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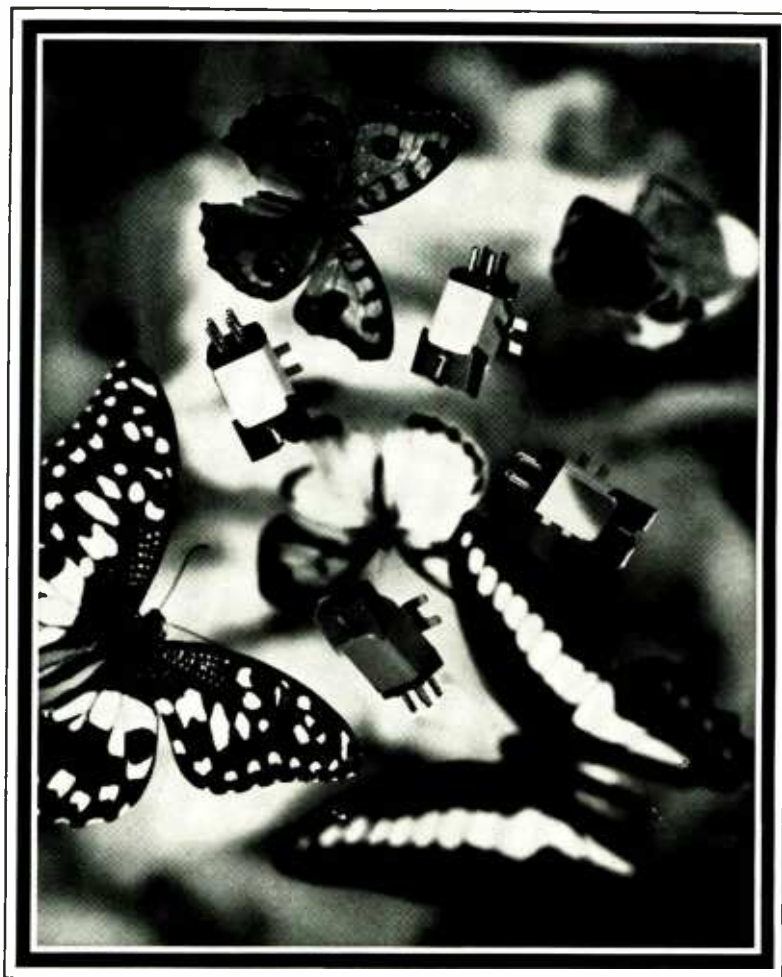
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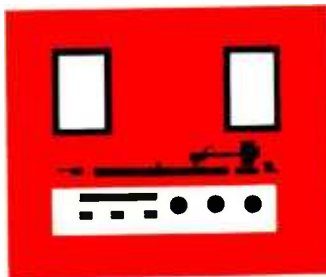
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high fidelity



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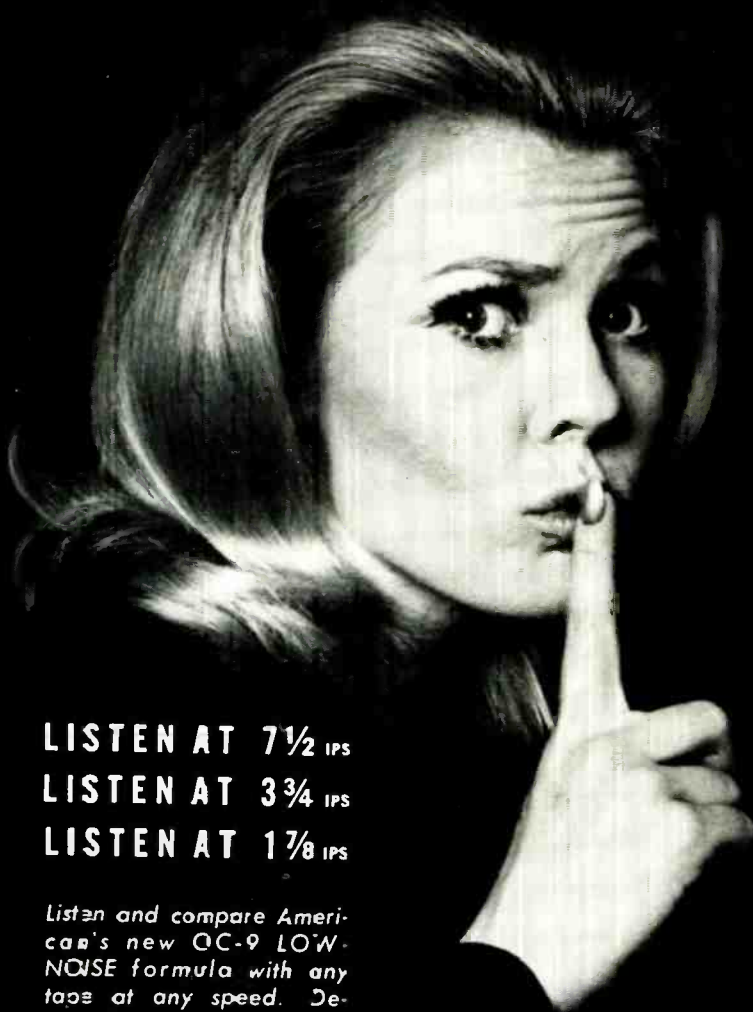
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The Critic Obsessed?

Sir:

I am all for the right of critics and listeners alike to form their own opinions in regard to musical performances. Certainly a writer should feel free to express his ideas. But the role of a critic is very important—and difficult too, I might add. From my association with musicians and music lovers, plus experience as a salesman in a large record store, I know just how influential the critic can be.

Your Harris Goldsmith, for instance, is certainly entitled to his own views, but it does seem to me, after years of reading your magazine, that this reviewer appears blinded by an almost fanatical devotion to Arturo Toscanini. I am really beginning to wonder if Mr. Goldsmith is able to write a review without grabbing the shade of Maestro by the scruff of the neck and waving it about as the arbitrary standard of excellence. Time and again readers are told that a given recording is not very good, that others in the catalogue are hardly worth considering, and that we should all take pen in hand and write a dozen letters apiece pleading with RCA to make a Toscanini taped performance available. This kind of thing, to my mind, transcends mere expression of opinion. Mr. Goldsmith does not just recommend Toscanini; he rams him down our throats with a vengeance.

This approach is a distinct disservice to readers who are perhaps not as well or widely educated musically as the critic. I do not intend to restate the pros and cons of a Toscanini performance. I object to Mr. Goldsmith's a priori attitude more than to his admiration. Anyone who would like an opinion contrasting to Mr. Goldsmith's need only look back to *HIGH FIDELITY*'s own article on the interpretation of Beethoven's symphonies ["Toscanini and Furtwängler," by Peter J. Pirie, April 1960].

Occasionally, I run across the reviews of a certain European journalist who is every bit as committed to Furtwängler as Mr. Goldsmith is to Toscanini. The interesting thing is that the Karajan Brahms symphonies, which Mr. Goldsmith found to be "strictly for Karajan admirers only," were praised by this other reviewer as among the great Brahms achievements on records. In a

Continued on page 8

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—NAT HENTOFF, *HiFi/Stereo Review*

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LETTERS

Continued from page 6

similar manner, the Karajan Brahms Requiem, which Mr. Goldsmith felt to be "a superb realization" (in the Toscanini tradition), was pulled over the coals by his European colleague as being fussy, jerky, clipped, brassy, and lacking in the proper weight and tone. Surprising? Hardly!

Perhaps both these gentlemen could perform a better service to their readers if their narrow views were somewhat mellowed.

James J. Badal, Jr.
Shaker Heights, Ohio

Mr. Vanderbilt's Treasure

Sir:

The article on Gianni Bettini and his cylinders [HIGH FIDELITY, August 1965], plus the reissue of the Bettini catalogues, may (hopefully) set off a gigantic hunt to find more of the original treasure. In his *The Fabulous Phonograph*, Roland Gelatt mentions (p. 79) that a collection of over one hundred cylinders was sold to William K. Vanderbilt in 1897. Is there any way of finding out if these are extant in some attic in New York?

P. L. Forstall
1409 Judson Ave.
Evanston, Ill.

Alas, it is almost as hard to find an attic in New York (at least in Manhattan) as it is to find Bettini cylinders. Ed.

Sutherland as Spokeswoman

Sir:

I hope that your magazine will make a real effort to present a detailed account of Joan Sutherland's return to Australia last summer after so many years away, how her company was received, and what the general musical climate is in that country.

Personally, I would love to see as many articles about Miss Sutherland and her talented husband as you can be persuaded to print, especially if they are of the caliber of the piece by Robert Kolowitz ["Boadicea in Walthamstow"] in the February issue. For once, this marvelous woman was permitted to talk; and since she does so with intelligence, humor, and meaningful insight in an area of opera that few of us can easily penetrate alone, it is disgraceful that she is so rarely given the opportunity.

Mary H. Talan
Youngstown, Ohio

Of Koussevitzky Unsong

Sir:

It has indeed been gratifying to read the articles you have published over the past few years on such great men as Arturo Toscanini, Wilhelm Furtwängler, Bruno Walter, Fritz Reiner, and, most recently, Sir Thomas Beecham. There is one thing,

Continued on page 10

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LETTERS

Continued from page 8

however, that constantly disturbs me. Why is one of the most distinguished conductors of this century, Serge Koussevitzky, almost totally neglected? The legacy of fine recordings he left to posterity would alone testify to his genius.

This letter is not intended to slight the ability of other fine musicians. It is, rather, a plea to keep alive the memory of a truly great, and apparently now forgotten, artist. Since record companies seem to be concentrating on stereo nowadays, perhaps the only way to bring to the public (and the record companies!) an awareness of Dr. Koussevitzky is via the printed word. It would indeed be welcomed by many people if your magazine were to give some attention to the man who conducted one of the world's finest orchestras for a quarter of a century.

Ian Harvey
Calgary, Alta.
Canada

The Duty of Gratitude

Sir:

For many years, lovers of Wagnerian opera, especially record collectors, have been faced with only a smattering of the greatness that makes up the complete *Ring* cycle. Now, thanks to London and RCA Victor, we have it—complete, in stereo, and well performed. I myself am most grateful for this, especially for the debut of *Rheingold* and *Siegfried* in modern recordings. The new *Götterdämmerung* too is almost like a debut, as it brings out the total richness of this vast work. I am especially grateful that Decca/London saw fit to lavish on it all the care and time they did. I cannot see any way in which this recording could be improved, and its makers deserve the thanks of music lovers rather than the rebukes administered by Conrad L. Osborne in his July review. True, Mr. Osborne's comment was favorable on all counts of performance and sound, but his disparagement of recording director John Culshaw's notes for the album booklet was quite gratuitous. . . .

Indeed, Mr. Osborne might better guard against his own remissness, as in his review of *Parsifal* [March 1965], where we were not briefed on the presence of heavy audience noise or surface noise—which disfigures at least my set.

Donald T. Weeks
Burbank, Calif.



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ROME

One morning last July, in Bayreuth, prima donna Birgit Nilsson got up at the wholly unaccustomed hour of five in the morning. She was driven to Nürnberg, where she caught a plane; in the early afternoon, after changing planes en route, she arrived in Rome; at four p.m., she walked onto the stage of the Teatro Dell' Opera. There, cool and unruffled, she immediately launched into "In questa reggia," the long and taxing aria from the second act of *Turandot*.

Angelic Trials. Miss Nilsson's presence in Rome was all in the interests of EMI/ Angel's recording of the Puccini opera, and, as it happened, her legendary dependability was particularly welcome at sessions that turned out to be somewhat harried. Worries had begun for recording director Kinloch Anderson only a few days before work was scheduled to start, when Mirella Freni, who was to sing Liù, sent word that illness would force her to drop out. (After hurried negotiations, Miss Freni was replaced by Renata Scotto.) Other problems included an indigestible pizza eaten by tenor Franco Corelli (the Calaf), who had to miss a session or two until his stomach was back in order. Then there was a musicians' strike (the orchestra of the Rome Opera was being used)—not against EMI but against the government's administration of Italy's opera houses. To make everything more difficult, the city was undergoing a hot spell such as it hadn't suffered for several years.

Fortunately, conductor Francesco Molinari-Pradelli and Mr. Anderson remained healthy and even-tempered, and—with a few extra sessions—the new *Turandot* was safely committed to tape.

International Gathering. In RCA Italiana's vast Studio A on the Via Tiburtina—perhaps because of its blissful air conditioning—things went a bit more smoothly for the Gluck *Orfeo ed Euridice* (a much less complex work than *Turandot*, for that matter). After her

recorded performances in Verdi's *Forza* (Preziosilla) and the soon-to-be-released *Luisa Miller* (Federica), mezzo Shirley Verrett has obviously been raised by RCA to full star status. Her Orfeo—to judge on the basis of a session or two I attended—should prove an auspicious step up. Miss Verrett herself told me of other recording plans, projected for the summer of 1966: Ulrica in a new *Ballo in maschera*; and Orsini in Donizetti's *Lucrezia Borgia*, with Monserrat Caballé in the title role.

The conductor for *Orfeo* was Renato Fasano, head of Rome's Santa Cecilia Conservatory, and the orchestra was his now enlarged chamber group, the Virtuosi di Roma (or, as it is officially called, the Collegium Musicum Italicum). Soprano Judith Raskin was Amor, and Miss Verrett's Euridice was Anna Moffo, who also sang the brief role of the Happy Shade. The opera was recorded in Italian, in what is substantially the Vienna version plus the additions that Gluck made for the Paris production in 1774.

It was a busy summer for Miss Moffo, who stayed in Studio A after the departure of Miss Verrett, Maestro Fasano, and the Virtuosi. The second opera on RCA's summer program of recording was *Lucia*, and Anna Moffo sang the title role. Her Edgardo was Carlo Bergonzi, Metropolitan baritone Mario Sereni was Enrico, and bass Ezio Flagello was Raimondo. Georges Prêtre conducted. The opera was recorded in its entirety.

The other big international recording made in Studio A this past summer was a new Leontyne Price recital, the arias carefully selected by Miss Price and by recording director Richard Mohr to demonstrate the wide range of the soprano's gifts. Beginning with Purcell ("When I am laid in earth") and Mozart ("Dove sono"), the recital continues through French opera ("Depuis le jour"; "Adieu, notre petite table") and Italian ("Addio del passato"; "Io son l'umile ancella") to a contemporary work, Barber's *Vanessa* ("He has come! He has come!"). A real rarity in the recital is Séliska's

Continued on page 18

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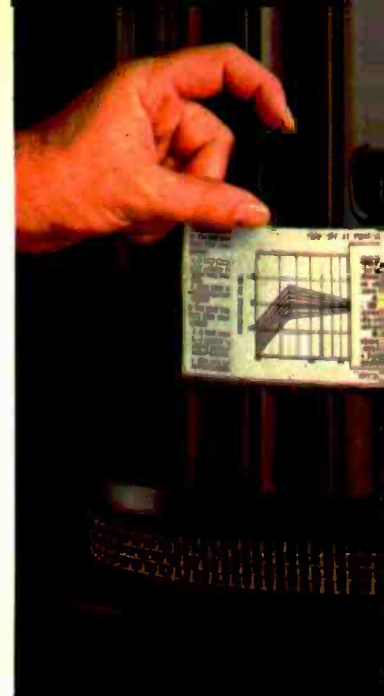


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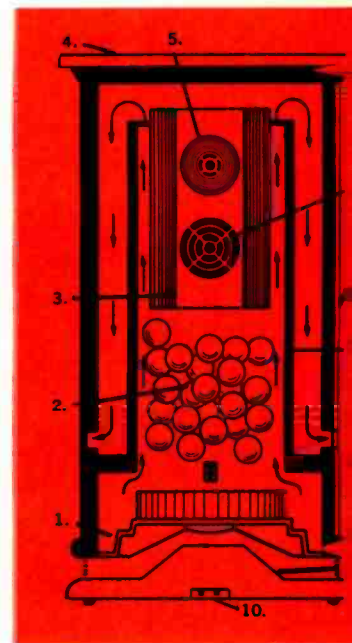
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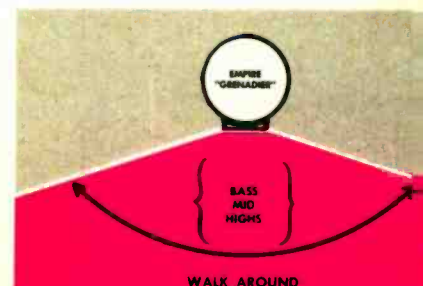
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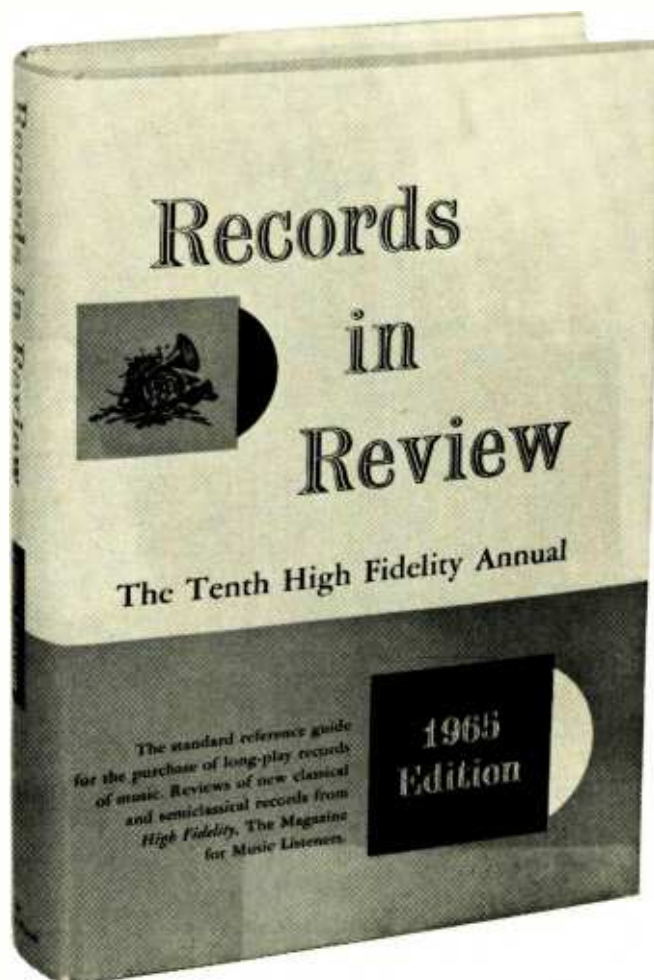
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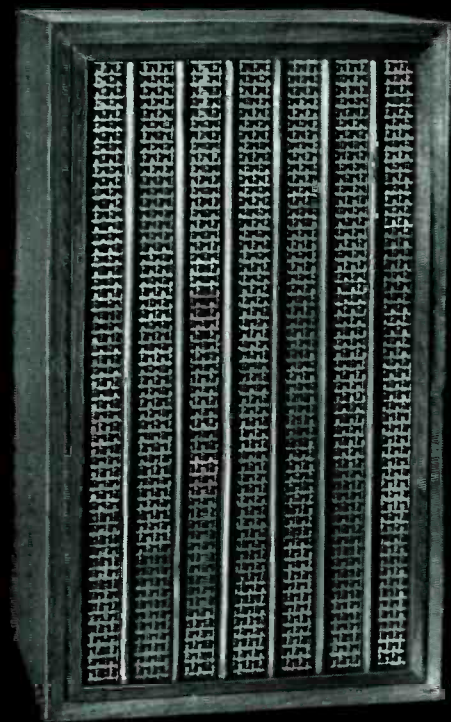
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Continued from page 12

long final scene from Meyerbeer's *L'Africaine*, "Je vois la mer immense." The orchestra is under Molinari-Pradelli.

Domestic Endeavors. Locally, Italian RCA has also been making some new records, continuing its excellent policy of recording younger Italian instrumentalists, such as violinist Salvatore Accardo and pianist Pietro Spada. A new recital by the latter, recently released, includes four sonatas by Muzio Clementi (F sharp minor, Op. 26, No. 2; B flat major, Op. 47, No. 2; C major, Op. 2, No. 1; B minor, Op. 40, No. 2). Since at least two of these works have not been recorded previously, Spada's disc is welcome as a novelty—Clementi is a composer who bears investigation; in my opinion, it's also welcome as good piano playing.

WILLIAM WEAVER

PARIS

It will soon be three years since Poulenc died. In the absence of his vigorous personality and of the stimulus provided by new works, a decline of interest in his music might be expected. But nothing of the sort has happened; and Pathé-Marconi, a firm with a prudent eye on the market, is so sure that nothing of the sort is about to happen that it has just embarked on an important series of Poulenc recordings.

