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NOVEMBER 1966 60¢

HIGH FIDELITY

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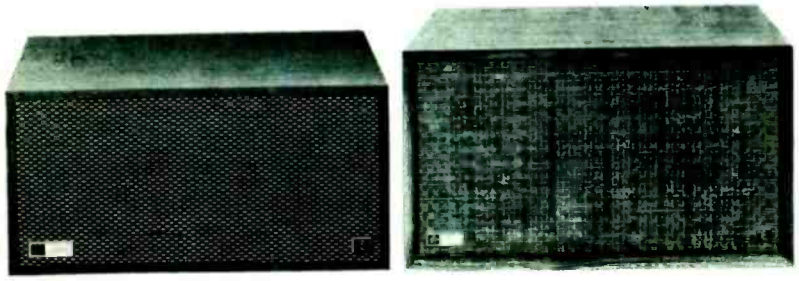

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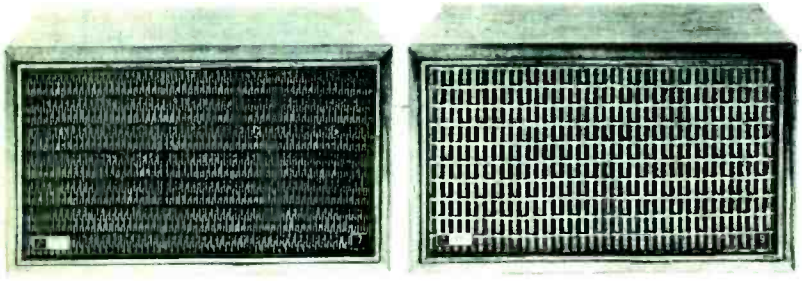

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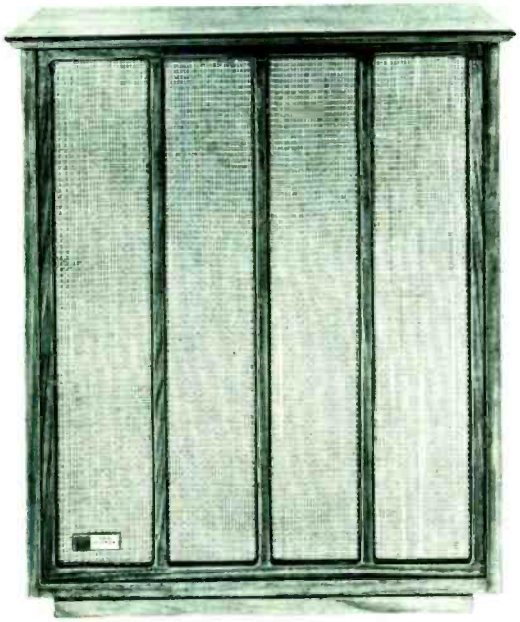

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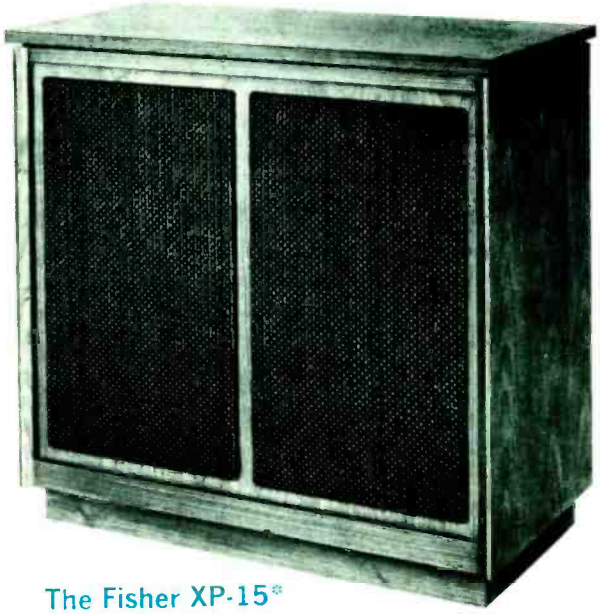

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HIGH FIDELITY

spotlight on WAGNER

Sound Reproduction

Reviews of Recordings

NOVEMBER 1966 • VOLUME 16 NUMBER 11

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LETTERS

Take Me to Your Underground

SIR:

I have just read with great interest Conrad L. Osborne's article "Underground Tapes: A New International Hobby" [HIGH FIDELITY, August 1966]. I would certainly like to obtain some of the opera recordings he mentioned—*L'Elisir d'amore* with Gigli, the Ponselle *Carmen* and *La Traviata*, Tebaldi in *Giovanna d'Arco* and *Mefistofele*, Tibbett's *Simon Boccanegra* sound especially tantalizing. If Mr. Osborne can put me in contact with the people who distribute these discs, I would greatly appreciate it.

R. F. Rinehart
Lee's Summit, Mo.

Mr. Osborne replies: I have received a large number of letters, to say nothing of telephone calls, whose general burden is that of Mr. Rinehart's. I wish to thank all these correspondents for their kind comments, and to apologize for my inability to answer them singly: my schedule simply does not permit it.

Alas, I must also play an evasive game with respect to their requests. My research for this article was gathered with the understanding that my informants would remain anonymous, and it is understandable that the people engaged in this work feel they must keep their subscription lists restricted in size, and limited to individuals whom they can verify as bona fide collectors. To those who advocate release of such material to the public under a special subscription plan, I can only reply that I am 100% in support of the notion.

A Plea for Busoni

SIR:

I was surprised and delighted to read in your preview of the fall records ["The New Releases," September 1966] a fact which I had long suspected: a considerable demand does exist among today's record buyers for out-of-the-way fare. Your interesting article and list of fall releases show proof of such demand.

I sincerely hope that the next composer to be "discovered" by the record companies will be Ferruccio Busoni. The neglect of this composer, and especially of his magnificent Piano Concerto, is hard to understand. I heard the Concerto last season in a performance by Pietro Scarpini and the Cleveland Orchestra under George Szell and came away with a very high opinion of the work. Two

Continued on page 8

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CIRCLE 23 ON READER-SERVICE CARD

LETTERS

Continued from page 6

subsequent hearings on the radio convinced me that it was a masterpiece.

In view of the favorable reception his music has had both here and in England, I think it is high time that a record company took some interest in Busoni: the Piano Concerto, *Rondo Arlecchinesco*, *Tanzwalzer*, and anything at all (orchestral excerpts, highlights, or complete) from the great opera *Doktor Faust* deserve recordings. Perhaps Angel's budget label Seraphim could make a start by reissuing the Glyndebourne performance of *Arlecchino*, once available here on RCA Victor.

Bennett Pernick
New Hyde Park, N.Y.

Furtwängler in Russia

SIR:

A major contribution to the Furtwängler discography has recently come from an unusual source: the Soviet Union. The state recording company, Mezhdunarodnaya Kniga, Moscow G-200, has issued eight works on its Melodiya and Akkord labels, recorded during concerts with the Berlin Philharmonic in 1942–44.

There is a Beethoven Fourth (D 09083-4) and Fifth (D 05800-1); a Ninth on two discs (with Tilla Briem, Elisabeth Höngen, Peter Anders, and Rudolf Watzke as soloists with the Bruno Kittel Choir), the fourth side comprising Brahms's *Variations on a Theme by Haydn* (D 010851-4). Edwin Fischer is the soloist in the Piano Concerto No. 2 by Brahms (D 09883-4), and there is also a Fourth Symphony by this composer, with Beethoven's *Coriolan* Overture as a filler (D 09867-8). The final title is the Schubert Ninth Symphony (D 010033-4). Partly due to the excellent acoustics of the old Berlin Philharmonic Hall, the recorded sound is extremely good for its day.

Listeners who admired Furtwängler's postwar recordings for their majestic

Continued on page 12

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LEADER IN SOLID-STATE STEREO COMPONENTS

CIRCLE 49 ON READER-SERVICE CARD

LETTERS

Continued from page 8

repose will be surprised at the tension and drama that inform these interpretations. A wholly different principle is at work here, yet these are as unmistakably Furtwänglerian as the familiar albums of the Fifties. It was already clear from the concert performances published posthumously by Electrola and Deutsche Grammophon that Furtwängler was more at home in the concert hall than in the studio; these Soviet releases add further proof. The tempos are generally faster, and the orchestral playing more fiery than in any of his studio recordings. Let's hope that Russia will issue more of Furtwängler's wartime performances, in order that the "middle period" of his artistry can be more fully documented. Let's also hope that the recently concluded exclusive contract between Capitol and Melodiya [see page 166] will make the present Soviet series available in this country.

Daniel Gillis
Haverford, Penna.

To a Baritone His Due

SIR:

Conrad L. Osborne, always perceptive in his reviews, has, I feel, missed the mark concerning Tito Gobbi in the new recording of *Nabucco* [September 1966]. Gobbi's idiomatic performance admirably meets Verdi's demands. This singer, though not without weaknesses, has a way of tailoring the music to fit his strengths and making the listener think that everything he does is "right." All truly great artists have this ability. Furthermore, Gobbi's voice is firm and beautiful (excepting in parts of the fourth-act prayer), and is capable of great contrast of color: witness the *"deh perdona"* section of the duet with Abigaille, where the voice conveys a nobility distinctly different from the nobility of the prayer's *"Dio degli Ebrei"* section.

No, Gobbi's highly successful and compelling performance is a great achievement. By the way, if C.L.O. thinks that "cantabile line and ease on top have never been his [Gobbi's] strong suits," he has only to listen to the baritone's old recordings of *"Per me giunto"* and *"Torna,"* both on 78 rpm.

Nathaniel Green
Valley Stream, N.Y.

Critical Success

SIR:

Let me commend you on the latest member of your reviewing staff, Bernard Jacobson. All his reviews have shown astonishing perceptiveness and an exceedingly unbiased intelligence; none was more persuasive than his recent review of Leinsdorf's recording of Mahler's Sixth Symphony [August 1966]. It is a relief to find a reviewer who is not scared by sacred cows and yet refuses to hold an eternal grudge.

Andrew R. Weiss
Boston, Mass.

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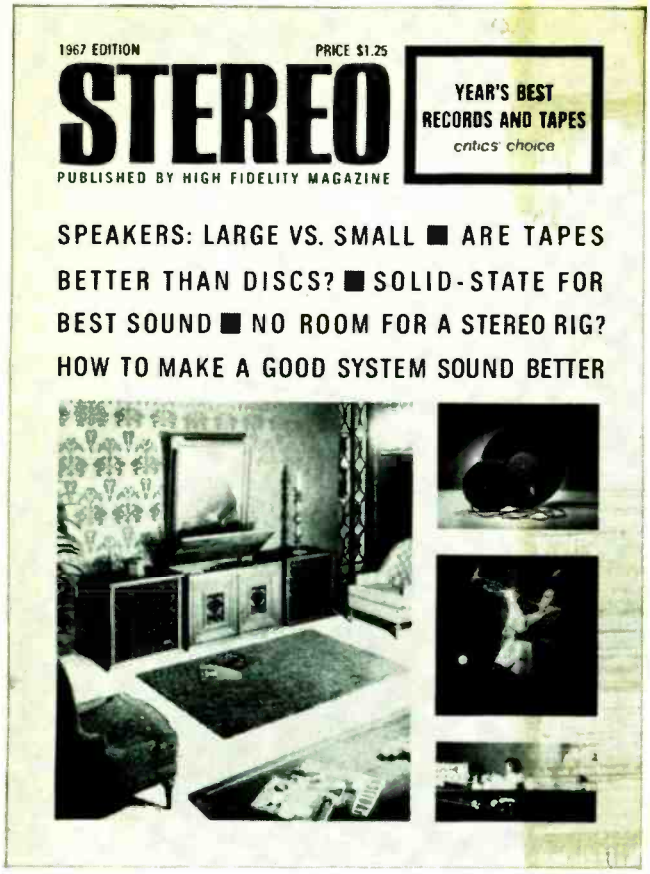

OFF PRESS in Mid-December HIGH FIDELITY'S Annual Guide to STEREO

If you want to know all about "the current state of the art," don't miss this authoritative guide to stereo—our seventh annual on the subject.

It will spark ideas that help you achieve the best stereo reproducing system at the price you decide to pay. It will help you get the most out of your present stereo system, if you already own one. Edited by Norman Eisenberg, it's a blend of news and expert opinion on such fascinating subjects as these:

Are Tapes Better Than Discs? Albert Sterling explains both program forms, shows how they are related, compares their merits and shortcomings. He points out current and choice equipment available for playing discs and for recording and playing tapes. He also tells you what to look for when shopping and gives you hints on installation and use.

Stereo Electronics. Leonard Feldman shows how simple and inexpensive stereo has become. Whether you choose the completely separate approach (preamp, power amp, tuner) a partly integrated approach (preamp-power amp, tuner) or a fully integrated design (receiver) you are probably getting better value than ever before. Almost everything new is solid state which means compact and reliable yet capable of high quality performance. Also, a brief primer run through on the basic functions of preamp, power amp, tuner, some hallmarks of quality.

Stereo Speakers: Large or Small? Robert Marx approaches a familiar subject in a way that helps you decide what's best for you. Why the diversity of sizes and designs? How do you select speakers? What are some of the important new models? What's new in headphones?

A New Breed: Stereo Compacts. Edward F. McIntyre surveys the compact modular systems with emphasis on the models brought out by high fidelity component manufacturers. They represent the listener's option of reasonably good performance without striving for perfection or without involving major decor considerations.

Stereo Enhancement. I. L. Grozny brings together many of the ancillary aspects of stereo equipment ownership, from the "participation" standpoint. Look for hints on basic maintenance, how to keep the system going at peak performance, ways to improve it with the help of accessories and so on.

Decor Installation. Phoebe Eisenberg tells what's available to make good looks go with good sound. She stimulates the imagination with examples of cabinetry, wall units, built-ins, and so on. Styles and decor motifs included.

Year's Best Recordings. Peter Davis presents a list of discs and prerecorded tapes chosen for their superior sonic and musical achievement.

There's much more, of course, including scores of illustrations. But this is the heart. Only $1.25 delivered. STEREO 1967 Edition approximates the size of HIGH FIDELITY Magazine.

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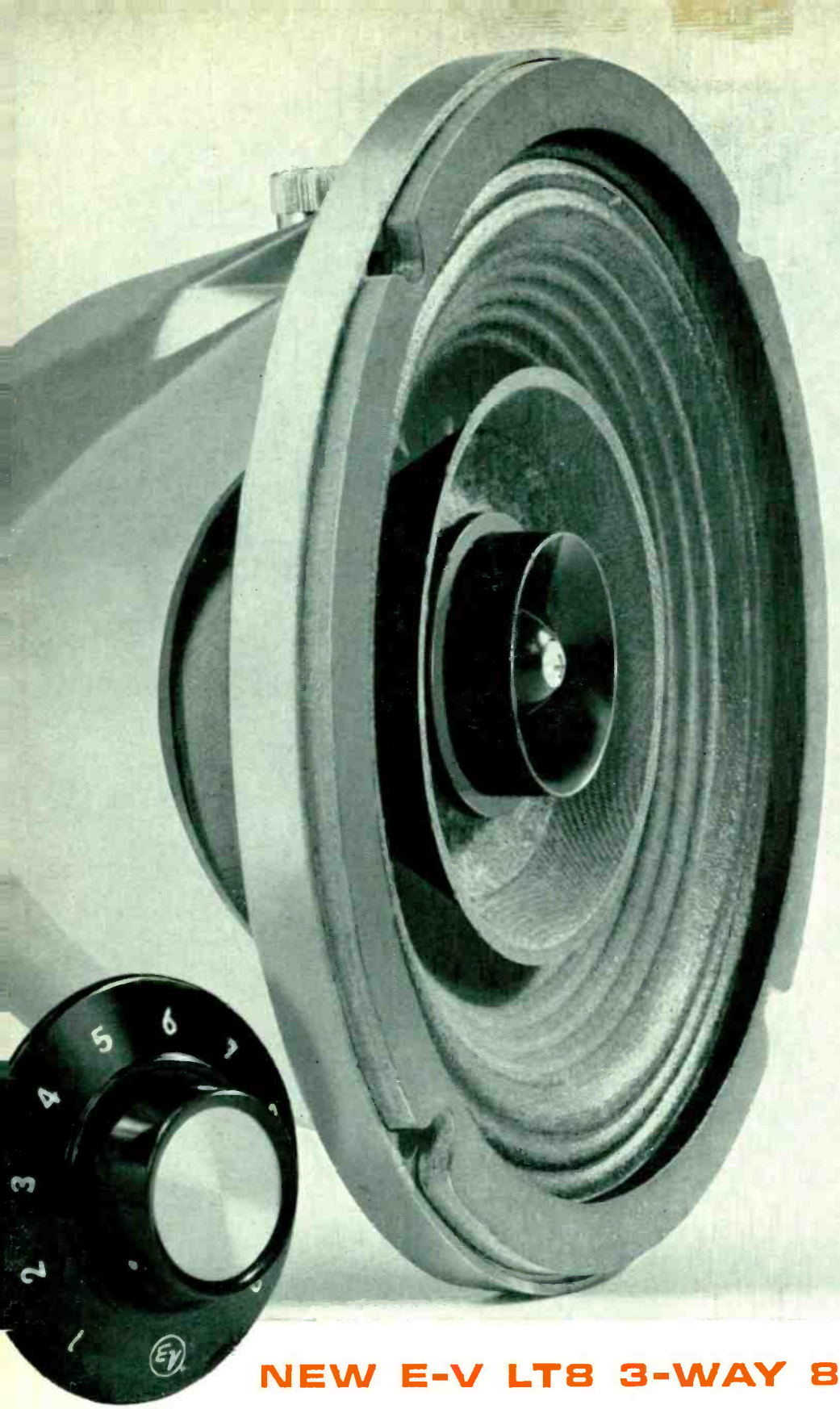

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CIRCLE 38 ON READER-SERVICE CARD

NOTES

FROM OUR CORRESPONDENTS

Tristan und Isolde

Direct from the Festspielhaus

BAYREUTH

Recording live opera has become something of a specialty with Deutsche Grammophon over the past three years. In 1963 DGG's microphones registered *"Life-Aufnahmen"* of Strauss's *Arabella* and *Die Frau ohne Schatten* on the stage of Munich's newly rebuilt Nationaltheater; the following year the same composer's *Daphne* was recorded in Vienna's Theater an der Wien; and this past summer DGG set its sights on Bayreuth's Festspielhaus for a live-performance taping of Wagner's *Tristan und Isolde*. The cast for the *Tristan* album (which has already been released in Europe and is due to appear here shortly after the first of the year) comprises Birgit Nilsson, Christa Ludwig, Wolfgang Windgassen, Eberhard Wächter, and Martti Talvela; Karl Böhm presides in the pit.

The fabulous acoustics of the Festspielhaus have lured numerous record companies to Bayreuth since English Columbia first sent a crew there in 1927, to record orchestral excerpts under the baton of the composer's son Siegfried. This, however, marks DGG's first attempt at a complete Bayreuth opera (a disc featuring the Festival Chorus had been made on location several years ago). Although the two gentlemen in charge of the *Tristan* sessions were relative newcomers to the scene, they could point to years of experience in the complicated business of taping opera performances: artistic supervisor Wolfgang Lohse had directed all three of the live Strauss recordings as well as the studio-made *Wozzeck, Die Zauberflöte*, and *Die Entführung aus dem Serail*, while sound engineer Günter Hermanns has *Daphne* and the majority of DGG's La Scala-based recordings to his credit. Contrary to American recording-session procedure, where one individual has the final word over both artistic and sonic matters, Lohse and Hermanns each reigns supreme in his separate sphere, one never attempting to influence the other. I quickly discovered that despite this division of power they work as an excellent team.

Tele-mikes and Tenors. While Lohse had spent weeks memorizing Wieland Wagner's staging down to the last gesture, Hermanns had been devising a suitable microphone installation. As a dry-run for *Tristan* they decided to tape two of last summer's *Ring* performances *(Das Rheingold* and *Die Walküre)*. This was especially important *Continued on page 19*

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Amplifier Section

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70 watts (IHF) @ 8 ohms

Total Harmonic Distortion:
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3 db below rated output, .2%

IM Distortion:
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3 db below rated output, .3%

Frequency Response:
10-60,000 Hz ±1 db

Hum and Noise:
With volume control minimum, —78 db
Magnetic phono input, —65 db
Musical instrument input, —60 db
Auxiliary input, —75 db

Input Sensitivities:
Magnetic phono, 3 mv
Musical instrument, 50 mv
Tape, 100 mv
Auxiliary, 100 mv

Tuner Section

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*Slightly higher in the West

NOTES FROM OUR CORRESPONDENTS

Continued from page 16

for Hermmans in testing his network of microphones, four of which were extremely sensitive tele-mikes designed to receive signals made in a circumscribed area as small as fifteen degress from the tip of the microphone head, excluding all other sounds on the stage and in the pit. Their use proved to be a great help in pinpointing various bits of action taking place in awkward corners of the stage. "During the final scene of *Daphne*," recalled Hermanns, "the staging called for Hilda Gueden to sing Daphne's entire transformation into a laurel tree from a trap in the floor with just her head exposed. Only by pointing our tele-mike directly down towards her face could we pick up the voice satisfactorily."

Nothing in *Tristan* proved to be quite so tricky, but there were several moments when the tele-mikes came in handy. One such instance occurred at the eleventh hour on the evening of the performance, just before the curtain was to rise on Act II. Miss Nilsson made a hurried visit to the control room wondering if something couldn't be done to boost her upstage opening lines *"Horst du sie noch?,"* which had sounded rather faint on the rehearsal tape. A quick tele-adjustment and the problem was solved.

The finished *Tristan* disc will be a judicious composite of the August 4 performance and sections of the general rehearsals which were recorded as insurance against live-performance mishaps. The rehearsal tape of Act III was being played for Dr. Böhm's examination on the afternoon when I stepped into the recording room, situated high up in one of the sunniest corners of the Festspielhaus. Tristan's long and impassioned delirium scene was in progress. Every now and then one could hear delighted murmurs from Messrs. Böhm, Lohse, Hermanns, and their assistants: *"unglaublich . . . kaum zu fassen . . . erstaunlich. . . ."* The object of these encomiums was Wolfgang Windgassen, who at fifty-two is now at the peak of his career and still the most sought after Tristan on the operatic scene. During a break in the listening session Dr. Böhm spoke of a famous Tristan from the early years of this century, Karel Burian. "Windgassen approaches the role in much the same way as Burian," Böhm reminisced; "both are fascinating conceptions . . . but Burian never could sing it like this." The tapes rolled on again and when the strains of the *Liebestod* had died away no one wished to break the spell—until the door swung open and in came a worried Christa Ludwig, wondering if anyone could recommend a good local throat doctor. (For the information of future Bayreuth stars: the nearest throat specialist lives about sixty kilometers south of town.)

What to do about Phthisis. Recording the actual performance was a relatively sim-

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NOTES FROM OUR CORRESPONDENTS

Continued from page 19

ple matter. Lohse followed the orchestral score and cued important instrumental entries and stage movements to Hermanns, who sat at the mixing console keeping a close eye on two closed-circuit televisions screens, one with a stage view from atop the catwalk and another from the conductor's stand in the pit. After the second act Hermanns went out on stage to redirect some of his mikes. (There was a plethora of microphones that evening—the Bavarian Broadcasting Company was transmitting the performance all over Europe and had brought half a dozen microphones on its own.)

Meanwhile about twenty stagehands were struggling with the immense, dripping phallus that dominates Act II, replacing it with the large finlike structure whose great big eye looks down on Tristan and Kurvenal during Act III. "It takes you guys longer with every performance," cried Windgassen, whose earthy Swabian humor made him a favorite with the backstage crew. Then, after making a few unprintable remarks about the scenery, he took his monumentally uncomfortable position for the next act: flat on his back on the raked stage, feet pointing upwards and head downwards.

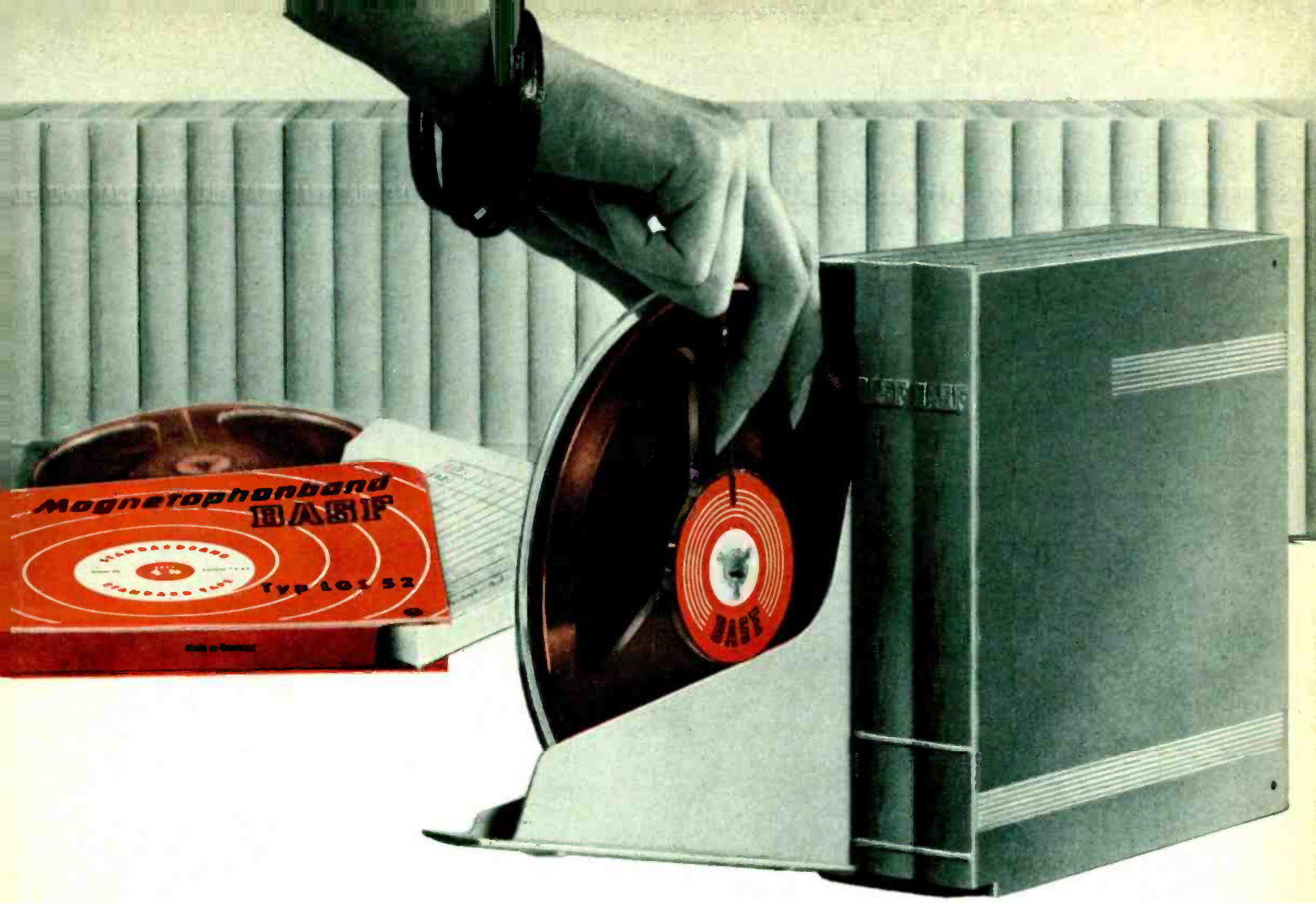
The only jarring note during the whole performance was a violent outburst of coughing during the Shepherd's long English horn solo in Act III. Each rasp from the audience had the effect of a thunderclap and the recording staff could do nothing but retaliate with their own concerted chorus of coughs. The wisdom of recording the rehearsals became immediately apparent. When the seizure had subsided, Hermanns turned to me and shrugged his shoulders: "*Life-Aufnahmen*," he said philosophically. P.G.D.

ROME

Operas from EMI—Elisir and Butterfly

The Rome Opera Orchestra—its ranks reanimated by new blood brought it by the theatre's fresh administration—remains like most Italian orchestras, a tetchy, you-show-me sort of organization as far as its attitude towards visiting musicians goes. Yet in the past weeks I've seen it roused to enthusiasm on several occasions—surprisingly enough, during the grueling, repetitious work of recording. My first experience of this phenomenon came when I dropped in on EMI's sessions for Donizetti's *Elisir d'amore*, as it happened on the day when Nicolai Gedda was to tape "*Una furtiva lagrima*" (an aria I'm sure every member of the

Continued on page 22



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Continued from page 20

orchestra knows by heart and sings in the shower). Gedda sang it straight through on the first take, and—spontaneously—the orchestra rose to its feet and applauded. Just for form's sake, the tenor made a second take, and when he went back to the control room for the playback, the orchestra trooped after him, to listen and repeat its demonstration of approval.

Mirella Freni, the Adina of the new recording, was temporarily absent, singing Micaëla in the Karajan *Carmen* in Salzburg; but my spies at the opera house reported her in excellent voice. In any case, I managed to hear the rest of the cast—Mario Sereni as Belcore and Renato Capecchi as Dulcamara—at work, and the recording promises to be crisp and idiomatic, under the direction of Francesco Molinari-Pradelli.

Barbirolli Renews a Chapter. That the Rome orchestra should accept the singing of a non-Italian tenor in that *italianissima* air was astonishing enough, but even more astonishing was its behavior a few days later when Sir John Barbirolli arrived to make a complete recording of *Madama Butterfly*. The players' silence between takes was something to witness; when Sir John corrected them or made suggestions—in perfect Italian but in a low voice—they actually shushed one another, to be sure to hear! And these men, who were playing the same music several evenings a week at the Baths of Caracalla under another maestro, sat there, in rapt attention, refining the interpretation according to Sir John's directions. Brief scenes that pass almost unnoticed in the theatre were rehearsed again and again until just the right mood was achieved. An example: the presentation of the servants in Act I (*"Questa c' la cameriera"*), with its delicate woodwind accompaniment, was polished and repolished. "The most difficult parts of *Butterfly*," Sir John said to me later, "are the ones that as a rule nobody bothers about."

We were having lunch before one of the sessions. Though Barbirolli has often presided in the pit, this *Butterfly* marked his debut—at the age of sixty-six—as conductor of a complete opera recording. He was obviously enjoying himself immensely, and was enthusiastic about the cast, which he had personally approved (Renata Scotto in the title role; Carlo Bergonzi as Pinkerton; Rolando Panerai as Sharpless). The Artistic Director of the Rome Opera, Massimo Bogianckino, had been present at a few of the sessions and had issued Sir John a carte-blanche invitation to conduct during the regular season. "I'd like to do *Butterfly*, with this same cast," Sir John told me, "but it will have to be in '68; I'm booked up until then."

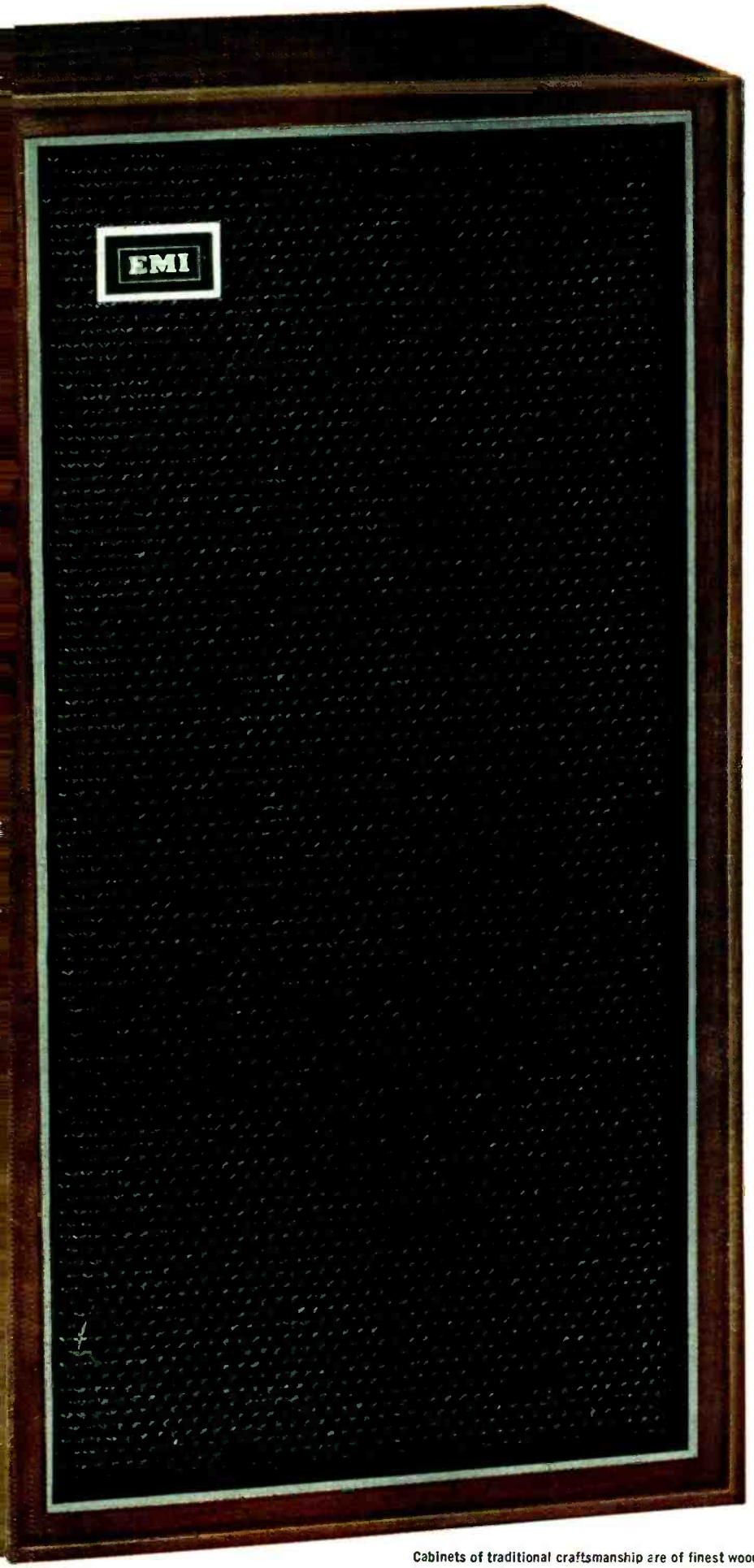
The new *Butterfly* recording has clearly acted as a stimulant, reviving old passions. "I love the smell of the theatre," he says. It seems likely this will be only the first of his operas on discs; and, with the Rome Opera in the lead, the opera houses of the world may soon have at their disposal a "new" conductor.

WILLIAM WEAVER

Continued on page 24

—Ferruccio Nuzzo

Britain's Barbirolli: in Italy, seduced anew by the smell of the theatre.



The new EMI Scope "102" bookshelf loudspeaker treads on English tradition

The quality manufacturers England is famous for (the name EMI comes as quickly to mind with audiophiles as the name Rolls-Royce with motor car enthusiasts) are not driven by the compulsion some manufacturers have for coming out with a new model every year.

When minor engineering breakthroughs are achieved, improvements are made in existing models without fanfare.

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To discover for yourself whether or not this distinctly un-British enthusiasm is warranted, ask your EMI dealer to demonstrate the ultimate EMI Scope "102" at $199.50 today. Also unsurpassed at the price are the EMI Scope "92" at $109.95 and the EMI Scope "62" at $79.95. They're all 8 ohms.

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CIRCLE 42 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 22

BASEL

Echt-Handel From Archive

Before the year is out Deutsche Grammophon will release in its Archive series a five-disc album of the Complete Organ Concertos of Handel, performed by the Schola Cantorum Basiliensis with Eduard Müller as soloist. Twenty-one days, with two three-hour sessions a day, were devoted to recording the seventeen short

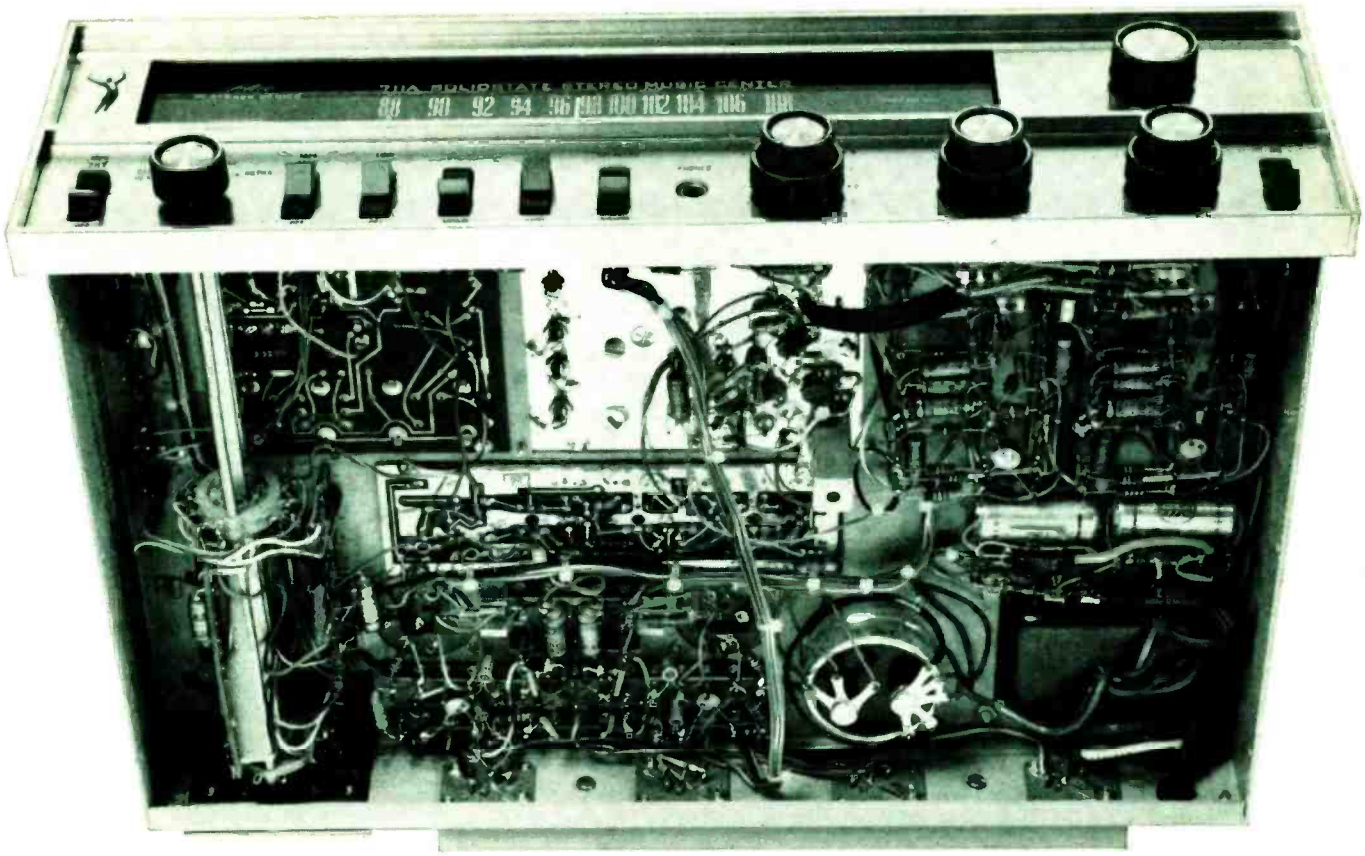
Müller: twenty-one days for Handel.

concertos—an indication of the amount of attention paid to every detail of performance: ensemble, phrasing, articulation, tonal blend, and balance.

Since its founding in 1933, the Schola Cantorum Basiliensis has been a pioneer organization in the authentic performance of baroque music. Conductor August Wenzinger, who has directed this ensemble from the beginning, sets forth his principles succinctly: "I am convinced that music of the past *really* comes to life when it is interpreted correctly on the instruments for which it was originally conceived. There is no such thing as progress in art. The baroque artist expressed himself through the instrumental and technical means of his time. If we are to re-create his meaning, we must master the means and material which he ued." Clearly, quite a different point of view from that expressed by Lorin Maazel as reported in these pages some months ago ["Notes from Our Correspondents—Berlin," HIGH FIDELITY, January 1966].

Handelian Instruments. In line with his convictions, all the instruments in Wenzinger's orchestra are either old ones (strings) or exact replicas of old models (winds). The bows too date from the eighteenth century and are held in the old way, with correspondingly less pressure on the strings. The orchestra used for the four Handel sessions I attended

Continued on page 26



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(The Altec 711A FM Stereo Receiver is so reliable you'll never have to see it like this again)

Take a close look while you have a chance. That's what all-silicon-transistor circuitry looks like. No audio transformers to cause distortion. No heat-producing vacuum tubes. No heat-sensitive germanium transistors.

Our 711A was the first stereo receiver in the world to use silicon transistors exclusively. That way, you can enjoy years of listening, not tinkering. Silicon transistors are the most ruggedly reliable solid-state devices known to date. (If you need to be convinced, just remember that the military specifies them because they can take up to 100% more heat than germanium.)

Frankly, it's just a matter of time before all components use 100% silicon-transistor circuitry. We were first because we already knew how. (We've been building solid-state audio amplifiers for professional, commercial, and military users for nearly ten years.)

This unique Altec experience has other advantages. It not only made the 711A possible, but possible at the practical price of $378. (You don't wind up paying the cost of educating our engineers.) You do get the kind of over-all quality, reliability and performance that only tangible, state-of-the-art experience can bring. You also get some remarkable specs: 100 watts of power at .5% thd (only .25% thd at 70 watts); frequency response of ±1 db, 15-30,000 Hz; and a sensitive FM stereo tuner with a four-gang tuning condenser that provides the best possible ratio of sensitivity to selectivity to reduce cross-modulation through 80 db image rejection, 100 db IF rejection.

But that's only part of our story. To get all of it, visit your Altec dealer. While you're at it, ask him for the new 1967 Altec catalog.

Forget the guts. This is how the 711A will look to you, year after year.

ALTEC LANSING

A Division of LTV Ling Altec, Inc., Anaheim, California

CIRCLE 7 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 24

was made up of six first and six second violins, four violas, three cellos, two double basses, two oboes (with only two keys), one bassoon, and one cembalo. The rich "baroque" (as distinct from "Romantic") sound was fascinating and, it seemed to me, entirely appropriate to the music.

The organ was a newly constructed positive. Originally, DGG had intended to use one of Handel's "own" organs in England, but found that it had been rendered useless for the purpose at hand since all its pipes had been shortened to bring it up to today's concert pitch (440). (The present recording was made at Handel's approximate pitch of 415.3—a half-tone lower than ours.) Continental baroque organs were automatically out, inasmuch as nearly all lack the top D (Bach's organ music goes only to C'''), and traffic and street noises made other church organs unsuitable. Finally, DGG commissioned the firm of Walcker in Ludwigsburg to build a replica (one keyboard and six stops) of the kind of organ Handel used when he himself performed the Organ Concertos during the intervals of his opera and oratorio productions. The organ was transported to Basel's Titus-Kirche (a very handsome edifice with excellent acoustics, built only five years ago) and, in line with Handel's practice, was placed in the center of the orchestra.

Manfred Richter, who supervised the production, set up seven condensor microphones, all on tripods of varying heights: two (each double) on eleven-foot tripods a few feet away from the orchestra; and, lower down, one each for the organ, cembalo, cellos, double basses, and oboes. "Our aim is to get the most natural sound possible," Richter explained. "We use no tricks but rely on our long experience. And above all we allow adequate time." Both Dr. Richter and Professor Wenzinger insisted, quietly but firmly, on a combination of technical perfection and spontaneous musicality. The controls, by the way, were never touched during performance, and the same basic acoustical setup was maintained for all the concertos.

Handelian Texts. The Handel album will contain several surprises. As the result of DGG's research, based more on contemporary manuscript than on printed editions (and thus revealing Handel's own post-printing versions), a number of variations from present-day performing practice came to light. The Concerto in G minor (Op. 4, No. 3), for example, was recorded in two versions; in one the organ is soloist, in the other, continuo. To follow the final fugue of the F major Concerto (Op. 4, No. 4), Handel composed a choral fugue on "Hallelujah"; this too will be recorded. In one manuscript Handel wrote simply: "Variations on *Nun ruhen alle Wälder*." At this point Herr Müller plays his own (written-out) variations.

EVERETT HELM

Great new ideas have one thing in common.

The new Empire Royal Grenadier, in principle, is really over 2000 years old. The Romans discovered that a cylindrical shape was best for projecting sound in their outdoor arena.

They used an urn.

This knowledge was not brought to bear on modern sound reproduction until 1963 when Empire developed the Grenadier.

The cylindrical design was applied to get the woofer as close to the floor as possible and thereby prevent standing waves from developing in the listening area.

Sound from the woofer is diverged through a circular aperture in the front loaded horn. This creates a full 360 degrees of sound dispersion.

The powerful 18 lb. magnet structure woofer, midrange direct radiator and compression tweeter are coupled by mathematically exact electrical and acoustic crossover networks.

The wide-angle acoustic lens produces 50 percent broader sound propagation than conventional speakers and projects phenomenal stereo separation.

You can listen anywhere in the room without distortion, dead spots or changes in pitch.

The sound you hear then is not only accurate sound, but startlingly beautiful; and it can charge you with its presence.

But none of this just "happened."

It came about only by an awareness of, and tenacious experimentation with, long-standing scientific principles.

The result is most certainly a "first."

Write for 1967 color brochure "Stereo Decorating & Basic Record Guide."

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Empire Scientific Corp.,
845 Stewart Ave., Garden City, N.Y.
CIRCLE 43 ON READER-SERVICE CARD

George Benson Quartet: "It's Uptown." Columbia CL 2525, $3.79 (LP); CS 9325, $4.79 (SD).

Benson is a twenty-three-year-old guitarist who is John Hammond's latest enthusiasm—and that puts him in the company of such past Hammond enthusiasms as Billie Holiday, Benny Goodman, Count Basie, and Charlie Christian. There is a distinct relationship between Benson's airy fluency and the great tidal swing of Christian's long lines; but Benson also shows an improvisatory variety on this disc that goes beyond what Christian did in his sessions with Benny Goodman or on the few other Christian records that have come down to us. Two of the most striking performances by Benson are a superb solo with flamenco trimmings on his own composition, *Bull Fight*, and a beautifully conceived ballad treatment of *Willow Weep for Me* that is full of sparkling lights shot out against a haunting organ backdrop. Benson also sings on several pieces (*Summertime*, *Foggy Day*, *Stormy Weather*) in a light-voiced, open manner that is, in its outgoing verve, surprisingly close to the style of Bobby Short.

Benson's quartet has a second strong voice in Ronnie Cuber, a baritone saxophonist out of Marshall Brown's Youth Band and Maynard Ferguson's orchestra. Cuber has a strikingly fat, firm tone and an attack that drives along with a swinging intensity that occasionally recalls Leo Parker. He is a wonderfully solid foil for Benson's sparkling guitar and he gives the group's ensemble passages a tremendous amount of body. Lonnie Smith, Benson's organist, stays in the background most of the time but when he does take an occasional solo, he plays in pleasantly temperate, non-squealing fashion. Several of the numbers are played over a rock 'n' roll beat which fuses quite well with Benson's funky jazz approach.

Bill Evans and Jim Hall: "Intermodulation." Verve 8655, $4.79 (LP); 6-8655, $5.79 (SD).

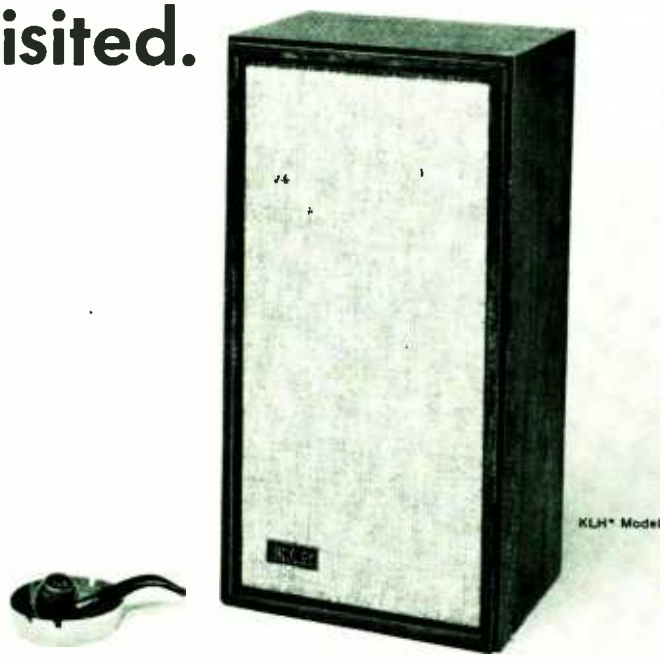
Several years ago Bill Evans and Jim Hall made a piano-guitar LP called *Undercurrent* for United Artists (UAJ 14003) that was a brilliant display of musicianly teamwork and imagination, capped by an improvisation on *My Funny Valentine* that was (and still is) fantastic. The disc was produced by Alan Douglas during one of United Artists' brief flirtations with jazz—and because the flirtation was brief the LP became hard to find almost as soon as it was issued. Now Creed Taylor, Verve's jazz producer, has brought the two musicians together again for an encore. None of the six pieces they play on this disc can match their inspired work on *Funny Valentine* (although *My Man's Gone Now*, a very different kind of piece, approaches that level), but the sum of their performances on this disc is better than that of the earlier one. The sustained interplay of the two musicians is of a quality rarely found in jazz. They are, together, unusually responsive and, individually, unusually creative: they find fascinating ways to explore Porter, Gershwin, originals by Evans and Hall, Joe Zawinul's *Angel Face*, and Claus Ogerman's *Jazz Samba*. On the latter, Bill Evans proves that he is just as fleet-fingered as any of his piano colleagues while commanding an even more impressive light, rhythmic touch.

Erroll Garner: "Campus Concert." M-G-M 4361, $3.79 (LP); S 4361, $4.79 (SD).

This live concert at Purdue University affords an opportunity to observe some of the achievements to date of Garner's twenty-years-plus of distinctively individual solo-piano work. It includes two tunes that were among those first recordings (for Savoy) which introduced him to many listeners—*Indiana* and *Star Dust*. And it duplicates the situation which produced the LP that first captured his in-person *élan* so well—a live concert held in Carmel, California. However, years and years of repetition have had an effect on his playing. His *Star Dust*, for example, has become awfully flossy and fussy, larded with grand airs that were not there in the earlier days. One of Garner's most attractive qualities

Continued on page 30

A modestly priced loudspeaker revisited.



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It still does.

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*A trademark of KLH Research and Development Corp.

CIRCLE 59 ON READER-SERVICE CARD

JAZZ

Continued from page 28

when he was first catching attention was his simple and direct approach to a ballad. He cut the tune down to its bare melodic essentials and then injected a beat that could produce a gut reaction. Now *Star Dust* has become a traditional lace valentine. He still plays *Indiana* with spirit but his uptempo *Almost Like Being in Love* is busy in a mechanical, predictable way, while his *Mambo Erroll* is dismally heavy-handed.

And yet . . . and yet . . . with all these signs of the encroachment of dry rote, Garner plays a *My Funny Valentine* on this disc that is a superb showcase for both his continuing creative vitality and the power and validity of several of his stylistic touches—the lagging beat, the lush expansiveness, the sinuous joy of his playing. And he follows this with a version of *These Foolish Things* that is as gay and lilting and quirksome as anything he has recorded. Garner cannot be taken for granted: he can let you down but he can still lift you to the skies when the mood hits him. The letdowns may be dreary but the sky rides are worth the wait.

Bennie Moten's Kansas City Orchestra: "1923-1929." Historical Recordings, Vol. 9. $4.98 (LP). Bergen Station, P.O. Box 4204, Jersey City, N. J. 07304.

Most of the Moten recordings that have been reissued on LP (primarily on the now defunct Label "X" and on RCA Victor's Vintage series) date from 1927 onward. This collection includes four performances from that period but the majority of the selections are earlier efforts, recorded for Okeh in 1923 and 1925. On these early records (an interesting complement to the Moten band on its Victor sides) we hear the band progress from a sort of bullheaded heaviness to the light-footed, supple and swinging group that it became after Count Basie, Lips Page, and the remnants of Walter Page's Blue Devils moved in. This small band of the early Twenties was not the polished group that it later became, but its very roughness allows for more spirit than could usually be mustered in those later days. Even the band in 1927, a transition period, is represented here by two pieces that are kicked along with great vitality by Jack Washington's baritone saxophone. On two selections the 1923 band is heard backing Ada Brown, a blues singer with a big, broad attack. Aside from the sound of Buster Moten's dire accordion on two 1929 recordings, this is a lively set of performances.

King Oliver: "In New York." RCA Victor LPV 529, $4.79 (LP).

When King Oliver reached New York from Chicago in 1928, he was no longer a king. His prince, Louis Armstrong, had long since overtaken him and Oliver was suffering from the gum trouble that soon reduced him to janitoring in a

Continued on page 32

We got rid of rumble

(what's left is virtually unmeasurable)

Our engineers wanted to design a turntable that was so free of rumble, that it was unmeasurable and certainly inaudible. They started by directing their attention to the motor, where most of the rumble-producing vibration is born. While the motion of the motor cannot be eliminated, it can be reduced by reducing its speed and so reducing vibration at its very source. The motor employed in the Servomatic is designed to provide optimum torque at 300 rpm, *about 1/6 the speed of conventional turntable motors.* This accounts for a sharp reduction in rumble-producing vibrations.

Whatever little vibration that still might be left was isolated and contained by the use of a belt-drive coupling between the motor and turntable to absorb all residual mechanical vibrations. The problem of rumble caused by the motion of the turntable itself was dealt with by maintaining extremely close tolerances in the main bearing.

Sony designers then tackled the problem of precise speed regulation. Their approach: a precision servo-controlled motor, first ever used in a turntable. It is designed to operate at low voltages which are provided by a solid-state amplifier, an integral part of the turntable system. To assure precise speed accuracy, the motor shaft is coupled to an alternator or frequency generator. The output of this generator is fed to the control circuit of the servo amplifier. This control circuit is highly frequency sensitive. The slightest change in frequency output from the generator or even the slightest change in turntable speed, results in an instantaneous compensating change in the operating voltage provided by the amplifier to the motor. Model TTS-3000, $149.50.

The Servomatic, a most unusual turntable, is designed for use with today's finest tonearms and cartridges. The Sony VC-8E, the first moving coil cartridge with high enough output to eliminate the need for transformer coupling, makes an ideal mate. $65. Add the Sony PUA-237, 12" professional arm (or the PUA-286, 16" transcription arm) a remarkably sensitive and stable arm, and you've got the finest playback system available today. PUA-237, $85; PUA-286, $99.50. See these new components at your Sony high-fidelity dealer, or write for complete catalog: Sony Corporation of America, Dept. H, 47-47 Van Dam St., Long Island City, N.Y. 11101

SONY

JAZZ

Continued from page 30

Savannah pool room. The records that Oliver made for Victor during his New York period in 1929 and 1930 have often been low-rated on the grounds that Oliver played little (and then badly) and that his nephew, Dave Nelson, was actually the band leader and trumpet soloist on these occasions. This set, with Martin Williams' clarifying annotation on exactly who is playing trumpet (or cornet) in each selection, should dispel some of these misconceptions. Oliver is scarcely an electrifying trumpeter on these recordings, but he plays very effectively in both open and muted styles and there are moments when one can hear the trumpet quality that blossomed out in Armstrong (on *I'm Lonesome Sweetheart*). Moreover, there are other fine trumpeters present—young Red Allen on several occasions and a fine display, both open and muted, of Bubber Miley's special craft. Trombonist Jimmy Archey and tubaist Clint Walker can be heard on most selections—Walker, in particular, is masterful as a rock-steady bassist. Like Armstrong, Oliver apparently was striving for a Lombardo sound in his saxophone ensemble, for that furry quality comes up again and again in their playing. These selections are good representations of rugged ensemble jazz as it was between 1926 and 1929—just before the Depression closed down all but sure-shot recording groups.

The Zimbo Trio. Pacific Jazz 10103, $4.79 (LP); 20103, $5.79 (SD).

Bossa nova, the Brazilian amalgam of cool jazz and samba, has, it appears, moved into a second phase in Rio de Janeiro—and the Zimbo Trio is one of the leading interpreters of this newest development. Bossa nova, as we have known it, has been gentle, low-keyed, and full of charming little melodies. The basis remains much the same in this new phase, but the performance is now stronger, more outgoing. Amilton Godoy, the pianist in the Zimbo Trio (Luis Chaves, bass, and Ruben Barsotti, drums, are the other members) employs a vigorous, splashy style with a clean, ringing tone. It is a showy, occasionally dramatic approach sometimes suggesting the glitter of Ramsey Lewis' playing, but Chaves and Barsotti endow the proceedings with a lively, more trippingly rhythmic approach. Although Godoy's piano is consistently the center of attention, both Chaves and Barsotti add to the special quality of these performances through individual lines of their own while retaining some semblance of the persuasive bossa nova beat. Like the original bossa nova, this even more *nova* bossa nova mingles jazz and popular elements, but the new style reverses the balance—the jazz idiom is now a bit stronger than the pop. The melodies remain as charming as ever—Jobim and Bonfá are represented several times—but the Zimbo Trio has added a freshening zest to the earlier patterns.

JOHN S. WILSON

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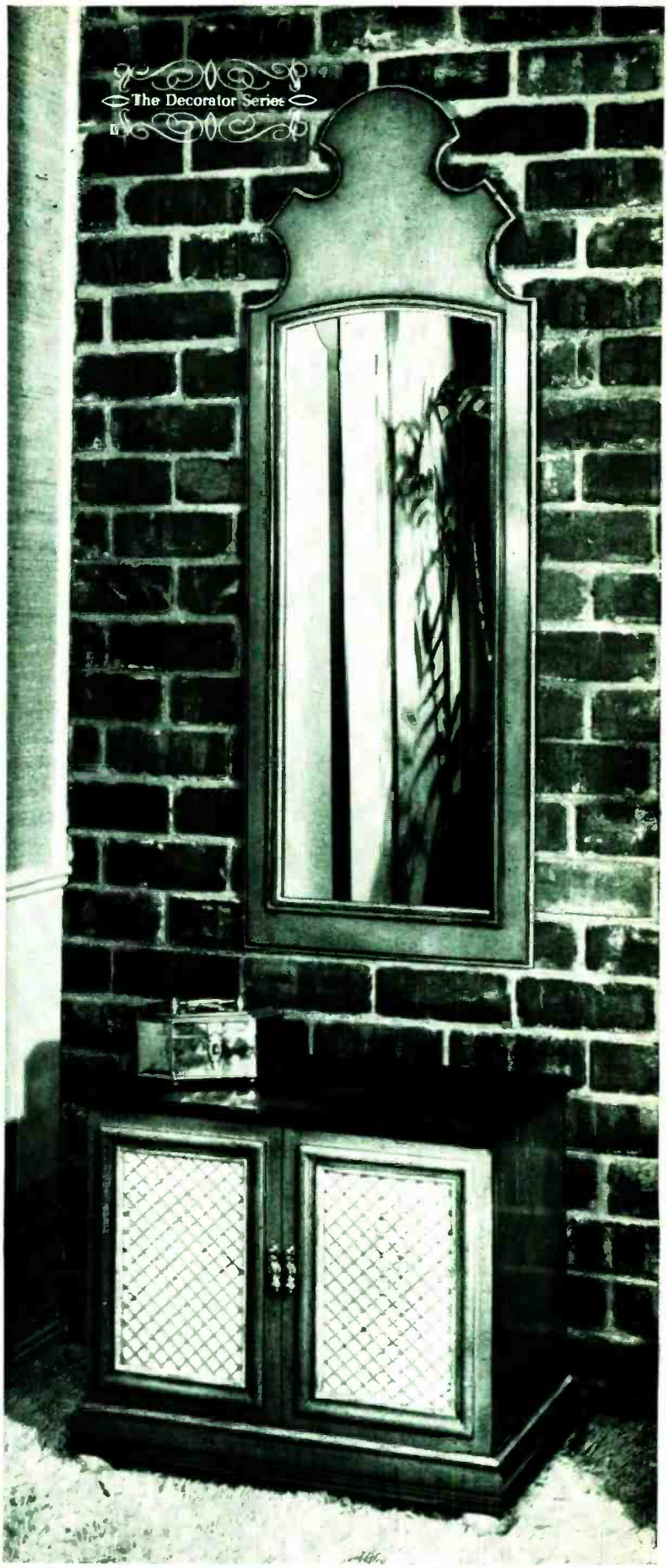
The rich Seville blue finish of the Sorrento is achieved by an exclusive glazing process and hand rubbed to fine furniture perfection. Natural slate top. Matching console mirror optional at extra cost. For complete literature write desk

* Design associate.



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CIRCLE 105 ON READER-SERVICE CARD

AUDIO FIDELITY DOES IT AGAIN; RELEASES FIRST AUDIO-VIDEO TAPE

AUDIO FIDELITY RECORDS, the company that a decade ago served as the catalyst to home stereophony by launching a stereo disc before there was even a cartridge on the market for playing it, recently became the first manufacturer to offer the public a prerecorded video tape—or, as we prefer to call it, an A-V (audio-video) tape. This time the firm had more tangible customers: the 300 families who own the Sony video-tape recorder on which the new release can be played. (There also are about 3,000 of these machines in industrial use, some of whose owners could use AF's tapes as demos.)

The first sight-and-sound offering is a tape of a recording session made by country artist Johnny Paycheck and his combo in a Nashville, Tennessee studio. It's called, as is the disc it created, "Johnny Paycheck at Carnegie Hall" (how's that again?). The tape has no release number and comes on a Sony reel in a plastic holder similar to that supplied with a Sony video recorder. We got a copy and tried it on the Sony TCV-2010, the same machine we wrote about here in August. To paraphrase a once famous correspondent, "We have seen (and heard) the future—and it works." The picture is stable, very well defined, and marred only occasionally by a fleeting "sound bar" or two (akin to what you sometimes get during less-than-perfect TV reception). The sound is as good as any we've heard on TV reception. The controls on the Sony monitor (part of the TCV-2010) help adjust the picture for brightness, contrast, etc. In between selections on the tape, the screen goes blank (video *sans* commercials!).

So Johnny Paycheck leads the parade of the newest form of home entertainment. What will follow in his wake is hard to say at this point. It's all tied up in a knot of a & r problems, economics, and purely technical matters. The tapes are being marketed under the label of Audio 20-20 Videotape. A reel holding up to an hour's worth of program costs a whopping $49.95, but $40 of this is for the tape alone. According to AF president Herman Gimbel, a customer will be able to turn in his old tape and, for another $9.95, get a new one with a different program. While most of the early reels will be in the pop category, Gimbel is looking into the prospect of recording classical music in Europe, where costs are lower. The company's present plans call for about twenty-five releases per year. According to Gimbel, McGraw-Hill—which has educational videotapes, including those of Leonard Bernstein's Young People's Concerts—may engage AF to release these tapes for school use. Whether Columbia Records' contract with Bernstein will allow him to appear under the auspices of another record company remains to be seen.

As for lower-cost equipment to play these tapes, Sony is coming out with a version of its videotape deck *sans* monitor (reportedly, a home TV set can be converted to a monitor at a cost of $18 to $30) which will sell for about $500, half the price of currently available decks, and General Electric is coming out with a VTR using a deck that will be compatible with the Sony. These developments will undoubtedly increase the consumer market for the AF tapes.

ADC BUILDS NEW PLANT AND NEW SPEAKER

AUDIO DYNAMICS CORPORATION, headquartered in New Milford, Connecticut, began expanding its manufacturing facilities last October by setting up shop for its electronics division in Farmingdale, Long Island. Now the company finds that it has outgrown the New Milford plant and accordingly is building an addition that will triple the working space there. One of the reasons for the latest expansion is the ADC-19, a new enormous speaker system which we saw and heard during a recent visit. The ADC-19 uses six drivers (sort of a double ADC-18), all of which are now being made right on ADC premises. The new 19 has two rectangular woofers and four tweeters in a walnut enclosure 44 inches wide and 32½ inches high. Price is $475. The general idea of the ADC-19, company president Peter Pritchard told us, is to get several drivers to do relatively less work than in previous speaker systems, so that each can do its job better and the aggregate can load a lot of clean sound to a room.

