musico-dramatic climax of the piece. There is

nothing mocking, satirical, or wise-guy about this at all: Stravinsky knows that at the great moment of drama and sentiment, there is only one way to play it—straight. It is a remarkable tour de force.

Nearly everything in the score is like that. You can hardly believe your ears as bits of the Fifth Symphony flash by; you strain with amused puzzlement to try and recognize some particularly Tchaikovskyan bit (probably something Stravinsky wrote himself). We smile at some especially clever Stravinskian transformation, orchestration, or elision; we have the pleasant experience of enjoying something that is attractive and familiar and yet, on another level, quite fresh and—as a kind of commentary on our musical experience—something that is revealing and full of witty insight.

In certain ways Stravinsky's own reading does not surpass Ansermet's—in richness and general elegance, for example. There is some rough playing, and a few things—particular short, lively, accented strokes—do not come off with the firm vitality which must have been originally intended. Also the recording (reviewed from a test pressing) shows its tape splices here and there. Nevertheless, make no mistake about it, this is Stravinsky's own version. It is the complete ballet (and Ansermet is the only competition in that respect), and it is projected with all that famous Stravinskian spirit, clarity, and dry wit. This is not only a question of "playing it straight"; he gives the music the drive, the tension, and even, in a strange way, the nobility which enables it—like much of the music of Tchaikovsky himself—to transcend what is apparently merely evocative and appealing. E.S.

**STRAVINSKY: *Firebird: Suite***  
|Strauss, Richard: *Der Rosenkavalier: Suite*

Philharmonia Orchestra, Josef Krips, cond.

- ANGEL 36260. LP. \$4.79.
- • ANGEL S 36260. SD. \$5.79.

The *Rosenkavalier* comes off well. Maestro Krips has changed the order of the suite to the music's advantage, ending the excerpts with the closing measures of the opera itself instead of with the usual recapitulation of the Baron's waltz; and as an alumnus of the Vienna Staatsoper's conducting staff, he follows the Strauss traditions. The Stravinsky, however, in the best known (1919) of its three versions, is performed dead-pan, with an almost complete lack of interpretative guile. One hears the notes correctly played, and that's about it. R.L.

**STRAVINSKY: *Pétrouchka: Suite***—  
See Brahms: *Neue Liebeslieder Walzer, Op. 65*.

**SURINACH: *Symphonic Variations***  
—See Kurka: *The Good Soldier Schweik: Suite*.

**TELEMANN: *Suite in C*** ("Water Music"); *Concertos: for Three Oboes, Three Violins, and Continuo, in B flat; for Oboe and Orchestra, in F minor*

Moscow Chamber Orchestra, Rudolf Barshai, cond.

- ANGEL 36264. LP. \$4.79.
- • ANGEL S 36264. SD. \$5.79.


The first side of this record is a disappointment. The *Water Music*, or *Hamburg Ebb and Flood*, composed for the centenary celebrations of the Hamburg Admiralty College in 1723, is a delightful piece, consisting of an overture and nine movements, which bear such de-

scriptive titles as *The Sleeping Thetis*, *The Love-Sick Neptune*, and *The Pleasant Zephyr*. The Moscow orchestra plays it as beautifully as one would expect, but Barshai's reading is deficient in two important respects. He fails to double-dot the French-style overture; and he ignores Telemann's careful indications for the varied distribution of recorders and flutes in the individual movements. His use of two flutes throughout wastes many effective moments, as can be heard by comparing his version with the irresistible one under Wenzinger on Archive ARC 73198.

Side 2 is a different matter. Two fine concertos, one for chamber group, the other with string orchestra as well as

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continuo, are magnificently played, and recorded with exciting presence. Eugenei Nepalov is the soloist in the F minor Concerto, a serious work with a lovely Siciliano slow movement; this version easily supersedes the comparatively faded-sounding one on Mercury. In the B flat major Concerto, Nepalov and his orchestral colleague are joined by the distinguished soloist Pierre Pierlot, and the three violin parts are played by Barshai, Andrei Abramenkov, and Leonid Poleess. The unnamed harpsichordist is excellent, and the record can be warmly recommended for this side alone. B.J.

THOMSON: *Symphony on a Hymn Tune; The Feast of Love*  
†Hanson: *Four Psalms*

Donald Clatworthy, baritone; Gene Boucher, baritone; Eastman Rochester Orchestra, Howard Hanson, cond.

- MERCURY MG 50429. LP. \$4.79.
- • MERCURY SR 90429. SD. \$5.79.

The musical idiom of the Virgil Thomson *Hymn Tune* Symphony seems so simple, so obvious, and so familiar that the originality of the intellectual idiom may be missed. The composition was written in 1928 in Paris, which puts it a goodly number of years ahead of the Americana of the Thirties, a movement (Copland, Harris, et al.) to which Thomson in any case never really belonged. This is a four-movement work based on a hymn tune (and some fragments of others). There are no sonatas, variations, fugues, or the like; merely a series of chorale, song, and dance transformations. "Wrong notes" and some rather casual harmonies are in evidence; there is also a tritone relationship lurking here and there (the old *diabolus in musica*, apparently meant to suggest a good Midwestern Fundamentalist concern with Old Nick). Many stretches consist of a bare single line without harmony; here there are bare parallel fifths, there a scant two or three parts.

Virgil Thomson is from Kansas City, and he grew up with Southern Baptist hymnody. But, of course, this is music by a sophisticate looking back—with a combination of amusement and fond affection—on the music of his youth. But don't get the idea that he doesn't mean this to be anything but the simple, natural, seemingly artless piece of art that it is; of course he does.

In other words, this *is* what it seems to be (although for a moment, you smiled and thought it wasn't)—a simple piece of Americana. But simplicity has come to have the value of an aesthetic position—that is, a sophisticated aesthetic position. If you haven't followed the double twist here, think of it as a kind of proto-"Pop Art" or "Early Camp"—something on the line of a Jasper Johns painting of American flags or maps of the United States. But Thomson is at once simpler and more sophisticated than most latter-day Popsters because he makes no attempt whatever to turn his "Symphony" into chi-chi, satire, or social commentary; he just makes a simple

piece that *is*. For better or for worse.

I find it mostly for the better. There are square things and disconnections; there are awkwardnesses with enough charm to leave one scratching one's head about whether awkwardness is supposed to be part of the aesthetic. Never mind. The hymn tune settings are rousing, the cadenzas witty, the simplicity elegant. If you like triads, here they are a-plenty and all freshened up for new use.

*The Feast of Love* is a 1964 version of the composer's own translation of a late Latin pagan love poem set with a most amusing dead-pan wit and innocent, lively good humor. The opening is Stravinskian in its idea (it sounds, for example, like the sentiments of a Tom Rakewell apostrophizing Mother Goose's bordello in suitably neoclassical periods); later on there are arrays of distinctly Thomsonian triads and a continuously elegant and apposite vocal line. This is a bemused modern invocation of classical measure, an effect emphasized by the utter sensuality of the text and the wry, detached quality of the setting.

The serious, late-romantic Hanson Psalm settings sit rather oddly in this company, much like an elderly spinster saying her prayers off in a corner while the young 'uns carry on in jovial good humor in the next room.

Surprisingly enough, these are all recording firsts. They are well served by capable playing, good singing, and pleasant sound. E.S.

TIPPETT: *Fantasia concertante on a Theme of Corelli*—See Britten: *Variations on a Theme of Frank Bridge, Op. 10.*

VIVALDI: *Magnificat, in G minor; Te Deum, in D*

Agnes Giebel, soprano; Marga Höffgen, contralto; Chorus and Orchestra of the Teatro la Fenice (Venice), Vittorio Negri, cond.

- PHILIPS PHM 500090. LP. \$4.79.
- • PHILIPS PHS 900090. SD. \$5.79.

These two works, both edited by the conductor, a musicologist specializing in the period, sound very good in the spacious acoustics of the Basilica of St. Mark's, Venice. This is the first recording to have been made there, and it achieves an impressively sonorous resonance without sacrifice of clarity.

The music is full of interest. Each work is constructed as a series of short movements, well differentiated in pace and texture. The Magnificat is predominantly weighty in expression; the Te



HIGH FIDELITY MAGAZINE

Deum, as one would expect from the key of D major, is more festive, though it too has moments of contrapuntal earnestness. The Te Deum attracts me more, partly because of my animal partiality for trumpets: but both works, if falling short of greatness, are very enjoyable when performed as well as they are here. Agnes Giebel is one of the finest sopranos around for this kind of music, and she is in excellent voice; Marga Höffgen, who shares her clarity of line, is almost as good. Negri's editions sound clean and stylish, and he draws lively playing from his orchestra, which has good oboes and trumpets. One or two attacks are not as precise as they should be—the first projection of the word "Magnificat," for instance, is splendidly crisp, the second less so—but the chorus work is full-blooded, and the unnamed continuo players (harp-sichord and organ) contribute to the spirited effect of the whole. B.J.

#### VIVALDI: *Vocal and Instrumental Works*

*Cantatas: Cessate, omai; Piango, gemo, sospiro: Sonata for Cello and Continuo, in E minor; La Senna festiggiane: Sinfonia; Sonata for Violin, Cello, and Continuo, in C minor.*

Laerte Malaguti, baritone (in the Cantatas); various solo instrumentalists; Orchestra of the Società Cameristica di Lugano. Edwin Loehrer, cond.

- NONESUCH H 1088. LP. \$2.50.
- • NONESUCH H 71088. SD. \$2.50.