Poulenc and Roussel. Scheduled for early release under the Angel label are *Rhapsodie nègre*, *Le Bestiaire* (Apollinaire's verses), *Le Bal masqué* (Max Jacob's), and *Chansons villageoises* (Maurice Fombeure's). The performers are baritone Jean-Christophe Benoit, pianist Maryse Charpentier, and the Conservatoire Orchestra conducted by Georges Prêtre. Coming up are *L'Histoire de Babar le petit éléphant* and *Les Animaux modèles*, among other entertainments. As these titles show, the project will remind listeners of "the other" Poulenc, of the *Fauve* harlequin who after World War II was rather overshadowed by the composer of the *Dialogues des Carmélites* and *Stabat Mater*.

To speak of an Albert Roussel revival might irritate the many admirers who have never faltered. A lot of people, however, seem to be rediscovering this composer's unique bite and vitality. Pathé-Marconi's latest responses to the growing demands are the Third and Fourth Symphonies. André Cluytens conducts the Conservatoire Orchestra.

Soler and Charpentier. Among recent Erato achievements are some sonatas of Padre Soler interpreted (on the piano, not the harpsichord) by the American specialist Frederick Marvin. Also coming

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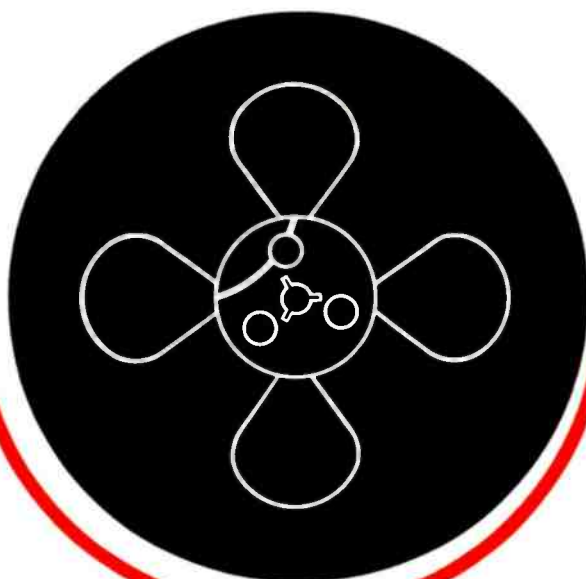
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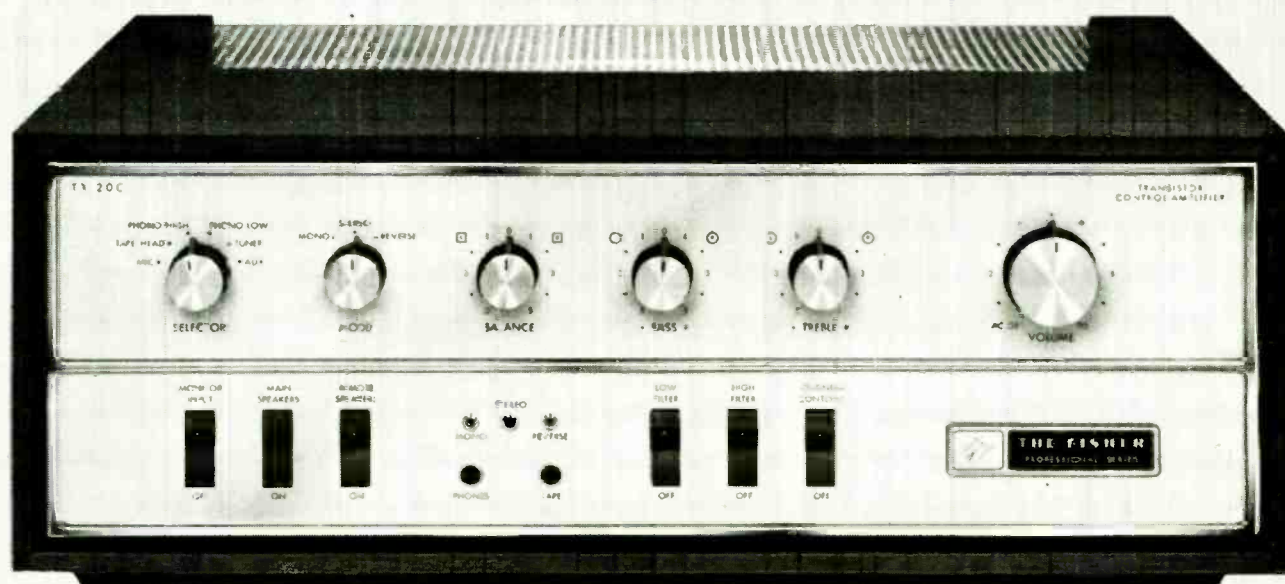
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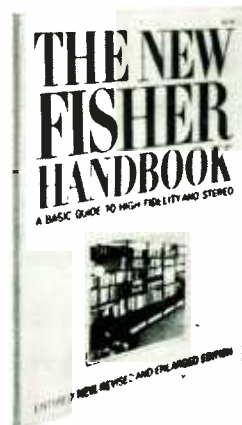
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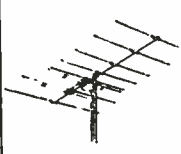
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NOTES FROM OUR CORRESPONDENTS

Continued from page 18

from this firm are three more records in its very successful "Chateaux and Cathedrals" series. In an imaginary evening at the town house of Sully in Paris one can hear Couperin and Charpentier; at Chenonceaux, songs and lute pieces of the sixteenth century; at Chartres, the sacred music of such rarely heard composers as Gilles Jullien (1650-1703), Antoine Brumel (1460-1530), Eustache du Caurroy (1549-1609), and Pierre Robert (1618-1698). As in the other recordings of the series, the principal performers are the Jean-François Pailard Chamber Orchestra, the Chorale Stephane Caillat, and the Ensemble Vocal Philippe Caillard. Mildred Clary plays the lute at Chenonceaux.

A "Florilège." Visitors to the music festival at Aix-en-Provence this summer found, lowering across the courtyard of an eighteenth-century mansion, a pair of Lansing Olympus speaker systems. They were hooked to a Sherwood S-9000 amplifier and a Thorens TD-124, and signs around the place announced that they were part of the "Florilège de la Haute Fidélité." More prosaically, they were part of a new sales pitch designed to get Frenchmen used to the idea of spending money for good music at home.

In some ways the "Florilège" (that's the fancy word for an anthology of verse) was simply a continuation on a smaller scale of the annual Paris "Festival du Son." The Syndicat des Industries Electroniques de Reproduction et d'Enregistrement participated; and so did the French radio, with special broadcasts aimed at or originating in Aix. Ten record companies and thirteen makers of equipment exhibited their products. Jean-Marie Grenier, one of the most active promoters of high fidelity in France, presented his handsome Diaporamas—tape-and-color-slide shows. There was, however, a novelty: the emphasis was not, as it is at the Paris festival, on brief demonstrations of equipment. It was on what a musical family might do with such equipment. Each afternoon and evening, in the courtyard and an annex across the street, there were five concerts of recorded classical works and one of jazz. For example, all of London's impressive new *Götterdämmerung* was played one evening, with only an hour's break for refreshments. ROY McMULLEN

AMSTERDAM

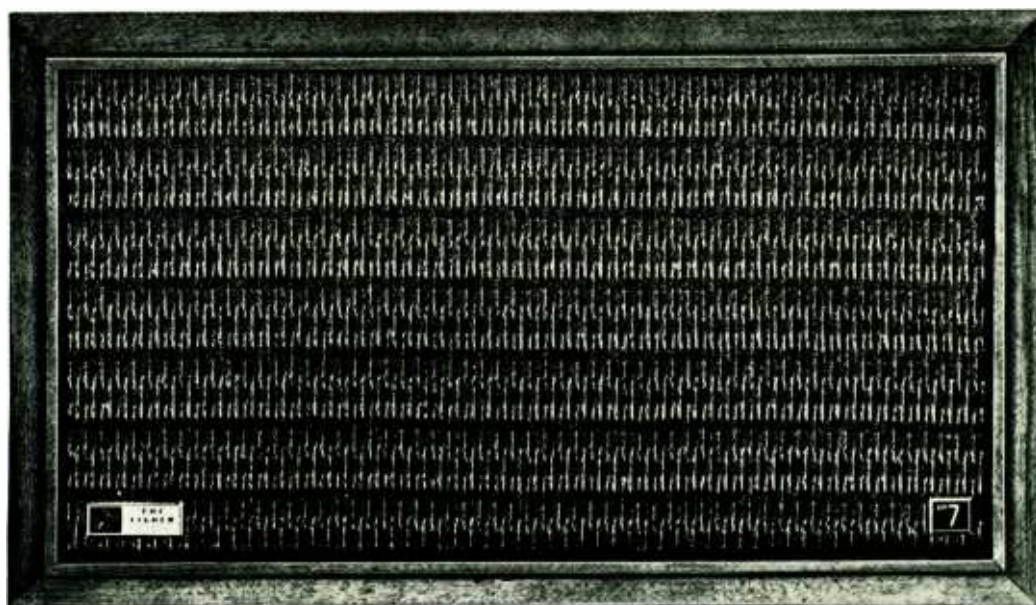
"With mounting astonishment at the artistry displayed, we heard yesterday in the Kleine Zaal of the Amsterdam Concertgebouw a recital by the American pianist Jane Carlson."

Hindemith from Holland. So began a warmly enthusiastic review in the *Al-*

Continued on page 24

HIGH FIDELITY MAGAZINE

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CIRCLE 74 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

Continued from page 22

gemeen Handelsblad last November. The cause? Miss Carlson had given a masterly account of Hindemith's neo-Bachian *Ludus Tonalis*. Since her student days—she was a pupil of the late Carl Friedberg, well-known German pianist and onetime teacher at the Juilliard School—Miss Carlson has devoted herself to becoming a Hindemith specialist. She is one of the very few pianists (Bruce Simonds, Andor Foldes, and Robert Riefeling are others) who have ventured to play Hindemith's "art of fugue *cum* well-tempered clavier" in public performance.

In January Miss Carlson was back to repeat her success in a radio broadcast of *Ludus Tonalis*, and shortly afterwards she could be found in the Bovema recording studio in Heemstede, near Haarlem. (Bovema is the Dutch subsidiary of EMI.) The sessions for the 52-minute work extended over two days. Things went smoothly, and those who have heard the test pressings predict a very favorable reception for the new album. Possibly, EMI will release the recording on its Angel label in the United States, thus filling a gap in the available Hindemith discography and introducing Jane Carlson to record listeners in her homeland.

Dutch Avant-garde. The Heemstede studio was also the scene not long ago for sessions by the Gaudeamus String Quartet. On the docket were four contemporary Dutch works: the Third Quartet of Willem Pijper, considered the elder statesman of modern music here; the First Quartet of Ton de Leeuw—a piece serial in its technique, Japanese-flavored in its expression; the *Introduction and Adagio in Old Style* by Peter Schat; and a quartet by Carel Brons. Schat and Brons are regarded in some quarters as

Continued on page 26

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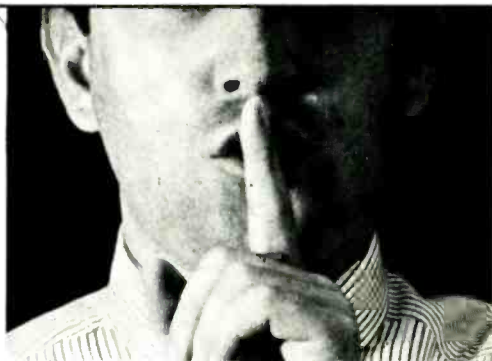
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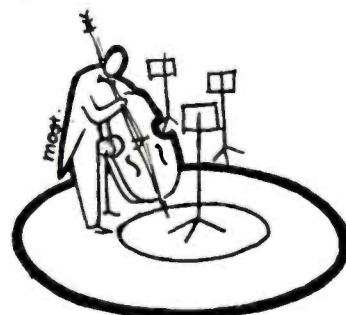
Holland's "angry young men" of music; the Gaudeamus has made a reputation during the ten years of its existence as an ensemble excelling in the most ultra-avant-garde works. JAN DE KRUIJFF

VIENNA

Opera fans here were delighted when they heard that Jan Peerce would sing the role of Edgardo in the Vienna Volksoper's production of *Lucia di Lammermoor* during the Vienna Festival. Some of them were prepared to give Albert Moser, director of the Volksoper, sole credit for securing the American tenor's services as guest artist, but the initiated knew that Peerce's visit had a double purpose. Before appearing on the operatic stage, he had, in fact, spent a series of afternoons and evenings fulfilling a commitment to Vanguard Records.

Mozart and "O Sole Mio." The first sessions took place in the Baumgarten studio in the western part of the city, where Vanguard's Seymour Solomon was on hand to supervise the recording of a collection of operatic arias. Peerce himself had had a good deal to do with making the selection—included on the disc will be excerpts from *Manon Lescaut*, *Mefistofele*, *L'Africaine*, and *Forza del destino*—and had made a special point of wanting to sing both of Don Ottavio's arias from *Don Giovanni*. The orchestra was the Vienna Symphony, conducted for the occasion by Julius Rudel.

When this task was completed, Solomon moved his team to the beautiful old Palais Schönburg, now very much in favor with several recording companies because of its intimate acoustics. Here Peerce joined Gershon Kingsley, an American conductor who had prepared orchestral arrangements of a number of Italian songs especially for the projected Vanguard album. The program ranged from authentic Neapolitan folk songs to Leoncavallo's *Mattinata* and included, of course, *O sole mio*. (The last-named was sung with what seemed to be a genuine longing for sun-kissed Italy; the day was one of the rainiest of the rainiest Festival season Vienna has witnessed for ages.) In addition to soloist Peerce and orchestra, the Vienna Chamber Choir also took part in the proceedings. KURT BLAUROFF



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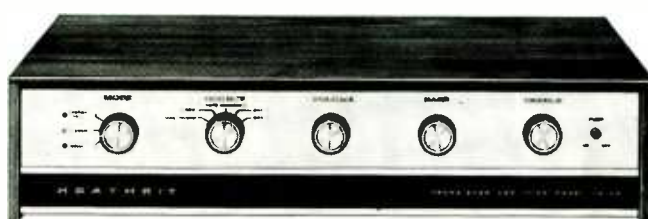
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Features 23-transistor, 8-diode circuit; built-in stereo demodulator; automatic switching to stereo; stereo indicator light; stereo phase control; filtered outputs for beat-free stereo recording; preassembled & aligned FM "front-end" & AM-FM I.F. circuit; walnut cabinet. 17 lbs.

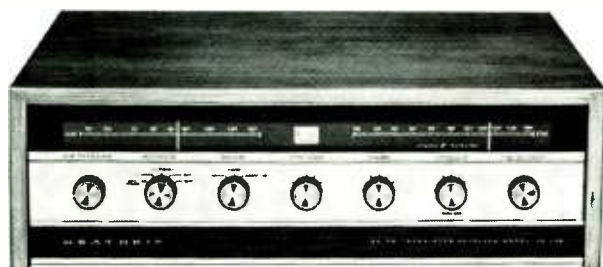
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CIRCLE 54 ON READER-SERVICE CARD

Who's Afraid of the Furtwängler "Ring"?



For more than a decade, record companies have been threatening to issue the complete *Ring* operas conducted by Wilhelm Furtwängler, but where are they?

IN NOVEMBER 1953, a year before his death, Wilhelm Furtwängler conducted a complete performance of Wagner's *Ring* for broadcast over Radio Italiana. The four operas were recorded in a single month at Rome studios of RAI (pronounced "rye," the invariable diminutive for the Italian state broadcasting system), and the broadcasts were a triumph for Mario Labroca (today artistic director of the Fenice in Venice), who was then in the middle of his efforts to make RAI a major force in the European musical world. Furtwängler picked his cast himself, and RAI paid them whatever was necessary to get them to Rome. The group included Wolfgang Windgassen, Martha Mödl, Sena Jurinac, Josef Greindl, Ludwig Suthaus, and Ferdinand Frantz.

Because he had worked with all the soloists before—and because there was no question of acting—Furtwängler needed relatively little rehearsal time. There would be a rehearsal one morning (running into the afternoon), then another rehearsal the next morning, and a "performance" before microphones that night, with an invited audience of three to four hundred eminent Romans. *Rheingold* was recorded this way in a single gulp, while the others were taken one act at a time—ten "performances," thirty sessions, in all. Both the last rehearsal and the performance were taped, and the next morning, while orchestra and singers took a vacation, Furtwängler listened with the engineers to both morning and evening tapes, and put together what would be broadcast. Then work resumed again.

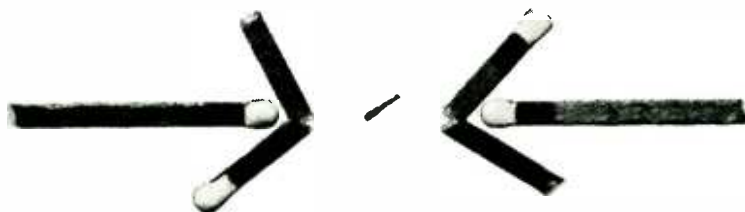
There was at the time, of course, no thought of releasing these performances on records. Furtwängler was only sixty-eight, and apparently in good health. He had signed an exclusive contract with EMI, and it was understood that during the next few years he would record an entire *Ring* with the Vienna State Opera—indeed a *Walküre* for this series was the last assignment he completed. When

he died, however, the Rome *Ring* suddenly seemed an ideal memorial to a great conductor. It still seems so, especially to his widow, who over a period of years has never let the project die.

"Only with Wagner," Mrs. Furtwängler commented the other day, "did my husband ever say, 'I think he would have been content with me.' Someone once told me of this Rome performance, 'It sounds as if it comes from your husband, it has what only he had in Wagner, he took you by the collar and pulled you through the whole score.' Of course, my husband was never a Wagnerian; he thought Beethoven was far finer."

Elisabeth Furtwängler is one of those rare spirits who can enlarge an observer's view of the human potential. She still lives in the spacious but not pretentious house up the hill between Montreux and Vevey, where she and Furtwängler and her five children (three by a previous marriage) moved almost immediately after the War. Seen for the first time at the top of the stairs, her radiant vitality and extraordinary carriage give her a remarkable youthfulness, which is by no means entirely destroyed when she introduces her grandchildren. The salon contains a portrait and a bust of her husband, but there is nothing funereal about it: in fact the portrait one notices first, as her husband wished, is one of Bach. She has a feminine love for the oblique comment, accompanied by a gesture of the hand or a glance, and on paper it can seem nasty; but she never makes a motion that is not graceful, everything is said in high spirits, and nothing is ever mean. Discussing the quarrels between EMI and British Decca which prevented either from issuing the tapes Furtwängler made with the Vienna Philharmonic, she said, "They all tell me how much they loved my husband; sometimes you could cry." But even then there is no bitterness: life is to be accepted, relished when

Continued on page 36



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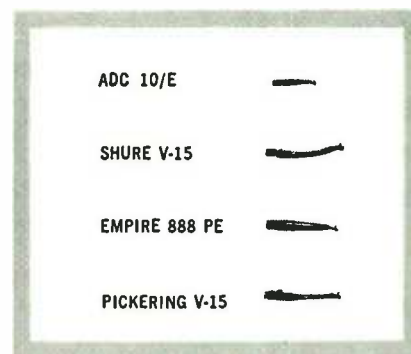
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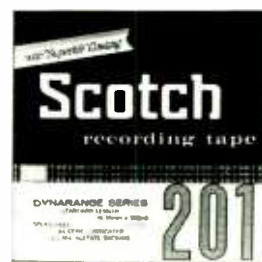


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CIRCLE 42 ON READER-SERVICE CARD

WHO'S AFRAID OF THE FURTWÄNGLER "RING"?

Continued from page 32

enjoyable, lightly scorned when stupid, mastered by human capacity and will. Even the follies of the record business and of big corporate executives can be overcome eventually. "Some money people are interesting," Mrs. Furtwängler said thoughtfully, in reference to Von Karajan and his choice of friends, "but most of them are not."

At first, the *Ring* project went well. Two men from EMI ("one very old, one very young") went to Turin, where the RAI tapes are kept, and listened; and, says Mrs. Furtwängler, "they were thrilled." David Bicknell of EMI remembers that they recommended fifty-three cuts from the rehearsal tape into the performance tape—possibly, in the light of Mrs. Furtwängler's recollections, second-guessing the conductor, who had already worked over both sets. Negotiations were then opened with RAI, which was sticky on one point: EMI would have to issue the entire set, including the *Walküre*, or there was no deal. There were meetings in London on this, but, says Bicknell, "We understood how they felt," and finally EMI agreed to release the superfluous *Walküre* to get the others.