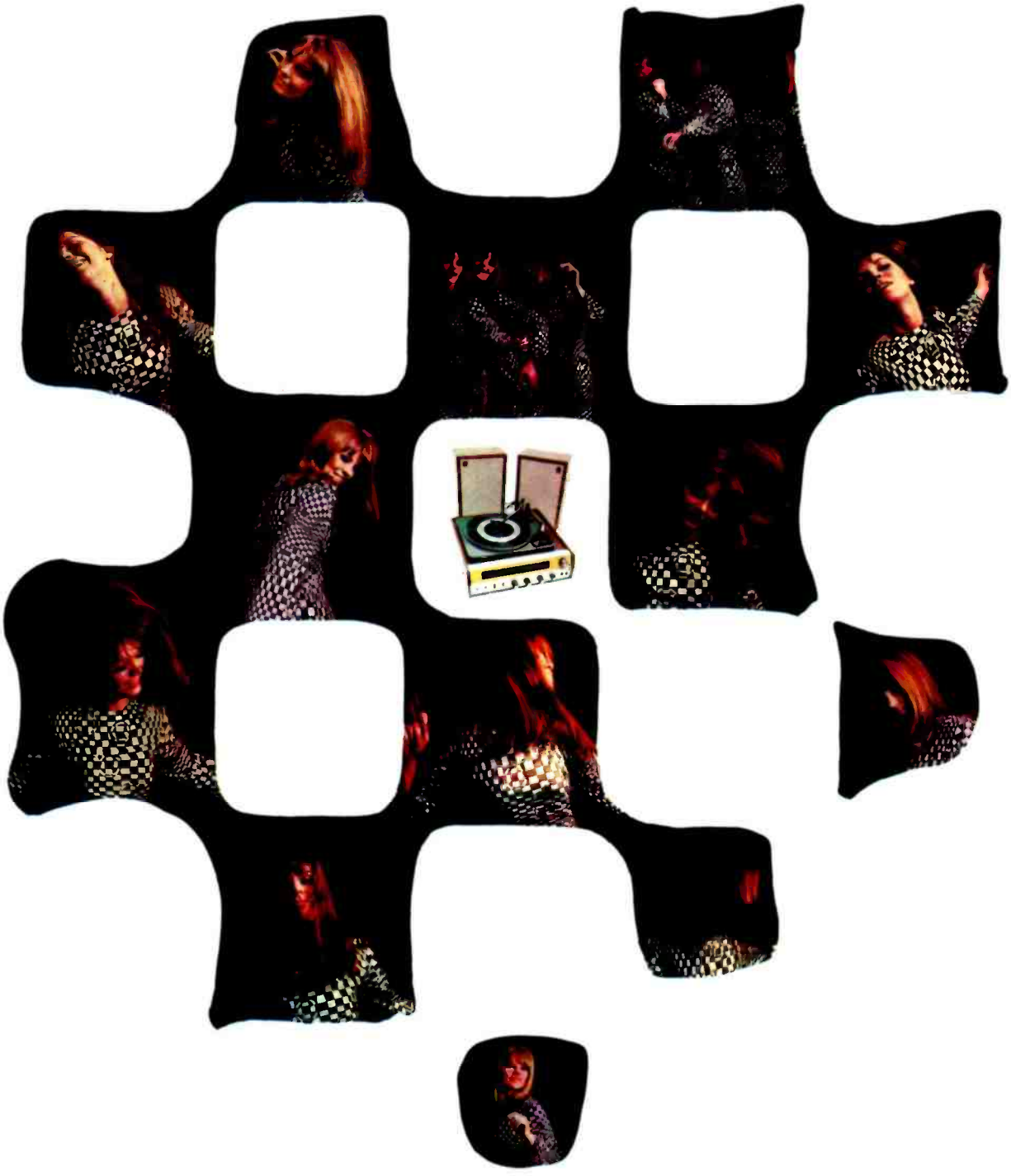
TV IN CARS?

HAVING PUT STEREO tape into the automobile, the electronics industry is now offering television for cars. Presumably the next step will be to combine the two for mobile video tape. Maybe you won't go for turning your car into a rolling movie studio, but think what a VTR will do to silence those back-seat drivers. Anyway, there's more than one such TV set available. The first we heard of was the tiny Sony which bowed in a couple of years ago. A friend of ours reported watching a rerun of an old movie in the back of his station wagon en route to Boston, while his wife, poor thing, did all the driving. The closer they got to Boston, the better the TV signal—and our friend became so absorbed that he neglected to tell his wife which way to turn off the highway. So they pulled up to the side and both settled down to watch the end of the film before continuing on their way.

The latest such inducement to connubial bliss in the family car to come to our attention is the Automatic Radio Model TT-9000, a solid-state 9-incher costing $130. With a cord adapter that costs $6.00 more, this set can get its power from the dashboard lighter. The cord is long enough to use the TV in the back seat, where it belongs of course. So installed, and relying only on the set's telescoping mast antenna, we were able to log two strong local stations well enough to see and hear what was being broadcast. The real merit of this set, however, was proved indoors: *Continued on page 39*

GREAT SCOTT

The Stereo Compacts that turn you on!



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2502 Here's a complete home music system at an agreeably moderate cost. The 2502 features an ultra-sensitive AM/FM/FM stereo tuner with Scott's revolutionary new Field Effect transistor circuitry*, a space-age development which lets you hear more stations more clearly. Fully automatic stereo switching lets you relax and enjoy the music, while direct coupled all-silicon transistor amplifier circuitry gives you the cleanest sound this side of the actual performance.

*patents pending

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2503 boasts all the features of
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of greater tuner sensitivity and
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ush to keep your records clean
d range speakers are standard
d vibrant sound associated with
smoky-gray plastic cover pro-

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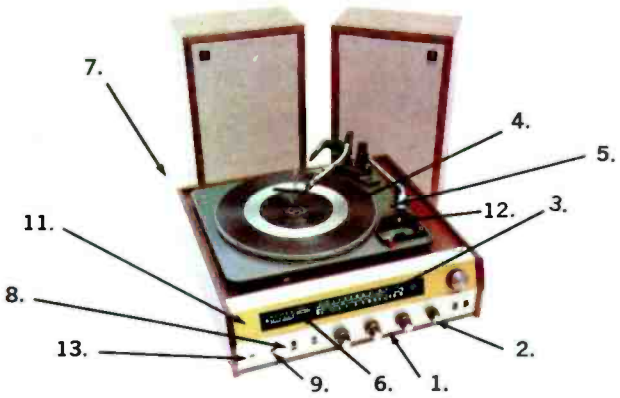
You can play your favorite records on any phonograph and call it stereo high fidelity, but Scott believes that your ears (and your records) deserve better treatment. Scott makes professional stereo equipment . . . the kind used by radio stations and audio experts. And now, Scott has packaged these same advanced electronics into handsome compact stereo systems . . . just as easy to use as an ordinary phonograph, but you'll *hear* the difference immediately. In fact, you'll hear a lot of things you've never heard before. Like AM broadcasts with a clarity you never dreamed possible. Like FM stereo so real you can almost touch it. Lots more. Like being able to plug in an electric guitar and microphone. Scott is accustomed to providing these features for professionals in the audio field . . . and certainly you deserve no less.

There are three Scott compacts from which to choose, ranging from the deluxe 2503 to the economy 2501, each offering its own distinctive combination of features. The feature that remains constant, however, is quality. Every Scott compact is designed, assembled, and tested by the same people responsible for Scott's most expensive professional components. Every transistor, every diode, every last wire that goes into Scott's lowest-priced compact comes from the same carefully selected supply chosen for Scott's highest-priced receiver.



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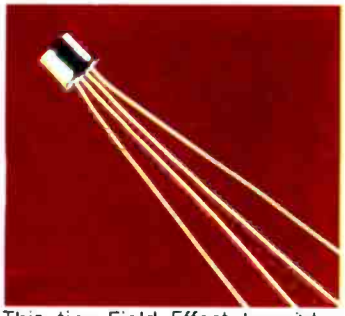
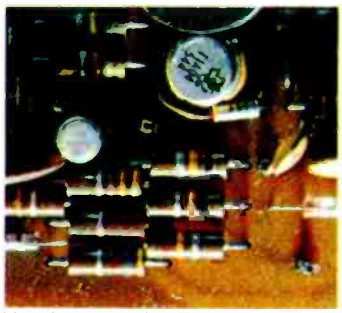
tects your compact while in use.

Advanced electronics . . . the secret of Scott sound

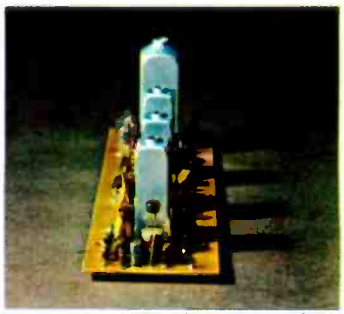


This tiny Field Effect transistor is one of the reasons you'll hear more stations more clearly with your Scott compact stereo. This exclusive Scott development keeps strong local stations from interfering with weak distant ones.



Here's one Scott feature you *won't* hear! Scott's direct coupled all-silicon output circuitry sends plenty of power to the speakers, without adding any distortion of its own. This is the most distortion-free output system known.

You'll never have to get out of your chair to switch to stereo, because this Scott-patented device instantly and automatically does it for you. In addition, a special light goes on to tell you when stereo is being broadcast.



Here's the circuitry that gives Scott stereo its amazing 3-dimensional feeling. Only silicon planar transistors, such as Scott uses, provide the high selectivity and wide bandwidth for maximum stereo separation.

SCOTT COMPACT STEREO FEATURES AND SPECIFICATIONS

MODEL	2501	2502	2503
Dual loudness control	yes	yes	yes
Dual bass control	yes	yes	yes
Dual treble control	yes	yes	yes
Tape Monitor	yes	yes	yes
Mono-stereo selector	yes	yes	yes
Speaker Main-Remote-Off switch	yes	yes	yes
Speaker balancing control	yes	yes	yes
Power On-Auto-Off switch	yes	yes	yes
Headphone jack	yes	yes	yes
Outputs: Main left & right speakers, Remote left & right speakers, Stereo phones, left & right tape recorder.	yes	yes	yes
Professional automatic turntable, magnetic cartridge	yes	yes	yes
Automatic stereo switching with stereo light	no	yes	yes
Precision signal-strength meter	no	yes	yes
Selector: Microphone/guitar (for mixing), phono, AM, FM, extra	Selector: Microphone-guitar (for mixing), phono, tuner, extra	yes	yes
Plastic dust cover	optional	optional	optional
Scott S-10 extended range speakers	Scott S-9 wide-range speakers	Scott S-9 wide-range speakers	yes
Frequency response	18-25,000 Hz	18-25,000 Hz	18-25,000 Hz
Music power @ 4 ohms	36 watts	36 watts	40 watts
Tuner usable sensitivity	N/A	2.3 μv	2.1 μv

 *FET tuner circuits, patents pending We reserve the right to make changes and improvements without notice. Printed in U.S.A.

SCOTT

FREE!

SEND FOR SCOTT'S 1967 GUIDE TO CUSTOM STEREO

Here are sixteen full-color illustrated pages of facts and figures on Scott's exciting new component line . . . informative articles on how to choose solid state components, how stereo works, how to choose the music system best suited to your needs. Just fill in your name and address below, and mail this coupon to:

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1967 Guide to Custom Stereo, Circle Reader Service Number 100

fed with a roof-mounted antenna on a rotator, it actually got every channel from 2 to 13 and UHF too. Many of them—including some over 100 miles away—came in near-perfect. Apparently the only thing holding up widespread use of TV sets in cars is a better antenna system for the road. At the rate things are moving in video, this could be the next big development. After that, instead of drive-in movies, we'll have drive-on movies.

DECCA/LONDON STRETCHES NOISE FOR QUIETER RECORDS

Two U.S. electronics engineers—Dr. Ray Dolby and his brother D. P. Dolby—working in their small laboratory in London have developed an audio noise reduction system that has been adopted by Decca/London for all its new classical recordings. Details of the system are fairly under wraps, but the Dolby brothers call it a "Signal-to-Noise Stretcher" and claim that it significantly improves the S/N ratio without introducing distortion. Arthur Haddy, chief engineer at Decca/London, is enthusiastic about it, and has used the S/N Stretcher for new recordings of *Die Walküre* (reviewed in this issue, see page 93), *Faust*, and *Elektra*. Decca/London plans to exchange "stretched" tapes with its German associate, Teldec, and possibly later with RCA. In addition to reducing noise, the Dolby system also is credited with reducing the effects of magnetic print-through on spooled tapes, thus facilitating long-term storage of master tapes.

TEXANS OUTVOTE ROCK 'N' ROLL

KMFM debuted in May 1964 as San Antonio's sole full-time classical station. Although the station started off with apparent support, by the beginning of 1966, according to station president Harry Pennington, Jr., it had few commercials and no rating. After duly warning whatever listeners were out there that only their letters and postcards would salvage the concert music on KMFM, and receiving a depressing response, the station's programming was abruptly changed this past May 23—to rock 'n' roll! *That* would presumably teach the citizenry a lesson. And it did.

Rock 'n' roll lasted less than two days. The station was overwhelmed by mail demanding the classics, and on the evening of May 24, KMFM returned to the concert fold. And beauty, like virtue, was rewarded, although in this case not only by itself. Local advertisers became aware of KMFM's loyal audience and began to advertise to a greater extent than previously. One advertising contract, for a line of furniture, reportedly came all the way from Denmark. The total mail call by late July, incidentally, speaks for itself: six for rock 'n' roll, 10,000 for the classics.

SELLING, YES - - - SERVICING???

AMONG THE REAMS of press releases that cross our desk each month is one that proudly tells of a recent "intensive school in applied selling techniques" for audio dealer-salesmen. Held by a West Coast manufacturers' representative firm, the sessions ran for three nights, four-and-a-half hours each night, and were designed to "enable the salesman to lead the customer logically to the closing of the sale." A videocorder was used as an instructional aid.

Very nice, gentlemen. Now how about some news from somewhere telling us of at least equal time and effort for a training seminar on the *servicing* of equipment?

EQUIPMENT *in the* NEWS

SOLID-STATE PREAMP

Dynaco's second solid-state product (the first was the 120 power amplifier) is the PAT-4 preamplifier. This unit features switched controls for high and low frequency filters, and uses Dynaco's recently developed tone-controls which are out of the circuit at center rotation. The PAT-4 like other Dynaco units, comes as a kit or factory-built.

CIRCLE 145 ON READER-SERVICE CARD

VIKING LAUNCHES EYE APPEAL DECK

High quality features, new styling, and low cost of $249 mark the latest Viking Model 423 tape recorder as "a real price break-through" in the words of company sales manager Richard Morris. The 423 (the numbers stand for four tracks, two heads, and three speeds), incorporates a three-motor transport with solid-state electronics for recording and playback. Directional control levers, dual VU meters, and front-panel inputs for microphones and line signals are featured.

CIRCLE 146 ON READER-SERVICE CARD

AMPEX MUSIC CENTER

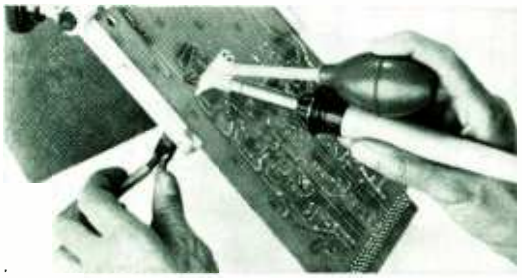
Ampex is offering a combined system, made up of a stereo tape recorder and AM/FM stereo tuner. Designated the Model 985 Music Center, it is housed in a walnut cabinet with tambour doors. Two Model 2001 mikes are included; matching speakers are optional. The recorder is all solid-state, has three speeds and automatic reversing. The tuner has automatic frequency control, and signal strength and FM stereo indicators. Special inputs on the 985 accept magnetic cartridge phono signals for direct taping from discs.

CIRCLE 150 ON READER-SERVICE CARD

Continued on page 41

EQUIPMENT in the NEWS

Continued from page 39



SOLDER REPAIRS

Kit builders perhaps, and service technicians certainly, will be interested in a new de-soldering attachment for Ungar's Imperial line of soldering irons in the 25-, 30-, 40-, or 60-watt class. The Model 6825 de-soldering tool melts and removes solder, during repairs on printed circuit boards, in one operation. It is designed for use with one hand, freeing the other for the removal of a defective or incorrectly wired component. The solder collected then may be discharged into a waste receptacle by simply pressing the rubber bulb.

CIRCLE 151 ON READER-SERVICE CARD

DO-IT-YOURSELF SPEAKERS

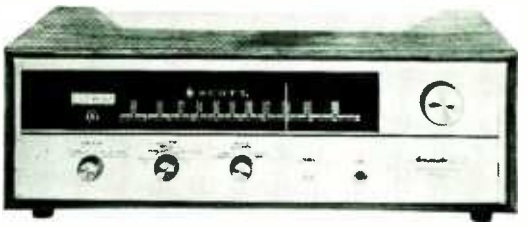
"Raw speakers" are being offered by Trusonic for installing in one's own enclosures. The line now includes full-range cones in varying diameters, several coaxials, a couple of heavy duty woofers, a ring-radiator tweeter, and a toroid diaphragm tweeter. The Pasadena, California manufacturer states that while most speaker systems sold today are indeed preinstalled in enclosures, there is a significant market for unmounted or raw speakers among do-it-yourself audio enthusiasts, custom installers, specialists, and commercial installers. Trusonic sends free plans for suitable cabinets to buyers of its speakers who request them.

CIRCLE 149 ON READER-SERVICE CARD

HIGH SPEAKER FOR MEDIUM-FI?

Although the specifications for the Rolen Star speaker list only 90 to 9,000 Hz response, the idea behind this unit is unique enough to be of interest to the audio-minded. The item is a "little white box" only 3½ inches in diameter that is designed for attachment to any surface, such as a wall or ceiling, which it then converts to a sound radiator. How it works we have not yet been able to find out—but we're expecting samples soon. Introduced by a Santa Clara, California firm, the Rolen Star may be one solution to the problem of unobtrusive extension or surround speakers.

CIRCLE 147 ON READER-SERVICE CARD



SCOTT OFFERS TOP END TUNER

Described as a "broadcast monitor tuner," Scott's Model 312C is a new solid-state unit that employs three field-effect transistors in its front end, and silicons in the IF section. Rated IHF sensitivity is 1.7 microvolts. The 312C has a meter that may be switched to show signal strength, zero-center tuning, or multipath indication. The front panel also contains a direct tape-out jack and an interstation muting control. The set automatically switches to stereo when triggered by incoming signals. Price has been set at $294.95.

CIRCLE 153 ON READER-SERVICE CARD

TOUCH-TO-TUNE RADIO

Automatic tuning has appeared for the first time as a feature of an unusually styled AM radio, developed by Matsushita of Japan and being sold in the U.S.A. under the brand name Panasonic. The concept stems from the use of a newly developed type of variable capacitor (tuning capacitor) called a capistor, which responds to a mere touch of the tuning lever and obligingly dials the set through its station band. The set is Model RE-1125 and is solid-state.

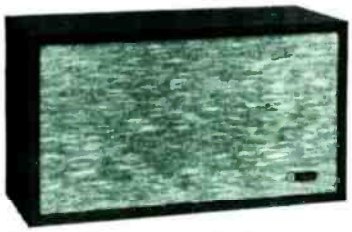
CIRCLE 148 ON READER-SERVICE CARD

ELPA SHOWS NEW ORTOFON

A new Ortofon cartridge has been announced by Elpa. Known as the S-15T, it is a moving-coil model, fitted with an elliptical stylus and designed to track at a 15-degree vertical angle. The pickup incorporates a printed circuit and a pair of tiny transformers to build up the signal. The entire movement is surrounded by a shield to make it immune to extraneous magnetic fields. Ruggedness and very high performance are claimed for the S-15T, which will retail for $80.

CIRCLE 152 ON READER-SERVICE CARD

How we got 8 cu.ft. of sound into 2 cu.ft. of space.



Don't be fooled by the size of our new 890A Bolero speaker. The sound it puts out puts other speakers its size to shame.

One big reason is its all-new free-suspension phase inverter.

Though its face passes for a woofer, its backside has no magnet or voice coil. Just a low-resonance sympathetic cone. Tuned to perfection to work in precise phase with the woofer.

This gives our 2 cu. ft. cabinet the kind of big-hearted low-end response you'd expect to come from a bass reflex port in a box four times the size of the Bolero.

As for the actual woofer, it's a hardy 10-incher with a hefty 10 lb. magnet structure. This gives you a big-speaker advantage over the 2-pounders some others talk about in their ads.

A magnet like that helps make the Bolero as efficient as a big speaker. (It develops an amazing 92 db for one watt input.) This means you can use a medium-power amplifier and make the walls shake. Or enjoy dynamic peaks at concert hall levels with absolutely no distortion.

The high frequency sounds are taken care of by our famous 3000H multicellular horn and driver. Mounted above the woofer and phase inverter, it handles anything and everything above the bass with silk gloves.

For adjusting the highs to your own taste there's a built-in 3000 Hz dual-element crossover network with a variable shelving control.

But there's more to the Bolero than just its inside beauty. There's its handsome hand-rubbed walnut cabinet. 14½" high, 25¾" wide and 12" deep. A unique snap-on grille makes changing the grille cloth a snap.

To make its small size even nicer, we've kept its price down, too. $169.50. Which makes it a giant among midgets.

If you want to hear how we've made a little go a long way, there's a Bolero at your Altec dealer just waiting to be heard.

While you're listening, ask for a free 1967 Altec Stereo Catalog. Or, write to us for your copy.

ALTEC LANSING

A Division of LTV Ling Altec, Inc., Anaheim, California

CIRCLE 7 ON READER-SERVICE CARD

FOLK MUSIC

José Borges, Valentina Felix, Plinio Sergio: "Fados of Coimbra." Monitor MF 454, $4.79 (LP); MFS $4.74 (SD).

Fado, of course, is the melodic key to the melancholy Portuguese character. But while the fado peculiar to Lisbon evokes a kind of neurotic doom, the fado indigenous to the university town of Coimbra to the north is known as the *fado corrido*, or gay fado. The gaiety is only relative, as any listener to Plinio Sergio's version of *Menina e Moca* (Girl and Damsel) on this disc can attest, but the real difference lies in the fact that the Coimbra fado is a serenade, the Lisbon fado a lament—love a-borning as opposed to love dead. But a fado in any form intoxicates, and Valentina Felix is one of Portugal's finest *fadistas*. I would buy the record for her alone; Borges and Sergio represent a welcome bonus. Excellent sound, but not a word of meaningful annotation. Nor text. Nor translation. Nor summary. *Que pena,* Monitor!

Liam Clancy. Vanguard VRS 9169, $4.79 (LP); VSD 79169, $5.79 (SD).

I am so beguiled by the *Clancy Brothers and Tommy Makem* that my first inclination would be to deplore any fragmentation of the group and its ways. But Liam Clancy, in a tentative yet engaging solo debut, proves a surprising success. This is a quiet album—no whisky romps, no ranting revel songs, no rage, and no controversy. But its quietness, structured by the fine voice and thoroughgoing authenticity of young Mr. Clancy, generates a power of its own. His songs—*The Nightingale, Black Water Side, Royal Canal*—are fresh and lyrical. In sum, Clancy offers a newer, greener Ireland unmarred by a single cliché.

"Japan: Its Music and Its People." Christobel Weerasinghe, narrator. Desto D 501. $4.98 (LP).

This disc, sponsored by the World Federation of United Nations Associations, is not susceptible of thumbnail analysis. On the one hand, every song and sonic element, every statement, is painstakingly accurate. On the other, neither annotation nor narration affords particularly penetrating insights into Japanese life. Still, you can hear Kabuki and folk songs, the spare loveliness of Japanese verse, and the sound of the ancient court music, *gagaku*. Mme. Weerasinghe's comments lend continuity to the sonic vignettes; but if (*nihongo-wa wakarimasen?* tch-tch!) you don't have Japanese, you will draw the odd blank. Notwithstanding, this stands as an earnest and informative exploration of a startlingly different nation. Unlike most competitive discs of this genre, it attempts to portray a culture, not just a series of cute sounds.

"In a Portuguese Tavern." Lourenço de Oliveira with the Conjunto de Guitarras of Raul Nery. Request RLP 8085, $3.98 (LP).

More often than not, I feel like a voice crying in the wilderness on behalf of Portuguese traditional song. The ballads of this tiny poor land rank with the oldest and most melodic of Europe, but they find a scanty audience outside Lusitania. Why? Perhaps because of the difficulty of the language: the towering nineteenth-century novelist Eça de Queiroz once lamented the fate of those who, writing in Portuguese, are condemned to a tiny and isolated audience. Or perhaps because Portugal goes its stubborn, archaic, extra-NATO, unabashedly colonial way in a world where joining is succeeding. But for gorgeous melody and sensitive lyrics, for songs that do not portray a culture but *are* that culture, I recommend this disc. Lourenço de Oliveira is a ballad singer rather than a *fadista*, and few of his selections glint with fado's dark despair. But his profoundly emotional, profoundly nostalgic singing of *Terra Morena* (Dark Land) and *Canção de Portugal* (Song of Portugal) project the sad and secret soul of his nation. Unfortunately, neither texts nor translations are included.

"Jean and Doc at Folk City." Jean Ritchie and Doc Watson; Roger Sprung, banjo and fiddle. Verve Folkways FV 9026, $4.79 (LP); FVS 9026, $5.79 (SD).

This, I think, is as close as any of us are ever going to get to the heart of American traditional song. Both Jean Ritchie and Doc Watson hail from the high, far mountains that preserved intact the Elizabethan ballads that crossed the Atlantic in the seventeenth century. They sing with no great finesse, but with a purity that transcends mere skill. Although their collaborations—*Storms Are on the Ocean, Where Are You Goin', Amazing Grace*—have the ragged edges that stem from spontaneity, I find them far more effective than their respective solos on this disc. The engineers have nicely refurbished the sound of the songs, released originally in 1963 on the Folkways label.

O. B. BRUMMEL

ELECTRO-VOICE, INC., Dept. 1164H, 619 Cecil Street, Buchanan, Mich. 49107

Of Beetles, Beatles, and Beethoven!

The new E-V SEVEN speaker system—like the VW beetle—is not for everyone. You have to be someone special to appreciate its value.

That's because the E-V SEVEN doesn't go along with the crowd. There are no claims that it's the world's finest loudspeaker regardless of size—none of that malarkey. (You know better, and so do we.)

So let us show you how much rare value we've packed into this practical-sized cabinet. Value you'd not suspect in a speaker this size.

First off: it really fits a bookshelf. Just 9" deep, 10" high, 19" wide. Easier to park anywhere you want to play it.

Then the sound: it starts with an honest 50 cps from the 8" acoustic-suspension woofer. On up—smoothly—to 15,000 cps from the 3½" cone tweeter.

And no mere switch or volume control adjusts the highs. An expensive RC network actually "tilts" the E-V SEVEN's response—up or down—from flat to whatever your room may need. Continuously smooth. Absolutely unique.

You can put up to 50 watts peak power into the E-V SEVEN: no strain, just music. Beethoven. The Beatles. Anything! All this for just $66.50 list, in an oiled walnut cabinet finished on four sides.

The E-V SEVEN is carefully engineered, carefully constructed, and far ahead of the other compacts in value—just like the VW.

There is one big difference. We think you'll like our styling better!

CIRCLE 71 ON READER-SERVICE CARD

LE BRAVE CHEVALIER

The long and sunny career of Maurice Chevalier is one of the more incredible phenomena of twentieth-century entertainment: decade after decade, the man rolls on, jaunty, debonair, and bubbling with good spirits. And now, with his eightieth birthday approaching in 1968, Chevalier has recorded a retrospective collection of songs he has sung during the past sixty years (the earliest entry, *Le beau gosse*, actually dates from 1908 and the most recent is *Au Revoir* of 1965, but in the context of six decades three years is a minor quibble).

The result is considerably more than a review of Chevalier's musical life. It also summarizes some of the changes in popular musical styles during these years, particularly as they apply to the milieu of music halls and films in which Chevalier usually worked.

The set is made up of four discs organized more or less chronologically but divided so that each disc has a distinctive musical character. On the first, covering a broad span from 1908 to 1925, André Grassi's orchestra catches a delightful period flavor in its accompaniments on Chevalier's pre-1920 material. It is interesting to find that, even in long-range retrospect, Chevalier sings these early songs in a manner indicating that the fully developed Chevalier style of the Twenties and Thirties was not yet fully developed. By the time we reach the Twenties, however, his distinctive touch is taking shape—with especially amusing effect on *Dites-moi M'sieur Chevalier*, a sort of a French *Mr. Gallagher and Mr. Shean*, which is sung in duet with Lysiane Rey.

It is not until the second disc (1925-1935) that the Chevalier classics begin to appear. These songs include *Cocktail d'amour* and *Valentine* (about whom Chevalier can still sound slightly giddy after serenading her for forty years) as well as the film songs that gave Chevalier an American audience and a Franco-American repertory, not to mention the idiomatic charm of his accent in English: *Ma Louise*, *Nouveau bonheur* (which is *You Brought a New Kind of Love to Me*), *Mimi*, and her follow-up, *O, cette Mitzi*—all sung in both French and English.

The third disc covers the years 1935-1941 as we follow Chevalier past his smiling lieutenant period in films and into the new mode of French songs then being spearheaded by Charles Trenet (whose *Y'a de la joie* brings out all the Chevalier zest). The melodic lilt of Chevalier's film songs is now combined with the sense of characterization that sparked his earlier efforts, a mixture highlighted in two charming waltzes, *L'Amour est passé* and *Mimile*. Chevalier the songwriter emerges on the final disc (1941-1965), a role which gives us both the gaiety of *Toi...toi...toi*, *Place Pigalle*, and the wartime *Le Régiment*, as well as his sensitive description of *Quai de Bercy*.

Altogether there are sixty songs in this recollection of sixty musical years. Although they may lack some of the sparkle they had when the Chevalier voice was younger, this is a remarkable performance for a man approaching eighty (consider what happens when almost any popular singer in his fifties tries to return to his youthful hits). Time may have made inroads on Chevalier's voice, but his amazing *joie de vivre*, which seems to come from some inexhaustible well, enables him to do at least reasonable justice to all the songs—and considerably better than that on several. Since Chevalier has always been a performer first and a singer second, the decline in his singing voice does relatively little damage to his performances. All that is missing here is the visual aspect to sustain those songs which are of relatively little consequence in themselves.

J.S.W.

Maurice Chevalier: "Sixty Years of Song." *London International GH 46001/4, $19.16 (Four LP); GHS 56001/4, $23.16 (Four SD).*

the smoothest, quietest, gentlest, automatic turntable ever designed

The new Miracord 50H achieves a playback quality beyond the capabilities of any other automatic available today. And it accomplishes this with the mechanical reliability, record-handling gentleness and operating simplicity, characteristic of all Miracord turntables.

The 50H embodies every feature known to modern turntable design, and includes several exclusive innovations of its own. It is strikingly handsome, trim and uncluttered, and its very appearance reveals the care and attention lavished on its construction.

The Miracord 50H is powered by a hysteresis motor, assuring locked-in speed accuracy. And it provides the simple, gentle facility of pushbutton operation.

It is also equipped with a dynamically balanced tone arm with interchangeable cartridge insert having a simple, slotted leadscrew control for precise stylus-overhang adjustment. A retractable stylus-position indicator is located on the turntable deck.

The 50H also provides cueing facilities, anti-skate compensation and direct-dialing stylus force adjustment to less than ½ gram.

At $149.50, less cartridge and base, the Miracord 50H is probably the most expensive automatic in the field. This is entirely understandable when you consider it is also the finest. See it at your high fidelity dealer, or write. Benjamin Electronic Sound Corp., Farmingdale, N.Y. 11736

THE LIGHTER SIDE

Cy Walter: "At the Drake." M-G-M 4393, $3.79 (LP); S 4393, $4.79 (SD). It is unfortunate that "cocktail pianist" has taken on a pejorative meaning for the term could refer to a style that has its own special merits. In a nondefamatory sense, therefore, it is fitting to describe Cy Walter as the dean of cocktail pianists. Walter's metier is light but with a touch of elegance and, in his case, a quality that comes from long years of experience and a position of leadership. Broadway musicals of the Twenties, Thirties, and Forties usually provide the repertory for a pianist in this field yet Walter, going his own way, mixes Porter, Gershwin, Kern, and Rodgers (from Broadway) with Mancini of the movies and a number of his own compositions. Walter writes very much as he plays—with wit and with melody. This set has a fine dry quality: dry sherry, dry martini, dry Walter, it all goes together very satisfactorily.

Tico All Stars: "Descargas at the Village Gate, Vols. 1, 2, 3." Tico 1135, 1145, 1155, $3.79 each (LP); S 1135, S 1145, S 1155, $4.79 each (SD). Symphony Sid, a disc jockey who was a gravel-voiced advocate of be-bop twenty years ago, has lately abandoned those to whom he once referred as "the great gentlemen of modern jazz" in favor of a newly burgeoning audience in his New York area, the followers of Latin music. Sid (whose last name is Torin) holds a Latin jam session every Monday at the Village Gate and these three discs report one such session. An imposing array of Latin musicians were on hand for the occasion—Joe Cuba, Candido, Tito Puente, Ray Barretto, Chino Pozo are among the percussionists. Eddie and Charlie Palmieri are two of the pianists, Johnny Pancheco is on flute, and José Feliciano is one of the singers. The liner annotation gives no indication of who is doing what when. This is annoying, but the performances—a set of long group improvisations running from nine to nineteen minutes—are so full of the exuberant spirit that one looks for in this music, that identification becomes a secondary matter, much as it was in the early days of jazz recording. The performances have rough edges—as such sessions inevitably do—but these musicians know the field so well that awkward moments are quickly corrected. They swing with that special flavor Latin musicians have lately brought into the broad popular idiom and the excitement of improvisation adds immensely to their polished skill.

Damito Jo: "Midnight Session." Epic LN 24202, $3.79 (LP); BN 26202, $4.79 (SD). Damito Jo is one of those throwbacks to an earlier period of show business when a performer normally worked to and responded to an audience. She can, as she has shown, produce quite gusty-voiced performances in a studio, but she does the same material even better when she is in front of an audience. Quite a bit of this disc is made up of songs she has already recorded in studio sessions. Whether they have been polished by further work or are buoyed by the audience at Basin Street East (the New York City night club), the net result combines increased polish with a more positive attack. Her tunes include *Nobody Knows You When You're Down and Out, The Girl from Ipanema, You're Nobody Til Somebody Loves You, Gotta Travel On*, and a medley in tribute to Dinah Washington in which Miss Jo conveys a suggestion of Miss Washington without becoming trapped in her stylistic mannerisms.

Lena Horne: "Soul." United Artists 3496, $3.79 (LP); 6496, $4.79 (SD).

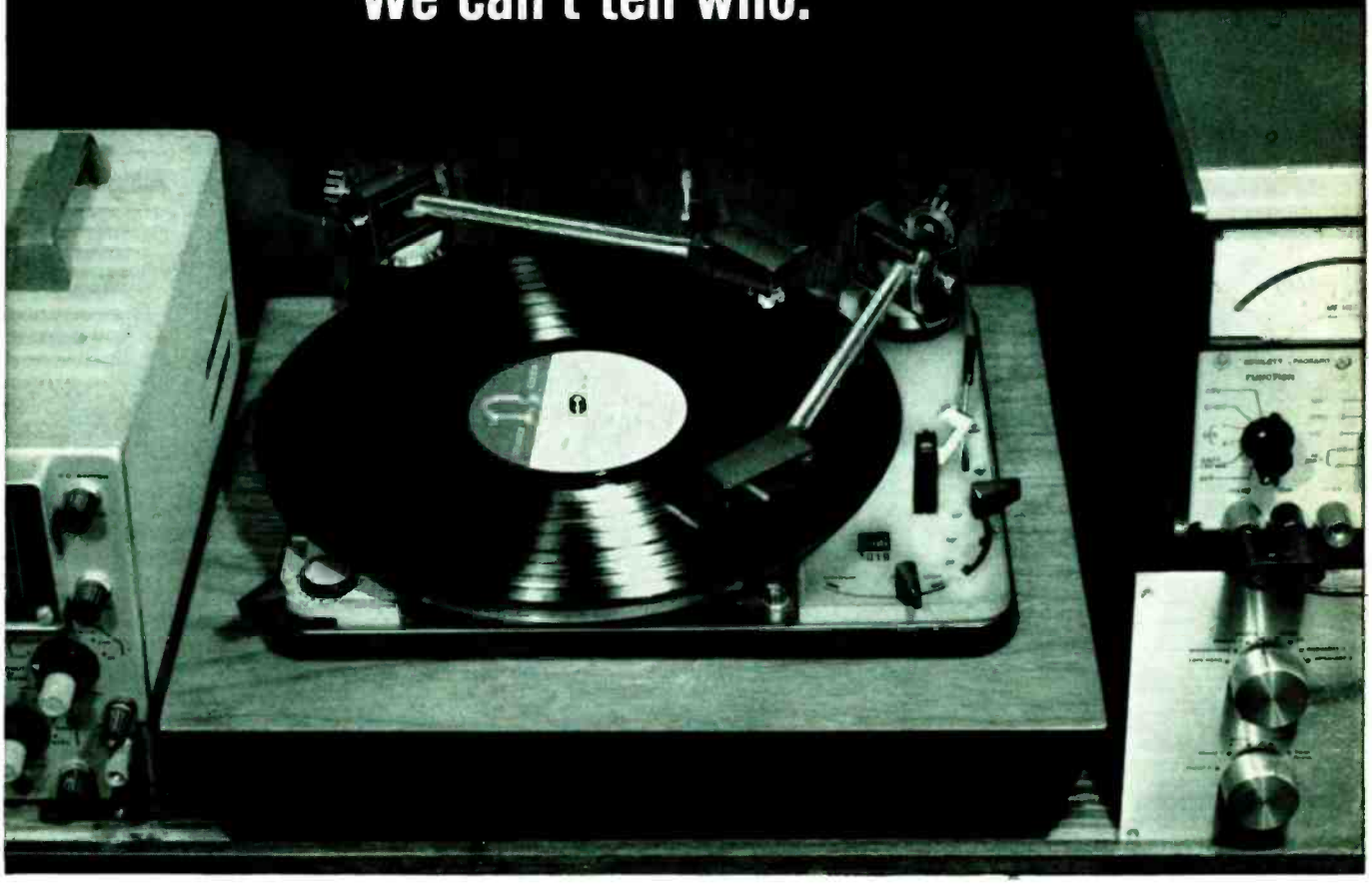
Vikki Carr: "The Way of Today." Liberty 3456, $3.79 (LP); 7456, $4.79 (SD). The once scorned sound of rock 'n' roll has become an accepted element throughout our popular music and singers of all kinds are now using musical backgrounds with a suggestion of rock. The big beat, sustained string lines, and vocal groups making some sort of accompanying response crop up again and again in current records by singers whose natural styles are not associated with these backgrounds. Lena Horne's disc is representative of what is apt to happen in such cases: Miss Horne has her own way with a song, a way that does not depend on current devices, and burdening her with them only diminishes her own natural powers as a performer.

In the case of Miss Carr, however, the rock styling has been blended with a singing style that goes from warm and intimate to open and expansive. The arrangements by Eddie Karam and Nick DeCaro make imaginative use of the contrasts offered by big beat versus smooth voice, or soft strings versus big voice. Miss Carr has a warm, easy way of singing with a reserve of power that she can call on without effort, providing the range and variety that are necessary to make the arrangements come off properly. She creates a provocative set of performances that indicate how the new tools of popular music can bring complementary coloration to the more traditional singing styles.

David Houston: "Almost Persuaded." Epic LN 24213, $3.79 (LP); BN 26213, $4.79 (SD). There is a naïve quality about a lot of so-called "country and western" music that can be very charming when it is projected with the proper touches. The essentials include a sense of humor and a sense of proportion (obviously related qualities) which enable a singer to distinguish between corn and rational sentiment and to treat each appropriately. David Houston not only makes that dis-

Continued on page 48

This twin-tonearm Dual 1019 belongs to a noted audio editor. We can't tell who.



We can tell why.

When testing a 1019 for an equipment report, he found it to be the finest turntable he had ever used. With no exceptions. Not even his "reference" turntable and separately mounted tonearms... essential equipment for making accurate "A-B" comparisons of cartridges.

The 1019's tonearm tracked better ...and as low as 0.5 gram. (He didn't need his own gauge to measure tracking force. The 1019's direct-dial numerical scale proved equally accurate.)

skating distortions eliminated

With Dual's continuously variable Tracking-Balance Control, he was able to eliminate the distortions originating from skating, again just by dialing. And these calibrations were also exact.

single play spindle rotates

Rumble, wow and flutter were also better on the 1019. An important factor here was the rotating single play spindle which eliminates both binding and slippage of records that can occur with the usual stationary spindle found on all automatics but Duals.

variable Pitch-Control

Also exclusive to the 1019 is its variable Pitch-Control which allows speed to be varied over a 6% range... more than a half note. This feature is especially important to anyone who tapes from records or uses records to accompany voice or instrument. The 1019's powerful Continuous-Pole motor and massive 7-pound-plus dynamically balanced platter combined to keep speed constant within ±0.1% even when voltage was varied ±10%.

automatic cueing

Although the Cue-Control doesn't contribute to performance, it does to operating convenience, not to mention preservation of stylus and record. And it can be used not only for manually lowering and lifting the tonearm anywhere on the record, but also when starting automatically if an ultra-gentle descent is desired.

All equipment reviewers learned all this about the 1019's they tested. It's just that one of them took the next logical step.

test reports available

For ethical reasons, we cannot identify him, other than to note that his words appear in one of the seven test reports on the 1019 published to date ... all yours for the asking.

The second tonearm is not available as a standard accessory. One tonearm at a time seems to be highly satisfying for even the most serious of record enthusiasts. And so, we are pleased to add, is the total performance of the Dual 1019 Auto/Professional Turntable. $129.50

united audio Dual

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THE LIGHTER SIDE

Continued from page 46

tinction in this collection but he backs it up with a strong sense of style, a big, flexible voice, and an exuberant use of rhythm. The title tune is a ripe tear-jerker which Houston sings with obvious relish. He enjoys the extravagances of this song just as much as he is pleased by the relaxed bounce of *Ramblin' Rose* or the lusty joy of *We Got Love*. Houston is a very attractive performer who has brought together a varied and entertaining set of songs on this disc.

The Folkswingers: "Raga Rock." World Pacific 1846, $3.79 (LP); 21846, $4.79 (SD).

This blend of a sitar (played by Harihar Rao) with a rock 'n' roll guitar, organ, and rhythm group made up of excellent jazz-oriented studio men is an interesting novelty. The present context—a program of rock pieces—is limiting and the novelty wears thin in fairly short order. But there is a fascinating contrast of textures between the softly exotic sound of the sitar and the brash twang of Dennis Budimir's electric twelve-string guitar (two guitars, bass guitar, Fender bass, organ/electric piano, and drums make up the rest of the group). In less restricting circumstances, the sitar, played with the skill that Rao brings to it, could add a provocative and fresh color to a lot of popular and jazz performances.

Lainie Kazan. M-G-M 4385, $3.79 (LP); S 4385, $4.79 (SD).

Miss Kazan has followed up her impressive disc debut (M-G-M 4340) with a collection that combines pitfalls and excitement in an exhilarating combination. She is a vibrant and fiery singer who throws herself into her songs with humor, with emotion, and frequently with a fine sense of style. Practically every song on this disc immediately catches one's interest from the very beginning. But whether the start is subtle or strong, the piece inevitably builds to a belting climax. This can get monotonous—and, after a few run-throughs, it does. This is a shame because Miss Kazan has a lot to offer. The best way to approach the disc is to play the first half of each piece and then go on to the next, ducking the big endings. Then you can appreciate the easy warmth of *In the Spring*, the breathless, deliberately mannered comedy of *Peel Me a Grape*, the exuberance of *Lark Day*, the vocal characterization of *Can I Trust You*, and the surprising change of pace when she shifts from her customary pop attack to a big, legitimate voice on *I Loves You Porgy* and *Summertime*. This girl seems to have everything—vocally, physically (the evidence is on the back of the sleeve), and emotionally. All she needs is channeling. Peter Daniels, who "conceived" and conducted the set, has done a generally good job, although stronger editing is still needed. But even as things stand, Miss Kazan is exciting—and in this age of machine-made singers, such a provocative personality is a treat, flaws notwithstanding.

JOHN S. WILSON

The new KLH* Model Twelve is the result of some pointed questions about what kind of improvements might go into a speaker system designed for perfectionists.

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Before we began to design the Model Twelve, we asked ourselves some pointed questions. We knew we would not be willing to settle for just a set of more impressive measurements. What real improvements could we conceive of for a speaker designed unabashedly for perfectionists? Which of the improvements that we could make on paper would, in fact, be audible and meaningful? Above all, how could we design a speaker that would be *useful* under the widest range of conditions?

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We decided that there were a few absolute factors we could improve upon or change significantly in a system for the perfectionist. We could supply a bit more response at extremely low frequencies. We could offer the potential for more very-high-frequency response —for use only with exceptionally good program material. We could make the overall impedance of the system eight ohms for optimum performance with today's transistor amplifiers.

By using an acoustic-suspension enclosure slightly larger than usual, we could also provide a bit more speaker efficiency. The amount we could gain would be just enough to allow the listener a choice of many excellent amplifiers of less than super-power.

A final step

With the aim of *usefulness* uppermost in mind, what else could we do?

We could offer the listener the opportunity to make adjustments in the speaker's overall sound quality—subtle but important adjustments. Adjustments that would allow the listener to modify the speaker's musical balance to account for differences in program material, associated equipment, room acoustics, and personal musical judgments. Instead of the usual mid-range or "brilliance" controls, we could provide the listener, for the first time, with an effective way to tailor the speaker to his own needs.

This is why the Model Twelve comes with a unique series of four multi-position control switches. These adjust the level of broad segments of the frequency range: 300-800 cps; 800-2500 cps; 2500-7000 cps; and 7000-20,000 cps. They are housed in a remote switchbox (connected to the speaker by a thin four-conductor cable) that can be placed next to your favorite seat for maximum effectiveness and ease of use. The amount of adjustment from each switch is limited so that you can make only meaningful adjustments. The Model Twelve cannot be made to sound bad under any conditions. It can only be made better for your own requirements.

Perfectionist's speaker system

We think our approach to the Model Twelve makes sense only for a perfectionist's speaker system. And the Model Twelve is just that. It will reproduce the highest and the lowest frequencies of any conceivable musical interest. Its very-high-frequency capabilities are actually in advance of most of today's program material; as the noise content drops on future recordings, the 7000-20,000 cps control can be turned up for ever more realistic music reproduction.

The Model Twelve's four speakers are used conservatively (in a three-way design) to cover a range at least an octave short of their upper and/or lower limits. The mid-range drivers are housed in special sub-enclosures that are acoustic-suspension in principle. The cabinet is made of one-inch plywood, with quarter-sliced walnut veneer selected for beauty and uniformity of grain. The overall design of the 29" x 22¼" x 15" enclosure has been understated to make the cabinet as unobtrusive as possible in any room.

We believe we have done everything we can to make the Model Twelve the best moving-coil speaker system we have ever made. If you are an unabashed perfectionist, you should go hear the Twelve. It's at your KLH Dealer now. For more information, write: KLH, 30 Cross Street, Cambridge, Mass. 02139, Dept. 700.

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CIRCLE 59 ON READER-SERVICE CARD

REPEAT PERFORMANCE

A SELECTIVE GUIDE TO THE MONTH'S REISSUES

BEETHOVEN: *Sonatas for Piano: No. 17, in D minor, Op. 31, No. 2 ("Tempest"); No. 18, in E flat, Op. 31, No. 2.* Clara Haskil, piano. World Series PHC 9001, $2.50 [from Epic LC 3831/BC 1158, 1962].

Although this recording has been out of the catalogue only for a couple of months, its qualities are of such a special nature that a brief reconsideration seems worthwhile. The reading of Sonata No. 18 is particularly remarkable for the way in which the late Clara Haskil subtly contrasts the four essentially rapid-tempo movements, each emerging with a distinct musical personality of its own under the pianist's fleet fingers. The *Tempest* Sonata may at first sound rather small-scaled but only because so many past performances have overemphasized its demonic touches. Miss Haskil's perspective on this music seems to me to be just about perfect. The piano tone emerges from World Series' compatible grooves as just a shade too brittle.

BEETHOVEN: *Trios for Violin, Viola, and Cello* (complete). Jean Pougnet, violin; Frederick Riddle, viola; Anthony Pini, cello. Westminster WM 1017/WMS 1017, $9.57 (three discs) [from Westminster XWN 18410/12, 1957].

Westminster's budget-priced "Multiple" offers formidable competition to RCA Victor's Heifetz / Primrose / Piatigorsky team in this music. The three Britishers are crack musicians who show as much sympathy for the sunny clarity of Beethoven's five youthful masterpieces as they do for the rare art of ensemble music making. Recommended. ("Electronically Rechanneled for Exciting Stereophonic Sound" reads the whimsy on the front jacket. I prefer the mono—less excitement perhaps, but better sound.)

GEMINIANI: *Concerti grossi, Op. 7 (Nos. 1, 2, 3, 5, 6).* I Musici. World Series PHC 9010, $2.50 [from Epic LC 3467, 1958].

True, the six concertos of Geminiani's Op. 7 show an inquiring mind eager to experiment with off-beat compositional procedures; but the handling of the material is so clumsy and the musical invention so cliché-ridden that, for my ears at least, the work adds up only to a few more yards of fabrication from that all-too productive Italian *concerto grosso fattoria*, fl. 1680–1750.

Tastes differ, however, and if Geminiani appeals to you, then snap this record up—it is the only version available and certainly the spirits of I Musici don't flag for a moment in these briskly played performances. Stereo is reprocessed; but since the disc is compatible, just switch to mono if the gentle separation of frequencies becomes bothersome.

IVES: *Sonatas for Violin and Piano (4).* **BARTÓK:** *Sonata for Violin and Piano, No. 2.* Rafael Druian, violin; John Simms, piano. World Series PHC 2-002, $5.00 (two discs) [the Ives from Mercury MG 50096/97, 1956; the Bartók from Mercury MG 50089, 1956].

There are countless musical discoveries to be made in Ives's four complex yet tremendously appealing violin sonatas. They embody all the salient characteristics of this composer's rich language and forward-looking techniques and form a perfect introduction to this wonderful corner of American music. Although the Druian/Simms integral set is a fine one, I have a marginal preference for the Zukofsky/Kalish performances on a newly released pair of Folkways discs. The latter artists seem to identify with every transcendental note. Nevertheless, the World Series version makes many excellent points, costs less than half the price of the Folkways, and boasts a cleaner, brighter acoustic; furthermore there is an attractive bonus in the form of Bartók's staggering Second Violin Sonata, superlatively played.

ROSSINI: *Stabat Mater.* Maria Stader (s), Marianna Radev (ms), Ernst Häfliger (t), Kim Borg (bs); Berlin Radio Chorus and Orchestra, Ferenc Fricsay, cond. Heliodor H 250032/HS 250032, $2.50 [from Decca DX 132, 1955].

A very pleasant recording of Rossini's bouncy and tuneful choral work. I find it definitely preferable to the indifferently sung new version on Columbia under Schippers but not quite the equal of Odeon's imported disc, which highlights excellent choral work and some really magnificent vocalism by Pilar Lorengar. In the present performance (the only low-priced edition) Häfliger is outstanding—warm and Italianate, musicianly and tasteful; Stader has some lovely moments too, although she is a bit light to make a full effect with the *"Inflammatus"*; Radev and Borg are adequate, but not without occasional rough spots.

Fricsay leads a taut yet supple performance admirably bringing out the work's simple beauties. I have not heard the enhanced stereo, but the mono is clear and sweet-sounding with excellent solo, choral, and orchestral balances.

SHOSTAKOVICH: *Preludes and Fugues, Op. 87 (6).* Dimitri Shostakovich, piano. Seraphim 60024, $2.49 [from Capitol P 18013, 1956].

I can't get very excited over Shostakovich's windy *Well-Tempered Clavier*, the set of twenty-four preludes and fugues he wrote after a 1950 visit to Bach's old stomping grounds in Leipzig. Admirers

Continued on page 52

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Phono output (6 mV ref.), −55 db
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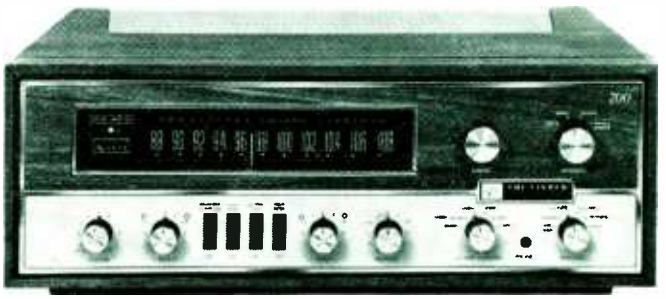

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CIRCLE 36 ON READER-SERVICE CARD

Continued from page 50

of the composer, however, may want to have his performances even if they occasionally threaten to fall completely apart. The big, sprawling D minor fugue which ends the series is heard to far better advantage on another Seraphim reissue, excitingly played by Gilels (60010).

HANS HOTTER: *"Great German Songs": Schubert, Schumann, and Strauss.* Hans Hotter, bass-baritone; Gerald Moore, piano. Seraphim 60025/S 60025, $2.49 [from Angel 35583/S 35583, 1960].

Only two versions of Schubert's *Winterreise* are left in Schwann to attest to the interpretative genius of Hans Hotter's Lieder singing. Seraphim's reissue of one of his best recital discs is therefore a welcome event. Hotter's voice has always been a bit unpredictable, but here it is in excellent condition with a minimum of the hootiness and spread tone that sometimes mar his performances. In *piano* singing—and the majority of the songs here are reflective—the covered quality is really quite gorgeous, while the word shadings and colorings of Schubert's *Im Abendrot* and *Der Lindenbaum* are spine-tingling. I can't recall a more noble *Die beiden Grenadiere* (Schumann), while the sly humor of *Ach, weh mir unglückhaftem Mann* (Strauss) couldn't be bettered. Gerald Moore's contribution is superb as usual, and the sound is appropriately close and intimate.

ZINKA MILANOV: *Operatic Arias.* Zinka Milanov, soprano; RCA Victor Orchestra, Arturo Basile, cond. RCA Victrola VIC 1198, $2.50/VICS 1198, $3.00 [from RCA Victor LM/LSC 2303, 1959].

It was nice of RCA to observe Mme. Milanov's recent retirement from the operatic stage by reissuing a collection of arias recorded in the twilight of her career. It would have been even nicer had RCA taken full advantage of this glorious voice during its prime, *circa* 1939–1952, for unhappily few mementos exist from those years (the excellent *Trovatore* with Bjoerling and Warren is virtually all we have).

Nevertheless there is much to enjoy here. Of special interest are arias from a number of operas that the soprano never sang at the Met—Puccini's *Gianni Schicchi, Madama Butterfly, Manon Lescaut,* and *La Bohème.* Despite an occasional strained note and the fact that she was really more at home with Verdi's noble ladies than with Puccini's overheated heroines, Milanov graces these soaring verismo lines with a generous amount of lusciously turned phrases. Her neatly styled "Song to the Moon" from Dvořák's *Rusalka* is also a welcome novelty. Unquestionably the prizes are the "Willow Song" and "Ave Maria" from *Otello.* Desdemona's music is admirably tailored for her voice, besides allowing ample opportunities for that famous Milanov *pianissimo.* A most pleasant souvenir of a fine artist. PETER G. DAVIS

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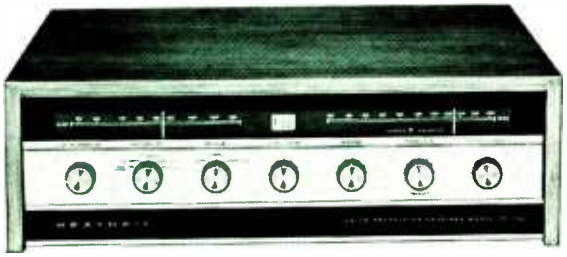

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Wagner—Without an Anniversary

THREE YEARS AGO we were faced with a difficult editorial choice. Both Verdi and Wagner had been born in 1813, and both merited special anniversary treatment in 1963. But two celebratory issues in one year seemed too much of a good thing. A choice between the composers had to be made, and we decided on Verdi. In doing so, however, we promised ourselves to make it up to Wagner before too long. The result of that resolve is now in your hands: a special non-anniversary issue devoted to Richard Wagner.

Some readers may feel that enough printer's ink has already been spilled on Wagner. Certainly no other composer has inspired such a quantity and variety of discussion, from the angry protests of Hanslick and the fulsome explications of Hans von Wolzogen down to the musico-psychoanalytical interpretations of Robert Donington. But that is one of the sure marks of a work of a genius—that all things may be found in it, by friend and foe alike. Thus, Wagner can be Vitalist and Socialist for Shaw, tragic sufferer for Thomas Mann, Jungian for Mr. Donington, racist propagandizer for Adolf Hitler, and almost anything else for anyone else, never without some justification. Although Wagner's operas can be disliked, they cannot be denied; in consequence, each generation—indeed, each individual—is impelled to define their message in a new way and to fit them into a contemporarily meaningful philosophical framework.

This imperative has been the fervent preoccupation of the composer's grandsons, of whom Wieland has become the more articulate spokesman, both onstage and off. He dwells on it again, along with many other matters pertaining to his grandfather's work, in the fascinating colloquy that leads off this issue. "The Phantom of the Festspielhaus" (page 60) is a partly imaginary conversation between Richard and Wieland Wagner, based on a series of interviews with the composer's grandson.

For the Wagner-addicted record collector, this is a notable month. The release of London's *Die Walküre* brings to completion the first integral recording of *Der Ring des Nibelungen*, unique among all the works of the lyric stage in scope, length, and difficulty. (A review of the new recording will be found on page 93.) The fact that this complete *Ring* represents the highest technical level thus far achieved by the record industry, and an artistic level that could not be matched by even the greatest of contemporary opera companies, is in large part the doing of John Culshaw, the dynamic young Englishman who has supervised the project from its inception eight years ago, and who has—more than any other person—made the word "producer" applicable to his job in its fullest, most creative sense. That Mr. Culshaw has thought long and deeply about the problems of producing *Der Ring* from the visual as well as the aural standpoint is evidenced by his article on page 65.

Family albums of portraits and snapshots are ordinarily of interest only to the families concerned. The Wagners, however, are not an ordinary family. Richard and Cosima, their children, grandchildren, great-grandchildren, and in-laws provide the pictorial raw material for "Family Album" (page 69)—an unusual collection of Wagner photos gathered by Roland Gelatt from the abundant archives in Bayreuth.

Last, but far from least, is the exhaustive discography-in-depth of the Wagner operas by Conrad L. Osborne (page 78), complementing his similar investigations of the Mozart and Verdi operas, published here one and three years ago, respectively. As before, we urge readers not to be discouraged by its length. A multitude of recorded Wagner interpretations cannot be capsulized in a few words.

We do not claim in this issue to have set a definitive fix on Richard Wagner and his works. But we hope that its contents provoke consideration and reflection on the nature of an artist who has still much to say to us in the mid-twentieth century.

The Phantom of the FESTSPIELHAUS

An only partly imaginary conversation between Richard and Wieland Wagner

THE TIME MIGHT be the late afternoon of any day of rehearsals during the Bayreuth Festival. The place is the Festspielhaus. Its neo-Greek amphitheatre rises steeply around us in the empty darkness. The singers and the orchestra have left, but from the invisible pit—the famous mystical chasm—there emerges an acoustical perfume, a sort of air-conditioning in E flat. Wieland Wagner, in gray slacks and blue sweater, is alone on the stage, studying his basic *Ring* setting: a giant drum, flanked with steps and backed by an enormous cyclorama. As he moves about, the changing light on his face picks out resemblances to his grandfather Richard, his grandmother Cosima, his great-grandfather Liszt. Suddenly the acoustical perfume thickens into a billowing chord, and the figure of Richard Wagner materializes in the center of the giant drum. In one of his favorite costumes, half Romantic dandy and half Renaissance prince, he makes a theatrical figure.

RICHARD WAGNER: Sorry. I know you're busy, my grandson. But after fifteen years (*he glances around at the nearly bare stage*) of this—this sort of thing, I must have a talk. (*He looks around again.*) I see you like one of my jokes.

WIELAND WAGNER: (*Recovering politely.*) Er, what joke do you mean? (*He finds a chair for his grandfather.*)

RW: (*Settling in.*) My *Parsifal* joke. One of those Cosima wrote down. "Ach," I said, "I'm sick of all these painted and costumed creatures. Now that I've invented the invisible orchestra pit, I'd like to find the invisible theatre." (*He looks around again at the bare stage, meaningfully.*) The invisible theatre! *Das unsichtbare Theater!* You seem to have found it for me.

WW: I've never taken that as a joke . . .

RW: Evidently not.

WW: . . . but rather as the deep perception of a man who had optical and acoustical visions.

EDITOR'S NOTE. *The description of this conversation as being "only partly imaginary" is correct. We wish to thank Wieland Wagner for generously taking the time to play his own role in this dialogue. The part of Richard Wagner was assembled by Roy McMullen from his published opinions and accounts of his productions.*

RW: Yes. And then?

WW: And who saw these visions distorted in the theatre by untalented painters, to the point of being really unrecognizable.

RW: You're right. I did have a good deal of trouble getting my visions realized. (*Pause. Aggressively.*) But untalented painters are one thing, and a bare stage is another. What have you done with my Fafner, my swimming machines for the Rhine Maidens, my Valhalla? What's wrong with naturalistic illusions? What's wrong with a little stage magic?

WW: Nothing's wrong with stage magic. A production of *The Ring* needs it just as much as it needs a brilliant tenor. But now we can create magic with lighting techniques which weren't available to you back in 1876.

RW: Lighting techniques are one thing, and a bare stage is another.

WW: (*Explaining patiently.*) But, grandfather, a naturalistic set today would simply destroy an illusion, not create one—it would simply be a giant-sized trashy colored postcard.

RW: (*Warmly.*) Are you suggesting that *my* ideas about how to stage an opera might spoil public taste? I once said about this Festspielhaus: quote, the mysterious entry of the music will prepare you for the unveiling and distinct portrayal of scenic

pictures that seem to rise out of an ideal world of dreams, and which are meant to set before you the whole reality of a noble art's most skilled illusion. Unquote. That seems to me clear enough. Scenic pictures. The whole reality.

WW: (*Still patient.*) We have other and better ways of making illusion today. Lighting techniques now make it possible to *dematerialize* the setting, to give it an ideal quality, so that the artwork—your artwork—rises above ordinary reality. With lights we can create a fluid musical sphere instead of a rigid stage picture. Isn't that what you wanted?

RW: That's only part of what I wanted. I see you are working over that joke of mine about *das unsichtbare Theater*. You seem to think that my stage instructions, which were very specific and which your grandmother respected when she was in charge here, are no longer to be considered in the same class as my music and poetry. You apparently forget that I was the creator of a total—a unified—theatrical experience.

WW: (*Gently.*) Times have changed. Things are different now. "Naturalistic settings" stick out awkwardly in an era that looks for a symbolic interpretation of your scores.

RW: Symbolic interpretations indeed! (*Peers into the wings.*) *Mein unsichtbarer Fafner!* All right, I was a symbolist. But you know perfectly well that I was never a symbolist in the namby-pamby French way. My symbols were substantial mountains, caves, castles, cups, swords, birds, beasts. In fact, one of my clearly stated reasons for leaving the historical subject matter of Meyerbeer and those people and turning towards myth was that in myth the folk gives naturalistic—I repeat, naturalistic—form to our deepest intimations about life and the universe. Isn't it still true?

WW: Not quite. We have learned a lot about the more or less abstract symbols in myth. And I'm sure you would agree that, while the work of a genius is created for the centuries, its realization on the stage is tied not only to current progress in theatre techniques, but also to the enlargement of human consciousness. Modern depth-psychology, my dear grandfather, has given us undreamed-of possibilities to interpret operas—and not only yours—more meaningfully, to reveal their true content, to free them from superficial theatrical attributes.

RW: My dear Wieland, you don't need to give me, of all people, any lessons in what you call depth-psychology. Look around you at this theatre—my theatre. It's a palace of illusionism, of narcosis, of hypnotism. Old Klingsor couldn't have done better.

WW: Well, you must admit that my brother and I have left undisturbed the unique features of the house—the sunken orchestra, the so-called mystical abyss, the amphitheatrelike auditorium . . .

RW: Good, but I haven't got to my point. I'm wondering if you actually believe, as all my immediate disciples did, in theatrical empathy, infeeling, *Einfühlung*. Some of your highly intellectual methods, your ways of keeping an audience alert and wide-awake, seem to run counter to the basic aims of my poetry, my dramas, my theatre, my music, and even my life philosophy. Remember, now, I have been watching your productions here since 1951, and . . .

WW: (*Interested.*) Empathy? *Einfühlung*?

RW: Precisely. I wanted my audiences to react to my operas as people with poetic German sensibilities ought to react. I wanted them to be drugged, to lose themselves, to go under. Like Isolde. (*In an old man's Sprechgesang.*)

In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Atems
wehendem All—
ertrinken,
versinken—
unbewusst—
höchste Lust!

How can you get this essential, truly German effect with your almost abstract and vaguely cosmopolitan symbols? Without my appeal to our national sensibility? Without my kind of disbelief-suspending stage naturalism?

WW: (*Briskly.*) I find it hard to believe that you were ever seriously of the opinion that late-Romantic decor and appeals to nationalistic sentimentality were the only ways to get this effect. In fact, I feel that you seemed, or pretended, to want this effect more than you actually did.

RW: As for nationalism . . .

WW: (*Firmly.*) I think that an abstract space which gains color and character through the modern use of light goes much better with your music than naturalism does. And I'm convinced that what you really had in mind when you created your works was not just to narcotize the audience. You do appeal, of course, to the subconscious through your music. But you also appeal to the conscious mind with your poetry, your psychology, and your choice of themes. I think it is right to lead the public not just into dreams, but also into meditation about your works. That's one reason why I've been interested in the ideas of twentieth-century scholars of Greek tragedy.

RW: I'm still thinking about *Einfühlung*. It is all very well to say that an audience ought to be persuaded to think about what it sees and hears at the opera house, but first of all it must be persuaded

"...the audience cannot be persuaded to feel and believe if it is not provided with an illusion of reality in the decor."

Siegfried, Act III—Bayreuth, 1876

to feel—to believe. That, after all, is what the theatre is all about. And the audience cannot be persuaded to feel and believe if it is not provided with an illusion of reality in the decor—and also, by the way, in the acting.

WW: It goes without saying that the actors should identify with their parts in your works. One should not think that a singer is merely playing a role, but that he really is Tannhäuser, for example, or Siegfried. The structure of a music drama is fundamentally a structure of actors. But don't—when you think about the problem of theatrical belief—underestimate the effect of your music.