This disc, as far as I can tell, takes a fresh plunge into the high tide of the Vivaldi revival—or perhaps it would be more accurate to say a plunge into fresh waters thereof. The composer's secular cantatas, of which there are upward of two dozen, have been virtually unrepresented in the current catalogue, and now one wonders why. These two are highly expressive, in their recitatives as well as in their arias. *Piango, gemo, sospiro* ("I weep, I groan, I sigh") is particularly successful (what a portion of suffering Vivaldi metes out in the descending chromatic cello line accompanying "my wound is locked within my heart"); and the second of the two arias in this short work unites voice and accompaniment in a close melodic relationship. *Cessate, omai* ("Cease, now") is almost as effective, but is marred here by the exceedingly timorous performance of the solo violin/harpsichord accompaniment. Baritone Laerte Malaguti does well by the music: he tends a little towards breathiness in the pianissimos and the long, soft melismatic passages, but at *mezza voce* the voice is free, firm, and well supported, and the diction pleasingly artifice.

As for the instrumental works, the Sinfonia and the Violin/Cello Sonata are the best performed. The former, incorporating four short movements, is reasonably dramatic and offers some contrapuntal adventures; the latter provides some gracious interplay between the two

strings. The Cello Sonata is notable for a lovely lament (the third of its four movements), but the soloist is too cautious and emotionally restricted to do justice to the piece as a whole. Sound is all one could ask. S.F.

#### VIVALDI-FOL: "Vivaldi's Four Seasons in Jazz"

Johnny Griffin, tenor sax; Jimmy Woode, bass; Arthur Taylor, drums; Fats Sadi, vibes; Raymond Fol, piano; Raymond Fol Big Band, Raymond Fol, cond.

- PHILIPS PHM 200198. LP. \$4.79.
- • PHILIPS PHS 600198. SD. \$5.79.

After Beatles backdated to the baroque,

here is Vivaldi with a coat of fresh jazz paint slapped enthusiastically over his perennial set of violin concertos. Fol's approach is sensibly empirical. He takes the essential Vivaldi themes, adding what seems needful and subtracting what is inappropriate, and distributes the whole among a talented group of soloists and a vigorous band. He is eclectic in his choice of styles, but the prevailing temperature is hot, with some limpid vibes solos to provide climatic refreshment. This is not for those who like their jazz cerebral; but for me jazz must be, before all else, good fun, and Fol has certainly provided that. The stereo recording is particularly effective. B.J.

Reviews continued on page 95

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## SCHUETZ: CHORAL MUSIC

*Continued from page 73*

look forward to Bach in manner and intent. The trouble with this performance is that the Evangelist, Peter Christoph Runge, presumably in a misguided endeavor to avoid *longueurs*, rushes through his part with a rapidity and insensitivity only slightly mollified by Max van Egmond's more feeling contributions.

Better versions of the other two Passions—*St. Matthew* and *St. John*—can be heard on Dover reissues of performances formerly available as part of a Period set. Hans Grischkat directs the Stuttgart Choral Society, and both records have the same Evangelist and Jesus: as the former, tenor Claus Stemann is much more sensitive than Runge, without ever falling into affectation or sentimentality; and Bruno Müller's rich bass imbues Jesus' music with a moving humanity and compassion. The recording is in mono only, and the solo passages suffer from a slight background hum, but the general quality of sound is both clear and warm, and the record surfaces are admirably silent.

In spite of the small faults I have mentioned—most serious in the case of the Telefunken Evangelist, but compensated for on that record by the very fine performance of the Seven Words—all these issues have something valuable to contribute to our knowledge of one of the greatest of seventeenth-century composers.

### SCHUETZ: *Cantiones Sacrae*

Hans Otto, organ; Dresdner Kreuzchor, Rudolf Mauersberger, cond.

• TELEFUNKEN AWT 9468/70. Three LP. \$17.37.

• • TELEFUNKEN SAWT 9468/70. Three SD. \$17.37.

### SCHUETZ: *The Seven Words from the Cross; St. Luke Passion*

Irmgard Jacobeit, soprano; Bert van t'Hoff, tenor; Max van Egmond, baritone; Peter Christoph Runge, baritone; Jacques Villisech, bass; Gustav Leonhardt, organ; Leonhardt Consort; Monteverdi Choir (Hamburg), Jürgen Jürgens, cond.

• TELEFUNKEN AWT 9467. LP. \$5.79.

• • TELEFUNKEN SAWT 9467. SD. \$5.79.

### SCHUETZ: *St. Matthew Passion*

Margot Mangold, mezzo; Georg Jelden, tenor; Claus Stemann, tenor; Bruno Müller, bass; Stuttgart Choral Society, Hans Grischkat, cond. [from Period 1103, mid-1950s].

• DOVER HCR 5242. LP. \$2.00.

### SCHUETZ: *St. John Passion*

Claus Stemann, tenor; Werner Hohmann, tenor; Bruno Müller, bass; Stuttgart Choral Society, Hans Grischkat, cond. [from Period 1103, mid-1950s].

• DOVER HCR 5243. LP. \$2.00.



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Academy of St. Martin in the Fields, Neville Marriner, cond.

- OISEAU-LYRE OL 277. LP. \$5.79.
- • OISEAU-LYRE SOL 277. SD. \$5.79.

No strangers to discs are the Corelli, Geminiani, and Vivaldi pieces recorded here. The Geminiani, which has a first Allegro that weaves a contrapuntal web around a chromatic theme, a very nice Adagio, and a rather jolly finale, is one of his best. The Vivaldi is one of the more expressive works by that master; incidentally, Marriner takes its first movement "*Andante poco mosso*," though Pincherle and the Ricordi edition give it as "*Allegro non molto*." The surprises in the collection are an "Etude No. 2" for horn and strings by Cherubini and an Oboe Concerto in E flat by Bellini. The horn piece is in two movements, a lyric Largo and a lively Allegro. In style it shares some of the traits of mature Mozart and early Beethoven. Bellini's work, perhaps a student effort, consists of a Larghetto already in characteristic *bel canto* style followed by an *Allegro polonese* whose interest is mainly rhythmic.

Each of the soloists—Barry Tuckwell, horn; Kenneth Heath, cello; Roger Lord, oboe—is first-class. A special word should be said for the excellent continuo realizations in the baroque works, played on the harpsichord by John Churchill. Realistic sound, especially effective in the Corelli, where the two solo violins are on separate channels.

N.B.

### ANNIE CHALLAN: *French Music for the Harp*

Debussy: *Dances sacrée et profane*. Ravel: *Introduction and Allegro*. Pierné: *Concertstück*. Fauré: *Impromptu, Op. 86*.

Annie Challan, harp; Orchestre de la

Société des Concerts du Conservatoire de Paris, André Cluytens, cond.

- ANGEL 36290. LP. \$4.79.
- • ANGEL S 36290. SD. \$5.79.

All who are interested in *music as sound* would do well to acquire this dazzling record. Annie Challan is first-rate, and the orchestra, though not quite sensuous enough in the Debussy *Danse profane*, comes through with generally appealing sonorities. Especially ravishing is Miss Challan's cadenza in the Ravel. She also brings virtuosity and high art to a performance of the Fauré *Impromptu* for harp alone. Another welcome aspect of this record is the appearance of the little-known Pierné *Concertstück* for harp and orchestra, thoroughly "accessible," melodious, even passionate, in its total effect not unlike the more familiar Fauré Ballade for piano and orchestra. It is hard to understand why this work has been so neglected in repertoire. The recorded quality throughout is splendid.

R.L.

### VICTORIA DE LOS ANGELES: "*A World of Song*"

Mendelssohn: *Auf Flügeln des Gesange*. Grieg: *Ich liebe dich*. Brahms: *Wiegenlied*. Dvořák: *Songs My Mother Taught Me*. Martini: *Plaisir d'amour*. Hahn: *L'Enamourée*. Delibes: *Les Filles de Cadix*. Stanford: *Irish Lullaby*. Sadero: *Era la vo*. Yradier: *La Paloma*. Ovalie: *Azulão*. Luna: *De España vengo*. Chapi: *Carceleras*.

Victoria de los Angeles, soprano; Sinfonia of London, Rafael Frühbeck de Burgos, cond.

- ANGEL 36296. LP. \$4.79.
- • ANGEL S 36296. SD. \$5.79.

Most of the songs on this disc might have found their way, two or three generations back, into an album of piano/vocal pieces perhaps entitled *Music the Whole World Knows and Loves*. They are that familiar and, from any but a most distinguished artist, run the risk of sounding banal. Victoria de los Angeles, however, reminds us in this series of impeccable performances how much we have missed by banning these little pieces from the recital platform even as encores. When sung as she sings them, they have their place.

In this program all are provided with orchestrations (apt ones, well conducted by Frühbeck de Burgos), and they come off with effects ranging from good to excellent. Occasionally, the artist seems a bit remote or uninvolved; at other times her style may affect one as passingly bland; but when Miss de los Angeles is at her interpretative best—as in the Brahms, Hahn, Stanford, Sadero (which breathes the essence of distilled romance), and Ovalie—the performances take on a haunting, irresistible quality. The choice of material has been well balanced for moods. In short, a delightful recital.

R.L.

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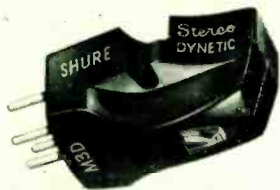
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RECORD CATALOG

137 Newbury St., Boston, Mass.

CIRCLE 62 ON READER-SERVICE CARD

ALIRIO DIAZ: "Four Centuries of Music for the Classic Spanish Guitar"

Alirio Diaz, guitar.

- VANGUARD VRS 1135. LP. \$4.79.
- • VANGUARD VSD 71135. SD. \$5.79.