That took care of orchestra and chorus; and Mrs. Furtwängler from the beginning had waived any payment to herself; but there were lots of soloists who had to be signed individually. Mödl was a problem. "She was still a very young artist," Mrs. Furtwängler says: "she had not yet sung at Bayreuth, and Wagner's boys said they would not take her if she allowed recordings to come out first." But Mödl too agreed. Then negotiations dragged, and, perhaps in fear, nobody at EMI told Mrs. Furtwängler why. In fact, Windgassen and Greindl were the obstacles: they were both under exclusive contract to Deutsche Grammophon, which refused to release them. "I don't wish to say which artists were involved," says Henning Rintelen of DGG, "but there's no doubt EMI had trouble securing releases, and we were not too cooperative. At that time, we planned to record a *Ring* ourselves with some of these artists."

Some years had been consumed in these negotiations, and now other years passed. In 1959 Mrs. Furtwängler made a trip to Rome, where she was wined and dined by Labroca and colleagues, who presented her with a set of records made from the tapes of her husband's *Ring*. "They are so charming in Rome." Unknown to Mrs. Furtwängler, there was a sinister significance to this gift: it meant that the tapes had been destroyed. Bicknell does not blame RAI. "Nobody knows how long tapes will last," he says, "but we do know that metal parts are still good after fifty years. So things of outstanding value are transferred, and the tapes are then destroyed. EMI does it for the BBC all the time, and Cetra does it for RAI."

In the meantime, EMI and Deutsche

Continued on page 38



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CIRCLE 38 ON READER-SERVICE CARD



The Most Sweeping Change in Speaker System Design... Starts with the New E-V FOUR!

Until now, there have been just two ways to determine the absolute quality of a speaker system: the scientific method, and the artistic approach. But each, by itself, has not proved good enough.

The scientist, with the help of impersonal equipment, charts and graphs, has strived to obtain the finest possible measured results. If the figures were right, then it *had* to sound right, and anyone disagreeing was dismissed as "not objective". But often, two speakers measured substantially the same, yet sounded quite different.

On the other hand, the artistic school of loudspeaker design has depended on the judgement of a handful of experts whose "golden ears" were the final yardstick of perfection. If you didn't agree with the experts, your ear was "uneducated" and not discriminating. But too often the measured response of the expert's system fell woefully short of reasonable performance—proof that even trained listeners can delude themselves when listening to loudspeakers.

Now, with the introduction of the E-V FOUR, Electro-Voice has pioneered a blend of the best features of both measurement methods to lift compact speaker performance to a new level of quality. It wasn't easy. The use of both techniques required extensive facilities, something E-V enjoys in abundance.

For instance, E-V has one of the industry's largest, most completely-equipped laboratories for the study of acoustical performance. Actually, the E-V engineering staff alone is larger than the entire personnel complement of many other speaker firms. In the E-V lab, measurement of speaker performance can be made with uncommon precision. And the interpretation of this data is in the hands of skilled engineers whose full time is devoted to electro-acoustics.

But beyond the development of advanced scientific concepts, E-V embraces the idea that a thorough study of the

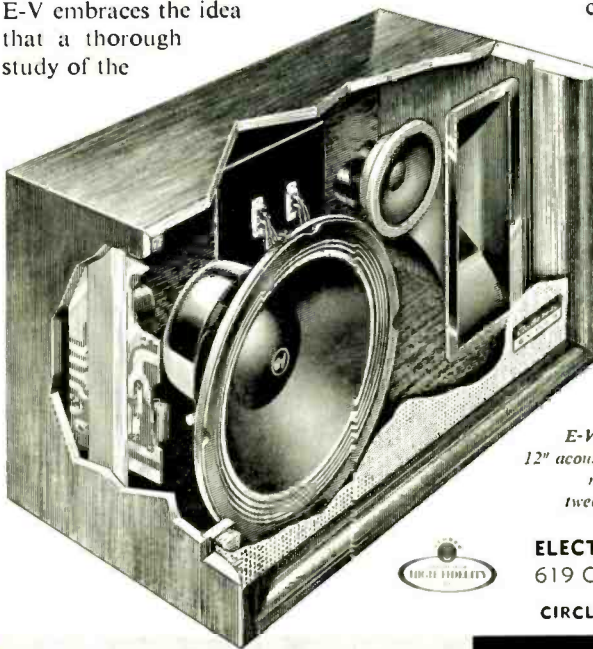
subjective response to reproduced sound is essential. E-V speakers must fully meet both engineering and artistic criteria for sound quality. Where we differ from earlier efforts is in greatly increasing the sample of expert listeners who judge the engineering efforts.

To this end, experts in music and sound from coast to coast were invited to judge and criticize the E-V FOUR exhaustively before its design was frozen. Adjustments in response were made on the spot—in the field—to determine the exact characteristics that define superb performance. It was not enough to say that a unit needed "more bass". What kind of bass? How much? At what frequencies? These are some of the more obvious questions that were completely settled by immediate adjustment and direct comparison.

The new E-V FOUR is the final result of this intensive inquiry into the character of reproduced sound. According to widespread critical comment, the E-V FOUR sound is of unusually high calibre. And careful laboratory testing reveals that there are no illusions—the measurements confirm the critics' high opinion of this new system.

Of course, it is one thing to design an outstanding prototype—and something else to produce an acoustic suspension system in quantity at a fair price. It is here that extensive production facilities, combined with creative engineering approaches, guarantee the performance of each E-V FOUR. And these same facilities ensure reasonable value. For instance, the E-V FOUR sells for but \$138.00 with oiled walnut or mahogany finish and just \$124.00 in unfinished birch. Yet, in judging its sound qualities, it was successfully compared with speaker systems costing as much as \$200.00.

We urge you to join in the analysis of E-V FOUR compact speaker performance. Visit your E-V high fidelity showroom and compare, carefully, this new system. We feel certain that you will agree with the engineers and the critics that the new E-V FOUR offers a truly full measure of high fidelity satisfaction.



E-V FOUR components include:
12" acoustic suspension woofer / Ring-diaphragm
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E-V FOUR



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CIRCLE 110 ON READER-SERVICE CARD

WHO'S AFRAID OF THE FURTWÄNGLER "RING"?

Continued from page 36

Grammophon had worked up some profitable collaborations, and DGG had abandoned its own *Ring* plans. One day Frau Elsa Schiller, director of artists-and-repertoire for the German company, told Bicknell that her bosses were voluntarily withdrawing their former objections to the release of Furtwängler's *Ring* with their artists. Bicknell's contract with RAI had run out, and he returned to Rome to negotiate again. Now, however, there were other obstacles. The terms on which orchestras made recordings had changed drastically over seven years and RAI was in the middle of contract negotiations with the musicians' unions. It occurred to some bright lad in the RAI management that EMI's interest in the old Furtwängler performances could be used to sweeten the pot in the new contract, and RAI demanded a stiff price.

"When you travel in Italy," Mrs. Furtwängler says, "in all the public squares, you see men, arguing. So many men in the streets in Italy, always arguing." She made gestures. "And you know what they are arguing about? Money—always money." Urged on by Mrs. Furtwängler, Bicknell's wife, the violinist Gioconda da Vito, discussed the matter directly with the orchestra of Radio Rome. They were surprised at the story, even a little shocked—nobody, of course, had consulted them—but they referred the question back to the union. Finally, EMI agreed to pay what was necessary, and then learned that the tapes no longer existed.

"I went to great pains to establish their destruction," Bicknell says. "I even tracked down RAI's chief engineer, who had retired, to see if he'd kept tapes for himself. But they were all gone. So now we couldn't improve, either artistically or technically. And the transfers had been made to very short discs, which was a good idea, to preserve their quality, but it meant they would all have to be retransferred. By now, too, all the operas of the *Ring* had been recorded, some of them more than once. So the basis had changed profoundly." Again matters dragged.

"Everything became *slender*," says Mrs. Furtwängler. "Bicknell is very charming, very English. . . . But now comes Deutsche Grammophon, very busybody, very German, and they say if EMI will not issue this *Ring*, they will do it." The moving spirit was Frau Schiller ("very sensitive, very clever . . .").

Continued on page 40



YOU DON'T HAVE TO TREAT YOUR AR TURNTABLE GENTLY.

We published this picture in our first ad for the AR turntable, to illustrate its mechanical stability. Equipment reviewers, in addition to reporting the lowest wow, flutter, rumble, and speed error of any turntable they had tested, raved about its insensitivity to mechanical shock and to acoustic feedback.*



But a few complaints of sensitivity to jarring trickled in. Investigation showed that under special conditions the complaints were justified; when a floor was exceptionally springy or when the AR turntable was placed on a shaky surface (factors introducing a horizontal shock component) the much-vaunted resistance to jarring disappeared. We advised the users who had this problem to place their turntables on sturdier pieces of furniture, and went back to the lab.

For more than a year now we have been using an improved suspension design. As before, when the turntable is placed on a solid surface you can pound directly on its base or stamp violently on the floor without making the needle jump grooves. The difference is that the newer model, designated by serial number prefix XA or TA,** will take considerable mechanical abuse when the mounting conditions are less favorable.

Literature on the AR turntable, plus a survey of the hi-fi equipment recommendations of four magazines (the AR turntable was the top choice of all four), is available on request.

*Reprints on request.

**The new suspension would not make any difference at all in most cases. However, if you are interested in converting your old AR turntable to the new XA model (cost \$15 plus freight), please write us for details.



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CIRCLE 43 ON READER-SERVICE CARD

WHO'S AFRAID OF THE FURTWÄNGLER "RING"?

Continued from page 38

The metal masters, already transported from Turin to Hayes, were sent on to Hanover. An executive of DGG came to the Lucerne Festival and visited Mrs. Furtwängler to tell her how wonderful the discs were. The engineers got to work, and rumors of impending release sped around the musical world. Then Frau Schiller retired.

"This has been a busy week," said Mrs. Furtwängler. "First you wrote that in America they say my husband's *Ring* is to be released. Then I received a call from Wilhelm Kempff, who said, 'Congratulations, Elisabeth, the records are finally coming out.' Then I had another call, from Gottfried von Einem, who knows Herr von Siemens [proprietor of the giant electronics combine which owns Deutsche Grammophon]. I asked him what he knew about the records, and he said, 'Oh, Elisabeth, it is too complicated to tell you over the telephone.' I told him we could afford the costs of the call, he should tell me about the records. And he said they will never come out, Herr Jansen has told Herr von Siemens that some parts are wonderful, but some parts are technically not good. This is just not true. It is all the same, you can say all of it is technically not good, perhaps, as records are today, but not that some parts are good and some are bad. But—you would not understand, you were brought up in a democracy—it may be that nobody else will ever talk about this with Herr von Siemens. People are afraid to touch hot irons."

But Deutsche Grammophon says that Herr von Siemens, Herr Jansen, even technical quality have nothing to do with the matter. "It was Mr. Bicknell who wrote a letter to *Der Spiegel*," says Henning Rintelen, "in which he said that the technical quality of the tapes was so poor EMI had never intended to issue this *Ring* at all. We were prepared. But now we have turned down the exaggerated money demands of the RAI. Their musicians are insisting on more than anyone can ever pay. And they gave us a deadline to make our decision, a deadline which was impossible to meet. So now this *Ring* is dead, it will never be issued."

"It's really a tragedy," says David Bicknell, "that the records couldn't have been brought out as a memorial the moment after he died." It would be an even greater tragedy if they were never brought out at all—but one trusts Elisabeth Furtwängler to take care of it, somehow. There's Cetra now . . . Cetra could use a *Ring*. . .



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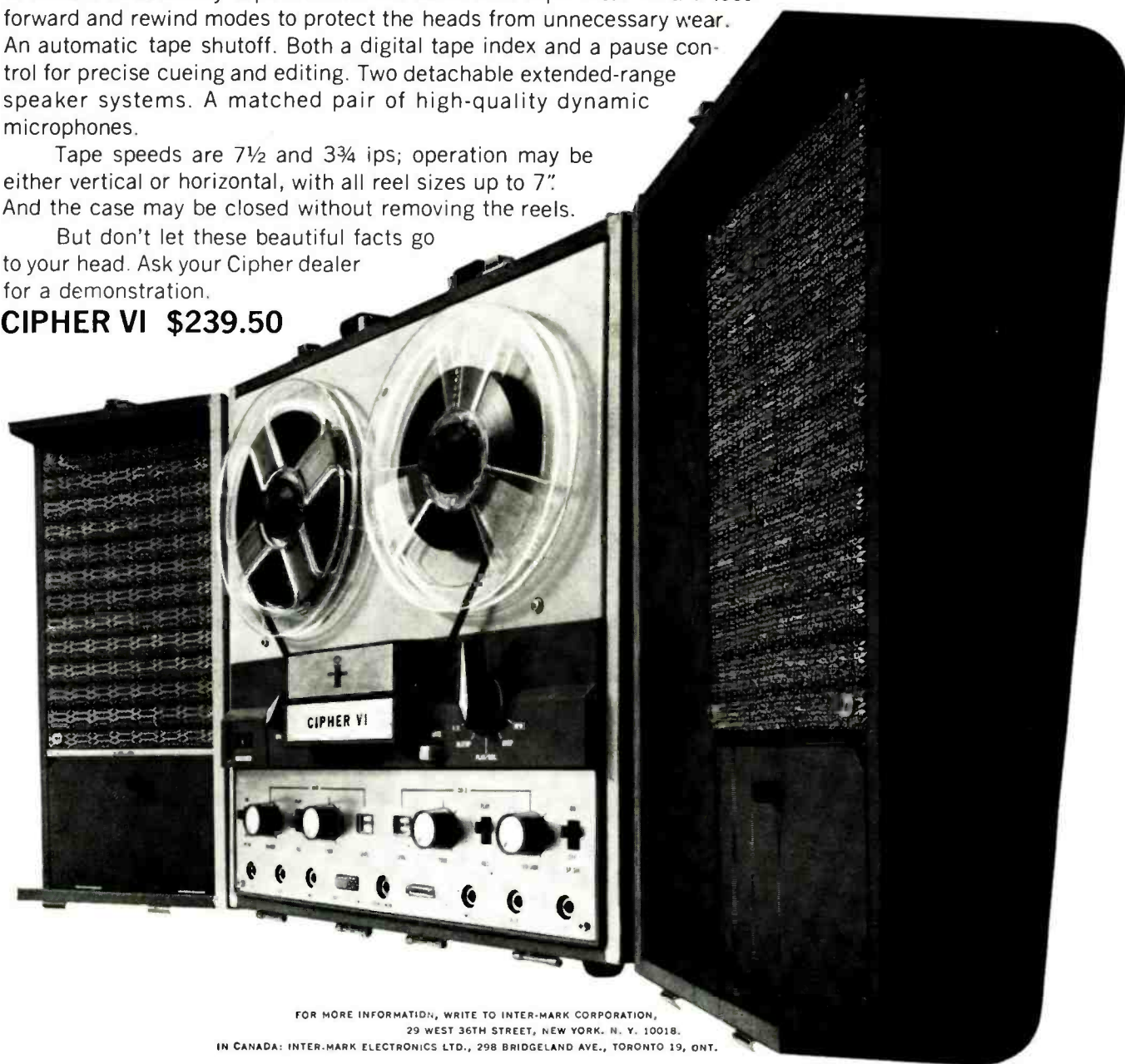
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**FREE 1966
STEREO GUIDE**

BY NORMAN EISENBERG

HIGH FIDELITY NEWSFRONTS

Haddad's Revolution. Circle-O-Phonic is the name of an unusual company and an unorthodox speaker system. The company, to begin with, is one of the few to be headquartered, with an auxiliary factory a few blocks away, in the middle of New York City (most audio firms are located in the suburbs). It is also, so far at least, one of the few organizations devoted exclusively to loudspeakers—and a very special kind at that. Sid Haddad, energetic president of the firm, told us during a recent visit that there would be little point in entering a highly competitive field at this time with "just another driver in a box. However, we feel that we have something really new, and our product is 'revolutionary' in more ways than one."

The nature of Haddad's "revolution" is, of course, suggested by the company's name: a loudspeaker that is made to rotate continuously by being attached to one end of a shaft whose other end is spun by a motor. The aim of this technique is to spread the sound in all directions, so that—by means of direct sound and the sound reflected from random objects in the room—a more natural sonic presentation is distributed to all parts of the room. "Our approach," explains Haddad, "frees the listener from the need to remain in one part of the room in order to appreciate stereo. With a pair of our systems going, the entire room comes alive with sound. There are no dead spots and no problem rooms." Eli Mizrahi, head of research and development, explained another advantage of the rotating speaker: it "completely and immediately eliminates acoustic feedback and echo effects that often develop when a microphone is used in the same general area as loudspeakers—which of course is very important in public address work." To demonstrate this feature, Mizrahi held a live microphone next to the speaker at rest, and reproduced howls and whistles. He then flicked a switch on the cabinet that starts the speaker rotating, and all was completely silent. The Circle-O-Phonic people do anticipate a lively trade in the public-address field as well as in home music systems.

Inasmuch as the midrange and highs are more critically in need of "spread" than the lows, the Circle-O-Phonic systems employ woofers that sit still—but even here the design is "different" in that the woofer faces upward from a sealed chamber so that it radiates into the area being "swept" by the rotating high frequency speaker. In this way, Haddad explained, "the rotating driver actually scoops out the bass and helps waft it around the room too." In answer to an obvious question we raised at this point, we were advised that "there is no IM effect between highs and lows but

rather a natural blend which we feel approaches the theoretical ideal of an expanding point-source origin for reproduced sound."

Eric Nyland, who designs the systems for the company, is quite happy over the latitude of physical format made feasible by the new technique. So far he has developed complete systems, as well as add-on high frequency sections for existing systems and woofers, in several shapes and sizes—including circular enclosures, bookshelf units, and floor-standing models. His next project will be to design a system that can be installed on a shelf, on the floor, or at any attitude or place in between. "To do this," Nyland explained, "we will have to mount the motor on gimbals so that the speaker itself continues to rotate on a vertical axis regardless of how the enclosure is positioned."

Tax-Free Audio. The recent lifting of the Federal excise tax on many products, including audio equipment and records, will have some, though not an overwhelming, effect on retail prices of these items. While some equipment and record firms have announced price cuts, there is no evidence of unanimity, or of any across-the-board reduction. It is well to remember that the tax originally was 10% added to the price at which a manufacturer sold his products to a dealer. In most instances, this was translated into a similar increase in the nominal or list price to the consumer. However, the exact degree of this increase varied considerably in view of the widespread discounting in the sales of both equipment and records. The question thus comes up of how to allow an additional 10% off a selling price that already has been reduced, in some instances, by as much as 25 to 30 per cent. In fact, many companies and dealers feel that the newly created 10% margin may be just enough to offset rising operating costs and that without it, prices would have had to be raised.

Thus, the announced price cuts of up to 20 cents per album (on list price, that is) for some record labels do not necessarily indicate what the final selling price will be—a factor that will be decided, as in the past, in the normal give-and-take of the market place.

Similarly, in the equipment field, unanimity of pricing policy is hardly the order of the day as a result of the excise repeal. For one thing, a good many audio products never were subject to the excise tax and thus are not at all affected by its repeal. These include tape recorders and such completely separate components as phono cartridges, tone arms, turntables without arms, amplifiers, and speaker systems. As for products that were subject to the tax—tuners,

tuner/amplifier combinations or receivers, modular systems and other complete phono or radio sets, and "record players" (turntables and changers supplied with preinstalled arm)—some reductions may be expected. But again, they will not be universal, either in amount or on makes and types of products. In fact, the price of some audio gear actually may rise as an inevitable sequence to the added costs of developing and bringing out new products. Industry spokesmen also point to the steadily rising costs of materials and of personnel in the audio field, as in our economy generally.

With one thing balanced against another, however, the pricing picture vis-à-vis the equipment being offered this fall does seem favorable from the buyer's standpoint. Whatever increases have resulted, for the reasons mentioned above, have been kept to a minimum against the backdrop and partial effects of the excise repeal. Coincidentally, it appears that new or improved features will be offered in equipment that cost the same as, or slightly more than, last year's models. And, of course, in some instances, prices have been noticeably reduced. For all this—and before the cost of parts and materials increases to its anticipated maximum level six months to a year from now—the time to buy would seem to be now or fairly soon.

Planning Ahead. In addition to the audio show that takes place in New York City this month (actual dates for the public are September 29 through October 3), four more similar events are scheduled in coming months throughout the country, to wit: October 22, 23, 24 at the Houstonaire Motor Inn, Houston, Texas; October 29, 30, 31 in New Orleans; February 18, 19, 20 at the Benjamin Franklin Hotel, Philadelphia; March 27 to April 3 at the Ambassador Hotel, Los Angeles; April 18 through 25 at the Civic Auditorium, San Francisco. Dates for the public for the L.A. and S.F. shows will be announced later.