RW: Grandson, you don't need to give me any lessons in that subject either. I must say, however, that often I suspect that you want the sound of my invisible orchestra to compensate too much for what is missing in your partly invisible theatre. Your actors have so little to do. And so few things to do anything with.

WW: I repeat. Don't underestimate your music. Its capacity for expression is so great that often the part added by theatrical business seems ridiculous. Take the Valkyries. The force of your purely musical storm is much greater than anything that could be shown on the stage. Much greater, for instance, than the theatrical effect of a woman riding a wooden horse across the horizon from right to left—as you directed. Instead of trying to follow your instructions for realistic details, one ought to try, in my opinion, to translate the cosmic storm of your music into general visual terms.

RW: But it isn't just a question of theatrical effect. Take my *Parsifal* production of 1882. (*In a musing tone.*) How it rained! All during our weeks of preparation! And how cheerful we all were! (*Back to his argument.*) Now I grant that my moving scenery, my ingenious *Wandeldekoration* in the first and third acts, was a fiasco. Because of a miscalculation I never understood, the machinery went twice as fast as the dramatic action required. It was painful. However, my point, for you, is that I did not intend this change of scenery as a merely decorative or theatrical business. The idea was to lead the audience, to the accompaniment of the music, imperceptibly into the sanctuary of the Grail—as if in a dream.

WW: Don't forget that your works were composed before the invention of motion pictures. Today many things can be realized much better on film than in the theatre, and I am against mixing the effects of the two genres. In the theatre we should stress above all the effect of human beings.

RW: I see I'm a prophet without honor in my own family.

WW: Well, I must say, respectfully but firmly, my dear grandfather, that I think many of your stage instructions are better left disobeyed.

RW: Fortunately, some of my admirers think my writings are the last word on producing my operas.

WW: The so-called last word can only be the work in question—not a statement about it, even if it comes from the originator of the work. In a stage production the problem is to make the work one's own, and the solution is an extremely personal act. Directors and producers who argue over the letter of stage directions have clearly not made the work their own. The impersonal—that's the museum of directing styles.

RW: That, Wieland, is an interesting confession. How do you know where to stop when you start making my work your own? Let me tell you that there is nothing at all impersonal or extraneous in my stage directions. They are mine, mine personally. They are part of my integration of all the arts, and are no more to be ignored than my music or my poetry. They help to bring out the deep symbolic content of my work.

WW: Actually, since 1951, we've realized on the Bayreuth stage what you yourself wanted, but which couldn't be achieved with the tools of your time. The theatre of naturalistic illusion covered up the heart of your work more than it revealed it. As

Siegfried, Act III—Bayreuth, 1951

"...a naturalistic set today would simply destroy an illusion, not create one."

Appia, Meyerhold, and other directors realized a long while ago, your deep symbolic content can be interpreted neither by naturalistic scenery nor by its equivalent in the imitative gestures of actor-singers.

RW: Gestures! No, there you certainly can't say that you have realized what I wanted. Do I have to remind you of the close accord between what happens in my orchestra and what happens on the stage—or ought to happen? You, with your modern penchant for abstraction and your apparent dislike of synchronizing things, seem to be ashamed of the obvious fact that your grandfather's music is richly figurative—and frequently even imitative of visible movements of the body.

WW: Come now, your music isn't ballet music.

RW: Of course not—and don't bring up that trouble I had in Paris about the ballet for *Tannhäuser*. But a lot of my music is of the descriptive or representative sort, plainly intended for miming. And that's exactly how I interpreted it when I was my own producer. Take my Dutchman as an example. His first entrance is very solemn. During the deep trumpet notes—B minor—at the close of the introductory scene he has come ashore, along a plank lowered by one of the crew. (*Rises and begins to play the Dutchman.*) Now then . . .

WW: (*Drops from habit into the tone of a director coaching an actor.*) Really, music can't be transformed into movement in such a primitive way. We must present, instead of this, and as I do, an impression of a man with a curse on him, bound to the mast of his ship.

RW: (*Still in the role.*) . . . now then, his rolling gait, proper to seafolk, is accompanied by a wave-like figure for the violins. With the first quarter-note of the third bar he takes his second step—always with folded arms and sunken head. His third and fourth steps coincide with the notes of the eighth and tenth bars. Then . . .

WW: The relationship between the music and the scene is extremely complex in your work.

RW: Complex, but very carefully calculated. (*Sits down again.*) By me, that is.

WW: It's true that the music and what the actors do go together, but they don't stick together as if one were the cause and the other the effect.

RW: They certainly don't in some of your recent productions. For instance, I've noticed that as soon as Tristan and Isolde have drunk the potion you have her throw herself into his arms. Now here my stage directions are detailed. The lovers are supposed to exchange a long, long look while the potion takes effect—it's a rather slow potion. And even if you are determined to ignore my written instructions, you can scarcely ignore my music at this supreme moment in the drama. That long, slow look of love and death is in the music, as you know. It has been there in the music since the prelude.

WW: You've picked a good example. I regard your music here as having primarily a psychological significance—not as being the automatic signal for some synchronized acting. The slow resignation to love and death does occur in my version. It simply does so after, not before, Tristan and Isolde are in each other's arms. And you yourself provide justification for my version. You make it clear that they have been in love for a long time. The potion is not the cause of their passion—it's not the cause at all. It is just the agent revealing their passion, and also their desire to be united in death. For of course they think they have committed suicide.

RW: My instructions were followed by Cosima. They're a tradition.

WW: I must insist a bit here. It seems to me wrong to transform your psychological—and philosophical—music into movement in a theatrically primitive fashion. As for tradition, that is pure laziness, and present-day Bayreuth productions are free of it. They are also, I might add, free of false piety.

RW: They are indeed!

WW: At Bayreuth we are trying to make your work

more immediately meaningful for modern people. And I must say that we seem to be succeeding.

RW: That at least I'll grant, my dear Wieland. (*Pause.*) But your success in reviving the Bayreuth Festival since 1951 has for me a peculiar flavor—quite apart from what I've been saying about decor and acting. You seem bent on taking the German Soul—the German nation—out of my work.

WW: (*Showing some impatience.*) During most of your career the German nation did not really exist. It was a beautiful dream. You longed for it in the way Verdi longed for a united Italy. When the Reich was finally created, a few years before your death, you were bitterly disappointed in it—as you yourself wrote to Ludwig II.

RW: Perhaps. But I believe in the German Soul and—as I was saying a few minutes ago—in a German artistic sensibility. I know how bitterly against my nationalism and my anti-Semitism you are. But isn't it obvious that I became Richard Wagner only after I gave up my foreign styles and subject matter? It seems to me that all this political and aesthetic internationalism at Bayreuth is cutting my work off from its German roots.

WW: A Romantic dream. After two wars—and after Auschwitz—things look quite different.

RW: Are you going to argue that three generations of producers, critics, and ordinary Wagnerites were mistaken about the national character of my music dramas?

WW: My generation has the luck of being farther away in time from these creations. Each age sees a work differently. Your work is human and above all Christian. Actually, there isn't a single nationalistic phrase in it—not even in *Die Meistersinger*. Hans Sachs says at the end of this supposedly nationalistic opera that a Holy Roman Empire for the German nation is not important—but that German art is. Thomas Mann has pointed out the importance of an exact understanding of this passage.

RW: I'm learning things about myself every minute!

WW: As for the argument of older Wagnerian commentators that Alberich, Mime, and Beckmesser are caricatures of the Jewish personality, I'm pretty sure you'll agree that it's ridiculous. These figures simply represent the negative side of human nature. Alberich is a personification of the same greed for power that is embodied in Wotan. Mime is a personification of the false father-figure, of the unproductive teacher who misuses the son in his plans for world domination.

RW: (*Interested.*) And what do you think of Sixtus Beckmesser?

WW: Beckmesser is a symbol of musical impotence. This is shown by your not giving him any proper musical theme of his own—just a distortion of the theme of Walther von Stolzing.

RW: This isn't exactly answering my complaint about the German character of my work, unless you mean that I wasn't as German as I thought I was. But go on.

WW: As for your infamous anti-Semitism, we know it was conditioned by history. Besides, you attacked not only Jewish composers, but Catholics, Protestants, the French, the Bavarians, the citizens of Munich and Berlin. You attacked on principle everyone who was not enthusiastic about your work.

RW: Grandson, I won't tolerate this kind of disrespect from a member of my own family in my own Festspielhaus! Furthermore . . .

WW: (*Interrupting smoothly.*) Your genius is allowed its human weaknesses, since they are compensated for by your masterpieces.

RW: (*Long pause. Decides to be placated.*) Speaking of my masterpieces—haven't you called my *Gesamtkunstwerk* idea, my notion of an integrated artwork, a mistake?

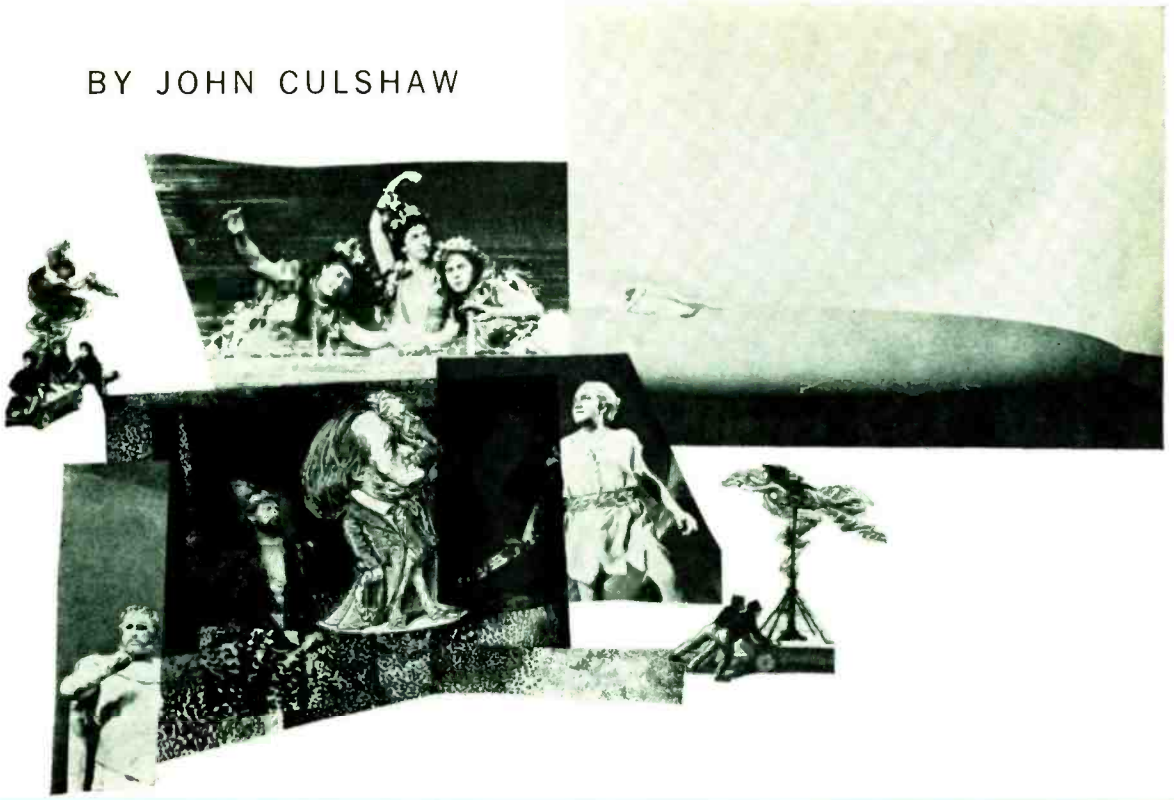
WW: I think your *Gesamtkunstwerk* idea has produced a lot of nonsense in theatrical literature and theatrical practice. Of course, all skills and materials are integrated in each production. But to want to attain unity through equally strong poetry, music, scenery, and acting seems to me futile. I stay with the real and never-failing source of unity in an opera—which is the score.

RW: You may be right, although that wasn't the sort of priority I had when I created *The Ring*. (*Pause.*) I hear, by the way, that you have been invited to stage *Lohengrin* at the Metropolitan Opera in New York. You know, I often felt that Americans appreciated my work more than my own countrymen did. When I was afraid the festival would never become a reality here in Bayreuth, I considered emigrating to America and establishing it there.

WW: If the Festspielhaus stood today in the Rocky Mountains or any other scenically stimulating region of the United States, the radiations to the world of culture would be just what they are now. I do not believe that the idea and the work which we understand by the word Bayreuth are tied to any geographical or political location.

RW: (*Musing.*) Fafner in the Wild West! *Ein unsichtbarer Fafner,* of course. (*Peers wistfully into the wings. The E flat perfume fades. Wieland Wagner is alone again on the Festspielhaus stage, studying his* Ring *setting.*)

BY JOHN CULSHAW



New Directions for The Ring

The producer of Decca/London's complete Ring recording suggests ways in which a stage production might fully realize Wagner's intentions.

It is twenty years since I first heard the *Ring* in the theatre, and eight years since we at Decca/London began our now complete recording of the cycle. For me, it has been a love affair from the start, though in 1946 I never imagined that one day I would be in charge of putting Wagner's sixteen-hour epic on discs for the first time. Of course, there have been moments of doubt—the sort which anyone feels on getting a bit too close to an object of love, because there you can pass quietly through an invisible barrier beyond which the object changes and the beauty goes. That this has not happened despite the long hours of rehearsal and recording (and the even longer, relatively dangerous, hours of editing) is an indication of the *Ring's* extraordinary power, which is—at its simplest—an endless ability to surprise and enrich its audience.

In this essay I am not going to say much about our complete recording, partly because it would take a book (which I am now writing), but mainly because, having emerged from what might be called a total immersion in the *Ring* for eight years, I am still fascinated by the general questions it prompts, especially in terms of its proper realization in the theatre.

Why has the *Ring* collected around itself such a vast amount of literature, speculation, and controversy? Why is it the cause of musical, political, and even racial unrest? Above all, why do most of us (and especially those who love the work) emerge from the theatre with mixed feelings of elation and despair? I think it is because we have never really understood the *Ring*, and because its power of psychological penetration is so deep that we tend to identify the disturbance it causes by the sediment which rises to the surface. The *Ring* is a dream we have never dreamed, an experience we have not yet experienced. It is possibly the greatest single artistic achievement in the history of mankind, and yet we have shown no sign of measuring up to it except in terms of compromise.

Any recording of an opera is a sort of compromise because it has to omit vision. I think our re-

New Directions for The Ring

cording is a splendid compromise, not only because it preserves the performances of the great Wagnerians of our time but because it will bring the complete *Ring* cycle to many people who might otherwise not hear it at all. I would frankly rather hear the recording, even though I know it by heart, than sit through most contemporary productions on the stage. When I listen, I do not think of the studio; I do not "see" Brünnhilde as Birgit Nilsson; and I do not remember how we did all the off-stage tricks. I become immersed in the drama and the music, which is as it should be. And yet . . . a small, nagging sense of inadequacy remains. If so much can be done on records, why cannot so much more be done in the theatre? In the small hours of the morning, what I am left with is the realization that *nobody on earth* has yet seen and heard the *Ring* performed according to its own tenets, explicit or implicit, and that until such a performance can be brought about, all judgments, including mine, are premature.

NO MATTER HOW you try to bend it, the plain truth is that the *Ring* cannot be turned into grand opera. Indeed, to suppose that it is in any serious way related to the rest of operatic history is about as intelligent as the argument that *Moby Dick* is related to *Pride and Prejudice* because both are printed on paper and bound in covers. The sort of characterization which Mozart attempted in *Don Giovanni*, or Beethoven in *Fidelio*, or Verdi in *Don Carlo* and *Otello* is splendid on its own level; but measured by the standards Wagner set himself in the *Ring* it is primitive and artificial. Perhaps this thought has not been put so bluntly before, and perhaps I am overstating the case; but I am not alone. The same idea is implied in many of Ernest Newman's views about the *Ring*, especially in his earlier writings: it resounds like a deep bell through the pages of Robert Donington's *The Ring and Its Symbols*: and unless I am very much mistaken, it will stare us straight in the face when Deryck Cooke's forthcoming book on the cycle is published. Have no doubt, the forces are gathering—but where is the enemy?

The enemy is tradition, in the broadest sense of the word. It was Wagner's enemy too, for in storming the barriers of tradition he did not emerge without a few splinters. Despite his idea of creating a special theatre for his works, and despite all the innovations of that theatre, he was still bound economically and imaginatively to the basic concept of an opera house. He sank the orchestra and made it invisible; he worked out a remarkable stage-to-auditorium ratio and, with an eye on the Greeks, solved the problem of sight lines. To have built Bayreuth at all in the circumstances was a staggering achievement. Yet, sentimental issues apart, the fact remains that the place is just another opera house with one or two fascinating differences and very uncomfortable seats.

If Wagner had had the time and the money to concentrate more on the realization of what he had actually written in the *Ring* (and therefore on what he was writing *about*), I think he would have broken much more severely with tradition and might, like poor Ludwig, have had to be put away as a dangerous lunatic. As it is, his perfectly understandable compromise, without which there would have been no theatre at all, has itself imposed another tradition on succeeding generations. We tend to think that Bayreuth is the ideal theatre for the *Ring*, while accepting that the work can be, and is, played quite satisfactorily in the larger opera houses of the world alongside the standard repertoire. I believe that one proper production of the *Ring* in the right surroundings would dispose of these fallacies forever.

I have no simple blueprint for this ideal performance, but there are two signposts we had better examine, for both have been ignored or misrepresented for as long as anyone can remember: one points to a study of the nature of the work (which is what Donington tackled from a particular direction); the other points to the detail (which is going to be Cooke's province). Now the nature of the *Ring* is seemingly a very tricky problem—and I write "seemingly" with care, because to my mind the problem is more apparent than real. Are we dealing with great music which has to support a rather tedious, inconsistent drama? Are we dealing with a great drama full of psychological overtones which happens to be set to music? Is it an allegory? Does it have a political or even a racial basis? Should it be staged with realism or symbolism?

These are a few of the questions, and most of what has been wrong derives from the assumption that any one of them, however perceptive, can produce an adequate answer, however intelligent. There is no practicable single approach to the *Ring*, for we are dealing with something which, as a drama, is meant to touch and act upon our deepest and least understood emotions—the dream we have never dreamed, in fact. The current German hostility to Wagner is not, I suggest, prompted by any of the generally accepted reasons, such as the memory of Hitler's devotion to Wagner and Bayreuth, or the embarrassment of Wagner's own anti-Semitic polemics, or the association of Siegfried the superman with those blond, athletic specimens of German manhood who kindled the ovens at Belsen. The truth lies much

deeper, in that the music of the *Ring* embodies not only noble and sublime concepts, but also penetrates the base emotions and brings into blinding focus the consequences of false judgment, false emotion, and false self-understanding. Wagner's perception may continue to embarrass the Germans for some time, though it will cease to do so as soon as they realize that he was writing about all of us.

THIS EMOTIONAL RELEVANCE is not always apparent, though it is the *Ring's* greatest quality. It can be submerged or disguised or distorted in a hundred ways, from bad singing to bad lighting, and it was Wagner's awareness of its perishable nature that led to his insistence on the object of *drama*, to which all contributing elements, including the music, must be subservient. This is the heart of the matter; this is what we have ignored. And the fact that Wagner did not achieve what he really wanted even in his own theatre in his own lifetime neither justifies what has happened since nor need deter some enlightened individual or organization from putting things right in the future.

When, last year, a distinguished English critic not given to hysteria or hallucination wrote words to the effect that our *Götterdämmerung* recording had moved him so profoundly that it had altered his life, most of London's musical society assumed he had gone out of his mind. On the contrary, I think he had suddenly grasped that the *Ring* has a primordial connection with human experience which has no parallel whatsoever in the history of music and drama; and I do not think he was alone. That a strong sense of this connection can emerge from a recording is indeed encouraging: but how much stronger it would be if the composer's dream of a fusion of action, music, and text could be achieved.

There is nothing to stop it except a) money and b) conceit, and of these the second is more of a problem than the first. We have assumed, in our sophisticated way, that we know more about the *Ring* than Wagner did; we have decided that the detail of the *Ring* does not matter. On the contrary, I am convinced that if we could follow his specific instructions about expression and staging and character with the same sort of faithfulness we demand of the musical performance, it would follow that the psychology of the *Ring* would look after itself. When, in his production last year at Bayreuth, Wieland Wagner contrived to make the piling of the hoard in *Rheingold* into a fertility symbol, the result was not only comical—it was too clever by half, in that it heavily underlined a point which the composer himself had made with perfect clarity in the scene where the Gods grow old.

Indeed, the abandon with which the *Ring* is now treated in Wagner's own theatre provides a perfect example of the prevailing attitude. In the Bayreuth *Götterdämmerung* last year, Wieland Wagner and his henchman Karl Böhm cut the entire scene for Gutrune after the funeral march in Act III, and in so doing caused, I am glad to say, a shout of protest which reverberated throughout musical Europe. Yet it did not occur to those who were so outraged by this piece of musical vandalism that for many years its precise equivalent in dramatic terms has not only been tolerated but approved, on the grounds that we are all too adult to put up with Wagner's elemental fantasy. One wonders what Bayreuth will dispense with next. The Norns? The Wotan monologue in *Walküre*?

Such passages, including the Gutrune scene (to which I shall return in a moment), are the essence of the *Ring* because they penetrate a realm not normally within the scope of opera. Everyone knows the "popular" bits of the *Ring*: the last twenty minutes of *Walküre*, Act I, and almost the whole of the third act; the final duet in *Siegfried*; all of Act II of *Götterdämmerung* except the scene between Hagen and Alberich, and the closing scene of Act III. Now these have one thing in common—they are superficially as close as Wagner came in the *Ring* to conventional opera, and as such are relatively easy to follow by an audience accustomed to lighter fare. But the substance of the *Ring*, where Wagner's understanding of the human condition is at its most profound, comes invariably in those passages where the audience is encouraged, by what is not happening, to go to sleep.

I HAVE IN MIND such parts of the *Ring* as the second and fourth scenes of *Rheingold*, the Wotan monologue in *Walküre*, the Wanderer-Mime encounter in Act I of *Siegfried*, the Norns and the Brünnhilde-Waltraute scene in Act I of *Götterdämmerung*. It is true that in these passages the emphasis must be on the text and the music, for there is almost no action in the sense of movement; yet a moment's examination of what Wagner actually wrote will show how exactly he wished these scenes to be presented in terms of constantly changing moods. It is in the stillness of life that we make our decisions; it is in the stillness of the *Ring* that the real drama emerges. The clue to the Norn scene is its tension, which most conductors can grasp and no stage producer I can think of understands. Wagner, who certainly knew an awful lot about women, wrote a marvelous scene for a very angry Fricka in Act II of *Walküre*, but his grandson has just informed us that Fricka at this point has become an abstraction, an idea, and does not exist as a woman. Whoever heard of an abstraction drawn on-stage by a chariot of rams? Easy: get rid of your chariot and you have, if you want, your abstraction.

The little Gutrune scene I mentioned earlier provides a perfect example of the fact that the detail imparts the depth. It is the scene immediately after the funeral march where Gutrune is alone in the Gibichung hall; it is night and she is frightened. She imagines she can hear Siegfried's horn call, though it was Brünnhilde's laugh that awakened her. Yet Brünnhilde's room is empty—could it have been

Brünnhilde she saw walking by the river bank? She longs for Siegfried, but there is no comfort—only a sense of unconsolable loneliness and a premonition of the terror to come.

The scene runs for exactly two minutes and thirty-three seconds, and is a perfect microcosm of Wagner's dramatic and psychological insight. It makes Gutrune into a human being, for until this point she has been a dramatic convention, like Verdi's Emilia. Suddenly, if the scene is properly presented, we can see what it is in Gutrune that has made Gunther possessive to the point of obsession; we feel her innocence, her femininity; and we are in a position to understand Gunther's forthcoming outburst when his sister collapses on Siegfried's dead body. Seen in this light—which is, after all, the composer's—Gunther and Gutrune have become part of what Fischer-Dieskau has aptly called the "family tragedy" of *Götterdämmerung*.

But this is not all. There are the brief but masterly images which contribute to the sense of nightmare. Brünnhilde's laugh: why? The neighing of Siegfried's horse in the dead of night: why? Whether real or merely imagined by Gutrune, they surely coincided with the moment of Siegfried's death. Afterwards, Brünnhilde was seen wandering alone by the banks of the Rhine where the Rhinemaidens waited. The image is given to the audience as a preparation for her entrance to resolve the whole drama. Without it, what has she been doing? Without it, what is there to indicate that Brünnhilde, alone, has come to an understanding which surpasses that of any other character? It is precisely because of such juxtapositions of extremes—the innocence of Gutrune and the self-knowledge of Brünnhilde—that we, the audience, should be able to find in the *Ring* an altogether unique emotional and dramatic experience. But we are unlikely to understand that such an experience can come about if what we see is either a distortion of the original, or an attempt to make it fit as painlessly as possible into a context which includes *Figaro* on one side and *Cavalleria* on the other.

A NEW DIMENSION is needed. I have tried to show where the real values of the *Ring* are to be found; it now remains for a master of stagecraft to allow these values to emerge with impact and clarity, and harnessed to the music. One thing is quite certain: conventional use of conventional theatre equipment is hopeless for the *Ring*. About eight years ago there appeared for a brief season in London an entertainment called Magic Lantern, which must have cost its sponsor, the Czech government, a great deal of money. It was a strange and at times beautiful mixture of live and filmed action; it used a battery of still and motion projectors and dozens of screens of all shapes and sizes. It failed because of too much propaganda and because, as with anything so technically ambitious, the slightest mishap tended to multiply itself to the verge of disaster. Undaunted, the Czechs went ahead with an opera production—it was *Tales of Hoffmann*—which managed to get as far west as Munich. It was awful, but for very interesting reasons: the producers had lost courage in the medium they had invented. The screens were down to three, and individually invariable in shape or size; the sound track (at least when I heard it in Vienna) was unbearable. Instead of trying to conquer the technical complexities of the original, the Magic Lantern people attempted to evade them on the very dubious grounds that in the last resort art will manage to communicate without assistance. *Hoffmann* deserved to fail, but I shed a tear for that first program; for of all the developments in stagecraft within living memory, it came closest of all to making the magic of the *Ring* a practicable possibility.

At about the same time, two Zurich architects devised a scheme for an opera house in Basel where, to judge from the plans (published in Herbert Graf's *Producing Opera for America*), the *Ring* of our dreams might have been presented. In common with a few other such plans, it had a stage (and not just a proscenium) of variable size and shape with which it would have been possible, for example, to make Hunding's hut look like a hut, instead of requiring it to occupy exactly the same area as the expanses of *Walküre* Act II. Thought had also been given to the problem—vital to the *Ring* and necessary for all operas—of providing a decent, balanced orchestral sound, without covering and therefore smothering the orchestra, which was Wagner's uneasy solution at Bayreuth. But the Basel idea, and all the others like it, came to nothing. As Graf sadly put it: "Tradition has proved too strong an obstacle. . . ."

Because of the recording, I have been deeply involved with the *Ring* for about ten years. It has been said a number of times that our approach to it was fresh, and we certainly tried to make it so while keeping, as our only terms of reference, the wishes and instructions of the composer. I like to think that we went about as far as it was possible to go within the medium at our disposal. But I would hazard a guess that if a third of the thought that went into the recording could be applied to a stage performance under existing conditions, the result would be a revelation; going further, if we could have a production using all the resources of modern art and technology within an environment large and versatile enough to accommodate Wagner's drama, and if we could put in charge of it a designer and a producer sure enough of Wagner's intentions to realize them faithfully, then indeed the dream would become a reality. It isn't just a question of having a realistic dragon, or of making Alberich genuinely evil instead of merely bad-tempered. It isn't any one thing, but a compound of things on a scale never before demanded for a theatrical performance. The fantasies of childhood, the elements of nature, the unpredictability of fate: these are never closer than when we think we are in command of events. This is what the *Ring* is about, and why we should know it better than we do.

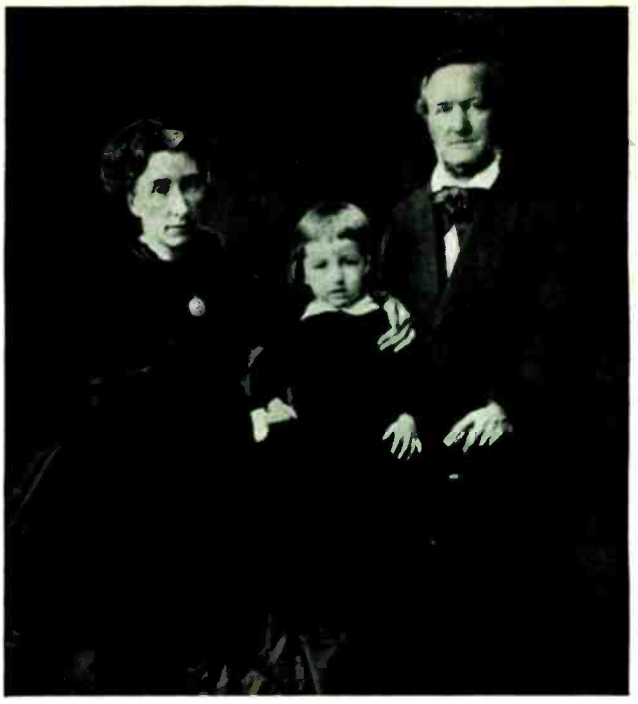
Family Album

A collection of Wagner family pictures

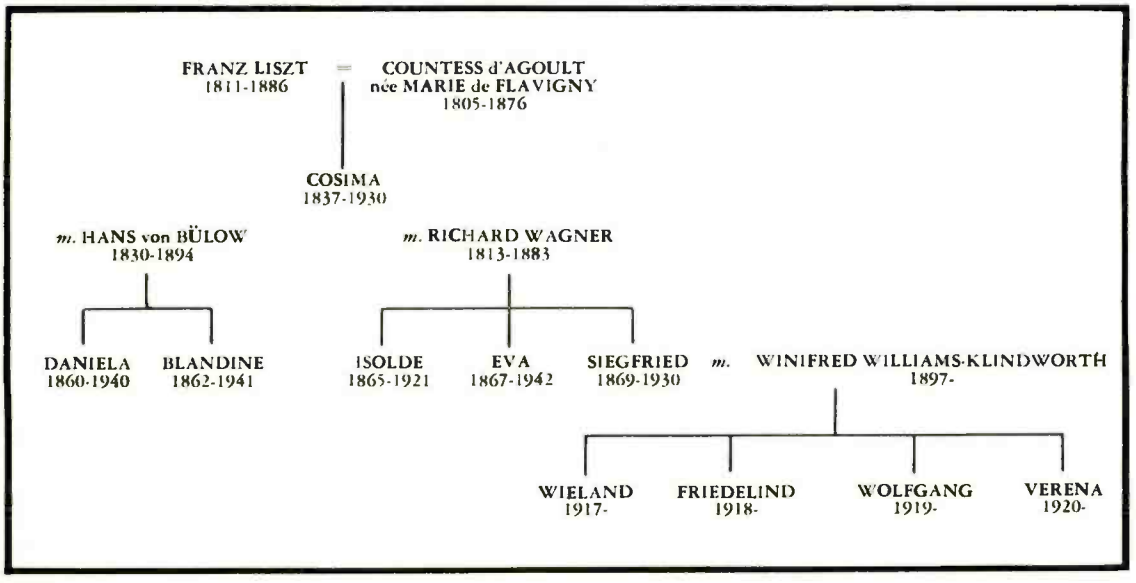
compiled by Roland Gelatt

Richard Wagner, an extraordinary man, was the progenitor of an extraordinary family. Consider them strictly from the standpoint of chronology. Wagner was born in 1813, while Napoleon still ruled Europe. His daughter-in-law, a vigorous woman of sixty-nine, lives today in the house that the composer himself designed and built in Bayreuth. Her sons—Richard's grandchildren—are not yet fifty. Consider too their tenacity in maintaining control over the Wagnerian heritage. The opera house that Wagner built in Bayreuth remains the property of his heirs, and its artistic direction has never escaped their grasp. With all this, the family is not enslaved by antiquated tradition. Indeed, Richard's eldest grandson is a great innovator himself.

This is an album of Wagner family pictures—some of them never before published. The paintings above show Richard flanked by his mother, Johanna, and his stepfather (or real father—we shall never know the truth), Ludwig Geyer. In the pages that follow you will find Richard and his wife Cosima, their children, grandchildren, and great-grandchildren. The pictures were gathered in Bayreuth with the kind help of the Bayreuther Festspielleitung, the Richard Wagner Gedenkstätte, and the Archiv des Hauses Wahnfried.



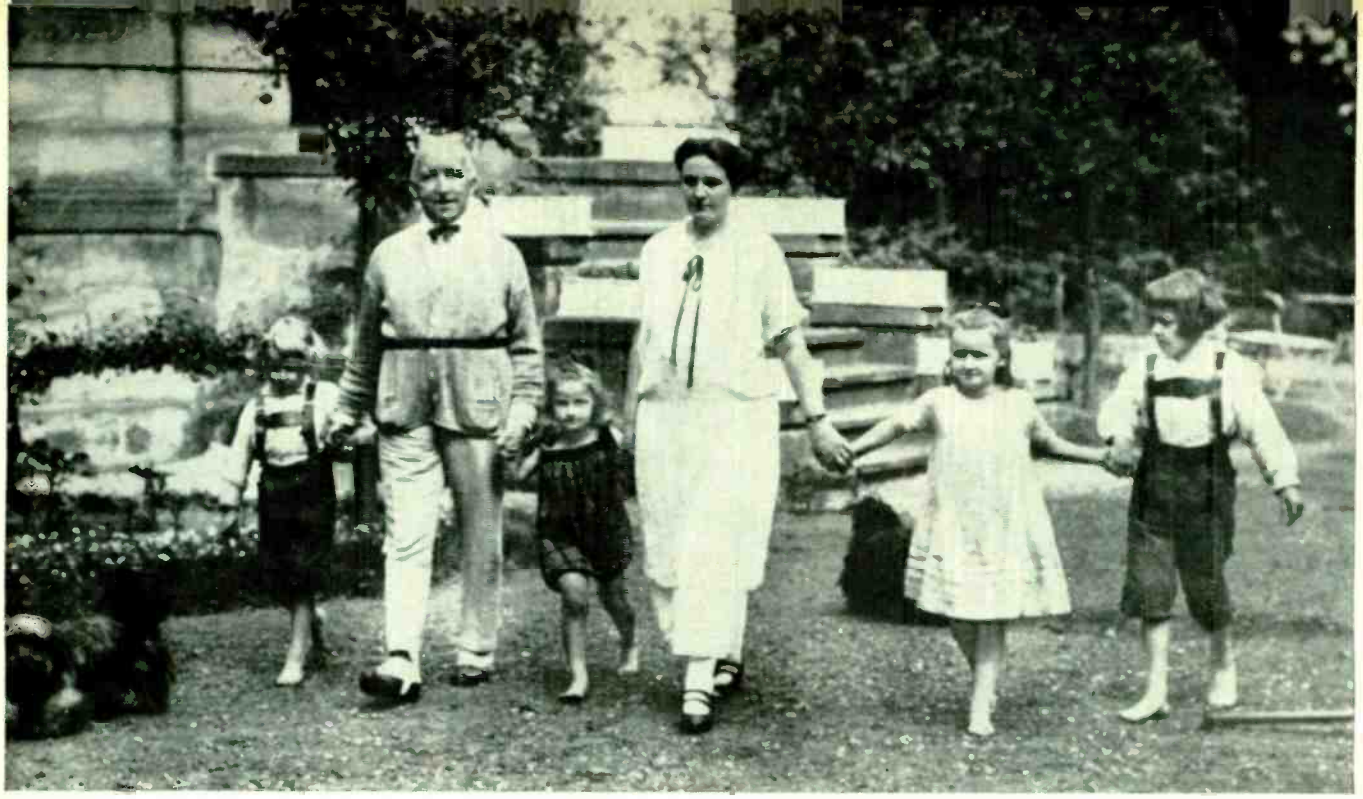
Wagner's first marriage, to Minna Planer, was childless. Minna died in 1866, after a long separation from Richard. Four years later Wagner was married to his second wife, Cosima, the daughter of Franz Liszt. She was sixteen when Wagner first met her, in 1853, at the age of forty. They fell in love eleven years later, by which time Cosima had already had two children by her unhappy marriage with the conductor Hans von Bülow. She bore three more children while still legally married to Bülow, but their father was Wagner. The last of these was Siegfried, who carried on the Wagner line. The whole complicated story is shown in the family tree below. The photo above shows Cosima, four-year-old Siegfried, and Richard in 1873. At left, a velvet-capped Richard holds baby Eva at Villa Triebschen, near Lucerne, Switzerland, in 1868.



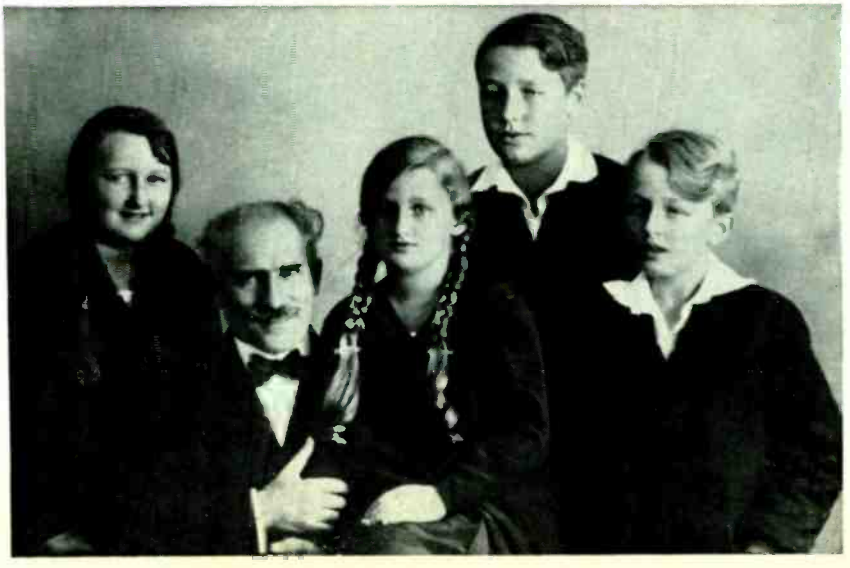
The family photo above was taken in 1881 on the steps of Wahnfried, the house in Bayreuth where the Wagners moved in 1874 and where the composer's daughter-in-law, Winifred, lives today. The four people standing in the top row are, from left to right, Blandine, Heinrich von Stein (who was there to oversee Siegfried's education), Cosima, and Richard. Below them are Isolde, Daniela, Eva, and Siegfried. The names of the dogs are unknown. That leaves everyone accounted for except the bearded fellow peering from behind the bushes above Siegfried's head. He is Paul von Joukowsky, a wealthy Russian painter who designed the scenery and costumes for the first Bayreuth production of *Parsifal*, in 1882. He became an intimate of the Wagners and was with them in Venice at the Palazzo Vendramin on February 12, 1883. That evening he took out a notebook and made the sketch at right of the ailing composer. It was Wagner's last portrait. He died in Cosima's arms the following afternoon.

One last look at the five children before they went their separate ways. From left to right: Eva, Isolde, Siegfried, Daniela, Blandine. The lucky man is Hans Richter. Cosima took charge of the Bayreuth Festival after Richard's death and ruled it with an iron hand. The sketch at left shows her directing a rehearsal, aided by Siegfried (in white slacks). Eventually, Siegfried took over the reins himself, but Cosima continued to make her presence felt. The old lady was very much a personage, and she made a striking sight as she walked the streets of Bayreuth clad in widow's black.

We are in the garden of Wahnfried towards the end of World War I. Cosima, now eighty, is resting on a chaise longue. Daniela stands next to her. She has separated from her husband, Henry Thode, and is back at Bayreuth to take care of her mother. Siegfried looks very pleased—and no wonder. He is the father of a fine-looking boy named Wieland, who is being held by Siegfried's young wife, Winifred. She was English-born but had been adopted at an early age by Karl Klindworth, an old friend of Richard's and the man who arranged his works for the piano. Klindworth took her in 1914 to Bayreuth, where she was introduced to Siegfried. A year later they married. The pictures below show Cosima and Wieland. Was ever the line of Wagnerian succession more dramatically illustrated?



A new baby was born at Wahnfried every year from 1917 to 1920. Here the four children are shown with their parents, strolling in the garden. The oldest, Wieland, is on the right. The youngest, Verena, is between Siegfried and Winifred. Friedelind, the second oldest, is in the white dress. Wolfgang is on the left. The photo at right shows Toscanini chatting with Siegfried outside the Festspielhaus in July 1930. The Italian conductor was there to direct *Tristan* and *Tannhäuser*. It was the first time that a non-German conductor had invaded the Bayreuth pit. A few days after this photo was taken, Siegfried suddenly died. Toscanini took a fatherly interest in the four children, as is evidenced in the photo below, from 1931.



Siegfried's widow, Winifred, took over direction of the Festival in 1930—much to the dismay of her aged sisters-in-law Daniela and Eva, who left Bayreuth and lived out the rest of their days at Villa Triebschen. Besides running the Festival, Winifred brought up the third Wagner generation. At left, she sees to it that Wieland practices, on his grandfather's old piano. Below, the two boys and their mother.

Winifred met Adolf Hitler in 1923 and immediately came under his spell. He was then a young man with visionary ideas about Germany's future, but with no power. During the Twenties and early Thirties, Hitler was a frequent visitor at Wahnfried. His close ties with the Wagners continued after he became Germany's dictator in 1933. At Festival time, Bayreuth became Hitler's temporary headquarters. The photo below shows him with Winifred and Wieland in the garden of Wahnfried, July 24, 1938.

Bayreuth's Festspielhaus, still the property of the Wagners, reopened in 1951 under the direction of Wolfgang and Wieland. The photo of the grandsons above markedly emphasizes their resemblance to Richard. By then a fourth Wagner generation was growing up. At left, Wieland poses with three of his children in front of the still-unrepaired Festspielhaus. Below, his son Wolf-Siegfried (at right) reads a comic book with a friend in the jaws of Fafner. The picture dates from 1953. Later, Fafner and other realistic props were banished from the Bayreuth stage. Where will the fifth generation play?

Another Wagner family photo from Bayreuth, this one taken eighty-five years after the one on page 71. The children—Wolf-Siegfried, Daphne, Nike, Iris—are today in their twenties. Presumably, Wolf-Siegfried will eventually take over direction of the Festival and carry on the Wagner tradition. But that is off in the future. Wieland Wagner—generally regarded as the most influential opera director of the postwar decades—continues to develop and refine "the new Bayreuth style." The photo at bottom shows him coaching James King and Leonie Rysanek for the 1965 production of *Die Walküre*.

by Conrad L. Osborne

THE WAGNER OPERAS ON RECORDS

a discography

ANYONE WHO HAS READ THROUGH my Mozart opera discography of a year ago, or the Verdi one of two years before that, and who is still with us, will be familiar with the approach used here.

Once again, I have analyzed each recorded production element by element, rather than forming an opinion on a set as a whole. Once again, the discography is intended less as a consumer's guide than as a consideration of the natures of the works and characters themselves and of particular qualities and insights preserved on given recordings.

Naturally, even the generous allotment of space in this issue is insufficient for a really thorough analysis—it would barely suffice for detailed discussion of a single opera. Space considerations have also forced us to restrict the scope of the article, so that we have, with many regrets, passed over *Der Ring des Nibelungen*. This is partly because it is the longest and most complex of Wagner's works, partly because a multiplicity of recordings exists only in the case of *Die Walküre*, and partly because the entire *Ring* is about to be recorded for the second time (for Deutsche Grammophon under Herbert von Karajan); detailed consideration will make more sense when that project has come to fruition. Meanwhile, the final opera in London's complete recording of the cycle, *Die Walküre*, is the occasion for a lengthy examination of available versions of that opera in this month's "Records in Review" section (see page 93).

I have again included page references, for the benefit of those who would like to hear for themselves what I am getting at in certain specific cases. As in the past, these references are to easily available versions of the piano/vocal score, since relatively few readers will own or care to search out the orchestral partitions. This time I have, however, keyed the first reference in each section to the orchestral score I used for my own listening, in case anyone chooses to follow that up.

In a further effort to bring the survey within manageable proportions, we have decided to restrict it to consideration of recordings currently available in the domestic catalogue. We realize that this excludes many recordings of some value. But availability seems a sensible criterion for line-drawing, and it leaves at least some room for reference to the more important excerpt recordings, and to some historical material (largely from the 1930s) which has never been transferred to LP. We do not live in an age of great Wagnerian performance, at least from the aural standpoint, and whereas it is advisable to listen to bygone singers of the Italian and French repertoire, it is absolutely necessary in the case of Wagner, for it gives us a measuring stick, and an insight into how these works can sound in the hands of great artists.

One does not have to succumb to a mystique to appreciate the richness and profundity of these operas. They come from the supremely poetic imagination of a composer and dramatist who still excites unquestioning reverence and irrational animosity, and whose work is still the subject of the most insistent probing, analysis, explication, and special pleading from all corners. As the gentleman in the beer ad would say, "He must be doing something right."

IF A "FESTIVAL OPERA" is one that must be accorded an especially careful handling to minimize its weaknesses, then *Fliegende Holländer* is a festival opera. Unlike, say, *Lohengrin*, which can survive almost anything done to it (save the cuts that are sometimes made in it), *Holländer* without an intelligent production and some special casting is only an intermittently effective piece. It is also a somewhat unpopular one in America—not even the combination of Welitsch and Hotter (under Reiner) could establish it in the Met's repertory when the current production was new. Thanks to the Rysanek/London team, the opera has managed to survive every other season or so of late, and that is as close as it has come to repertory status over here.

The truth is that while *Holländer* is short by Wagnerian measurements and in one act, it is not a concise score: while there is more "theatrical action"—i.e., activity—on the stage than in most of the later operas, there is much less per page in the music; the density is lower. There are thrilling passages that never fail to excite us and move us (and therefore draw us back for another hearing), but there are some genuine *longueurs* too. Though Wagner had started to put on his own armor, he had not yet entirely discarded that of his predecessors. And so the score heads down the road of "endless melody" and ceaseless inner action, but is still cluttered with the old ways of presenting character, emotional situation, color, and action. There is nothing wrong with the old ways (formally worked arias, duets, ballads, choruses, etc.), except that they were not Wagner's personal ways, and he was, for a genius, only moderately accomplished in them.

This opera also establishes a record, not smashed even in the *Ring*, for sheer persistence of a recurring leitmotif. Like any child with a new toy, Wagner plays with the Dutchman's motif until it runs down, wears out, and finally gets put on the closet shelf reserved for melodic fragments to which we're now impervious. The overture alone gives it an exhausting workout, and then there's the approach of the ship, the monologue, the ballad, the "*Wie aus der Ferne*" duet, the final pages, and passing references in between—several times each, in its unvarnished, unmodulated form, like the thirty-fifth reprise of a Broadway musical's single endurable tune.

Fortunately, there are other endurable tunes, and, already, Wagner's unique capacity for imagining and evoking a special atmosphere, a theatrical life of specific relevance to his subject. "*Die Frist ist um*" is not only the earliest sustained passage of "the real Wagner," but the first truly great scene from his pen, voiced by the first truly great character to step out of his imagination and unforgettably into ours. Erik is a totally undeveloped character—yet Wagner uses him perfectly as the rough, everyday foil to Senta's obsessive phantasizing, and gives him a dream narrative that foreshadows the power and mystery of later similar passages. The long Senta/Dutchman duet has a truly visionary ecstasy, and all the score's "incidental" music—the Steersman's Song, the clomping dance for the sailors, etc.—is just about flawless. Finally, the last scene, especially from the Dutchman's "*Verloren! Ach, verloren!*" to the end, is simply magnificent, with the terror and grandeur of the Dutchman as he despairingly puts out to sea, the hypnotic fever of Senta's compulsive sacrifice, and the uncomprehending pleading of Erik and the others set off against one another for a theatrical tension that tightens and builds steadily. It may even be worth affirming that it *is* a hell of an overture.

To the best of my knowledge, *Fliegende Holländer* has been recorded complete six times. But of these, two have been deleted from the domestic catalogue (one under Clemens Krauss, with Hans Hotter in the title role, and another featuring Josef Metternich), and another (with Franz Crass in the title role) has never been in it. So we are left with three: the 1955 Bayreuth Festival production (London A 4325, dropped from Schwann just a few months ago but still in the shops), the Victor preservation of the Leonie Rysanek/George London collaboration (LM 6156, LSC 6156) and the Angel version (3616 or S 3616) built around Dietrich Fischer-Dieskau and the more or less permanent Wagner wing maintained by that company in the late Fifties and early Sixties.

Our three conductors are Franz Konwitschny (Angel), Antal Dorati (RCA Victor), and Josef Keilberth (London). Konwitschny would be my own pick of the three, though I must say that none of these readings seems to me more than solid, professional work, and none worth discussing at any great length in this context. I value a sense of weight in Wagner (not being one of the clear-and-brisk adherents), and Konwitschny captures some of that, as at the opening of the overture or the dances and choruses of the last act. He also handles the lighter moments well—the opening of Act II, for example, from the "Spinning Chorus" through until the women bustle offstage to greet the homecoming crew, has a delightful lift. The weight is occasionally secured at the expense of tension and movement, however. Examples can be found at a couple of the danger points in the overture, such as the woodwind entrances during the development section based on the Dutchman's motif (pp. 29-30 of the Broude orchestral score), or the tutti just after the violins' upsweep on p. 41, where the Redemption motif gets its development. In both cases, there is a limpness, a dragging feeling that should never enter this music, however slow the tempo.

Some of the same feeling invests Keilberth's reading: it is sound and sensible, but rather tame and loosely knit. It is also preserved by one of the less successful of the live-Bayreuth recordings, with the result that details and balances are not always what the conductor doubtless intended them to be—the woodwinds, for example, do not lead in anywhere near strongly enough at the same spot cited above (pp. 29-30) or at the similar spot on p. 18, and it seems more likely the fault of the recording than of the conductor.

Dorati's performance is disappointing. I like the care and polish of much of the playing—as a piece of execution, the performance is first-class. But time and again the tempos are so disastrously gradual as to destroy the impulse, the dramatic thrust of a section. The Dutchman's monologue is a case in point, particularly the final section ("*Nur eine Hoffnung*," pp. 92 ff.—and I haven't yet figured out just what the orchestra is playing on the lead-in to this for tuba and the low strings, p. 91, but it sure isn't what's in the Broude edition); Senta's outburst at the end of the ballad ("*Ich sei's*," etc., p. 186) is another, among a number that might have been chosen. The third act is much the best, with the choral scene for the two crews quite excitingly done, but it is not enough to erase the over-all plodding impression.

We have been fortunate with our Sentas, for Leonie Rysanek, Astrid Varnay, and Marianne Schech are all fine artists, cast to good effect in this role. The thing that must be caught and projected with this character, in the theatre or on records, is her unbroken trancelike preoccupation. She obsessively fastens onto a single object (the Dutchman, or, really, the *idea* of the Dutchman, as represented by his portrait and the oft-told legend about him), which for her holds the hope for a kind of necessary fulfillment she cannot find in her world of simple fishermen, huntsmen, and gossiping seamstresses. She is not so much in conflict with this world as she is detached from it—she replies to Erik's questions as if he were not there, she does not even see her own father when he comes in the door with the Dutchman, she pursues her obsession through all events, past all other people, untouched by them. Erik is not far wrong when he laments to her that "*Satan hat dich umgarnt*"—it is a true case of possession, and to him it can be no power other than the devil that can take his intended wife away from the everyday world.

Senta's existence in another world is conveyed by the music with remarkable power and consistency, from the first entrance of her voice (wordlessly floating the Redemption Theme as it is about to be heard in her Ballad) to her final affirmation of her fidelity to the Dutchman. Little passages like her description to Erik of what she sees in the portrait

("*Fühlst du den Schmerz*," etc., p. 220), or her hypnotic interjections in Erik's dream narrative, or her simple, unswerving reply to the Dutchman's warnings ("*Wer du auch sei'st*," etc., pp. 256 ff.), to say nothing of her soaring lines in the final portion of their duet, add up to an extraordinary picture of this person in the music.

Certainly the Senta of Leonie Rysanek (RCA Victor) is the finest interpretation this gifted but uneven artist has offered in New York; indeed, it is one of the handful of really complete characterizations to be seen at the Metropolitan in recent years, exciting from both the vocal and interpretative standpoints. This is partly because the role's best moments lie on a high, sweeping, line, the sort that opens out as it ascends, and this plays to her chief vocal strength. But it is due more to the extraordinary intensity of her concentration, which enables her to carry out the character's intentions on a single line, with everything filled out, and nothing simply pasted on from the outside. Curiously, it is an involvement she has not been able to find with any of the other characters she has sung.

Though Rysanek's recorded Senta is excellent, it does no more than hint at this special quality in her presentation. I suppose the only way to capture the unique effect her top notes can make is to record them in a large theatre from an uppermost balcony; in any case, what we get here is a good, sailing top with lots of spin on it, but not the hair-curling sound we hear from her on one of her good nights "live"; the final portions of the Act II duet come closest to evoking this. The lower half of her voice has never been satisfactory, and this recording has the usual moments of weakness, dryness, and disconcertingly slow settling into pitches that are unfortunately characteristic of her vocalism in this area. Happily, it does not make as much difference in this part as in some others; and even though we miss much of what she conveys on the stage (especially in the Ballad, where her acting is almost entirely visual, not vocal), there is enough left to add up to a strong Senta.

Astrid Varnay (London) is always an interesting, honest singer, and while one might ideally ask for a sound purer and less heavy in this part, she is in fine voice on the Bayreuth recording; her high B flats and Bs do not bloom out like Rysanek's, but on the other hand her voice is better balanced up and down its range, with a rich, solid bottom that matches the top. Most of her singing is steady, big, and knowingly phrased. The Ballad is animated by the weight and meaning given to the words, and the scene with the Dutchman has considerable intensity, with a fine climax.

Marianne Schech (Angel) is somewhat more straightforward and less individual an interpreter—we do not come away from her Senta with any strongly personal impression. Like Rysanek, she has a weak lower register, and when she tries to get some volume in this vicinity she turns tremulous. The top is excellent though, especially at *forte*, and has a freshness and medium-weight timbre that is also ideal for the music. She sings out satisfyingly in the role's big moments, and leaves the listener with a positive feeling.

The Dutchman himself is immensely difficult to bring off—dramatically, because the hopeless anguish and bitterness of many years must underlie everything he does (but usually by implication rather than by exterior actions—the part would be lost in a welter of hysteria); vocally, because it calls for every sort of singing that can be demanded of a *Heldenbariton* voice. It is hardly surprising, therefore, that in an era when the number of competent *Heldenbaritons* is short of a half-dozen, none of the recorded Dutchmans is wholly satisfying, though each is an estimable artist. For me, George London's (Victor) is the most adequate, though he has sung better than he does on this recording, where he has his life made unnecessarily difficult by Dorati's plough-horse tempos. The monologue is not very impressive: the engineering places him in rather distant perspective, there are intonation problems, and the vocal line has insufficient movement and sweep. He gets into a much better stride with the second act, the "*Wie aus der Ferne*" being firm and well shaped, and the rest of the scene carried through in the same way. The final scene is the best of all, for here London's dark, steady timbre makes a manly effect, and there is considerable passion in his parting phrases.

Dietrich Fischer-Dieskau (Angel) starts with the disadvantage of simply not being a *Heldenbariton*; the caliber is too bright and heady, and even when he is able to purl out the sort of subdued, silky legato that is one of his specialties (as in the "*Dich frage ich*" section of the monologue), one is conscious that the effect is too elegant—smooth it should be, but dark and full too. I also find his interpretation unnecessarily precious and full of presumed subtleties—it is gingerbready, with a kind of pickiness, a constant flagging of emotional meanings, in place of firm, heroic vocalism. A small example is the repeated "*Doch, ach!*" on E flat/D in the "*Wie oft in Meeres tiefsten Schlund*"—a hand-to-forehead sort of complaint, as if he were saying "Dear me!"; a more extended case is the "*Wie aus der Ferne*," which begins most beautifully but quickly slips into overloading of the words and a sacrifice of the line to a sort of explanatory approach to the text. Naturally, so lavishly talented and knowledgeable a singer does not go through the role without some splendid moments, and like London, he rises to a final scene of real power and despair. But, in general, it is not my sort of Dutchman.

Of the late Hermann Uhde's (London) dramatic perception and his intelligence as a performer there can be no question. Vocally, the 1955 Bayreuth Festival seems to have found him in better than average form, but this still leaves him struggling against the demands of the part. In some declamatory passages he sounds quite imposing, but when straight line singing or sustained work near the top is required, one hears a voice almost, but not quite, doing the bidding of a sensitive, highly musical owner. The "*Dich frage ich*" wanders badly off pitch and stays there, and the repeated Es of the closing pages of the second act find him sounding increasingly tired and constricted. Some interesting moments, but not enough sheer vocal beauty or reliability, especially for repeated listening.

Hans Hotter was a famous Dutchman, and a powerful one in the theatre, but considered purely as a piece of singing, I cannot say I have ever found his reading very pleasurable; spread and nasalized, with the words mashed up in a bothersome way, quite beautiful in the quiet, mournful moments, shaky and insecure in the big ones. Though his complete performance is out of the catalogue, the second-act scene with Senta is preserved on an Angel disc (35585 or S 35585), where his partner is a surprisingly dull, uncomprehending Birgit Nilsson. The above description applies: "*Wie aus der Ferne*" opens with a most moving mezza-voce, but as the pitch and volume rise, the vocal quality and intonation deteriorate, until there are some quite ruinous phrases at *forte* above the staff. The record is worth owning for the fine performance of the final scene of *Walküre* which it contains, but the *Holländer* scene is, in my judgment, only for Hotter's most loyal adherents.

Fortunately, Joel Berglund's recording of the monologue has been transferred onto Odeon LP 83388, where it shows how pure singing that truly embraces all the requirements of the music can prove more satisfying than "singing-acting" that doesn't. Precisely the correct timbre and color, absolutely solid, beautiful tone from top to bottom, magnificently smooth, sweeping phrasing, dead-true pitch, no compromises. A great "interpretation"? No, just an intelligent, musical one, by a great *singer*. Worth the disc's price.

In the difficult and rather thankless role of Daland, we have three substantial artists: Giorgio Tozzi (RCA Victor), Gottlob Frick (Angel), and Ludwig Weber (London). Though the role is quite long and embraces an important aria, it does not bring much reward; much of Daland's singing simply fills out (gets in the way of?) the Dutchman's line in the long Act I scene, and though his aria is a good one, no one is much interested in hearing him sing it at that point in the opera—we want to get on with Senta and the Dutchman. So it is not surprising that producers and singers have looked around gropingly for something that will establish him as more of an individual, and thus justify his prominence. A currently popular solution is to present him as something of a money-grubber—I gather this idea has been carried almost to absurdity in some European productions. There is some internal evidence for this point of view,

but it seems to me a distortion if it is made the central truth about the character. Certainly he rubs his hands a bit over the Dutchman's treasure. But, after all, the fellow is a fisherman. His overriding concerns are dredging a living from the ocean (at which he's evidently done pretty well, but it's not easy and he's getting on in years) and making sure that his daughter's future is secured —which means making a good marriage for her. These are perfectly legitimate concerns, and the fact that he jumps at the chance to marry her to an exceedingly wealthy captain (and improve his own situation in the bargain) does not make him an avaricious white slave trader. True, Erik says that he cares only for gold—but Erik is hardly an unbiased bystander in the matter. Nor is there anything in the simple gleefulness of Daland's music when the Dutchman makes his offer (*"Wie? Hört'ich recht?,"* etc.—marked *"freudig betroffen,"* and not, let's say, "acquisitively") to indicate anything beyond honest, understandable incredulity and satisfaction.

Among these three, Tozzi offers the smoothest, richest singing. His handling of the music is straightforward and easy, and there is nothing strained or overdone in his interpretation. One might only wish that his voice were more of a true bass—the actual timbre is closer to what we might want in the Dutchman himself, and a real bass is needed for the contrast.

Frick and Weber are both such basses, but neither sings the part as well as Tozzi. Frick handles the lighter side of the character with a sure touch, points the words well, and is remarkably accurate musically in the Act I duet, which is unusually clear and well shaped. The aria is firm and solid. But an easy, flowing line has never been one of this singer's strengths, especially above the staff, and there are some uncomfortable, unattractive spots, most of them in the opening scene.

Weber, no doubt a superb Daland in the Thirties and Forties, seems to have been caught late in the day. The color of his voice is right, and there is stylistic authority in everything he does, but the vocalism is in-and-out, with impressive and beautiful moments alternating too often with passages of insecurity or imprecision, only some of which he disguises in "the character."

Of the Eriks, only Rudolf Schock (Angel) and Karl Liebl (RCA Victor) need detain us, since Rudolf Lustig (London) does well simply to labor his way through the role in a bleaty fashion with only one or two really disastrous moments. Schock is clearly the choice, for he offers the steadiest, warmest singing (some of it, as in his first cavatina, quite flowing and attractive) and recognizes and projects the dramatic points with intelligence and temperament. An intermittent constriction and dryness keeps his Erik from being a really memorable piece of singing, but certainly it is reliable and competent in every respect. Liebl also understands the role and makes its key points, and much of his singing is freshly lyrical and musically phrased. The tendency of his top voice to turn thin and tight is in evidence, but the recording does well by him, and he comes through it all respectably enough. It is a sign of the times, indeed, that a pleasant lyric tenor with insecurity at the top has made his career as a *Heldentenor*, essaying even Tristan at the Metropolitan.

Fritz Wunderlich (Angel) is easily the best Steersman, with his warm lyric tenor sailing easily through the song. Richard Lewis (RCA Victor) and Josef Traxel (London) are both musical, and make some nice *piano* effects, but the former is unable to more than gesture in the direction of the B flats that cap the song, and the latter gets into intonation difficulties at odd assorted moments. Angel also has the best of the Marys—Sieglinde Wagner, with a rich, dark mezzo and a sure command of the part—though Rosalind Elias (RCA Victor) is entirely adequate.

RCA Victor has done the most to "produce" the opera; the Bayreuth set is of course "live," but this is sometimes an advantage, sometimes not. Though I do not think Victor has caught either of its two leading singers to especially good effect, it has done right by such niceties as the approach of the Dutchman's ship and the big choral scene in the last act, which makes a good, loud, spooky impression.

OF WAGNER'S mature operas, *Tannhäuser* is generally regarded as the weakest, and I suppose it is. This is like saying, though, that *Julius Caesar* is the weakest of Shakespeare's tragedies—the statement may be true, but *Julius Caesar* is still a pretty passable play, and *Tannhäuser* is a pretty passable opera.

No one will dispute that some of the formally worked passages are uninspired and badly overextended—the most obvious examples are the finale of Act I, which grinds on endlessly with some truly ugly ensemble writing, and the pulverizingly dull oration by that windbag of a Landgraf (*"Gar viel und schön,"* and so on and so on and so on). From a dramatic standpoint, one could justifiably say that the female duality theme (which later turns up in the Elsa/Ortrud relationship, and much later in the profound character of Kundry) is here presented in a blatant, black-and-white way; that, although Wagner attempts to humanize the Landgraf in his scene with Elisabeth, this figure serves none but a functional purpose in the drama, unfortunately at considerable length; and that Wolfram is such a sweet fellow it almost makes one thwow up.

Tannhäuser is also one of those pieces much to be pitied for its associations, like Schubert's *Die Allmacht* or the *Samson* Bacchanale or Handel's *"Ombra mai fu"*—all those graduating classes clomping onto platforms to wheezy renditions of The Entry of the Guests, all those whiny church baritones regurgitating *"O Star of Eve."* The METROPOLITAN AUDITIONS OF THE AIR!, as Milton Cross used to intone in a way that made you think it was going to be *Terry and the Pirates*, even used the poor *Pilgerchor* as its theme, belted out each week, same time same station, by the undersized orchestra. I suppose there's as much gain as loss in all this: the minute the overture starts, the graduating classes, the whiny church baritones, Milton Cross, and all those constricted young hopefuls rise up before one, beating their gums in the air between the Wartburg and the Hörselberg, and whether you are overcome by sweet nostalgia or flung hapless into the slough of despond will depend on your perspective on such matters.

But I have resolved that not even this array of obstacles is going to ruin *Tannhäuser* for me. No man, I will concede, can ever again have a rational reaction to either the *Lohengrin* Bridal Chorus or the *William Tell* Overture; but there is too much in *Tannhäuser* that is genuinely noble and lofty to be ruined in the same way. The hackneyed old tunes are hackneyed because they are great old tunes; the simple black-and-white of the drama takes power from its very simplicity, so easily rendered effective in theatrical terms. If the first-act finale is just endurable, the second is an exemplary piece of operatic ensemble writing, dominated by the simple, strong theme with which Tannhäuser is urged to join the pilgrims, and with the solo soprano voice wonderfully set against the ensemble. The third act is great music from first note to last—whatever the weak patches en route, one leaves the theatre overwhelmed.