Diaz distinguishes himself at every turn in the repertory here, whether in works as familiar as the Granados *Danza Española* No. 5 and Albéniz's *Leyenda*, or in the syncopated rhythms of traditional tunes of Venezuela, the land of the guitarist's birth. The deceptive ease of his technique, the natural lift of his rhythmic pulse, and his instinctive musicality place him among the finest classical guitarists I have heard. The recital is beautifully paced: the formal dignity of sixteenth-century dances yields easily to Scarlatti (three sonatas), and to Sor, Tárrega, and Rodrigo in turn (there are nineteen pieces in all). One of the most beguiling discs one could hope for, with first-rate sound. S.F.

RUDOLF EWERHART and MATHIAS SIEDEL: *Eighteenth-Century Italian Intradas and Sonatas for Two Organs*

Rudolf Ewerhart, Mathias Siedel, organs; Walter Holy, Ingus Schmidt, trumpets; Erich Penzel, Gerd Seifert, horns; Christoph Caskel, timpani.

- ARCHIVE ARC 3249. LP. \$5.79.
- • ARCHIVE ARC 73249. SD. \$5.79.

The honor roll of premature stereophiles can't be confined exclusively to the Renaissance-era Gabriellis and the eighteenth-century Padre Soler. Around 1750 a number of now forgotten North Italian composers delighted in the antiphonal potentials of two-organ music. The present program documents the discovery in the Einsiedeln (Switzerland) Monastery of a whole batch of their scores, mostly of one-movement works, with and without accompaniment by a brass-and-percussion ensemble. Quite apart from the historical novelty of these pieces, they make an immediate aural appeal by their unexaggerated stereogenics and the warmly transparent recording of the piquant tone colors and pealing sonorities of the nave-separated "gospel" and "epistle" organs in the Abbey of Ebrach in Bavaria. These instruments were originally built by Köhler of Frankfort in 1760-62 and they were restored—with due regard for historical sonic authenticity—in 1954 by G. F. Steinmeyer & Co.

Two trumpets, two horns, and timpani (the last reconstructed from baroque era originals) accompany the four anonymous "A"-side Intradas, all of which are typical examples of the form's definition as "festive processional pieces." Rococo enough stylistically and "classical" in their sonata form, these Intradas show the influence of earlier traditions in their baroque pomp and consistent busyness. Even more frankly *galant* in style and disarmingly naïve in feeling are the four overside unaccompanied sonatas—which include Bernardo Lucchinetti's charming "Concerto" in B

flat and his more declamatory Sonata in D, a festive Sonata in F by Gaetano Piazza, and a lyrically pastoralish Bonaventura Terreni Sonata in D (which I like best of all). If the names of these worthies are new to you, it's hardly surprising, since even *Grove's Dictionary of Music and Musicians* ignores them. But this jauntily antiphonal music making proves—at least in such lilting performances and bewitching sonics as those here—that composers of genuine vitality can't be killed off merely by denying them enshrinement in the official pantheon. R.D.D.

BENNY GOODMAN: "Meeting at the Summit"

Stravinsky: *Ebony Concerto*. Copland: *Concerto for Clarinet and String Orchestra*. Bernstein: *Prelude, Fugue, and Riffs*. Gould: *Derivations*.

Benny Goodman, clarinet; Columbia Jazz Combo; Columbia Symphony Orchestra, Igor Stravinsky, Aaron Copland, Leonard Bernstein, Morton Gould, conds. (each in his own work) [the Copland from Columbia ML 5897/MS 6497, 1964; the Bernstein from Columbia ML 6077/MS 6677, 1965].

- COLUMBIA ML 6205. LP. \$4.79.
- • COLUMBIA MS 6805. SD. \$5.79.

The forces gathered at this summit meeting are those of jazz and long-hair music. The idea is just as trite as that phrasing of it. Indeed, the main interest of the release is sociological: Benny Goodman is probably the only clarinet player alive for whom a major American recording company would put together special accompanying ensembles conducted by four of the best-known composers of the present day.

The Stravinsky and the Bernstein were written for Woody Herman and employ the instrumentation of his jazz band. The Copland and the Gould were composed for Goodman, Copland using a string orchestra which includes a piano and a harp, Gould using the instruments Goodman had in his own band at the time. In descending order of musical significance, the four works stack up as follows: Stravinsky, Copland, Bernstein, Gould.

Stravinsky's piece brilliantly explores every coloristic possibility of the given ensemble in a fashion not unlike that of his Octet for Wind Instruments; everybody is a virtuoso performer and everybody's performance is controlled by that tense, brittle, nervous, and vivid handling of rhythm which has always been Stravinsky's special trademark. This is a much better recording of the *Ebony Concerto* than the old one by Herman himself.

Copland's Concerto opens with a slow movement which is pure Ravel of the most *Mother Goose*-ish persuasion; then come a brilliant cadenza and a glittering jazz finale of which Goodman makes the most.

The Bernstein and Gould pieces are both short. Bernstein's is in the hard-boiled jazz vein of his ballets like *Fancy*

Free, only more so; his *Prelude, Fugue, and Riffs* roar by as unsentimentally as the IRT express passing 23rd Street. Gould's piece is commercial stuff that gets off the ground a little in the fire-works of its concluding "Ride-Out."

The recordings of all four works are excellent, and the performances are presumably as authentic as they can get. Only in the Copland, incidentally, does the clarinet dominate the scene: elsewhere it is simply a showy member of a showy company. A.F.

**DOUGLAS HAAS and HELMUTH RILLING: Works for Organ and Orchestra**

Mozart: *Sonata for Organ and Strings, No. 4, in D, K. 144*. Albinoni: *Adagio for Strings and Organ, in G minor*. Corrette: *Concerto for Organ, Flute, and Strings, in D minor, Op. 26, No. 6*. Handel: *Concerto for Organ and Orchestra, No. 13, in F*.

Douglas Haas, organ (in the Albinoni); Helmuth Rilling, organ; String Ensemble (in the Mozart), Württemberg Chamber Orchestra, Jörg Faerber, cond.

- Vox PL 16450. LP. \$4.79.
- • Vox STPL 516450. SD. \$4.79.

A curious little collection. If the aim was to feature the organ, then why the Mozart and Albinoni, in which the keyboard instrument merely plays the continuo? The Albinoni, in any case, is a puzzling piece, sounding much closer to early Romanticism than to the late baroque. If you are not bothered by stylistic anomalies, you may enjoy this brooding, rather moving Adagio. The work by Michel Corrette (1709-95) is lively and attractive. Handel's is the well-known *Cuckoo and the Nightingale*.

Both soloists seem quite capable, but the engineers seem to have given little thought to setting up a friendly partnership between solo organ and orchestra. There is some distortion in loud passages of the Albinoni. Better recordings of the Handel and Mozart are available, but some listeners may find the Corrette and Albinoni interesting enough to warrant acquiring this disc. The A side, by the way, is pretty skimpy, the two works on it totaling less than thirteen minutes. N.B.

**JACQUES HERBILLON: "Aires à boire"**

Jacques Herbillon, baritone; Jean Louis Petit, harpsichord.

- SOCIÉTÉ FRANÇAISE DU SON XI. 174125. LP. \$5.79.
- • SOCIÉTÉ FRANÇAISE DU SON SXL 20125. SD. \$5.79.

In spite of contributions from some twenty of the greatest composers of seventeenth- and eighteenth-century France (including such names as Boismortier, Couperin, Lully, Rameau, and Campra), this collection of drinking songs only reinforces my conviction that

alcohol is the duller of the pleasures. There is scarcely a memorable tune on the record—Campra comes the nearest to one—and a surprising proportion of the songs are in the minor mode, which becomes oppressive after a time. It is all very graceful and elegant, but neither strikingly beautiful nor in the least uproarious. Such a program might perhaps be brought off triumphantly by the sheer vocal distinction of a Dietrich Fischer-Dieskau; Jacques Herbillon sings conscientiously enough, but the virtues of his modestly agreeable baritone are not of an order to maintain interest through twenty-four comparatively undifferentiated carouses. B.J.

**TWENTIETH-CENTURY BRITISH MUSIC**

Various soloists, instrumental groups, and conductors.

For a feature review of several recordings including music by a number of twentieth-century British composers, see page 71.



*One Good Record Deserves Another*



**DOROTHY STICKNEY**  
in  
**"A LOVELY LIGHT"**  
A dramatization by Miss Stickney of the poems and letters of Edna St. Vincent Millay, as presented at the Hudson Theatre, New York City.  
2 discs in album  
VRS-9201/2  
previous spoken word release  
**MARGARET WEBSTER**  
in "THE BRONTES"  
(A Dramatic Reading)  
VRS-9176/7  
"Miss Webster has put together a kind of family album that is utterly compelling from first leaf to last... This is surely one of the finest recordings in the catalog of the spoken word." Paul Kresh, *HiFi/Stereo Review*

J. S. Bach  
**ORGAN WORKS PLAYED BY ANTON HEILLER**  
Vol. 2: E minor Prelude & Fugue. "Wedge"; C minor Passacaglia; A major Prelude & Fugue; G major Fantasia.  
BG-674 & \*BGS-70674  
Vol. 3: G minor Fantasia & Fugue; D minor Toccata & Fugue; Partita sopra "Sei gegrüßet Jesu gütig"; 2 Choral Preludes.  
BG-675 & \*BGS-70675  
Vol. 1: Previous Anton Heiller release: BACH ORGAN CONCERTOS AFTER VIVALDI  
BG-637 & \*BGS-5049  
"Heiller's performances are simply thrilling in their virtuosity and they are also superbly stylish... glorious, not to be missed."  
*American Record Guide*