Grace Notes. Lionel, the electric toy manufacturer, has announced a stereo phonograph "for adult use" that will retail for under \$30. Our guess is that just as electric trains, bought ostensibly for children, end up being enjoyed by grownups, this new "adult phonograph" will become most popular among the younger set.

Zenith has brought out a transistor portable radio that incorporates a solar battery (see "Newsfronts," June 1965). The sun-powered cell, mounted on the set's handle, not only plays the radio but recharges its batteries for powering the

Continued on next page

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CIRCLE 115 ON READER-SERVICE CARD

HIGH FIDELITY NEWSFRONTS

Continued from preceding page

set when not used under the sun. Designated as the Royal 555, the new Zenith is an 8-transistor, AM model.

Switchcraft's latest audio goody is a stereo adapter cable that enables one to interconnect, without soldering, foreign-built tape recorders and U.S.A.-made microphones, headphones, amplifiers, and speakers. Known as cable No. 330G, it consists of a five-pin-type plug at one end and four color-coded phono jacks at the other.

A rather arcane device, said to be the only one of its kind available, is the Phono Cartridge and Needle Analyzer, P.C.A. 501C, announced by Analyzer Corp. of America, of New York City. It incorporates a microsonic detector, a computer, and an oscilloscope which together are said to be capable of providing "a sensitive, accurate, and visible check" of a phono pickup. The P.C.A. 501C is offered to dealers and service technicians.

Of interest to kit builders and experimenters is a new de-soldering tool, developed by Ungar specifically for printed circuit board repair. Designed for one-hand operation, the "Hot-Vac" melts and removes solder (which is sucked up into a tiny rubber bulb) in one operation.

Literature, Free and Otherwise. Explanations of various kinds of magnetic tape, and of tape recording characteristics are provided in an attractive 24-page booklet issued by Eastman Kodak. The text is detailed, though not too heavily technical, and is well illustrated. Single copies of "Some Plain Talk from Kodak About Sound-Recording Tape" may be obtained at no charge from Magnetic Products Department, Eastman Kodak Co., 343 State St., Rochester, N. Y. 14650. . . . The growing maturity of prerecorded tape as a program source (sales reportedly have increased more than 50% during the first six months of this year over the same period in 1964) is reflected in the enlarged "4-Track Stereo Tape Catalog" brought out by Ampex. The 36-page booklet lists some 1,300 selections from 25 recording companies, and the breakdown is alphabetical within musical categories (previous Ampex catalogues listed selections by release number only). Copies of the new catalogue are available at Ampex dealers' or by writing to Ampex Corp., Dept. TG-1, 2201 Landmeier Rd., Elk Grove Village, Ill. 60007. . . . An additional 700 titles of prerecorded tapes—representing companies not in the Ampex setup—are listed in "Stereo Tape-Log," a 64-page catalogue published four times a year by Tape-Log, P. O. Box 7, Fulton, Calif., and sold for 60 cents a copy, or at \$2.00 for a year's subscription. The "Log" lists tapes by company name. And while on this subject, there is the Harrison catalogue, oldest and—with its inclusion of cartridges—still the most complete of the tape listings. The 63-page quarterly catalogue is available at tape dealers', or by subscription for \$2.00 a year.



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CIRCLE 59 ON READER-SERVICE CARD

How great is the LAB 80?

the experts praise it...

Audio March 1965

"... This Garrard does a lot, and it does it amazingly well ... looks professional. [Four control levers] are carefully linked and we found it easy to effect a mode change while a record was playing without any jarring ... Cartridge mounting was easy and conventional. There is more than enough room to hold any cartridge ... The Lab 80 acquitted itself admirably on the test bench ... Speed accuracy and constancy in the face of changing voltage were outstanding ... Bearing friction is very low both in vertical and lateral motion ... the Lab 80 will perform well with any cartridge currently available (or on the horizon) ... may well be the automatic turntable which can satisfy both the decorator and the music lover ..."

High Fidelity April 1965

"... a superior record-playing device well worth the attention of serious listeners as well as those seeking primarily convenience of installation and operation ... attractively styled and very well constructed of high-quality parts showing precision workmanship ... should need little maintenance care over its useful life ... performed beautifully both as an automated turntable and as a manual combination ... Wow and flutter were very low ... completely inaudible ... Tracking is well high perfect ... can handle cartridges of all weights, including the lightest, and of all compliances, including the highest."

Hi/Fi Stereo Review May 1965

"... the only automatic turntable I know of that has an adjustable bias compensator for overcoming the side thrust inherent in any tone arm with an offset head ... quite effective ... distortion was very low even at the highest velocities ... The arm-raising and lowering mechanism worked perfectly with impressive smoothness and silence ... The effectiveness of this system is indicated by the fact that the change cycle will trip with tracking forces as low as 1/2 gram ... very low rumble level ... better than most manual turntables I have measured ... this handsome and smoothly performing record player is fully compatible with the highest-quality high-fidelity components."

Popular Science July 1965

"You can team this automatic turntable with the highest quality hi-fi stereo components with complete confidence ... you can play your stereo records indefinitely with almost no perceptible wear ... Rumble is less than with most professional turntables ... Wow and flutter are imperceptible even on sustained piano tones ..."

Electronics World July 1965

"In addition to being one of the most attractive record players we have seen, it meets the highest performance standards for home high fidelity equipment."



LAB 80—\$99.50 less base and cartridge

...the owners love it!

"I consider the LAB 80 a remarkable achievement. The arm tracks perfectly at pressures 1/4 to 1/2 gram lighter than the excellent (DELETED) arm I had before ... The cueing device is a delight to use ... May I again compliment you ..."

ALAN GOLDFINGER, Calif.

"As a previous owner of a Garrard AT-6, I expected quality products from Garrard—but the Lab 80 has surpassed all my expectations ... My unit arrived in perfect condition and operated flawlessly ... Thank you for ... giving me an opportunity of owning the finest automatic turntable available today."

DAVID F. DUNSON, Florida

Garrard®

IMPORTANT READING: The Lab 80 and the other three new Garrard models are fully illustrated and detailed in the 32-page Comparator Guide. For your complimentary copy and reprints of the magazine reviews, write Garrard, Dept. GR-25, Westbury, New York 11591.

CIRCLE NO. 103 ON READER SERVICE CARD

CANADIAN INQUIRIES TO CHAS. W. POINTON, LTD., 65 RACINE ROAD, REXDALE, ONTARIO. TERRITORIES OTHER THAN U.S.A. AND CANADA TO GARRARD ENGINEERING LIMITED, SWINDON, WILTS., ENGLAND.



The Moscow—New York Shuttle

TEN YEARS AGO this month, when Emil Gilels made his American debut with the Philadelphia Orchestra playing Tchaikovsky's First Piano Concerto, the audience could not have displayed more curiosity about the exotic soloist had his place at the keyboard been occupied by a mermaid. Those of us who were lucky enough to be present will never forget the excitement of that momentous occasion. Gilels played magnificently, with the infectious and earthy vitality so typical of Russian musicians. But the excitement of that evening did not derive solely from aesthetic exhilaration. It had to do also with the nationality of the performer. Emil Gilels was a citizen of the U.S.S.R. Until that evening, no important Soviet musician had appeared in this country, or for that matter in almost any non-Communist country, since roughly the time of Stalin's great purge trials. Gilels' visit marked the turning point, the beginning of a thaw in Moscow's cultural attitude towards the entire Western world.

The frenzy of this debut performance was repeated throughout the pianist's ensuing tour. Except for a few record collectors, the great majority of Americans who rushed to buy tickets had never before heard of Emil Gilels. But that was of no consequence. His concerts sold out as fast as if the name in the announcements had been that of Vladimir Horowitz. And RCA Victor, with an eye to capitalizing on this wonderment, released the Gilels-Reiner performance of the Tchaikovsky B flat Concerto within a month of taping it in Chicago—something of a speed record for a disc of classical music in those days.

The thaw initiated so auspiciously continued at a mounting rate. Gilels was followed by the violinists David Oistrakh and Leonid Kogan, by the cellist Mstislav Rostropovich and the soprano Galina Vishnevskaya, by the conductors Kiril Kondrashin and Rudolf Barshai, by the Bolshoi and Kirov ballet companies, and eventually by the most elusive Soviet musician of all—Sviatoslav Richter. In return, audiences in the Soviet Union heard Isaac Stern and Byron Janis, George London and Jan Peerce, the New York Pro Musica and the New York Philharmonic, not to mention the lanky Texan boy who went

to Moscow in 1958 and won first prize in the prestigious Tchaikovsky Competition.

The benefits resulting from this cultural interchange have been varied and valuable. Every American performer invited to the Soviet Union has returned from there with broadened musical horizons, and one suspects that our Russian guests have profited just as handsomely from their visits here. Certainly the Emil Gilels whom we hear today is a subtler and more accomplished musician than the Gilels of 1955; and though this may be ascribable in large part to the normal maturing of a great interpretative artist, perhaps some of it is attributable to the fact that Gilels has pursued an international career for the past ten years instead of a narrowly provincial one. But the greatest benefits have undoubtedly been non-musical in nature. We refer, of course, to the aura of friendship and good will that has surrounded these cultural interchanges. Here and in Russia the visiting artists have been received with overwhelming warmth, and millions of people have witnessed the triumphant emergence of a nonpolitical entente: hands reached out in friendship rewarded by friendship in return.

This month, almost ten years to the very day that Gilels made his debut in Carnegie Hall, the Moscow Philharmonic will begin its first American tour in the same auditorium. Perhaps the concert will be sold out; perhaps not. In any event, we will no longer gawk at the musicians on stage as if they were some kind of exotic apparition. In the world of music, the New York—Moscow run has become a commonplace shuttle, and we now look upon Soviet musicians solely as musicians. When a Russian artist sells out Carnegie Hall today, he does it on proven ability alone.

It would be good to think that the future course of Soviet-American musical relations will include the exchange of creators as well as re-creators. One hears of a young generation of avant-garde Russian composers, a daring and adventuresome crew who are throwing off the shackles of Soviet aesthetic orthodoxy. Nothing would be more opportune at this juncture than for them to mingle, both in their country and ours, with the equally daring and adventuresome young generation of composers in America.

by Abram Chasins



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**... wherein the celebrated pianist reveals
to an old friend the reasons for his long retirement from the
concert stage and the circumstances that prompted his return.**

"I NEVER THOUGHT I would live to see this day," said Wanda Toscanini Horowitz. Tears of joy streamed down her face as she stood backstage at Carnegie Hall and heard the roaring welcome that greeted her husband on the afternoon of May 9, the most dramatic day in recent musical history.

Behind this memorable occasion were twelve years of deep thought, of self-examination and dedicated work, most of it wrapped in modest silence and almost totally unknown to the public. It must not remain so, for it is an inspiring story of an artist's search for truth and of a man's intellectual integrity and human courage. I know it well, for I was privileged to witness much of it through years of a close professional association and cherished friendship with Vladimir Horowitz. Now I feel doubly privileged, for he has graciously agreed to talk publicly with me about these eventful years as we sit together over a tape machine in the living room of his New York home, surrounded by a superb collection of French impressionism, a Steinway concert grand, and a fine library of books and recordings.

CHASINS: Valodya [and perhaps I should immediately explain that we use the Russian diminutives of our names], my mind now travels back to 1953 right after the Carnegie Hall recital that marked the silver anniversary of your American debut. There you were, a fabulously successful man, and suddenly, at the height of your powers and popularity, you abruptly withdraw from the platform. What exactly were the primary reasons for this decision?

HOROWITZ: You know, Abrasha, first of all, thirty-three years of almost constant train travel, of continual exposure to public opinion and critical judgment, of having to be "superman" all the time, of the discomforts caused by unpredictable food and living conditions on the road . . . all finally took their toll. My nerves were strained to the breaking point—and I suffered temporary exhaustion.

CHASINS: I know. But there was another reason, a very revealing reason. Certainly after sufficient rest you could have easily resumed and sustained your sensational career. But this was not enough for you. Subconsciously, perhaps, your spiritual and emotional growth was leading you to a higher goal of service to music, for I remember you telling me that you were dissatisfied with the disparity between what you could do and what you felt you must do for your artistic fulfillment and your own real identity as a musician.

HOROWITZ: That's true, but it goes much further back, actually to my formative years. As a child I began in a musicianly direction that was somewhat altered by the demands of the years of concertizing, starting around 1921. You know, an artist constantly before the public becomes an extrovert without even knowing it. He is always giving out instead of taking in. It was the years of detachment from public playing that finally enabled me completely to find myself and my own genuine ideals. During the mad years of playing—here, there, and everywhere, and constantly—I felt that I was shrinking, intellectually and artistically. Yet of course, somehow and in other directions, I expanded. In my youth I learned lots of things, almost everything. In the Forties, I started to change my repertory towards modern works and transcriptions, and I neglected classical literature, even some romantic literature. From '40 to '50 I introduced three sonatas by Prokofiev, two by Kabalevsky, one by Barber. I also played many modern smaller pieces, I don't recall now, but I played anything . . . learning fast . . . lots of transcriptions, my own, Liszt, Musorgsky, every year one or two new works. . . . It required a tremendous amount of work. Meanwhile, the giants of classical and romantic composers I played less, and I started changing my pianos on account of that. My "virtuoso" piano was more brutal, more brilliant, and I had difficulty playing certain music on that kind of instrument.

So, after I stopped playing, in a way I started all over again, making a slow, ten-year recovery from all the surplus acquired through those twenty years, some of it necessary, interesting, but I had to neglect other things.

CHASINS: The classics, you mean?

HOROWITZ: To a degree, but also other music. That's how I started with Clementi. I started to look over music I didn't have time to examine before.

CHASINS: How did you come to Clementi? That was your first recording-in-retirement, wasn't it?

HOROWITZ: Yes, in '55, for RCA Victor. I came to Clementi because Wanda, when she was in Italy, had bought me sixty sonatas, in the first edition. I think only fifteen or twenty were printed here. There are over sixty, you know. I started to look at the music and to read lots of books about Clementi. He was a fascinating character, and I learned how much Beethoven admired him.

CHASINS: He was very forward looking, and actually anticipated modern piano-writing. He also was the most precise of the ornamentalists. But let's return to you, and how you used the time to discover many new things.

HOROWITZ: Not always to discover. . . . I knew many of those things. Clementi, it happens, I didn't know. Many other things I knew but I didn't need for a big career, for concertizing. Now I feel I need everything.

CHASINS: The point is that the years away from the platform enabled you to become involved with whatever your busy career had not permitted.

HOROWITZ: Exactly.

CHASINS: I remember you listening to all sorts of records and all kinds of music—especially the song literature.

HOROWITZ: Yes, because symphonic music and operatic music I knew much better. But chamber music only a little less . . . I didn't have much chance to hear it, but I played a lot of it in Russia. I also accompanied singers, and they even sang my own music at concerts.

CHASINS: Never published?

HOROWITZ: No, and the manuscripts are in Russia. You know, I received a book written in Soviet Russia by my former manager Mr. Kogan, and he describes those concerts in the early Twenties which even I forgot.

CHASINS: I have been told that you used to accom-

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pany these recitals without using any music whatsoever.

HOROWITZ: Brahms and Schubert and Schumann cycles I played without music.

CHASINS: That's not known about you at all.

HOROWITZ: No. But there it is written in Kogan's book.

CHASINS: You know, Valodya, the world has a picture of your career as a continual success from your very first appearance. It reminds me of something Paderewski once told me. He said, "The public forgets but I never have—the long climb, the years of slavery which yielded only experience, but small audiences, small response, small fees, and sometimes none." You had that experience for a little while, didn't you?

HOROWITZ: Very little. In that respect I was very fortunate. For only two years, you know, my career was a little bit tight. Considering, really nothing.

I came away from Russia already with some money and some fame, and I started my career in Europe with money which I earned from concerts. Nobody gave it me. I started to have success quite quickly in Berlin, Hamburg, Paris, and Rome. I came to America in '28 and then it was completely good, and that brings us to 1953.

CHASINS: That's fine, because the past dozen years is our main subject.

HOROWITZ: Apropos, you know that Franz Liszt stopped playing when he was thirty-six. Later somebody asked him, "Why don't you play any more? You're possessed. The devil is in you." And he answered, "You know, take such a beautiful thing as the *Erkönig* of Schubert, which I transcribed for piano. The public only listened to hear how fast I could play the octaves. They didn't listen to that wonderful music. That's why I stopped my public playing. It became boring."

That describes what I felt, too. Psychologically, it's a very funny thing: you can play great music for two hours, but do a stunt for two minutes and they remember the two minutes and forget the two hours. That's what I'm talking about—not that I want to prove anything about myself. But I was recording almost all the time, especially the last few years, so that you cannot say I completely stopped.

CHASINS: Well, being that the Clementi was your

first disc, that makes one more debt that the musical world owes him. What was your next record?

HOROWITZ: All-Scriabin. The Third Sonata and 16 Preludes. The Third Sonata I chose because I thought nobody knows it.

CHASINS: Scriabin is hardly played any more so that it was a genuine service. How did you feel about that record?

HOROWITZ: Pianistically, the Preludes were not bad. As a work, the Sonata is somewhat disappointing. Here and there it is a little vague, a little weak although the slow movement is nice.

CHASINS: You had a close affinity to Scriabin himself. Did you not know him and play for him?

HOROWITZ: Yes, but I was brought to him as a child prodigy of nine. I played three of his pieces. That's all I recall.

CHASINS: Let's continue about records. What came next?

HOROWITZ: After Scriabin, all-Beethoven, then all-Chopin.

CHASINS: Did you feel as the records were going on that you were beginning to attain more and more of your artistic ideals?

HOROWITZ: Musically, here and there. But I was frankly glad there was no public. I could play as I feel, nobody to disturb me.

CHASINS: You never gloried in the public part of your career, did you?

HOROWITZ: Not very much.

CHASINS: Anyway, it was in the privacy of this very room that RCA Victor recorded the Clementi, Scriabin, and Beethoven discs. Did you find them entirely satisfactory?

HOROWITZ: No. Something was lacking, a sound that a smaller room cannot give, so we went to Carnegie Hall.

CHASINS: And that hall, that sound, began to inspire past memories and future plans, I guess.

HOROWITZ: It also gave me depression a little bit, too. I said I still don't want to play publicly. And recording doesn't capture the tone—so I will not record. I didn't for three years. In '62 I changed to Columbia Records and it so happens they have a studio in an old church—a little dry acoustically, but with a very high ceiling. It was nice to play

there. I began to practice a little more and I recorded three times more than they issued.

CHASINS: Was there any one traceable thing that made you finally feel that recording wasn't enough for you, that you had to speak directly to the public again?

HOROWITZ: Yes, indeed. It was a very curious and unexpected thing that even you don't know. I will tell you how it came about. You know that in January [1965] I went to Carnegie Hall a few times to see how I sound, and I said to Columbia: "Why don't we record and see how I sound there . . . maybe it'll be more interesting . . . maybe the tape will help. . . . We'll see . . . maybe the studio dry sound will disappear, the covered sound, synthetic a little bit—maybe it will disappear." So I went twice or three times and I played—for forty-five minutes or an hour, without thinking of a recital—and, as you know, later I invited a few close friends to listen.

Now, the musical circle of New York is like a provincial town. Everybody knows what everybody else is doing. One Sunday early in March, a story suddenly appeared in the *Herald Tribune*—very nice, very sympathetic, but inaccurate, stating that Vladimir Horowitz is giving secret recitals late at night. The next day the *New York Times* called, asking me, "Why did you inform the *Herald Tribune* and not the *Times*?" I said, "I didn't tell anything to the *Herald Tribune*." And they said, "Then what is all this about?" So I said, "I don't know. But, all right, I am playing tomorrow in Carnegie Hall and Columbia is taping it. Come with a photographer and I will give you an interview and you will hear exactly what I have been doing there, and you will discover the truth."

A young man appeared from the *Times* and asked me, "Do you intend to go back to the stage?" I said, "I don't know. Maybe one day. Maybe soon, autumn, next year, I don't know." Then I sat down and played for one hour those pieces I wanted to record. Afterward, in the artist's room, the young man returns, very much excited, and he wants to talk with me. It develops that he is a music critic, that he never heard me in public before in his life but has reviewed my records. And he says to me, "But Mr. Horowitz—recordings don't do you justice. You know, you play completely differently. You are like another pianist!"

That did it. He didn't know it himself until I told him later. But suddenly it came to me: "So that's the younger generation, that doesn't know me at all. This boy must be telling me the truth. He was always very complimentary about my records, but now he tells me I sound totally different." I believed him, I trusted his sincerity, and at that moment I knew I must play again. The next day I was on the front page of the *Times* and I thought to myself, "This is it. There's no turning back."