And if some of the characters are rarefied or even useless, there is compensation in the figure of Tannhäuser himself, one of Wagner's highest achievements. Not even in the characters of the Dutchman or Amfortas did Wagner succeed more completely in showing a tragic sufferer. Tannhäuser is many men: an artist doomed to isolation because of his perceptions; an open person in a closed society; an adventurer beyond the *Grenzen der Menschheit*. More than anything else, he is a man who seeks redemption, but who cannot accept it at the price of limitations on his humanity. Of all the minstrels of the *Sängerkrieg*, he alone knows the price of sensual surfeit—he alone might with justice sermonize about it as the others never tire of doing. He has rejected Venus; yet he knows that she exists, knows that there is more under the sun than the simple-minded self-righteousness of the world will acknowledge. And so he would rather sing in praise of Venus than to pretend that she is not part of

love. At the same time, he genuinely longs for acceptance, both from men and from his own restless spirit—he is not by instinct the renegade he is made to appear. It is this longing that is recognized by the miracle of the ending: he has transcended not only his own immature craving for endless self-indulgence but the blindness of other men as well. He is a profounder, more complete man than they (than the Pope himself), and so he reaches beyond them, directly to God.

We have four complete sets to consider, the old Bayreuth edition never having been put onto LP except in bits and patches (a pity, for it boasts an exceptionally beautiful Wolfram by the young Herbert Janssen, solid work from the other principals—Maria Müller, Sigismund Pilinsky, Ivar Andresen—and what I recall as authoritative leadership by Karl Elmendorff of an orchestra that had just played the work under Toscanini). Interestingly, there is no recording of either the Dresden or Paris version in pure form. All but the Philips/Bayreuth set are basically the Dresden version, but all omit the ensemble voices to leave Tannhäuser a solo passage in the Act II finale, beginning at "*Zum Heil den Sündigen*" (p. 204 of the Schirmer vocal score, 286 of the Peters orchestral score—further references will be to the former), which is theoretically an option of the Paris version. In the Philips/Bayreuth performance (based on the production of 1961), the Paris version of the overture and bacchanale music is used, but the performance reverts to the Dresden edition when Venus and Tannhäuser start singing; and here, the ensemble voices are left *in* at p. 204 ff., with Tannhäuser himself remaining silent for many pages before his "*Nach Rom!*" at the end of the act. I don't know *what* version that decision is based on, but I suspect it's The-Tenor-Is-Pooped-Give-Him-a-Break version.

Assuredly there should be recordings of both versions, and while I see nothing wrong with combining the effective portions of both, it's clear that what is still needed is a slam-bang stereo recording of the Paris version in all its shamelessness (I'm a Paris man myself, anyway—it's *better*, for Pete's sake). Let's see—Crespin, Ludwig, McCracken or Vickers, Prey, Crass. Conductor, anyone?

Among the available conductors, we must virtually discount the patchy effort of Robert Heger on the Vox set (OPBX 143). I'm sure that this knowledgeable veteran conducts a fine *Tannhäuser* even today, but here he is hampered by poor sound (mono, *circa* 1951) and by a production that bears all the earmarks of extreme haste and a low budget; there is some surprisingly ragged playing from the Munich State Opera orchestra.

This leaves us with the readings of Wilhelm Schröder (Deutsche Grammophon LPEM 19240/43), Wolfgang Sawallisch (Philips PHM 3560 or PHS 3960), and Franz Konwitschny (Angel 3620 or S 3620), all competent, though none could be classed with the really memorable pieces of Wagnerian conducting. Of these three, Konwitschny's seems to me the most satisfying, though it suffers by being overrecorded—it can really ruin things to have a bunch of voices recorded close up shouting in your ear, and here the Act I finale, among other places, turns into mere loud noise. But this fault does not disguise the real care in the orchestral phrasing, the logical structure of the reading, or the fine lift of many passages, such as the opening of Act II, or the little orchestral and choral recapitulations as each singer in the contest finishes his contribution. If only some of the key transitions had more definition, the reading would be first-class—I think, for instance, of the first entrance of the Hymn to Venus theme in the overture (top of p. 7). I am not urging an accelerando, for Wagner has clearly marked "*Tempo I. Nicht eilen. Breit*" ("Tempo I. Don't hurry. Board"). The last word is the key, for if the hymn gives us a feeling of real breadth and strength, then we don't feel an urge for a quickening; but here it is just sloggy enough to not quite make a positive change in feeling, so that there doesn't seem to be enough movement. There are a few moments like this, but they do not alter an over-all impression of a steady, sensible, well-thought-out and well-played reading.

If Maestro Konwitschny had crossed an iota or two of his firm control and balance with a dash of Wolfgang Sawallisch's impetus and love of contrast, we might have seen a flourishing hybrid. Sawallisch has certainly solved the transition problem, but he does it by simply jazzing things up every time there is a change of this sort—he is constantly threatening to run away with himself. The overture starts out well, but there is a feeling of pressing as early as the trombone statement of the Pilgrims' Chorus (p. 2). He animates everything in a way that insures against dullness, but often at the expense of careful shaping and beautiful sound (though some of the harshness, especially in the string tone, can be laid to the live-performance recording, not the best of its kind). I prefer the more settled, reliable work of Konwitschny, though Sawallisch is undeniably more exciting at some points.

Schröder is a conductor unknown to me except for this 1950 DGG recording, due to be released here on the Heliodor label in the near future. His orchestra is that of the Heisscher Rundfunk, and it plays extremely well; indeed the conductor seems to have a good grasp on the score. Despite a recording that is deficient on the high end, he secures a gratifying sound from the players, quite deep and rich, and turns in a clean and unfussy reading, marked by good balances and well-related tempos. That Schröder emerges with dignity despite a cast that is, with one exception, on a very low level of competence is all the more to his credit.

There are cuts on the Philips and DGG recordings: both excise a portion of the Elisabeth/Tannhäuser scene, primarily to get rid of the little moment (pp. 117-18) where Wolfram watches their meeting and renounces his hope of winning Elisabeth, and DGG leaves out a developmental portion of the second finale (pp. 260-73). There is also a peculiar omission in the Philips recording of the eight bars of orchestral introduction to the Landgraf's "*Ein furchtbares Verbechen*" (p. 226)—I assume that it was simply snipped off the tape by mistake.

On records, Elisabeth has been somewhat victimized by the drift towards lighter voices. One certainly does want great clarity and purity of tone, and there is no call for an heroic sound; but the voice must impinge. A pallid, small soprano just won't do in the second act, and in the theatre, at least, the last-act prayer demands a voice of sufficient caliber and presence to be easily audible and interesting even when filed down to a quiet, sustained tone. (See my remarks pertaining to Elsa, equally applicable to this role.) Rethberg's voice, with such uniform brightness, evenness, and above all its considerable thrust, must have been virtually perfect—an impression reinforced by her classic rendition of "*Dich, teure Halle,*" which I am afraid is currently out of the catalogue.

Elisabeth Grümmer (Angel) displays her usual lovely feminine quality and her sensitivity to the text. Vocally, her work here is a notch above her Elsa, a notch below her Eva. In other words, the "*Dich, teure Halle*" is most beautifully and intelligently sung, except that the top B does not pop out as it should; she is especially fine in moments of inwardness or delicacy (an instance: "*Im Traum bin ich, und törger als ein Kind,*" etc., p. 108), where so many singers of the role miss their opportunities, and the Prayer is lovely. On the other hand, her defense of Tannhäuser and her leading of the subsequent ensemble in Act II could use more strength, more vocal fiber, particularly on the high notes.

Anja Silja (Philips) discloses a very bright, quite individual sound that can soar nicely—phrases like "*Ich preise dieses Wunder*" (p. 107) make a fine effect. She also has an obvious sensitivity to the dramatic opportunities—she is most touching with the final part of her Act II plea, for example ("*Seht mich, die Jungfrau,*" etc., p. 192 ff.). The lower part of her voice is relatively weak, however, and this prevents her making a full effect in passages like "*Der Sänger klugen Weisen,*" etc. (p. 109). Her "*Allmächt'ge Jungrau*" is for some reason quite dull—it just sits there.

Marianne Schech (Vox) might have made quite a fine effect under more favorable recording conditions. The voice is of the right caliber, the style knowledgeable and secure, the top notes especially solid and sometimes exciting. There is enough that is tentative and unsettled, however, to keep her work from hitting its best level consistently. Again, the low part of the voice is rather weak. Out of this class altogether is the effort of Trude Eipperle (DGG), which is sound provincial routine and often nicely felt, but no more.

Of the ladies who are presumably tempting enough to trap a tenor inside a mountain for a long period of time,

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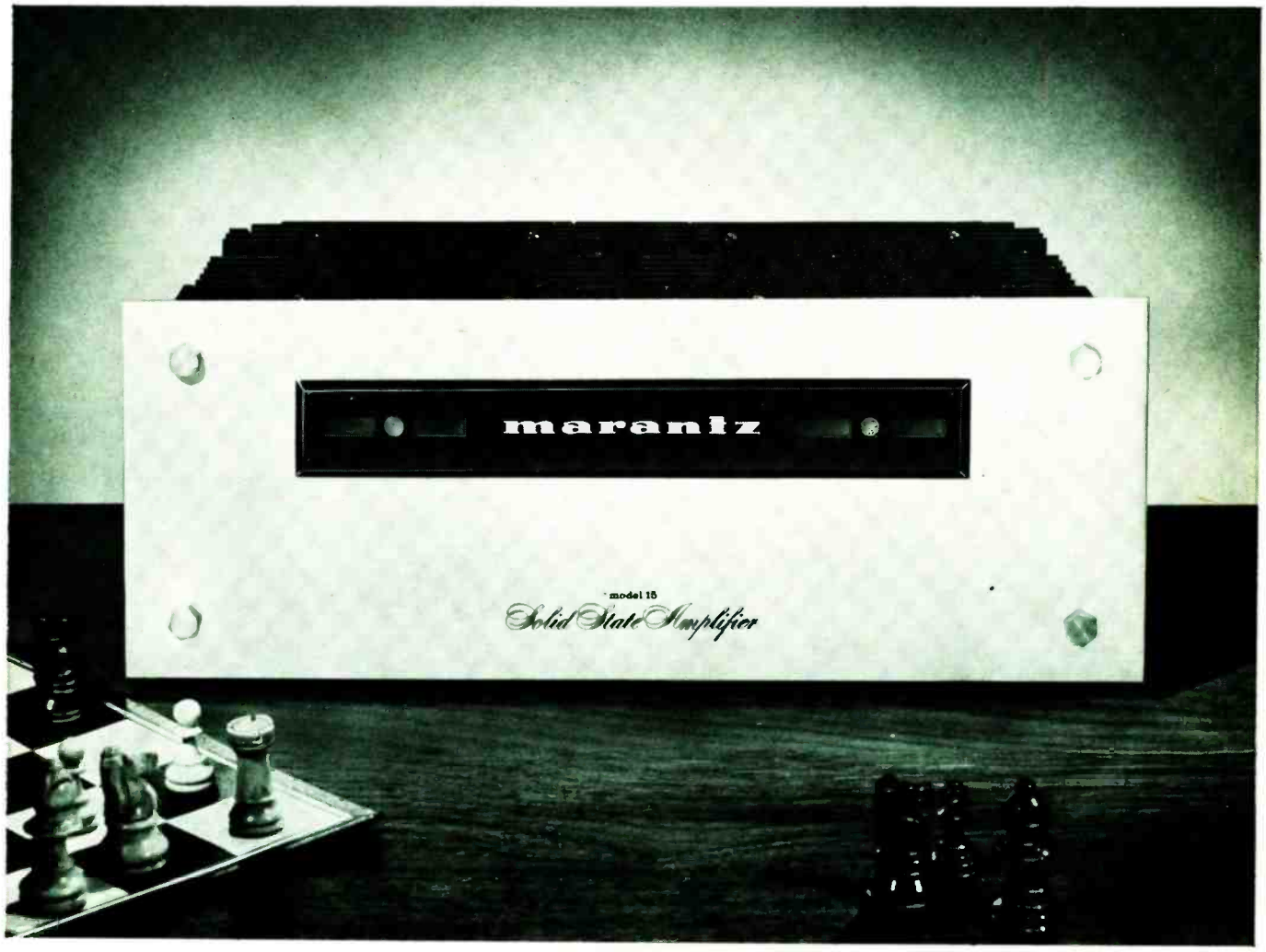

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the most important advance in phono cartridges since the advent of stereo

THE TYPE II SHURE V-15

...a new genre of cartridge, analog-computer-designed, and measured against a new and meaningful indicator of total performance:

"TRACKABILITY"

The radically new V-15 TYPE II heralds a new epoch in high performance cartridges and in the measurement of their performance. We call it the era of high *Trackability*. Because of it, all your records will sound better and, in fact, you will hear some recordings tracked at light forces for the first time without distortion.

THE PROBLEM:

While audiophiles prefer minimum tracking forces to minimize record wear and preserve fidelity, record makers prefer to cut recordings at maximum levels with maximum cutting velocities to maximize signal-to-noise ratios. Unfortunately, some "loud" records are cut at velocities so great that nominally superior styli have been unable to track some passages: notably the high and midrange transients. Hence, high level recordings of orchestral bells, harpsichords, pianos, etc., cause the stylus to part company with the wildly undulating groove (it actually ceases to track). At best, this produces an audible click; at worst, sustained gross distortion and outright noise results. The "obvious" solution of increasing tracking force is impractical because this calls for a stiffer stylus to support the greater weight, and a stiffer stylus will not track these transients or heavy low-frequency modulation, to say nothing of the heavier force accelerating record and stylus wear to an intolerable degree.

Shure has collected scores of these demanding high level recordings and painstakingly and thoroughly analyzed them. It was found that in some cases (after only a few playings) the high velocity high or midrange groove undulations were "shaved" off or gouged out by the stylus . . . thus eliminating the high fidelity. Other records, which were off-handedly dismissed as unplayable or poor pressings were found to be neither. They were simply too high in recorded velocity and, therefore, untrackable by existing styli.

Most significantly, as a result of these analyses, Shure engineers established the maximum recorded velocities of various frequencies on quality records and set about designing a cartridge that would track the entire audible spectrum of these maximum velocities at tracking forces of less than 1½ grams.

ENTER THE COMPUTER:

The solution to the problem of true trackability proved so complex that Shure engineers designed an analog-computer that closely duplicated the mechanical variables and characteristics of a phono cartridge. With this unique device they were able to observe precisely what happened when you varied the many factors which affect trackability: inertia of tip end of the stylus or the magnet end of the stylus; the compliance between the record and the needle tip, or the compliance of the bearing; the viscous damping of the bearing; the tracking force; the recorded velocity of the record, etc., etc. The number of permutations and combinations of these elements, normally staggering, became manageable. Time-consuming trial-and-error prototypes were eliminated. Years of work were compressed into months. After examining innumerable possibilities, new design parameters evolved. Working with new materials in new configurations, theory was made fact.

*Thus, the first analog-computer-designed, superior trackability cartridge was born: the Shure SUPER-TRACK*V-15 TYPE II.* It maintains contact between the stylus and record groove at tracking forces from ¾ to 1½ grams, throughout and beyond the audible spectrum (20-25,000 Hz), at the highest velocities encountered in quality recordings. It embodies a bi-radial elliptical stylus (.0002 inch x .0007 inch) and 15° tracking.

It also features an ingenious "flip-action" built-in stylus guard.

It is clean as the proverbial hound's tooth and musical as the storied nightingale.

THERE ARE MANY WAYS TO PROVE ITS SUPERIORITY TO YOURSELF:

(1) Shure has produced a unique test recording called "An Audio Obstacle Course" to indicate cartridge trackability. It is without precedent, and will be made available to Shure dealers and to the industry as a whole. You may have your own copy for $3.95 by writing directly to Shure and enclosing your check. (Note: The test record cannot be played more than ten times with an ordinary tracking cartridge, regardless of how light the tracking force, because the high frequency characteristics will be erased by the groove-deforming action of the stylus.)

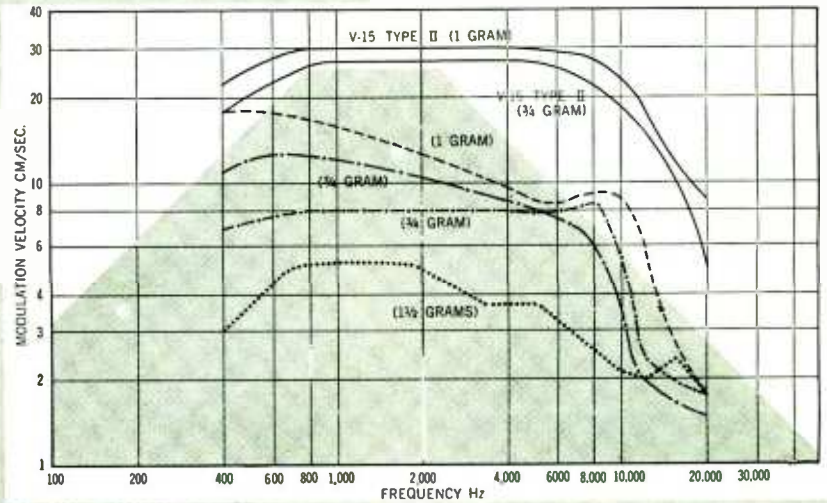
(2) A reprint of the definitive technical paper describing the Shure Analog and trackability in cartridges, which appeared in the April 1966 Journal of the Audio Engineering Society, is available (free) to the serious audiophile.

(3) A representative list of many excellent recordings with difficult-to-track passages currently available is yours for the asking. These records sound crisp, clear and distortion-free with the Shure V-15 Type II.

The Shure Super-Track V-15 TYPE II is available at your dealers at $67.50.

Shure Brothers, Inc., 222 Hartrey Avenue, Evanston, Illinois 60204

TRACKABILITY AS A NEW SPECIFICATION:



This chart depicts the new performance specification of *trackability*. Unlike the oversimplified and generally misunderstood design parameter specifications of compliance and mass, trackability is a measure of total performance. The chart shows frequency across the bottom, and modulation velocities in CM/SEC up the side. The grey area represents the maximum *theoretical* limits for cutting recorded velocities; however, in actual practice many records are produced which exceed these theoretical limits. The smoother the curve of the individual cartridge being studied and the greater its distance above the grey area, the better the trackability. The trackability of the Shure V-15 TYPE II is shown by the top (solid black) lines. Representative curves (actual) for other cartridges ($80.00, $75.00, $32.95, $29.95) are shown as dotted, dashed and dot-dash lines for comparison purposes.

*T.M.

CIRCLE 90 ON READER-SERVICE CARD

HIGH FIDELITY EQUIPMENT REPORTS

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

SONOTONE MARK V CARTRIDGE

THE EQUIPMENT: Sonotone Mark V, a stereo phono cartridge available in three versions: Model 100T-D7V (0.7-mil diamond stylus), $32.50; Model 100T-D5V (0.5-mil diamond stylus), $32.50; Model 100-ED (elliptical diamond stylus, 0.8-mil and 0.3-mil radii), $39.50. Supplied with plug-in equalizers for magnetic phono inputs. Manufacturer: Sonotone Corp., Elmsford, N. Y. 10523.

COMMENT: The new 100T series brings Sonotone's Velocitone cartridge development (started a few years ago) to a new level of refinement—ceramics, like magnetics, do not stand still but advance along with

everything else in audio. As compared with the Mark IV version of this pickup (see HIGH FIDELITY, May 1965), the present Mark V tracks a little lighter, has somewhat higher output voltage, and an over-all smoother response in which the high-end peak is lower than in previous models. These improvements were confirmed in measurements made of the ED version and listening tests of both this and the D5V version.

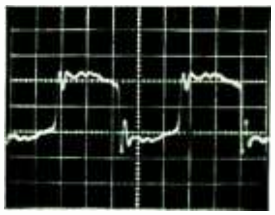
The cartridge comes with two plug-in equalizers that fit onto the ends of the cables from whatever tone arm is used and which in turn get plugged into the standard magnetic phono input jacks on any amplifier or receiver. The signal output thus measured at CBS Labs was 5.3 millivolts and 5.9 millivolts from left and right channels respectively—values well balanced and well suited for magnetic inputs. Measured distortion was fairly low; lateral and vertical IM were, in fact, a shade lower than that found in some magnetic pickups.

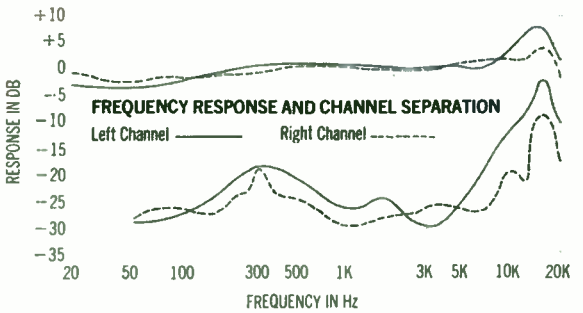
The Mark V is specified with a 15-degree vertical tracking angle; it actually measured 14 degrees which is close enough. Its low-frequency resonance (in the SME arm) was 14.5 Hz and its hum pickup and hum contribution to the system was nil. Response to a 1-kHz square-wave showed one small cycle of ringing which was quickly damped—a pattern very similar to what we get from most of today's cartridges of all types. Over-all frequency response was clocked on the left channel as plus or minus 3 dB from 20 Hz to 10 kHz, with a peak to 7 dB at 15 kHz, down to zero dB at 20 kHz. The right channel remained within plus or minus 3 dB clear across the 20 to 20 kHz range. Separation between the two channels was ample, averaging 25 dB over-all. Stylus force used in all our tests, incidentally, was 2 grams—right in the middle of the 1.5 to 2.5 gram range recommended by the manufacturer.

The Mark V is a very lightweight cartridge and the lead spacer provided with it probably will be required for balancing it in most modern arms. The pins are closely spaced, and the installer is advised to use the little insulated sleeves supplied to prevent shorting of the pins. The brush packaged with the cartridge is handy for keeping the stylus clean—and this is one stylus that you need have no fear about whisking a brush across. True to Sonotone's claim, it can be flexed about considerably and will always return to its center alignment—a feature that makes for ruggedness as well as an above-average ability to track difficult records. The sound of the Mark V is bright and open, with a slight tendency to favor the highs; there is, however, no audible distortion and an excellent stereo image.

CIRCLE 140 ON READER-SERVICE CARD

Left-channel 1-kHz square-wave response; right channel, same.





REPORT POLICY

Equipment reports are based on laboratory measurements and controlled listening tests. Unless otherwise noted, test data and measurements are obtained by CBS Laboratories, Stamford, Connecticut, a division of Columbia Broadcasting System, Inc., one of the nation's leading research organizations. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. Manufacturers are not permitted to read reports in advance of publication, and no report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher. All reports should be construed as applying to the specific samples tested; neither HIGH FIDELITY nor CBS Laboratories assumes responsibility for product performance or quality.

SONY/SUPERSCOPE MODEL 530 TAPE RECORDER

THE EQUIPMENT: Sony/Superscope 530, a three-speed tape recorder with built-in playback facilities. Dimensions: 19 11/16 by 9 15/16 by 15 7/16 inches. Supplied with two microphones. Price: $399.50. Manufacturer: Sony/Superscope, 8150 Vineland Ave., Sun Valley, Calif. 91353.

COMMENT: The new 530 is packaged in the familiar three-piece tape recorder format, but with a difference. The split lid contains a pair of speakers for the highs, while the lows are handled by two more speakers in the recorder case itself. This makes for a multiple sound-source effect on playback, termed "quadradial" by the manufacturer. The sound also can be taken from the 530's line outputs and fed into an external amplifier and speakers for full high fidelity results. Then, with the 530's own speakers going at the same time, you can literally surround yourself with sound—your main speakers, of course, would have to be facing you while the recorder would be installed somewhere behind you.

We tried this kind of setup with some prerecorded tapes and can only say that "surround sound" gives a new dimension to home stereo. One tape that particularly thrilled us was the Leonard Bernstein/New York Philharmonic version of the Shostakovitch Fifth (Columbia MQ 375), especially the last movement: surely those sub-basement percussives and golden brasses couldn't have been perceived any better by the audience at that historic concert in the Moscow Conservatory. Quadradial sound behind you plus regular stereo in front—the nearest we've yet come in our living room to the spatial realism of the concert hall. In fact, we recommend this tape and this setup to anyone who wants to impress anyone else—spouse, potential customer, doubting friend—with the sheer sonic grandeur of prerecorded tape.

To the 530 itself: it is a solid-state, complete, reasonably compact, and smooth running system that handles up to 7-inch diameter reels and will record and play in quarter-track mono or stereo at 7½, 3¾, and 1⅞ ips speeds. The 530 may be used for playing one track while another track is being recorded—handy for "tape teaching" and for dubbing special effects into your own recordings. The machine also may double as a public-address system, fed from mikes or any other signal source such as tuner or record player. It may be installed vertically or horizontally; for the former way a pair of rubber caps are supplied that you fit over the spindles to keep the reels in place. Also supplied are two Sony F-96 microphones with cables attached, a head-cleaning ribbon, four colored pin jacks for making your own patch cords, and a very complete and clearly written instruction manual.

The deck is neatly styled in black and silver tones. The speed selector switch is near the top, between the reels. The main control lever (forward, stop, rewind) is at the lower right and with it a fast-forward button. The transport has a three-digit tape counter

Sony/Superscope 530 Recorder

Lab Test Data

Performance characteristic		Measurement
Speed accuracy,	7½ ips	0.17% fast at 120 V AC; 0.23% slow at 105 V AC; 0.3% fast at 127 V AC
	3¾ ips	0.17% fast at 120 V AC; 0.1% slow at 105 V AC; 0.27% fast at 127 V AC
	1⅞ ips	0.67% slow at 120 V AC; 0.87% slow at 105 V AC; 0.6% slow at 127 V AC
Wow and flutter,	7½ ips	playback: 0.03%, 0.065% record/playback: 0.05%, 0.085%
	3¾ ips	playback: 0.03%, 0.07% record/playback: 0.06%, 0.09%
	1⅞ ips	playback: no standard measurement record/playback: 0.07%, 0.1%
Rewind time, 7-in., 1,200-ft. reel		2 min., 23 sec.
Fast-forward time, same reel		2 min., 16 sec.
Playback response,	7½ ips, l ch	+3, −2.5 dB, 40 Hz to 15 kHz
	r ch	+2, −2.5 dB, 40 Hz to 15 kHz
	3¾ ips, l ch	+4.5, −0 dB, 50 Hz to beyond 7.5 kHz
	r ch	same
Record/playback response (with −10 VU recorded signal),	7½ ips, l ch	±2 dB, 35 Hz to 13 kHz
	r ch	±2 dB, 40 Hz to 13.5 kHz
	3¾ ips, l ch	+1.5, −4 dB, 25 Hz to 7.8 kHz
	r ch	+1.5, −4 dB, 40 Hz to 9 kHz
	1⅞ ips, l ch	+1, −5 dB, 24 Hz to 6 kHz
	r ch	+0.75, −5 dB, 25 Hz to 6 kHz
S/N ratio (ref 0 VU, test tape)	playback	l ch: 53 dB, r ch: 51 db
	record/playback	l ch: 52 dB, r ch: 50 dB
Sensitivity (for 0 VU recording level)	high level input	l ch: 24 mV, r ch: 22 mV
	microphone input	l ch: 0.36 mV, r ch: 0.27 mV
THD, record/playback −10 VU recorded signal	7½ ips, l ch	under 2.4% to 10 kHz
	r ch	under 2.6% to 10 kHz
	3¾ ips, l ch	under 3% to 7 kHz
	r ch	under 3% to 6.8 kHz
	1⅞ ips, l ch	under 4% to 3.2 kHz
	r ch	same
IM distortion, record/playback −10 VU recorded level,	7½ ips	l ch: 1.5%, r ch: 1.8%
	3¾ ips	l ch: 2%, r ch: 2.2%
	1⅞ ips	l ch: 2.9%, r ch: 2.8%
Accuracy, built-in meters		left reads ¼ dB high right reads exact
Power output, built-in amplifier		l ch clips at 2 watts into 8-ohm load r ch the same

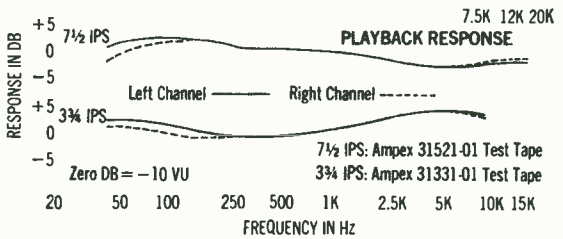
with reset button, and an instant-stop control with a lock position that permits you to rock the reels to locate a specific record passage. There are twin level meters—both very accurate by the way. The tape itself runs past four fixed capstans in addition to the pinch-roller and drive-capstan. An automatic shut-off switch is under the head cover. The 530 uses two heads—for erase, and for record/playback.

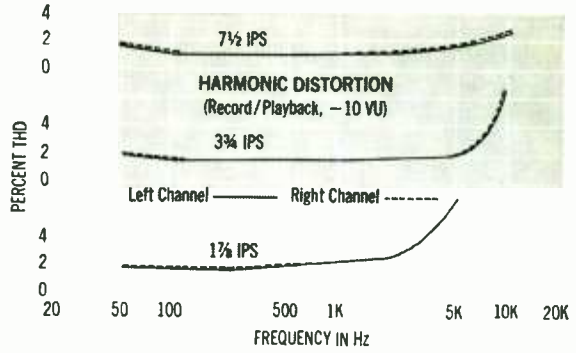
A sliding panel near the bottom of the deck hides the mike jacks (these accept the small phone jacks typically found on Sony mikes), two red press-to-record buttons and a pair of associated recording-level controls. The record buttons are tied through a safety interlock to the main control lever to prevent accidentally erasing a recorded tape. Along the right-hand side of the deck are playback controls for treble, bass, volume, and speaker-channel mode. There also is a speaker off/on switch and the main power switch. A green pilot lamp comes on when the 530 is being used, and additionally a red lamp near the VU meters glows when recording.

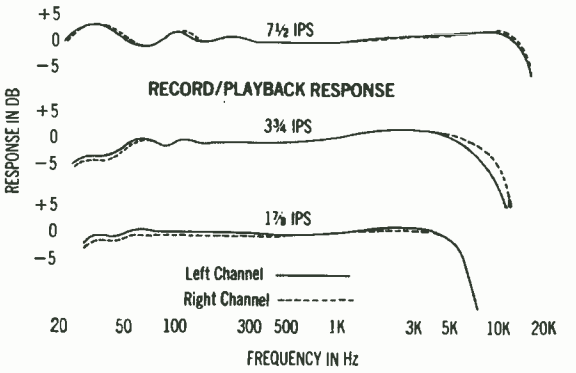
For getting signals into the 530 there are the mike jacks mentioned, which accept the Sony F-96 mikes supplied with the recorder, or any low impedance mike. Optional Sony accessories also permit these jacks to accept signals from a telephone pickup, a stereo microphone mixer, or a turntable fitted with a magnetic phono cartridge. Auxiliary stereo jacks on a recessed panel topside of the machine are for high-level signals such as from a tuner, or from the tape-feed jacks of an amplifier. This panel also contains the line output jacks for integrating the 530 with an external playback system, the AC connector, switched and unswitched AC outlets, the fuse-holder, and the jacks for connecting the lid speakers, or any 8-ohm speakers. When the speaker jacks are used, a switch near them engages the built-in speakers for the quadradial effect—by which the speakers in the case become woofers and the lid speakers act as midrange and tweeters (crossover is at about 350 Hz). Finally there is a stereo headphone jack on the side of the machine which can be used to monitor the program being recorded.

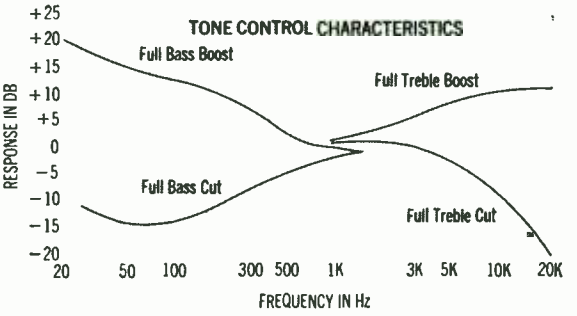
The test data from CBS Labs, detailed in the accompanying charts and graphs, add up to a recorder that either meets or exceeds its specifications, offers smooth and low-distortion response for recording and playback, has very good signal-to-noise characteristics, and excellent mechanical operation. This is all borne out in use-tests of the 530 at all three speeds: recording and playing back FM broadcasts and new stereo discs, and playing prerecorded tapes. The best results naturally came at 7½ ips, although the 3¾ and 1⅞ ips speeds clearly are an improvement over what we used to hear at these speeds in older recorders. The built-in amplifier and speakers, by themselves, cannot do full justice to the signals you can get out of the 530—especially at the faster speeds—but they are a convenience, and the quadradial effect lends the setup a touch of stereo "air" not found in the speakers usually supplied as part of a popularly priced recorder. And, as we said earlier, they can supplement the main speakers in a system for some really heroic stereophony.

CIRCLE 141 ON READER-SERVICE CARD





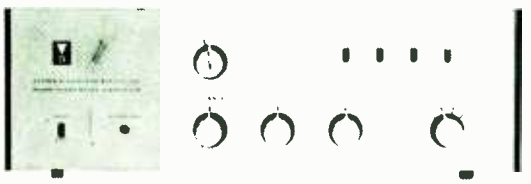




J. B. LANSING SA600 INTEGRATED AMPLIFIER

THE EQUIPMENT: J. B. Lansing SA600, an integrated stereo amplifier (preamp and power amp on one chassis). Dimensions: 16 3/16 by 5 1/16 by 13 3/4 inches. Price: $300. Manufacturer: James B. Lansing Sound, Inc., 3249 Casitas Ave., Los Angeles, Calif. 90039.

COMMENT: The SA600, JBL's first integrated preamp-power amplifier offers the kind of performance scarcely encountered before in this class of equipment. Its high power, low distortion, and wide linear response are what we have come to expect from the traditionally superior separate preamp and power amp setups, yet it is obviously more compact, and—as the better amplifiers go—lower in cost.



The amplifier presents a neat, professional appearance. The chassis comes with two walnut sides and small feet so it may simply be placed on a shelf, or whatever, "as is." Alternately, the side panels and

feet may be removed for a custom cut-out type of installation. The controls, which are among the smoothest-acting we've toyed with outside a recording studio, include five toggles for power, loudness contour, normal-test, tape monitor, and stereo/mono. There also are five man-size knobs for volume, channel balance, bass, treble, and program selector (tape head, phono, tuner, auxiliary). The bass and treble tone controls work on both channels simultaneously. The normal-test switch may be used in conjunction with a built-in aural null system to balance the inputs to the amplifier.

A recessed panel under the amplifier contains the signal jacks, power connector, and a few more controls. There is a stereo pair of inputs for magnetic phono, associated with a cartridge-level switch (to adjust the input for different cartridge signal levels) and a balance control. Another pair of jacks double as inputs for a second cartridge from another turntable or for signals direct from a tape playback head; a switch here selects the use of these jacks. There are also jacks for signals from a tape playback preamp, from a stereo tuner, and from any auxiliary source furnishing signals of 0.25-volt or more. Tape feed jacks (which are not affected by the tone or volume controls on the SA600) are also provided. For powering other equipment there are three AC outlets —two switched and one unswitched. You'll also find a spring-loaded grounding post here which may be used for record players that have a separate ground lead. Speaker connections are at the rear of the chassis; these too are spring-loaded and color-coded for quick and foolproof hookups. The main power fuse and the line cord terminal also are on the rear.

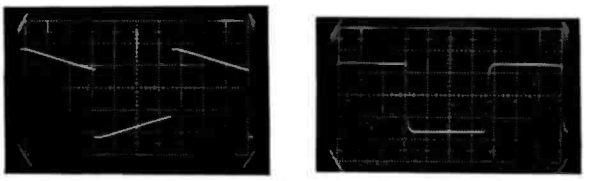
The SA600 uses silicon transistors and diodes throughout, and the power output stages employ what JBL calls its "T circuit," reportedly a direct-coupled configuration in which the transistors are kept at proper operating modes by a kind of computer-type hookup. This makes for very clean performance and for very high stability under varying loads.

So, how does it sound?

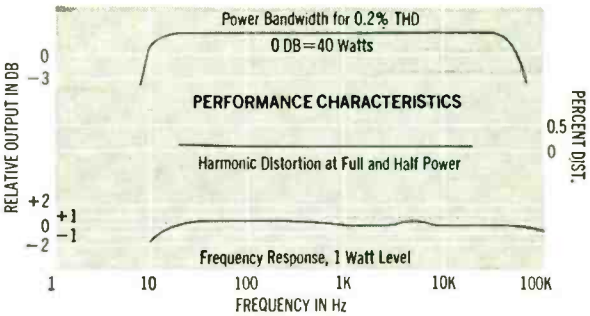
Measurements and listening tests add up to a superlative amplifier. Power vis-a-vis distortion measurements made at CBS Labs ran well above manufacturer's specifications, and the negligible drop in power between single-channel and both-channels-at-once operation shows excellent regulation in the

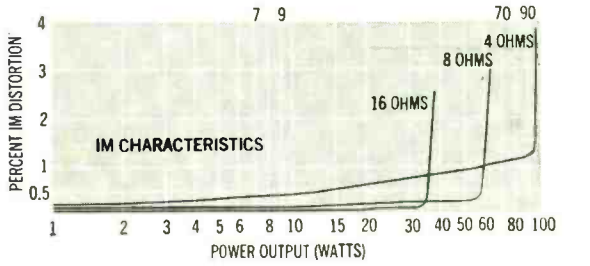
Lab Test Data

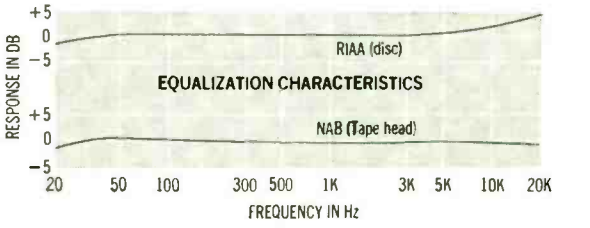
Performance characteristic	Measurement	
Power output (at 1 kHz into 8-ohm load)		
l ch at clipping	52.5 watts at 0.14% THD	
l ch for 0.2% THD	57 watts	
r ch at clipping	51 watts at 0.15% THD	
r ch for 0.2% THD	55.5 watts	
both chs simultaneously		
l ch at clipping	52.5 watts at 0.14% THD	
r ch at clipping	51 watts at 0.15% THD	
Power bandwidth for constant 0.2% THD	8 Hz to 70 kHz	
Harmonic distortion		
40 watts output	under 0.15%, 20 Hz to 20 kHz	
20 watts output	same	
IM distortion		
4-ohm load	0.2% at 1-watt; under 1% to 57 watts output	
8-ohm load	0.15% at 1-watt; under 0.3% to 51 watts output	
16-ohm load	0.1% at 1-watt; under 0.2% to 34 watts output	
Frequency response, 1-watt level	±0.5 dB, 16 Hz to 100 kHz	
RIAA equalization	+4, −1 dB, 20 Hz to 20 kHz	
NAB equalization	+0.5, −1.5 dB, 20 Hz to 20 kHz	
Damping factor	18	
Input characteristics	Sensitivity	S/N ratio
tape head	1.8 mV	72 dB
lo phono	4.7 mV	75 dB
med phono	9.4 mV	80 dB
hi phono	18 mV	83 dB
hi level	180 mV	88 dB

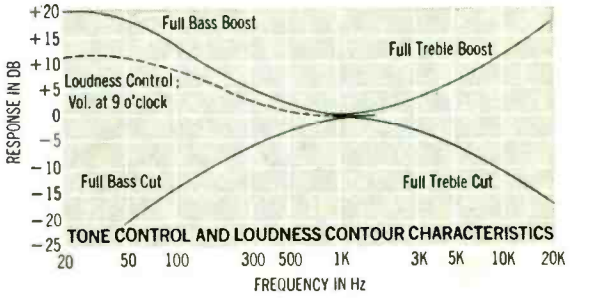


Square-wave response to 50 Hz, left, and to 10 kHz.









power-supply section. The amplifier's power band width, for a very rigorous and unusually low specified 0.2 per cent distortion, extended from 8 to 70,000 Hz which, needless to say, is outstanding. Its distortion, in fact, at any output level, is just about non-existent, and often ran below or at the residual level of the measuring instruments. Frequency response was the flattest we've seen out to 100 kHz. The 50 Hz square-wave response showed only a slight tilt, with very flat tops; the 10 kHz square-wave response was superb—virtually a copy of the input test signal.

The utter cleanliness of reproduction of this amplifier must be heard to be appreciated. Connected to high quality speakers—even the lowest-efficiency types—it provides a sense of listening through back to the program source, negotiating the most thunderous crescendoes or the softest of pianissimos with complete ease and authority. Driving high-efficiency speakers, the SA600 is an amplifier that can send your recordings of Das *Rheingold* or *Lohengrin* down the street if you care to turn up the volume the least bit. It also is an amplifier that lets you focus precisely on a Haydn quartet in your own study. Even to listeners who have been used to hearing the best foi years, it seemed to bestow a new sense of aliveness and realism to familiar records and tapes.

The only thing about the SA600 that we aren't agog over is the location of those signal jacks on the bottom (instead of the rear where they usually are). This means you have to tip the amplifier on its end when first installing it in a system, or when making changes in the system. Naturally, this would concern us more than the average user; it is, in any case, a minor inconvenience that is more than overwhelmed by the sheer excellence of performance of a truly great amplifier.

CIRCLE 142 ON READER-SERVICE CARD

SHERWOOD S-8800 STEREO RECEIVER

THE EQUIPMENT: Sherwood S-8800, a stereo receiver (FM stereo tuner and stereo control amplifier on one chassis). Dimensions: 16½ by 14 by 4½ inches. Price: chassis, $359.50; in walnut-grained leatherette case, $368.50. Manufacturer: Sherwood Electronic Laboratories, Inc., 4300 North California Ave., Chicago, Ill. 60618.

COMMENT: Sherwood's latest stereo all-in-one is an elegantly styled, fairly compact set that offers high FM sensitivity, versatile controls, and enough clean power to drive any speakers. It is an all-solid-state design, using silicon transistors throughout. The FM dial is amply proportioned and clearly marked to enable you to pick out all stations. A zero-center tuning meter aids in precise tuning, and an automatic stereo indicator comes on when FM/stereo signals are received.

The two large knobs to the right of the station dial are for tuning, and for power off-on/volume/loudness. The latter control introduces bass compensation at low listening levels which lessens gradually as the control is increased. Below the station dial is a small "hush" adjustment for reducing the rushing noise between stations. Next to it is a preamp level control which can be used to balance the sound of records with the sound from FM programs, so that when you turn the set on—with the main volume control in a given position—you won't be "blasted" when switching from one program source to another. There is a four-position program selector (tape head, phono, FM, and aux), a bass tone control, and a treble control. These operate on both channels simultaneously. The channel balance control, when pulled out, converts the set to monophonic operation —for both records and FM programs. When in its mono position, it defeats the FM/stereo indicator—so if you're tuning across the band looking specifically for FM/stereo signals, better leave it in.

Additional front-panel controls include four rocker switches for tape monitor, high filter, speakers A off/on, and speakers B off/on. A stereo headphone jack completes the picture. The speaker switches relate to the double sets of terminals at the rear, which permit you to run two separate sets of stereo speaker systems—a handy feature for piping stereo into two different rooms, or for beefing up the sonic front in one room. All the speakers, and the headphones, may be heard at once if desired.

Turning to the rear, the S-8800 has antenna inputs for both 300-ohm and 75-ohm lead-in; two AC outlets (one switched; one unswitched); a grounding post which may be used to reduce hum from the turntable used in the system; and a signal-jack panel consisting of four pairs of inputs and a stereo pair of outputs for feeding into a tape recorder. Three fuseholders contain the main power fuse and one each for the stereo channels.

We have come to expect high performance from Sherwood, and the S-8800 did not let us down. The tuner section, with its high sensitivity and very low distortion, is among the best in the business—clean and responsive. FM stereo comes in loud and clear and, as the curves plotted at CBS Labs show, with very ample separation. The usual increase in distortion, when switching from mono to stereo in receivers, was in this set just about negligible. We would say that Sherwood has come up here with another typically "hot" front end that makes FM listening a sheer joy.

As for the amplifier—just to allay any doubts about our measurements being in disagreement with the manufacturer's specifications, we must point out that Sherwood uses several rating standards, while we use only one—the continuous or RMS power method. Comparing the results with the specifications, it is apparent that the S-8800 does provide the power it claims, and this—for a popularly priced combination set—is considerable. A glance at the IM curves, for instance, shows how much power the S-8800 will furnish before it runs into any serious distortion problems at all three impedances. It is ample for driving all the speakers that can be hooked up to the set, including low-efficiency types. For rated power bandwidth distortion of 1%, the curve ran below and above the normal 20 to 20 kHz band; and the 1-watt frequency response was virtually a straight line in this area, being down by 2.5 dB at 40 kHz—fine figures for a receiver.

As for other areas of performance, the RIAA equalization for records was near-perfect; the NAB (tape head playback) equalization showed a 6 dB drop at the low end; obviously the tape head input would need a bit more gain to bring this up, but since most tape owners play their tapes through their decks' own preamps (feeding it into a high-level input on the system amplifier), we doubt that this

Sherwood S-8800 Receiver

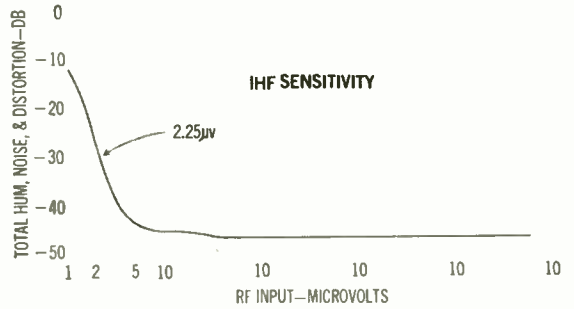
Lab Test Data

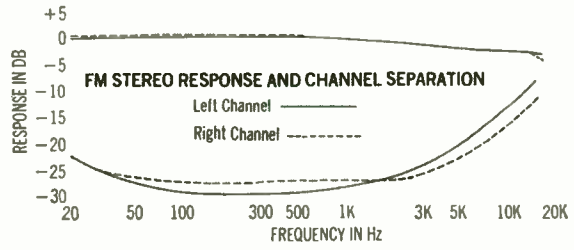
Performance characteristic	Measurement
Tuner Section	
IHF sensitivity	2.25 uV at 98 MHz and 90 MHz, 2.4 uV at 106 MHz
Frequency response, mono	+0, –0.5 dB, 20 Hz to 16 kHz
THD, mono	0.51% at 400 Hz, 0.66% at 40 Hz, 0.37% at 1 kHz
IM distortion	0.44%
Capture ratio	3.4
S/N ratio	69 dB
Frequency response	
stereo, l ch	+0.5, –3 dB, 20 Hz to 16 kHz
r ch	+0.5, –3.5 dB, 20 Hz to 15 kHz
THD, stereo, l ch	0.6% at 400 Hz, 1.3% at 40 Hz, 0.52% at 1 kHz
r ch	0.68% at 400 Hz, 0.92% at 40 Hz, 0.56% at 1 kHz
Channel separation, either channel	32 dB at mid-frequencies; better than 25 dB, 20 Hz to 5 kHz; 15 dB at 14.5 kHz
19-kHz pilot suppression	37 dB
38-kHz subcarrier suppression	42 dB
Amplifier Section	
Power output (at 1 kHz into 8-ohm load	
l ch at clipping	38.3 watts at 0.17% THD
l ch for 0.5% THD	41.2 watts
r ch at clipping	40.5 watts at 0.22% THD
r ch for 0.5% THD	42.7 watts
both chs simultaneously	
l ch at clipping	35.6 watts at 0.17% THD
r ch at clipping	35.6 watts at 0.26% THD
Power bandwidth for constant 1% THD	15 Hz to 28 kHz
Harmonic distortion	
40 watts output, l ch	under 0.8%, 40 Hz to 20 kHz
r ch	under 0.7%, 40 Hz to 20 kHz
20 watts output, either ch	under 0.5%, 20 Hz to 20 kHz
IM distortion	
4-ohm load	under 0.8% to 56 watts
8-ohm load	under 0.4% to 39 watts
16-ohm load	under 0.25% to 22.2 watts
Frequency response, 1-watt level	+0.25, –2.5 dB, 10 Hz to 40 kHz
RIAA equalization	+0, –1.5 dB, 20 Hz to 20 kHz
NAB equalization	+0, –6.5 dB, 50 Hz to 20 kHz
Damping factor	27

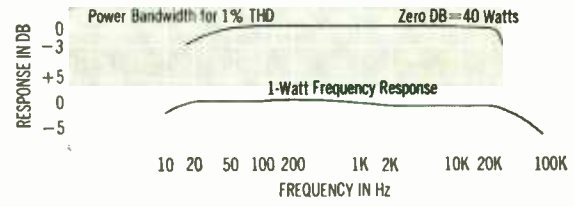
Input characteristics	Sensitivity	S/N ration
tape head	0.92 mV	60 dB
phono	1.49 mV	62 dB
aux	102 mV	72 dB

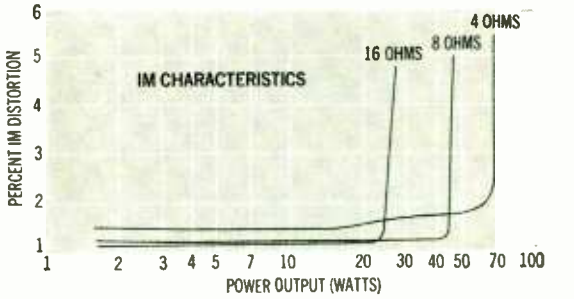
particular limitation would concern many users. The set has a high damping factor, very good S/N ratio figures on all inputs, and it makes square-waves that seem a jot or two above the average for this class of equipment: the bass wave-form was tilted somewhat but reasonably clean while the high-frequency wave rose fast to its maximum with no ringing. Those heavy percussion and crisp castanets will come through with just about all the con *brio* the performers have put into them.

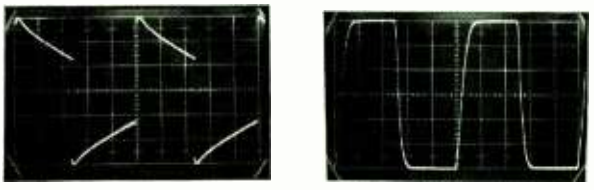
CIRCLE 143 ON READER-SERVICE CARD



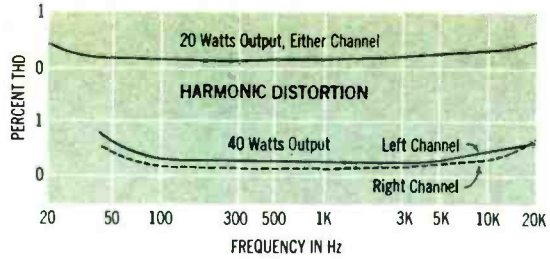


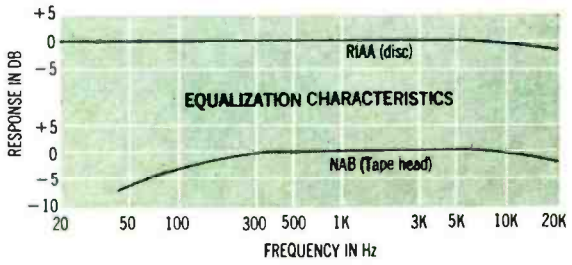


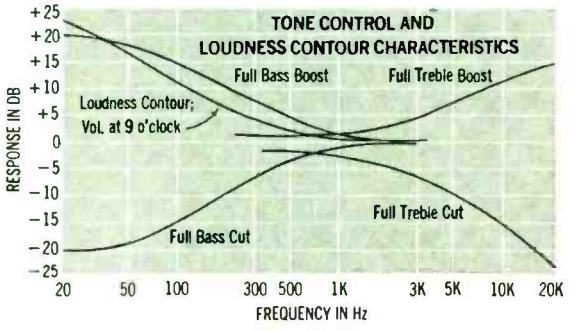




Square-wave response to 50 Hz, left, and to 10 kHz.







UTAH HERITAGE III SPEAKER SYSTEM

THE EQUIPMENT: Utah HS3 (Heritage III), a full-range speaker system in an enclosure. Dimensions: 33 inches wide, 18¾ inches deep, 30½ inches high. Price: $229.95. Manufacturer: Utah Electronics, 1124 East Franklin St., Huntington, Ind. 46750.

COMMENT: The HS3 is the top-of-the-line model in a series of speaker systems recently launched by Utah Electronics. It is a "medium-large" floor-standing system, employing eight individual drivers or speaker

units. These are housed, with an electrical dividing network, inside a sturdy walnut enclosure which is faced with a neutral-tint cane grille. Bass frequencies up to 400 Hz are handled by a pair of 12-inch woofers, whose rears work into an enormous port for bass reflex action. The port opens up at the bottom of the enclosure and so the bass reinforcement works down toward the floor and then emerges from all about the system. The midrange, from 400 Hz to 4 kHz, is handled by two 8-inch speakers, each of which has a different diameter voice-coil and cone treatment so that the exact range covered by each varies somewhat within this frequency band. From 4 kHz and up, a group of four 5-inch cone tweeters takes over—again, one pair of these tweeters is "tuned" to the upper end of the high-frequency band while the other pair concentrates more on the lower portion. Thus, although the dividing network provides frequency crossover for a "three-way" system, the HS3—in actual performance terms—can be described as a "five-way" system. Hook-up to it is made by a pair of binding posts on the rear panel, color-coded for polarity. Input impedance is 8 ohms. No level controls or adjustments are provided.

Spreading out the work of a speaker system among several drivers is one good way of smoothing the response, and the HS3 demonstrates this principle very nicely. Over-all its sound is about as smooth and well balanced as any we've heard. The bass holds up cleanly to below 50 Hz, with a smooth rolloff apparently beginning at about 80 Hz. Doubling in this region will occur if the system is driven too hard, but at normal listening levels in a very large room there is virtually no hint of it. Upward from the bass, response seems very even, with no noticeable peaks or dips. A gradual slope begins above 11 kHz and extends toward inaudibility.

The system is fairly non-directive up to about 5 kHz, becoming more directive as it approaches 10 kHz. Tones above this frequency take on a more beaming effect and are scarcely audible very much off axis. White-noise response had a trace of hardness on axis and was fairly directive; off axis it became much smoother and more subdued. This effect, in our view, relates to a certain projective quality that the HS3 has that lends it a relatively "forward" kind of tone. Combined with the system's very high efficiency (it takes very little amplifier power to drive the HS3 to loud volume) this makes for a "big sound" feeling. A big sound that, we hasten to add, is a very clean sound, with ample separation of complex instrumental passages, and good handling of transients. The HS3 actually seems to want some breathing space to work at its best, and it is not the kind of speaker you'd snuggle up to or keep at bedside or deskside for casual listening. In a small room (about 11 by 12 feet) it was all but overwhelming at loud listening levels and began sounding muffled at softer levels. In a larger room, however, where we could step back from it, the HS3 came into its own and really put forth a lot of first-rate musical sound. As we said, it is highly efficient and yet we found we could balance it against a very low-efficiency system by simply adjusting the channel balance control on our stereo amplifier.

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REPORTS IN PROGRESS

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CIRCLE 9 ON READER-SERVICE CARD

Solti: a hand ever surer.

by Conrad L. Osborne

The Completion of London's Ring—

A Walküre To Fulfill All Promise

I IMAGINE that the Messrs. Culshaw, Solti, and all their many colleagues are of a mind to swipe one of Wotan's very first lines: *"Vollendet das ewige Werk!"* What would have been passed off as a madman's fantasy twenty years ago, a note-complete *Der Ring des Nibelungen* on commercial recordings, recorded by a single company and cast with as much consistency as is practicable, is now an accomplished fact. It's a bit like the four-minute mile, or some other human achievements that require the entire history of the race for the first success, only to be repeated almost immediately—for as our readers surely know, Deutsche Grammophon Gesellschaft is about to do it all over again, under Herbert von Karajan. But Decca/London has done it first. Considering the current state of the art of Wagnerian singing, the producers have cast it astonishingly well. They have stinted nothing, compromised nothing; and before getting down to the critical nitty-gritty, I must add my own two-cents' worth of congratulations and gratitude to those of everyone else who cares a fig about Wagner, about music, about records, or about high artistic standards in general. But what do they do for an encore?

The new *Walküre* is not without competition, for in addition to the two other complete versions available (Odeon, under Wilhelm Furtwängler, and RCA Victor, stereo, under Erich Leinsdorf), we have a spate of substantial excerpts and complete acts: the historic Odeon set of Acts I and II (Lehmann, Fuchs, Klose, Melchior, Hotter, List, under Walter and Seidler-Winkler, with Act I available separately on Angel); London's own Act I (Flagstad, Svanholm, Van Mill, under Knappertsbusch) and Act III with the *Todesverkündigung* Scene (Flagstad, Edelmann, Svanholm, under Solti); the Leider/Schorr versions of the opening of the second act and much of the final scene of the opera, including all of Wotan's Farewell (Angel) the Traubel/Melchior Act I, Scene 3 under Toscanini (RCA); the Nilsson/Hotter final scene under Leopold Ludwig (Angel). In the past, we have had at least one other Act I (Decca, with Müller and Windgassen under Leitner) and two other Act IIIs (Traubel and Herbert Janssen, under Rodzinski, and Varnay and Sigurd Bjoerling, under Von Karajan, both on Columbia), to say nothing of the old Victor 78 set that had about two-thirds of the score, with a polyglot cast (which, however, included Leider, Austral, Schorr, and Walter Widdop), and many versions of certain shorter excerpts, such as Wotan's Farewell. *Walküre* is far and away the most recorded of the *Ring* operas, just as it is the most performed in the opera house.

I regard the old Acts I and II under Walter and Seidler-Winkler as an indispensable set; the first act is of course one of the greatest of all operatic recordings, superior to all competition in every aspect save that of recorded sound. Act II has its weaknesses, for Marta Fuchs is at best only an acceptable Brünnhilde, and Melchior not at his most memorable in the *Todesverkündigung* Scene, but is still highly recommendable (despite several cuts) for the work of Klose, Lehmann, and the young Hotter. The Leider/Schorr disc is in the same category.

Among the complete sets, the new one is assuredly the best over-all choice. One can make a case for superior individual performances on the other sets, but as a totality I think the present version holds a more distinct advantage over its chief competition (the Victor performance) than might appear on paper.

London's conductor here, as for its entire *Ring* series, is Georg Solti. For my taste, at least, the *Ring* is his best work on records, and this *Walküre* quite representative of that best. It is not my favorite *kind* of Wagnerian conducting, but to me it sounds involved, dramatically aware, in a way that his Verdi, for example, usually does not; there is no question, of course, about Solti's technical capacity or musicianship. A comparison of his present Act III with that recorded some nine years ago shows an undeniable growth in conception and an increased command, even allowing for technical improvement in the recording. Much that formerly sounded dry and blary, or overly literal (almost the entire scene of the gathering of the Valkyries is an example) is now richer and more settled—the tautness remains, but some of the tenseness has been banished. Some of the big climaxes, such as the one on pp. 994-95 of the Eulenberg edition (the first long interlude during Wotan's Farewell), which formerly came too precipitously and did not quite build to an inevitable-seeming peak, are now far better gauged and controlled; the whole reading is less nervous. Certainly the phrasing of the many beautiful interludes in the opening scene of the opera (such as the one for strings on pp. 24-25, or the development of Sieglinde's motif after Siegmund has decided to await Hunding's return, pp. 40-42) is not only sure but flexible too, with plenty of allowance for expressive rubato—it takes a sure hand to allow himself this kind of freedom and yet retain absolute control and proportion.

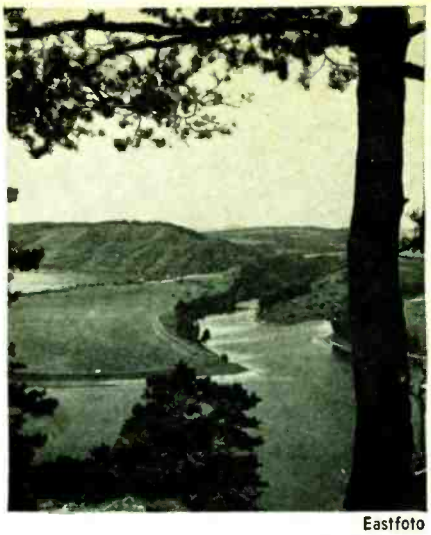
It is in the second act that Solti must bow to Furtwängler. No one but Furtwängler builds the climaxes with such weight and import—the gathering inner force of Wotan's "*O heiliger Schmach!*," etc. (pp. 348 ff. of Eulenberg) seems almost torn out of the orchestra, and Sieglinde's hysterical lines, from the point of her entrance (p. 465) until she faints (p. 489), are given unparalleled urgency by the controlled frenzy of the accompaniment. At all such moments of emotional climax, in fact, the maturity and warmth of Furtwängler's conception make themselves felt, climaxing in a profound reading of the Farewell. Regrettably, the casting of the Furtwängler *Walküre* is so weak that the conductor himself constitutes the set's only major attraction.

In addition to the classic Walter reading of Act I, that of Hans Knappertsbusch repays study. The tempos are unquestionably slow, but the weight and clarity of the reading (beautifully recorded, by the way) are extraordinary. There is no other storm prelude that equals his for chilling force—the wind and rain whip through the forest, and branches lash our face as we hear it. Later in the act, we are conscious that more impetus is sometimes needed to push along Siegmund's narratives, but perhaps it is worth sacrificing this for the sense of importance that accompanies the entrance of each new motive, and for the sheer magnificence of orchestral sound, unmatched on records, especially in the brass.

Leinsdorf's reading, perfectly well thought out and executed, does not capture my imagination. Its best moments lie between the last few pages of the *Todesverkündigung* to the end of the opera; in these sections, it often takes on an impetus missing earlier. The opening scene of the third act, for example, though on the crashy side, is satisfying and exciting. Leinsdorf's ability to balance and clarify individual instrumental lines is often an advantage too, as in the wheedling little passage for oboe and English horn on pp. 895-96 ("*O sag, Vater, sieh' mir ins Auge*," one of the most remarkable coloristic devices in the opera), which is beautifully played and deftly interwoven. But there is little tension or passion in the first act, and not enough beauty in the orchestral sound—the final chord of the act is downright ugly, which is surely wrong. The entire performance simply fails to gather much emotional force, though I think the casting, and even the engineering, is in some degree responsible.

I may as well explain myself now on the matter of engineering. The basic ambience of the new recording is highly successful; as with the other *Ring* operas, the sound is not only full, wide-ranged, and lifelike, but excellent in the matter of vocal-orchestral balance, an especially thorny problem in Wagner. In this respect it holds an easy advantage over the Victor album, whose basic sound is overreverberant enough to muddy textures and outlines in the climaxes, and whose production scheme manages to make sev-

Continued on page 158



Eastfoto

by Philip Hart

For Crossroads' Debut,

A True Czech Smetana

TWENTY RELEASES from the Czechoslovak Supraphon catalogue form Crossroads' initial broadside attack on the budget-minded record buyer. Although the Supraphon line has occasionally been available to U.S. collectors in the past (most recently from Artia and Parliament), the Crossroads discs are all newcomers to Schwann and all are of recent vintage, recorded in true stereo. Epic Records (the new label's parent company) has given careful attention to that all-important problem of "image" and jackets have been adorned with eye-catching cartoons, some of which betray genuine inspiration (a man and his goldfish exchanging a glassy kiss through the fish bowl—for Schubert's *Trout*), while others seem rather desperate (a Hausfrau vacuuming up a cluttered pile of eighth notes does not really spell out Honegger's Second and Third Symphonies). Record jackets are nice, but it's the music inside that counts and the *pièce de résistance* of the inaugural Crossroads release is a splendid performance of one of the towering masterpieces of all symphonic music.

Whether heard for its descriptive content as a patriotic paean to Bohemia or listened to on musical terms alone, *Má Vlast* is an extraordinary composition. A suite of six self-contained tone poems, it yet has a musical integrity without resorting to such arbitrary devices as leitmotifs; the first two and last two sections respectively are linked thematically, but there is no obvious dominating theme. Yet the whole work sustains interest remarkably well. To know *Má Vlast* only from its most popular excerpt, *Vltava* (*The Moldau*), is to know Wagner's *Ring* only from the *Ride of the Valkyries*. Musically, *Má Vlast* reflects Smetana's lifelong activity in the lyric theatre, yet it is a completely symphonic work, with an extraordinarily rich and varied mastery of the orchestra. Without resorting to Wagner's chromaticism, Smetana has been influenced throughout this cycle by the sonority of Wagner's brass. When it comes to tone painting, only Schubert and Wagner could match Smetana's "water music" in *Vltava*.

Aside from a musically inferior version of *Má Vlast* by Dorati and the Concertgebouw (Epic), the full cycle has been the domain on records of Rafael Kubelik and the Czech Philharmonic in various combinations. It was the young Kubelik, before the last War, who lead the Czech orchestra in the first exploration of any of *Má Vlast* beyond *Vltava* in his memorable coupling of that excerpt with *From Bohemia's Woods and Forests*. In Chicago (for Mercury, mono only) and again with the Vienna Philharmonic (for London) Kubelik produced fine versions of the full cycle. The present Crossroads disc with Karel Ančerl as conductor is the Czech Philharmonic's second postwar recording of the score for Supraphon (the earlier, 1959 mono-only edition, under the late Vaclav Tálich, was generally disappointing). Between it and Kubelik's London set choice is difficult. Kubelik is more inclined than Ančerl to underline, in a dramatic albeit musically valid manner. Ančerl's is a mellower and more restrained reading, though by no means lacking in conviction. The Czech orchestra is strong in all departments. Its brass—on this record at least—is richer than that of the Vienna Philharmonic and its strings are heavier and darker in tone than those of Vienna; both orchestras have that characteristic Middle European string sound that comes from a more sparing use of vibrato than we usually hear.

Although the Prague-made Crossroads recording has more hall resonance than the London album, detail is well reproduced. I have heard only the monophonic edition, which is very satisfactory except for somewhat deficient bass, easily corrected by adjustment of the tone controls.