Dvorák—PIANO QUINTET IN A MAJOR, OP. 81  
Peter Serkin, piano; Alexander Schneider & Felix Galimir, violins; Michael Tree, viola; David Soyer, cello.  
VRS-1148 & \*VSD-71148

previous Serkin-Schneider release  
SCHUBERT: QUINTET IN A MAJOR, "TROUT"  
Serkin, Schneider, Tree, Soyer, Levine VRS-1145 & \*VSD-71145  
"I cannot recall having heard a performance to match this one... A superb release in every way." *H.G., High Fidelity*

Purcell—FANTASIAS FOR 3 TO 7 VIOLS—COMPLETE  
Concentus Musicus  
BG-676 & \*BGS-70676

previous Concentus Musicus release  
BAROQUE MUSIC IN SAIZBURG—MUSIC OF BIBER AND MUFFAT.  
BG-652 & \*BGS-70652  
"If I had to get rid of every record I have acquired this year except one, I should not hesitate a moment before choosing this wonderful Bach Guild release."  
*M. Steinberg, Boston Globe*

Mahler—SYMPHONY NO. 7, "SONG OF THE NIGHT"  
Maurice Abravanel conducting the Utah Symphony Orchestra.  
2 discs in album.  
VRS-1141/2 & \*VSD-71141/2  
previous Abravanel Mahler release

MAHLER:  
SYMPHONY NO. 8, "SYMPHONY OF A THOUSAND"  
Maurice Abravanel conducting 8 soloists, combined choruses and Utah Symphony Orchestra.  
VRS-1120/1 & \*VSD-71120/1  
"Under Mr. Abravanel's sensitive control, an exalting experience." *Atlantic Monthly*. "The Utah capital has in Mr. Abravanel a conductor with the requisite authority and understanding to reveal the grand scale of Mahler's work." *A. Goldberg, Los Angeles Times*

J. S. Bach—CANTATA NO. 170, "Vergnügte Ruh"  
Domenico Scarlatti—SALVE REGINA  
Maureen Forrester, contralto, with the Wiener Solisten; Anton Heiller conductor & organ.  
BG-683 & \*BGS-70683  
previous Forrester recording  
J. S. BACH: CANTATA NO. 53 ("SCHLAGE DOCH") NO. 54 ("WIDERSTEHE DOCH") & NO. 169 ("GOTT SOLL ALLEIN")  
Maureen Forrester & 1 Solisti di Zagreb; Janigro conductor.  
BG-670 & \*BGS-70670  
"Superb... top-flight artists... an absorbing experience." *H. Kupferberg, N.Y. Herald Tribune*. "Forrester's voice is audible velvet." *G. Jellinek, HiFi Stereo Review*

THE VIRTUOSO RECORDER  
Concertos by Telemann, Sammartini, Naudot & A. Scarlatti  
Ferdinand Conrad; The Wiener Solisten; Wilfried Boettcher, conductor.  
BG-681 & \*BGS-70681

previous "virtuoso" series release  
THE VIRTUOSO OBOE, VOL. 4—DONIZETTI, BELLINI, BOCCHERINI, SALIERI CONCERTOS  
Andre Lardrot, oboe; 1 Solisti di Zagreb; Janigro conductor.  
VRS-1133 & \*VSD-71133  
"Valuable, not to say unique, collection... it would take a super soprano or mezzo to produce the kind of long flowing lines that Lardrot draws from his instrument in a seemingly endless supply of breath."  
*I. Kolodin, Saturday Review*

\*Stereo

Vanguard Recording Society, 154 West 14 Street, New York, N.Y.

CIRCLE 74 ON READER-SERVICE CARD

# Reissues

BACH: *Air with 30 Variations, in G, S. 988 ("Goldberg Variations")*

Joerg Demus, piano.

For a review including this reissue, see Brahms's *Klavierstücke*, Opp. 118 and 119, page 75.

BOCCHERINI: *Symphony in C: Concerto for Cello Obligato, in D, Op. 34*

†Cambini: *Sinfonia concertante for Oboe, Bassoon, and Orchestra, No. 1, in C*

Jean Decroos, cello (in the Boccherini); Orchestra Accademia dell' Orso, Newell Jenkins, cond. [from Period SPL 732, 1958].

• DOVER HCR 5249. LP. \$2.00.

Boccherini's *Symphony in C*, according to the exhaustive and excellent notes by Albert Mell, was based on a string quintet which the composer reworked for the Marquis Benavente and triumphantly entitled "Symphony for Grand Orchestra." In essence it is something of a grand catchall, embracing concertante parts for guitar, a pair of violins, oboe, and cello—to name the faces I spotted in the crowd. There's never a predictable moment, and there's not much sense of organization either. The *Concerto for Obligato Cello*, however, is something to be taken fairly seriously, and in its demands on the solo instrument is not unlike the famous *B flat Concerto*. The high point is unquestionably the slow movement, which boils down to a duet for oboe and cello—most effectively paired off. Cellist Jean Decroos plays the work with dash and abandon, though my impression is that he pushes the beat occasionally.

The Cambini is a work of no discoverable distinction, but it does give the oboe and bassoon much time (much!) to make harmonious music together. Recorded sound is a bit constricted. S.F.



ELGAR: *Variations on an Original Theme, Op. 36 ("Enigma")* (A)  
†Vaughan Williams: *Symphony No. 8, in D minor* (B)

Hallé Orchestra, Sir John Barbirolli, cond. [(A) from Mercury MG 50125/SR 90125, 1958; (B) from Mercury MG 50115/SR 90115, 1958].

• VANGUARD EVERYMAN SRV 184. LP. \$1.98.

• VANGUARD EVERYMAN SRV 184SD. SD. \$1.98.

In spite of what I have said elsewhere in these pages about Sir John Barbirolli's development into a conductor of the very first rank during recent years, I prefer this 1958 performance of the *Enigma Variations* to his more recent one coupled with Elgar's *Cockaigne Overture* on a current Angel disc. The tempos are both more effective and closer to Elgar's carefully considered metronome markings. In the Angel performance much of the work is taken too slowly, and the generally sluggish atmosphere is heightened—or rather deepened—by an excessively resonant acoustic; orchestral detail is much clearer in this well-engineered reissue, which also has the advantage of not splitting the work between two sides.

However, though this is a good performance, I cannot regard it as the equal either of Toscanini's finely judged and exciting one on RCA Victor or of my own favorite, Monteux's sane, sensitive reading on a bargain-priced RCA Victrola disc. Monteux begins the wonderful *Nimrod* variation at a breath-takingly bold *ppp*, and succeeds better than either of his rivals in making it the emotional heart of the set.

Both Monteux and Toscanini offer the Brahms *St. Antony Variations* as coupling. Barbirolli turns in a very fine performance of Vaughan Williams' *Eighth Symphony*, not one of V.W.'s best works but full of fascinating sonorities and flashes of characteristic expression. I was present at its first London performance (given by Barbirolli, to whom, under the guise of "glorious John," the *Symphony* is dedicated), and I also heard Sir Adrian Boult's early performances; for me, Boult has always been the supreme Vaughan Williams conductor, but I was surprised to find that Barbirolli's performance on this record is more convincing than Boult's on London, except in the last movement where Boult achieves a greater sweep of phrasing.

Thus if you want the finest *Enigma* on records, I would recommend Monteux. But if the present coupling is more to your taste, this Vanguard disc offers excellent performances, good recording, and a low price. B.J.

SCHUETZ: *St. Matthew Passion; St. John Passion*

Various soloists; Stuttgart Choral Society, Hans Grischkat, cond.

For a feature review including reissues of these recordings, see page 73.

WANDA LANDOWSKA: "Dances of Ancient Poland"

Oginski: *Polonaises: in A minor; in G. Polonais: Gagliarda. Landowska: Bourrée d'Auvergne; The Hop. Cato: Chorea Polonica. Rameau: Air grave pour deux polonais. Couperin: Air dans le goût polonais. Three Polish Dances of the Seventeenth Century* (trans. Landowska). Chopin: *Mazurka in C, Op. 56, No. 2* (trans. Landowska).

Wanda Landowska, harpsichord [from RCA Victor LM 1186, 1952].

• RCA VICTOR LM 2830. LP. \$4.79.

A gigantic take-over bid by the harpsichord seems to be in progress: on the one hand E. Power Biggs playing organ music on a pedal harpsichord, on the other Landowska treating a Chopin mazurka to the resources of her Pleyel. Everything this wonderful artist did is of interest. If you find Chopin on the harpsichord hard to stomach, you can always ignore that one band, which comes at the end of a side. For the rest, here is a delightful selection of tunes ranging from the sixteenth century to the romantic era (Landowska's own "compositions" are based on folk melodies), played with inimitable *élan* and well recorded. If the inclusion of a *Bourrée d'Auvergne* puzzles you, Landowska's notes explain the anomaly in characteristically charming fashion. B.J.

ELISABETH SCHUMANN: *Aria and Song Recital*

Mozart: *Le Nozze di Figaro: Non so più; Voi che sapete; Venite, ingnocchiatevi; Deh vieni, non tardar. Don Giovanni: Batti, batti, Vedrai, carino. Il re pastore: L'amerò, sarò costante. Esultate, jubilate: Alleluia. Abendempfindung: Das Veilchen; Warnung; Wiegenlied. R. Strauss: Muttertändelei; Die heiligen drei Könige aus Morgenland; Traum durch die Dämmerung; Ich schwebe; Ständchen.*

Elisabeth Schumann, soprano; Gerald Moore, George Reeves, Karl Alwin, pianos; various orchestras, conds. [from 78-rpm EMI originals, 1926-1945].

• ANGEL COLH 154. LP. \$5.95.