CHASINS: Valodya, you have the reputation of being an unapproachable and antisocial sort of person. I think that's because you have a disconcerting talent for spotting people who seek your friendship for prestige or gain.

HOROWITZ: You know, Abrasha, one of the nicest things that these twelve years of non-touring brought were opportunities to know my neighbors, even the neighborhood policemen and postmen. I have real friends among them. Before my concert everyone wanted to give me some sort of encouragement. My barber came here four days before and said to me: "Mr. Horowitz, you are in a fine position. Don't worry. You just go out there. They will see you, they will laugh, they will be delirious. Just *you* be quiet—I know you. You will not feel anything." He started to cut my hair in silence, and then said, "You know, I have a very good idea. Tell Mme. Horowitz to pack a little bottle of smelling salts for you!"

Then my newsdealer said: "Mr. Horowitz, I know you're giving a recital in a few days, and you have to realize that the public here is merciless, terrible! You have to give them the best plus the super-best or they will tear you to pieces like nobody's business!" After the concert, he said, "Mr. Horowitz, I never read such things, such raves. Oh, I'm so happy for you!"—at which point he broke down and sobbed. Those are some of my friends, you see.

CHASINS: Yes, but it wasn't only your friends who became emotionally involved. I don't believe I ever felt such tension in an audience. Each one talked in excited whispers and looked as though he himself had to get up and play. It surprised me somewhat, Valodya, because I had not only been thinking how much courage and discipline it took for you to appear on the concert platform again after those many years of comparative seclusion and silence, but I also was sure that only a fellow-performer could possibly appreciate what it meant. But the way the people greeted you convinced me that they understood completely. Didn't you feel how much they were with you and were actually going through the wringer themselves?

HOROWITZ: I did, but I wasn't surprised, for two interesting reasons. In 1957, I got a touching petition signed by hundreds of people asking me to come back again to the stage. There were four or five hundred signatures, including Broadway actors, and so on, and they understood it was not easy. Then, the day of the concert there was an attendant backstage—a very tall, nice kid. You know, the ushers and attendants—they're all music and drama students. Anyway, my hands were damp and cold from nervousness, so I turned to the tall boy and said, "Listen . . . you're young and healthy . . . give me your hands to warm my fingers." When I felt his hands, I drew mine back quickly. Mine were cold, but his were really icy! He was more nervous

than I. Everybody was nervous. Even the youngsters seemed to sense the strain.

CHASINS: Weren't you thrilled at the young people? Do you remember how many times we said there is a whole generation that doesn't know you?

HOROWITZ: But they were the most hysterical! I was thrilled.

CHASINS: When you first walked out on that platform and the audience rose and roared as one and you stood there . . . I was thinking to myself, "How is it possible to play one note in the face of all this emotionalism?"

HOROWITZ: Everybody said, "You can go out, bow, and come back; you can play with one finger and they will scream." But I know it was not the case.

CHASINS: You're right. Standards are high today, and those expected of you are alpine.

HOROWITZ: I know the musical world wanted to know—the interviewers asked me—have I changed the last twelve years . . . have I gained something . . . how do I play? I said that's for the audience to decide. The only thing I can say now is that if I announce a recital, it means I have some message for the public or I would not announce it. Whether they will accept it, whether it will reach them, I don't know, but I wouldn't try if I didn't feel I have something to say.

CHASINS: I think that was very clear, Valodya. No small part of that incredible reception you got reflected a thankful acknowledgment of the ways you had obviously used those intervening years, an appreciation of your moral responsibility and musical integrity. I've spoken to an enormous number of people about it, and they all agree, really.

HOROWITZ: You talked with musicians?

CHASINS: And people who are not musicians but Carnegie Hall veterans who called this the most thrilling event they had ever witnessed. One man, a lawyer, said, "I wish I could bequeath this to my children."

HOROWITZ: For that reason, there is the record [Columbia's two-disc album taped from the live recital].

CHASINS: Of course, and I applaud you for releasing it without one alteration.

HOROWITZ: This is the document—but there are lots of mistakes there.

CHASINS: Who cares?

HOROWITZ: Well, you know, nobody plays mistakes any more. Not on records! We don't know what it is.

If something happens that you don't like, you can erase it, change it.

CHASINS: It's all the more admirable that you want it just as it was. The record-buying public will be very appreciative of that, because it's more spontaneous, you take more chances.

HOROWITZ: And when I will play more, the musicianship will remain—but the control of the keyboard will be better, because that takes practice and experience. Even at the end of the recital it was much better. . . .

CHASINS: But I think that it would be kinder of you to play a few wrong notes or every pianist will want to commit suicide.

HOROWITZ: There were too many clinkers.

CHASINS: Valodya, do you remember Bernard Shaw's remark to Jascha after his London debut? "Mr. Heifetz, nothing may be perfect in this world or the gods become jealous and destroy it. So would you mind playing one wrong note every night before going to bed?" Well, I'm asking you to play three wrong notes at every recital.

HOROWITZ: All right, Abrasha . . . so three I will do—but twenty-three is too much.

CHASINS: Now let's talk about your program, because this was a surprise to all.

HOROWITZ: A little bit difficult for the public, you know.

CHASINS: Definitely a musician's program.

HOROWITZ: You know, I was telling Wanda, there are pieces of music which are so ineffectively written, even by geniuses, that the interpreter is blamed in advance, for not bringing everything out. But it's the composer's fault. Other pieces are the opposite—even when you play badly, something comes out. In a piece like Schumann's Fantasy, anything you do could be criticized. Very difficult, and so rhapsodically written that you have to put it together architecturally. I tried to do it but perhaps at the expense, a little, of romanticism. But if you do it too romantically, then it becomes too loose structurally. Anything you do is wrong. It's a great problem.

CHASINS: Valodya, I thought it was the most outstanding performance of the afternoon. But, as a proof of what we said about the two minutes of stunting that people remember out of an entire recital, will you ever forget the fantastic reaction to the Moszkowski encore that you played?

HOROWITZ: That was terrific. Even the étude of Chopin, too.

Continued on page 136



by NORMAN EISENBERG

New Products

The high fidelity equipment field appears to have staked out new territory for itself and the prospects look wider and greener than ever. The development of new products and new product forms; the signs of an ever-widening market for quality equipment; the renewed emphasis on standards (the reactivated IHF Committee on Standards has a new booklet on amplifiers just about off the press and has started to revise the tuners standard)—all these are signs of progress and maturity. They, in turn, can mean the provision of more varieties of high-performing equipment, at relatively reasonable cost, to greater numbers of buyers than ever before.

In a sense, the key to this enrichment is the transistor: solid-state circuitry, in general, has made it feasible to offer equipment that is high-performing, reliable, compact, and attractively styled—a combination of virtues long acknowledged as the design goal of consumer audio gear but never before so well within the grasp of so many. Tangible evidence of this trend is the great number of integrated tuner/amplifier chassis (or, simply, “receivers”) that vie for attention alongside the no less impressive roster of separate tuners and amplifiers. An-

other offshoot of the integrated or "system preengineered" approach is seen in the unitized amplifier-speakers (still relatively few in number) and in the modular systems (steadily proliferating). In a word, we have more of everything today—ranging from equipment aimed at a limited number of advanced perfectionists to the products aimed at a larger market which demands top quality within a given price class or physical format.



RECEIVERS AMPLIFIERS TUNERS

Among the new receivers and separate amplifiers and tuners are entries from companies familiar in this field and from a few new sources. The products range from entirely new units through additions to existing lines to small improvements in one or two models. Prices vary, depending largely on the controls and features offered, the degree of FM sensitivity, the inclusion of an AM tuning section, and the rated power output of the amplifier sections. This last factor is almost universally being specified as music power, which provides a somewhat higher rating than continuous power but which is a perfectly satisfactory specification in relative terms. In many sets, too, the maximum power available varies with the output impedance, although the 8-ohm load remains the standard for rating and testing. In general, the receiver field is well populated with amplifiers in the "low medium to high medium" power class, capable of driving, say, 90 per cent of today's speaker systems. For those who want the highest-powered setups, or for those whose present tuners are quite ample, thank you, there still are plenty of separate amplifiers being offered.

Among the very new models are four receivers from Bogen, two of which are solid-state—the 70-watt RT-8000 and a lower-powered and lower-cost RT-4000. Pilot Radio, for a time quiet on the components front, is back with three receivers. Two "economy" tube sets and higher-priced solid-state models have been announced by Kenwood. Eric's recent receivers, separate tuner, and separate amplifier—all solid-state—boast a lifetime guarantee on workmanship in addition to the usual one-year warranty on parts. To its Stratophonic series of solid-state receivers, Harman-Kardon has added its fourth, Model SR-400; FM performance is rated similar to that of the SR-300; audio power is slightly lower. Another recent entry is Altec's high-powered (50 watts music power per channel) Model 711A receiver. In common with most new receivers, the Altec unit is crisply styled and features a liberal assortment of controls.

Complete transistorization, including the front end, characterizes Fisher's latest receiver, its Model 440-T, rated at 25 watts per channel at 8 ohms output. Fisher also has two new control amplifiers—the solid-state TX-200 and the TX-300, rated at 45 watts and 50 watts per channel respectively. Both the TX-200 and a solid-state separate tuner, the TFM-200, are offered by Fisher as "low-cost components." For the do-it-yourselfer, some of Fisher's tube models are available as Strata Kits.

The newest product from Scott is also a solid-state receiver—its Model 348, rated at 50 watts per chan-

nel. A full line of separates and combination chassis also is offered by this company, including several units in Scott-Kit form. The latest kit from Scott, incidentally, is a solid-state FM stereo tuner, Model LT-112, said to require six hours for assembly.

Among other kits, there is EICO's latest Model 3566 receiver: designed with critical sections prewired and providing terminal boards for much of the wiring, this set is said to be fair game for the kit beginner. It is also sold factory-built. Heath's Model AR-13A receiver is sold only in kit form. This set, although again critical sections are prewired, is aimed at somewhat more experienced kit builders. Other new kits from Heath include a separate tuner, the Model AJ-41, priced at only \$49.95 and boasting simplified construction. Various models of solid-state receivers and of separates have been announced by Allied Radio in factory-wired form (Knight) and in do-it-yourself form (Knight-Kit). Many of Lafayette's new receivers remain tube designs, although this company's latest amplifiers are solid-state.

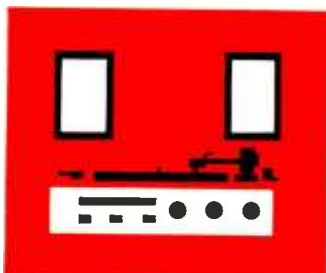
No longer really new this fall, but still unique is McIntosh's MX-110, the only unit we know of that combines a stereo tuner with a stereo preamp—a "semi-receiver" requiring a separate power amplifier. This company also offers an updated version—Model MI-3—of its FM multipath tuning indicator, essentially an oscilloscope that aids in tuning to stations. Although transistors appear in Mac preamps, this company still relies on tubes for its main design efforts—as do Marantz and Dynaco, whose tuners and amplifiers continue unchanged. Electro-Voice, which announced its reentry into electronic components last year, now has a new group of sleekly styled components including a 50-watt control amplifier, two tuners, and two receivers that combine the amplifier with either of the tuners. Pure Sonics, which entered the audio field fairly recently with high-priced separates using tubes, has now announced solid-state models, including a receiver and a separate tuner and control amplifier. On its Cantabile models, which include its higher-priced separates, this company offers lifetime guarantees. V-M, long known for its low-cost record changers and consoles, has brought out its own audio component—a solid-state stereo receiver, of course.

If receivers as a group stand as a significant trend in stereo design, they still must share the limelight with the separate amplifiers and tuners. In addition to the models in this class offered by companies already mentioned, there are other new units of interest. One is the very big 200-watt (continuous power) solid-state basic amplifier announced by Mattes, a new company in Chicago. Another comes from Crown, the tape recorder manufacturer—a 40-watt (continuous power) basic, only 1¾ inches high, and capable of being professionally rack-mounted (Model SA 20-20). A monophonic high-powered basic amplifier in kit form has been released by Schober, the organ manufacturer; for stereo listeners this unit might well prove useful to drive a center-channel speaker system.

C/M Laboratories, also a fairly recent arrival on the high fidelity scene, will introduce a solid-state integrated amplifier and a separate preamp-control center. An interesting option is offered kit builders by Acoustech: one can assemble a stereo power amplifier and, at a later date, add a preamp-control to the same chassis. James B. Lansing will offer its first integrated amplifier, and the previously announced solid-state energizer (power amplifier) in separate form—that is, with a new series of plug-in circuit boards to adjust its damping and response contour to suit speaker systems made by manufacturers other than JBL. Another first is the Model A-7 integrated amplifier brought out

by Martel, rated at 32 watts per channel. Two fairly low-priced DeWald separates—a tuner and control amplifier—have been released by United Scientific Laboratories, a division of the Vernitron Corporation. The new President series from Grommes includes two tuners and a stereo integrated amplifier rated for 100 watts output. Korvette's new XAM series includes low-cost solid-state control amplifiers and a stereo receiver.

Among the British imports there is the new Leak 3 MX stereo FM tuner, to be distributed here by Ercona; several Radford separates (preamp, power amp, and tuner), to be handled by IMF Products; and Rogers components, which will be marketed by Electronics of Philadelphia.



MODULAR SYSTEMS

Currently taking on added importance in the industry is the modular system, a product form created by solid-state circuitry, in union with smooth-sounding compact speakers. Record player and amplifier (sometimes a tuner, too) are housed together in one cabinet; two matching cases comprise the stereo speakers. The most arresting of such systems comes, interestingly, from KLH, the firm which pioneered the idea in "suitcase stereo" form. (The first modular systems were housed in luggage-type cases; these models, indeed, remain popular and are still very much available.) Until recently, the modular system was conceived of as a table-top or shelf-type system; now, with its new Model Twenty Plus, KLH has placed its modules on sculptured aluminum stands. Combined with a choice of speaker grilles, the ensemble is visually striking and creates new installation possibilities. A lower-powered amplifier and more modest housing, also available in walnut, comprise the KLH-Nineteen modular system. Both the Nineteen and Twenty include FM stereo tuners, and the original KLH-Eleven suitcase system will be offered with a built-in tuner.

The modular ranks have been joined by Harman-Kardon with its Model SC440. This system, which includes an FM stereo and AM tuner and control amplifier installed under the base of a Garrard changer, also introduces another H-K first—a pair of compact speaker systems.



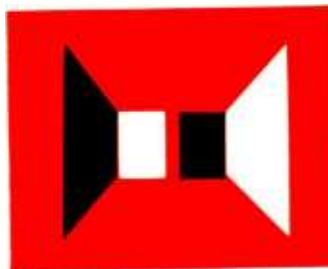
RECORD-PLAYING EQUIPMENT

The major news in phono cartridges was made, of course, last year, by the 15-degree vertical angle and the elliptical stylus. Other design aspects of this critical component continue to be explored, however. For instance, there is the new Dyna S-3, a higher-

compliance version of the B & O pickup introduced some time ago. Empire's newest pickup is the 888 series, designed with lower mass than former Empire units and available with conical or elliptical stylus. From Grado comes word of its Model B, this firm's first ceramic cartridge—also sold with either conical or elliptical stylus—and claimed to outperform many magnetics. Similar claims have been made for the Euphonics silicon pickup, in which the stylus movement modulates an externally generated bias signal. Benjamin offers two new versions of the Elac cartridge, one with 0.7-mil stylus, the other with 0.5-mil stylus. Audio Dynamics continues to feature its Point Four series, and lower-cost models. A lower tip mass is featured in the Mark IV version of the IMF Decca cartridge, offered for use in a variety of arms, including those on automatics.

As for record players themselves, the familiar machines will still be much in evidence. In addition, the anticipated Marantz SLT-12 finally has reached the market, after a gestation period of designing and tooling up. Priced at \$295, this unit is the only player to employ a straight-line or radial tone arm that extends across the record during play instead of swinging from a pivot like all other arms. A two-speed model, the SLT-12 is a complete disc player, and includes a newly designed magnetic cartridge with elliptical stylus and 15-degree vertical angle, high compliance, and low tip mass. Eventually, Marantz will make available an accessory arm for handling other makes of cartridges; for the nonce, however, the SLT-12 comes "complete."

The other new record players in the offing all are imports. United Audio will release the Dual 1019, which shares all the features of the highly regarded Dual 1009 and adds some new ones: a direct-dial bias or anti-skating adjustment; a stick-shift type cue control; and a stylus overhang adjustment. From Switzerland comes a new Thorens, the Model TD-150, to be handled by Elpa. This unit, a two-speed manual in which arm and platter use the I-beam common-suspension principle, is lighter in weight than the TD-124, but somewhat heavier than Elpa's recent PE-34, a four-speed manual. Three new players are expected from Britain: IMF will market the Era, a manual turntable and arm ensemble which boasts an electric arm lift and a bias adjustment; RFS Industries will distribute the Princess, a compact four-speed automatic; BSR Ltd. has announced its Model UA50, another multispeed compact automatic.



SPEAKERS

In speakers, there is evidence of continued refinement of existing designs and a few innovations. For instance, the IMF-Kelly "transmission line" system is an eleven-cubic-foot labyrinth housing a huge woofer and new version of the Kelly ribbon tweeter. IMF also plans to release smaller systems by Radford, and a series of modular speakers from Jordan-Watts. These are individual "pancake" drivers that may be used singly or in groups for enhanced bass and power capability. Enclosures will be sized accordingly.

The rotating-speaker idea (first described here in

"Newsfronts," June 1965) takes shape in the form of several complete systems and add-on midrange and tweeter units offered by Circle-O-Phonic. In the complete systems, the high-frequency driver spins silently and radiates omnidirectionally through an enclosure open on four sides; the woofer is sealed beneath in an infinite baffle. "Sound in the round" also will be highlighted by such designs as the Empire Grenadiers. Newest twist to this line are the removable "stops" on the Model 8000P, which help suit the bass response to room acoustics; and highs also can be adjusted, by an electronic switch. Empire also offers two compacts. Also taking the "rounded approach" is University's Mediterranean, a three-way system housed in an octagonal enclosure with a rounded top. Another new system from University is the Ultra-D, a compact that uses the ducted port rather than the more popular air suspension technique for its woofer.

Electro-Voice covers both ends of the size spectrum with speaker systems of all dimensions, from its new compact Model 7 to its large Georgians and Patriotics, the latter using 18-inch and 30-inch woofers respectively. Similarly, James B. Lansing will offer a wide range of styles and sizes, from its new compact Lancers up through its wall-filling Paragon.

The latest Frazier product is the Model 412, a floor-standing system employing four woofers and a horn-loaded tweeter. A fairly recent line of complete systems, including compacts and floor-standing models, has been launched by Utah, formerly known as a supplier of drivers only. A revised version of the Karlson system, with its characteristic swallow-tail enclosure opening for bass reinforcement, has been announced; the enclosure itself can be bought for use with one's own speaker.

Scope is offering, in addition to its complete systems, drivers and dividing network on a baffle for custom installation. A significant change in the design of Bozak's large Model B-4000 is the use of eight tweeters in a vertical array for improved sound spread. Klipsch has announced a slightly revised Cornwall II for along-the-wall placement.

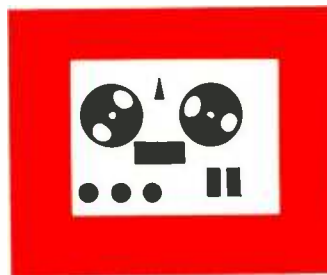
Sonotone will release its second compact, the RM-2, rated as a higher performer than its RM-1. The latter is now available in kit form as well as factory-assembled. From Lafayette comes news of its Criterion series, compact systems popularly priced. New compact systems have been brought out by Ampex, ranging in cost to about \$170.

Jensen has announced a comprehensive line of systems, of which its leader is the Model 600-XL, designed as a high-performance compact. Floor-standing models also will be offered, as well as separate drivers for one's own enclosure. Interesting news is that the gap in the number series from 5 to 10 in the Fisher line of speakers has been filled—at least partly—by Models XP-6, XP-7, and XP-9, three new compact systems varying in price. Two of Fisher's slimlines, the Models 1 and 2, now are available in kit form. UTC will release four new Maximus systems, bringing the total in this series to seven. From a new firm, Desopren Systems, Inc., of Burbank, California, comes word of speaker systems said to incorporate the smallest full-range horns yet available. Prices start at \$200.

Mediterranean flavoring graces the newest floor-standing models from Altec Lansing—the 846A Valencia and 847A Seville—and its latest compact, the Model 845A Verde. Sherwood's offering has expanded in both directions to include the compact Newport and the floor-based Tanglewood, a four-way reproducer. The newest Hartley system is the huge Concertmaster, employing an 18-inch woofer. From Germany, via the Gaston Johnston company in New

York City, comes a new series of Isophon speaker systems and baffled drivers for custom installation. Isophons are compacts priced in the \$150-and-up range. Five new compacts, starting at about \$30, have been announced by Korvette.