SMETANA: *Má Vlast*

Czech Philharmonic Orchestra, Karel Ančerl, cond.

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ROBERT MARSH

Stereo And Hi-Fi

'LOHENGRIN' IN BOSTON

The new RCA-Victor album of Wagner's "Lohengrin," LSC 6710, is one of the most perfectly achieved operatic recordings to appear in several seasons. The cast is a fine one—you would be lucky to do as well in any major opera house of the world today. The level of orchestral performance is exceptional in every, respect, and why not, it's the Boston Symphony on home ground in all its glory.

But the real victory goes to the recording crew, headed by Richard Mohr, and conductor Erich Leinsdorf, who reminds us forcefully, that he can control the development of 3½-hour music drama with a security and authority unsurpassed since the death of his sometime mentor, Arturo Toscanini.

This is a beautiful set, both in its format and its sound. For opera collectors it is clearly one of the major events of the year. Historically it is of interest on two very substantial counts. First, although we have had four previous "Lohengrin" recordings that gave the complete text as generally presented in the theater, this is the first absolutely complete version with the "Anhang" following the third act Grail narrative as Wagner originally intended.

SECOND, WITH THESE SESSIONS in August of last year, American orchestral musicians not only were given their first opportunities to perform a complete Wagner opera for the microphone, but proved the artistic merit and economic possibility of recording opera in this country once more. The last time an American symphony orchestra taped a long opera under its resident music director was in 1954 when RCA-Victor concluded its opera series with Toscanini and the NBC Symphony. A good part of that album was made during broadcasts, a much more primitive technique than the elaborate stereo staging employed in the new "Lohengrin." Since then opera recording has been largely the monopoly of the European musician. The Metropolitan Opera Orchestra last worked for the microphone eight years ago when it taped Verdi's "Macbeth" for Victor.

The Boston "Lohengrin" can be discussed from several aspects, but let's begin with the engineering. The perspective is that of an ideal seat in an ideal opera house. Balances between the large orchestral and choral forces, onstage voices, offstage instruments, and the rest of Wagner's mighty array have been well calculated and splendidly achieved in the two-track medium. The sound is rich and full but clean, with reverberation an enhancement rather than a distortion.

ANY OF THE GREAT PAGES (say the close of the second act or the start of the third) will prove this, especially if you compare it with earlier recordings and note the wider dynamic range and greater brilliance of the Victor set.

Comparisons are unavoidable with the other stereo version on the Angel label. Angel has superlative villains. Dietrich Fisher-Dieskau is Telramund, and Christa Ludwig sings Ortrud. Victor's William Dooley is a fine young artist, and his performance is in many ways the more orthodox of the two, but Fischer-Dieskau draws the more emphatic character.

Choosing between the two Ortruds, I am impressed by the beauty and weight of tone that Victor's Rita Gorr can produce, although Miss Ludwig's performance is a fine one.

Victor casts Sandor Konya in the title role, and his is a very warm and human performance, impassioned in the love music, and revealing a strong feeling for the text. Angel's Jess Thomas is a different sort of Lohengrin, more remote, superhuman and a little chilly.

ELISABETH GRUEMMER, Angel's Elsa, is a nearly perfect example of what a first-class German soprano does with this role. Victor departs from stereotypes and employs an American, Lucine Amara, who stresses the lyric elements in this music, more in the spirit of Italian opera. Her performance defends her viewpoint well.

Jeromes Hines is the king in the Victor set with Calvin Marsh the herald. Both are more than equal to their Angel counterparts. I prefer the Boston Chorus Pro Musica to the choral forces Angel employs, and it presents a much more flattering likeness on the disk.

CHICAGO SUN-TIMES, Mon., Aug. 1, 1966

Handel: his Water Music's a tangled tale.

A Game of Multiple Choice: Boulez, Van Beinum, or Wenzinger

by Nathan Broder

THE TANGLED TALE of which occasion or occasions resulted in the composition of the *Water Music*, and which pieces under that title were written when and in what form, will probably never be straightened out. All we can be sure of —and that because there are eyewitness accounts—is that in July 1717 George I went on a water party in the Thames, and that on one of the many barges accompanying the royal one was a band of musicians who played music especially composed for the event by Handel.

Some twenty pieces have come down to us under the title "Water Music," in manuscripts contemporary with Handel and in early editions. They were published as one connected work in the old Collected Edition. In recent years some scholars have claimed that there are two suites here, and others divide the pieces, by key and orchestration, into three suites. A three-suite version made by Brian Priestman was recorded by Thurston Dart on a London disc some years ago—one of the first-rate early stereo versions. The three-suite idea is also espoused by Hans Redlich, editor of the work for the new Collected Edition. This solution—a Suite in F, one in D, and one in G—makes sense theoretically but it seems to me not entirely convincing. The "Suite in D" has trumpets in every movement, and I find it hard to believe that a composer so sensitive to timbre as Handel would have high brasses blaring away in five consecutive movements. The truth may never be known. From the standpoint of the plain music lover it is not very important. All he has to do is listen to all the pieces, choose the ones he likes best, and make his own suite out of them. There are enough fine ones—many more than were selected and prettied up by Sir Hamilton Harty—to satisfy anyone.

The Archive recording is apparently intended to replace the one made by that company some fifteen years ago. That set, based on the old Collected Edition, was played by the Berlin Philharmonic under Fritz Lehmann, and was one of the best complete recordings of the work in pre-stereo days. The present version adopts the three-suite idea and follows early manuscripts and prints. Wenzinger gives a rich, full-bodied performance—there were fifty musicians, after all, on that barge. There is some snappy double dotting at the beginning of the first movement, and there is also a good deal of stylish improvisation at likely places, by an oboe, a violin, or even a trumpet. The big movements have pomp and splendor, that lordly Handelian quality. The more lyric ones are also done justice to, with one exception: Wenzinger, perhaps in an attempt to avoid sentimentalizing the familiar Air, plays it quickly and in a businesslike manner, losing the grace as well as the sentiment. But in every other respect this seems to me a first-rate performance, recorded with resonant verisimilitude.

It was with a great deal of interest and anticipation that I put on the Boulez recording. What would this advanced composer, whom I had heard conduct twentieth-century works from Debussy on in most impressive fashion, do with this entertainment music from another era? Well, this too turned out to be an impressive affair, in its own way. The fast movements are crisp, clear, and energetic. Much attention is paid to rhythmic vitality, with excellent results. Despite a kind of antiseptic cleanliness, there is no lack of poetry. Boulez manages to play the Air tenderly and still without saccharinity. The movement marked *Lentement* is graceful and rich, yet without excessive vibrato. The contrapuntal play in the final Allegro of the "Suite in F" is conveyed with delightful élan; the Bourrées are charming. If the Hornpipe in D is often played more broadly by Englishmen, the jig-like piece in G is jolly and sounds quite Irish. Boulez (because of his stand against "indeterminacy"?) permits much less improvisation than Münchinger; it is only in the *Adagio e staccato* that an oboe embellishes his part, but he does so generously. There is no shiny, highly polished surface, no dreamy romanticism. Except for the construction of the instruments and the techniques of playing them, it is as though the nineteenth century had never existed. Altogether, a fascinating and thoroughly enjoyable illustration of how a first-rate modern musician looks upon one of the best of the baroque orchestral suites.

The Van Beinum version first appeared here under the Epic label in 1959, the year in which the conductor died. The orchestra sounds very large and lush—not large-baroque, but Mahlerian. If you don't mind that kind of sound in this music, you may find this a rewarding performance. Van Beinum knew his way around in many types of music. Here he conveys the special character of each piece, without exaggerations or extremes of tempo or dynamics. It is an intelligent and musical reading, and the sound is still first-class.

HANDEL: *Water Music*

Schola Cantorum Basiliensis, August Wenzinger, cond.
• ARCHIVE ARC 3265. LP. $5.79.
• • ARCHIVE ARC 73265. SD. $5.79.

Hague Philharmonic Orchestra, Pierre Boulez, cond.
• NONESUCH H 1127. LP. $2.50.
• • NONESUCH H 71127. SD. $2.50.

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.
• or • • PHILIPS WORLD SERIES PHC 9016. LP or SD. $2.50.

Classical

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

Josef Suk, violin; Ladislav Jásek, violin (in S. 1043); Prague Symphony Orchestra, Václav Smetaček, cond.
• CROSSROADS 22 16 0037. LP. $2.49.
• • CROSSROADS 22 16 0038. SD. $2.49.

A live quality of recorded sound, with bright separation and prominent placement of harpsichord continuo, attractively frames this well-played triptych of performances. Suk plays with spirit, perception, and a pure, ingratiating tone which is neither too romantic nor excessively austere. Jásek, his partner in the Double Concerto, shows like sympathy with the idiom, while the strings offer excellent support. My only quibbles concern a few beefed-up *ritardandos* (which give a mildly overblown Victorianism to cadences) and a pace for the final movement of the E major Concerto that strikes me as a bit brusque if not actually rushed. For the price, this disc is excellent value indeed. H.G.

BACH: *Sonatas for Viola da gamba and Harpsichord: in G, S. 1027; in D, S. 1028; in G minor, S. 1029*

Paul Tortelier, cello; Robert Veyron-Lacroix, harpsichord.
• MUSICAL HERITAGE SOCIETY MHS 586. LP. $2.50.
• • MUSICAL HERITAGE SOCIETY MHS 586. SD. $2.50.

André Navarra, cello; Ruggero Gerlin, harpsichord.
• NONESUCH H 1107. LP. $2.50.
• • NONESUCH H 71107. SD. $2.50.

Tortelier is a fine artist, and in any performance he gives there are beautiful things. On the present MHS disc, however, they are too much interspersed with passages where his line sounds fuzzy and tentative, though I suspect that this may be mainly the fault of the recording, which lacks character and focus and which also puts the harpsichord too dimly in the background.

On first acquaintance the firmer cello tone of the Nonesuch recording, which is fairly well balanced, prompts a feeling that Navarra is a more authoritative cellist. After a time, however, his lack of dynamic variety becomes wearisome—the range of the fast movements barely goes below mezzo-forte or above *forte*—and his rhythm, though solid, lacks the lithe impulsiveness of Tortelier's. Several times Navarra allows a tempo to be suddenly and disturbingly hurried (though the real culprit may be Gerlin), and he is also a less convincing stylist than his rival, who contributes some graceful embellishments.

Incidentally, I happen to be one of those fuddy-duddies who think the viola da gamba sonatas sound better on the viola da gamba, but agreement on this point is a matter of taste. B.J.

BACH: *Suites for Orchestra: No. 1, in C, S. 1066; No. 2, in B minor, S. 1067; No. 3, in D, S. 1068; No. 4, in D, S. 1069*

Radio Symphony Orchestra (Berlin), Lorin Maazel, cond.
• PHILIPS PHM 2583. Two LP. $9.58.
• • PHILIPS PHS 2983. Two SD. $11.58

If record companies could use the same techniques as book publishers, Philips might well have decided to head this release with a statement to the effect that "Any resemblance between the performances contained herein and the music of Bach is purely coincidental." This is Big Band Bach; and if you like that sort of thing, then it's the sort of thing you'll like. One or two tentative passages apart, the playing itself attains a high standard of discipline, but the general effect is rather like that of sending an army into the field to pick a bunch of daisies—or rather of water lilies, since with daisies the army method, wasteful though it might be, would probably succeed in the end, whereas a good performance of the Bach Suites is not to be had that way.

In the context it hardly needs saying that the *French* Overture rhythms are not double-dotted, that the dynamics are absurdly romanticized, that ornamentation is rudimentary, and that the conductor has only the vaguest notion of what to do with repeats. Tempos too are eccentric: in general, I find them too slow, and the Bourrées in particular lumber far too sluggishly along. The flute soloist in No. 2 breathes in the most extraordinary places, and the trumpets in the last two Suites blow away hell for leather and succeed only in raising hell—such brashness has nothing to do with Bach. In some areas Maazel is a great conductor, but he is out of his element here. B.J.

BACH: *Triple Concerto for Flute, Violin, Harpsichord, and Strings, in A minor, S. 1044*
†Bach, C. P. E.: *Concerto for Harpsichord and Strings, in D minor*

William Bennett, flute; Yehudi Menuhin, violin; George Malcolm, harpsichord; Bath Festival Orchestra, Yehudi Menuhin, cond.
• ANGEL 36336. LP. $4.79.
• • ANGEL S 36336. SD. $5.79.

The magnificent Triple Concerto, a

richly intellectual and at the same time imaginative work, is given as good a performance as I have heard. Menuhin is in splendid form, combining deep musical understanding with excellent technical control, and his partners are entirely worthy of him.

About the C. P. E. Bach I am less happy. This is a dramatic. almost violent piece, but its jerky rhythm and bizarre declamatory gestures seem, if possible, to be overplayed in this very individual interpretation. Closer to the mark, I think, is the more restrained performance by Werner Smigelski with the Berlin Philharmonic under Hans von Benda on another Angel disc, and the Berlin performance also scores stylistically by employing a second harpsichord to provide a continuo for the ripieno sections. But Malcolm's performance is never less than exciting, and both works on the new issue are recorded with a rich, dark sonority that is extremely attractive. B.J.

BACH, C.P.E.: *Concerto for Harpsichord and Strings, in D minor*—See Bach: *Triple Concerto for Flute, Violin, Harpsichord, and Strings, in A minor, S. 1104.*

BEETHOVEN: *Mass in D, Op. 123 ("Missa Solemnis")*

Gundula Janowitz, soprano; Christa Ludwig. contralto; Fritz Wunderlich, tenor; Walter Berry, bass; Wiener Singverein; Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

• DEUTSCHE GRAMMOPHON LPM 19208/09. Two LP. $11.58.

• • DEUTSCHE GRAMMOPHON SLPM 139208/09. Two SD. $11.58.

Listening to Karajan's new *Missa Solemnis,* I found myself wondering if the conductor's preference for a blended, diffuse, massive effect might have been at the base of his earlier (Angel) set's peculiar sonic failure. This successful remake certainly avoids the disconcerting "wrong-end-of-the-telescope" effect which rendered much of the previous reading ineffective, but one still finds a style of microphone placement that keeps respectful distance from the participants and a style of execution that plays up the coloristic and sensuous elements in the music at the expense of linear directness and sharply defined instrumental attacks.

Heard alongside the forthright style of both Klemperer and Toscanini, the Karajan way may often appear to be effete, overly smooth, and (as in the whispered *pianissimo* preceding the *"Et resurrexit"* outburst in the Credo) even theatrical. The brass choir, as Karajan employs it, is given a supporting, rather than a commanding. role. Its golden sounds add weight and luster to the tones of the chorus (which are decidedly woolly in the conventional way that German choruses can be woolly). The string writing, characteristically, is allowed prominence in Karajan's context, while the vocal soloists are just as apt to intertwine with solo instrumental lines as to soar over the proceedings with imperious grandeur. Some of Karajan's tempos are very deliberate indeed, but in almost every instance the conductor makes them work.

His vocalists are in fine form. Gundula Janowitz, though occasionally strenuous and breathy in the opening Kyrie section, caresses other portions of her part with limpid grace. Christa Ludwig's alto, while on the light-toned side, is consistently attractive. The late Fritz Wunderlich, to my mind, is the really outstanding member of the group, singing with vibrance and vitality. Berry, though in very good voice and not nearly so "shouty" as has sometimes been the case, fails to match Martti Talvela's peeling richness on the recent Klemperer set.

Karajan, incidentally, deserves credit for obtaining unanimity on one point: all of his soloists sing their Agnus Dei lines without the appoggiaturas, just as the Milanov-Castagna-Bjoerling-Kipnis group did in the unforgettable Toscanini performance of 1940. In his 1953 version Toscanini opted for the appoggiaturas throughout, while Klemperer's newest effort, inexplicably, seems to have ended in a hung jury—a strange state of affairs indeed!

So then, this is undeniably a very beautiful, well-considered interpretation, recorded in the finest stereophony and excellently processed. If I continue to prefer the recent Klemperer, that decision is completely personal. For me, Klemperer's robust approach, coupled

to closer, more distinctly differentiated recorded balance, adds up to an immense human experience (rivaling that of Toscanini in his best years). In contrast, I find myself admiring the Karajan with the detachment one reserves for an exotic floral arrangement or for a rare display of lapidarian skill. H. G.

BEETHOVEN: *Septet for Strings and Winds, in E Flat, Op. 20*

Soloists of the Leipzig Gewandhaus Orchestra.
• or • • PHILIPS WORLD SERIES PHC 9013. LP or SD. $2.50.

This compatible stereo disc on Philips' new economy-priced World Series label gives us a performance of Beethoven's charming early work that is characterized by aristocratic grace and suaveness rather than by volatility. Although the tempos adopted by these fine Gewandhaus players are animated, they carry the elegance of a lightweight chamber performance rather than the kinetic tension brought to the work by the Melos Ensemble or by Toscanini in his superlative small orchestra renditions. On the other hand, the bourgeois complacency and ample inflections of the conventional small-scaled German Romantic account (the recent Berlin Philharmonic Ensemble/DGG version was one such) are similarly lacking, displaced by the Leipzig musicians' airy felicity. While virtuosity is never stressed for its own sake, there is consummate sheen to their execution.

The long reverberation period of the sound adds to the rather stylized sonorities favored by the performers. One hears a French horn shorn of its "burr," and stringed instruments that are all succulence and no scrape. Distance similarly removes the penetrating reediness, the intake of breath, and the clicking of keys which one so frequently hears from woodwinds. If you must have bite at all costs in this music, the present account may not be to your liking. For myself, I find the results here reproduced altogether ravishing. The first-movement exposition, incidentally, is given its due repetition. H.G.

BEETHOVEN: *Sonatas for Piano: No. 6, in F, Op. 10, No. 2; No. 24, in F sharp, Op. 78; No. 25, in G, Op. 79; No. 26, in E flat, Op. 81a ("Les Adieux")*

Anton Kuerti, piano.
• MONITOR MC 2075. LP. $1.98.
• • MONITOR MCS 2075. SD. $1.98.

This collection of Beethoven Sonatas marks the recording debut of Anton Kuerti, a young pianist who studied with Rudolf Serkin at the Curtis Institute and went on to win the coveted Leventritt Award in 1957. His playing shows an admirable awareness of details and a conscientious meticulousness, even though there are times when sobriety verges on stolidity. If Kuerti fails to realize in full the roguish impudence of Op. 10, No. 2, the whimsicality of Op. 78, the sheer heady *brio* of Opp. 79 and 81a, all of his performances on this disc are nevertheless of superior lucidity and workmanship. His tasteful, intelligent pianism is well, though a bit dryly, reproduced. H.G.

BEETHOVEN: *Trio for Violin, Cello, and Piano, in B flat, Op. 97 ("Archduke")*

Suk Trio.
• CROSSROADS 22 16 0021. LP. $2.49.
• • CROSSROADS 22 16 0022. SD. $2.49.

Violinist Josef Suk, cellist Josef Chuchro, and pianist Jan Panenka are patently masters of their respective instruments, musicians of stature, and superbly coördinated ensemble players. The rare combination of assets they bring to Beethoven's largest trio are highly relevant. For one thing, these Czech instrumentalists lavish a gleaming, lustrous, yet never oversweet sonority on the music's expansive sunlight. Then too, theirs is an immensely subtle, knowing conception, abundant in finely wrought detail but never becoming finicky. The way in which these players put such matters as the Sforzando in the opening theme into context without disrupting forward momentum may be taken as typical of the fresh interpretative spirit heard from beginning to end of this splendid recording.

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Angel

Finally, I have nothing but praise for the choice of tempos: at last there is a triumvirate with the courage to treat the second movement as a true scherzo-allegro and willing to bring suitable breadth and adagio feeling to the noble third movement—even in the face of the often misleading *Andante cantabile ma però con moto* tempo marking there. The architectural gain afforded by these tempo adjustments is tremendous.

The proximity of the otherwise perfectly balanced recording sometimes tends to give a bit too much heft to *pianissimos*, and one or two accents could, I feel, have been hit with greater vehemence. But these are small quibbles indeed. In fact, I would go so far as to say that this is the *Archduke* we have been waiting for. H.G.

BERNSTEIN: *The Age of Anxiety (Symphony for Piano and Orchestra, No. 2)*

Philippe Entremont, piano; New York Philharmonic, Leonard Bernstein, cond.
• COLUMBIA ML 6285. LP. $4.79.
• • COLUMBIA MS 6885. SD. $5.79.

The second of Bernstein's three symphonies, *The Age of Anxiety* is inspired by the "Baroque Eclogue" of the same title by W. H. Auden. Like the poem, this music is an exploration of the human condition with special reference to the search for faith. It incorporates a piano part of concertante character, and is organized in two Parts of three sections each. The manner of musical development is essentially symphonic. Two of the sections employ a particularly interesting variation technique in which each variation evolves not from a central thematic source, but from one feature introduced in the course of the preceding variation. The idiom, chromatic and at moments dodecaphonic, is basically tonal and neoromantic, and there are echoes of Mahler and Shostakovich. But an individual personality comes over strongly, especially in the jazzy fifth section, and there are some very beautiful moments, such as a long, slow, quiet, and astonishingly simple descending scale from top to bottom of the keyboard at the end of the second section. The work is certainly a much stronger one than the mannered and embarrassingly sentimental Third Symphony, *Kaddish*.

Since the first recording of *The Age of Anxiety* was made, Bernstein has had second thoughts about some passages, and he has now produced a revised version which for the first time incorporates the soloist in the development of the finale. The new performance is thoroughly convincing. The orchestra plays very well, and though Entremont has less natural aptitude for the jazz style of the fifth section than Lukas Foss, the previous soloist, he turns in an accurate performance.

The jacket design is the worst I have seen for a long time. It features a repellent portrait of Bernstein, not as a composer, not as a conductor, but as Superman. B.J.

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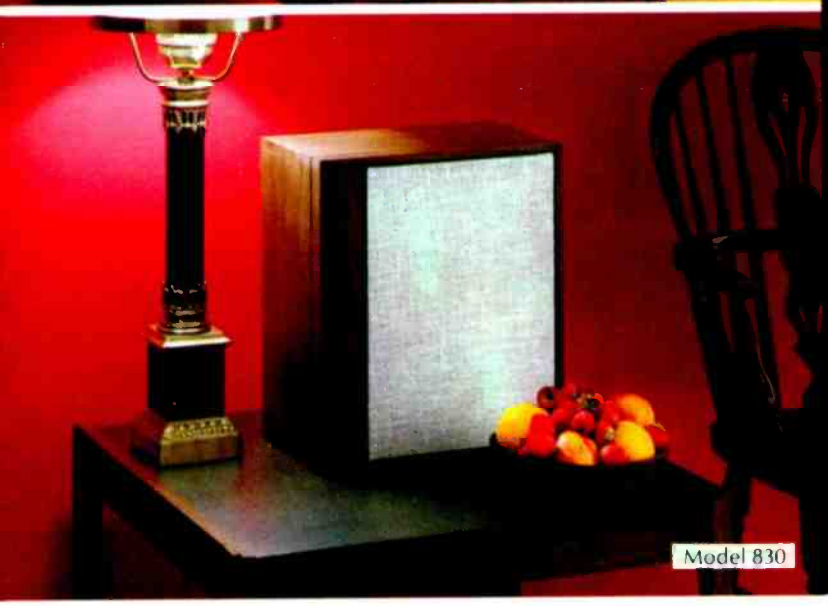

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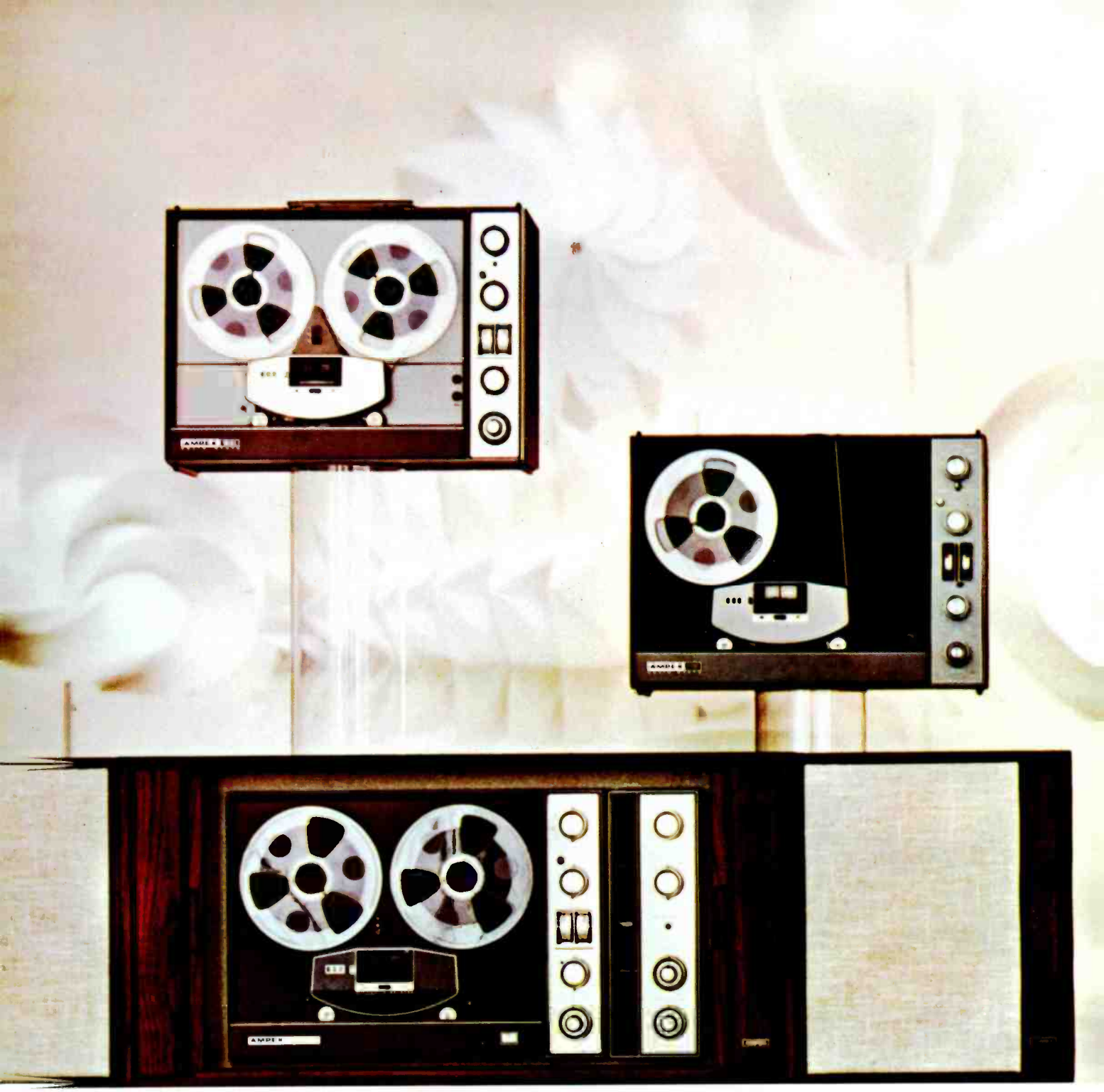

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BIZET: *L'Arlésienne: Suite No. 1; Suite No. 2: Farandole*
†Grieg: *Peer Gynt: Suite No. 1; Suite No. 2: Solveig's Song*

Cleveland Orchestra, George Szell, cond.
• COLUMBIA ML 6227. LP. $4.79.
• • COLUMBIA MS 6877. SD. $5.79.

Strange as it is to find the usually austere George Szell conducting such material, the serious approach to the lighter classics comes off here very well indeed. If the Bizet lacks something of the elegant French ardor of Ansermet, Morel, or Paray, the Cleveland Orchestra and the recording it has been accorded are vastly better than those leaders enjoyed. And if Beecham's *Peer Gynt* had greater subtlety and variety, Szell's is played with precision and brilliance. Overfamiliar as these scores may be, I repeatedly found myself brought up short by new *musical* felicities revealed in this performance. The sound is typical of Columbia's best from Cleveland—full, quite detailed, and well focused in stereo perspective and depth. P.H.

BRAHMS: *Sonatas for Cello and Piano; No. 1, in E minor, Op. 38; No. 2, in F, Op. 99*

André Navarra, cello; Alfred Holaček, piano.
• CROSSROADS 22 16 0025. LP. $2.49.
• • CROSSROADS 22 16 0026. SD. $2.49.

Janos Starker, cello; György Sebok, piano.
• MERCURY MG 50392. LP. $4.79.
• • MERCURY SR 90392. SD. $5.79.

These fine performances of the Brahms Cello/Piano Sonatas offer an illuminating glimpse into two completely dissimilar interpretative worlds, each of which, however, is completely sympathetic to the music.

Navarra and Holaček give special stress to the lyric—and in the case of the E minor's first movement, melancholic—aspects of the writing. They employ a broad, singing line (undoubtedly enhanced by especially close-to and rich toned reproduction of the Navarra cello, which has never sounded better) and, without exception, their tempos are uncommonly deliberate. For the first few phrases the E minor's opening sounds downright dirgelike, but one soon adjusts. Only momentarily (as in the waltzlike trio section of the E minor's second movement or in the more climactic episodes of its final fugue) does the slow-motion outlook work towards the music's disadvantage; elsewhere, I find myself enthralled by the sustained, devotional ambience. While there are, of course, ways to play the finale of the F major Sonata more in keeping with its *molto allegro* marking, Holaček's and Navarra's *dolcissimo* rendering clearly spells love for the composition.

Starker (who has recorded these Sonatas twice previously—once with Abba Bogin for Period, and once in Europe with the same partner who supports him here) hews more closely to convention,

without ever sacrificing his own individual qualities. These consist of a linear, almost monochromatic, and very pure sound, in addition to an uncanny elegance of execution—decidedly of the "tuck-it-under-your-chin" variety more customarily associated with the violin rather than with the usually unwieldy cello. Time has done nothing to dim Starker's blazing virtuosity, but it most certainly has added a wisdom and *Innigkeit*. While many of his tempos have decidedly more forward momentum than Navarra's, he now readily gives the more gentle aspects their requisite plasticity. Sebok, like Holaček, is far from a mere accompanist. The pianist opts for a mode of expression much akin to Starker's; in other words, he is spare, reserved, and far more concerned with outer shape and inner architectural meaning than he is with the more sheerly sensuous qualities of physical sound. Mercury's reproduction has plenty of air around the instruments, which are expertly balanced in finely directional stereo.

The E minor Sonata is also available in an excellent edition by Edgar Lustgarten and Anthony Newman (available from the Art Museum in La Jolla, California), and the sweepstakes will really be under way when RCA Victor releases its newly taped Piatigorsky/Rubinstein coupling early next year. Of the present two excellent discs, the very reasonable Crossroads price tag plus the uniquely songful Navarra/Holaček approach gives the edge, I feel, to that set.

H.G.

CARTER: *Sonata for Piano, 1945–46*
†Copland: *Variations for Piano*
†Sessions: *Sonata for Piano, No. 2*

Beveridge Webster, piano.
• DOVER HCR 5265. LP. $2.00.
• • DOVER HCR 7014. SD. $2.00.

To encounter a masterpiece when you are not looking for it is one of the most enthralling experiences one can undergo, and this record provides it; at least it did so for me.

The second side here is filled with Elliott Carter's Piano Sonata, composed in 1945–46. It may well be the foremost American piano sonata since Ives, and one of the major sonatas of all times. Like Carter's more recent and better-known string quartets, the work is in two huge movements, immensely complex in form and in rhythmic relationships, ending in one of the grandest piano fugues since Beethoven.

The jacket notes quote Carter to the effect that this sonata "takes as its point of departure the sonority of the modern piano and is thought of as being completely idiomatic for that instrument. . . . I have in this work attempted to translate into a special virtuoso style my general musical outlook, my thoughts and feelings. I approached writing for the piano as if it were an art all its own, requiring a special musical vocabulary and a particular character unrelated to other kinds of music. . . ." Rarely does a composer's statement come together with his music so positively. This is indeed a sonata for the piano; the resources of the instrument are magnificently explored. So often in the theorizings of the twelve-toners and similarly minded modern composers one runs across the idea that sound is purely sensual and therefore both immoral and incompatible with ethical drive and with strength of form. Carter's Sonata is the finest refutation of that nonsense I have ever heard.

The other side of the disc is taken up with Copland's powerful, grandly conceived, but somewhat overemphasized Piano Variations of 1930 and with the Second Piano Sonata of Roger Sessions, which rattles along successfully enough. The Carter is the thing.

A work like that requires all of a major musician's resources of mind, spirit, and hand, and Beveridge Webster has them all in ample measure. The recording is good. I hope Dover sells a million copies.

A.F.

COATES: *London Suite; Four Ways Suite: Northwards: Eastwards; The Three Elizabeths Suite*

London Pops Orchestra, Frederick Fennell, cond.
• MERCURY MG 50439. LP. $4.79.
• • MERCURY SR 90439. SD. $5.79.

Frederick Fennell, who is too good a musician to be wasted on inconsequential productions, does a workmanlike job with a collection of trivia by Eric Coates, that master of Devonshire Cream Music. The American conductor resists any temptation to inflate honest readings with gimmickry, and the Mercury engineers have recorded an excellent orchestral group with the same sonic attention they lavish on the London Symphony Orchestra.

P.H.

COPLAND: *Music for a Great City; Statements*

London Symphony Orchestra, Aaron Copland, cond.
• CBS 32 11 0001. LP. $4.79.
• • CBS 32 11 0002. SD. $5.79.

In 1962, Copland was invited to write a piece for the London Symphony Orchestra's sixtieth anniversary season. He responded with *Music for a Great City* which, as he tells us in the jacket notes, is based on the score he had composed in the previous year for a Hollywood film called *Something Wild*.

Now, there is nothing wrong with film music per se, and some of Copland's contributions to that genre, like *The Red Pony*, are very distinguished indeed. But *Music for a Great City* is a thin, obvious, and trashy piece, unworthy of Aaron Copland and embarrassing as an American contribution to the birthday festivities of a great foreign orchestra. It should have been left on the sound track along with the image of its heroine, Miss Carroll Baker.

Statements, on the other side, is a fairly early work of Copland's (1935), and one of his most entertaining. The six orchestral statements are characterized as "Militant," "Cryptic," "Dogmatic," "Subjective," "Jingo," and "Prophetic," and that is exactly what they sound like. The recording is beautiful and the performances are presumably the most authoritative possible.

A.F.

COPLAND: *Variations for Piano*—
See Carter: *Sonata for Piano, 1945–46.*

FALLA: *La Vida breve*
†Granados: *Colección de Tonadillas al estilo antiguo*

Victoria de los Angeles (s), Salud; Ana Maria Higueras (s), Carmela; Ines Rivadeneyra (ms), La Abuela; Carlos Cossutta (t), Paco; Luis Villarejo (b), Manuel; Gabriel Moreno (b), El Cantaor; Victor de Narké (bs), El Tio Sarvaor; Chorus of Orfeon Donostiarra, Orquesta Nacional de España, Rafael Frühbeck de Burgos, cond. (in the Falla). Victoria de los Angeles, soprano; Gonzalo Soriano, piano (in the Granados).
• ANGEL 3672. Two LP. $9.58.
• • ANGEL S 3672. Two SD. $11.58.

Having never had a chance to see *La Vida breve*, I can only guess at what its

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effect might be in an imaginative, honest production: on records, I have always been put off by its lugubrious brand of fatalism and by what seems to me an only slightly successful attempt to set a simple story of plain people against an evocation of a city, so similar to Charpentier's effort in *Louise*.

There is no denying, however, the color and sincerity of the score, or the passion of the writing for its central character, Salud. The part is a wonderful opportunity for a soprano who can convey a deep, naïve feeling and who is at home with a tone of pathos—especially since hers is the only role in the opera that is at all developed or given any real vocal reward. Victoria de los Angeles, whose first recording of the piece (once available here on RCA Victor) is now over a dozen years old, is such a singer, and she has now done her stereo remake of Salud. She sings well, and is touching, but if one is searching out *La Vida breve* primarily for the sake of De los Angeles, then the old recording is worth trying to hunt down, for her work there is enough superior to the new version to mark the difference between something entirely adequate and something truly memorable. Certainly her taste and musicianship have not deserted her, nor the basic quality of her voice, which is still melting and pure the larger share of the time. But it is one of the sad facts of life that some of the freedom has gone out of her singing, particularly on top, so that it no longer conveys much sense of abandon or spontaneity. Everything she does is right and sensitive, many of the effects very beautiful; but a listening to the scene with Paco, or to any of several vocally climactic moments, is sufficient to make the distinction—where she once just let fly, threw herself into the phrases, she now sets herself carefully for them. All the lovely phrasing, all the musical and dramatic understanding are still there, and there is never any real sense of serious vocal difficulty. But the extra excitement and communicativeness lent by a voice that is completely fresh and free are not present in the same degree as they formerly were.

The supporting cast, on the other hand, is superior at almost every point to the old one. Certainly Carlos Cossutta, a robust-sounding tenor, and Victor de Narké, a promisingly rich, smooth bass, are far better than their predecessors; as a result we do not have the feeling that the soprano must pull about twice her own weight to make the performance "go." And though there was nothing wrong with the mono sound of the older version, the excellent (albeit rather souped-up) stereo of the new one is helpful, especially with the orchestral interludes and the dances of the third scene. The orchestral and choral work is first-class.

The fourth side of this album is practically worth its cost, for while there are little hints of vocal insecurity and limitation, they are not enough to keep De los Angeles from projecting a wonderfully personal, intimate feeling in the *Tonadillas*—far more specific and captivating than Montserrat Caballé is able to summon on her Granados disc (reviewed below), even granting her the vocal blue ribbon at some points. The songs take on a life and individuality they lack in the Caballé performances, and while the instrumental accompaniments have points to make, the songs seem better shaped and crafted in the piano version, especially when played as they are here by Gonzalo Soriano—which is to say perfectly both in letter and in spirit. C.L.O.

FRESCOBALDI: *Vocal Works and Harpsichord Solos: Corilla; O dolore; Maddalena alla Croce; Eri già tutta mia; Aria di passacaglia; Cinque partite sopra la romanesca; Balletto Primo*

†Monteverdi: *Madrigals: Ohimè, dov'è il mio ben: Quel sguardo sdegnosetto; Lamento della Ninfa; Bel Pastor; Zefiro torna: Voglio di vita uscir; Eri già tutti mia*

Carole Bogard, soprano; Collegium Musicum of Berkeley, Alan Curtis, cond.

• CAMBRIDGE CRM 708. L.P. $4.79.
• • CAMBRIDGE CRS 1708. SD. $5.79.

This is one of the best records of its kind I have heard. The music itself, especially the Monteverdi items and the Frescobaldi keyboard pieces, is beautiful, and the order of pieces on the record has been arranged to provide ample variety. The performances combine musicality with scholarship in a rare degree, and soprano Carole Bogard uses her attractive voice with sensitivity in several solos. Large and small harpsichords, chamber organ, and chitarrone are used for the accompaniments. Perhaps the loveliest thing on the record is the *Lamento della Ninfa*, a vivid trilogy in *stile rappresentativo*; comparison of the performance here with that in the "Early Baroque Music of Italy" collection recorded by the New York Pro Musica on Decca 9425/79425 is interesting—both groups are excellent, but in the Cambridge stereo version a more imaginative use of microphones gives the Berkeley performance a slight advantage, bringing out the quasi-operatic style to splendid effect.

Pleasure in this notable release is completed by its exemplary presentation, with full documentation on performances, instruments, and music, useful notes, texts, and translations. **B.J.**

GRANADOS: *Colección de Tonadillas al estilo antiguo*—See Falla: *La Vida breve.*

GRANADOS: *Songs*

Canciones Amatorias: Descúbrase el Pensamiento; Mañanica Era: Llorad, Corazón; Mira Que Soy Niña; No Lloreis, Ojuelos; Iban al Pinar: Gracia Mia. Tonadillas: La Maja Dolorosa (Nos. 1, 2, 3); El Tra la la y el Punteado; El Mirar de la Maja; Callejeo; Amor y Odio; El

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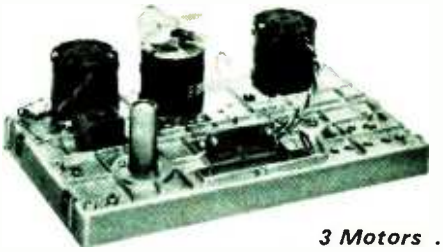

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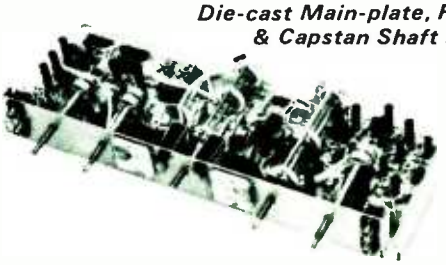

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Majo Discreto; El Majo Timido; La Maja de Goya.

Montserrat Caballé, soprano; orchestra, Rafael Ferrer, cond.
• RCA VICTOR LM 2910. LP. $4.79.
• • RCA VICTOR LSC 2910. SD. $5.79.

The mature song output of Enrique Granados, like that of Henri Duparc, can be contained on a single LP. And like almost everything Granados wrote, these pieces strongly reflect his preoccupation and identification with Goya and his time. This is true not only of the *Tonadillas*, which are conscious evocations of an eighteenth-century form, but of the *Canciones Amatorias*, as well.

They are not great or profound songs, but they are charming, touching ones, especially if taken a few at a time. Their likability lies primarily in their pure melodic appeal and their gracefulness for the voice; harmonically, they are apt to be more interesting for the implications made by the vocal line itself than for the actual statements of the accompaniments.

Montserrat Caballé sings the material with great purity and considerable beauty of tone. She does not overdramatize the songs, but makes her points in an almost exclusively musical way, through good phrasing and a sensitive use of dynamics and colors. The voice itself seems in fine estate, and the glottal attack in the lower part of her voice, so noticeable in her operatic singing, is happily absent here. The words are not given any great weight, and indeed everything tends to merge into one vowel above the staff, but there is never any doubt as to the rightness of her instincts in this music.

The recording is excellent, if a little heavy on echo, and the accompaniments perfectly O.K. Notes, texts, and translations. C.L.O.

GRIEG: *Peer Gynt: Suite No. 1; Suite No. 2; Solveig's Song*—See Bizet: *L'Arlésienne: Suite No. 1.*

HANDEL: *Water Music*

Schola Cantorum Basiliensis, August Wenzinger, cond.

Hague Philharmonic Orchestra, Pierre Boulez, cond.

Amsterdam Concertgebouw Orchestra, Eduard van Beinum, cond.

For a feature review of these recordings, see page 96.

HAYDN: *The Creation*

Ingeborg Wenglor, soprano; Gerhard Unger, tenor; Theo Adam, (bass); Berlin Radio Chorus and Orchestra, Helmut Koch, cond.
• HELIODOR H 25028-2. Two LP. $2.49.
• • HELIODOR HS 25028-2. Two SD. $2.49.

Heliodor, the low-priced label for Deutsche Grammophon, offers here two discs for less than the list price of one DGG. The saving would be meaningless, of course, if the recording were a poor thing; but there are enough merits here to make the set a bargain. Koch keeps everything running smoothly, chooses plausible tempos, and occasionally achieves eloquence. His treatment of the famous C major chord on "Light" is effective and not overdone. The excellent chorus is well balanced throughout; it is even capable of a *pianissimo* with body. The two male soloists are better than average, Unger performing with steady competence and Adam being more persuasive in lyric passages than in those that require power or drama. Miss Wenglor is the weak sister here; her rather spread voice is often adequate to its tasks but sometimes not. The sound in general is a little dry at the beginning and in some tuttis there is a bit of distortion, but otherwise it is quite acceptable. N.B.

HAYDN: *Symphonies: No. 73, in D ("La Chasse"); No. 96, in D ("Miracle")*

Prague Chamber Orchestra.
• CROSSROADS 22 16 0031. LP. $2.49.
• • CROSSROADS 22 16 0032. SD. $2.49.

So infectious and musically alert is the playing of the string section of the conductorless Prague Chamber Orchestra that I find it all the more regrettable to fault this record on several scores. Though the strings play with such imagination and precision that I suspect that first-rate leadership must be involved somewhere, the woodwinds are of a painfully different order. A conductor might have brought an overbearing flute and woody bassoon into a decent blend with the strings, but no one could have salvaged the excruciating oboe playing on both sides of this record. Moreover, both performances use old and incorrect editions. The stereo perspective and over-all sound are good, though lacking in bass, but there is a distinct post-echo on both sides of my review copy. P.H.

HONEGGER: *Symphonies: No. 2; No. 3 ("Liturgique")*

Czech Philharmonic Orchestra, Serge Baudo, cond.
• CROSSROADS 22 16 0009. LP. $2.49.
• • CROSSROADS 22 16 0010. SD. $2.49.

Arthur Honegger was always a thoroughly professional composer, knowing how to shape a symphonic movement, how to get the utmost sonority from the orchestra, how to write a rich, commanding tune. Both these symphonies came out of World War II, and both have a tragic, dramatic tone that comes off well in the hands of a first-rate conductor. The Second Symphony is for strings only, with a trumpet reinforcing a chorale line of the violins in the last movement. The Third Symphony bears the subtitle *Liturgique*, and its three movements carry subtitles: *Dies Irae,*

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De Profundis Clamavi, and *Dona Nobis Pacem*.

One can almost measure a conductor's sense of responsibility by the way in which he handles that trumpet in the finale of the Second. Honegger said that it was merely to reinforce the chorale line and was not to obtrude, but I have actually heard it played by *three* trumpeters, who stood on their hind legs in the orchestra and blatted it out for all they were worth. Baudo apparently uses only one trumpet, but it completely overshadows the strings; this is in keeping with the distressing out-of-tuneness of the string playing elsewhere. According to the jacket, this record won a Grand Prix du Disque, but I find it difficult to understand why. The Third Symphony, however, is more accurately played and more faithfully recorded. A.F.

JANACEK: *Quartets for Strings: No. 1; No. 2 ("Intimate Pages")*

Janáček Quartet.
• CROSSROADS 22 16 0013. LP. $2.49.
• • CROSSROADS 22 16 0014. SD. $2.49.

In his two mature string quartets Leoš Janáček stakes out a very convincing claim to being one of the twentieth-century's masters of the idiom. Though his musical language is not as "advanced" as that of Bartók, Janáček in his own way thinks as naturally in terms of four strings.

Though he composed three quartet movements in the 1880s, these have never been published, and the two quartets here recorded date from 1923 and 1928 respectively (the Schwann catalogue is in error in listing them as the Second and Third Quartets). Both works are emotionally related to Janáček's love for Kamila Stösslova. The first objectifies his feelings in terms of Tolstoy's Kreutzer Sonata, a story dealing with the way in which music can inspire illict attraction. The topic also concerned Janáček in such other works as the opera *Katya Kabanova*. The Second Quartet, from the last year of Janáček's life, was originally subtitled "Love Letters" and is more subjective. Both works have an unrestrained ardor and dramatic rhetoric characteristic of Janáček's best and most mature music.

An earlier Artia record, also from Supraphon, offered both pieces in monophonic performances by the Smetana Quartet. An earlier recording by the Janáček ensemble of the Second Quartet only was once available on Decca, but the present performance seems to be a new version. Both the Smetana and Janáček groups are technically expert and both are at home in the characteristically rhetorical style of Janáček's music. The Smetana is more expressive in phrasing, the Janáček group more dramatic in its rhetoric. The latter is the only stereo version and has somewhat wider-range reproduction. The stereo perspective is rather compact.

The cover design for this release is singularly inappropriate, related more to the fact that the disc won a French prize than to the import of the music. P.H.

MAHLER: *Des Knaben Wunderhorn*

Janet Baker, mezzo; Geraint Evans, baritone; London Philharmonic Orchestra, Wyn Morris, cond.
• ANGEL 36380. LP. $4.79.
• • ANGEL S 36380. SD. $5.79.

This recording contains the ten songs composed between about 1888 and 1896 and published in 1905—*Rheinlegendchen, Lied des Verfolgten im Turme, Wer hat dies Liedlein erdacht, Lob des hohen Verstandes, Der Schildwache Nachtlied, Wo die schönen Trompeten blasen, Trost im Unglück, Des Antonius von Padua Fischpredigt, Verlorne Müh*, and *Das irdische Leben*—as well as the two later *Wunderhorn* settings *Revelge* and *Der Tambourg'sell* composed about 1901 and published with the five Rückert songs as *Sieben Lieder aus letzter Zeit*. Unlike the two Vanguard recordings, both conducted by Prohaska, it does not include *Urlicht* (which was incorporated in the Second Symphony).

The music itself is irresistible, particularly rich in irony and humor, but full too of pathos and of Mahler's exquisite and detailed observation of nature. About this new recording I have some reservations, but it is certainly the most exciting version of the songs available. The young Welsh conductor Wyn Morris, who divides his time between Europe and the United States, hardly misses a textural point, and his direction throughout is taut and crisp. One or two of my colleagues in England have criticized Morris' contribution as "wooden" or "too metrical"; but it seems to me to have a rhythmic urgency which, to judge from piano rolls of Mahler's playing, is very like the composer's own. It is true that some of the woodwind solos lack finesse but, then, the London Philharmonic is not among the two or three best English orchestras, and it is to Morris' credit that the players cope as well as they do with Mahler's cruelly exposed instrumental writing. It is also possible that a certain lack of *pianissimos* is due to the recording, which is impeccably clear but a bit hard and close.

Morris has had the excellent idea of splitting the four dialogue-type songs—*Lied des Verfolgten im Turm, Der Schildwache Nachtlied, Trost im Unglück*, and *Verlorne Müh*—between the two soloists, and this brings new clarity to the dramatic structure of the pieces. Janet Baker's singing is full of grace, poetry, and humor, though her voice sounds less opulent than Forrester's in the Vanguard stereo remake (Lorna Sydney in the older mono version was no contender). Humor again, as might be expected, is a strong point in Geraint Evans' performance, and he also does well in darker songs like the superbly dramatic *Revelge*. In comparison with Rehfuss (Vanguard stereo) and Poell (Vanguard mono) he is sometimes overemphatic, and once or twice he is careless about intervals, but the former of these faults at least is the fault of a virtue, since he gives far more value to the meaning of the words than either of his rivals.

To sum up, this is an imaginative per-

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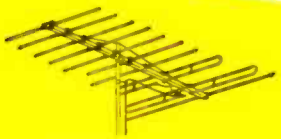

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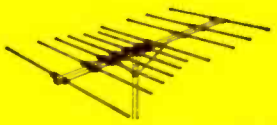

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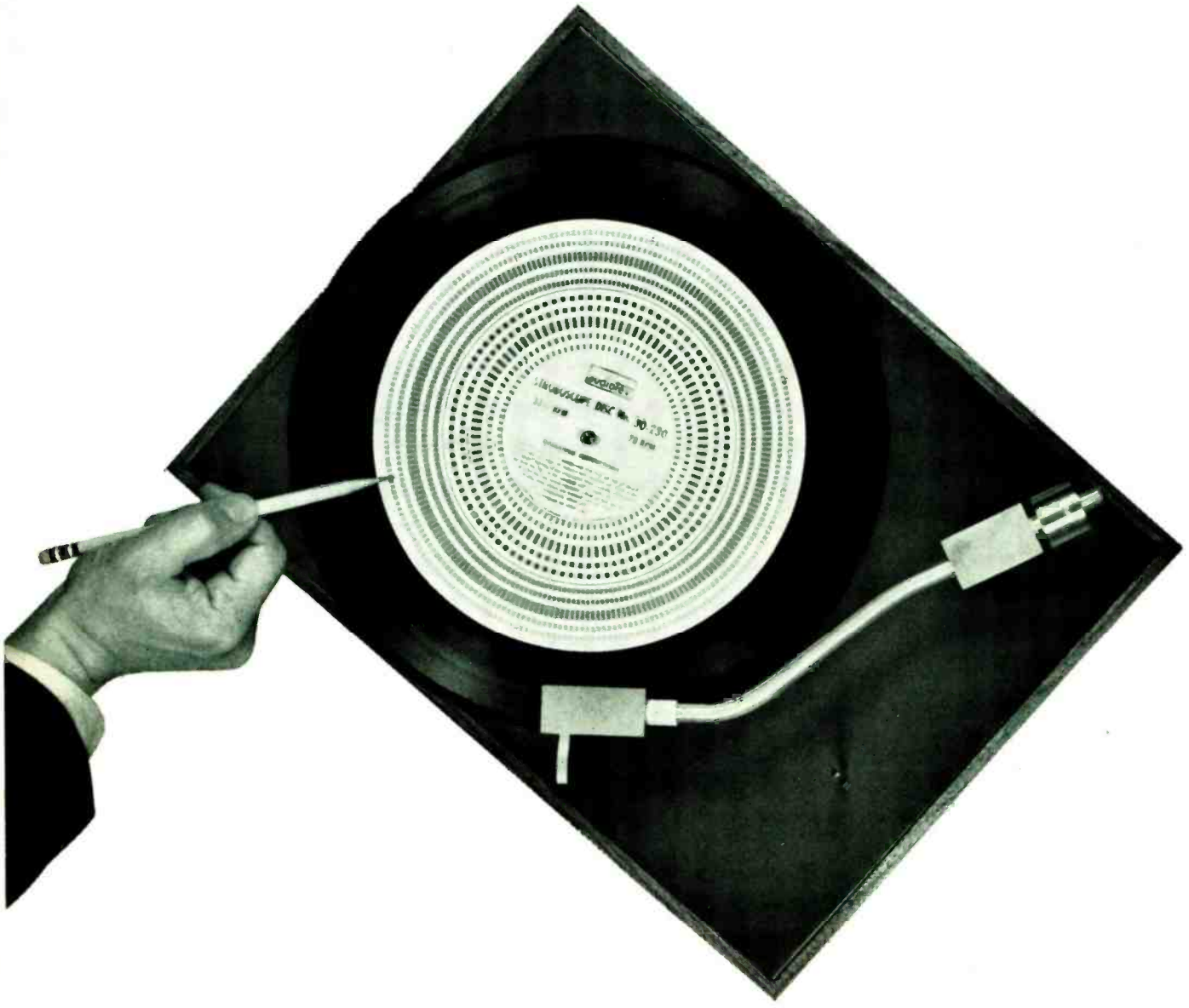

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formance of high quality which would have been still better with a little more polish and subtlety. If the dryness of the recording worries you, the later Vanguard with Forrester and Rehfuss is a good alternative, but it cannot compete with the new issue in textural clarity and dramatic impact. B.J.

MARTIN: *Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra*—See Varèse: *Arcana.*

MENDELSSOHN: *Hebrides Overture, Op. 26*
†Mussorgsky: *Night on Bald Mountain*
†Tchaikovsky: *Romeo and Juliet, Fantasy Overture*

Budapest Philharmonic Orchestra, Lamberto Gardelli, cond.
• QUALITON LPX 1234. LP. $5.98.
• • QUALITON SLPX 1234. SD. $5.98.

Lamberto Gardelli, who has had much experience as a conductor of opera, brings a sense of drama to everything he leads here. Yet while his performances are almost seething with color and passionate involvement, everything is kept under control by a seemingly fastidious sense of balance and proportion. Of the three works contained on this disc, the Mendelssohn fares the best, it being most fittingly served by the dark, winey quality of the Budapest Philharmonic's string section. Gardelli's tempos in this score are nicely chosen to take a middle ground between stagnation and undue haste. *Romeo and Juliet*, in contrast to some of the efficient, bloodless interpretations it has been receiving on disc of late, abounds with excitement. Sometimes Gardelli's demands, however, seem too much for the orchestra, which is hardly geared to the sort of virtuoso brilliance apparently expected: still and all, the director has them playing with an intensity that is, to say the least, stimulating. Least convincing in this program is the Mussorgsky, where Gardelli's vehemence sometimes prompts him to broaden tempos and inflect phrases in an almost disjointed fashion. Again, one suspects that with a more brilliant ensemble the identical conductorial demands would produce far different results.

I, for one, eagerly await more from this intriguing maestro. Efficient conductors are a dime a dozen these days, but few of them take the bold chances that Gardelli does here. H.G.

MONTEVERDI: *Madrigals*—See Frescobaldi: *Vocal Works and Harpsichord Solos.*

MOZART: *Sinfonia concertante for Oboe, Clarinet, Horn, Bassoon, and Orchestra, in E flat, K. Anh. 9; Sinfonia concertante for Violin, Viola, and Orchestra, in E flat, K. 364*

Berlin Philharmonic Orchestra, Karl Böhm, cond.
• DEUTSCHE GRAMMOPHON LPM 19156 A. LP. $5.79.
• • DEUTSCHE GRAMMOPHON SLPM 139156A. SD. $5.79.

MOZART: *Sinfonia concertante for Oboe, Clarinet, Horn, Bassoon, and Orchestra, in E flat, K. Anh. 9; Concerto for Horn and Orchestra, No. 3, in E flat, K. 447*

Czech Philharmonic Orchestra, Vaclav Smetáček (in K. Anh. 9), Karel Ančerl (in K. 447), conds.
• CROSSROADS 22 16 0035. LP. $2.49.
• • CROSSROADS 22 16 0036. SD. $2.49.

MOZART: *Sinfonia concertante for Violin, Viola, and Orchestra, in E flat, K. 364; Duo for Violin and Viola, in B flat, K. 424*

Czech Philharmonic Orchestra, Kurt Riedel, cond.
• CROSSROADS 22 16 0014. LP. $2.49.
• • CROSSROADS 22 16 0015. SD. $2.49.

To begin with the masterpiece, the Double Concerto is well treated by both Deutsche Grammophon and Crossroads (in this case, originally Supraphon). The Berlin soloists—Thomas Brandis, violin; Guisto Cappone, viola—play very smoothly, with just enough vibrato, and Böhm gives them sensitive support. This is a spirited and poetic performance, free from exaggeration of any sort. The sound is first-class. In the Czech recording the soloists—Josef Suk, violin; Milan Skampa, viola—are highly skilled too. Indeed, Skampa's tone is duskier, more truly violalike, than Cappone's. But the orchestra does not have quite the polish or the finesse of the Berliners. Both soloists are a bit too far forward, with the result that thematic fragments in the oboes are buried once or twice by decorative material in the solo strings. The violin tends to sound streaky in the high register. In the Duo, K. 424, however, this streakiness disappears, and there are no problems of balance.

In the Sinfonia concertante for wind quartet the Berlin Philharmonikers again turn in a topnotch performance. The orchestra sounds rather too large here, but Böhm has it singing beautifully. Each of the soloists plays impeccably, and they blend together very well. The tone of the oboist may sound thin and piercing to American ears, but that is the kind of tone many European orchestras seem to prefer. The Czech oboist on the Crossroads disc sounds very much like his German colleague. The sound on Crossroads, and indeed the performance in general, is somewhat coarser than on DGG. Smetáček takes the first movement more slowly than Böhm; it drags a little. There is more nuance in Böhm's Adagio. In the finale Smetáček seems too

fast at the beginning, and he follows the unusual, and probably unjustified, procedure of changing tempo markedly for each variation. In the Horn Concerto, however, the soloist, Miroslav Stefek, plays cleanly, even crisply; he is on pitch throughout, and he even has a serviceable trill. In this work there is no weakness, of orchestra or engineer, to inhibit enjoyment.

To sum up, then, the DGG performances of K. Anh. 9 and K. 364 seem to me to be among the best on records of these works. K. 364 fares better on Crossroads than its sister Sinfonia concertante. The Crossroads versions of both the Horn Concerto and the Duo are excellent. N.B.

MOZART: *Symphony No. 40, in G minor, K. 550*
†Schubert: *Symphony No. 5, in B flat, D. 485*

Moscow Chamber Orchestra, Rudolf Barshai, cond.
• ANGEL 36371. LP. $4.79.
• • ANGEL S 36371. SD. $5.79.

Barshai has a novel approach to the main theme of the first movement of the G minor (unless what one hears is a result of a mechanical aberration). It will be remembered that the theme is played by the violins in octaves. Barshai lets us hear the lower octave, in the second violins, and keeps the firsts down so soft as to be inaudible. This happens each time the complete theme, or the first half of it, appears. Perhaps he does it to stress the dark mood of the work. If so, it is a miscalculation, it seems to me, because the actual effect—a startling one; my first thought was, have the tweeters conked out?—is of a pale, anemic violin section, which suddenly comes to life later. Otherwise, this is a performance of considerable interest. The Andante moves along well. The Minuet is grave and broad, but not slow. Here the powerful dissonances at the beginning of the second section could have received stronger stress. The finale has been played more spiritedly, but Barshai achieves drama here just the same.

The sharp, dynamic contrast noticeable in the performance of the Mozart is even more marked in the Schubert. Here *p*'s are often so soft that there is nowhere left to go for *pp*. Similarly, *f* is often played *ff*, so that when a real *fortissimo* is called for there is no difference. The lyrical sections are nicely played, but the dramatic ones seem a bit overwrought. N.B.

MUSSORGSKY: *Night on Bald Mountain*—See Mendelssohn: Hebrides *Overture, Op. 26.*

POULENC: *Four Song Cycles*

Chansons villageoises (Chanson du clair tamis; Les Gars qui vont à la fête; C'est le joli printemps; Le Mendiant; Chanson de la fille frivole; Le Retour du sergent); Rapsodie nègre (Prélude; Ronde; Honoloulou; Pastorale; Final); Le Bal masqué (Préambule et Air de bravoure; Intermède; Malvina; Bagatelle; La Dame aveugle; Final); Le Bestiaire (Le Dromadaire; La Chèvre du Thibet; La Sauterelle; Le Dauphin; L'Ecrivisse; La Carpe).

Jean-Christophe Benoit, baritone; Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.
• ANGEL 36370. LP. $4.79.
• • ANGEL S 36370. SD. $5.79.

The songs of Poulenc are finally receiving some comprehensive attention on records; a few months back we had the interesting Bernard Kruysen disc from Westminster (notable primarily for making available a solid performance of *Tel jour telle nuit*), and now we have an all-Poulenc record from the Messrs. Benoit and Prêtre.

This collection includes a complete *Le Bestiaire*, with the orchestral accompaniment—one of Poulenc's most successful essays, for all its brevity, and in an excellent performance. The orchestral version does not seem to me really to add much, but neither does it stand in the way of the songs' points, as is sometimes the case. We also have what is really a curiosity, the Op. 1 *Rapsodie nègre*, which is a little chamber orchestra suite with some pidgin-African nonsense for baritone. It's enjoyable in a sophomoric way. Benoit is most successful in deadpanning the lyrics of "Makoko Kangourou" ("*Honoloulou, poti lama!*," etc.—suspiciously like Babar's Song of the Elephants), but Prêtre is too determined to make a brilliant tour de force of the instrumental sections—the thing is overplayed, and overrecorded to boot.

Finally, we are given two of Poulenc's more important vocal works: the *Chansons villageoises* and *Le Bal masqué*. The former contains some of the composer's best work. The *Chanson du clair tamis* can be passed over (there is nothing worse than a piece of music knocking itself out to be delightfully jaunty and witty), but *Les Gars qui vont à la fête* has an enjoyable swagger, and the next two songs, *C'est le joli printemps* and *Le Mendiant*, are, in their different ways (the former lazy-lyrical, the latter bitter and accusatory) close to being great pieces. The closing song too (*Le Retour du sergent*) is an effective one, resembling some of those children's songs in which the most bloodcurdling happenings are related in the most cheerful, chatty fashion.

Le Bal masqué can be fun in a live performance. It was one of Poulenc's own favorites, and is unquestionably a highly polished, inventive piece of writing. But it is the side of Poulenc that I will leave to his more compleat idolators; there is genuine wit in *Malvina*, but one easily grows tired of the toying and trifling, and in the long run the composition places itself as a faded period piece.

Benoit is a gifted, communicative

Continued on page 157

WAGNER DISCOGRAPHY

(Continued from page 82)

I'm afraid only Grace Bumbry, of the Philips set, constitutes any threat to domestic tranquility. Even she does not make the kind of lush, sensuous sound one might like to hear, but her sharply focused high mezzo has some exciting "go" in it, and she tears through the music with considerable authority and temperament. The thing I almost always miss in the playing and singing of this role is the hurt that must underlie the goddess' scorn. She is (among other things) the faithful mistress who entertains this confused fellow for a time, then is cast off the minute he begins to miss his favorite chair and his pet Schnauzer; she is supposed to represent the lure to sensual fulfillment without responsibility that is part of every man's emotional make-up, and beneath the anger and contempt we should sense the blow to her female pride—she should make us feel Tannhäuser's guilt at leaving her, as well as his guilt for being with her in the first place. It's missing here, but what Miss Bumbry does is well in line with the over-all atmosphere of the Sawallisch performance, and at least it is sung well.

The only other Venus of bearable competence is Marianne Schech (Angel). The top of her voice still holds its freshness and beauty, and she improves as she gets into the scene. But the timbre of her voice is clearly more suited to the role of Elisabeth, and too much of her singing in the lower and middle reaches is jumbled and tremulous-sounding. A good artist, but not in the best voice or cast to advantage. From here, the descent is precipitous to the level maintained by Aga Joesten (DGG) and Margarete Bäumer (Vox). They may both have sung well at former times and in other places, but the habit did not carry them through these recording sessions.