It is the second side of this record, embracing all the songs, that I find captivating. It would be difficult to imagine an *Abendempfindung* whose moods and inflections are more subtly and certainly caught than they are by Elisabeth Schumann and Gerald Moore in this previously unreleased version. And in fact the singing, as such, is more secure than it is in the long-cherished *Das Veilchen*, which was recorded at the same time (1945) and approved for release while *Abendempfindung*, for some reason, was not. The remaining songs are earlier recordings (1926-32). There is hardly anything to be said against the singing of them, and in one or two instances Schumann spins gold from straw—in *Wiegenlied*, for instance, which is not only spuri-

ous Mozart but a dreary song as well, further embarrassed here by a slathery orchestral accompaniment, which she saves by practically perfect vocalism and charming personal projection. Not all the Strauss songs are deathless, and I am one of those fogies who thinks *Traum durch die Dämmerung* ought to be sung by a man—but it is hard to be grumpy when the singing starts.

Now the other side is another matter; one's taste will have a lot to do with whether or not the aria interpretations hold much appeal. For my own part, I simply do not care for the very pure, white head tone used by many German sopranos above the staff—it sounds lifeless and flat to me, and valuable only for expression in a certain dramatic context. Voices that do not maintain some vibrato all the way up and down are not, in my opinion, really free voices. In the case of a light lyric soprano, one normally expects better than average flexibility, and an ability to give and take with the top. But Schumann does not sing even adequate coloratura, and the top is invariably compressed into one color and a very narrow dynamic range. This has always bothered me in her Sophie, unforgettable though it is as a characterization; one does not mind hearing those high, soaring phrases done *piano* (most of them should be) if one can sense behind it the ability to expand—in short, the capacity for *mesura di voce*. But in Schumann's case, it sounds very much as though she *must* sing it that way.

The same thing is evident in the *Re pastore* aria on this record. The phrasing is exemplary, the trills expert, but the sound is so white and thinned out on top that it is hard to enjoy—in truth, she is barely negotiating some of these phrases. The Cherubino arias pose no such problems, and are well vocalized. They also have a lovely, tender feeling, though for me there is too little impetuosity, partly as a result of the exceedingly slow tempos adopted. The two Susanna arias are splendid. The first has been on LP before, but not, I think, the "*Deh vieni*," which is close to faultless—here, of course, the Schumann tone color is exactly appropriate. The Zerlina arias I like, especially the "*Batti, batti*," but the Alleluia should not have been included—both musically and vocally, it is far below the level of many other versions.

I hope that Angel's guard is not slowly sinking with respect to the material included in this "Great Recordings" series. Two or three items on the latest Gigli collection are not even decent, and the republication of this Alleluia merely proves that Schumann could sing badly too. I have always had the feeling that one could not buy a poor performance in the GROTC series, but that cannot be said for these two latest releases. Even the greatest musicians of the past made some bad records; a watchdog a & r man should be assigned to keep them off LP. C.L.O.



## CRITIC'S CHOICE

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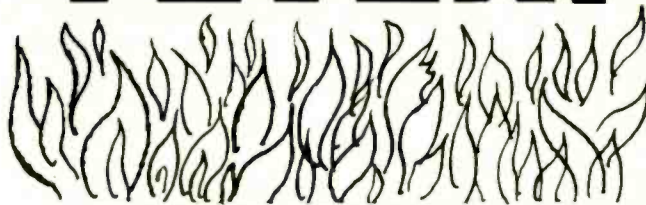
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# The Lighter Side



Kiley as the Man of La Mancha, Jacobson as Sancho.

## Don Quixote Takes to Music

THE AWESOME CHALLENGE of projecting the classic figure of Don Quixote de La Mancha in a musical without diluting him through oversimplification has been admirably met in the open-stage production of *Man of La Mancha* offered at the ANTA Theatre in New York's Greenwich Village. The first and last scenes of Dale Wasserman's libretto show us Miguel de Cervantes in prison awaiting his trial by the Inquisition. Within this frame Cervantes relates to his fellow prisoners the adventures of Don Quixote, who, despite his childish innocence, emerges as the epic figure of the novel—a man of grandeur and tragic sensibility.

If *Man of La Mancha* consistently measured up to the best parts of its score and performance, this would be one of the finest musicals of our contemporary theatre. As it is, the topnotch portions make up a good part of the disc and even the lesser moments are decidedly better than much of the dismal fare we have been offered this season. Although the dramatic framework of the show involves both Cervantes and Don Quixote, the musical portions are completely concerned with Quixote and Sancho Panza. Mitch Leigh (music) and Joe Darion (lyrics) have written a pair of stirring songs for Quixote. *Man of La Mancha* and *The Impossible Dream*,

which Richard Kiley sings with rich power and projects with telling dramatic authority. Kiley, who gives a brilliant performance onstage in the double roles of Cervantes and Quixote, also brings this strength and sensitivity to his single role on the disc. Irving Jacobson as Sancho serves as a splendid falsetto vocal foil to Kiley on the song *Man of La Mancha* and has a pair of charming and gentle comic bits on his own, *I Really Like Him* and *A Little Gossip*. The disc also includes a soaring romantic ballad, *To Each His Dulcinea*, sung with beautifully shaded delicacy by Robert Rounseville. Ray Middleton, Gino Conforti, and Harry Theyard do well with several lesser songs. The only real drawback to the recording (as on the stage) is the split vocal personality of Joan Diener in the role of Aldonza. In her upper range, Miss Diener adopts a legitimate singing style which has an aura of grandeur inappropriate to her role as a gypsy slut. Elsewhere her common tone lacks a musical style which is essential even within the bounds of such a characterization. J.S.W.

"*Man of La Mancha*." Richard Kiley, Irving Jacobson, Ray Middleton, Robert Rounseville, Joan Diener. Original Cast. Kapp 4505, \$4.79 (LP); S 4505, \$5.79 (SD).

"*The Zulu and the Zayda*." Menasha Skulnik, Louis Gossett, Ossie Davis, Original Broadway Cast. Columbia KOL 6480, \$5.79 (LP); KOS 2880, \$6.79 (SD).

Although Harold Rome has provided *The Zulu and the Zayda* with enough songs to fill an LP, it is not really a musical show at all. It is primarily a play, dealing with two unspoiled, warm-hearted human beings—a Zulu, newly arrived in Johannesburg from a country village, and a Zayda, a Jewish grandfather, who has moved to the South African city to live with his son's family after a lifetime of peddling from a London pushcart. These two lovable personalities are shown most entertainingly in their ingenuous reactions to the restrictions imposed by South African law. The folk-tinged songs that Rome has written—both Jewish and Zulu—are closely woven into the atmosphere of the play. By themselves on this disc, they suffer from being removed from the context of the play, but through Menasha Skulnik's very winning charm and skill, as well as the authority of Louis Gossett and Ossie Davis, they remain remarkably persuasive and evocative—particularly when Skulnik and Gossett join joyfully in *It's Good To Be Alive*.

"*Jerome Kern Revisited*." Nancy Andrews, Barbara Cook, Harold Lang, Bobby Short, Cy Young. Columbia OL 6440, \$4.79 (LP); OS 2840, \$5.79 (SD).

Ben Bagley, the indefatigable resurrector of songs that disappeared into limbo because they were too good for the average man, has now prepared a collection of neglected Kern, similar to his albums devoted to unfamiliar Cole Porter and Rodgers and Hart. Unlike the Porter and Rodgers and Hart collections, the Kern set involves a number of lyricists, ranging from Elsie Janis and Anne Caldwell to Ira Gershwin, Dorothy Fields, and Yip Harburg, with Oscar Hammerstein II occupying the middle ground. The earliest entry in the collection dates from 1915, *Some Sort of Somebody*, a brightly lilting piece sung with exactly the proper flair by Nancy Andrews and Harold Lang; the most recent songs are a pair from the 1944 film *Cover Girl*. Some are clever (for the *Blue Danube Blues* Bobby Short

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sings a countermelody to the familiar waltz, which Barbara Cook sings with a new set of lyrics), some are romantic (*In the Heart of the Dark*, a soaring, Porter-like beguine which gives Miss Cook a chance to display her excellent voice), and some are just delightful (*Never Gonna Dance*, which Fred Astaire sang in *Swingtime*). Miss Cook, an ideal musical comedy vocalist, is sheer perfection in all her songs, and the rest of the company performs ably. Norman Paris has contributed the simple and apt accompaniments that have become customary in a Bagley collection.

**Marlene Dietrich:** "In London." Columbia OL 6430, \$4.79 (LP); OS 2830, \$5.79 (SD).

Any body consisting of flesh and blood must respond to the lure of Dietrich. That lure is displayed warmly and vividly in this recording of a concert she gave recently in London. The program is largely the familiar Dietrich repertory—*Jonny*, *Lili Marlene*, *The Laziest Gal in Town*, *La Vie en rose*, *Falling in Love with Love*, *Das Lied ist aus*, *Lola*—and she has recorded most of it before. But here the ambience is a particularly good one and the full flavor of the Dietrich magic comes across in added measure because, besides simply singing these songs, she introduces many of them. And the introductions—what Miss Dietrich says and how she says it—often add a spine-tingling extra dimension to her performances.

**Libby Holman:** "The Legendary Libby Holman." Monmouth 6501, \$4.98 (LP); S 6501, \$5.98 (SD).

For the past twenty-five years Libby Holman has been singing blues and folk material rather than the torch songs which brought her to fame in *The Little Show* and *Three's a Crowd* thirty-five years ago. Each aspect of her career is represented in the newly recorded performances on this disc. The torch songs—*Moanin' Low*, *Body and Soul*, *Something To Remember You By*, and others—are still delivered with the dramatic intensity she originally gave them. But now her upper range has lost much of its floating lyricism and her emphasis on dramatization has become so pronounced that it often results in overplaying. Miss Holman is at her best on the least familiar piece from this period—a gentle and subdued song, *I Want a Man*, written specifically for her by Vincent Youmans and sung in *Rainbow*. Her blues and ballads, which she first undertook with Josh White as her instructor and accompanist, suffer from the same overplaying. Miss Holman treats them with the unnatural formality that one might accord an art song, an approach that is emphasized by her accompanist, Gerald Cook, whose busy piano playing is an annoying intrusion on both blues and torch songs.