Electrostatics will be featured by at least five manufacturers. Full-range models include the British-made Quad and the U.S.A.-made KLH-9 and Acoustech X, the last-named being offered with integrated solid-state basic amplifiers and matching preamp-control. Electrostatics for midrange and highs, combined with conventional woofers for bass, characterize the systems from Neshaminy and from Acoustica, whose lampshade speaker will be joined by a new series of floor-standing models, circular in shape and available in various décor styles.



TAPE RECORDERS

The subject of tape recorders is well-nigh a story (or several stories) unto itself, and much of it was told in our August issue. The field seems now clearly marked in terms of four major product groupings: the open-reel or "standard" tape machine, the cartridge machine, the strictly portable recorders (powered by batteries), and the video tape machines. Each of these groups includes subgroups and variations of the basic type. Open-reel machines, for instance, include a variety of units from complete recorder/playback systems to decks that must be hooked into an existing sound system to be heard. Cartridge tape equipment now covers the familiar RCA hub type, the 3M-Wollensak endless loop system, and the new auto/tape cartridge—the "auto" here standing for "automatic" rather than "automobile" inasmuch as many of these systems are offered in cabinets for home use as well as in chassis form for mobile installation. Portables are mostly scaled-down versions of the open-reel models, although Norelco is offering a portable that uses a miniaturized version of the hub cartridge, and two similar models from Japan are expected to reach the market this fall or winter. The roster of video tape machines is growing slowly, and the prices are coming down.

A full list of audio machines currently available will appear in a special Tape Directory to be published in these pages next month. Among the late models that have so far come to our attention is the new Ampex 800 series, solid-state and popularly priced. Ampex also is offering the higher-priced 1100 and 2000 series of decks and complete recorders—solid-state and tube designs respectively, both series featuring reverse play—and will introduce new microphones and accessories, including a slide projector actuator for use with its 1100 and 2000 models.

Elpa will release the Swiss-made Revox G36, a two-speed, three-head model that accepts up to 10½-inch reels. Three new Concertone models feature reverse play and record; the 805 is walnut-encased and is supplied with external speakers; the 806 is similar but comes without the housing, power amplifier, and speakers; the 808 is a lower-powered version of the 805 in a carrying case. Inter-Mark has announced four new Cipher machines, including

a low-cost monophonic recorder and higher-priced stereo models. From Chancellor Electronics comes word of three new OKI stereo recorders, the highest-priced model housed in walnut and supplied with separate external speaker systems. Allied Radio offers a do-it-yourself recorder: its Knight-Kit KG-415 is a preassembled Viking transport with a kit for wiring the solid-state modular electronics section.

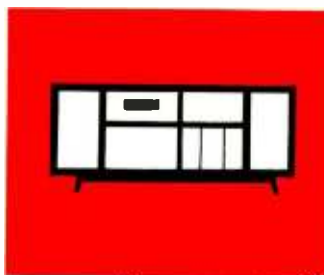
V-M will release a new line of recorders, including a portable and its Model 854, the latter including a stereo FM and AM tuner built into the tape machine. Rheem Califone enters audio componentry with several tape units, from a playback transport to full recorders. Five new Wollensak models all will feature four recording speeds; according to the company, the recent introduction of 3M low-noise tape is related to the practicability of incorporating the slower speeds.

Several new models embracing the range from low-cost portables to middle-priced open-reel machines will be offered by Emerson Radio, Westinghouse, General Electric, and RCA. Tandberg's latest is the 74-SP, which includes a carrying case plus a pair of full-range speaker systems separately housed.

Sony will offer machines in all price ranges and with various features. The "play-now, record-later" idea is embodied in its tape deck Model 263-E, to which the SRA-3 recording electronics may be added at the owner's option. Complete recorders, decks, and portables also are available. Viking's 88 Compact is joined by the 880, which provides a carrying case with built-in speakers. Other new Viking models include transports and decks in many configurations, separate recording and playback amplifiers, and the top-priced Retro-Matic 220 with reverse playback. Martel has announced several new Uher recorders, from the versatile monophonic Model 5000 to the new stereo Model 9000. Two Criterion recorders, popularly priced, will be offered by Lafayette; one comes in a teakwood cabinet; both are equipped with speakers. Craig Panorama has expanded its line with several new models, including portable, monophonic, and stereo machines. The cross-field head will be employed by Roberts in five new models, including portables and higher-priced machines. A new Concord portable will operate on either flashlight batteries or AC power.

Three new video recorders—by Sony, Matsushita, and Ampex—in the about-\$1,000 price class will be made available late this year or early in 1966. One New York City dealer told us unofficially that he is ordering "at least fifty." Higher-priced models by Norelco and Ampex (about \$4,000) will continue to be offered as "professional" products. Delmonico International will release a video recorder developed by Victor-Japan—no price announced as yet. And there are unconfirmed reports that Zenith, RCA, GE, and Westinghouse will bring out similar products some time in 1966.

In the auto/tape field, the eight-track Lear Jet system will be offered as an option in 1966 Ford cars. The tape machines, which will include an AM radio, will be manufactured by Motorola; the tape cartridges will be supplied by RCA Victor, with an initial list of some 150 titles available. The Fidelipac-type four-track automatic cartridge is also very much on the current scene, with new models of players offered by a number of firms and a much larger repertoire encompassing several labels. Newest entry in this category is the Audio Spectrum 1200, a monophonic cartridge deck that plays through the car radio. Whether both the eight-track and the four-track systems (they are different and incompatible) will "coexist" or whether one will win out over the other is anyone's guess.



ACCESSORIES AND CABINETRY

Among audio accessories, some interesting new items are showing up. One such is the Shure headphone amplifier (described in "Newsfronts," September 1965). Another is a three-channel mixer made by PML of Sweden and sold here by Ercona. A more modest, yet useful device is the Phone-Mate by R-Columbia Products—a network inside a phone-plug that converts low-impedance headphones to high impedance, thereby enabling them to be connected directly to the cathode-follower circuits normally found in the outputs of tuners and tape recorders. Another novel device is the Voice-Matic from Kinematix, which may be used with any tape recorder as a voice-activated control switch. The first condenser microphone available in the U.S.A. for under \$100 is the Swedish-made PML, offered by Ercona. New tape-editing kits will be shown by Robins, including one that permits two reels to be mounted on a jig, with the splicer in the middle, and by Elpa, which now is marketing the new Tall editing block and precut splicing tabs.

A variety of antennas will be offered, from indoor models camouflaged in vases, such as the Eagle International, to husky multielement arrays for outdoor installation, developed by such companies as JFD, Jerrold, Winegard, Finney, and Channel Master—the last-named also having announced its most ambitious indoor antenna, Model 4003 for both television and FM reception.

Familiar 300-ohm twin lead has been challenged by a new shielded variety, and by a 75-ohm coaxial cable. In addition, there are signs of renewed emphasis on low-noise antenna boosters. For distributing all manner of sound throughout the house, a full series of connectors, switches, and adapters is offered by Mosley Electronics, while the hard-working equipment can be kept cool by one of the new Rotron or IMC Boxer fans.

Finally, there is a wide variety of "audio furniture" on the market. Audio Originals, a company which became known for its open-shelf "semi-cabinet," now produces a broader line of full cabinets and matching speaker enclosures. Barzilay offers a revised version of its Design One kit—both equipment section and the speaker housings have been enlarged. Other newly designed kits and factory-built cabinets, from sleek contemporary to traditional and European, round out the line. A modular open-shelf and cabinet system, free-standing on adjustable poles, has been developed by Allied Radio; known as the Knight room divider, it is low in cost and high in versatility. A very stylish and highly original modular system will be offered by Toujay Designs. Called the Multi-Cube and available in walnut, teak, or rosewood, the system is made up of basic units that may be used in floor-standing, stacked, or wall-hung combinations. Fittings are provided for all types of audio gear, and the cubes are vented for air circulation. Multi-Cube comes in kit form or factory-assembled.

Whether we are, as a Chicago public relations firm put it, "riding the crest of the biggest music boom in history" may be debatable, but that today we have an unparalleled multiplicity and diversity of forms for playing recorded music is clearly beyond dispute.

by Denis Vaughan



The Schubert Symphonies

A Revisionist View

The author's complete recording of Schubert's symphonies, based on a reëxamination of the original scores, presents a composer you may not have heard before.

WHO HAS THE RIGHT to decide whether a creative work is good or not? The question is particularly relevant to Schubert's symphonies, which at various moments in their history have suffered an undeserved oblivion. We tend too easily to accept the statements of scholarly authorities, and more than one influential pen has gone out of its way to belittle Schubert's symphonic stature. Already in 1892 George Bernard Shaw was writing of the C major Symphony: "A more exasperatingly brainless composition was never put on paper"; and again, "Schubert's symphonies seem near debaucheries of exquisitely musical thoughtlessness." Alfred Einstein observes of the First Symphony: "It is all superficial, musicianly, and festive, as becomes an uncannily gifted but inwardly healthy young man." *Grove's Dictionary* allows Maurice Brown to say of the Sixth Symphony, "It is a very inferior work; only in its Beethovenish scherzo is there any gleam of interest." The truth of the matter is that when critics assume a supercilious attitude to genius our only real defense is to listen ourselves to the works that are under fire.

For a number of years I had the great good fortune to be double bass player, organist, pianist, harpsichordist—and, in fact, general handyman—to the Royal Philharmonic Orchestra, starting with its tour of the United States in 1950. Later, I was promoted to Chorus Master of the Beecham Choral Society, which I formed, and finally I became Beecham's assistant conductor. During this period I was able to play and hear all the early Schubert

symphonies (with the exception of the *Tragic*), for Sir Thomas did more than any other conductor in recent years to bring these works forward to their rightful place in the repertoire. He did not hesitate to give an all-Schubert concert, for instance, thereby successfully defying the box office pundits.

Sir Thomas' most illuminating comments were usually to be heard during the playback of his finished recordings of the symphonies, when he was fully occupied with the general picture of each work and its perspective in Schubert's life and Vienna's history. During this delicate final stage of recording, my particular duty was to listen for technical imperfections in the playing or balance of the instruments (which were rare indeed) in case he had overlooked them while following the line of the music. Sir Thomas had several basic maxims. One was: "The grand line and flexibility—the grand line's the only thing the public understands, and flexibility is the only thing which makes music." Another was: "The conductor's duty is to illuminate the composer *and* the work," and this principle accounts for Sir Thomas' unique attention to style. For him it was not enough to delineate the ideas of a symphony aright; the whole had to be set properly in its period. In short, I gained the immutable conviction that Schubert could never be dismissed as a minor symphonist, one whose works do not hold the attention. The more you hear Schubert's symphonies, the more difficult it is to stop listening to them.

Having had the salutary experience of finding in-

numerable discrepancies between the manuscripts and the printed scores of the operas of Verdi and Puccini, I have long become quite skeptical about the validity of many editions of famous works. With the appearance of Otto Erich Deutsch's revision of the *Unfinished* Symphony, it became clear that Schubert had also suffered—although fortunately to a lesser degree than Verdi and Puccini—from the zeal of his earlier copyists and editors. Although many of the changes to be seen by comparing Professor Deutsch's new edition with the old versions of the *Unfinished* are limited to questions of expression marks such as accents and diminuendos, their import on the musical statement is often decisive. Take, for instance, the development of the first movement of the *Unfinished*. It has huge troubled outbursts, dramatic diminished chords which are written with two successive accents in fortissimo, followed by four bars of submissive palpitations. Well, most printed scores have two diminuendos instead of those accents, thus taming the end of the chord completely, with the result that there is no need for anyone to be frightened after the dissonances, and the palpitations lose much of their point.

These and similar preoccupations brought me to consult the Schubert manuscripts and their photocopies, which are to be found in Vienna. From these documents it was clear that what applied to the famous B minor Symphony applied also to the other symphonies to a greater or lesser degree. While the Second Symphony and parts of the *Great C* major seem to have been very accurately transcribed indeed, the Fourth Symphony, corrected from the manuscript, looks like a battlefield. *Tragic*, indeed! Page after page of effeminate diminuendos have had to be crossed out, leaving only about four or five general diminuendos in a score wrongly printed with hundreds of them. This is obviously enough to change its nature.

You can well imagine that having made these discoveries, and having duly boiled with indignation. I wanted to hear how the Symphonies sounded with the corrections drawn from the manuscripts. But that is not all. As much as anyone else, I have been tormented for years by that greatest mind teaser of musical history—the problem of the *Unfinished* Symphony. Deutsch's edition (Philharmonia Pocket Scores) reproduces Schubert's manuscript sketch of the third movement, almost complete for the pianoforte, and fully orchestrated by Schubert for the first nine bars. What does it sound like?

The answer is now at hand, with RCA Victor's release this month of a five-disc set of the Symphonies, together with the two *Italian* Overtures. For this project the Alessandro Scarlatti Orchestra, a Neapolitan ensemble ideally knowledgeable of the classical style, was selected, and I was privileged to take over the podium, with Maestro Renato Ruotola acting for the occasion as concertmaster. The sessions were spread consecutively over a month and, wherever possible, the final recording has been taken from complete takes.

For the record, my orchestration of the Third Movement of the *Unfinished* Symphony was not only originally suggested by H. C. Robbins Landon, but actually completed in the sunny garden of his rambling Tuscan castle. But in the year since this movement was recorded, a strange thing has happened. What started out as an interesting and justifiable experiment in musical history has, with repeated listening, convinced me that the movement really belongs to the Symphony. The trouble is that we all know the first two movements of the *Unfinished* so well that they are fully in our bloodstream—and, at first hearing, the extra movement sounds as though it were not part of the family. Only when its motives and its strength become as familiar as those of the first two movements can one form an objective opinion of it. I will be interested to know whether other listeners have the same experience. Certainly the phonograph is the ideal way of facilitating a study of this nature.

SCHUBERT WROTE his First Symphony before he left the Seminary in 1813, and had the good fortune to have it performed there. Although he was by this time a sufficiently experienced musician to know how his own work would sound, this didn't stop him giving the trumpet an extremely difficult high part—a hurdle he never repeated—and somehow managing to clutter up the lower parts and the timpani so that the freshness and effervescence of his melodies are not set in the limpid surroundings which they deserve. Yet Schubert's First is a full-scale symphony by any standards, with contrasting themes, buoyant and exuberant in the Allegros, remarkably pensive and wistful in the Andante (which I have recorded without the cut that Sir Thomas made), and with a perfectly formed and contrived Trio. Where, O where are the "brainless" and "superficial" notes? In the grand finale, Schubert wrote a string passage on the last page which must have proved unplayable then as it is now, and the correction added on the manuscript reduces the frantic triplets to groups of two notes—still quite a handful for competent violinists if the finale is taken at speed.

Eighteen months later, in March of 1815, Schubert completed the Second Symphony. (There is a work of the same period, *Eine kleine Trauermusik*—scored for the lugubrious mixture of two clarinets, two bassoons, a double bassoon, two horns, and two trombones—which I would very much like to hear.) The Second Symphony is far better known than the First, but I personally don't find a great discrepancy between the relative density of the two works when they are compared to the rest of his output. There seems to me to be, for instance, a considerable affinity of mood between the second movement of the First Symphony and that of the Fifth, and I would certainly defy any youngster of sixteen today to write music of similar depth and maturity, no matter what idiom he uses.

The Second Symphony is a frenzy of *Moto per-*

The Schubert Symphonies

petuo and, like the First, drives the violins of the orchestra to beg for mercy. It represents, I feel, the natural growth of a genius in a year and a half, and not the first truly symphonic statement of the composer. Of course the Symphony No. 2 exhibits some new features, such as the variations of the Andante (the first signs of that distilled serenity which is Schubert's particular province), but both symphonies have moments of triumphant affirmation, particularly in their last movements. To my ear the Second Symphony does not yet escape a slight turgidity in the orchestration, which gives it a Beethovenian gruffness not quite in keeping with its musical ideas. While there is evidence that the work was given a private performance at Otto Hatwig's in 1816, I suspect that Schubert must have had means of hearing this or similar orchestration performed before then, because all traces of this heaviness have disappeared in the Third Symphony, composed in 1815.

Most of the Third Symphony was written within one week (from July 11 to 19), but it received no public performance until the 1880s, in London, where it was conducted by August Manns. It becomes clear in this Symphony that Schubert is in the process of developing the expression of a particular form of private joy, which in the orchestra can only be conveyed by the woodwind. Very few composers have managed to do it—Schubert, Bizet, and Delius being the foremost. The clarinet, which in the first two symphonies did not manage to have a leading melody, becomes of age in the Third Symphony, and opens two of the most important themes in the work—the first subject of the Allegro con brio, and the fairy-tale-like second subject of the Allegretto. In my recordings of the symphonies, the woodwinds are particularly forward in sound, not by any trick of microphoning but by reason of the simple fact that I use a small number of strings—for the most part eight first violins, seven seconds, five violas, four cellos, and three basses. This seems to me helpful in retaining the personal quality in the woodwind phrases, quite apart from being historically justifiable.

These eloquent “spoken” interjections from the woodwind are found very markedly in the Fourth Symphony, particularly in the beautiful second movement—which should be a real “Andante” rather than the “Allegro Assai” often applied to the movement and contradicting the *Tragic* title which Schubert himself gave to the work. The Symphony was written in 1816 (it was first performed publicly, I believe, in Leipzig in 1849). Schubert's stature has obviously greatly grown. He had by this time written eight operas, four Masses and many other church works, a considerable amount of choral music, at least sixteen quartets, a large quantity of piano music, and at least two hundred songs.

The Fourth Symphony is at once heavier than its predecessors through having four horns instead

of the customary two. There are moments when it anticipates Schumann in sliding chromatic harmonies, such as the second subject of the first movement. This Symphony benefits in particular from the clearing away of editorial debris. On looking hard at the manuscript I found that almost every sign of an accent has been printed as a diminuendo, a trick which does much to rob the work of its vigor. For instance, in the Ms the first subject of the opening Allegro has an accent at the peak of each phrase, which makes it at once more gripping and urgent. The mistaken diminuendos in the printed scores tend to encourage a breaking up of all the phrases, instead of each driving onwards to the next. In the Andante this can have a crucial effect on the great climax just before the coda, where Schubert's manuscript shows not a trace of a diminuendo but a sudden *piano* in the following bar. To withdraw from a climax too soon can be fatal wherever true passion is involved, and yet that is what every printed score of this Symphony published to date has imposed on Schubert's work.

There is a curious point in the last movement which, according to Schubert's manuscript, should start with the woodwind and horns alone, leaving the cellos to join in at the recapitulation of the phrase some minutes later, when it changes from the minor to the triumphant C major. The cello entry is sketched in on the manuscript in pencil also at the opening of the work, but to me it does not seem to be in Schubert's hand. So in the performance I have left it out, thus heightening the effect of the recapitulation. The last movement has a most unusual second subject, made up of answering phrases between the violins and the clarinet. The accompaniment is from the second violins and violas, and marked *pianissimo*. However, I find that the harmonic implications are so strong and so moving that to relegate it so far into the background is to rob the movement of one of its most unusual features. This is a case of interpreting *pp* not as a dynamic level but as a mood. On the whole I find the Fourth one of the most satisfying of all Schubert's symphonies.

HAVING DEVELOPED the work of the clarinets so far, Schubert left them (as well as the trumpets and the drums) right out of his Fifth Symphony. The reason for this decision was probably that at the work's first performance, privately at Otto Hatwig's shortly after its completion in October 1816, players for these instruments were not available. (It is strange how often such a particular circumstance shapes history.) The Fifth Symphony is comparatively well known, with its dancing and lilting rhythms, its deft weaving of major against minor in Schubert's favorite bittersweet way, and its wise comments in the conversation between strings and woodwind at the second subject of the slow movement. In the Trio, Schubert comes back to the bassoon for a solo, which he had rarely done before

in such an exposed way. In the First Symphony, for instance, at the same spot, he had the horns in the accompaniment as well, so that the bassoon color was absorbed in the general warmth of horns and strings.

The Sixth Symphony is one of my favorite works for a variety of reasons. First of all it is, with the Third Symphony, among the happiest of all Schubert's works. He exploits the woodwind as never before, dovetailing puckishly, with bluff interjections from the full orchestra which bark without biting. The second movement, as well as the fourth, has a most disarming nonchalance, difficult to find in any other composer. Here, by the way—as in many other places—I have performed the dotted rhythms in what I believe to be the proper style, with a slight lengthening of the dotted note. (The opening of the *Great C* major is another notable example.) If it sounds right to the listener, then it probably is right. Just before the end of the movement there are some crashing fortissimo chords, followed by a delightful, jaunty descending passage with a charm all its own (and which could only be described as “devoid of interest” by somebody who hadn't really listened to it). The Scherzo is full of surprises and chattering woodwind, with a Trio oddly divided in two dissimilar halves, the first with awkward exaggerated gestures, and the second with busy passages for the violins.