In defense of these goddesses, it may be said that no one could with any urgency plead for another song from any of these minstrel knights—which brings us to consideration of the tenors. Detailed examination of the work of August Seider (Vox) or Günther Treptow (DGG) would be pointless; in both cases, the only points at issue are whether or not they will sing through to the end, and whether or not we will stick it out with them. Treptow's case is particularly regrettable, since the basic metal and quality of what could have been a significant voice sometimes show through a technique that must have been acquired through lessons at progressive self-strangulation; once in a while, a well-molded phrase, a ringing note, will slip through all the squeezing and straining. For that matter, there is not much to be said about the Tannhäuser of Hans Hopf (Angel). He, at least, has arrived at a method of production sufficiently functional to carry him through some years of singing the heavy Wagner parts in major theatres, though I hear nothing beautiful in his dark, chesty, beefy tone. The singing is incessantly at one loudness and one color, and the phrasing betrays no hint of the lurking poetic impulse, the creeping musical instinct. At least it is strong and secure, and the top notes sometimes have a satisfying ring.

This leaves us with Wolfgang Windgassen (Philips), not in his best recorded form (far below that of his *Götterdämmerung* Siegfried) and sometimes quite precarious, but still the only interesting Tannhäuser on records. Let us admit the extreme difficulty of the role. The dramatic challenge, as I've already indicated, is a substantial one, and among the *Heldentenor* roles only Tristan and the young Siegfried are more demanding from a vocal standpoint. The tessitura of both finales—constant G, A flat, and A for long stretches—is terribly taxing, and at the end of the long evening the performer is expected to pull out all the stops for the Rome Narrative. The very opening pages are hard enough for any singer with a less than perfect technique; as Tannhäuser recalls the joys of earthly existence, he hovers for several pages at E, F, and G, sustaining long phrases which he is hopefully controlling and coloring in an expressive way. This is of course the most problematic area of his voice—right on, above, and below the "break," and if the technique is less than secure, the trouble will be constant from the beginning of the evening.

Windgassen has at least the understanding, the dramatic projection of an important Tannhäuser, and the endurance (live performance, remember) to rise to his best work in the third act. Here, his Narrative is full of intensity, bitterness, and fevered passion—there is genuine anguish in his scream of "*Da ekelte mich der holde Sang!*," and we are left stirred and moved by his final moments. Earlier in the opera, he is on and off; the intonation is often not screwed up to quite the proper level, and the tone frequently turns blatty and white, or thin. I also feel that Sawallisch is no help to him at points: surely as musical a singer as Windgassen could do more to shape passages like "*Ach, schwer drückt mich der Sünden Last*" (p. 62) if he were only given a bit more time and expansion to do so. But in the better moments, his voice has its pleasant quality, clarity, and ring, and one is always conscious that a knowledgeable, sensitive singing actor is at work.

Unfortunately, neither the Rome Narrative nor the Hymn to Venus of Melchior has been transferred to LP (why *is* so much of his material still out of the catalogue?). There is an excellent version of the Narrative by Set Svanholm, dating from his early days at the Met, on Victor LM 2631. Though there seems to be much for James McCracken still to discover in the role (which is natural—he has never sung it), his London recital (A 5948 or OSA 25948) offers a version of the Narrative that has the kind of security and thrust missing on the complete recordings. Let us hope that Mr. McCracken moves on to the complete role.

We are in better shape when it comes to the Wolframs. The problem with the role (the fact that it hardly varies at all from one level of lyrical expression) can be turned to advantage in an era when Wagner baritones are in short supply, for German lyric baritones (even the so-called *Kavalierbariton*, the Mozart-and-Lieder sort of voice) can be cast in the role, and will be satisfactory, at least for the smaller houses and for recordings. Again, I would rather hear a big, dark voice handled in a lyric fashion—but that is a rare type these days. At least three of our four Wolframs are highly accomplished singers, whatever bones we may find to pick with them. The exception is Karl Paul, of the Vox performance, a pleasant, musical, but anonymous singer whose general insecurity keeps him below the high level set by the other three: Heinrich Schlusnus (DGG), Eberhard Wächter (Philips), and Dietrich Fischer-Dieskau (Angel).

My own favorite among the three is Schlusnus. He was in the twilight of his career when the DGG recording was accomplished in 1950, and there are infrequent moments of weakness (apart from the lowermost notes, which seem to have always been problematic for him) to attest to his seniority. But the voice has all its accustomed steadiness and lyric warmth, and his extended solo passages are a series of illustrated lectures on legato phrasing, dynamic control, simplicity and maturity of musical expression. It is difficult to imagine a more perfectly shaped "*Als du in kühnem Sange*," or a more finely gauged "*Blick ich umher*," both based on an unsurpassed evenness of *messa di voce*. Curiously, the "*O du mein holder Abendstern*" is rather unsatisfactory—he breaks for breath at odd spots (I'm sure it is not generally realized how hard a piece of music this is to sing) and takes too much off the tone in an effort to keep it light. He accomplishes a beautiful *mezzo-piano* sweep over the E, though, on "*Wenn sie entschwebt dem Tal der Erden*," and the beauties of his singing elsewhere make one willing to forget even an indifferent Evening Star.

By comparison, both Wächter and Fischer-Dieskau seem unnecessarily eager to make special points and effects; where Schlusnus is confident in the power of the musical line and in his ability to color and shape it subtly, the other two seem to feel that we won't pay attention unless they constantly tap us on the shoulder or nudge us in the ribs. Wächter is excellent so long as he is simply singing out—his "*O du mein holder*" comes closer than any of the others to a really firm line, and he is splendid in the final scene, and in his second-act plea ("*O Himmel! Lass' dich jetzt erflehen!*," etc., p. 105). But the "*Blick ich umher*" is overstated, a rather desperate ode to spiritual love, the tone too barbed and the fermatas loaded down with vibrato, and there are other points where, despite the ease and beauty of his high baritone, the effect is not entirely sincere or simple.

Fischer-Dieskau also belabors the obvious, though in a somewhat different way. He has moments of great elo-

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quence, as in his "*Als du in kühnem Sange*," where he achieves lots of nuance but keeps the over-all line going at the same time. His unusual vocal control and his command of lovely *piano* effects are in evidence, and make for some fine moments. But he has a habit of announcing dramatic points in an obvious way, as if he were hanging out a sign. An example is his very exaggerated way with "*O Himmel, stärke jetzt ihr Herz für die Entscheidung ihres Lebens!*" (pp. 284-85), which is not only an aside, but which is sung simultaneously with a line of Elisabeth's, and then with the entry of the choral voices—Fischer-Dieskau seems to regard it as one of his great moments, and consequently spoils it for us. His Evening Star too is rather picky and rarefied, with a seldom heard option in the execution of the turn, apparently just for the sake of doing it differently. His Wolfram is good singing, and sometimes highly expressive, but it sounds overrefined and sentimentalized alongside that of Schlusnus.

Fortunately, a snippet of Herbert Janssen's Wolfram has been preserved on the Odeon Bayreuth collection (83387/88). This is his "*Blick ich umher*," as beautiful a piece of lyric singing as is found anywhere on records, and worthy of a place beside Schlusnus'. Unfortunately, his equally fine "*O du mein holder Abendstern*" has not been transferred. Otherwise, there is little of note from this role to be found on LP, the many contributions of artists like Schorr, Hüsch, Berglund, Domgraf-Fassbänder, and Journet either never having been transferred or having been included in scattered fashion on recital LPs which are no longer in circulation.

Gottlob Frick (Angel) is easily the best Landgraf, and indeed the only acceptable one. He is in fine voice (the role does not in any case make the demands on the top that make parts of his King Henry unsatisfactory) and sings with a firm, sonorous tone and considerable dramatic presence, capturing some tenderness in the scene with Elisabeth and even making the address sound important. For competition, he has only a wobbly, dry-voiced Josef Greindl (Philips) and Otto von Rohr, twice (DGG and Vox), whose tone persistently turns raw and thin above the staff.

Fritz Wunderlich (Angel) is the only Walther von der Vogelweide to make any positive contribution, and I must say I find it appalling that the sour, strained caterwauling of Gerhard Stolze (Philips) is the standard put forth by Bayreuth in this short but important lyric role. Franz Crass of the Philips set is the outstanding Biterolf, though Benno Kusche (Vox) is entirely competent. A young Rita Streich sings the Shepherd's lines beautifully on the DGG set, but I feel that the contribution of Erna Berger to the old Columbia version (preserved on Odeon 83384) is even more magical.

Champion sound effect: the jangling of distant sheep bells at the opening of Scene 2 on the Angel set. It is called for by the score, and quite beautifully integrated on this recording.

IN THIS COUNTRY, at least, *Lohengrin* is by way of becoming Wagner's most popular opera. This has to do not with its relative standing among the Wagner operas (for it is far from his best work) or even, in my opinion, with the relatively simple tunefulness of its score, but with the fact that it can be cast to reasonable effect from a large company's normal complement of artists—there is no need to maintain a "Wagnerian wing"; in fact, the Metropolitan no longer does, and our other companies never have. In other words, it fits in, as even *Tannhäuser* (with its need for a true *Heldentenor*) does not. It is not performed more often than formerly, but it has managed to retain a hold in the repertory, as most of the other Wagner operas have not.

Compositionally, it represents an unquestionable advance over *Tannhäuser*—much more effective building of ensemble, richer and subtler instrumentation, more adventurous harmonic invention. The opera's weaknesses are essentially dramatic ones: one might say, for instance, that the overlong and somewhat formulized choral exclamations over the Herald's proclamations in Act II are relatively uninteresting music, but I think the point really is that it is a poor *idea* to have them go on and on this way; whether one calls this a musical miscalculation or a dramatic one is moot—the two can't be separated in opera anyway, least of all in Wagner.

More vital is the essential unbelievability of the two protagonists, which can verge on downright dislikability if the performers are not very careful. This seems to be a recurrent nineteenth-century problem—we are constantly being told to cast our lot with the Good Guys, who turn out to be unbearable stuffy bores, and avoid the Bad Guys, who are at least recognizably human. In this case, the hero is all too easily represented as an overbearing prig, and the heroine as a vacant-headed and horribly self-righteous young lady who becomes a nag the moment she gets married—it is hard to avoid seconding Ortrud's "*Ha! dieser Stolz . . .*"

These characters, and their actions, remain on an abstract, black-and-white, nondevelopmental level; yet the framework of the drama does not have the simplicity or the consistent stylization of pure fairy tale or myth—there is too strong a mixture of historical and "naturalistic" elements, so that one never knows for sure which theatrical premise is operative, and consequently one can't quite believe in any.

It is still, of course, an exceptional opera, filled with wonderfully theatrical imagery, with strong, simple conflicts powerfully set forth, and with musical beauties that would insure Wagner's greatness against the loss of everything else he ever wrote.

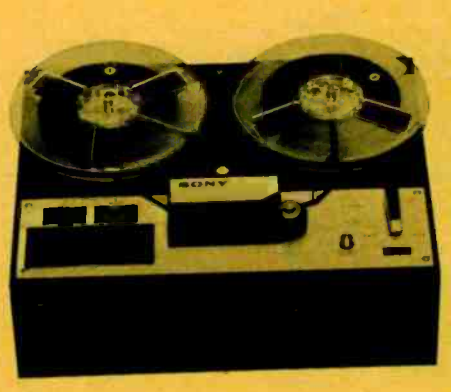
The fact that it is easier to cast than most of his other works does not mean that it is necessarily easier to cast really well, and though the opera's popularity is reflected in a multiplicity of complete recordings (two deleted ones, in addition to those considered here), it cannot be said that a single one of them is consistently satisfying, let alone incandescent. The recently released RCA Victor version (LM 6710 or LSC 6710) is notecomplete, even down to the invariably omitted follow-up section to the Grail Narrative (see HIGH FIDELITY, September 1966, p. 83). The others are complete save for this section and for two excisions in the DGG recording, with the result that they share the virtue of giving us more of the score than we generally hear in the opera house.

Of the four readings given us on the currently available recordings, I'm a bit surprised to find that Josef Keilberth's (London 4502, mono only) is the one that seems to me to bring the most consistent life to the score. Keilberth (whose work I know solely from recordings) has never struck me as more than a solid, dependable sort—and indeed this *Lohengrin* is not the kind that will keep one awake for nights afterward. But it has animation and consistent proportion, and there is nothing jarring to the style; we never stop short with the thought that we are not hearing *Lohengrin*, or perhaps even Wagner. The more lyrical, singing sections often have considerable beauty—the soaring violins at the end of the Elsa/Ortrud duet, for example (p. 155)—but the more dramatic pages have considerable impetus too: the Lohengrin/Telramund fight, which can sound like sleazy movie-serial stuff (in fact, it's been used for just that purpose) has some real bite, and when the score says "*feierlich*" or "*gewichtig*," we get a weight and thrust that are often lacking in the other readings.

Rudolf Kempe (Angel 3641 or S 3641), whom I have normally admired, turns in an uncharacteristically flat performance—it is extraordinary how often his reading comes up lifeless and motionless, especially in the first act. We cannot even blame it on the tempos—it is a simple slackness and lack of urgency, as if the King and the assembled nobles were only exchanging courtesies; the accusation and trial have the air of a Congressional hearing on somebody's misuse of expense account funds. Although I have no inside dope on how the recording of this production was handled, it is interesting to observe that the Keilberth, which does emerge as one sensible piece, is taken from live Bayreuth (1953) performances, and the Kempe, which one would not expect to

Continued on page 145

Tape Recorder Guide



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Tape recorder manufacturers are beginning to pay particular attention to how machines look in addition to the way they sound. There's a slight, but noticeable trend toward getting out of the luggage business and into the manufacture of cabinets acceptable in the living room. For one thing, the tape recorder manufacturers are beginning to realize that the average machine does precious little traveling. For another, if the recorder is going to be used to its full potential it must look somewhat more inviting and less complex than a jet plane instrument panel. Styling suitable for the home is not the only trend. Some manufacturers are turning their attention to cartridge loading recorders for the home. In a few cases, it results in a smaller, less imposing instrument and a few are simple enough for any child to operate.

And, of course, tape is on wheels. The latest Detroit status accessory is the cartridge loading tape player fitting snugly in or under the dash.

This permits you, for something around $100 — or slightly more — to cruise along America's turnpikes with the sound of your favorite music (mostly light at the moment) without the jarring interruption of radio commercials.

Operating the auto tape player may be somewhat easier than buying one. Most machines are designed for either four-track Fidelipac cartridges or eight-track Lear Jet or Orrtronic cartridges. In addition, North American Phillips Co. (Norelco) has introduced its own concept of the cartridge. Basically, the Fidelipac, Lear Jet and Orrtronic cartridges are self rewinding. Machines using them operate at 3¾ ips. Some progress has been made toward simplifying the buyer's problem with the introduction of playback units accepting both four (Fidelipac) and eight-track (Lear Jet) cartridges. Norelco's cartridge is smaller, flatter and of reel-to-reel design. Recorders for the Norelco cartridge operate at 1⅞ ips.

Video tape recording may soon be an important factor in the tape enthusiast's thinking. In addition to the machines listed in this year's Tape Recorder Guide, General Electric Co. plans to market a machine soon with prices starting at $850. There will be others too. Sony Corporation of America has shown a portable machine that will get video recording out of the living room and into the back yard, arena and picnic area.

Battery-operated audio tape machines have shown tremendous progress too. Reel size on at least one unit is a healthy 7 in. In addition, several stereo machines are available. Cartridge use is on the increase in battery portable design.

Now for this year's guide.

You'll probably notice that we've abandoned cps (cycles per second) in favor of the new symbol Hz, an abbreviation of the name of the nineteenth century physicist Heinrich Hertz, who contributed much to our knowledge of electromagnetic wave propagation. Hz instead of cps has been adopted internationally and is now used by the U.S. Government's National Bureau of Standards and by the standards committee of the Institute of High Fidelity.

Since most home tape recorders have 7-in. reels, we've noted reel size for AC machines only when it differs from 7 in. However, we've added a reel size category for battery portables. This should help you fit a machine more easily to your particular needs.

All information contained in this guide was supplied by manufacturers and distributors. We therefore cannot assume responsibility for inaccuracies. — MYRON A. MATZKIN

AC Operated Recorders

AIWA TP-705

Tape speeds — 1⅞ and 3¾ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — not available. **Indicator** — meter. **Weight** — 11 lb. **Other features** — self-contained carrying case; 5 in. reel size; one low level and one high level input; external speaker output and one built-in speaker. Price — $99.95.

AIWA TP-1002

Tape speeds — 1⅞ and 3¾ ips. **Heads** — two. **Motors** —one. **Reel size** — 5 in. **Record** — 4-track stereo. **Playback** — 4-track stereo. **Frequency response** — not available. **Indicator** — one meter. **Weight** — 10¼ lb. **Other features** — powered by four D-cells, or AC; one low level and one high level input per channel; external speaker outputs; and one built-in and one detachable speaker. Price — $109.95.

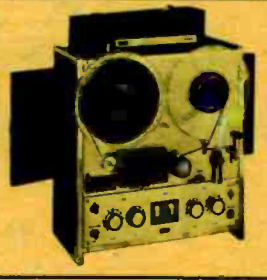
AIWA TP-801

Tape speeds — 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Record** — 2-track mono. **Playback** —2-track mono. **Frequency response**—not available. **Indicator** — magic eye. **Weight** — 17 lb. **Other features** — self-contained carrying case; low level input; earphone output; and one built-in speaker. Price — $109.95.

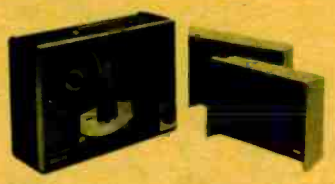
AIWA TP-719

Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Reel size** — 7 in. **Record** — 2-track mono. **Playback** — 2-track mono. **Frequency response** — not available. **Indicator** — meter. **Weight** — 16 lb. 8 oz. **Other features** — powered by eight D-cells, AC or 12-volt car battery; one low level and one high level input; external speaker output; and one built-in speaker. Price—$129.95.

AIWA TP-1001



Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — two. **Motors** — one. **Record** — 2 and 4-track mono and 2 and 4-track stereo. **Playback** — full and 2 and 4-track mono and 2 and 4-track stereo. **Frequency response** — 70-15,000 Hz. **Indicators** — two meters. **Weight** — 26½ lb. **Other features** — self-contained carrying case; one low level and one high level input channel; one external speaker output per channel; stereo headphone output; and two built-in speakers. Price — $249.95.



AMPEX 800 SERIES

Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — full, 2 and 4-track mono and 2 and 4-track stereo. **Frequency response** — 50-15,000 Hz. **Indicators** — two meters. **Weight** — 37 lb. **Other features** — self-contained carrying case; one low level and one high level input per channel; one preamp and one extension speaker output per channel; headphone output; and two speakers in split carrying case cover. Price —$289.95; in walnut cabinet, $299.95; deck with record and playback preamps only, $249.95.

AMPEX 1100 SERIES

Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — full, 2 and 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 Hz. **Indicators** — two meters. **Weight** —37 lb. **Other features** — self-contained carrying case; one low level and one high level input; automatic tape threading; automatic reverse playback; speakers are separate. Price — $499.95; in walnut cabinet, $479.95; deck with record and playback preamps only, $379.95.

AMPEX 2100 SERIES

Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — four. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — 4-track mono and 4-track stereo. **Frequency response** —30-18,000 Hz. **Indicators** — two meters. **Weight** — 37 lb. **Other features** — self-contained carrying case; one low level and one high level input per channel; one preamp and one speaker output per channel; record and playback in both directions; automatic threading; and separate speakers. Price — $549.95; in walnut cabinet, $579.95; deck with record and playback preamps only, $479.95.

AMPEX 985

Tape speeds — 1⅞, 3¾ and 7½ ips. **Heads** — three. **Motors** — one. **Record** — 4-track mono and 4-track stereo. **Playback** — full, 2 and 4-track mono and 4-track stereo. **Frequency response** — 50-15,000 Hz. **Indicators** — two meters. **Weight** — 68 lb. **Other features** — tape recorder and AM/FM multiplex tuner combined

in walnut cabinet; two low level inputs and one high level input per channel; bi-directional playback with automatic reverse. Price — $599.95.

BEOCORD 2000

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo (optional 2-track mono and stereo). Playback — 4-track mono and 4-track stereo (optional 2-track mono and stereo). Frequency response — 40-16,000 Hz. Indicators — two meters. Weight — 38 lb. Other features — one low level and one high level input per channel (also plug-in input conversion); preamp and headphone outputs; slide projector sync; automatic shutoff (using aluminum sensing tape and sound-on-sound and echo effects. Price — $498 (console) and $525 (portable).

BENJAMIN TRUVOX PD-100

Tape speeds—1⅞, 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-20,000 Hz. Indicators — two meters. Weight — 35 lb. Other features — deck with record and playback preamps only; one low level and two high level inputs per channel; one preamp and one headphone output per channel; sound-on-sound; echo effects; built-in mixer and monitoring. Price — $399.95.

BRYAN MODEL TK-7

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 80-15,000 Hz. Indicators — two magic eyes. Weight — 27 lb. Other features — self-contained carrying case; two low level and two high level inputs per channel; one preamp and one external speaker output per channel; monitoring; on-off speaker switch; automatic stop; and two built-in speakers. Price — $149.95.

CHANNEL MASTER 6430

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 28 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one speaker output per channel; stereo headphone output; sound-with-sound; automatic shutoff; and two speakers in detachable carrying case covers. Price — $239.95.

CHANNEL MASTER 6431

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 18 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one speaker output per channel; and stereo headphone jack. Price — $199.95.

CHANNEL MASTER 6548

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-12,000 Hz. Indicators — magic eye. Weight — 17½ lb. Other features — self-contained carrying case; one low level and one high level input; extension speaker output; automatic level control; monitoring and built-in speaker. Price — $159.95.

CHANNEL MASTER 6465

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 150-10,000 Hz. Indicator — meter. Weight — 11.9 lb. Other features — self-contained carrying case; one low level and one high level input per channel; extension speaker output; automatic level control and one built-in speaker. Price — $119.95.

CIPHER II

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-10,000 Hz. Indicator — meter. Weight — 17 lb. Other features — self-contained carrying case; one low level and one high level input; monitor earphone and external speaker outputs; pause control, and built-in speaker. Price — $109.95.

CIPHER 77

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response —35-15,000 Hz. Indicators — two meters. Weight — 36.7 lb. Other features — self-contained carrying case; three low level inputs; preamp, external speaker outputs; automatic cutoff; speakers built into split carrying case cover. Price — $249.95.

CIPHER 98

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 35-15,000 Hz. Indicators — 2 meters. Weight — 36.7 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp; one external speaker output; one headphone output per channel; automatic cutoff; sound-on-sound; sound-with-sound; speakers in wing carrying case covers. Price — $350.

CIPHER 300

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-13,000 Hz. Indicator — two meters. Weight — 38 lb. Other features — self-contained carrying case; two low level and two high level inputs per channel; preamp output; two built-in speakers. Price — $169.95.

COLUMBIA MASTERWORK MODEL M-800

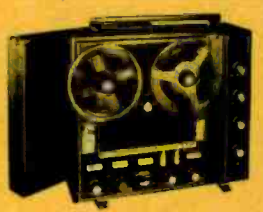
Tape speeds — 1⅞, 3¾, and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 200-9,000 Hz. Indicator — meter. Weight — 22 lb. Other features — self-contained carrying case; one low level input; external speaker output; and built-in speaker. Price — $99.95.

CONCERTONE 803

Tape speeds — 3¾ and 7½ ips. Heads — 3 + 3. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-18,000 Hz. Indicators — two meters. Weight — 57 lb. Other features — self-contained carrying case; monitor amplifiers; one low level and one high level input per channel; monitoring; sound-on-sound; automatic reverse and two built-in monitoring speakers. Price — $519.95.

CONCERTONE 804A

Tape speeds — 3¾ and 7½ ips. Heads — 3 + 3. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-18,000 Hz. Indicators — two meters. Weight — 47 lb. Other features — deck with recording and playback preamps only; one low level and one high level input per channel; one preamp output per channel; monitoring; automatic reverse and sound-on-sound. Price — $499.95.



CONCERTONE 815

Tape speeds — 3¾ and 7½ ips. Heads — 3 + 3. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 20-20,000 Hz. Indicators — two meters. Weight — 62 lb. Other features — self-contained carrying case; one low level and three high level inputs per channel; preamp headphone and extension speaker outputs; sound-on-sound; echo effects; monitoring; automatic reverse and two extension speakers. Price — $699,95.

CONCORD 220

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record —2-track mono. Playback — 2-track mono. Frequency response — 40-15,000 Hz. Indicator — magic eye. Weight

With just a flip of a switch, the new Uher® 8000E tape recorder offers you 4 track stereo, monaural recording and playback, 4 speeds, 4 heads, synchronous sound on sound, multiplay sound with sound, echo effects, exclusive built-in automatic slide synchronizer (Dia-pilot), optional sound activator, (whew) and a host of other fantastic features. (You'll also flip over its all new solid state circuitry.)

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— 22 lb. Other features — self-contained carrying case; one low level and one high level input; and one built-in speaker. Price — $149.95.

CONCORD 444

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two neon lights. Weight — 30 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; monitoring; sound-with-sound; Trans-A-Track; and one built-in speaker and one in detachable carrying case cover. Price — Under $199.95.

CONCORD 700

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicator — one meter. Weight — 30 lb. Other features — one low level and one high level input per channel; one preamp, one stereo headphone and one extension speaker output per channel; automatic shutoff; Trans-A-Track recording; and two detachable speakers. Price — Under $250.

CONCORD 776

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — four. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-20,000 Hz. Indicators — two meters. Weight — 40 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp, one stereo headphone, and one external speaker output per channel; automatic reverse record and playback; automatic shutoff; Trans-A-Track; sound-with-sound; and two extension speakers in split carrying case cover. Price — Under $350. Model 727, two heads, no reverse record and playback, under $300.

CRAIG C516

Tape speed — 3¾ ips. Heads — one. Motors — one. Record — 4-track stereo. Playback — 4-track stereo. Frequency response — 75-15,000 Hz. Indicators — two meters. Weight — 31 lb. Other features — wood base; uses Fidelipac cartridges; one high level and one low level input per channel; extension speaker outputs. Price — $229.95.

CRAIG 910

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicator — meter. Weight — 26 lb. Other features — self-contained carrying case; one high level and one low level input per channel; external speaker; headphone outputs; sound-on-sound; and two built-in speakers. Price — $179.95.

CROWN SS701

Tape speeds — 3¾, 7½ and 15 ips. Heads — three. Motors — three. Record—full track mono. Playback — full track mono. Frequency response — 50-30,000 Hz. Indicator — meter. Weight — 42 lb. Other features — 10-in. reel size; deck with record and playback preamps only; one low level (50 or 250-ohm optional) and one high level (5K bridging optional) input; preamp and headphone outputs; optional remote control. Price — $1,025.

CROWN SS724

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — full, 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 30-25,000 Hz. Indicator — two meters. Weight — 46 lb. Other features — 10-in. reel size; deck with record and playback preamps only; two low level (optional) and two high level inputs (optional 50 or 250-ohm balanced microphone inputs optional on two or four inputs); optional on-off remote control; built-in mixer; plug-in circuit modules; front panel headphone outputs. Price — $1,240.

CROWN SS822

Tape speeds — 3¾, 7½ and 15 ips. Heads — three. Motors—three. Record—2-track mono and 2-track stereo. Playback — full and 2-track mono and 2-track stereo. Frequency response —50-30,000 Hz. Indicators — two meters. Weight — 50 lb. Other features — 10-in. reel size; deck with record and playback preamps only; two low level and two high level inputs per channel; optional 50 or 250-ohm balanced microphone inputs on two or four inputs; plug-in circuit modules; optional remote control; built-in mixer; Optional + 18DBM balanced output. Price — $1,440.

CROWN SX724

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — full, 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 30-25,000 Hz. Indicators — two meters. Weight — 44 lb. Other features —10-in. reel size; deck with recording and playback preamps only; two low level and two high level inputs per channel; one preamp output per channel; optional on-off remote control; one stereo headphone output per channel. Price — $975.

DELMONICO PTR-55A

Tape speeds — 3¾ and 7½ ips. Heads —two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-12,000 Hz. Indicator — two meters. Weight — 38 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one remote speaker output per channel; and two speakers in split carrying case covers. Price — $135.

EICO RP 100

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 25-18,000 Hz. Indicators — two meters. Weight — 48 lb. Other features — deck with preamps; one low level and one high level input per channel; one preamp and headphone output per channel; sound-on-sound. Price — in semi kit form, $299.95; wired, $450.

EMERSON SS533

Tape speeds — 15/16, 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 35-18,000 Hz. Indicator — one meter (switched). Weight — not available. Other features — one low level and one high level input per channel; sound-on-sound; and two built-in speakers. Price — $139.95.

EMERSON MM516

Tape speeds —15/16, 1⅞, 3¾ and 7½ ips. Heads —one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 Hz. Indicator — neon light. Weight — 22 lb. Other features — one high level input and one built-in speaker. Price — $99.95.

EMERSON MM517

Tape speeds — 15/16, 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 Hz. Indicator — meter. Weight — 23 lb. Other features — one high level input and two built-in speakers. Price — $129.95.

GELOSO G 4/10

Tape speeds — 15/16, 1⅞ and 3¾ ips. Heads — two. Motors — one. Reel size — 3 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 Hz. Indicator — meter. Weight — 13 lb. Other features — self-contained carrying case; one low level input; extension speaker output; remote control; voice-activated operation and one built-in speaker. Price — $269.95.

GELOSO G 540

Tape speed — 1⅞ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 80-8,000 Hz. Indicator — meter. Weight — 6 lb. Other features — self-contained carrying case; one low level and one high level input; preamp and external speaker outputs; remote control and one built-in speaker. Price — $149.95.

GRUNDIG TK 340

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 40-18,000 Hz. Indicators — two magic eyes. Weight — 37½ lb. Other features — self-contained carrying case; two high level inputs per channel; one preamp and one external output per chan-

THE GROUP.

Meet the most imitated tape recorders in the world. See how Norelco sets the style, sound and innovations in tape recording.

Compact Cassette

Carry-Corder® '150'. Cassette loading cordless. Up to 90 minutes' high quality recording/playback per cassette. Capstan drive and constant speed motor. 80-10,000 cps. Comes with prerecorded tape cassette, dynamic microphone, fitted carrying case, patch cord. 3 lbs.

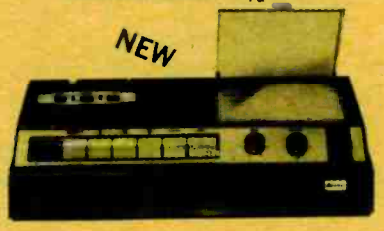
NEW

Continental '450'. Stereo-mono/record-playback. 4 track. 60- and 90-minute compact cassette. Automatic pop-out cassette operation. Solid state. 2 satellite speakers in matching teak cabinets. Stereo record level control. Tone, balance and loudness controls. 60-10,000 cps. Public address system. Vu meter, digital counter. Speakers separate. 8 lbs. less speakers.

NEW

Continental '350'. Solid state compact cassette loading... 2 track, mono record/playback... up to 90 minutes playing time. Frequency response 60-10,000 cps. Electrodynamic omni-directional microphone. Digital counter, vu meter. Automatic record control. Pause control. Sound deflector. Lustrous teakwood cabinet. 8½ lbs.

NEW



Reel-to-Reel

Continental '201'. 2 speed (3¾, 7½ ips) 4 track mono record/stereo playback. Frequency response 60-16,000 cps. Self contained. Mixing control. Public address system. Monitoring jack. Pause control. Stereo output. High quality impedence microphone. 2-tone wooden case. 18 lbs.

NEW

Continental '420'. 3 speed (7½, 3¾, 1⅞ ips) 4 track stereo-mono/record-playback. Frequency response 40-18,000 cps. Self contained. Mixing, parallel play, duoplay, multiplay. Professional stereo microphone. Balanced stereo controls. Monitoring facilities. Public address system. Teakwood cabinet. 22 lbs.

Continental '101'. 2 track for up to 3 hours playing time. Cordless, uses 6 flashlight batteries. Tone control. 80-8,000 cps. Dynamic microphone. Tape guard. Record and battery life meter. 7 lbs.

The Norelco Group is a line-up of professional quality tape recorders. From convenient compact cassette models to reel-to-reel models. Every kind, every price—and all with that famous Norelco quality. Membership within the group is the price of a Norelco recorder and the satisfaction you'll get from owning one.

Norelco®

North American Philips Company, Inc., High Fidelity Products Department, 100 East 42nd Street, New York, N.Y. 10017

Proper Care: Key to Long Tape Life

Some tape recorder users may spend hours producing a tape yet casually toss the finished product, unprotected, into a desk drawer or closet. There the tape remains for weeks, months, years, gathering dust and dirt—pushed aside, partially unwound and mangled as various people poke around in the drawer or closet. Then suddenly one day the tape is played. The sound is an assault on the audience's ears.

High heat and low humidity are two of acetate based tape's worst enemies. The tape can become extremely brittle. Play it and watch it break in so many places that it will become unusable. If you suspect a tape has been subject to such extreme temperature and humidity ranges, store the tape under proper conditions first. A dried out tape may recover by drawing moisture from the air—just as overly dried wood tends to do. However, one ounce of prevention is best. If you know that the temperature and humidity where the tape is stored vary greatly, use preventive methods. Store the tape in sealed metal cans.

Charles G. Westcott and Richard F. Dubbe, in their book "Tape Recorders, How They Work," recommend loose spooling on reels for tapes that you plan to store for an extended period of time. Keeping the tape loose helps to prevent damage by constant changes in humidity which cause tape to contract and expand. Before using the tape, rewind it tightly through a recorder. With polyester base tapes, of course, you have fewer heat and humidity storage problems.

Print-through, another enemy of good tape sound, can occur during tape storage. Sound from one layer of tape "prints through" to the next, producing an echo effect or repeating of sound when you play the tape. In some cases you won't hear the print-through—particularly if you use only the amplifiers and speakers in your tape recorder to play the tape. You may hear it, however, if you hook your recorder to a high fidelity system, with its lower inherent noise level.

You can to a great extent eliminate the danger of print-through by using a polyester base tape which is less subject to print-through noises than the acetate base tapes. Raw tape manufacturers have also developed several low noise tapes that go a long way toward eliminating the problem. In addition, periodic playing of your tapes—or simply winding them from one reel to another—helps to prevent excessive print-through buildup.

Add leader to both leading and trailing edges of recorded tape. This guards against loss of sound at the start and end of a tape because of accidental breaks.

Finally, don't use ordinary cellulose tape to splice sound tapes. The binding agent may bleed around the edges of the splice and eventually work into capstan, drive wheels and sound heads. Use regular sound splicing tape and either a splicing block or splicing machine. The cost is nominal and the savings high in valuable tape.

nel; sound-on-sound; sound-with-sound; echo effects; and two built-in speakers. Price — $299.50.

HEATHKIT MAGNECORD AD-16

Tape speeds — 3¾ and 7½ ips. Heads —three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 45-18,000 Hz. Indicators — two meters. Weight — 35 lb. Other features — Kit version of the Magnecord 1020; deck with preamps only; one low level and one high level input per channel; one preamp and one headphone output per channel; sound-on-sound; sound-with-sound and echo effects. Price —$414.

KNIGHT KN4450

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — two. Record — 4-track mono and 4-track stereo. Frequency response — 50-18,000 Hz. Indicators — two meters. Weight — 30 lb. Other features — deck, with record and playback preamps only; 2 high level and 2 low level inputs per channel; sound-on-sound; echo effects; mixing facilities; 6 function indicator lights. Price — $299.50. (Available with electronics section in kit form, Viking transport, KN-415, $249.95).

KORTING TR 4000

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-20,000 Hz. Indicators — two magic eyes. Weight — 33 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one tape head, one preamp and one speaker output per channel; stereo headphone output; European-type radio input; echo effects; sound-on-sound; sound-with-sound; remote control provision; and two built-in speakers. Price — $399.95.

LA BELLE MAESTRO III

Tape speeds — 3¾ and 7½ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-15,000 Hz. Indicators — two neon lights (one for normal level, one for overload). Weight — 28 lb. Other features — self-contained carrying case; two high level inputs; preamp and external speaker outputs; slide projector sync; speaker built into carrying case cover. Price — $375.

LAFAYETTE RK-815

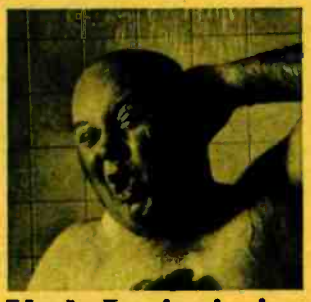
Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-

Who would you put in the box?

"Dizzy"?

Shakespeare?

Beethoven?



Uncle Louie singing "Danny Boy"?

Build a world of your own on Scotch® Magnetic Tape

Whatever your listening preference . . . "Scotch" Brand "Dynarange" Tape helps you create a new world of sound. Delivers true, clear, faithful reproduction across the entire sound range. Makes all music come clearer . . . cuts background noise . . . gives you fidelity you didn't know your recorder had.

Best of all, "Dynarange" is so sensitive it gives you the same full fidelity at a slow

3¾ speed that you ordinarily expect only at 7½ ips. Lets you record twice the music per foot! The result? You use less tape . . . save 25% or more in costs! Lifetime silicone lubrication protects against head wear, assures smooth tape travel. Ask your dealer for a free "Scotch" Brand "Dynarange" Tape demonstration.

Magnetic Products Division 3M COMPANY

15,000 Hz. Indicator — one meter (switched). Weight — 15 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one extension speaker output per channel; sound-with-sound; sound-on-sound; and two built-in speakers. Price—$129.95.

LAFAYETTE RK-820

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 Hz. Indicators —two meters. Weight — 15 lb. Other features — deck with record and playback preamps only; one low level and one high level input per channel; one preamp output per channel; sound-with-sound; and sound-on-sound. Price — $109.95.

LAFAYETTE RK-830

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 Hz. Indicators — two meters. Weight — 15 lb. Other features — deck with record and playback preamps only; one low level and one high level input per channel; one preamp output per channel; sound-with-sound; sound-on-sound; and automatic shutoff. Price — $159.95.

LAFAYETTE RK-840

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 Hz. Indicators — two meters. Weight — 24 lb. Other features — self-contained carrying case; two low level and one high level input per channel; one external speaker output per channel; stereo headphone output; automatic shutoff; and two built-in speakers. Price — $169.95.

LAFAYETTE RK-860

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-22,000 Hz. Indicators — two meters. Weight — 26½ lb. Other features — self-contained carrying case; two low level and one high level input per channel; one preamp and one speaker output per channel; sound-with-sound; sound-on-sound; automatic shutoff; and two built-in speakers. Price — $219.95.

LAFAYETTE RK-880

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-22,000 Hz. Indicators — two meters. Weight — 22 lb. Other features — deck with record and playback preamps only; two low level and one high level input per channel; one preamp output per channel; bias and equalization adjustments; monitoring, stereo headphone output; sound-with-sound; sound-on-sound; and automatic shutoff. Price — $249.95.

MAGNECORD 1020

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — full 4-track mono and 4-track stereo. Frequency response — 45-18,000 Hz. Indicators —two meters. Weight — 35 lb. Other features — deck with record and playback preamps only; 8½ in. reel size; one low level and one high level input per channel; one preamp and one headphone output per channel; and automatic shutoff. Price — $570.

MAGNECORD 1024

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — full and 2 and 4-track mono and 4-track stereo. Frequency response — 45-18,000 Hz. Indicators — two meters. Weight — 48 lb. Other features — deck with record and playback preamps only; 8½ in. reel size; two high level and one low level input per channel; one preamp output per channel; headphone output; built-in mixer; monitoring; and automatic shutoff. Price — $648.

MAYFAIR 1020 B

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 200-8,000 Hz. Indicator — meter. Weight —19½ lb. Other features — self-contained carrying case; one low level and one high level input; monitor and extension speaker outputs; and built-in speaker. Price — $99.95.

NEWCOMB TX10-4

Tape speeds — 3¾ and 7½ (7½ and 15 optional) ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 30-18,000 Hz. Indicators — two meters. Weight — 36½ lb. Other features — deck, with record and playback preamps only; 10½-in. reels; one low level and one high level input per channel; one preamp output per channel; stereo headset output; sound-on-sound; and mixing. Price — 750. Also available, TX10-2, a 2-track stereo machine, $750. Either unit, with 7½ and 15 ips, $825.

NORELCO 95

Tape speeds — 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 80-12,000 Hz. Indicator — meter. Weight — 12 lb. Other features — self-contained carrying case; one low level and one high level input; preamp and radio output; and one built-in speaker. Price — $179.50.

NORELCO 201

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono and 4-track stereo (with external amplifier). Frequency response — 60-16,000 Hz. Indicator — magic eye. Weight — 18 lb. Other features — self-contained carrying case; one low level and one high level input; preamp, sound head, speaker and headphone outputs; and built-in speaker. Price — $149.95.

NORELCO 350

Tape speeds — 1⅞ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 60-10,000 Hz. Indicator — meter. Weight — 8.3 lb. Other features — uses Norelco cartridge; one low level and one high level input; preamp output; automatic recording level control. Price — $130.

NORELCO 420

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 Hz. Indicator — one magic eye. Weight — 22 lb. Other features — teakwood cabinet; one low level and one high level input per channel; one preamp and one external speaker output per channel; stereo headphone output; and one speaker built into cover and one built into machine. Price — $239.50.

NORELCO 445

Tape speeds — 1⅞ ips. Heads — two. Motors — one. Record — 4-track stereo. Playback — 4-track stereo. Frequence response — 60-12,000 Hz. Indicators — two meters. Weight — 8.3 lb. Other features — uses Norelco cartridge; deck. with record and playback preamps only; one low level and one high level input per channel; and one preamp output per channel. Price — $130.

NORELCO 450

Tape speeds — 1⅞ ips. Heads — two. Motors — one. Record — 4-track stereo. Playback — 4-track stereo. Frequency response — 60-12,000 Hz. Indicators — two meters. Weight — 8.3 lb. Other features — uses Norelco cartridge; one low level and one high level input per channel; one speaker built into cover and one built into separate speakers. Price — $190.

OKI 222

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono and 4-track stereo (with external preamplifier and amplifier). Frequency response — 50-15,000 Hz. Indicator — meter. Weight — 15½ lb. Other features —self-contained carrying case; one low level and one high level input per channel; preamp and one tape head output per channel; sound-on-sound; sound-with-sound; and one built-in speaker. Price — $179.95.

OKI 300

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

Now instant movies in sound start at $695.

The new Sony Videocorder deck (model CV-2000D) is both compact and versatile. It's also quite reasonably priced, $695.

It's just like current Sony Videocorder models, but without the built-in TV monitor. Using a separate monitor or TV set, you can tape selected TV programs off-the-air. Add the optional Sony TV camera and you can tape "live" action in sight and sound. Play back your tape, and you'll see instant movies in sound.

This new deck is small enough to fit on a bookshelf, as a part of your hi-fi component system. Light enough (only 44 lbs.) to take wherever you want it to perform. Adaptable enough to use with any TV monitor, small or large screen (the new Sony 8*-inch and 22*-inch receiver/monitors are perfect mates). It can be adapted to work with most home TV sets. Handsome too, in walnut-finish cabinet.

Looking for a Videocorder with its own built-in monitor? Then meet the rest of the Sony Videocorder family. TCV-2010 complete in its own carrying case, $995. The TCV-2020, handsome oil-finish walnut cabinet and with built-in timer to automatically tape TV programs while you're away, $1150. For taping "live" action, there is the Video Camera Ensemble VCK-2000 (camera, elevator tripod, microphone) at $350. For an unforgettable demonstration visit your Sony Videocorder dealer today. For free 16-page booklet write:

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track stereo. Frequency response — 40-15,000 Hz. Indicators — two meters. Weight — 16.2 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; sound-on-sound; sound-with-sound; two speakers built into split carrying case cover. Price — $219.95; Model 300D, deck with preamps only, $159.96.

OKI 333

Tape speeds — 3¾ and 7½. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 22 lb. Other features — one low level and one high level input per channel; one external speaker output per channel; sound-on-sound; sound-with-sound; two speakers built into split carrying case covers. Price — Less than $289.95.

OKI 555

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 20-22,000 Hz. Indicators — two meters. Weight — 24½ lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one speaker output per channel; automatic shutoff; sound-on-sound; two speakers built into split carrying case. Price — $349.95.

PANASONIC RD-1000 S

Tape speeds — 3¾ and 7½ ips. Heads — four. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 25-20,000 Hz. Indicators — two meters. Weight — 55½ lb. Other features — deck, with record and playback preamps only; one low level and one high level input per channel; one preamp output per channel; stereo headphone output; automatic reverse; sound-on-sound; sound-with-sound; and echo effects. Price — $699.95.

PANASONIC RQ-705

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 70-15,000 Hz. Indicator — meter. Weight — 17 lb. Other features — self-contained carrying case; one low level and one high level input; external speaker output; monitoring; and built-in speaker. Price — $99.95.

PANASONIC RS 770

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 60-15,000 Hz. Indicators — two meters. Weight — 30 lb. Other features — two level and two high level inputs per channel; one preamp and one external speaker output per channel; sound-on-sound; sound-with-sound; automatic shutoff; monitoring; and two separate speakers in hinged doors. Price — $279.95.

PANASONIC RS-755S

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 60-15,000 Hz. Indicators — two meters. Weight — 27½ lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; sound-on-sound; sound-with-sound monitoring; and two built-in speakers. Price — $199.95.

PANASONIC RS 780

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — four. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 60-18,000 Hz. Indicators — two meters. Weight — 45 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; stereo headphone output; automatic reverse record and playback; and two speakers in split carrying case covers. Price — $349.95.

RCA VICTOR YHB 22

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 50-15,000 Hz. Indicators — one meter. Weight — 18½ lb. Other features — self-contained carrying case; uses 4-track cartridge; one low level and one high level input; and one built-in speaker. Price — $99.95.

RCA VICTOR YHB 26

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 50-15,000 Hz. Indicators — one meter. Weight — 18½ lb. Other features — self-contained carrying case uses 4-track cartridge; one low level and one high level input; remote control; earphone output; and one built-in speaker. Price — $129.95.

RCA VICTOR MHC 60

Tape speeds — 3¾ ips. Heads — one. Motors — one. Playback — 8-track stereo. Frequency response — 50-10,000 Hz. Indicator — none. Weight — 10 lb. Other features — uses 8-track Lear cartridge; playback unit with preamps only (designed for use with existing music system); one preamp output per channel. Price —$99.95.

RCA VICTOR MHC 74

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — one meter. Weight — 17 lb. Other features — deck, with record and playback preamps only; uses 4-track cartridge; one low level and one high level input per channel; one preamp output per channel; and sound-with-sound. Price — $169.95.

RCA VICTOR YHD 38

Tape speeds — 3¾ ips. Heads — one. Motors — one. Playback — 8-track stereo. Frequency response — 50-10,000 Hz. Indicator — none. Weight — 22 lb. Other features — uses 8-track Lear cartridge; playback unit only; two built-in speakers. Price — $149.99.

RCA VICTOR YHD 42

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicator — one meter. Weight — 29 lb. Other features — self-contained carrying case; uses 4-track cartridge; one low level and one high level input per channel; one preamp and one speaker output per channel; stereo headphone output; sound-with-sound; and two speakers in split covers. Price — $149.95.

RCA VICTOR YHG 44

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicator — one meter. Weight — 32 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp output per channel; stereo headphone output; sound-with-sound; and two built-in speakers. Price — $199.95.

RCA VICTOR YHG 47

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response —50-15,000 Hz. Indicator — one meter. Weight — 32 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp output and one speaker output per channel; sound-with-sound; and two speakers in split carrying case cover. Price — $299.95.

RCA VICTOR MHG 75

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicator — one meter. Weight — 20 lb. Other features — deck, with record and playback preamps only; wood base; one low level and one high level input per channel; one preamp output per channel; and sound-with-sound. Price — $199.95.

RCA VICTOR YHH 30

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-10,000 Hz. Indicator — meter. Weight — 17 lb. Other Features — self-contained carrying case; one low level and one high level output; pre-

amp, earphone and speaker outputs; automatic level control; and one built-in speaker. Price — $99.95.

RCA VICTOR YHH 33

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 50-15,000 Hz. Indicator — meter. Weight — 23 lb. Other features — self-contained carrying case; one low level and one high level input; preamp output; and one built-in speaker. Price — $139.95.

REVOX G-36

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo (2-track optional). Playback — 4-track mono and 4-track stereo (2-track optional). Frequency response—40-18,000 Hz. Indicators — two meters. Weight — 45 lb. Other features — deck with preamps and monitoring amplifier; two high level and one low level inputs per channel; one preamp output per channel; slide projector sync; hand and foot remote facilities; sound-on-sound; echo effects; one built-in monitoring speaker. Price — $500.

ROBERTS 400X

Tape speeds — 3¾ and 7½ (15 optional) ips. Heads — four. Motors — three. Frequency response—4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 25-22,000 Hz. Indicators — two meters. Weight — 69 lb. Other features — self-contained carrying case. Cross field heads; one low level and one high level input per channel; one preamp and one external speaker output per channel; stereo headphone output; automatic reverse, repeat, and select, sound-on-sound; sound-with-sound; echo effects; and two built-in speakers. Price — $799.95.

ROBERTS 770X

Tape speeds — 1⅞, 3¾ and 7½ (15 optional) ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-20,000 Hz. Indicators — two meters. Weight — 49 lb. Other features — self-contained carrying case; cross field head; one low level and one high level input per channel; one preamp and one speaker output per channel; DIN input/output jack; phono/playback input; sound-on-sound; sound-with-sound; auto shutoff and two built-in speakers. Price — $399.95.

ROBERTS 838

Tape speeds — 3¾ ips. Heads — one. Motors — one. Record — none. Playback — 8-track stereo. Frequency response — not available. Indicators — none. Weight — 14 lb. Other features — 8-track stereo cartridge playback deck with preamps only. Price — $99.95.

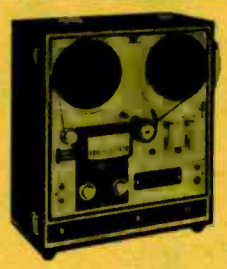
ROBERTS 1620

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicator — meter. Weight — 25 lb. Other features — one high level and one low level input; pause lever; and two built-in speakers. Price — $159.95.

ROBERTS 1630-8L

Tape speeds — 1⅞, 3¾ and 7½ (15 optional) ips. Heads — three. Motors — one. Record — 4 and 8-track mono and 4 and 8-track stereo. Playback — 4 and 8-track mono and 4 and 8-track stereo. Frequency response — 40-18,000 Hz. Indicator — one meter (switched). Weight — 39 lb. Other features — 4-track reel to reel and 8-track cartridge record and playback; self-contained carrying case; one low level and one high level input per channel; one preamp and one extension speaker output per channel; stereo headset output; automatic shutoff; remote control track selector on cartridge; and two built-in speakers. Price — $389.95.

ROBERTS 1725-8L



ROBERTS 1725-8L

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo (also 8-track cartridge). Playback — 4-track mono and 4-track stereo (also 8-track cartridge). Frequency response — 40-18,000 Hz. Indicators — two meters. Weight — 33 lb. Other features — walnut case; combination reel-to-reel and cartridge machine; one low level and one high level input per channel; remote control; two built-in speakers. Price — $389.95. Model 1725, without cartridge facility, $229.95; model 1725 with detachable speakers, $299.95.

ROBERTS 1700

Tape speed — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — full and 2-track mono. Frequency response — 50-15,000 Hz. Indicator — meter. Weight — 27 lb. Other features — self-contained carrying case; one low level and one high level input; preamp output; built-in mixer, and one built-in speaker. Price — $179.95.

ROBERTS 5000

Tape speeds — 3¾ and 7½ (15 optional) ips. Heads — four. Motors — three. Record — 4-track mono and 4-track stereo. Frequency response — 25 to 22,000 Hz. Indicators — two meters. Weight — 70 lb. Other features — 10½-in. reels; cross field head, one low level and one high level input per channel; one preamp, one external speaker output per channel; stereo headphone output; built-in mixer; and two built-in speakers. Price — $699.95.

ROBERTS 7000RX

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-

22,000 Hz. Indicators — two meters. Weight — 58 lb. Other features — cross field head; low level and one high level input per channel; stereo headphone output; automatic reverse, play and select; and two built-in speakers — $579.95.

SHARP RD 707

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-16,000 Hz. Indicators — two meters. Weight — 32 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; sound-with-sound; and two built-in speakers. Price — $219.95.

SONY 104

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-10,000 Hz. Indicators — none. Weight — 15 lb. 13 oz. Other features — self-contained carrying case; one low level and one high level input; speaker and headphone monitor outputs; automatic shutoff; automatic recording level control; and one built-in speaker. Price — $99.50.

SONY 105

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 50-12,000 Hz. Indicator — meter. Weight — 20 lb. Other features — self-contained carrying case; one low level and one high level input; headphone and external speaker outputs; automatic level control; automatic shutoff; and one built-in speaker. Price — $139.50.

SONY 200

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-14,000 Hz. Indicators — two meters. Weight — 27 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; stereo headphone output; sync strobe; sound-on-sound; and two speakers in split carrying case cover. Price — $199.50.

SONY 250 A

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 15¾ lb. Other features — deck, with record and playback preamps only; one low level and one high level input per channel; walnut base; one preamp output per channel; and automatic shutoff. Price — less than $149.50.

SONY 260

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 34 lb. Other features — one low level and one high level input per channel; one preamp and one external speaker output per channel; automatic shutoff; and two built-in speakers. Price — $249.50.

SONY 350

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 20 lb. Other features — deck, with record and playback preamps only; wood base; one low level and one high level input per channel; one preamp output per channel (uses low impedance mikes); stereo headphone output; monitoring; and automatic shutoff. Price — $199.50.

SONY 530

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 38 lb. Other features — one low level and one high level input per channel; one preamp and one speaker output per channel; sound-on-sound; two built-in speakers and two speakers in split case covers. Price — $399.50.

SONY 660

Tape speeds — 3¾ and 7½ ips. Heads — four. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 41track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 55 lb. Other features — one low level and one high level input per channel; one preamp and one external speaker output per channel; stereo headphone output; sound-on-sound; automatic shutoff; and two built-in speakers and two external speakers in split case covers. Price — $575.

SONY 777-2

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 2-track mono and 2-track stereo. Playback — 2 and 4-track mono and 2 and 4-track stereo. Frequency response — 30-18,000 Hz. Indicators — two meters. Weight — 43 lb. Other features — deck with preamps only; designed for use with SSA-777 amplifier/speaker combinations; one low level and one high level input per channel; one preamp and headphone output per channel; monitoring; sound-on-sound; and remote control. Price — less than $695. Model 777-4, 4-track mono and stereo record available.

SYMPHONIC R210

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono and 4-track stereo (with external amplifier). Frequency response — 50-15,000 Hz. Indicator — meter. Weight — 18 lb. Other features — self-contained carrying case; one low level and one high level input; stereo head output for external amplifier and external speaker output; and two built-in speakers. Price — $139.95.

SYMPHONIC R600

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 27 lb. Other features — self-contained carrying case; one switched input per channel for either low or high level operation; one external speaker output per channel; and two built-in speakers. Price — $199.95.

SYMPHONIC R800

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 32 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one stereo preamp output; one external speaker output per channel; stereo headphone output; sound-with-sound; and two built-in speakers. Price — $259.95.

SYMPHONIC R1000

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — three. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 30-22,000 Hz. Indicators — two meters. Weight — 67 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one speaker output per channel; stereo headset output; automatic shutoff; and two speakers in split carrying case covers. Price — $549.95.

Y4

TANDBERG 12

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-16,000 Hz. Indicators — two magic eyes. Weight — 23 lb. Other features — two low level and two high level inputs per channel; one preamp and one external speaker output per channel; stereo headphone output; and two built-in speakers. Price ——$498.

TANDBERG 64

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 3-track mono and 4-track stereo. Frequency response — 30-

16,000 Hz. Indicators — two magic eyes. Weight — 25 lb. Other features — deck, with record and playback preamps only; wood base; one low level and two high level inputs per channel; one preamp output per channel; stereo headphone output; sound-on-sound; and remote control. Price — $498; Model 62, 2-track stereo version Model 65, 4-track playback deck only, $199.50.

TANDBERG 843

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 40-10,000 Hz. Indicator — magic eye. Weight — 20½ lb. Other features — wood base; one low level and one high level input; preamp, external speaker and headphone outputs; remote control; provision for slide sync addition; and built-in speaker. Price — $245; Model 823, two-track model available.

TANDBERG 923

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Records — 2-track mono. Playback — 2-track mono. Frequency response — 30-16,000 Hz. Indicator — magic eye. Weight — 20⅛ lb. Other features — wood base one low level and one high level input; extension speaker output; and one built-in speaker. Price — $273.

TELEFUNKEN MAGNETOPHON 200

Tape speed — 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 60-13,000 Hz. Indicator — meter. Weight — 21 lb. Other features — self-contained carrying case; two low level and one high level input; external speaker and preamp outputs and built-in speaker with cutoff switch. Price — $149.95.

TELEFUNKEN MAGNETOPHON 203

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo (with external amplifier and speaker). Frequency response — 40-15,000 Hz. Indicator — meter (switchable). Weight — 21 lb. Other features — self-contained carrying case; two low level and one high level input per channel; one preamp, headphone output; one external speaker output and one built-in speaker. Price — $219.95.

TELEFUNKEN MAGNETOPHON 204 U

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 Hz. Indicators — two meters. Weight — 32 lb. Other features — two low level and one high level input per channel; one preamp, one external speaker and one headphone output per channel; sound-on-sound; sound-with-sound and two built-in speakers with cutoff switches. Price — $329.95.

UHER 5000

Tape speeds — 15/16, 1⅞ and 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-16,000 Hz. Indicator — one meter. Weight — 17 lb. Other features — self-contained carrying case; one low level and two high level inputs; headphone output; remote control; provision for voice actuated recording; provision for slide sync; and built-in speaker. Price — $300.

UHER 6000

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-16,000 Hz. Indicator — one meter. Weight — 13 lb. Other features — self-contained carrying case; two high level and one low level input; headphone output; provision for adding accessory slide sync; and one built-in speaker. Price — $160.

UHER 7000D

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — one meter. Weight — 16 lb. Other features — self-contained carrying case; one low level and two high level inputs per channel; one extension speaker output per channel; headphone output; two built-in speakers plus two extension speakers. Price — $230.

UHER 8000

Tape speeds — 15/16, 1⅞, 3¾ and 7½ ips. Heads — four. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-20,000 Hz. Indicators — two meters. Weight — 19 lb. Other features — self-contained carrying case; one low level and two high level inputs per channel; one preamp and one speaker output per channel; headphone output; slide sync; remote control; voice actuated recording; and two built-in speakers. Price — $420.

UHER 9000

Tape speeds — 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-20,000 Hz. Indicators — two meters. Weight — 22 lb. Other features — deck with record and playback preamps only; one low level and two high level inputs per channel; one preamp output per channel; remote control; adjustable azimuth on playback; equalization selector. Price — $400.

V-M 727

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-15,000 Hz. Indicator — meter. Weight — 28 lb. Other features — self-contained carrying case; one low level and one high level input; preamp and headphone output; monitoring; and built-in speaker. Price — $169.95.

SAVE THIS GUIDE FOR HANDY REFERENCE TO ALL MAKERS OF TAPE RECORDERS

V-M 728

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-15,000 Hz. Indicator — none. Weight — 15 lb. Other features — one low level and one high level input; preamp output. Price—$99.95. Model 729, 4-track mono, headphone monitor, add-a-track, and external speaker output, $119.95.

V-M 733

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 4-track mono. Playback — 4-track mono. Frequency response — 50-15,000 Hz. Indicator — magic eye. Weight — 22 lb. Other features — self-contained carrying case; one low level and one high level input; preamp, speaker and headphone outputs; and built-in speaker. Price — $179.95. Model 733AV, 2-track mono machine, available.

V-M 737

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono and 4-track stereo. Playback — 2-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two neon lights. Weight — 30 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp output per channel; and two built-in speakers. Price — $199.95.

V-M 744

Tape speeds — 1⅞, 3¾ and 7½ isp. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 37 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; slide sync provision; stereo headphone output; sound-with-sound; and two speakers in split carrying case covers. Price — $339.95.

V-M 749

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicator — one meter. Weight — 31 lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; sound-with-sound; slide sync provision; and two speakers in split carrying case covers. Price — $259.95.

V-M 754

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track. mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 47 lb. Other features — walnut veneer case; built-in AM/FM stereo tuner; one low level and one high level input per channel; one preamp and one external speaker output per channel; headphone output; sound-with-sound; provision for adding slide sync; and two speakers in split covers. Price — $469.95.

WEBCOR 2702

Tape speeds — 3¾ and 7½ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-12,000 Hz. Indicator — meter. Weight — 16½ lb. Other features — self-contained carrying case; one low level and one high level input; one speaker and one external preamp output; and built-in speaker. Price — $109.95.

WEBCOR 2703

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo (with external amplifier). Frequency response — 50-15,000 Hz. Indicator — meter. Weight — 17¾ lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp output per channel; one external speaker output; headphone output; sound-with-sound; automatic shutoff; and two built-in speakers. Price — $149.95.

WEBCOR 2721

Tape speeds — 3¾ and 7½ Ips. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 100-15,000 Hz. Indicators — two meters. Weight — 17¾ lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; automatic shutoff; and two built-in speakers. Price — $179.95.

WEBCOR 2722

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 80-15,000 Hz. Indicators — two meters. Weight — 22½ lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; automatic shutoff and two built-in speakers. Price — $199.95.

WEBCOR 2730

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 3-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-150,000 Hz. Indicators — two meters. Weight — 34½ lb. Other features — self-contained carrying case; one low level and one high level input per channel; one preamp and one external speaker output per channel; sound-with-sound; automatic shutoff; and two speakers in split carrying case covers. Price — $249.95.

WEBCOR 2731

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-18,000 Hz. Indicators — two meters. Weight — 36½ lb. Other features — self-contained carrying case; one low level and one high level input per channel; one external amplifier and one speaker output per channel; sound-with-sound; sound-on-sound; automatic shutoff; and two speakers in split carrying case covers. Price — $289.95.

WOLLENSAK 720

Tape speeds — 1⅞ ips. Heads — two. Motors — one. Record — 2-track mono and 2-track stereo. Playback — 2-track mono and 2-track stereo. Frequency response — 40-15,000 Hz. Indicators — two neon lights. Weight — 43½ lb. Other features — uses ⅛ in., 2-track Scotch Brand cartridges; wood base; one low level and one high level input per channel; one preamp and one external speaker output per channel; automatic and delayed shutoff; monitoring; and two external speakers. Price — $459.95; Model 7100, with two built-in speakers, $399.95; Model 7000, deck with record and playback preamps only; $339.95.

WOLLENSAK 1500SS

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-15,000 Hz. Indicator — meter. Weight — 18½ lb. Other features — self-contained carrying case; one low level and one high level input; extension speaker and preamp outputs; provision for floor control accessory; monitoring; and built-in speaker. Price — $184.95.

WOLLENSAK 5750

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — one. Motors — one. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-17,000 Hz. Indicators — two meters. Weight — 28½ lb. Other features — wood cabinet; one low level and one high level input per channel; one preamp and one extension speaker output per channel; stereo headphone output; monitoring; automatic shutoff; and two speakers in split covers. Price — $249.95; Model 5800, with provision for adding matching tuner, more elaborate speaker system, $299.95; Model 5740, $229.95; Model 5730, $199.95; Model 5720 (deck), $189.95; Model 5710 (mono), $159.95.

Video Tape Recorders

Home video tape offers more exciting possibilities than almost any of the electronic innovations of recent times. Video tape standards are few and far between as manufacturers seek to develop the best possible approach to home video recording. Machines are far more expensive than audio/tape recorders—and far more complicated. Right now, tapes made on a machine of one manufacturer cannot be replayed on a machine of another make. Here's a rundown on machines currently available or available in the near future.

AKAI — This is the first fixed head machine promised for early delivery to the market. It is also the first to go into production using ¼-in. tape traveling past the head at 30 ips. The unit has a maximum reel size of 10½-in. for 100 min. recording time.

AMPEX 6275—Works with virtually any home TV set by simply hooking it up to the antenna terminal. There's a matching camera—the AMPEX 6400—with positive, non through-the-lens finder and single interchangeable lens mount. A mike can be plugged into the camera. The recorder itself employs 1-in. tape, and permits up to 60 min. at a recording speed of 9.6 in. per sec. recording with a 3,000 ft. reel. Price — $14.95.

CONCORD VTR 600—This unit is not intended strictly for home use—but rather for light industrial, audio visual, and educational applications. It uses ½ tape at a speed of 12 in. per sec. The machine may be attached to any standard TV set with a converter for playback. Maximum recording time is 40 min. with a 7 in. reel. Price — $1,150 for the recorder or $1,610 for recorder, TV monitor and camera.

SONY HOME VIDEOCORDER—Model 2010 is covered in leatherette and "portable" and Model TCV-2020 is in a walnut cabinet. It weighs 66 lb. and offers 60 min. recording time on ½ in. tape at 7½ ips (7 in. reel). The monitoring TV unit is an integral part of the recorder. However, existing TV sets can be used. A timing device can be preset for recording while you're away from home. The VCK-2000 camera has a single, interchangeable lens mount and open sight viewfinder. Sony has shown, but is not currently marketing, a color version of their video recorder. Price — starts at $995 for the TCV-2010, without timer or monitor; camera, $350.

SONY PORTABLE VTR—One of the most exciting developments is this 9½ lb., battery operated portable video recorder. So far, none are on the market, but Sony expects to make them available next year. Pictures recorded on the portable can be played back on the Sony console, since they are recorded in ½-in. tape at 7½ ips using the same scanning system. The camera and the recorder are both battery powered. No price yet.

WOLLENSAK VTR-150—Again, a machine not designed for the home. It uses ½-in. tape and will record for one full hour on a 7-in. reel. Scotch Brand Helical scan video tape costs $39.95. for a 2,400-ft. reel. The machine weighs 50 lb. Price — $1,495 for the recorder or $2,995 for recorder, one reel of tape, vidicon camera monitor, mike, headset and accessory cords.