**"Skyscraper."** Julie Harris. Peter L. Marshall, Charles Nelson Reilly, Original Cast. Capitol VAS 2422, \$5.79 (LP); SVAS 2422, \$6.79 (SD).

Almost the only saving grace of this

vapid musical is the presence of Julie Harris. Not that Miss Harris is any great shakes as a singer. After twenty years as an actress, she is making her first musical comedy venture with *Skyscraper* and, properly speaking, she scarcely "sings" at all. But she does project. She has a fascinating vocal quality—throaty and theatrical in the best sense—and she has authority even in the empty situations in which she finds herself here. *Skyscraper* started out as a musical version of Elmer Rice's play *Dream Girl*. During two desperate months on the road before its New York opening, the show was subjected to so many rewrites that its association with Rice's play may be detected only from the names of characters and the fact that the heroine tends to escape into a dream world. The final result is something like a third-rate rewrite of *Lady in the Dark*. The score by Sammy Cahn (lyrics) and James Van Heusen (music) does little to raise the level of the show (the bright spots, aside from Miss Harris, are Michael Kidd's dances which, naturally, are not on the disc, and the comedy talents of Charles Nelson Reilly, which are barely suggested by his brief appearance on the record). Cahn and Van Heusen have had great success writing for Frank Sinatra (*All the Way*, *Call Me Irresponsible*) and their two best efforts here are songs based on their Sinatra formula: *Everybody Has the Right To Be Wrong* and *I'll Only Miss Her When I Think of Her*. These numbers are sung, however, by Peter L. Marshall, which makes a difference.

**"Anya."** Constance Towers. Michael Kermoyan. Lillian Gish, Irra Petina, Original Cast. United Artists 4133, \$4.79 (LP); 5133, \$5.79 (SD).

Robert Wright and George Forrest, who had considerable success in the 1950s sewing together melodies by Alexander Borodin for *Kismet*, tried the same idea with Rachmaninoff but with less felicitous results. (The show closed after a few weeks.) This could be attributed partly to the music—Rachmaninoff does not lend himself to Broadway as easily as Borodin. But the major difficulties were the often labored and awkward lyrics and a cast which, except for Irra Petina, was not vocally impressive. Further problems arose with the book, which recounted the trials and tribulations of a girl who may or may not have been Anastasia, the youngest daughter of the Czar—a libretto which recalled the more unfortunate plots of operetta. On the disc Miss Petina rises above it all to bring positive presence to her songs, particularly two which are based on the Prelude, Op. 23, No. 5. The First and Second Piano Concertos, the First and Second Symphonies, and the inevitable Prelude in C sharp minor are among the sources for the score; the addition of lyrics adds no new dimensions to the melodies and Constance Towers and Michael Kermoyan cannot raise the songs above their pedestrian level. Lillian Gish has one number, a recitative that has the cadence and content of afternoon radio.

JOHN S. WILSON



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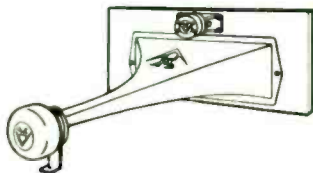
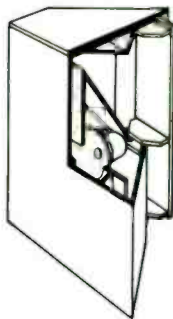
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by R. D. DARRELL

# the tape deck

Unless specifically noted otherwise, the following reviews are of standard open-reel 4-track 7.5-ips stereo tapes.

**BACH:** "Organ Favorites," Vol. 2

E. Power Biggs, organ.

• • COLUMBIA MQ 740. 56 min. \$7.95.

As in the first volume of this series (MQ 435, July 1962), Biggs's "favorites" include some of the grandest as well as the best-known of Bach's organ works. Included are the mighty *St. Anne* Prelude and triple Fugue in E flat, S. 552, and the gracious *Pastorale*, S. 590 (both of which are, I think, first tape editions); the *Great* Prelude and Fugue in A minor, S. 543 (taped heretofore only in 2-track versions); the thunderous Toccata in F, from S. 540 (previously taped, together with the Fugue missing here, by Virgil Fox for Command); and the poignant chorale-prelude "*Schmücke dich, o liebe Seele*," S. 654 (also available in Weinrich's October 1964 collection of chorale-preludes for Westminster).

Not every Bach specialist will wholly approve the Biggs readings, but in general they are highly effective; and in any case these "favorites" reels are essential for every organ record collector if only for their entrancing reproductions of the truly baroque-spirited tonal colorings of the instrument heard, the Flentrop organ in the Romanesque Hall of the Busch-Reisinger Museum in Cambridge, Massachusetts. Biggs's discriminating choice of registrations and the superbly authentic Columbia stereoism combine to make the sonics here a baroque aficionado's aural delight. Although I found a couple of seconds of speed (and consequently pitch) uncertainty at the beginning of the second side of my review copy, the quiet-surfaced, preëcho-free tape processing is otherwise flawless.

**BEETHOVEN:** *Symphony No. 3, in E flat, Op. 55 ("Eroica")*

Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

• • DEUTSCHE GRAMMOPHON DGC 8802. 50 min. \$7.95.

**BEETHOVEN:** *Symphonies (9)*

Philharmonia Orchestra, Otto Klemperer, cond.

• • ANGEL Y8S 3619, 3 $\frac{3}{4}$ -ips eight-play. 382 min. \$47.98.

By chance, the last installment of Karajan's Beethoven symphony series for DGG (which I've been reviewing piecemeal since last September) reached me simultaneously with the complete Klemperer/Angel set. The former conductor winds up his *Nine* very impressively indeed with an *Eroica* of Toscaninian tautness, often quite ceremonial grandeur, and yet many beautifully detailed quieter passages. Curiously, though, the engineering here, while still grandly robust and panoramic, is not quite as distinctively fine as that in the rest of the series—which is mostly free from even the slight suggestion of tubbiness occasionally evident in the present recording.

One would not, of course, expect sonic consistency of the Klemperer series, since it includes recordings made as far back as 1958, nor—Klemperer being Klemperer—can one count on a high degree of consistency in the performances themselves. There are magnificent things here (the first two movements of the *Ninth* and the first movement of the *Eroica*, for example); there are also others that seem icily remote, heavy-handed, or somehow lacking in dramatic conviction (like the finale of the *Ninth* with its decidedly routine vocal quartet and chorus). But while perhaps none

of the Klemperer *Nine* can be generally acclaimed as the "best," every one has its moments of inspired insights and illuminations. The slow-speed technology, compressing nearly six and a half hours of music onto two reels, seems to do adequate justice to the generally rather dark and heavy sonic qualities, as does the tape processing, which has been achieved with nearly complete freedom from preëchoes and with reasonably smooth surfaces.

**HANDEL:** *Concerti grossi, Op. 6 (12)*

Schola Cantorum Basiliensis, August Wenzinger, cond.

• • ARCHIVE ARS 3246. Two reels: approx. 93 and 77 min. \$16.95.

Long before the music of the baroque era achieved its current vogue, Handel's *Op. 6* concertos captivated the hearts of many listeners otherwise disinterested in old music, especially that limited to such presumably monochromatic sonorities as those provided by strings and harpsichord alone. It's an occasion for rejoicing that tape collectors now can share, for the first time, some of the rich satisfactions earlier generations of discophiles derived from the pioneering Boyd Neel 78s of 1937-39 and the better-known (but to my mind overpraised) Adolph Busch 78s/LPs of 1947-49. Wenzinger's readings are even more spirited than the old ones, as well as much closer (if perhaps still not yet ideally so) to the idiomatic traditions of Handel's own time. And they proffer a special attraction in Nos. 1, 2, 5, and 6, where the string-doubling two oboes and a bassoon called for in some of the

*Continued on next page*

## THE TAPE DECK

Continued from preceding page

original manuscripts provide an oddly distinctive enrichment of sonic textures.

I wish that the harpsichords were given greater prominence (there are two of them, since separate ones are used for the *concertino* and *ripieno* continuo parts). But it's unlikely that this and other performance details—or, for that matter, even the superb transparency of the expansively open stereoism here—will matter much to any listener who lets himself be swept away by the sheer torrents of Handelian melodism.

### MOZART: *Die Zauberflöte*

Evelyn Lear (s), Pamina; Roberta Peters (s). The Queen of the Night; Fritz Wunderlich (t), Tamino; Dietrich Fischer-Dieskau (b), Papageno; Franz Crass (bs), Sarastro; et al.; RIAS Chamber Chorus; Berlin Philharmonic Orchestra, Karl Böhm, cond.

• • DEUTSCHE GRAMMOPHON DGS 8981. Two reels: approx. 70 and 77 min. \$16.95.

It's a tough problem to choose between two such distinctively different versions of *The Magic Flute* as this one by Böhm for DGG and that of last September by Klemperer for Angel. I'd guess that decisive factors for many potential purchasers would be DGG's inclusion of spoken dialogue—essential to Mozartean purists for its usefulness in placing individual arias in proper story-line perspective; Böhm's stronger dramatic grip as contrasted with Klemperer's almost devotional approach; and the newer version's \$5.00 price advantage (although it actually runs longer than its rival). For myself, I find DGG's male singers, almost without exception, superior to their Angel counterparts (though the women here are almost as consistently outclassed by Angel's Janowitz, Popp, and a Ladies' trio led by Elisabeth Schwarzkopf), and I prefer the light bright DGG engineering to Angel's. I should add, however, that there are many fine things in the Klemperer version—and a number in Böhm's that fall considerably short of the Mozartean ideal.