The last movement is something that I don't remember Haydn or Mozart ever trying to do—a sustained Allegro moderato with a constant swagger, which loses all its point the moment it is forced into a faster tempo. There is something like it in Stravinsky's *Histoire du soldat*. Schubert's movement has some comic Jack-and-Jill phrases for the woodwind which smirk with impish pride for their very inconsequence—having gone up they come straight down again, without dallying on the way. (Could this be what upset Shaw?) Then there are growls of mock fury from the basses, which still don't manage to shake the movement from its basic tempo.

During this period Schubert was experimenting with various styles, as witness the two delightful Overtures “In the Italian style” emulating Rossini, tempered with Viennese grace and wit. One of these pieces was given a public performance on March 1, 1818, virtually the first public performance of any of Schubert's orchestral works. Another followed in May, but the Sixth Symphony had to wait some years for its first performance, when it was substituted at the last moment instead of the *Great C* major. This latter work, finished in 1828, ten years after the Sixth, was not performed by the Philharmonic Society as planned because, it is said, the players found it too hard. I prefer the more fanciful explanation offered by my old professor, Arthur Nickson, who was sure that the players had to give up for laughing.

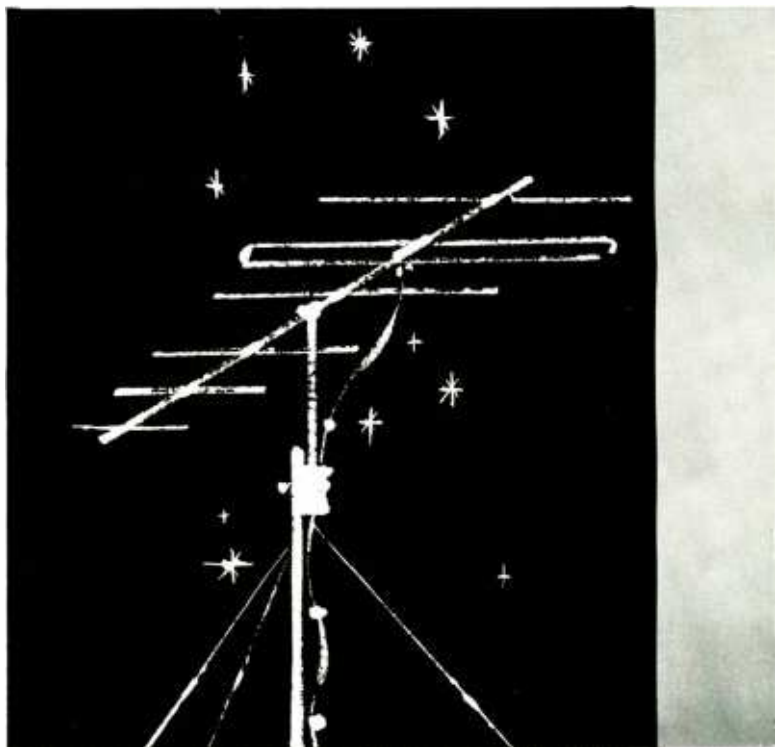
Of the 1818 D major Symphony we have only a piano sketch, and the 1821 E minor and major Symphony has been lost completely—a terrible loss

when one considers the remarkable progress that had taken place in Schubert's aural imagination by the time he wrote the B minor (*Unfinished*) Symphony in 1822. It is quite possible that Schubert *did* finish the *Unfinished*, and in this case we are presented with another irreparable loss—this time apparently due to the carelessness of Joseph or Anselm Hüttenbrunner in mislaying the second volume of the score. How else can one account for the strange fact that the full orchestration breaks off on the last page of a volume, while the piano sketch shows that his thought carried on quite consistently? In my realization of the rest of the Scherzo, I have followed as closely as possible the advances in orchestration shown in the first two movements—woodwinds grouped in thirds, exposed unison passages, and occasionally (the most difficult of all to judge) an adventurous dissonance to keep pace with such a dramatic work.

Then, after the lost *Gastein* Symphony of 1825, comes the last triumph—the *Great C* major. Mendelssohn conducted the first performance—eleven years after its composition—in the Leipzig Gewandhaus in 1839. Schumann was prompt to give the work the critical praise it deserved, and today it seems incredible that when the Viennese public was capable of accepting Beethoven's latest enigmatic and perplexing musical statements it did not immediately recognize the intrinsic worth of Schubert's masterpiece. The Symphony is a mountain of rhythm, and I have thought it right to assimilate the dotted rhythms in the dominant triplet movement in many places. Schubert's accomplished use of the trombones as solo instruments is most remarkable. In the elegiac moments of the second movement one can hear the same liberated happiness to be found in the String Quintet. I prefer the Scherzo not to be the galumphing Beethovenian affair that some make of it, particularly as the second subject is marked *piano* and *molto espressivo*. The last movement is a whirl of sound which remains lithe and more truly Schubertian, I feel, if not too many strings are employed. Instead of playing up to the strength of the modern trombone, we have recorded this Symphony with only forty-eight players in an endeavor to keep the expression on the more personal and intimate level of the smaller woodwind instruments.

I hesitate to use the word “great” to describe Schubert's symphonic creation only because of the sorry state to which overuse has reduced that term. But if “greatness” can be perceived in the power to make incontestable statements about absolute truths, then Schubert, as he is represented in his symphonies, has full right to the name. Actually, I prefer the description summed up in a vignette I observed in Naples late on the last night of the Schubert recording sessions. At about one in the morning of a starlit midsummer night I saw a solitary violinist quietly surveying an unbeautiful mountain of one-inch recording tape, stacked for transport at the door of the Royal Palace. He was shaking his head wistfully and saying “*Quanta unumanità!*” (How much humanity!).

THE by Lon Cantor INDISPENSABLE ANTENNA

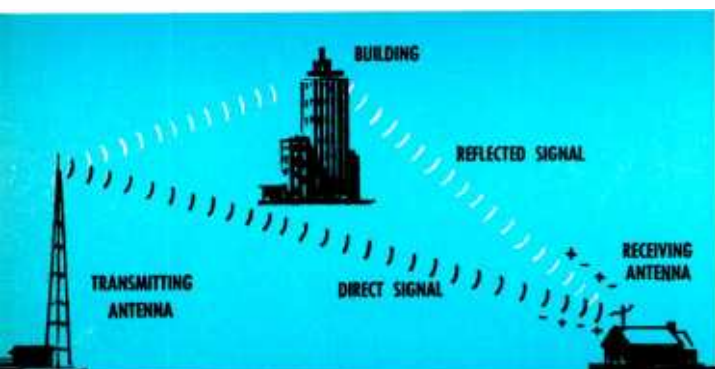


HOWEVER GOOD your FM stereo tuner, its operation is dependent on the quality of the signal it receives—and this signal, in turn, cannot get into the set except through an antenna. At one time, and for some FM owners, that antenna was merely a length of wire connected to the set's antenna terminals. While possibly adequate for monophonic FM reception in strong signal areas, such improvised simplicity cannot meet the needs of stereo FM—a more complex signal that is more difficult to receive.

The main difference between monophonic and stereo FM is that the latter requires an extra audio channel and a more complex carrier. Moreover, FM stereo signals are detected in phase. These factors

cause some rather interesting reception problems—one of which is related to the amount of power that may be legally transmitted by an FM station. According to FCC regulations, an FM station can send out no more signal power when transmitting FM stereo than what is used for its monophonic broadcasts. Each of the two channels required by stereo FM is therefore weaker than a single mono channel would be. This loss comes to only about three or four db—not very significant if the stereo signals are being received through a mono tuner or through a stereo tuner set to mono operation. But when we try to receive the stereo signal in stereo, the resultant decrease, as compared to mono reception, is a loss of twenty db in signal-to-noise ratio. A poor signal-to-noise ratio on FM means hash, squawks, and squeals. Unless you can pick up really strong signals, you're better off under those conditions listening to the broadcast in mono—which explains why most good tuners automatically switch over to mono when the stereo signal gets too noisy, and why on most other tuners a stereo-defeat switch permits the listener to do so himself.

Aside from a generally weaker signal, FM stereo reception also is subject to multipath distortion roughly similar to “ghosting” on TV sets. The antenna actually picks up two or more signals from the same station. One signal comes on a direct path; other signals are reflected from tall buildings or hills. Multipath distortion is especially troublesome in metropolitan areas, which explains why so many city dwellers have difficulty enjoying FM stereo in locales that hitherto were considered “strong FM



A common cause of multipath distortion: a reflected signal arrives at the receiving antenna slightly later than, and out of phase with respect to, the direct signal. A directive antenna may be the only solution.



STEREO FM IS FOCUSING NEW ATTENTION ON DIPOLES, DOWN-LEADS, AND BOOSTERS.

signal areas." What happens is that the reflected signals arrive at the antenna a little late. After all, they can't travel any faster than the speed of light, and they have farther to go than the direct signals. Reflected signals not only can weaken the direct signal, but they can alter phase relationships. Monophonic reception is not much affected, because the signal loss is generally tolerable. But on FM stereo, multipath distortion can cause noise, reduce stereo separation and attenuate the highs in the audio response, or render one channel unlistenable.

A third problem peculiar to FM stereo is line ghosts. Line ghosts are caused by reflections set up in the "down-lead" or lead-in wire between the antenna and the receiver. Like reflected signals picked up by the antenna, line ghosts can cause losses, poor stereo separation, and poor high frequency response. Again, this problem affects FM stereo more than mono FM.

Antenna Requirements

WHILE INDOOR ANTENNAS were used extensively for monophonic reception, an outdoor antenna is a must for FM stereo, except in the most favored of locations. Similarly, the common outdoor "turnstile" type of antenna, which is omnidirectional, is not recommended for FM stereo.

In choosing an FM stereo antenna, take into consid-

eration the following characteristics for best results:

1, High Gain. The higher the gain, the more signal you pick up. A 6-db gain indicates that the antenna will pick up twice as much signal voltage as a standard dipole. Another way of looking at it is to say that adding 6 db of gain to your antenna system is like moving your house halfway to the FM station.

2, High Directivity. This is the key to eliminating multipath distortion. Ideally, the antenna should pick up signals from only one direction. Its reception pattern should include no side or back lobes. Generally, you can get an idea about the directionality of an antenna by the manufacturer's front-to-back ratio specification. A high front-to-back ratio indicates high directionality.

3, Very Flat Response. The antenna should receive all FM frequencies at the same gain, with very little deviation. Since the FM spectrum is relatively narrow, it's a lot easier to design a flat all-FM station antenna than a flat all-channel TV antenna. Yet some manufacturers sacrifice flatness for increased gain. This can result in phase shifts, causing a reduction in stereo separation. The two types of antennas most suitable for FM stereo are the Yagi, two folded dipoles tuned to the edges of the FM band and aided by director and reflector elements that intensify the signal, and the more recent "log periodic," a group of dipole elements logarithmically varied in size and spacing, tuned to specific frequencies along the total band, and angled with respect to the gain desired. Both are made in a variety of designs, shapes, and sizes. In general, the Yagis provide higher gain, dollar-for-dollar, but the log

periodics are flatter in response and provide cleaner lobes.

Using a higher directional FM antenna to eliminate multipath distortion may give rise to yet another problem: inasmuch as not all the FM stations may be located in the same direction from your locale, orienting the antenna to receive some can very easily render it useless for the others. The only solution here is to use a rotator which can reposition or aim the antenna for best results on each station. The FM antenna is mounted on a short length of mast which in turn fits into the rotator—itsself remote-controlled by an indoor unit, logically placed on or next to the FM tuner. Installation involves extra-secure mounting on the antenna mast, often the use of guy wires and such, and—unless one is quite familiar with the technique—is best left to a professional service technician.

Boosters

A GOOD antenna and rotator combination that still fails to deliver excellent FM reception can often be aided by an FM signal preamplifier, or “booster.” This tiny device can help by improving the signal-to-noise ratio, or by increasing the amplitude of both signal and noise. For instance, an excellent antenna may provide as high as 13 db gain; a booster added to it can increase that gain by an additional 18 db or more.

In descending from the mast of an attic-installed or roof-mounted antenna to the tuner located some distance away, an FM signal is inevitably attenuated. Noise too is lost by the down-lead, but not nearly as much as signal. The result is a signal-to-noise ratio at the tuner that is considerably less desirable than that at the antenna itself. Our booster comes to the rescue. If we mount it close enough to the antenna—preferably on the mast or on the antenna boom—the booster amplifies the signal before it begins its downward journey. Thus, in spite of the small amount of noise added by the booster itself, the FM tuner gets a signal-to-noise ratio almost as good as that originally picked up by the antenna.

An indoor booster, which amplifies the signal after it has been deteriorated by the down-lead, also amplifies noise. In FM, however, most of the noise is concentrated in the peaks. What the indoor booster does is to make the signal strong enough so that the tuner’s limiter action is activated. And the limiter cuts off the noise peaks. This is especially important on the weaker “difference” (left minus right) stereo signal.

Boosters, despite their advantages, are no invariable panacea and should not be used indiscriminately. A booster at times can actually degrade FM reception. Boosters are susceptible to overload—and too much signal can cause distortion. As a rule,

transistor boosters are more prone to overload than tube units. A reasonable course to follow, then, would be to use a booster when stations are not of equal strength, and the strongest are not strong enough to overload. However, in some locales, one or two strong local FM stations—or even a strong signal from TV channels 5 or 6—may cause a booster to overload. Inasmuch as a booster is not a tuner, it has no way of “discriminating” against the overloading signal; its circuit becomes overloaded, causing all signals to be distorted.

Down-Lead

THE PROBLEM of signal loss caused by the down-lead or lead-in—the wires between antenna and tuner—has been considered above. Down-lead, however, bears detailed examination; this aspect of the antenna installation becomes a particularly critical factor for color TV and stereo FM reception.

Down-lead should be matched in impedance to the characteristic impedance of the antenna at one end, and to the input impedance of the receiver (TV or FM) at the other end. The latter impedance is relatively accommodating in terms of set design: it is quite feasible for a manufacturer to offer a receiver with one or another, or even several, input impedances. The antenna impedance is, in contrast, largely determined by the nature of the radio frequency carrier waves that must be intercepted. For VHF (very high frequencies, covering TV and FM) reception, the basic antenna element is known as a dipole—a single length of conductor material (metal rod or wire) which, at its exact center, develops maximum current from the intercepted radio wave. A dipole, tapped at its center (by dividing the rod into two equal lengths and running additional conductors from these two new ends to the receiver input), presents an impedance of 72 ohms.

An improvement over this simple or single dipole is the “folded dipole” in which a second conductor is paralleled to the original and the far ends of both are joined. Now, however, the impedance of the center tap-off point has become four times the original, or 288 ohms. For convenience, these values have become standardized nominally at 75 and 300 ohms respectively.

Inasmuch as the folded dipole and variants of it (including the complex antenna arrays made up of many elements) years ago became the standard type of antenna for both TV and FM, the need arose for a 300-ohm cable to connect to it, and to the 300-ohm inputs that were, logically enough, being built into the receivers themselves. The standard, professional coaxial cable then in use had an impedance of 75 ohms; to use it for 300-ohm service would present a mismatch. And a new type of 300-ohm co-ax would be a very heavy, thick, un-

wieldy, and costly type of cable indeed. The mismatch could be overcome, of course, by using a "balun" (short for "balanced, unbalanced") transformer at the antenna—and another one at the input to the set, unless the set had a 75-ohm input. Many installations, in fact, do use just such a hook-up. Twin-lead, however, became popular almost overnight inasmuch as it offered the requisite 300-ohm impedance in a form that was low in cost, was relatively easy to strip and hook up, and did prove to work satisfactorily—for monochrome television and monophonic FM. Twin-lead, in addition, is known to have a very low signal loss: about 1.1 db per 100 feet, as compared with 3.7 db for the same length of 75-ohm co-ax.

Twin-lead's low losses, however, like its nominal 300-ohm impedance, turn out in the long run to be more theoretical than actual. And when we consider twin-lead for the complex signals of color TV and stereo FM, its shortcomings make it less preferable than using 75-ohm co-ax—albeit with the matching transformer that may be needed at the antenna, and the second one that may be required for connecting to the receiver.

To begin with, twin-lead has an impedance of 300 ohms only when suspended freely in dry air. Surrounding a length of twin-lead, however, are magnetic and electrostatic fields that extend well into the space about the twin-lead. Now if any conductor cuts those fields, it changes their shape and with it the impedance of the line at that point. The most obvious source of such field-cutting would be the metal stand-off insulators used to hold the twin-lead away from the antenna mast, the side of a building, and so on. Another source would be the tacks or staples often used indoors for running the twin-lead to the set, or indeed any metal, such as nails in walls or baseboards. Moreover, moisture, dirt, smog, and the like all can cause changes in twin-lead impedance—and the changes probably will vary in degree and intensity all along the "run."

Twin-lead also is subject to relatively accelerated deterioration—especially when used outdoors—and

any defect, from the slow build-up of rust at its connecting points to a break in the wire or its insulation, will of course degrade its performance. Finally twin-lead—being sensitive to external effects—acts as a kind of unwanted or spurious antenna when used for down-lead service (it is a notorious receptor and transmitter of ignition noise, for one thing) and we have a situation analogous to that of the messenger boy changing the contents of a letter he is supposed only to deliver.

THE NET EFFECT of all this is significant changes in the original line impedance which can easily offset the initial "low loss" attributed to twin-lead, and, indeed, may render it susceptible to much higher loss than an equivalent length of co-ax. Moreover, the incoming RF signal sees these impedance changes as "lumps" in the line. When the signal hits one of these lumps, part of it bounces back into the line as a reflected wave, which returns to the antenna and then goes back down the line again—to arrive at the tuner later than the direct wave, and shifted in phase with respect to it.

In a television set, reflected signals cause line ghosts, which may be hardly noticed in black-and-white reception. But the carrier for color TV is detected in phase—and the ghost signal thus not only displaces the image on the screen but degrades the color values too, with a resulting Scotch plaid effect. FM stereo signals are also detected in phase. Line ghosts here cause virtually the same problems as does multipath distortion: loss of high frequencies, squawks, and audible hash. Twisting the twin-lead about every four or five inches along its run from the antenna to the set can reduce these effects to some degree, but even this widely used dodge cannot eliminate them entirely.

The problem, of course, is not shared by all TV and FM set owners; much depends on one's location with respect to the transmitting station and the relative directness with which signals are being received. It can, in any

Continued on page 135



A transformer, above, for matching a 300-ohm antenna to a 75-ohm coaxial cable; at right, a similar device for matching the co-ax to a 300-ohm input on a tuner. Some sets are made with 75-ohm inputs; these may be connected directly to the coaxial lead-in.



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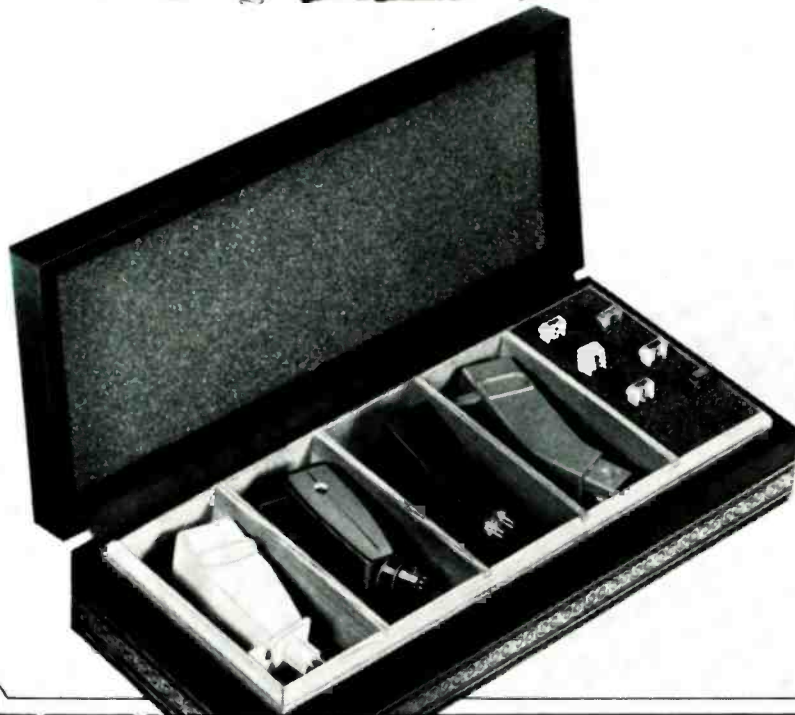
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H. H. SCOTT MODEL 344

TUNER/AMPLIFIER

THE EQUIPMENT: Scott 344, a solid-state FM stereo tuner and control amplifier on one chassis. Dimensions: 15 by 4½ by 14 inches. Price: \$429.95 less cabinet. Manufacturer: H. H. Scott, Inc., 111 Powder Mill Rd., Maynard, Mass. 01754.