PANASONIC NV-8000—Using a tape speed of 12 ips, the Panasonic has a 7-in. maximum reel size for 40 min. of recording time. The recorder weighs about 54 lb. The TV monitor unit can be run off an accessory battery pack or car battery. The camera has a standard C-mount but no finder system. The monitor serves as the finder. Price — $1,110.

Battery Operated Portables

BUTOBA MT 225

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — three. Motors — three. Reel size — 5¾ in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 30-18,000 Hz. Indicator — meter. Weight — 10 lb. Other features — powered by eight V cells or two rechargeable dryfit batteries or three Gx 3/U batteries, or AC with adapter; one low level and one high level input; preamp, external speaker and headphone outputs; monitoring; automatic shutoff; and built-in speaker. Price — $320.

CHANNEL MASTER 6464

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Reel size — 5 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-7,000 Hz. Indicator — meter. Weight — 8½ lb. Other features — powered by six D-cells or AC; one low level and one high level input; earphone and extension speaker outputs; remote control; and built-in speaker. Price — $119.95.

CHANNEL MASTER 6545

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Reel size — 3¼ in. Record — 2-track mono and 2-track stereo. Playback — 2-track mono and 2-track stereo. Frequency response — 150-7,000 Hz. Indicator — meter. Weight — 5¾ lb. Other features — powered by six C-cells or AC with accessory adapter; one low level and one high level input per channel; earphone output; and built-in speaker. Price — $99.95.

COLUMBIA MASTERWORK MODEL M-807

Tape speeds — 1⅞, 3¼ and 7½ ips. Heads — four. Motors — one. Record — 4-track mono and 4-track stereo. Reel size — 7 in. Frequency response — 100-10,000 Hz. Indicators — two meters. Weight — 24½ lb. Other features — powered by 8 D-cells or AC; 2 low level and 2 high level inputs; external speaker and earphone outputs; 2 built-in speakers. Price — $129.95.

Tape speeds — 15/16, 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Reel size — 5 in. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 40-14,000 Hz. Indicators — two meters. Weight — 16 lb. Other features — powered by six D cells or AC; one low level and one high level input per channel; provision for remote control mike; stereo headphone output; sound-with-sound and two built-in speakers. Price — $289.95.

CONCORD F-100

Tape speed — 1⅞ ips. Heads — one. Motors — one. Reel size — 2-track cartridge similar to Norelco. Record — 2-track mono. Playback — 2-track mono. Frequency response — 60-10,000 Hz. Indicator — meter. Weight — 3¼ lb. Other features — powered by five C-cells or AC with accessory adapter; one low level and one high level input; preamp output; and one built-in speaker. Price — Under $100.

CONCORD 300

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Reel size — 4 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 60-10,000 Hz. Indicator — meter. Weight — 6½ lb. Other features — powered by six C-cells or AC; one low level and one high level input; extension speaker output; monitoring; remote control mike; automatic reverse record and playback; voice actuated recording mike available; and one built-in speaker. Price — Under $125.

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Reel size — 5 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-10,000 Hz. Indicator — meter. Weight — 10 lb. Other features — powered by six D-cells; one low level and one high level input; automatic reverse record and playback; voice actuated recording; remote control; and built-in speaker. Price — Under $200.

DEJUR AMSCO SUPERCORDER C100

Tape speeds — not available. Heads — two. Motors — one. Reel size — cartridge similar to Norelco. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-10,000 Hz. Indicator — meter. Weight — 8 lb. Other features — powered by six D-cells, AC or car battery; one low level and one high level input; and one built-in speaker. Price — $129.95.

Tape speeds — 3¾ and 7½ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 Hz. Indicator — meter. Weight — 6¾ lb. Other features — powered by 7 1.4-volt mercury batteries, or AC or car battery with accessory adapters; low level input; preamplifier and external speaker outputs; remote control; built-in speaker. Price — $350.

GELOSO TR 711

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response —

100-5,000 Hz. Indicator — meter. Weight — 4.5 lb. Other features — Attache-type carrying case; powered by six penlight batteries; one low level and one high level input; preamp and external speaker outputs; remote control mike; speaker outputs and built-in speaker. Price — $199.95.

GRUNDIG TK 6

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Reel size — 4 5/16 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-13,000 Hz. Indicator — meter. Weight — 17 lb. Other features — powered by six D-cells; one high level input; external speaker, earphone outputs; and built-in speaker. Price — $149.50.

MIDGETAPE 500M

Tape speeds — 3¾ ips. Heads — one. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-10,000 Hz. Indicator — meter. Weight — 3 lb. Other features — cartridge machine; operates on 1 T-12 Burgess battery; one high level output; preamp and earphone outputs. Price — $393.95. Model 500K, $330; Model 400, 1⅞ ips, microphone input, earphone output; $269.50.

NAGRA III

Tape speeds — 3¾, 7½ and 15 ips. Heads — four. Motors — one. Reel size — 7 in. Record — full track mono. Payback — full track mono. Frequency response — 25-20,000 Hz. Indicators — three meters. Weight — 15 lb. Other features — powered by 12 D-cell batteries; one low level and one high level input; preamplifier output; monitor; can be equipped with neopilot for motion picture sync (4th head) driven by camera generator. Price — $1,250.

NORELCO 150

Tape speed — 1⅞ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-7,000 Hz. Indicator — meter. Weight — 3 lb. Other features — powered by 5 C-cell batteries or AC with adapter; uses special Norelco tape cartridge loaded with ⅛ in. tape; low level input; preamp output; and built-in speaker. Price — $90.

NORELCO 175

Tape speeds — 1⅞ ips. Heads — two. Motors one. Record—2-track mono. Playback—2-track — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 80-10,000 Hz. Indicator — meter. Weight — 4½ lb. Other features — uses Norelco cartridge; powered by five D-cells; one low level and one high level input preamp output; and built-in speaker. Price — $100.

NORELCO 1962

Tape speeds — 1⅞ ips. Heads — two. Motors — one. Record — 2-track mono. Playback — 2-track mono. Frequency response — 60-10,000 Hz. Indicator — meter. Weight — not available. Other features — combination AM/FM, short-wave radio and cartridge tape recorder using Norelco cartridge; one low level and one high level input; records from built-in radio; built-in speaker. Price — $299.95.

PANASONIC RQ-152

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Reel size — 5 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-7,000 Hz. Indicator — meter. Weight — 7½ lb. Other features — powered by six D-cells or AC; two high level inputs; earphone output; remote mike; and built-in speaker. Price — $99.95.

ROBERTS 6000S

Tape speeds — 15/16, 1⅞, 3¾ and 7½ ips. Heads — three. Motors — one. Record — 4-track mono and 4-track stereo. Frequency response — 40-20,000 Hz. Indicator — meter. Weight — 11 lb. 2 oz. Other features — 6-volt rechargeable battery or AC with adapter; one low level and one high level input per channel; phono and radio-phono inputs; external speaker and headphone output; cross field head; built-in speaker; all transistor. Price — $359.95. Model 600M, mono, 299.95.

SONY 800

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Reel size — 5 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 50-12,000 Hz. Indicator — meter. Weight — 13 lb. Other features — powered by 4 D-cell batteries or AC; one low level and one high level input; earphone ouptut; automatic record level control; and built-in speaker. Price — $199.50.

SYMPHONIC R-300

Tape speeds — 1⅞, 3¾ and 7½ ips. Heads — two. Motors — three. Reel size — 7 in. Record — 4-track mono and 4-track stereo. Playback — 4-track mono and 4-track stereo. Frequency response — 50-15,000 Hz. Indicators — two meters. Weight — 25 lb. Other features — powered by eight D-cells or AC; one low level and one high level input per channel; one extension speaker output per channel; and two built-in speakers. Price — $219.95.

TANDBERG 11

Tape speeds — 15/16, 1⅞, 3¾ and 7½ ips. Heads —two. Motors — one. Reel size — 7 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-16,000 Hz. Indicator — meter. Weight — 7½ lb. Other features — powered by 10 D-cell batteries or AC with adapter; one low level, one high level and one radio input; preamp and headphone outputs; automatic recording level control (switch activated); remote control; provision for addition of a pilot head for lip sync with motion picture cameras; and built-in speaker. Price — $598.

TELEFUNKEN MAGNETOPHON 301

Tape speed — 3¾ ips. Heads — two. Motors — one. Record — 4-track mono. Playback — 4-track mono. Reel size — 5 in. Frequency response — 40-14,000 Hz. Indicator — meter. Weight — 7 lb. Other features — powered by 5 D cells, rechargeable Dryfit storage battery or AC with adapter/charger; two low level and one high level input; external speaker and preamp outputs; car adapter available and built-in speaker with cutoff switch. Price — $169.95 (without mike); 2-track model 300, $139.95 (without mike).

TELMAR 201

Tape speeds — 1⅞ and 3¾ ips. Heads — two. Motors — one. Reel size — 5 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 100-8,000 Hz. Indicator — meter. Weight — 7 lb. Other features — powered by four penlight batteries; one low level and one high level input; headphone (or extension speaker) output; remote control; and built-in speaker. Price — $99.50.

UHER 4000L

Tape speeds — 15/16, 1⅞, 3¾ and 7½ ips. Heads — two. Motors — one. Reel size — 5 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 40-20,000 Hz. Indicator — meter. Weight — 7½ lb. Other features — powered by Dryfit storage battery, five D-cells, AC, or 6 or 12-volt car battery with accessory power unit; two high level inputs; headphone output; remote control; voice actuated operation with Akustomat accessory; and built-in speaker. Price — $440.

V-M 760

Tape speeds — 1⅞ and 3¾ ips. Heads — one. Motors — one. Reel Size — 3¼ in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 200-6,000 Hz. Indicator — meter. Weight — 5 lb. Other features — powered by rechargeable 10-volt nickel-cadmium battery; one low level and one high level input; external speaker (or earphone) output; remote control; and built-in speaker. Price — 129.95.

WEBCOR 2715

Tape speeds — 1⅞ and 3¾ ips. Heads — two Motors — one. Reel size — 5 in. Record — 2-track mono. Playback — 2-track mono. Frequency response — 300-5,000 Hz. Indicator — meter. Weight — 15 lb. Other features — powered by five rechargeable batteries or six D cells; two low level and one high level input; voice operated recording; external speaker output; and built-in speaker. Price — $124.95.

WOLLENSAK 4100

Tape speeds — 1⅞ ips. Heads — two. Motors — one. Reel size — one hour cartridge. Record — 2-track mono. Playback — 2-track mono. Frequency response — 120-6,000 Hz. Indicator — meter. Weight — 3 lb. Other features — powered by five C-cell batteries; one low level input; external speaker output; remote control; and built-in speaker. Price — $99.95.

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Wollensak 3M

WAGNER DISCOGRAPHY

Continued from page 124

fall to a lower level, bears all the earmarks of an overspliced studio recording—it just doesn't sound like a drama. Of course, execution is execution—either the onstage trumpets give us that special, burning sort of crescendo, or they don't, and these don't.

I analyzed Erich Leinsdorf's reading of the score in some detail in my review of the RCA Victor set earlier this fall. It has the advantage of brilliant orchestral playing, particularly from the brass, and of a frequently welcome clarity of texture and steadiness of rhythm. But again, it doesn't sound much like an opera, and in this case there is no reason to feel the conductor has been betrayed by the engineers. Leinsdorf seems very much to want a purely musical justification for everything played and sung, which is another way of saying that he often ignores or deliberately quashes the possibilities suggested by the theatrical situation. The most obvious examples, among many, are the Act I finale and Telramund's big outburst in the opening scene of Act II (*"Durch dich musst' ich verlieren,"* etc., pp. 118 ff.), both of which are held to an absolutely literal, even plodding, pace, as if the conductor regarded any suggestion of unconscious quickening or rubato as impure. He succeeds in expunging some of the more pointless traditional changes that find no basis in the score, but he expunges the more meaningful ones at the same time.

The over-all dullness of Eugen Jochum's reading may be in part ascribed to the relatively narrow range of the DGG monophonic sound (the set, 18084/88, is well over a decade old), for the climaxes sound monitored and underpowered, and that can cut the ground from under a performance rather badly. Jochum's musicianship is beyond question, and shows in his carefully shaped, sustained rendition of the Prelude and in the neatness of the ensembles. But there is nowhere near enough thrust or weight or punch—the introduction to Ortrud's *"Entweihte Götter,"* for example, raises nary a hackle, and we simply never become involved in the progress of the drama. This is also the least complete of the recorded *Lohengrins*—bits are excised from the Act II choruses, and all the material from Elsa's *"Mir schwankt der Boden"* (p. 316) to the sighting of the Swan (p. 329) in Act III is left out.

While none of the recorded Elsas offers what could legitimately be called a "great" interpretation (nothing in the Rethberg class, that is), two of them are distinctly on the positive side: Eleanor Steber (London) and Elisabeth Grümmer (Angel). For all the beauties of the music, the role is a hard one to make something of. Not only is Elsa unremittingly sweet, innocent, and gentle (qualities which she must project almost entirely through the music); one can almost suspect her of being not overly bright or sensitive—as with Desdemona, one is tempted to ask, "Why doesn't she just leave the fellow alone?" But of course it is this failure to let alone, simply to accept, that is the central subject of the drama, and it is extremely important that it be made to seem an entirely natural and understandable (if lamentable) part of Elsa's nature. She is not so pale and passive a person as she often appears—she takes on the aggressive role as the Bridal Chamber Scene proceeds, replies with some spirit to Ortrud's intrusion into the Act II procession, and has a quite exciting outburst of joy at the end of Act I.

The part is normally cast too lightly; neither dramatically nor vocally is this a true lyric role (as Eva is). The consequence is that the outburst of joy makes no effect because it cannot be heard through the ensemble; Ortrud simply wipes up the stage in Act II; Elsa's final anguish and misgiving does not seem real because no woman has been established; her fatal weakness (the subject of the drama) is ill-defined because everything about her is weak. If we are lucky, we normally get a nicely sung Dream Narrative and *"Euch Lüften"*; but I think the nature of much of the rest of the writing makes it clear that what is needed is not a light, floating voice, but a big, warm voice that is capable of lightness and a floating effect. I understand that Milanov sang the role in her early years, and (leaving aside matters of temperament and style) that kind of voice seems to me to have just the sort of timbre and technical structure required by the music.

Steber comes the closest to the quality and weight I like in the part, and she sings it most beautifully—far better than she did at her Metropolitan performances of a couple of seasons later. The voice does lack the final bit of punch and focus needed for a few of the top climaxes, but it has both body and clarity; the sound of the more restrained passages, and of everything in the middle and upper-middle parts of her range, is of extraordinary loveliness. The phrasing is aristocratic, the musical impulse always fresh and live. Certainly the entire scene with Ortrud is most beautiful, and in the Bridal Chamber Scene she even rises to some fine climaxes, including a good top B.

Grümmer is not quite so fresh and secure as on the earlier *Meistersinger* recording—she has gained an international reputation only late in her career. Her voice sometimes loses its purity and form above the staff, particularly when she is pressing on it, and there are some precarious moments in the Bridal Chamber Scene. As always with this artist, however, there is the basic prettiness of voice and constant dramatic awareness to compensate for small failings. Very typical is the passage between the Herald's two summonses for a knightly defender: the plea to King Henry (p. 39) is nicely felt and projected, and the little prayer (*"Du trugest zu ihm meine Klage,"* etc., p. 41) is touching and flowingly sung, right up to its penultimate phrase, *"wie ich ihn sah,"* where the high A natural simply isn't quite there.

The other two Elsas are Lucine Amara (RCA Victor) and Anneliese Kupper (DGG). The former sings evenly and

steadily with a sound that is much too light and bright for the part, with an insufficient bottom and an insistence of color that can verge on whininess. Kupper shows rather more dramatic sense, a good instinct for phrasing, and some pleasant sound in the *piano* passages; but the voice turns unsteady and unattractive whenever she tries to increase the volume. Good field, no hit.

The Ortruds also give us two up and two down—and they seem to go along with their Elsas in this respect. One thing Ortrud must certainly be is loud, and another is insinuating—the gifts of the sorceress back up her claims. But more than anything she must be deeply angry; the scornfulness and bitterness of the disinherited must be in everything she does and says. She is a woman who has stuck with a losing cause (symbolically, her faith in the Norse deities) out of principle. She is sure she is right, and everyone else is sure she is wrong. That is a powerful motivation, especially when combined with more immediate sorts of self-interest, and this is a strong and not entirely unsympathetic character. It has been seventeen years since I saw Astrid Varnay perform the part, but I recall it as a most compelling presentation, on a level with her splendid Kundry. She was visually and vocally striking, looking like Vampira draped across the steps of the Met's vintage Minster, and singing with that big, cutting voice, sometimes ungainly and harsh but always authoritative and full of variety. And that describes her work in the London recording too: the long scene with Telramund is infused with a genuine nastiness and contemptuousness; the *piano* tones have considerable suggestiveness, while the curse cuts through with terrific force. Always, there is point to her phrasing and handling of the words, and the indefinable quality of "temperament" that keeps an artist's work continuously alive.

Christa Ludwig (Angel) does not bring quite as personal a feeling to her Ortrud —we feel her more as a force than as a woman. But the voice has a fine, cold thrust, capped by an exciting top (really hair-raising in the "*Entweihte Götter!*"), and is somewhat more even and certain of intonation than Varnay's. One does sense, though, that it does not have all the easy size of Varnay's—the sound tends to grow a bit tremulous and hysterical when she presses for volume.

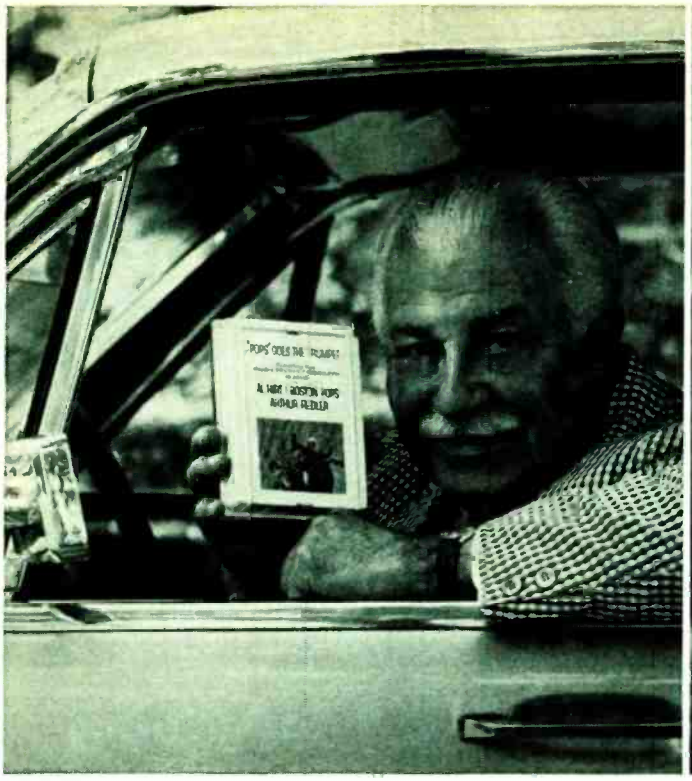
Rita Gorr (RCA Victor) ought to be the perfect Ortrud, with her huge, rock-solid mezzo; even the steeliness that often invades the tone can be a positive advantage in the part. But she is far below par on this recording; the singing is gusty and labored, and while she starts out well enough at the beginning of Act II, she barely negotiates the climaxes at the ends of Acts II and III, and then only by means of a series of unmusical whoops.

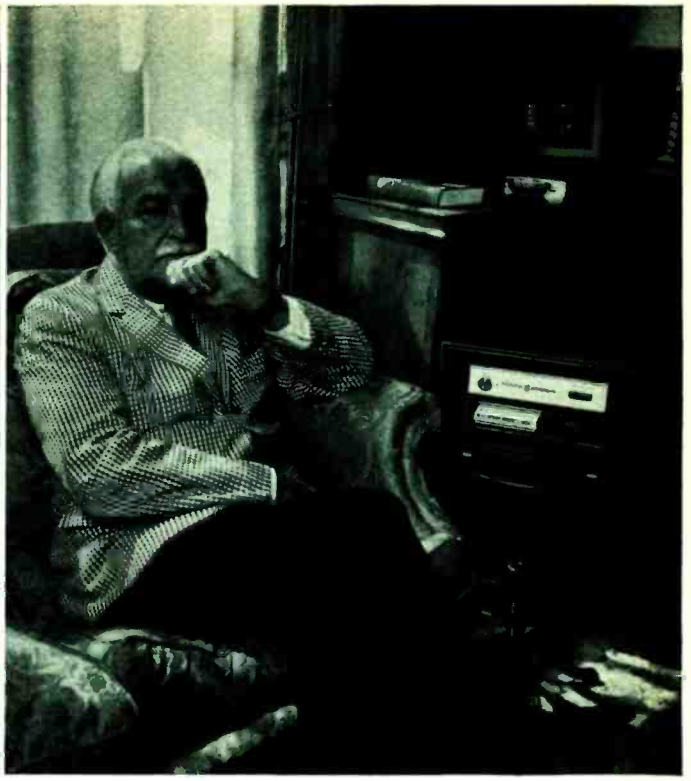
Helena Braun (DGG), the wife of Ferdinand Frantz, is remembered as the soprano who once saved a Met performance by replacing an indisposed Brünnhilde at the last moment, though she was not even on the roster. The vocal equipment is all there, but it is all over the place, spread and unfocused; whatever special imagination might lurk beneath the surface of her sound routine is betrayed by her vocal insecurity. An example of Margarete Klose's Ortrud can be heard on Odeon 83381, where she offers the second half of the Telramund scene with Josef Metternich. Splendid singing of great authority, and an almost witchlike evocation of evil. Metternich too is first-rate, far superior to his later self.

Vocally, Lohengrin is a role which seems to contradict itself. The internal evidence of the score indicates that it belongs to the specialized *Heldentenor* category created for most of the Wagnerian roles. The upper extreme is A natural, rather than the B natural or C of the "true tenor" parts; it demands constant and varied exploitation of the area just around and above the "break" —E, F, and G—which is precisely where problems abound for most singers. By and large, true tenors do not enjoy the demands made by Wagner on the lower part of the voice; nor do they easily make their climactic effects where Wagner asks for them, but rather a full tone above.

It really does seem as if what is called for is a baritone who has learned to manipulate with extraordinary freedom and control at the upper extreme of his range, and whose voice has taken on a measure of the characteristic bright tenor ring. Lohengrin is not different from the other *Heldentenor* parts in this respect—only Stolzing and the two parts in *Holländer* approach the normal tenor compass and tessitura. But Lohengrin also demands singing which is lyric in style. Unfortunately, most of the baritone-to-tenor metamorphoses are imperfect; many baritones learn to push their voices the extra tone up, but few come out of it with a really balanced, integrated technique, with the result that 1) their voices don't last long, and 2) they are incapable of singing a true lyric line, with the smoothness and dynamic control thereby implied, in the *Heldentenor* tessitura. Consequently, the heavy roles are most often sung by dark, weighted voices at an insistent, desperate *forte*, while Lohengrin, which cannot be sung that way, is most often taken by a sort of overblown lyric tenor, whose voice is underweighted and overranged for the music. Since the character is not set forth in any individual way or developed in the course of the action, the failure to sing it with real beauty and expressivity cannot be made up in any great part. At the same time, the role can be "gotten away with" by a normal tenor, and so that is what we usually get.

Of the artists who assume the role on the current complete recordings, Sándor Kónya (RCA Victor) seems to me to come closest to a complete representation. It is true that there are precarious moments vocally; I certainly don't care for the white, thinned-out sound he uses for his mezza-voce effects, which seriously detracts from such passages as the "*Nun sei bedankt*," parts of the Bridal Chamber Scene, and the opening of "*In*





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fernem Land"; nor do I enjoy the open, blatty sound he sometimes falls into in the upper-middle part of his voice. But the basic quality of the voice is quite beautiful, the timbre is approximately right (about midway between what we usually call "lyric" and "dramatic"), the phrasing very knowledgeable and musical. There is some ring in the top tones, and some variety in the color. Kónya is, in my judgment, the best Lohengrin we have had over the past fifteen years, and though I have heard him sing it more firmly and securely than he does here, his positive grasp on the role is obvious.

Lorenz Fehenberger (DGG) is the owner of a heady, lyrical sort of tenor. It has not the bite or sheer dramatic presence that one looks for, but he handles it well, and makes good things out of many of the quieter passages—both his "*Nun sei bedankt*" and his *Abschied*, for instance, benefit from a very pleasant *voix mixte*, and he obtains an unusual effect on several of his high entries (e.g., "*Elsa, ich liebe dich*," p. 64, or "*Heil dir, Elsa!*," p. 252) by commencing at a *piano* and then opening out.

Jess Thomas (Angel) has the vocal makings of a first-class Lohengrin. There is again some uncertainty in the vicinity of the break, but the healthy caliber of the voice and the hefty ring he often secures on top are certainly welcome, and some of the *piano* phrases are lovely in sound. There is, however, little poetry, little color in his work. The phrases are apt to be square and literal, the words treated clearly but in a flat, monotonous fashion. His "*In fernem Land*" is the most secure and satisfying of any heard here, but even in these pages there is no sense of dramatic urgency or ecstatic vision; just solid, healthy vocalizing.

Despite my respect for Wolfgang Windgassen, I cannot say that I cotton to his singing of this role on the London/Bayreuth recording. The vocal quality is often a nice one, and the phrasing well intentioned, but the vocalism is tentative, with frequent uncertainty as to pitch, and no really sustained line where it counts most, as in "*Athmest du nicht*" or "*In fernem Land.*"

Among the bits and pieces available to us from a happier era, mention should be made of the two Melchior versions of the Bridal Chamber Scene (the earlier on Asco with Emmy Bettendorf, the later with Kirsten Flagstad on RCA Victor LM 2618) and Max Lorenz's recording of the same scene, with Kate Heidersbach, on Odeon E 83394. The earlier Melchior version makes one cut (the middle section of "*Höchstes Vertrau'n*," normally cut on the 78-rpm versions, and sometimes in performance), but otherwise runs from "*Das süsse Lied verhallt*" through to the end of the scene, whereas the Victor/Flagstad performance ends with Lohengrin's "*Weh, nun ist all' unser Glück dahin!*" I know that many knowledgeable listeners feel that Melchior is somewhat misplaced in this music, but I cannot agree: his "*Athmest du nicht*" is a model of lyric expression, and so is his molding of such phrases as "*An meiner Brust, du süsse Reine.*" It goes without saying that the more heroic portions of the scene, notably the "*Höchstes Vertrau'n*," are incomparably set forth. It is true that one might ideally ask for a slightly lighter, leaner timbre—provided its owner could sing the scene half as well as Melchior does. Lorenz comes close, phrasing with great sensitivity and singing with free, balanced tone—one of his finest recordings. Heidersbach is a somewhat pallid but understanding partner; unfortunately, the performance carries only up to the beginning of "*Höchstes Vertrau'n.*"

Except for the completeness factor (a minor one, really—a matter of less than two pages), I prefer the second Melchior version of the scene to the first. It is far better recorded, and it seems to me that the tenor phrases with more surety and control, though the earlier performance is splendid and has a brighter, more spinning sound at some points. Though Bettendorf is an enjoyable Elsa—a bit bumpy, but musical—Flagstad has to be preferred as the one who can stand up to Melchior on equal terms. One can imagine a more involved Elsa, but not a more generous one from the vocal standpoint. A shame that Rethberg did not record the scene commercially.

Melchior's "*In fernem Land*" has not, to my knowledge, been transferred to LP. A more serious loss is his magnificent recording of the *Abschied*, with the Philadelphia Orchestra under Ormandy, with a moving outburst at "*Leb'wohl, mein süsses Weib!*" that makes us sense a human being in the Grail Knight.

Telramund is a role of fearsome difficulty, calling for a singer who is primarily (though not exclusively) of declamatory bent. To be blunt about it, this generally means someone who can't handle "line" music, due to functional inadequacies in his technique, and who is therefore relegated to "declamatory" roles, which do not *have* to sound smooth or beautiful. Unfortunately, the role lies sufficiently high—up in Verdi baritone territory, but without the Verdian curve and set to the line—to make it acutely uncomfortable for such singers. The big test, for all the difficulties of the declamatory sections, is the brief oath duet with Ortrud ("*Der Rache Werk sei nun beschworen*," p. 134). It is short, but it is of extreme difficulty, for it demands true legato, evenness of scale, and dynamic control; not one Telramund in fifty will emerge from the phrase "*Die ihr in süssem Schlaf verloren*" (sforzando, then mezzo-piano, on the high F sharp) with any dignity—if you doubt it, listen to the recordings. In addition, of course, Telramund must be an actor of unusual eloquence, capable of expressing the weakness and self-pity of the character without making him seem small.

I simply cannot recommend any of the entries as a clear-cut winner. There is no one disastrously bad; neither is there anyone consistently satisfying. Dietrich Fischer-Dieskau (Angel) obviously has the greatest ease and flexibility of technique—he reaches his best form, in fact, exactly at the oath. But the timbre is too light and tenory, and he is apt to fall into

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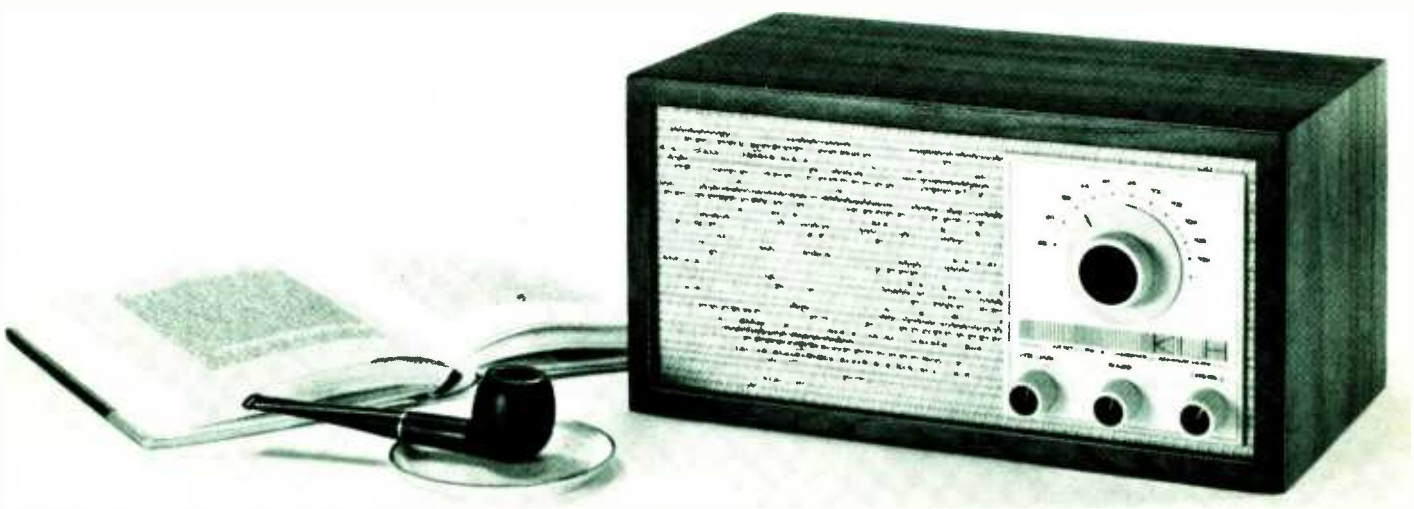

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a kind of rhythmic barking by way of compensation. The outburst near the end of Act II produces some raw, strained sound.

Hermann Uhde (London) has the dramatic grasp and projection necessary—certainly he does more to make the words meaningful (especially in his Act I narrative and accusation) than any of the others, and his anguish in Act II does not sound unmanly, as it sometimes does with Fischer-Dieskau. But the voice itself is dry and insecure, firm on top only when he can set the phrases carefully; he even cracks on several occasions. If the technique were equal to the perception, this would be a fine Telramund.

William Dooley (RCA Victor) offers singing that is open and full until he reaches the vicinity of F, where the tone suddenly loses resonance and focus. The consequence is that while the larger share of the singing is impressive, the climaxes are almost invariably compromised. The interpretation is straightforward and acceptable; nothing very imaginative.

Finally we have Ferdinand Frantz (DGG), in reasonably good vocal form—firm, reliable work, with some thrust and force. Entirely competent, never exciting.

Henry the Fowler is another difficult role from the vocal standpoint, with a tessitura as consistently high as that of the Dutchman or Wotan, but with a darker color of voice asked for—and, again, the ability to alternate declamatory and cantante passages. He is entirely a public figure—we never see him except in his official capacity—which means he can be a terrible bore unless the performer has great bearing and purpose.

Jerome Hines (RCA Victor) fills the vocal requirements more completely than his competitors. Regrettably, the top does not have the freshness or steadiness now that it had a few years ago, but it is very much *there* and there is no question that the compass, color, and size of his voice meet the demands of the role. Although it is a true bass, it has a genuine singing quality in it. His grip on the language and on the dramatic possibilities is not unshakable, but at least the voice takes in the music.

Gottlob Frick is far from his best on the Angel recording. There are moments where he brings unwonted life and naturalness to the character (as in his questions to Elsa in Act I), but his struggle with the high tessitura is unremitting and more than once unsuccessful. He does rise to a tolerably sung and very musical rendition of the Prayer. Beyond these two, we have Josef Greindl (London), another intelligent artist, but one whose technical limitations are far more severe than Frick's, and whose basic sound is far less imposing; and Otto von Rohr (DGG), who finds the vocal demands high over his head. These are rough times for royalty.

As with the king, so with his court. The Herald, a part which has served the likes of a young Schlusnus, a young Warren, and which we might expect to call forth a Prey, a Wächter, a Fischer-Dieskau on recordings, is served by Hans Braun (twice), Otto Wiener, and Calvin Marsh. That's an ascending order: Braun is muddy and dull (less so on the DGG version than on the London/Bayreuth); Wiener (Angel) is wiry and quavery; Marsh (RCA Victor) is at least round and steady, though he tends to get puffy as he tries to make his smooth, light baritone sound darker and larger than it is.

WITH THE POSSIBLE EXCEPTION of *Siegfried*, no Wagner opera has suffered so grievously from the *Heldentenor* shortage as *Tristan und Isolde*. A great Isolde may sell out the house, but she cannot by herself save a performance of this opera. Tristan dominates the third act as completely as Isolde does the first, and with material of even greater psychological complexity and even more sustained vocal demands. If, in Act I, the man towards whom Isolde directs all her wrath, all her passion in its many forms, turns out to be some grunting flyweight . . . if, in Act II, the coming together of the lovers is the meeting of an artist with a sacrificial lamb, the whole opera is out the window.

Tristan und Isolde is not about love—it is about passion. (I refer readers to Denis de Rougemont's *Love in the Western World*, which is in my opinion the most essential of the many essays on the meaning of the myth.) The essence of the passion is that it cannot be consummated; it exists only under impossible circumstances. If, at any point in the story, the lovers were set free to settle down and marry, the passion would of course disappear—it cannot exist without its forbidden, suppressed aspects. While it cannot be satisfied, it is nonetheless irresistible, as even Marke recognizes when he realizes its nature; it is therefore, by definition, destructive—an irresistible drive that can never achieve its goal can result only in death, which means that death *is* its true goal. The drinking of the potion, obviously, represents that point at which the passion is no longer sublimated, when the lovers recognize it for what it is and give themselves over to it. Up to this point, it has been necessary for them to disguise their passion in its aspect as hate—the only way in which it can be brought into line with the world of society, the day world. But now the true nature of the passion overwhelms them (the long moment of severe trembling which Wagner describes so carefully in both his music and his stage directions is the tremble of recognition—so that's how it is!), the world of society and of day sinks into irrelevance, the boiling hate turns to all-obliterating love. Tristan and Isolde think they are drinking the death potion, and in truth they are—death is the only possible end of this passion. The *furchtbarber Trank*: what does it matter whether it is called love potion or death potion?—they turn out the same. The drinking of the potion, which has for some reason bothered so many, is, far from being at all in the nature of *Deus ex machina*, a perfect theatrical symbol for that moment of recognition and release.

That the orchestral part is of tremendous importance in *Tristan* is unarguable. What is important about it, though, is not its prominence (a simple big-guitar effect in early Verdi is just as prominent as anything in *Tristan*), but the particular uses Wagner makes of it. In this score, the orchestra's role as accompanist is not eliminated or reduced, but disguised; what becomes apparent is the never-ending use of the orchestra as exponent of the psychological action. While the characters express their consciously felt attitudes and their intellectual articulations, the orchestra expresses everything that goes on at other levels. And just as the conscious feelings and intellectual articulations proceed inevitably, if often indirectly, from subconscious patterns, so the voices proceed from the orchestral fabric of *Tristan*. What this means, however, is not that the orchestra assumes a dominant role over the voices, but simply that it stands in a somewhat different, more subtle relationship to them. The crucial thing is the juxtaposition of the elements, the simultaneous apprehension of what the voices are saying and what the orchestra is saying. On no account must the voices be submerged, or the words lost—they carry all the direct, denotative meanings of the drama. To say that the score is symphonically conceived and could stand on its own without the voices is to say nothing: it isn't very accurate (there isn't much specifically symphonic about the structure), and it ignores the patent truth that the result isn't opera, isn't even half a *Tristan*. You are much closer to the whole with only the voices, minus the orchestra, awful as the thought is—then you at least have the stuff and sense of the drama, you have an opera, albeit unaccompanied. Proof of the pudding is that we are far more stirred, excited, involved while listening to great singers recorded with indifferent conductors on 78s with a singer-weighted balance than in hearing mediocre singers under first-rate conductors on better-engineered LPs with orchestra-weighted balance.

Obviously, these comments have a direct bearing on our two complete recordings of this opera. Normally, I deemphasize the sound question in these discographies, for I feel that opera lovers interested in individual interpretative achievements will listen through poor sound for the performance they want, and close their ears to even the finest sound if the performance is not the one they want. In this case, however, the

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London engineering philosophy is very much part and parcel of that company's *Tristan* (4506 or 1502), and while I suspect I would in general prefer the Angel performance (3588, mono only) in any case, it is the disastrous balance of the London recording that, for me, cripples the set almost beyond redemption. My suspicion is that the company would record the opera differently today, more in line with the really fine solutions it found for *Siegfried* and *Götterdämmerung*. One can with justice argue that the nature of *Tristan*'s drama calls for a different engineering solution, but no rationale can justify the handling of the *Liebesnacht* episode. The over-all effect of this long and crucial passage on the London recording is that of two tiny people in a vast space—precisely the reverse of the feeling of intimacy and identification with the lovers that is needed. There are other instances aplenty —more than once, Fritz Uhl simply disappears from mortal ken during the third-act ravings, and the *piano* singing of Birgit Nilsson is apt to sound far away. It is hard to go along with a *Tristan* whose leading characters are only intermittently and equivocally present, and whose love duet constitutes a half-hour hole in the score.

This having been said, I hope it will be kept in mind during the discussion of conductors and singers that follows, for such considerations are bound to affect one's judgment in many virtually subliminal ways. With the old Columbia set (Bayreuth, 1927, somewhat abridged, with a wonderful Kurwenal by Rudolf Böckelmann) under Karl Elmendorff long discontinued (except for snatches heard on potpourri collections), there are only two conductors to consider: Wilhelm Furtwängler (Angel) and Georg Solti (London). My own preference is unequivocally for Furtwängler, not out of any disrespect for Solti's work but because Furtwängler's way seems to me so much more in tune with the opera itself. I believe that *Tristan* makes its strongest statement not through sharp, incisive, "dramatic" effects, but through the sustaining of a long, rich line that has as its culmination the *Liebestod*, which is transfigured and ecstatic, but also at peace—it is the end of the fever, the cure of the malady. This music should sink in. A comparison of the Prelude interpretations turns up some representative differences between the two conductors: Furtwängler inclines towards slow tempos and very sustained, gradual building of climaxes; the orchestral tone is deep and organlike. The slow building that starts with the sforzandos (last bar on p. 6 of the Breitkopf orchestral score, or the fifth stave on p. 2 of the Schirmer vocal score—further references will be to the latter) is magnificently proportioned, with a wonderful poise and shine at the top of each of the ascending violin and viola runs; when it comes, the tremendous climax (top of p. 5) has crushing weight, but beauty and balance too.

In Solti's reading, the over-all sound is leaner and less lush—neither the strings nor the brass are as round and plummy. The same building (through pp. 2 and 3) comes a bit too easily and quickly, so that it doesn't quite well up inside us as Furtwängler's does; the climax has ample force, but it is just not very beautiful. For me, the consequence is that when the music sinks down to the incomparably descriptive slow sway of the cello and contrabass, telling us that we are aboard ship off the coast of Cornwall, Furtwängler has completely prepared us for the beginning of the drama in a way that Solti has not.

These differences are fairly typical. Solti is at his best in the first act, where the day world is in the ascendant and the conscious, outward aspects of things are what matters. He has some wonderful moments as Isolde pours out her fury and scorn—her very first outburst, for example (*"Nimmermehr!"* etc., bottom of p. 7—listen to the crescendo/decrescendo bars in the brass and woodwind), or the *"sehr feurig"* on p. 37 (*"Er schwur mit tausend Eiden"*). In fact, all these big storms in the orchestra are good, he makes them seethe and boil; and so are the graphic details with which Wagner brings us the reality of the ship and the sea—the lurching passage on pp. 19-20, for instance, where the grace-note figures in the low strings and the staccato statement of the Sailor's Song by the horns and bassoon give us exactly the picture of Brangäne making her way along the length of the ship, past the men working the ropes, towards Tristan and Kurwenal. But the savage attacks tend to grow tiresome, even where appropriate—the string vivace on p. 66, just after Kurwenal's *"Herr Tristan!,"* for instance, overstates itself; far more important is the beginning of the next scene a few bars later, which, interestingly, doesn't have the obsessiveness and portentousness it should carry.

All the incredibly lovely writing for woodwinds at the opening of Act II, punctuated by the hunting calls, misses the point in the London reading, though it's as well played as one could ask for: it doesn't weave and undulate as it does for Furtwängler; throughout the episode, Solti seems more interested in clarity than in magic. Altogether, the reading loses force, rather than gaining it, as it proceeds—a good impression in much of the first act, but then an apparent lack of any place to go or any real statement to make, and of course the engineering sabotage in the *Liebesnacht*.

Furtwängler's proportions are somewhat different. The moments one is likely to remember from his first act (though the passages of rage are amply animated —hear pp. 8 and 9) are precisely the ones that seem to miss in Solti's: the *"Mir erkoren,"* etc., pp. 15-16 (granted that Kirsten Flagstad is part of the difference), or the introduction to Scene 5, p. 67—the theme really burns, especially in its trumpet/trombone statement, and the fatal confrontation that is the main action of the scene is pressed in on us. Here are the important moments, in other words—things are kept in their proper relationships. The end of the act is thrilling.

Act II is where the contest gets out of hand. Everything that leads up to the quenching of the torch is brilliantly pointed and built by Furtwängler, and the music surges on into extraordinary excitement at the approach of Tristan (p. 131), and an almost unbelievable climax as the lovers meet (bottom of 132, the *fff* marking). The accompaniment to Brangäne's Watch is especially rich and lovely.

The sound of the violins and violas in the Act II prelude is an instance of Furtwängler's ability to elicit precisely the right color—a strong, arid sound. But the difference between the two readings is not, certainly, a technical one—Solti can get what he wants from an orchestra, and has an orchestra that (like Furtwängler's Philharmonia) could give him about anything he might ask for. It is simply that, for me, Furtwängler asks for the right things, and Solti doesn't.

Both the recorded Isoldes (Flagstad on Angel, Nilsson on London) are great singers of monumental resource. Neither is an extraordinary actress with the voice, in the sense that Callas or (to bring it closer to home) Varnay can be, but both have moments of penetration and insight, and Flagstad's interpretation is entirely mature and rounded. (We ought to keep in mind, just for the sake of fairness, that we are comparing the fully matured, twilight-of-career Flagstad with a Nilsson in mid-career—at the time of the recording not long established on the international scene, rather as if the Flagstad Isolde of 1937, not 1952, had been preserved.)

Vocally, they rather complement each other. Flagstad's is unquestionably the bigger, fuller sound, and by far the richer low register. Nilsson's is the leaner, more pointed quality, a bit lacking in character near the bottom but capping with incomparable clarity and focus—certainly the top B naturals on *"mit ihr gab er es Preis!"* and *"Mir lacht das Abenteuer!"* (pp. 42-43), and the Cs in the first portion of the love duet, cut through and soar in a way that Flagstad's (yes, I know the story about the Cs) do not, and the top of Nilsson's voice, in general, makes the greater impact of the two.

Interpretatively, Flagstad offers us the more complete picture. Perhaps the bitterness is missing at one or two points in Act I—I would like it to show through more, for example, at Isolde's scornful repetition of Tristan's reply to Brangäne, (*"'Wie lenkt' er sicher den Kiel zu König Markes Land!,'"* p. 29). But it is surprising how much of this comes over in a very specific way: the murderous intent of *"Herr Morolds Tod zu rächen"* (p. 34); the contempt of *"Nun dien' ich dem Vasallen!"* (p. 39); the belittling insinuation of *"erschlug ich ihm den besten Knecht"* (p. 78)—many such points show a fine dramatic grasp and projection.

But it is in Acts II and III that Flagstad's Isolde hits its true level, with a *Liebesnacht* full of tenderness and a legato way of steering the voice that comes of a great musical instinct, complete vocal freedom, and a lifetime of accumulated experience; with great torrents of tone for the climaxes (almost

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frightening as she rhapsodizes to Brangäne about the power of love—"*es werde Nacht, dass hell sie dorten leuchte*," p. 127); and finally with a *Liebestod* that, as a combination of vocal sound with an unerring sense of phrasing, is unequaled—listen to her handling of the turns and portamento descending phrases, p. 297 ("*Wonne klagend*," etc.).

In an ordinary context it would be absurd to pick over Nilsson's Isolde, for it is a great piece of singing, and thoroughly musical. Yet, if we are to compare these two portrayals, we must eventually find the difference between a truly great Isolde and one that is excitingly sung and interpretatively solid but stronger in the direction of high efficiency than of any real magic—at least that is my feeling. Nilsson tends to be best where Solti is best—where she is pouring it on in a simple, direct way; I have noted already the location of some of her best moments. Nor does she miss the dramatic impulse behind some of the more subtle passages—her recollection of how the wounded "Tantris" was healed, and of how Isolde recognized him as Morold's slayer (pp. 31-33) is very clearly and effectively set forth, not least through a sensitively colored mezza-voce ("*mit Heilsalben und Balsamsaft*," bottom of p. 31).

But most of the moments that call for introspection or quiet concentration go a bit flat with Nilsson. Her "*Mir erkoren, mir verloren*," etc. (pp. 15-16, a most important passage) has nowhere near the inwardness or sense of fatality that Flagstad captures; her confession of the effect of Tristan's gaze ("*Er sah mir in die Augen*," p. 34) is very beautiful but does not have the Flagstad warmth and tenderness.

More important is her relative failure with the whole last scene of the first act—she simply does not convey any sense of purpose, any point of view with it. This feeling of blandness begins with Isolde's instructions to Kurwenal ("*Sollt' ich zur Seit' ihm gehen*," etc., p. 59), where one misses the composed dignity indicated by text and music. In the succeeding scene with Brangäne we get no picture of Isolde's purpose (partly, I think, a vocal problem—the low tessitura takes her out of her effective range), and the long scene with Tristan conveys little of Isolde's underlying feelings and motives. Certainly her second act contains much wonderful singing, all phrased in a perfectly intelligent, musical fashion, and marked by some extraordinary top notes—but rather lacking in passion or direction. Again, it is hard to tell how much of the difficulty is due to the engineering, which destroys our sense of immediate contact with the singer. The *Liebestod* is floating and lovely but without the pointing, the emotional richness, of Flagstad's. Possibly the biggest single difference between these two singers (how much of it is temperamental and how much purely musical is moot) is in the matter of legato: Nilsson sings smoothly, and with utterly secure connection and blending of the voice, but alongside the classical legato of Flagstad she often seems to be hitting each note separately, to pick at the phrases. It goes without saying that we are not badly off with this sort of pickiness.

Regrettably, there is no cause for exhaustive examination of the Tristans. Since the retirement of Melchior, there have been, so far as I am aware, two competent Tristans in all the world: Set Svanholm and Wolfgang Windgassen. And sure enough, neither of them has recorded the role—it is quite beyond me why Svanholm was not the Tristan of the first recording (in 1952 he was still tolerably close to his best form), and Windgassen of the second. As it is, we have Ludwig Suthaus (Angel) and Fritz Uhl (London), neither of them candidates for the pantheon of great heroic singers.

Suthaus is assuredly the better of the two, singing with dignity and musicality, and often with a good pointing of the text. His voice is reasonably secure and has some heft, albeit of a thick, baritonal sort. It is, however, lacking in any brilliance or any true beauty; his intelligent phrasing sometimes fools us, but the sound itself is never lovely or free. He partners Flagstad well in the second duet, in the sense that a dancer partners a ballerina well; but because the third act is so far beyond him in purely vocal terms, he is unable to express much in the long and vital scene of Tristan's ravings. He is a Tristan who "manages" the role in respectable fashion.

There is no reason to doubt that Uhl is also a perfectly good musician and intelligent performer, but to ask for a Tristan from him is no more sensible than to ask for a Rhadames from Tito Schipa or a Turandot from Bidú Sayão. The distant engineering puts his voice in cruelly bare perspective, and the occasional evidence of his good instincts (as on his opening lines in Act III) is scarcely a substitute for the right sort of equipment. When he can be distinctly heard, which is no great portion of the time, he sounds like a cheerful, likable adolescent. Tristan!

Fortunately, good hunks of the music for these two leading roles were put on record in the glory days of the Twenties and Thirties. In particular, we have considerable testimony to the Isoldes of Frida Leider and the younger Flagstad, and to the Tristan of Lauritz Melchior.

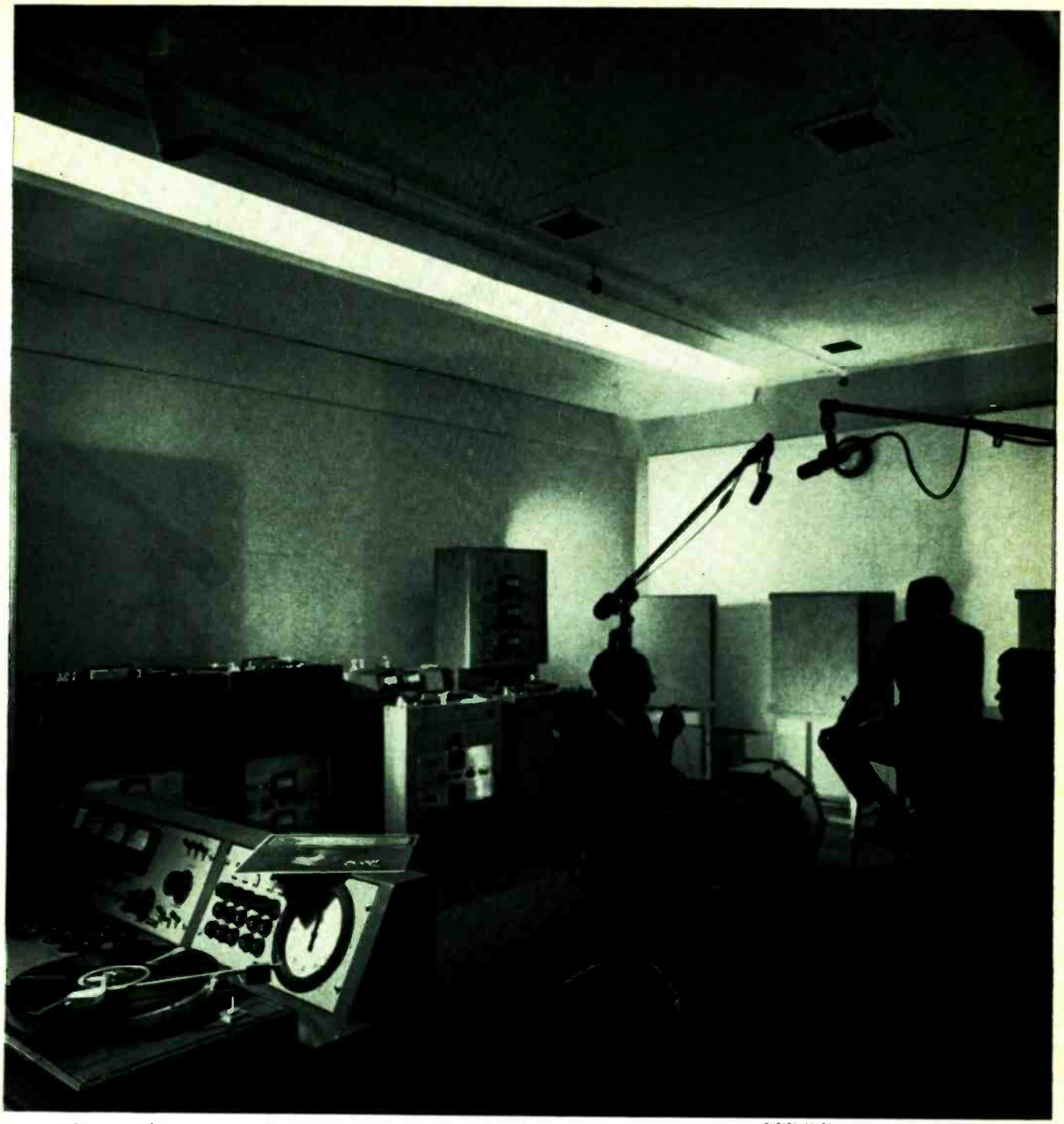
On Angel COLH 132 we are given Leider's Narrative and Curse (minus a cut on pp. 35-36), the Leider/Melchior Love Duet, beginning at the beginning but embracing two substantial cuts (from the bottom of p. 141 to the top of p. 157, and from the middle of p. 169 to the top of p. 181, thus omitting everything involving Brangäne), Melchior's "*O König*" and "*Wie sie selig*," and Leider's *Liebestod*. The Leider Isolde, as recorded, is certainly a fine one but not quite the experience one might expect from the recollections of old-timers. That it must have been a great characterization I can well believe, for even on the records Leider gives us at many points a specific color, a sense of personal involvement, that is sometimes missing in the work of even very great singers. *Her* bitterness and contempt at "*Nun dien' ich dem Vasallen!*" is powerful and memorable, and when she opens the curse ("*Fluch dir, Verruchter!*"), she means it. On the other hand, the top B is more indicated than sung, and since early electrical recording did not convey much impression of a voice's sheer size and impact, she seems rather to work away at the music.

Both Leider and Melchior are magnificent throughout most of the love duet—gorgeously controlled phrasing, superbly graded dynamics, full, ringing tone from them both, though, again, her top C and B are not quite the real thing. Neither his "*O König*" nor "*Wie sie selig*" on the Angel disc is as fine as the ones he recorded later for Columbia (see below), and her *Liebestod* is, again, faintly disappointing—all at one fairly loud level, though recording limitations could well be at fault. It should be noted that although the justly respected Leo Blech and Albert Coates conduct the longer excerpts, the tempos are in several instances intolerably fast—the 78 side problem, no doubt.

The Flagstad/Melchior *Liebesnacht*, available on Victor LM 2618, is somewhat differently constituted. It begins at "*O sink' hernieder*" (p. 163), which most of us think of as the "beginning of the love duet," makes a cut between pp. 173 and 177, but otherwise proceeds through to the end of the duet. Flagstad herself sings Brangäne's Watch, and Brangäne's lines on p. 180 ("*Habet acht!*," etc.) are simply omitted. This is Melchior at the age of roughly fifty, and consequently the singing has not quite the clarity or handling ease of the Leider version. But it is still altogether astonishing for the consistency of meaty ring and the smoothness and evenness of the phrasing. The sheer purity and beauty of Flagstad's singing are at their unique maximum here, and certainly there is no other effect on records quite like the way her voice bites down from the long-held A sharp to G sharp ("*Ewig einbewusst*," p. 193). Along about the 150th hearing, one will notice that the climactic couple of pages are musically a bit square and plonky, but it takes a powerful concentration to listen for that to the exclusion of these two singers.

Regrettably, one of the most desirable of all *Tristan* recordings has never been transferred to LP: the abridged third act, Columbia MM 550, five discs, with Melchior as Tristan, Herbert Janssen as Kurwenal, and the Colón Opera House orchestra under Roberto Kinsky (except for a couple of sides under Leinsdorf). This is essentially the scene of Tristan's ravings—it ends with Tristan's death. There are some cuts along the way, most notably at the beginning (telescoping the sound of the piping and omitting the part of the Shepherd) and in the passage wherein Tristan recalls the sound of the "*alte Weise*" at the deaths of his mother and father; but the long scene is substantially complete.

I suppose that this excerpt cannot be expected to sell many records; in addition, the sound is not even what one might expect of wartime 78s, and the work of



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the orchestra and conductor is never more than just decent. But for anyone who has never heard this passage sound like music (and for the past fifteen years, we have just suffered through it—even Svanholm was swamped by it), or for anyone who entertains a lingering doubt as to Melchior's greatness as an interpreter, this album is a necessity. Both vocally and psychologically, Melchior is so far beyond his competition, recorded or remembered, that it is difficult to know what one would think of this music without his example. It goes without saying that the moments involving sheer vocal amplitude and security carry great excitement: "*Isolde kommt!*," for instance, or the moment where Tristan's "*Heia-aha!*," hailing the approaching ship, breaks in on Kurwenal's (p. 270). But the sheer beauty and line of his "*Wie sie selig*" (better vocally, and far more sensitive, than the earlier version re-pressed on the Angel disc) is in its way even more impressive, and the moments of feverish rapture or of equally feverish despair constitute some of the finest examples of true vocal acting on records—a scalding intensity created entirely by vocal means. I recall as well as anyone else that his Tristan was no great theatrical creation from the visual standpoint—and I also recall that it hardly mattered. The Melchior Tristan is as essential a creation as Schorr's Sachs or Flagstad's Isolde; one wishes there were some way of preserving all the available sections in integral form.

Considering the amount of singing done by the other principals of *Tristan*, and the quality of the music written for them, it is extraordinary how little impression they leave, even when well performed. But the reason is that they are representative of the day world—they are not part of the lovers' realm at all, and the music, the atmosphere of the drama almost succeeds in shutting them out, just as Tristan and Isolde shut them out. They all have in common a spirit of good will, and they have it in common that their good will is misguided, irrelevant, powerless to have any effect on the drama. Their efforts are futile—things wind up just as they would have without them, only a little worse.

They are also parts of exceptional difficulty. Brangäne does not sing as much as Isolde, but she sings an equally taxing tessitura (the part is nearly always sung by a mezzo, to get some vocal variety into the first act, but it is scored for soprano; from the purely vocal standpoint, the most successful Brangäne of my experience was the young Margaret Harshaw, and just a couple of seasons later, she was singing Sentas and the rest of the soprano roles). Kurwenal is the only Wagner baritone part except that of Telramund to traffic in repeated Fs, F sharps, and Gs, and Kurwenal carries the singer to the extreme top even more repeatedly. In the case of both Brangäne and Kurwenal, the roles are stamped with the fatal coloration of the foil—both have some music of remarkable beauty and power, some fine dramatic moments, but they are unlikely to make any great effect amid the storms of Isolde's fury or of Tristan's death delirium. Marke's lengthy address, though sensitively set and endowed with some touching phrases, is inevitably an anticlimax to the *Liebesnacht*. All this is just as it should be—these characters live, act, speak, and yet hardly make a dent. They are the society made irrelevant by the lovers' passion, not unfriendly to it, but only uncomprehending. Of all the other figures, only Melot, whom we never come to know, senses the import of the drama. Significantly, he is an old friend of Tristan's; significantly, he betrays him—for those who understand and feel this passion, only two possibilities are open, love or hate.

Our two recorded Brangänes are both good artists. Both might be said to "cope well" with the role without making anything very positive of it. Ideally, it seems to me that what we want is a voice of unusual lyric potential—full-bodied, of course, to match Isolde and the orchestration, but of an exceptional warmth and femininity. Brangäne's best moments in Act I are those where she cajoles and placates her mistress—the music is calming, almost insinuating ("*Wo lebte der Mann*," p. 50, is representative of her best opportunities)—and in Act II she must sing the Watch, which relies on the ability to float tone in the upper-middle area of the voice. The high mezzo of Blanche Thebom (Angel) is perhaps a bit closer to this type than the darker, more dramatic one of Regina Resnik (London). It also has a greater purity and steadiness; her work reaches its best at the beginning of Act II, and in Brangäne's Watch. Thebom's voice tends towards a spread, white quality, however, particularly on top, so that the dramatic outbursts are not well served, and she does not give any special direction or individuality to the role.

Resnik is an artist of more specific dramatic instincts and with bigger, fuller tone at both ends of the scale. On the whole, she seems to me more memorable than Thebom, but I cannot say I enjoy the thickness of tone and the choppiness of line that often invade the lower-middle section of her voice.

Kurwenal calls for a dramatic baritone voice of great sturdiness; there should be a quality of fierceness about his singing, but he must be capable of expressing tenderness as well. The role lies too high for most *Heldenbariton* voices—there is nothing of the bass-baritone about it. Joel Berglund's voice sticks in my memory as almost ideal for this music: a dark color, but command of the high notes; rocklike steadiness, but genuine legato and warmth too. Unfortunately, he recorded nothing of the part. As I have mentioned, Böckelmann's Kurwenal, on the Bayreuth set available in the Columbia Entré series, was magnificently sung.

Dietrich Fischer-Dieskau (Angel) has moments of great expressivity, and of course he is always alive, always really *singing*. But the timbre is, honestly, too light and heady, and I feel he misses the great simplicity of the part. It is of the essence of Kurwenal that he is utterly straightforward and guileless—he is something of a noble savage. Fischer-Dieskau cannot help sounding like a sophisticate, however much he aims for a quality of rudeness, and I can't shake the feeling that his rippling mezza-voce, his delicate nuances, are of small use in this part.

Tom Krause (London) is rather more direct and honest in his treatment of the role, and indeed he sings it solidly. What he lacks is simple stature—the voice is good, not great; the phrasing is sound, not remarkable. The third act is sung through pretty much at one level and in one color, with the consequence that the figure doesn't come alive for us.

Herbert Janssen, who partners Melchior on Columbia MM 550, is an unusually sympathetic Kurwenal—almost too sympathetic, for the voice is rather too soft-grained, too lacking in core, to fill out our ideal picture. But it was still a very lovely voice when the album was recorded, and he reaches a level of understanding (both musical and textual) that eludes his more recent colleagues. He is especially good in Kurwenal's moments of solicitude (as on "*Nicht doch—in Kareol*"), but there is plenty of authority for the bigger passages too.

The Marke situation is really not at all good. The part needs a true bass voice of sympathetic color, and an interpreter of intelligence and subtlety. Josef Greindl (Angel) has the intelligence and subtlety, but the sound is listenable only when he is singing at a *piano* level, which he understandably does a great deal of the time. He is moving on his very first line ("*Tatest du's wirklich? Wähnst du dass?*"), but as the long monologue proceeds the dry, pinched quality of the tone, the distressing wobble, and the insecurity above the staff make themselves all too apparent.

Arnold van Mill has a pleasant light bass which can at least be listened to with equanimity, but he gives us no picture at all of a mature king, nor any hint that he has more than the most superficial understanding of the role; in addition, his voice is several shades too baritonal.

Both Melots (Edgar Evans for Angel, Ernst Kozub for London) are entirely acceptable, though neither takes advantage of the opportunity for creation of a small character role; when one hears the weight and presence of Kozub's voice, one wonders why he and Uhl have not reversed roles. The two sailors at the masthead are also competent—I happen to prefer the sound made by Angel's Rudolf Schock to that made by London's Waldemar Kmentt, by a small margin. Schock doubles as the Shepherd, but here it's a tossup, for London uses the fine veteran Peter Klein, still sounding fresh and warm at the time of this recording.

For some reason, the Vienna chorus sounds scrawny and not overly precise at the end of London's Act I—the Philharmonia chorus on the Angel version is distinctly superior.

Mr. Osborne's discussion of *Die Meistersinger* and *Parsifal* recordings will appear in a forthcoming issue.

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performer with a likable light baritone voice. In a song like *Le Mendiant,* one wishes him capable of some real power and thrust—the song comes through anyway, but one would like to hear it from a major voice. Nearly everything else, though, is well filled out by an obviously adaptable, stylish singer. The sound is a bit too much with us. Excellent notes, texts, and translations.

C.L.O.

PROKOFIEV: *Quartet for Strings, No. 1, in B, Op. 50*
†Shostakovich: *Quartet for Strings, No. 3, in F, Op. 73*

Smetana Quartet.
• CROSSROADS 22 16 0017. LP. $2.49.
• • CROSSROADS 22 16 0018. SD. $2.49.

The jacket notes quote Prokofiev as saying that when he received the commission for his first quartet, from the Elizabeth Sprague Coolidge Foundation in 1930, he studied the quartets of Beethoven very closely and used them, to some degree, as a model. This observation brings into focus something I have always felt, in a scattered and unverbalized way: Prokofiev's Opus 50 is a tribute to Beethoven's Opus 59. Is it too fanciful to pursue this idea a little further and note that the three works of Opus 59 are known as Beethoven's "Russian" quartets and that Russian themes appear in two of them?

At all events, one will have to go to Opus 59, No. 1, for an opening theme to a string quartet as bold, confident, and sure of its own identity as the one with which Prokofiev begins his Opus 50, and all the rest of the work is in keeping. The classicism involved here is no arch and charming put-on, as with a certain symphony by the same composer, but the real thing. This is one of the masterpieces of twentieth-century chamber music, and it is beautifully performed and recorded here.