### PAGANINI: *Concerto for Violin and Orchestra, No. 2, in B minor, Op. 7 ("La Campanella")*

†Saint-Saëns: *Concerto for Violin and Orchestra, No. 1, in A, Op. 20*

Ruggiero Ricci, violin; Cincinnati Symphony Orchestra, Max Rudolf, cond.  
• • DECCA ST74 10106. 36 min. \$7.95.

Indispensable to every violin specialist, this imaginatively chosen, scintillatingly played, and powerfully recorded program should also have considerable appeal to listeners normally only mildly interested in bravura fiddling. Both the Paganini Second Concerto (with its *Campanella* finale best known in the Liszt piano version) and the one-move-

ment Saint-Saëns Op. 20 are first tape editions; the latter is also the first recording in any medium of a work ordinarily heard, if at all, in a later violin-piano reduction. It is startlingly different from the better-known works of Saint-Saëns' maturity; and while it is scarcely of world-shaking importance, it strikes me as much more spirited and dramatic than report had led me to expect.

In both performances Ricci is his customary virtuoso self, yet perhaps even more admirable for his variety of tonal coloring than for his sheer technical dexterity; and he is given fine support by the Cincinnati Symphony, making its tape debut under Max Rudolf. The stereo recording too is first-rate, with the soloist well back from the mikes and an expansive over-all sense of auditorium authenticity. I suspect that the extremely robust low frequencies here may be somewhat more strongly stressed than in the disc edition, but my only serious complaint is that the annoying side break between the second and third movements of the Paganini Concerto has been needlessly duplicated in the reel version.

### PURCELL: *The Indian Queen*

Cynthia Glover (s), Richard Standen (bs), et al.; London Chamber Singers and Orchestra, Anthony Bernard, cond.  
• • MUSIC GUILD 124. 51 min. \$6.95.

The present taping of this mono-only recording of 1961 is an example of what is discreetly termed by the processors "technically augmented" (i.e., electronically contrived) stereo, but it doesn't really matter much, since there's no special call for true stereogenics here and the sonics themselves, however "augmented," are acceptably spread out. The recording's weaknesses are a touch of hollowness and what seems like rather too close miking—neither of which detracts seriously from one's enjoyment of the music itself. This is "incidental" to the exotic drama *The Indian Queen* rather than a true *durchkomponiert* opera. But all of it is engaging, and quite a bit truly inspired—the bass Invocation "Ye twice ten hundred deities," for example; the celebrated soprano aria "I attempt from Love's sickness to fly"; a *Vision of the God of Dreams*; a duo with chorus which includes some very amusing snakes' hissing effects; the familiar Trumpet Overture interlude; etc. While most of the present performances are disarmingly amateurish, this fortunately seems to add to rather than detract from the work's over-all charm, even though something less than justice is done to the greatest Purcellian moments.



SCHUMANN: *Andante and Variations for Two Pianos, Two Cellos, and French Horn; Etude in the Form of a Canon, Op. 56, No. 4*  
†Mozart: *Sonata for Two Pianos, in D, K. 488*

Vladimir Ashkenazy, Malcolm Frager, pianos; Amaryllis Fleming, Terence Weil, cellos; Barry Tuckwell, French horn (in the Schumann).

• • LONDON LCL 80168. 45 min. \$7.95.

Offhand, the only previous serious-music two-piano recital tapes I can remember are those by Hambro and Zayde for Command some three years ago. They weren't entirely successful since, for all the hard brilliance of the recordings, the performances were too vehement and too professionally precise to reflect the more relaxed pleasures most characteristically associated with playing and listening to two-piano and four-hand music. The present tape is both recorded and read much more suitably. The engineering is well-nigh ideal indeed, with extremely attractive tonal qualities (and a very nice sense of distinction between the two players' individual colorings) and with what seems to be ideal balance between channel separation and channel blending. And while the reading of the dashing Mozart Sonata may be a bit too romantic, both it and the Schumann performances fairly bubble over with the players' own delight in what they are doing. Besides such attractions, the reel is invaluable to all Schumann devotees for its curious big work, the original—and considerably longer—version of the Op. 46 for pianos alone. The two cellos and the horn don't really have a great deal to do, but they lend a very special flavor to a meditative, rhapsodic work which is quintessentially Schumann-esque.

### STOCKHAUSEN: *Gesang der Jünglinge; Kontakte*

Realized at the Electronic Studios of the West German Radio, Cologne.

• • DEUTSCHE GRAMMOPHON DGC 8811. 47 min. \$7.95.

Although avant-garde experimentation in electronic music, *musique concrète*, etc. makes extensive use of magnetic tape recording, manipulation, and editing, it has been almost entirely ignored by the commercially recorded tape repertory. Except for a 1956 mono Phonotape of several slight pieces by Luening and Ussachevsky, the present reel is the first representation of serious composition in the new idioms. Fortunately, it is also one of the relatively few programs among those issued in disc editions that is well worth taking seriously. The lilting, strangely touching *Gesang der Jünglinge*, which is based primarily on fragmentations and metamorphoses of a young boy's voice, has a distinctive charm almost unique in the electronic music realm. And while the larger-scaled *Kontakte* relies to a considerable extent on what are already hackneyed eerie and jungly effects (and to my

taste it is much longer than its thematic materials justify), it does boast notable variety and striking dramatic moments. Probably neither work is as effective here as in its original concert form, which called for additional channels providing circumambient sound and, in *Kontakte*, for live percussion parts. Yet even so, both works are fascinating, whether one regards them as a threat or a promise for the future of music.

As for the specific sonics exploited or created here, especially in *Kontakte*, the most onomatopoeic description I've come across is that concocted by Lionel Salter for *The Gramophone*: "ricochetting hisses, thumps, bumps, croaks, wheezes, plops, patters, brays, gurgles, whines, buzzes, twitters, zooms, shuffles, burps, glopps, glugs, doyngs, whams, whirs, whooshes, clonks, tings, beeps, and blepps."

**VICTORIA DE LOS ANGELES:**  
*"Cantos de España"; "Twentieth-Century Spanish Songs"*

Victoria de los Angeles, soprano; Gonzalo Soriano, piano (in the "Twentieth-Century Spanish Songs"); Orchestre de la Société des Concerts du Conservatoire de Paris, Rafael Frühbeck de Burgos, cond. (in the *Cantos*).  
 • • ANGEL Y2S 3673. 3¼-ips double-play. 78 min. \$11.98.

Admirers of this truly angelic soprano and of the relatively recent Spanish song repertory will certainly need no urging to acquire this one-reel coupling of two of the most attractive song recitals so far brought to tape. But I hope that many others—especially listeners who do not normally care for solo songs and their singers—will investigate these delectable musical jewel boxes. Granted that most of the selections here (not even excluding the mostly widely known ones by Falla) scarcely rank as notably "great" music, and conceding that the best of them, Falla's *Seven Popular Spanish Songs*, demand earthier treatments and more robust vocalism than they receive here . . . no matter. Miss de los Angeles disarms all objections.

Throughout the recital the programmatic extensiveness and variety are outstanding. The *Cantos* comprise five Negro songs by Montsalvatge (including a bewitching Lullaby), two by Granados, four by Rodrigo, five by Esplá (particularly fascinating for their piquant chamber-orchestral accompaniment scorings), and two dramatic airs from Falla's *La Vida breve*. The songs with piano comprise, besides the Falla *Canciones populares* already mentioned, three more by Granados (one of which oddly calls for, and receives here, an obligato English horn part), a profoundly moving air by Mompou, two by Toldrá, a *Farruca* by Turina, and a gentle *Pastorcito Santo* by Rodrigo. The soloist is richly recorded—perhaps rather too close up in the program with orchestra accompaniment; the recording seems bolder and more clear-cut, with better balance between singer and piano, in the other program.



**Don Cossack Choir.** Serge Jaroff, cond.  
 Deutsche Grammophon DGC 6457, 49 min., \$7.95.

The fact that I haven't heard the Don Cossacks for some years now perhaps to some extent accounts for the startling sense of *déjà entendre* with which I listened to the present program of Russian folk, traditional, and sacred songs. Apart from the modern technology (though the recording in fact is somewhat opaque and lacking in presence), both the choice of materials and the performance styles seem unchanged since the group's first appearance on 78-rpm discs in the late Twenties. If the typical Jaroff manner of shouting, wailing, and sentimentalizing appeals to you, you'll be delighted with these uninhibited versions of *Stenka Rasin*, Gretchaninov's *Creed*, *The Legend of the Twelve Thieves*, etc. For myself, I really enjoyed only the brisk *Soldiers' Marching Song* and the too few deep-bass solo bits by one P. Myhalik.

**"Farewell, Angelina."** Joan Baez. Vanguard VTC 1707, 42 min., \$7.95.

Even listeners normally deaf to the appeal of Bob Dylan's songs or to the whole repertory of "protest," "folk-rock," etc., music, may well be unable to resist enchantress Baez. Indeed, one becomes so enthralled by the pure, sweet, lilting voice (and the restrained but always effective rhythm backings for the soloist's own guitar accompaniments) that almost everything sung is welcome. That goes particularly for the Donovan *Colours*, a delectably light *Pauvre Ruteboeuf*, Dylan's *Daddy You Been on My Mind*, and a poignant German version of the familiar *Where Have All the Flowers Gone?* The spell is broken only in the rather strained performance of Woody Guthrie's *Ranger's Command* and in the overdeclamatory (and seemingly interminable) presentation of Dylan's *A Hard Rain's Gonna Fall*.