The Shostakovich quartet on the same disc is, like all the music of that composer, strongly indebted to the music of his older colleague, but is far from classical in shape and direction. It is built, rather, like a picaresque novel—a long string of episodes, and episodes within episodes, covering every imaginable kind of mood and leaving the hearer a little exhausted with all the aural adventure he has experienced. This work too is beautifully done.

A.F.

RACHMANINOFF: *Symphony No. 2, in E minor, Op. 27*

London Symphony Orchestra, André Previn, cond.
• RCA VICTOR LM 2899. LP. $4.79.
• • RCA VICTOR LSC 2899. SD. $5.79.

The further André Previn moves from the theatricality of Shostakovich, the less interesting his performances become. In this Rachmaninoff symphony he misses the late-Romantic ardor of the climactic passages and his treatment of the quieter lyric moments is quite slack. His inability to breathe life into the duller connective tissue of this long work only adds to an over-all beautifully recorded nullity. Of the current versions in Schwann, Steinberg's (Command) displays a particular affinity for the music.

P.H.

SCHUBERT: *Drei Chorwerke, Op. 112; Miriams Siegesgesang*—See Schumann: *Spanische Liederspiel, Op. 74.*

SCHUBERT: *Music for Piano Duet*

Allegro in A minor, D. 947; Fantasy in F minor, D. 940; Marches caractéristiques (2), in C, D. 886; Marche militaire, No. 1, in D, D. 733; Rondeau in A, D. 951.

Paul Badura-Skoda and Jörg Demus, piano.
• DEUTSCHE GRAMMOPHON LPM 19107. LP. $5.79.
• • DEUTSCHE GRAMMOPHON SLPM 139107. SD. $5.79.

Badura-Skoda and Demus have been playing these works together for years, and this is, for example, their third recording of the great F minor Fantasy. I was fond of their second account (for Music Guild) but the current one is even finer. It has the kind of rhapsodic contrast which clearly spells out a greater sense of personal involvement on the part of the performers. At the big climaxes, the players are not afraid to intensify the drama by making a headlong accelerando. On the earlier disc (which, in turn, was more strongly profiled than *its* predecessor), one had the feeling of rhythm held tightly in check and of a certain reluctance to lapse from decorum. Every phase was delineated with a certain supercilious restraint, and every cross rhythm was exposed with an almost too deliberate thoroughness. Some of this chilling exactitude is lost in the new performance, partially by virtue of the greater abandon of the interpretation and partly from the more remote microphone placement which results in a more heroic sound with far wider dynamic contrasts. I like the *Sturm-und-Drang* sonorities (especially in the bass) of the instrument used here, a resplendent piano presumably of German origin. What with the editions by Brendel/Crochet (Vox), the Salkinds (Friends of Four Hand Music), and the two latter Badura-Skoda/Demus efforts, the F minor Fantasy is building up quite a backlog of superlative recorded versions.

The other items in this program are similarly well stated, although perhaps the three marches could have had a bit more rowdiness—the kind of saucy energy given them by the Salkinds, by Walter and Beatrice Klien (Turnabout),

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DIE WALKURE

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eral large voices sound small and distant—compare the sound of Nilsson's lower notes on the two recordings and you will hear a startling improvement on the London set.

When it comes to some of the special effects, I part company with the London production team. Whether people are supposed to be in a rocky cleft or not, I do not want to hear Hans Hotter, or for that matter a Valkyrie, from an echo chamber. I cannot understand their words nor distinguish the pitches they are singing; the device gets between me and the effect the music wants to make.

I am not objecting to this sort of thing out of capriciousness—it seems to me the result of confused aesthetic reasoning. The point of any intelligent stage production is to persuade us of the emotional and psychological verity of a situation, not to trick us into believing that what we see happening is an actuality. In fact, the closer we approach actuality the more laughable the whole thing becomes, for the obvious reason that while the characters and situations are true-to-life, they are not compatible with any literal representation of life. If we get any suggestion from a stage production, for example, that we are really on a mountain top with a bunch of rather butch females who drag corpses around on horseback, whooping and giggling and playing hopscotch from one crag to another, we can bring down the curtain right there. People can do those things on a stage, in front of a set, provided they do them well and the set is a good one. But they sure as hell can't do them anywhere else. That realization is what underlies our acceptance of any stage convention, including that of folks walking around singing to one another. (Movie producers are constantly making the same mistake: instead of using their medium to create a world of imagination quite inaccessible to stage producers and designers, they go and plunk Annie Oakley on a real desert, Emile de Becque on a real island. Whereupon it is to laugh.)

That's the trouble with these effects—they are too successful, and there is nothing to replace the stage convention for us on a recording, except the sound of a stage performance. Hotter sounds as if he's visiting Ausable Chasm, and all the power of the music to build its own images in our imagination is out the window. I go on like this to explain what I mean, not to harp, for there are only two or three places of this sort on an otherwise brilliantly achieved recording. One of them, unfortunately, is Wotan striking the rock with his spear to summon Loge, clank, whonk. Gimme back that wrench, Turk.

To the cast. Birgit Nilsson does a wonderful job, easily eclipsing her own effort for Victor, which in turn was comparable only to the Brünnhilde of Flagstad, which is of course not complete. (Though in truth it almost is, for Brünnhilde sings but little until the *Todesverkündigung* Scene, where Flagstad's interpretation begins.)

In the Victor performance, Nilsson does not project much of anything except good sound until the final page or two of the *Todesverkündigung;* everything to that point is bland and neutral and uninteresting. The improvement on the new recording is extraordinary. Lines like her description of the approaching Fricka (*"Hei! wie die gold'ne Geissel sie schwingt,"* etc., pp. 273-74) have far more life and interest, and the Act II scene with Wotan comes much closer to capturing a feeling of tenderness and devotion than it formerly did. The war cry is also better than it used to be, though still not completely solved—she ignores the slurs entirely, and has no trill; here Leider is incomparable, with a fresh, spinning sound and a true trill.

And of course, there are some things that were given to Flagstad (even in her sixties) that are not Nilsson's to command: the incredible shaping of pp. 920-22 (*"Der diese Liebe mir in's Herz gelegt,"* etc.), with its drawing out of an apparently bottomless resource of tone; the calm, deep sound of the opening of the *Todesverkündigung;* the sheer power and fatness of the top A naturals at the climax of her plea to Wotan. But Nilsson's is the complete one; and in some places the fresher and more spontaneous-sounding one. We are lucky that the new version finds her in excellent vocal health and with sharpened interpretative instinct, and recorded in such a way as to do full justice to her singing.

Our Sieglinde is Régine Crespin, whose large, lovely voice has at least one great advantage over most of the competition: it boasts a settled, full lower octave. She is the first recorded Sieglinde since Lotte Lehmann of whom one can make that statement, and it is important, particularly in the first act. It seems to me that *she* has been recorded to better advantage elsewhere; the top often sounds diffused and lacking in the sort of impact it makes in the house. And even apart from a nostalgic attachment to Lehmann as the Sieglinde we grew up with on records, it is true that she shaped *"Der Männer Sippe"* in a far tighter, more pointed way, and lent to many of the small moments a feminine urgency that seems to have been her secret alone. But Crespin sings it as well as anyone since, and is alive to the drama at every point; in fact she is magnificent as the guilt-ridden, terror-stricken Sieglinde of Act II. For me, she is easily the choice over Victor's Gre Brouwenstijn, a solid artist, but one whose low notes are weak and whose interpretation is surprisingly cut-and-dried until late in Act II. Rysanek, of the Electrola set, has some good moments when she can let her voice out on top briefly in Acts II and III, but sings really wretchedly in the first act, with a jumbled, unsteady sound that negates her musical and dramatic intentions. Flagstad, on the Knappertsbusch Act I, is too sluggish and tame for my taste—we imagine her having a motherly solicitude for Siegmund. Marianne Schech does a lovely job with Sieglinde's few lines in Act III on the *old* Solti set, and I think it a pity she did not record more of the role.

Christa Ludwig has everything but the final authority that Fricka needs. An excellent voice, handled well, but a shade or two high and bright for the role, like a good violinist playing the viola part. The interpretation is well considered, but only moderately imaginative—compare the work of Klose as she piles on the arguments on the old Odeon set, and in a voice that has a deeper, fuller quality than Ludwig's. Gorr, of the Victor set, is rather literal and bland in the first half of the scene, but does well with the second half, and is much righter than Ludwig in terms of basic vocal sound. Under Furtwängler we have Klose again, still crafty and telling as an artist, but somewhat frayed of voice.

The Wotan is Hotter, not merely as a gesture to a rightly respected veteran artist, but because he is still the choice interpreter of the role. He has recorded it in the gloaming of a career noted for almost every excellence save those of sheer vocal steadiness and evenness. A comparison of his singing here with his own 1937 self is a saddening one, and when we listen to the warm, steady, full Farewell of Schorr, we realize what we are missing in Hotter's work. The heady, spread quality and the persistent tremulousness have now invaded the entire upper octave of his voice, except when he sings at a very low dynamic level; we are hearing a great artist under vocal duress.

But a great artist he remains. The Wotan of George London (Victor) is sturdy and intelligent, with some really impressive moments in Act III. But nothing in his interpretation can touch the quiet, inward resignation and despair of Hotter's *"Nimm den Eid,"* or the sudden realization of the inevitability, even the desirability, of *"das Ende!"* (with a daringly long fermata over the rest between phrases). His long narrative to Brünnhilde, the greatest challenge of the part, lies mostly in an area where his voice will still do his bidding, and he fixes us with it—we hang on every word, follow every transition, from the almost unbelievably soft whisper of the opening right through *"So nimm meinen Segen, Nibelungen Sohn!"* For all the vocal difficulties, one certainly cannot imagine any other contemporary baritone as the Wotan of this recording, and can only admire an artist who can summon the abysmal hopelessness and self-loathing of Act II, and the boundless anger of Act III, and the overflowing love of the Farewell, with a voice that can now barely surmount the notes.

Among Siegmunds, one must set aside Melchior before a sensible discussion can begin. This is primarily true of Act I,

where he is safely above all others in almost every bar. The *Todesverkündigung* is not so successful—he just sings through it in a straightforward way, and does not make a really interesting effect until his defiance of Brünnhilde near the end of the scene. And as it happens, the *Todesverkündigung* is where Vickers' Siegmund (Victor) comes into its own, with a quiet, calm, firm reading that is enormously impressive.

London's Siegmund is James King, the latest in the series of dramatic tenors from this side of the Atlantic who have come to prominence on the other side (Lord knows, they have little opportunity to sing Wagner here). The voice is solid, ringing, and secure—close to being a great one, in fact. The styling and phrasing are entirely correct. But that is about all that can be said. One is grateful to be spared the strain and the sort of desperate, pained sound most often heard in this music: on the other hand, one listens in vain for any individual insight, any special musical or poetic feeling, any real conviction or communicative urgency. His singing has all the negative virtues of avoiding the customary *Heldentenor* evils but, at least at the moment, it is not a Siegmund to which we will return in search of emotional excitement or revelation. Vickers, for all that he outsmarts himself more than once, letting the bottom fall out of the music in the name of subtlety, is the more interesting of the two.

Gottlob Frick is the Hunding, not quite up to Emmanuel List or (vocally) to his old recorded self on the Furtwängler set, but still excellent in the role, and far more characteristic than Victor's David Ward, who is vocally competent, but such a gentle-sounding, hospitable sort of dinner host that it's hard to see what Sieglinde's complaining about.

The Valkyries are an excellent ensemble (though Victor's group is first-rate too), and this time Solti has not felt the need to double the voices where that is not called for in the score.

I hope it is clear from the foregoing that while reservations can of course be made, especially on a comparative basis, and especially when historic excerpts are used for the comparison, this is a *Walküre* without a single really weak element, as fine as one can imagine being put together today, and a fitting second evening in Decca/London's *Ring* cycle.

WAGNER: *Die Walküre*

Birgit Nilsson (s), Brünnhilde; Régine Crespin (s), Sieglinde; Helga Dernesch (s), Ortlinde; Berit Lindholm (s), Helmwige; Vera Schlosser (s), Gerhilde; Marilyn Tyler (s), Grimgerde; Christa Ludwig (ms), Fricka; Vera Little (c), Siegrune; Brigitte Fassbänder (c), Waltraute; Claudia Hellmann (c), Rossweisse; Helen Watts (c), Schwertleite; James King (t), Siegmund; Hans Hotter (b), Wotan; Gottlob Frick (bs), Hunding; Vienna Philharmonic Orchestra, Georg Solti, cond.

- LONDON 4509. Five LP. $23.95
- • LONDON OSA 1509. Five SD. $28.95.

RECORDS IN REVIEW

Continued from page 157

or by Artur and K. U. Schnabel (Odeon), for example. But in any case, this is a fine release. H.G.

SCHUBERT: *Quintet for Piano and Strings, in A, D. 667 ("Trout"); Nocturne for Violin, Cello, and Piano, in E flat, D. 897*

Christoph Eschenbach, piano; Georg Hörtnagel, contrabass (in D. 667); members of the Koeckert Quartet.
• DEUTSCHE GRAMMOPHON LPEM 16488. LP. $5.79.
• • DEUTSCHE GRAMMOPHON SLPEM 136488. SD. $5.79.

SCHUBERT: *Quintet for Piano and Strings, in A, D. 667 ("Trout"); Quartet for Strings, No. 12, in C minor, D. 703 ("Quartettsatz")*

Jan Panenka, piano (in D. 667); Frantisek Pošta, contrabass (in D. 667); members of the Smetana Quartet.
• CROSSROADS 22 16 0029. LP. $2.49.
• • CROSSROADS 22 16 0030. SD. $2.49.

The new DGG version of Schubert's most popular chamber work would seem to have just about all the prerequisites for a superlative recorded edition—and, in fact, that is precisely what we are given here. Eschenbach, a 25-year-old pianist who won first prize in the Concours Clara Haskil, displays a remarkably pure, fleet keyboard approach; and he receives equally light-footed, but always warmhearted, collaboration from the knowing Koeckert performers. Hörtnagel, who plays his lugubrious bass obbligato with such discretion and loving sympathy, now, incidentally, joins our own Julius Levine in the distinction of having participated in no fewer than three recorded performances of this familiar work. In basic style this new Eschenbach-Koeckert reading might be classed with the recently reissued Ney/Strub account (for Electrola) and, though its tempos are far less contrived, with the Curzon/Vienna Octet version (for London). In all these readings the accent is on limpidity and delicacy rather than on biting wit (Peter Serkin/Alexander Schneider and friends for Vanguard) or sweeping motoric drama (Schnabel/Pro Arte for Angel COLH).

Panenka and his associates from the Smetana Quartet play with as much expertise and tonal beauty, but their over-italicized way with the score is, to my way of thinking, inimical to its lyrical fragrance. A true *pianissimo* is in short supply, and efficiency usually is allowed to take the place of charm. Still, though short of the highest standards, the new Crossroads is by no means a bad performance (indeed, it rather resembles the first—and more cleanly played—of the two Budapest/Horszowski recordings). At the $2.49 price it is decidedly fair value.

As fillers, the Crossroads disc offers the Smetana Quartet's version of the superb *Quartettsatz*, which was promised years ago on the old Artia version of *Tod und das Mädchen* ("Death and the Girl," as that company translated it!) but which failed to materialize until now. The Czech group plays with a massive boldness that is certainly in order for this turbulent little masterpiece. DGG's bonus is somewhat more unusual, offering what is in reality a *Triosatz*, renamed *Notturno* only upon its publication years after Schubert's death. A late work, the piece bears a striking resemblance to the ostinato-cum-melody format heard in the slow movements of the posthumous B flat Piano Sonata, D. 960 and the glorious Cello Quintet, D. 956. Eschenbach, Koeckert, and Merz permit the gorgeous little *Stück* to storm the heavens in a noble performance.

Both records are superbly recorded, though the pellucid DGG sonics again command the lead. H.G.

SCHUBERT: *Symphony No. 5, in B flat, D. 485*—See Mozart: *Symphony No. 40, in G minor, K. 550.*

SCHUMANN: *Spanisches Liederspiel, Op. 74*
†Schubert: *Drei Chorwerke, Op. 112; Miriams Siegesgesang*

Margit László, soprano, József Réti, tenor, Zsolt Bende, baritone, István Antal, piano (in the *Spanisches Liederspiel*); Gabriella Déry, soprano (in the *Siegesgesang*); Hungarian Radio Chorus, Zoltán Vásárhelyi, cond. (in the *Drei Chorwerke*).
• QUALITON LPX 1236. LP. $5.98
• • QUALITON S LPX 1236. SD. $5.98

The *Spanisches Liederspiel* is the first of two Schumann cycles based upon German translations of Spanish texts, and insofar as I know this is the first time it has been recorded. (The later companion work, *Spanisches Liebeslieder*, Op. 138, was available briefly on Columbia MS 6461 in a beautiful rendering by a vocal quartet with pianists Gold and Fizdale.) The work is a lovely one, full of ardor and soaring lyricism. It makes one realize anew what a wealth of literature lies fallow in the vocal chamber music category, so beloved by nineteenth-century romantic composers but now nearly forgotten. One could say the same of the Schubert, although none of these compositions can be counted among that master's very finest acomplishments.

Hungary—celebrated for its goulash, its strudel, its gypsy string players—is clearly adding fine choruses to its list of specialties. This should be no surprise with such fine-grained musicians as Kodály and Vásárhelyi to train groups to their high standards. A beautiful, limpid vocal quality is present here, along with a certain tanginess which seems particularly prevalent in Hungarian music making, whether by voices or instruments.

Another notable feature of this disc is the judicious stereophony, the first example from Qualiton to reach me in a Hungarian pressing. H.G.

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SESSIONS: *Sonata for Piano, No. 2* —See Carter: *Sonata for Piano, 1945–46.*

SHOSTAKOVICH: *Quartet for Strings, No. 3, in F, Op. 73*—See Prokofiev: *Quartet for Strings, No. 1, in B, Op. 50.*

SMETANA: *Má Vlast*

Czech Philharmonic Orchestra, Karel Ančerl, cond.

For a feature review of this recording, see page 94.

STAMITZ, CARL: *Quartets for Winds and Strings: Op. 4: No. 3, in D; No. 6, in A; Op. 8: No. 1, in D; No. 3, in F*

Jean-Pierre Rampal, flute (in Op. 4, No. 3 and Op. 8, No. 1); Jacques Lancelot, clarinet (in Op. 4, No. 6); Pierre Pierlot, oboe (in Op. 8, No. 3); Gilbert Coursier, horn (in Op. 8, Nos. 1 and 3); Trio à Cordes Français.

• NONESUCH H 1125. LP. $2.50.

• • NONESUCH H 71125. SD. $2.50.

If anyone happens to be looking for a minority cause to take up, I suggest that of recognition for Carl Stamitz as a composer of chamber music. As a symphonist and concerto writer he needs no publicity; as a creator of quartets that are skillful, inventive, and often quite original in their musical narrative, he could use a little public relations work. That, essentially, is the service performed by this record. The lively selection of variously scored pieces demonstrates that no matter how prominently the top instrument may occasionally ride upon the um-pah-pahs, Stamitz always kept one ear on the lower voices, and let them have their say frequently; in Op. 8, No. 1 he even goes so far as to treat flute, horn, and violin each as a concertante instrument in its own right, assembling in the process three little concertos-in-a-nutshell. He never begins to reach the emotional levels of Mozart, but in his own league he is good company.

The present performances capture his spirit very well, particularly in regard to the emphasis on lower parts. The only weak link is the clarinetist, who is quite "white" in tone (forgivable) and stiffish instead of yielding in a movement marked "Romance" (unforgivable). S.F.

STRAUSS, RICHARD: *Don Quixote, Op. 35*

Pierre Fournier, cello; Giusto Cappone, viola; Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

• DEUTSCHE GRAMMOPHON LPM 19155. LP. $5.79.

• • DEUTSCHE GRAMMOPHON SLPM 139155. SD. $5.79.

This is a baffling record. Karajan's di-

rection and Fournier's cello solo are both highly accomplished and, except for a few small details, very faithful to the score. The orchestral playing is rich and beautiful, in the characteristic smooth Berlin way. Yet the whole thing makes hardly any impression on me. I'm not sure why. Perhaps the very smoothness is to blame—I miss any touch of devil in this extremely bland playing, especially in the woodwinds, and in this regard I remember the Szell performance on Epic (also with Fournier) as more sharply characterized. The new Deutsche Grammophon is undoubtedly a fine release, and it's sumptuously recorded, but somehow I can't work up any great enthusiasm. B.J.

TCHAIKOVSKY: *Romeo and Juliet, Fantasy Overture*—See Mendelssohn: *Hebrides Overture, Op. 26.*

TCHAIKOVSKY: *Swan Lake, Op. 20* (excerpts); *The Sleeping Beauty, Op. 66* (excerpts)

New Philharmonia Orchestra, Leopold Stokowski, cond.
• LONDON PM 55008. LP. $4.79.
• • LONDON SPC 21008. SD. $5.79.

Apparently each new advance in recording techniques acts for this ageless conductor like a draught from the fountain of eternal youth. While Stokowski's first collaboration with Phase-4 engineer Arthur Lilley (the *Scheherazade* of a year and a half or so ago) may have been an uneven if certainly dazzling success, the present one is well-nigh ideal. The superbly glowing sonorities Stokowski elicits from the New Philharmonia players are captured with all the ultraclarity of detail for which Phase-4 sonics long have been famous, but which only lately has been enhanced by a genuinely warm acoustical ambience. If there ever has been a sure, and fully worthy, symphonic candidate for best-sellerdom—universally delectable for its musical magnetism, its magnificently regal performance, and its incandescent sound—this is it! Only experienced discophiles and balletomanes will be aware that the selections here represent merely an arbitrary skimming of the surface of the full-length scores. But that fact stands no more chance of cramping the success of the present release than it did Stokowski's earlier *Sleeping Beauty* and *Swan Lake* highlights—the RCA Victor 1948 78s and 1954 and 1955 LPs which also were pacesetters of technical progress. R.D.D.

VARESE: *Arcana*
†Martin: *Concerto for Seven Wind Instruments, Timpani, Percussion, and String Orchestra*

Chicago Symphony Orchestra, Jean Martinon, cond.
• RCA VICTOR LM 2914. LP. $4.79.
• • RCA VICTOR LSC 2914. SD. $5.79.

These two fine works make an arresting contrast. *Arcana* ("Secrets"), glancingly inspired by a passage in Paracelsus about the stars but essentially abstract in its elaboration, is a big, truculent, thrusting orchestral piece full of intricately detailed percussion writing, vehement brass outbursts, fantastical woodwind figurations, and gnomic utterances in the high registers of the strings. It is exuberant, poetic, sometimes crass, often beautiful, and almost always deeply original. The Concerto for Seven Winds by the 76-year-old Swiss-born Frank Martin, who now lives in Holland, is a far more classical, disciplined, contained work. It does not aim for the heights scaled by the Varèse: it is concerned instead with civilized discourse and polished wit. Its outer movements are sparklingly urbane and very effectively written: the central *Adagietto* strikes deeper without losing poise—its emotional stance is summed up well in the direction *Misterioso ed elegante.*

Martinon directed a stunning performance of *Arcana* in Carnegie Hall last March, and it is good to have his interpretation documented on record. The complex rhythms are not always exactly realized, but this reading is better in every way than Craft's on Columbia—more accurate, more searching, and far more exciting in its imaginative sweep. In the Martin, the new version is up against stiffer competition. Ansermet's London performance is little short of

ideal. Where Martinon rushes one or two passages in the first movement, Ansermet preserves a firmer pulse. In the second movement Ansermet observes the metronome marking and keeps the music flowing beautifully; Martinon is appreciably slower, and though he realizes more of the mystery, he misses the elegance. He does better in the last movement, partly because his woodwind soloists are more agile than their Swiss counterparts, but the timpani solo in this movement is much more incisive in the London version.

Which brings me to the recording. Once again, RCA's Dynagroove emasculates the impact of both works. Bass lines hardly ever tell as they should, and the contrast with London's wonderfully lucid timpani and string basses is disheartening. RCA's recorded balance too is artificial. This may be excusable in the Martin, but for the more homogeneous Varèse a better blend should have been sought. Fine music, then, and two worthy performances, but I wish RCA would overhaul its technique. B.J.

VAUGHAN WILLIAMS: *Hodie (A Christmas Cantata)*

Janet Baker, mezzo; Richard Lewis, tenor; John Shirley-Quirk, baritone; Philip Ledger, organ; Bach Choir; Choristers of Westminster Abbey; London Symphony Orchestra, David Willcocks, cond.
● ANGEL 36297. LP. $4.79.
● ● ANGEL S 36297. SD. $5.79.

Hodie, first performed in 1954, is not one of Vaughan Williams' masterpieces, but it is a beautiful work, and this recording is welcome. The text includes passages from the Bible, the Book of Common Prayer, and the Vespers for Christmas Day, and a selection of poems ranging from Ballet's *Sweet was the song the Virgin sang* through Drummond, Herbert, Milton, and Coverdale to Hardy and the composer's wife Ursula Wood. The setting comprises a variety of choral and solo numbers, linked by six very simple and touching passages of narration for a few boy sopranos with organ accompaniment. The finest movements, perhaps, are the baritone solo setting of Hardy's *The Oxen* and the jubilant peroration to words from Milton's *Hymn on the Morning of Christ's Nativity*. The latter shares some of its material, as well as its percussion-spangled scoring, with the Finale of Vaughan Williams' Eighth Symphony.

Willcocks directs a delightful performance, and the spirit of the work is admirably captured. The choral parts, which are more difficult than they sound, are brought off with complete conviction, and the London Symphony Orchestra is in impeccable form. Philip Ledger provides clear and relaxed organ playing, and the three vocal soloists are the best I have heard in the work. It's surprising to find Janet Baker singing the soprano part—one or two of her high notes are a trifle thin—and equally surprising to find John Shirley-Quirk biffing out the last phrase of his George Herbert song with blithe disregard for the decrescendo sign, but these are small flaws in highly accomplished and sympathetic performances. The recording is so good that I scarcely notice it. B.J.

VERDI: *Rigoletto*

Margit László (s), Gilda; Eva Elek (ms), Giovanna and a Page; Eva Gombos (ms), Countess Ceprano; Zsuzsa Barlay (c), Maddalena; Róbert Ilosfalvy (t), Duke; Arpád Kishegyi (t), Borsa; György Melis (b), Rigoletto; László Palócz (b), Marullo; József Bódy (bs) Sparafucile; Zsolt Bende (bs), Monterone; Tibor Nádas (bs), Count Ceprano; László Molnar (bs), a Herald; Chorus and Orchestra of the Hungarian State Opera House, Lamberto Gardelli, cond.
● QUALITON LPX 1231/33. Three LP. $14.94.
● ● QUALITON SLPX 1231/33. Three SD. $17.94.

This album instructively resolves two questions:
1) What are the current operatic standards in Budapest? (A.: Not bad at all.)
2) How does *Rigoletto* sound in Hungarian? (A.: Awful.)

For the affirmative answer to question one we have the poised and incisive leadership of Lamberto Gardelli to thank. The performance is so well integrated that the young Italian conductor (a frequent guest at the Hungarian State Opera since 1960) must have been given an unlimited amount of rehearsal time with his forces. If only some of the more stellar recordings had such an elegant ensemble spirit! The orchestra plays extremely well; and although the principal singers are hardly the most seductive-sounding group of vocalists, they give a pleasing account of the music and project a considerable amount of drama. Still, the soft contours and peculiar speech patterns of the Hungarian language vitiate much of the fine work and we are left with a *Rigoletto* of rather limited appeal. A note on the artists is given in English, but the libretto (as well as what appears to be an interesting essay on thematic relationships among the opera's hit tunes) is in Hungarian only. P.G.D.

WAGNER: *Die Walküre*

Birgit Nilsson, Hans Hotter, et al.; Vienna Philharmonic Orchestra, Georg Solti, cond.

For a feature review of this recording, see page 93.

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THE RUSSIANS (and Italians) ARE COMING

THE FIRST Russian salvo may be expected by February of next year when Capitol Records introduces Melodiya / Angel—a new label which will henceforth control U.S. distribution of the entire Russian classical record product and, more important, all recorded performances by Russian musicians whatever their source. After months of negotiations, Melodiya/Angel became official last August when Alan W. Livingston, Capitol's president, announced the signing of a three-year contract with the Soviet Union, giving the American company "exclusive first rights to manufacture, license, and distribute in the United States and the western hemisphere all recordings by Russian artists." Discs presently in the catalogue featuring Russian musicians are not affected by the contract and may still be circulated. But barring litigation from other classical labels, the future clearly belongs to Capitol.

This is the first time that the Russian government has turned its "Peoples' Artists" over to one American company lock, stock, and barrel. In past years, performances from the U.S.S.R. have reached us in a variety of guises, ranging from the shadiest of fly-by-night operations to the full official glory of the Bolshoi *Boris Godunov* on Columbia Records. And ever since Russian musicians became regular visitors at European and American music centers during the 1950s, individual agreements between Western companies and Soviet artists have been a relatively common practice. Gilels, for instance, has made records for RCA Victor, Angel, and Columbia, while Oistrakh has been even more ubiquitous, appearing on DGG, Columbia, Angel, London, RCA, Decca, Philips, and a host of smaller labels. Presumably this is all a thing of the past, now that the U.S.S.R. has gone over to total Capitolism.

Mezhdunarodnaya Kniga (generally simplified hereabouts to MK —the Soviet agency which handles all Russian recording operations) will supply Capitol with the tapes, and at least sixty releases are expected during the first two years of the agreement. According to Mr. Livingston (who spent several days in Moscow last year confirming the deal), there is a growing interest in high fidelity and stereophonic techniques in Russia and that country's latest efforts compare favorably with Western sonic standards. Melodiya/Angel will therefore be releasing discs in both mono and stereo and at the regular $4.79/$5.79 tariff.

Titles being considered for the label's February debut include Shostakovich's opera *Katerina Ismailova* with Galina Vishnevskaya and Kiril Kondrashin as conductor; the same composer's Ninth Symphony coupled with his 1964 cantata, *The Death of Stepan Razin*, Kondrashin once again in charge; Oistrakh's interpretations of the Sibelius and Khachaturian Violin Concertos; and a rather mysterious item entitled *Naughty Ditties* by the young (born 1932) composer Rodion Shchedrin.

The Italian invasion is already in progress—Everest Records will now be pressing and distributing the Cetra catalogue (which runs to some ninety complete operas) and thirty-six titles have just reappeared in Schwann. Cetra was one of the first labels to arrive in LP's early days and the company rapidly built up a large collection of opera recordings, once made available here through the enterprise of Dario Soria (now of RCA Victor). Capitol took over the line very briefly in the late Fifties, but for the past several years the albums have had only a spotty circulation as imports.

In addition to presenting a generous selection of Italy's finest singers, Everest's first dip into the Cetra reservoir will offer a number of operas otherwise unavailable—Donizetti's *Daughter of the Regiment*, Rossini's *William Tell*, Cimarosa's *Il Matrimonio segreto*, Cilea's *L'Arlesiana*, and Verdi's *La Battaglia di Legnano*. Most of the performances originate from Radio Italiana tapes *circa* 1950 (*Falstaff* with Taddei; *La Bohème* with Carteri, Tagliavini, Taddei, and Siepi; *Simon Boccanegra* with Stella, Bergonzi, and Silveri), although a few are of more recent vintage (*Aida* with Curtis-Verna and Corelli; *Mefistofele* with Pobbe, Tagliavini, and Neri) while others are of almost historical status (*Norma* with Cigna and Stignani; Mascagni's *L'Amico Fritz* conducted by the composer). "All operas will be enchanced (*sic*) for stereo," says a press release from Everest; the sets will not be provided with librettos and the price per disc will be $5.95.

Recitals & Miscellany

ROBERT HELPS: *"New Music for the Piano"*

Adler: *Capriccio.* Alexander: *Incantation.* Babbitt: *Partitions.* Bacon: *Pig Town Fling.* Berger: *Two Episodes.* Berkowitz: *Syncopations.* Brunswick: *Six Bagatelles.* Cazden: *Sonata for Piano, Op. 53, No. 3.* Dahl: *Fanfares.* Fine: *Sinfonia and Fugato.* Gideon: *Suite for Piano, No. 3.* Glanville-Hicks: *Prelude for a Pensive Pupil.* Gould: *Rag-Blues-Rag.* Helps: *Image.* Hovhaness: *Allegro on a Pakistan Lute Tune.* Kennan: *Two Preludes.* Kim: *Two Bagatelles.* Kraft: *Allegro giocoso.* Overton: *Polarities.* Perle: *Six Preludes.* Pisk: *Nocturnal Interlude.* Powell: *Etude.* Prostakoff: *Two Bagatelles.* B. Weber: *Humoreske.*

Robert Helps, piano.
• RCA VICTOR LM 7042. Two LP. $9.58.
•• RCA VICTOR LSC 7042. Two SD. $11.58.

The idea here is to provide a cross section of contemporary American piano music in a collection of no fewer than twenty-four different compositions. The idea is laudable. Its execution leaves a great deal to be desired.

These pieces are all very short, ranging from Samuel Adler's Capriccio at 1:10 to Norman Cazden's Sonata at 7:10, with most of them running scarcely more than three minutes long. They are beautifully played—Helps is a first-rate pianist—and they are extremely well recorded, but the general impression of the set is of an effort to make a case for quality with a quantitative razzle-dazzle. It doesn't work. There is also a rather obvious, continuous contrast between the clearly tonal composers (Kennan, Gideon, Kraft, Berkowitz, Pisk, Gould, Fine, Cazden, Brunswick, Alexander) and the uncompromisingly atonal (Berger, Babbitt, Weber, Powell, Perle, Helps, Kim), as if that were all that mattered. Some other issues do, to be sure, manifest themselves, but they are not very important issues: a kind of neo-Debussyism in Ingoff Dahl and a decided neo-Percy-Graingerism in Ernst Bacon; Peggy Glanville-Hicks' piece might well be called *Pavane for a Pensive Pupil.* Musical ideas more recent than the twelve-tone row are ignored. The collection is not nearly so "new" as its title would indicate.

All these pieces have been published in a single volume bearing the same title as the recording, and the whole project

is involved in some unexplained way with the activities of the Abby Whiteside Foundation, which is devoted to spreading the principles of the celebrated piano teacher of that name. Miss Whiteside and her ideas are given the last page of the pretentious pamphlet accompanying the records (the work of one of the composers included, Joseph Prostakoff), but otherwise we are provided only with the most superficial biographical facts about each composer—not a word about his music except, in perhaps two-thirds of the cases, the dates of composition. A.F.

VICTOR MAUREL and MAURICE RENAUD: *Vocal Recital*

Erlanger: *Fédia.* Gounod: *Chanson de printemps.* Hahn: *L'heure exquise.* D'Hardelot: *A year ago.* De Lara: *Rondel de l'adieu.* Mozart: *Don Giovanni: Serenata.* Tosti: *Au temps du grand roi.* Verdi: *Falstaff: Quand' ero paggio; Otello: Era la notte* (all the preceding sung by Maurel). Berlioz: *La Damnation de Faust: Voici des roses; Sérénade.* Bizet: *Carmen: Chanson du toréador.* Donizetti: *La Favorita: Léonore, viens.* Gounod: *Le soir.* Holmès: *Le chemin du ciel.* De Lara: *Rondel de l'adieu.* Massenet: *Noël païen: Le Roi de Lahore: Promesse de mon avenir* (all the preceding sung by Renaud).

Victor Maurel, baritone [from G&T and Fonotipia originals, 1903–07]; Maurice Renaud, baritone [from G&T originals, 1901–02].

• Rococo 5242. LP. $5.95.

Fair warning: this record is probably for collectors only. The original recordings are incunabular and very noisy; and it takes a determined ear to make out, much of the time, what is going on in the way of singing. But if you have trained yourself to listen to such early productions (the best noise-filter is the human mind), you will find much that is rewarding.

Victor Maurel (1848-1923) was the great actor of the nineteenth century. You may judge his stature from the fact that Verdi expressly wrote for him the roles of Iago, Falstaff, and (in the revised version) Simon Boccanegra. Unfortunately, at the time when Maurel recorded he was old (indeed, somewhat older vocally than you'd expect from his chronological age) and the phonograph was very young. Also unfortunately, among his few records he performed a high percentage of trash. (In fact, between Maurel and Renaud, it's doubtful if any disc by major singers has presented quite so many of the insipid fourth-rate composers of the late nineteenth century. Guy D'Hardelot, Augusta Holmès, Camille Erlanger, Isidora de Lara. . . . In company like this, Tosti and Hahn seem like giants.)

The current Maurel recital offers nine of the thirteen numbers which the singer chose to record, including all his too few operatic excerpts. The voice has lost much of its tone and encounters frequent difficulty with breathing and phrasing. But Maurel does retain, notably in the narrative of Cassio's dream, his renowned ability to characterize through vocal coloration. There are evidences of taste and style and elegance even in the most boring songs; and the Tosti is an unexpectedly delightful gem, reminiscent of the most gracious and graceful light recordings by Vanni-Marcoux and Lucien Fugère.

And then there remains one of the absolutely great recordings: "*Quand'ero paggio*" as sung by its creator. Maurel performs this with a studio audience (in 1907!), whose applause incites him to an encore and then to a second encore, this time in French. And every time it has a bounce, a lilt that I have heard in no other reading, and that seems (once you have heard it) obviously exactly the way that Verdi must have meant it to sound. This performance is itself *un miracolo vago, leggero.*

Maurice Renaud (1862-1933) was a noble and characteristically French high baritone who was a major star of the Opéra, the Manhattan, the Metropolitan, and other important houses. While collectors are familiar with his elegant later recordings, these very earliest Renauds are almost completely unknown. If they prove, by and large, less satisfactory than the later efforts, it is because of the recording and the limitations of the 10-in. disc, which causes cuts and hurried pas-

sages. Renaud's voice and technique are in splendid shape. There are style and bite in the excerpts from the Berlioz *Faust* (which Renaud sings as a high baritone, without the bass options); the voice is precisely what Massenet had in mind for *Le Roi de Lahore*; and the *Favorita* aria is a notable example of *bel canto*.

Renaud's artistry is hard put to it to make much of the songs. Though it's interesting that both he and Maurel offer De Lara's *Rondel de l'adieu*, a comparison of their interpretations is not especially fruitful. It is like comparing two great chefs on the basis of their skill in making peanut-butter sandwiches.

ANTHONY BOUCHER

MUSIC FOR BRASS

M. Franck: *Intrada No. 2.* Scheidemann: *Praeambulum in F; Canzona in F.* Schütz. *Motet: Herr, wenn ich nur dich habe.* Stoltzer: *Four Pieces from Octo Tonorum Melodiae.* Attaingnant: *Two Galliards.* Adson: *Three Courtly Masquing Ayres.* G. Gabrieli: *Canzon No. 1, La spiritata.* A. Gabrieli: *Ricercare No. 9 del XII tono.* Frescobaldi: *Canzon quarta.* Banchieri: *4 Fantasie overo canzoni alla francese.*

Brass ensemble, Gabriel Masson, cond.
• NONESUCH H 1111. LP. $2.50.
• • NONESUCH H 71111. SD. $2.50.

Various: *Suite from the Royal Brass Music of King James I.* Locke: *Music for His Majesty's Sackbuts and Cornetts.* G. Gabrieli: *Sonata pian e forte.* Trombocino: *Sarà forsì ripres' il pensier mio.* Anon.: *Lauda.* Schein: *Padouna.* Di Lasso: *Adoramus te Christe.* Holborne: *Pieces for Instrumental Ensemble (5).*

London Gabrieli Brass Ensemble.
• NONESUCH H 1118. LP. $2.50.
• • NONESUCH H 71118. SD. $2.50.

These two discs offer a wealth of delightful music. Some of it was originally written for voices, and the pieces that were conceived instrumentally were written not for the modern brass instruments used here but for their less powerful predecessors. No matter—the composers concerned would have been the last to object to the use of whatever forces were to hand, and the total effect of both records is very agreeable.

To my English ear, the London ensemble (in "Royal Brass Music," H 1118 or H 71118) produces a rounder, more attractive tone than the Paris one ("Renaissance Music for Brass," H 1111 or H 71111). To offset this, however, the presence of a tuba in the London group seems inappropriate; furthermore, the French performances are more appropriately straightforward—particularly on Side 2 of the British-made record dynamic nuances and phrasing occasionally tend towards the mannered. If you want only one of the two discs, I would therefore recommend the French set. Both issues are well recorded, but both would benefit from quieter surfaces. B.J.

PETER SCHICKELE (arr.): *"An Hysteric Return—P.D.Q. Bach at Carnegie Hall": Oratorio "The Seasonings," S. ½ tsp.; Pervertimento for Bagpipes, Bicycle, and Balloons, S. 66.* Schickele: *"Unbegun" Symphony.*

Soloists; Okay Chorale; Royal P.D.Q. Bach Festival Orchestra, Jorge Mester, cond.
• VANGUARD VRS 9223. LP. $4.79.
• • VANGUARD VSD 79223. SD. $5.79.

This is really scraping the barrel. No doubt I'm a pompous, humorless fellow, but I've had enough of jokes about G strings and the like. The satirical aim of these mock-baroque compositions totally lacks the precision without which satire becomes a bore. Even when there is a good idea, like the reference to the "Hallelujah Chorus" in the last number of *The Seasonings*, it is neither developed nor sustained. All the fun, both verbal and musical, is monumentally predictable. We could much better do with a recording of the latest rediscovery from *The Baroque Beatles Book*, the Cantata *The Singularge Experience of Miss Anne Duffield*, which made so deep an impression at Philharmonic Hall last May. What is Elektra going to do about it? B.J.

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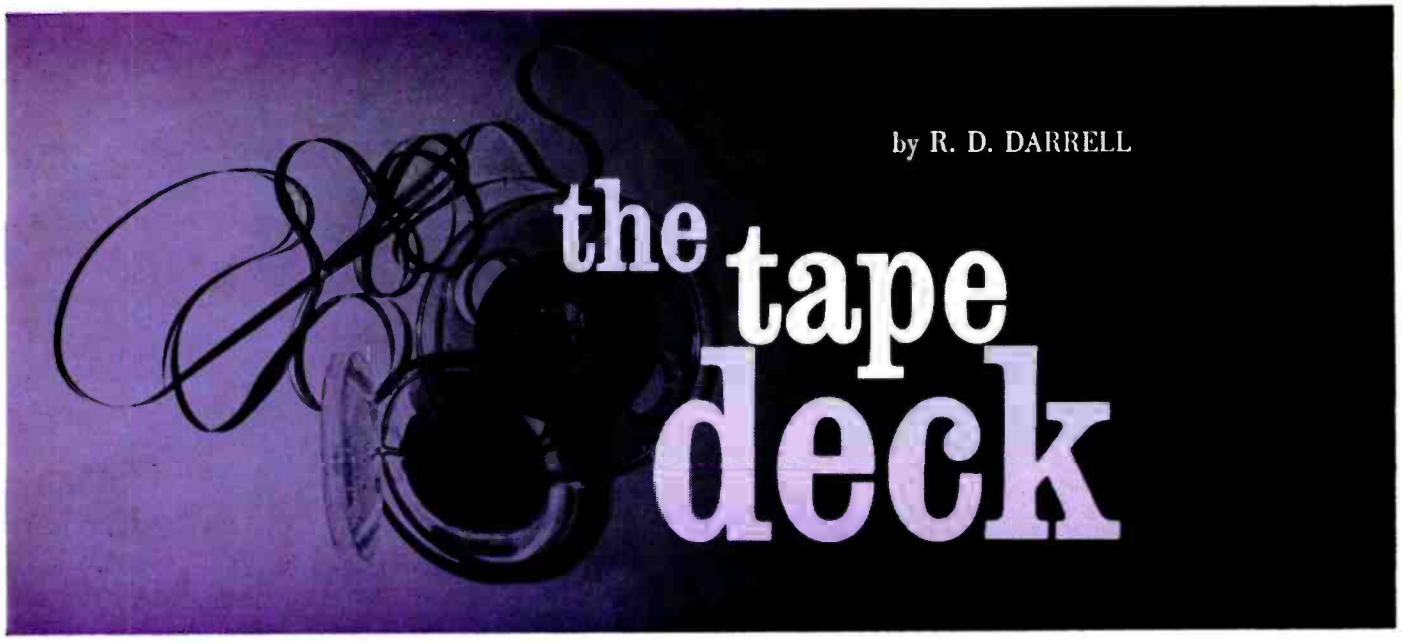

by R. D. DARRELL

the tape deck

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

BARTOK: *Concertos for Piano and Orchestra: No. 2; No. 3*

Géza Anda, piano; Berlin Radio Symphony Orchestra, Ferenc Fricsay, cond.
• • DEUTSCHE GRAMMOPHON DGC 8111 53 min. $7.95.

This companion reel to the same artists' fine 1965 taping of Bartók's First Concerto and early Rhapsody for Piano and Orchestra should be even more widely appealing than the earlier program. If the acerbic, clattery Second is likely to be best appreciated by connoisseurs of twentieth-century music in general and of Bartók in particular, even listeners of far more conservative tastes cannot fail to be impressed by the tremendous dynamic energy generated or by the mysterious other-world evocations of the Adagio movement. But it is the more profound and richly eloquent Third that transcends all specialized appeals and speaks with heart-wrenching directness to everyone. In the present well-processed transfer (a tape debut for this as for the other works mentioned), the 1961 or earlier recording remains effectively powerful and bright where the details and tonal qualities of Anda's masterly playing are concerned; the orchestra generally sounds less vivid and lucid, although there are some hauntingly beautiful moments here too, such as those provided by the angelically floating strings in the extraordinary *Adagio religioso* slow movement.

However, technical criticism is beside the main point here: which is that this superb musical realization of Bartók's finest genius belongs in every home library. Don't be misled into thinking that the unhappiness of the composer's last expatriate and poverty-haunted year is reflected in this music. On the contrary, there is a wealth of hopefulness, and not least a *fugato* section of the finale which is one of the most frolicsome romps in all so-called serious music.

BEETHOVEN: *Quartets for Strings: No. 7, in F, Op. 59, No. 1; No. 8, in E minor, Op. 59, No. 2; No. 9, in C, Op. 59, No. 3 ("Rasumovsky"); No. 10, in E flat, Op. 74 ("Harfen")*

Juilliard Quartet.
• • EPIC E3C 849. 3¾-ips, triple-play. Approx. 131 min. $11.95.

BEETHOVEN: *Quartets for Strings: No. 12, in E flat, Op. 127; No. 13, in B flat, Op. 130; No. 14, in C sharp minor, Op. 131; No. 15, in A minor, Op. 132*

Amadeus Quartet.
• • DEUTSCHE GRAMMOPHON DGG 8537. Two reels: approx. 70 and 82 min. $19.95.

While the Juilliards just miss winning first-tape honors with Beethoven's "Middle" Quartets (included, along with Op. 95, in the recent Vol. 2 of the Amadeus/DGG series), they warrant a special award for what are exceptionally individual as well as electrifyingly high-tensioned and extraverted readings. This is an "unbuttoned" Beethoven indeed—one that well may shock orthodox chamber music listeners, especially those most at home in the genteelly romantic Viennese (or dare I say Biedermeier?) tradition. Such listeners will, of course, find the more conventional Amadeus performances far less disturbing. But for anyone who welcomes such a shock, there is glorious excitement here, both in the Juilliard Quartet's drivingly energetic playing itself and in Epic's realistically close, ultravivid, and amazingly "big" recording. The unusually wide dynamic range of the engineering and the unusually high modulation level of the excellently processed taping combine to make this release one of the most impressive examples to date of slow-speed tape technology.

In comparison the warmer, more luminous, not quite as close DGG recording seems less striking; the otherwise excellent Ampex tape processing is marred (in my review copy at least) by some intrusion of reverse-channel spillover on Side "C"; and the Amadeus ensemble's playing is inadequate—even by conventional, "romantic" standards—to convey the full passion and profundity of the fabulous "Last" Quartets. Compare, for example, the present often "surgy" performance of Op. 131 with the far more satisfactory Fine Arts Concertape of March 1963. Unfortunately, though, that is the only one of these four masterpieces otherwise available on tape. Nevertheless, this Amadeus Vol. 3 warrants some special citation as the final installment in Deutsche Grammophon's complete Beethoven Quartet tapings, begun with last year's Vol. 1 (DGR 8531, $21.95) and continued in the recent Vol. 2 (DGG 8536, $19.95), two reels each.

DEBUSSY: *La Mer; Khamma; Rhapsody for Clarinet and Orchestra*

Robert Gugholz, clarinet; Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON LCL 80178. 50 min. $7.95.

I once wrote (July 1960) of an earlier Ansermet *Mer* that "there are perhaps more dramatic versions available, but none more plastically contoured, vibrantly nuanced, and radiantly luminous." Here the conductor seems in even more relaxed yet sure control, the orchestral playing even more shimmering, and the stereo sonics even purer and more natural. For sheerly magical musical impressionism this taping sets a new standard not likely to be easily or soon matched. And the reel's overside has

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THE TAPE DECK

Continued from page 171

special interest in offering two pieces probably unfamiliar even to Debussy specialists. The Clarinet Rhapsody is a graceful, curiously balletic piece, deftly if not especially poetically played here by Gugholz, while the obscure *Khamma* ballet of 1912, in which Debussy lost interest and left to be completed by Charles Koechlin, is at least proof of the composer's own critical acumen in recognizing when his creative sparks were setting nothing on fire.

HAYDN: *Quartets for Strings, Op. 33* (complete)

Weller Quartet.
• • LONDON LCH 80179. Two reels: approx. 72 and 36 min. $12.95.

On my part it's no hyperbole to hail this release as the finest all-round achievement to date in chamber music taping. Furthermore, it marks the reel debuts of both of Haydn's delectable Op. 33 Quartets and of the Weller ensemble, four young Viennese musicians all of whom are sons of Viennese musicians. Yet this set's third claim to importance will be the vital factor for many tape fanciers—its extraordinary sonic magic. Not only Walter Weller's first-violin part but all the others are played with a combination of angelic sweetness and roguish verve. Then, unlike many overrealistically close stereo recordings of small ensembles, the engineering here establishes a natural chamber perspective with no essential loss of brilliance or lucidity. And the Ampex tape processing is ideally quiet-surfaced and preëcho-free.

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 VTC 1714. 53 min. $7.95.

MOZART: *Quintets for Strings: in C, K. 515; in G minor, K. 516; in D, K. 593; in E flat, K. 614*

William Primrose, viola; Griller String Quartet.
• • VANGUARD EVERYMAN CLASSICS VEA 1917. 3¾-ips, double-play. Approx. 110 min. $8.95.

The two Mozart piano quartets, if less famous and less profound than the incomparable string quintets, are so engaging in themselves and so zestfully and gracefully played here that they cannot fail to be relished by every listener willing to investigate them. To be sure, some veteran collectors may grumble that there is no challenge to the memorable mono disc versions of the past which starred Schnabel, Szell, and Curzon in the pianist's role. And possibly Serkin and his Marlboro colleagues aren't quite as assured and subtle here as in their acclaimed taping of Schubert's *Trout* Quintet last August. But such complaints presume the loftiest interpretative standards; and technically, there can be no adverse criticism at all either of the invigoratingly open stereo recording or the quiet-surfaced, preëcho-free tape processing.

No Mozartean will need reminding that the four best-known string quintets rank among the very finest of his creations, and most record collectors will recall that when these Primrose/Griller performances first appeared in American disc editions in 1960 they were generally praised both for their readings (of K. 515 and K. 614 in particular) and stereo sonics. Now, however, I find, to my surprise, that the playing here often seems overromantic and grimly earnest, while the still vivid sound is sometimes just a bit boxy in quality. Possibly I was prejudiced by first encountering a defective review copy (in which there were some dubbin-system speed—and hence intonation—uncertainties at the beginning of Side 1). In any case I suspect that most listeners to unflawed tape processings will be so enraptured musically that they will be unaware of any minor interpretative and tonal-quality weaknesses.

YEHUDI MENUHIN: *"Two String Orchestra Programs"*

Bath Festival Orchestra, Michael Tippett, cond., Yehudi Menuhin, cond.
• • ANGEL Y2S 3690. 3¾-ips, double-play. Approx. 110 min. $11.98.

The only possible complaint about the program here would have to do with a surfeit of materials—too much and in some cases too difficult for most listeners to absorb at one sitting. On the first side are the eclectic *Variations on a Theme of Frank Bridge*, Op. 10, which first won fame for Benjamin Britten, the more recent Michael Tippett *Fantasia concertante on a Theme of Corelli* (conducted by the composer), and the exhilarating Corelli Concerto grosso in F, Op. 6, No. 2, from which the Tippett work's theme was drawn. It's all fine stuff, magnificently played and recorded.

But brace yourself! The second side is calculated to separate the (tough-eared) men from the (tender-eared) boys. It proceeds remorselessly from Stravinsky's restlessly busy Concerto in D of 1947 . . . through Hindemith's mostly grim Five *Schulwerk* Pieces, Op. 44, No. 4, of 1927 . . . to the more familiar Bartók Divertimento of 1940. The latter is the only one of all these pieces to have been taped before (even better, *mirabile dictu!*, by Barsnai and the Moscow Chamber Orchestra for London, July 1963). In view of the nature of this music, descriptive and historical annotations should properly have been provided. Their omission, though, is the only serious deficiency of this otherwise admirable reel.

Continued on page 174

Some plain talk from Kodak about tape:

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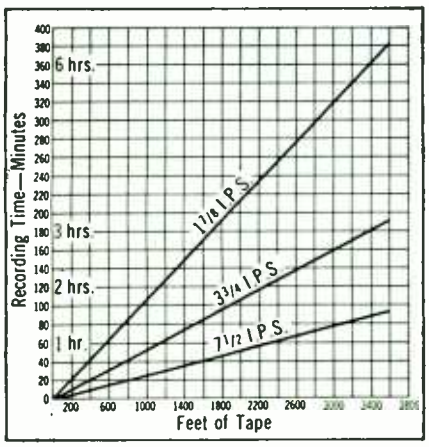
Recording a pop tune or even the whole top ten isn't much of a problem with standard sound tapes. But people always want more—like getting a whole Wagnerian opus on a single reel. Actually, the problem of long playing time involves two variables: how fast you run the tape, and how much tape length you get on a reel. The latter variable is a function of reel size and tape thickness. The following chart will give you an idea of running times with different lengths of tape:



Some like it slow. Taking it slow is the obvious way to get longer playing time. Halve the speed and you double the time it takes for the tape to run. This works very well up to a point. As a matter of fact, it is the historical trend—from 15 ips to 7½ ips to 3¾ ips and so on. But as you cut the speed, and thereby compress the recording, you make the microscopic perfection in the tape more and more important. Furthermore, at slow speeds the increased dependence upon short wavelength information and the concurrently reduced flux-carrying capacity of the tape makes head and equipment design more difficult. But even though improved quality slow-play tape recordings are strongly dependent upon improved equipment, you are still ahead with the built-in quality of KODAK Tapes—high output tape Type 34A, with its output and noise advantages, or low-print tape Type 31A.

Some like it thin. The other avenue is to go to a thinner tape . . . one that packs more length on the reel. This too is an appealing idea—one that explains the proliferation of double and triple play tapes. So what's the catch? Well, for one thing, very thin tapes require careful habits on the part of the home recordist. Your recording/playback heads should be in good shape, as thin tape is more liable to physical distortion and breakage. Make sure that your recording equipment is in top shape so that it produces smooth starts and stops. You can help with a smooth start by turning the reels away from one another (gently, please) so as to take up any slack in the tape which may have occurred during threading. Also, forget the fast-rewind knob—store tapes "as played." Fast rewind can set up a lot of tension and often cause erratic winding. All this can result in "stretched" or "fluted" tapes. In a nutshell, treat thin tapes with loving care. When you record, be careful not to overload on input (if you have a VU meter, keep the needle slightly below the record level you would normally use for regular tape). Last but not least, make sure you get your tape from a reliable maker—like Kodak. It takes a lot of extra care in winding, slitting and over-all handling to come up with a superior triple-play tape like Kodak's famed Type 12P. Because of its highly efficient oxide, Type 12P gives you a signal-to-noise ratio better by close to 6 db compared to the other leading triple-play tape. Add to this the advantage of back printing (so you always know what type of tape you're using — even when it's in the wrong box), and a dynamically balanced reel that reduces the stress and strain on a thin tape, and you can see why KODAK 12P Tape is becoming so popular.

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THE TAPE DECK

Continued from page 172

"Hans Christian Andersen" Selections, "Tubby the Tuba," etc. Danny Kaye, chorus; orchestra, Gordon Jenkins, Victor Young, conds. Decca ST74 8479, 46 min., $7.95.

My stubborn prejudice *against* "children's music" may not be completely overcome by my comparable prejudice *for* anything Danny Kaye does, but at least the battle is held to a draw. This latest release in Decca's series of celebrated show and film scores features Frank Loesser's music with its well-remembered *Wonderful Copenhagen* and an unjustly forgotten but lovely *Anywhere I Wander*. Adjoined are the ever popular *Tubby the Tuba*, a sequel devoted to Tubby's circus adventures, and a couple of Sylvia Fine songs which give better scope than anything else here to the soloist's lingual virtuosity. The circa 1952 recording, now discreetly "enhanced for stereotape," is a mite faded where the orchestral sonics are concerned, but it does very well indeed by Kaye's voice.

"Bless This House." Mormon Tabernacle Choir; Philadelphia Orchestra; Richard P. Condie, Eugene Ormandy, conds. Columbia MQ 785, 43 min., $7.95.

This latest in a best-selling series provides no surprises. Expectedly emotional and inflated are the orchestrally accompanied "classics": excerpts from Handel's *Messiah* and Brahms's *German* Requiem, Bach's "Jesu, Joy of Man's Desiring," a vocal adaptation of Handel's "Largo," and — unblushingly — Malotte's *Lord's Prayer*. Expectedly devotional, amateurish, and unintelligible are the organ-accompanied title piece, Fauré's *The Palms*, Bizet's *Agnus Dei*, Franck's *Panis Angelicus*, etc. A text leaflet is wisely provided, and the big-sound, cathedral-reverberant stereo recording is, as always in this series, mightily impressive.

"Holiday in Athens." Chorus and Orchestra, Marcello Minerbi, cond. Warner Brothers WSTX 1632, 3¾-ips, 34 min., $5.95.

This is a program of Greek "Sirtaki" dance pieces mostly composed or arranged, as well as conducted, by an Italian who won European fame with his hit recording of the prototype music for the film *Zorba the Greek*. The dance form comprises slow and fast (often accelerating) sections; the little orchestra features the twangy tonal qualities of the *bouzoukias* and kindred guitar- and mandolinlike instruments first made popular outside Greece in *Never on Sunday*. Appropriately, two of the best pieces here, *The Voyage* and *Young Men of Anatolia*, were written by that score's composer, Manos Hadjidakis. Not all the Minerbi pieces are as good as Hadjidakis' and his own *Feast at Delphi* and *The Girls of Athens*; but over-all the program has lively musical as well as novel sonic charms. And the markedly stereoistic recording, made by the Italian Durium Company's engineers, deals ably with the steep wavefronts of the omnipresent plucked-string transients.

"Jazz Dialogue." Modern Jazz Quartet and the All-Star Jazz Band. Atlantic ALX 1939, 3¾-ips, 34 min., $5.95.

This tape provides a flawless transfer of exceptionally bright, well-spaced-out stereo recordings as well as a batch of some of the most interesting performances the MJQ and its pianist-leader John Lewis, in particular, have ever given us. I'd quibble only about the title, which is something of a misnomer since the mostly brass and reed band seldom engages in any real dialogue with the quartet but serves mainly to provide sonorous, restlessly varied rhythmic backgrounds to the imaginative solos by Lewis and costarred vibraharpist Milt Jackson—and occasionally by bassist Percy Heath and drummer Connie Kay too. Most of the musical materials are familiar from earlier MJQ recordings, but they have been newly arranged and reanimated—with outstanding originality in the odd *Animal Dance* and Prohaska's bluesey *Intima*, with superb melodic and atmospheric appeal in *One Never Knows* and *Django*.

"Little Wheel Spin and Spin." Buffy Sainte-Marie. Vanguard VTX 1720, 3¾-ips, 41 min., $5.95.

As in her first two recorded programs (only one of which was transferred to tape, February 1965), Miss Sainte-Marie recklessly treads the razor-edged dividing lines between interpretative beauty and ugliness, pathos and bathos, effective originality and idiosyncratic mannerisms. It's hardly surprising that such daring fails as often as it succeeds, or that the failures are abysmal ones. Most disc reviewers have concentrated on the failures here, yet there are other moments —as in *Waly Waly*, *Men of the Fields*, *Poor Man's Daughter*, *Sometimes I Get to Thinkin'*, and *Winter Boy*—when there is genuine magic. I like too the effective yet restrained use of what the soloist calls her "mouthbow," but which undoubtedly is what is more commonly known as a jew's- (or jaw's) harp.

"Mame." Original Broadway Cast Recording, Donald Pippin, cond. Columbia OQ 853, 50 min., $9.95.

If you've been assuming that Jerry Herman's music for *Mame* is a carbon of that for *Hello, Dolly!*, or simply a vehicle for the stage personality of Angela Lansbury—suspend disbelief long enough to give this reel version a whirl! The best tunes—*Mame*, *That's How Young I Feel*, *We Need a Little Christmas*, and *Open a New Window*—are rousing ones; Miss Lansbury is not only a versatile comedienne but a very attractive (and in *If He Walked Into My Life*) dramatic vocalist; and Jane Connell brings both wry humor and pathos to *Gooch's Song*. Add a skillful supporting cast, a lusty chorus and big orchestra, exceptionally bright and solid high-level stereo recording, and first-rate tape processing—and what more can you reasonably ask for?

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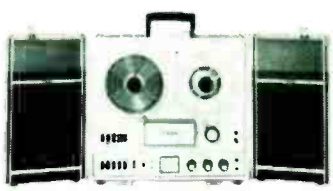

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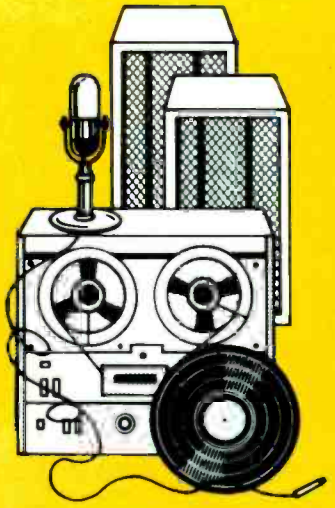

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You call it tiny.
We call it progress!

This is the new E-V 1177.
An FM stereo tuner and 50 watt stereo amplifier. All in one neat package.

Don't let its calm exterior fool you. The inside is packed with action. Solid-state circuitry born of our lengthy experience in aerospace electronics. Nothing wasted. Every ounce contributes to superb sound reproduction.

You can tackle the biggest musical sounds on record with the 1177. It's more than equal to the challenge.

When teamed with a pair of famed Electro-Voice speakers, you've achieved a matched high fidelity system of rare excellence. And the E-V approach to high fidelity design makes installation easy and operation effortless.

Oh. One other thing about the E-V 1177. The price. It's right in line with the size. Small. Just $280.00, including the walnut-paneled case. See your E-V dealer for a demonstration. Or write for our complete high fidelity catalog. *It's* big!

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CIRCLE 28 ON READER-SERVICE CARD

Sherwood S-8800 features and specs! *ALL-SILICON* reliability. Noise-threshold-gated automatic FM Stereo/mono switching, FM stereo tuning meter, FM interchannel hush adjustment, Front-panel mono/stereo switch and stereo headphone jack, Rocker-action switches for noise filter, main and remote speakers disconnect. Music power 140 watts (4 ohms) @ 0.6% harm distortion. IM distortion 0.1% @ 10 watts or bandwidth 12-35,000 cps. Phono sens. 1.8 mv. Hum and noise (phono) —70 db. FM sens. (IHF) 1.6 μv for 30 db quieting. FM signal-to-noise: 70 db. 2.2 db. Drift ±.01%. 42 Silicon transistors plus 14 Silicon diodes and rectifiers. Size: 16½ x 4½ x 14 in. deep.

Now, look at the *new* Sherwood specs!

Model	V-Vacuum Tube S-*ALL-SILICON* T-Germanium Transistor	Power (IHF) 2 channels 4 ohms Watts	FM Sensitivity Microvolts	Price	Dollars Per Watt
Sherwood S-8800	S	140	1.6	$ 359.50	$ 2.57
Altec 711A	S	100	2.2	378.00	3.78
Bogen RT8000	T	70	2.3	319.95	4.57
Dyna FM-3, PAS-3 & S-70	V	90	4.0	404.85	4.49
Fisher 700T	T	120	1.8	499.50	4.16
Fisher 440T	T	70	2.0	329.50	4.70
Harman-Kardon SR-900B	T	100	1.85	449.00	4.49
McIntosh 1500	V&T	85	2.5	499.00	5.87
Marantz 8B, 7T, & 10B	V&T	75*	2.0	1340.00	17.87
Scott 348	V&T	120	1.9	479.95	4.00
Scott 342	T	65	2.5	299.95	4.61

References "T" or "V&T" (above) may include some silicon transistors.
Figures above are manufacturers' published specifications except (*) which are published test findings.

SHERWOOD 1st IN ALL-SILICON TUNERS AND AMPLIFIERS

3-YEAR WARRANTY

S-8800 140-watt FM *ALL-SILICON* Receiver
$359.50 for custom mounting
$368.50 in walnut leatherette case
$387.50 in hand-rubbed walnut cabinet

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