**"The Ipress File."** Recording from the sound track of the film. John Barry, composer-conductor. Decca ST74 9124, 38 min., \$7.95.

The composer of the music for *Goldfinger* does it again, and better, in a score having much of the earlier film's distinctive restraint and irony while theatrically intensifying the moments of sheer terror. Perhaps the main theme is exploited too exhaustively, but it's a good one to begin with, many of the variants (especially those in light jazz style) are highly ingenious, and in any case the tune itself becomes almost obsessively memorable. Though the evocations of ominous atmospheres are notable too, perhaps the outstanding attraction here is the featured cymbalom playing. Barry's score is something of a quasi-concerto for this Hungarian instrument, and it proves—among other things—that there's nothing an electric guitar can produce in the way of twangy, whangy timbres that a cymbalom can't do far better.

**"The Latin Sound of Henry Mancini."**

Henry Mancini and His Orchestra.  
 RCA Victor FTP 1298, 32 min., \$6.95.  
**"The Many-Splendoured Guitars of Los Indios Tabajaras."** RCA Victor FTP 1307, 30 min., \$6.95.

Each of these reels is primarily a mood music program—but with a difference. The Hollywood composer-arranger-conductor provides distinctively Latin-American musical magic; the Brazilian Indian duo deserts its usual folk singing and playing for all-instrumental performances of strictly commercial tunes. Mancini offers only one of his own compositions here, a pounding "*Señor*" *Peter Gunn*; for the rest he exploits his most imaginative scoring talents in beautifully varied arrangements of *Carnavalito*, *Guararé* (*Cumbieras*), *The Breeze and I*, *Quiet Night of Quiet Stars*, etc., which are perhaps topped by the vivacious *Raspa* and enchantingly atmospheric *Perhaps Perhaps Perhaps*. Even Mancini's most famous earlier releases boasted no more colorful sonorities nor any more subtly zestful light percussion rhythms—all captured in the most gleaming Dynagroove recording.

*Los Indios* Herundy and Mussapere will be a severe disappointment to the connoisseurs of ethnic music who have esteemed their earlier releases: here they go commercial with a vengeance. One of the pair takes the tunes throughout, in *molto espressivo* playing which is often indistinguishable from that on a "singing saw"; while the other provides subdued guitar accompaniments, animated by a light rhythm section. Unalloyed schmaltz as all this may be, the throbbing melodism does have a hypnotic magic all its own, and the glowing tonal colors are at least aurally seductive.

**"South of the Border."** Herb Alpert's Tijuana Brass. A & M AMB 108, 28 min., \$6.95.

Mr. Alpert must be doing something right. His first hit program, "The Lonely Bull," is still on the best-seller lists, and the current (as I write) *Billboard* "Top LPs" listings feature no fewer than three more of his records—in eighty-first, seventh, and first place! The present program, Alpert's first on tape, is the lowest of this disc trio, but it displays his distinctive scoring-and-performance formulas very effectively indeed. These feature what *Time* Magazine calls the "Ameriachi" style, combining cool jazz and hot mariachi with a dash of rock 'n' roll. Apart from some jaunty percussionists (including one on the marimba, natch), Alpert is his own star soloist—and duettist too, for his bullring-styled trumpet playing usually begins as a solo but soon expands (via overdubbing) into two surprisingly well-contrasted parts. There are some moments here of routine teen-age rocking, but for the most part Alpert displays imaginative scoring and superb rhythmic zest. There's a wealth of lilt and bounce in his *Salud Amor y Dinero*, *Numero Cinco*, *All My Lovin'*, *El Presidente*, an amusingly fresh *Hello, Dolly!*, and a curiously odd (if more subdued) *Girl from Ipanema*. Warm, bright sound and marked stereoism add a further fillip.



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COMPOSER FROM THE PAMPAS

Continued from page 56

its own. The composer's own comments perhaps provide some illumination: "My ideal was to substitute a modern idiom for the romantic or veristic language of the great operas of the past but at the same time to maintain their eternally valid principles—not only of dramatic structure but also of vocality. If I were asked how I want *Don Rodrigo* sung, my answer would be 'Like *Otello*.'"

Talking with Ginastera is always a pleasure, for he is widely read, his interests are broad, and in his quiet way he has a great deal to say. He also has a keen and ready wit, which often emerges quite unexpectedly. On the whole, however, he is a very serious person, who thinks serious thoughts and engages in serious activities, of which the main one is composing. Apart from this, most of his adult life has been devoted to teaching in Buenos Aires and, for a time, in La Plata. At present he is director of the Latin-American Center of Advanced Musical Studies of the Torcuato di Tella Institute, a private institution financed in part by the Rockefeller Foundation.

When we were together recently, I asked Ginastera how he thought modern music would develop in the future. In principle, he is neither for nor against new techniques that have been developed since the war. "I use pointillism when I need it," he remarked, "as in the Nocturne of *Don Rodrigo*, for instance. But in moments of great passion, I can't use pointillism. In my opinion a given technique should be used according to the musical situation. The same goes for aleatory writing, which I have employed in *Don Rodrigo* and in spoken parts of *Bomarzo*—but only as an episode in an otherwise fixed-form composition." For aleatory technique as a compositional way of life, however, Ginastera sees no future. "A work of art without an internal structure is like a building without cement. I don't believe in artistic formlessness. Art must be premeditated, not improvised."

And finally, as if to make it quite clear where he stands: "There have always been two types of creative artists—the experimentalist, who constantly seeks novelty for its own sake, and the classicist, who with the elements at his disposal creates works of lasting significance. Satie was an experimentalist, Debussy a classicist. I should prefer to be considered a classicist, in the full sense of permanence the term contains. Originality cannot be sought, it can only be encountered."



## SCHOOL FOR ANNOTATORS

Continued from page 60

the front side of the record jacket. Our second man was willing to settle for a photo of Maestro at age fifty if a photo age eight could not be found. Our third expert wanted the opening page of the musical score enlarged on the front of the jacket although he was willing to settle for a photo of the Amish farmhouse. Our fourth entrant made the costliest suggestion of all—a full-color reproduction of an original unexpurgated Brueghel painting, but even he was willing to settle for a close-up shot of Rodin's lovers in *The Kiss* under a rustic canopy that would have to be dubbed in. And our fifth authority asked that his bibliography for the essay, which included one book and forty-seven articles he had written in learned quarterlies, be noted somewhere on the record jacket. He was a modest man; he would even settle for the spine.

What did the record company actually do? Their solution was no less than inspired. Since there is a solid market for different versions of the *Pastoral*, they reasoned, and even for different versions made by Maestro himself, why could there not be a market for different liner notes!

It was decided, consequently, to issue the recording immediately with notes by Annotator No. 1 (the "woofer," though some called him the "tweeter") doing the courtesies. As soon as sales diminished, that album would be deleted from the catalogue. Then the identical recording would be issued with a liner from Annotator No. 2 (the "fan magazine"), then from No. 3 (the "official scorer"), then No. 4 (the "impressionist painter"), and finally No. 5 (the "cultural historian"). At an unspecified date in the dim future, the same recording would be packaged in a paper jacket and marketed with a condensed version of the liner notes by Annotator No. 1—the first paragraph perhaps—at \$1.98 list price. This disc would be designated a reissue. Then Annotator No. 2 would be reissued, albeit in truncated form, then No. 3, then No. 4, and finally No. 5.

The company estimates that the same recording can thereby survive two full decades in and out of the catalogue. And since music critics are much, much less expensive than maestros plus full symphony orchestras, company officials expect to glean a pretty penny from the enterprise. Visions of sugarplums dance in their heads and nightingales warble woodnotes. . . .

As for the annotators—what a boon to them! Five now can serve where previously four had to stand and wait. If Beethoven were alive today, he would undoubtedly forgo giving piano lessons to recalcitrant princes and writing Heiligenstadt documents of despair and self-immolation. Lolling under his rustic canopy, he wouldn't even be writing *Pastorals*—just liner notes.

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ADVERTISED	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45
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(See Key Nos. in	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
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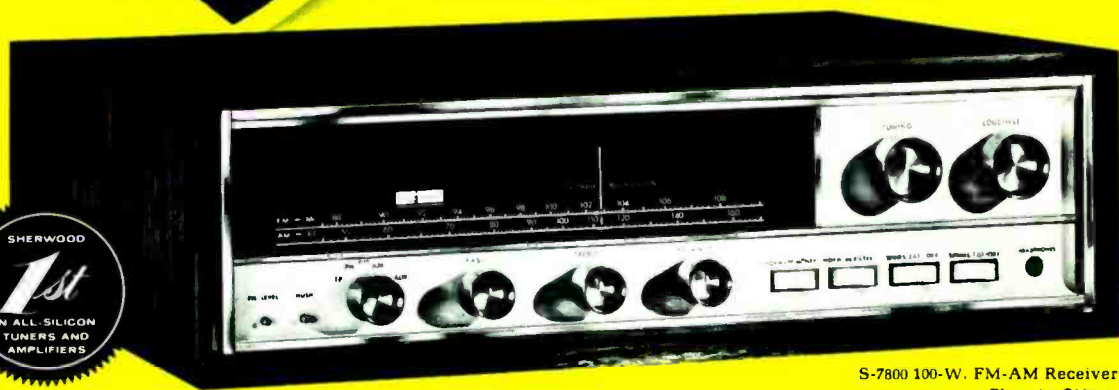
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