COMMENT: The Scott 344 "all-in-one" or tuner/amplifier combination has FM-receiving and general amplifier characteristics that should recommend it for use in any home music system. It meets its specifications handily and is truly an excellent and reliable performer with no evidence of compromise as a result of combining tuner and amplifier on the same chassis.

The handsome front panel contains a generously proportioned station dial that includes a signal-strength tuning meter and a stereo station indicator.



The large tuning knob is at its right. Other controls are arranged in a line below the dial. These include: a tape monitor switch; a loudness compensation switch; the input selector knob with positions for tape head, phono, FM, subchannel filter, and extra; friction-coupled, dual-concentric volume controls combined with the power off/on switch; similar type controls for bass and treble; a three-position channel balance switch (left, normal, right); a stereo-monophonic mode selector; a noise filter switch; a speaker control (off, main, remote); and a low-impedance stereo headphone jack.

Input jacks corresponding to the selector switch

positions are found at the rear of the set, which also includes a stereo pair of tape-feed jacks, and an output for a "center" or "A plus B" channel. The rear also has a three-position switch for selecting different loudness settings for matching the phono input signal of the set to its tuner output signal, thereby permitting the user to maintain the same relative listening level for both signals at any particular setting of the volume control. Speaker connections are made to barrier terminal blocks, and each speaker line is fused.

Construction and parts are first-rate. The output transistors are mounted in oversized, machined aluminum heat-sinks, and the aluminum chassis itself helps dissipate heat; critical areas of the FM section are well shielded; dial calibration is extremely accurate. The Model 344 is, except for the four nuvists in the FM front end, completely solid-state, and its amplifier section does not employ an output transformer.

The IHF rated sensitivity of the Scott 344, measured at United States Testing Company, Inc., was a jot better than specified by the manufacturer—and at 2 microvolts for 98 megacycles it is one of the most sensitive sets available. Capture ratio and selectivity also were better than specified. Combined with its other FM characteristics (see accompanying data), this should suit it for monophonic and stereo FM reception in the most difficult of locales. The usual rise in distortion, when switching from mono to stereo, was hardly significant; frequency response on stereo was fine (it actually perked up a bit at the very low end); channel separation, excellent.

The tuner section of the Model 344 is complemented by a clean, responsive control amplifier in the medium-power class. It is conservatively rated in this regard and again, USTC's measurements exceeded the manufacturer's claims. For instance, Scott specifies 25 watts music power, or 20 watts continuous power for each channel; USTC clocked the output, with both channels driven simultaneously, at nearly 24 watts continuous power per channel—and at a lower distortion level than specified.

The IM characteristic, for the standard 8-ohm load, was low and linear up to rated output. In common with other recent solid-state amplifiers, the 344 shows none of the tendency to higher IM at low output levels that seemed to characterize some of the first transistor amplifiers. As the IM chart shows, maximum performance can be delivered to an 8-ohm load, which

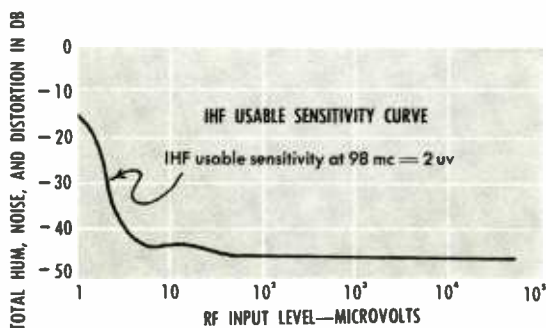
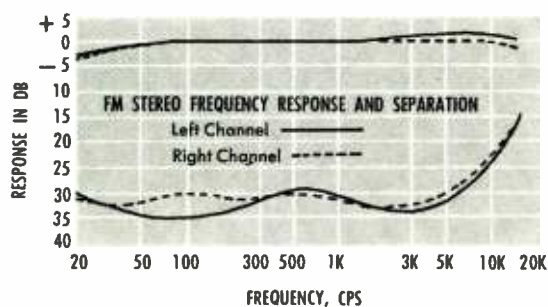
REPORT POLICY

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

Scott 344 Receiver

Lab Test Data

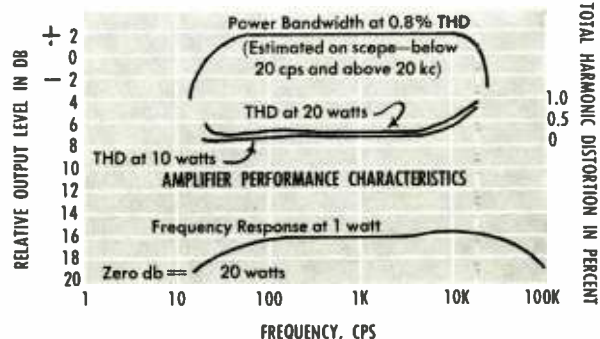
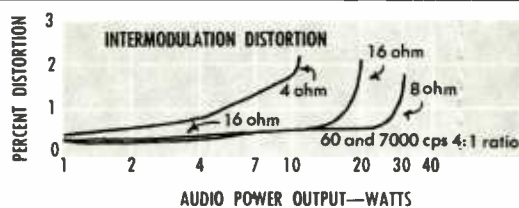
Performance characteristic	Measurement
Tuner Section	
IHF sensitivity	2 μ v at 98 mc; 2.2 μ v at 90 mc; 2.9 μ v at 106 mc
Frequency response, mono	+0.5, -2.5 db, 30 cps to 15 kc
THD, mono	0.38% at 400 cps; 0.38% at 40 cps; 0.32% at 1 kc
IM distortion	0.32%
Capture ratio	4
Selectivity	50 db
S/N ratio	63 db
Frequency response, stereo	
l ch	+1, -2.5 db, 21 cps to 15 kc
r ch	+0, -2.5 db, 22.5 cps to 15 kc
THD, stereo, l ch	0.61% at 400 cps; 0.9% at 40 cps; 0.52% at 1 kc
r ch	0.76% at 400 cps; 0.88% at 40 cps; 0.6% at 1 kc
Channel separation, either channel	better than 30 db over most of range up to 5 kc; better than 20 db at 10 kc
19-kc pilot suppression	-33 db
38-kc subcarrier suppression	-58 db

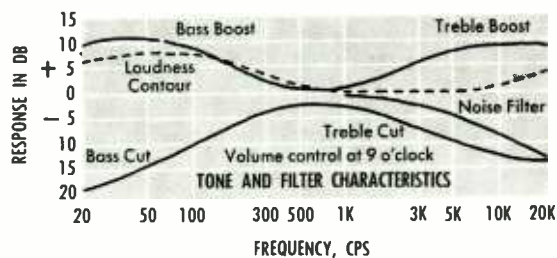


Performance characteristic

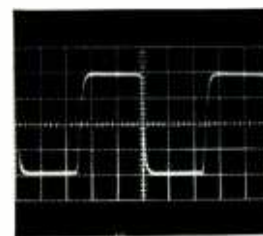
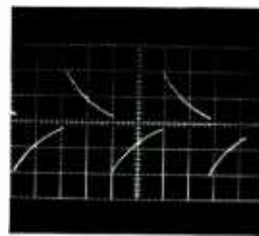
Measurement

Amplifier Section	
Power output (at 1 kc into 8-ohm load)	
l ch at clipping	24.2 watts @ 0.28% THD
l ch at 0.8% THD	31.2 watts
r ch at clipping	26.6 watts @ 0.29% THD
r ch at 0.8% THD	30 watts
both channels simultaneously	
l ch at clipping	23.8 watts @ 0.34% THD
r ch at clipping	23.8 watts @ 0.37% THD
Power bandwidth for constant 0.8% THD	15 cps to 25 kc
Harmonic distortion 20 watts output	less than 0.5%, 24 cps to 9.5 kc; less than 0.9% to 20 kc
10 watts output	less than 0.5%, 20 cps to 11.5 kc; less than 0.8% to 20 kc
IM distortion 8-ohm load	under 0.6% up to 21 watts output
16-ohm load	under 0.8% up to 16.5 watts output
4-ohm load	under 1% up to 4.7 watts output
Frequency response, 1-watt level	+0.2, -3 db, 15 cps to 90 kc
RIAA equalization	+0, -2.5 db, 25 cps to 20 kc
NAB equalization	+0, -3 db, 30 cps to 20 kc
Damping factor	20
Sensitivity, various inputs	phono A 7.5 mv phono B 4.8 mv phono C 3.1 mv tape head 3.9 mv tape (omp) in 500 mv extra 500 mv
S/N ratio, various inputs	phono A 70 db phono B 70 db phono C 65 db tape head 55 db tape (omp) in 82 db extra 82 db





represents, of course, ninety per cent of the speakers available today. The amplifier's damping factor of 20 is excellent, and the unit remained stable under capacitive loading. The 10-kc square-wave response approaches the ideal, and indicates excellent transient response for clean sonic definition. The 50-cps square-wave response shows some "tilt," the effect of the subsonic filter Scott uses to suppress low-frequency noise, and which, at most in this unit, rolls off the extreme low end by a few dbs.



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

All told, the performance characteristics of the Scott 344 are among the finest for an "all-in-one" and, like recent other top models in this class, are much better than what we formerly associated with tuner/amplifier combinations. The set is a delight to use and to listen to. As an FM tuner, and as a system control amplifier, it leaves little to be desired. Its compact and stylish format contains just about everything a unit of this type should have, including "that clean transistor sound."

GRADO MODEL A CARTRIDGE

THE EQUIPMENT: Grado Model A, a moving-coil stereo cartridge supplied with an external step-up transformer. Price: \$50. Manufacturer: Grado Laboratories, Inc., 4614 Seventh Ave., Brooklyn, N. Y. 11220.

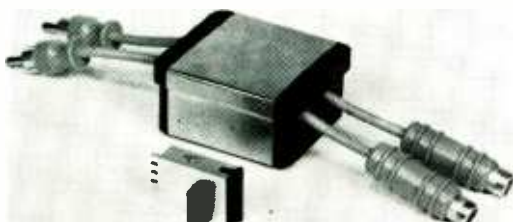
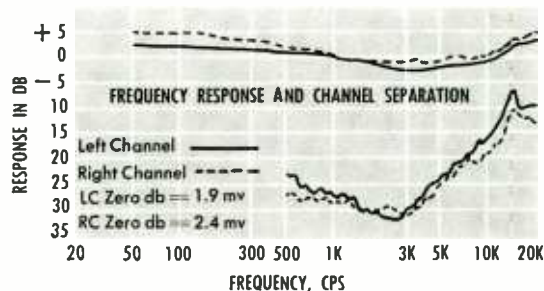
COMMENT: The Grado Model A cartridge is a new version of the moving-coil design, incorporating such advanced features as very high compliance, low mass, the 15-degree vertical tracking angle, and a stylus with a "twin tip" radius—somewhat similar to the elliptical stylus but described by the manufacturer as having two tiny spheres, each 0.3-mil, separated by a 0.6-mil area. The output of this pickup being very low, it must be fed into the step-up transformer supplied before going to the usual magnetic inputs on a preamplifier or control amplifier. The signal voltage available from the transformer still is relatively low, but high enough to drive standard high fidelity inputs.

In general, the performance of the new Grado—checked out at United States Testing Company, Inc., and then used in extensive listening tests—is similar to that of previous Grado pickups (see HIGH FIDELITY, April 1962) but shows significant improvements in high-end response, tracking ability, and channel separation. The response characteristic of the Model A, like that of its predecessor, has a smooth and very gradual rolloff from the bass end, but extends at the high end to well beyond the usable range of the former model. Optimum tracking force, in the Grado arm, was found to be 1.8 grams—as compared to 3 grams for the older Grado cartridge. Combined with the Model A's low tip-mass and high compliance, this

should make for very accurate groove-tracing and minimum record wear. Channel separation in the current model averaged about 25 db at mid-frequencies, decreasing gradually toward 15 kc.

The Model A is not critical of the load into which it works; it may feed an input from 47,000 ohms (the average or standard high fidelity magnetic input) up to 1 megohm with no change in its performance characteristics. Actual signal voltages measured from the new Grado across a 47,000-ohm load were 1.9 and 2.4 millivolts for left and right channels respectively. Harmonic distortion did not start until the 5-kc point, remained low up to 10 kc, and rose somewhat above this frequency. Both vertical and lateral IM distortion were very low. The cartridge's 1-kc square-wave response shows some ringing which relates to its behavior above 20 kc and is fairly unimportant from a listening standpoint.

In listening tests, the Grado sounded similar to its ancestor, producing a clean, smooth, effortless, uncolored sound across the audible range. Combined with the pickup's tracking characteristics, this should make it worthy of audition by the serious discophile.



Response to 1-kc square wave.



ACOUSTECH X REPRODUCING SYSTEM

THE EQUIPMENT: Acoustech X, a pair of full-range electrostatic speaker systems, each driven by an integral solid-state basic "bi-amplifier." Recommended preamp (see below) is the Acoustech Model VI. Dimensions: each electrostatic speaker, 27 inches wide by 72 inches high by $3\frac{3}{4}$ inches deep plus 14 inches for depth of basic amplifier at bottom of speaker panel. Prices: stereo pair of speakers and associated amplifiers, \$1,690; Model VI preamp, \$249. Manufacturer: Acoustech, Inc., 139 Main St., Cambridge, Mass. 02142.

COMMENT: The Acoustech X represents an all-out form of component integration involving advanced amplifier and speaker techniques on an elaborate scale not hitherto encountered in equipment offered for home use. It is, essentially, a reproducing system, embodying a preamp-control center, basic or power amplifiers, and speaker systems—all of which are designed to be used with each other. The speakers are full-range electrostatics that are driven by separate solid-state power amplifiers which fit into the bottom of each panel and form a base for supporting the system. Each of these two amplifiers is itself a "bi-amplifier" with separate circuitry and suitable dividing networks for handling frequencies below and above 1,300 cps.

These basics can be driven by any preamp, except that—according to Acoustech—the distance between preamp and speaker systems normally encountered in this type of installation could result in a serious loss of highs. Consequently, while no damage will result to the Acoustech X as a result of using various preamps to drive it, it is recommended that for best sound a preamp with an output impedance of 200 ohms or less be used ahead of it. The Acoustech VI is such a preamp. In addition, the Acoustech VI supplies a unique low-voltage DC triggering signal through the special cable supplied; this signal by remote control turns the basic amplifier/electrostatic panel combinations on and off. As far as we know, no other preamp includes this feature—although Acoustech states that an owner of an alternate low-impedance output preamp who wants to use it with the Acoustech X may write to the factory for instructions on wiring in his own on-and-off triggering signal system.

Aside from this feature, the Acoustech VI is essentially a factory-wired version of the Acoustech IV—the preamp kit—reported on in this section previously (November 1964). The power amplifiers, installed in the base of the speaker panels, are somewhat like the Acoustech IA (a 50-watt-rms-per-channel basic), but modified for bi-amplification and rated for higher power and lower distortion than the first models put out by Acoustech.

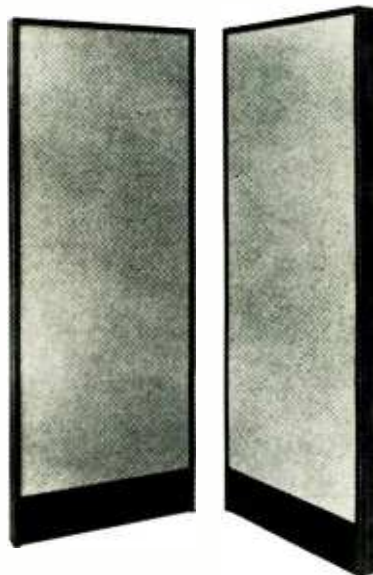
The speakers themselves are a stereo pair of full-range electrostatic panels. Each panel is framed in walnut and covered with a neutral-tint grille cloth, to resemble a decorator's screen. Behind the grille are separate sections for reproducing highs and lows. The bias voltage required for the electrostatic sections is obtained, together with the audio signals, from the amplifier connected to each panel via a series of seven leads and a terminal strip, all of which are hidden when the hookup is completed. The power cord for each basic amplifier must be plugged into a nearby AC outlet, and the signal cable from each (fifty-foot lengths are supplied with the equipment) are routed back to the preamp-control center. Each speaker is equipped with a low-frequency contour switch that adjusts the bass output to suit room

acoustics. The system is fused to prevent operating it for any length of time at, or beyond, the amplifier's clipping point.

Inasmuch as they are dipoles, radiating sound equally from both sides, the Acoustech speakers—for best results—must not be placed close to, or parallel to, a wall. An angle of at least 30 degrees, (and a distance of not less than 30 inches) to the nearest wall is recommended, although obviously the exact positioning will vary from room to room. In any case, the six-foot-high screens do occupy a fairly prominent part of the room and may well become the most arresting items in it—visually as well as sonically.

Our tests of the Model X indicate that it is a top-quality speaker, with a strong, clean, open, and well-defined response across the audible range. The bass is firm and very clear to just below 50 cps, where it seems to roll off to about 46 cps and then dips to inaudibility. Doubling cannot be induced in this region except by abnormally strong test signals; in fact the Model X has a healthy resistance to this form of distortion—its bass is produced cleanly down to its lower design limit and then disappears. Upward from this region, response is well balanced and exceptionally uniform and clean. A 5-kc test tone was fairly omnidirectional; an 8-kc tone was somewhat less so, and this remained undiminished at 10 kc. Above 10 kc, response rolls off gradually although a 16-kc test tone was still audible at some distance from the panels. White noise response was a bit on the bright side when listening directly on-axis and close to the system; at normal listening distances, it became very smooth and subdued, bespeaking good dispersion and very little coloration.

Handling program material, the Acoustech X proved to be an extremely clean, well-balanced speaker system capable of projecting solid bass and very clear—at times "well-etched"—midrange and highs. To an extent, its upper-range character depends on room acoustics: in a fairly reverberant or "live" room it takes on a very bright quality; in a room that is more acoustically damped, the highs become "more



rounded"—although in either situation, its definition, transient response, and freedom from boxiness or artificial resonances is readily apparent and something that a perfectionist can appreciate. In fact, the system is so clean that we found ourselves running it at levels perhaps 3 to 8 db higher than we normally use for prolonged listening sessions, and these levels were tolerable, even enjoyable. Of

course, the Model X accommodates itself to lower listening levels too, and with no drop-out of musical material. Instruments, the voice, small ensembles and the formidable arrays of grand opera companies all sounded natural and in proper acoustic focus. The pair of panels is capable of projecting a very

satisfying stereo spread as well as centering very nicely on monophonic material. The Model X, in a word, is an eminently honest reproducer of musical sounds—and the man prepared to accept its cost and installation requirements would do well to audition it.

WOLLENSAK MODEL 1280

TAPE RECORDER

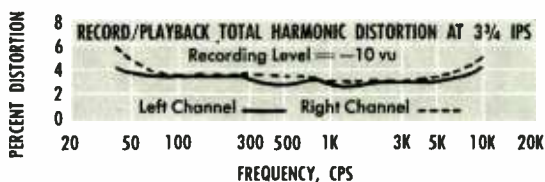
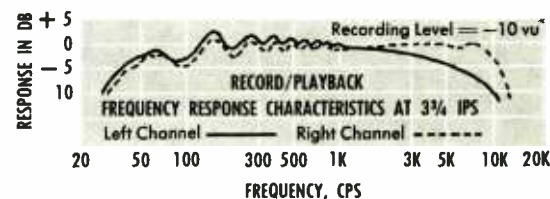
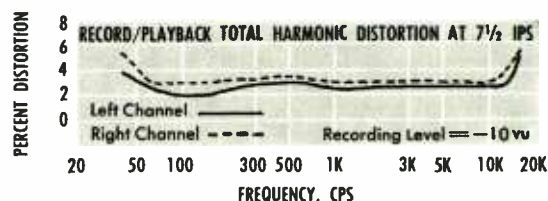
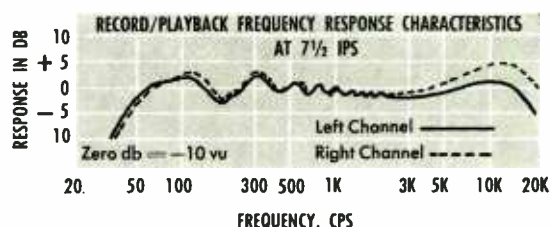
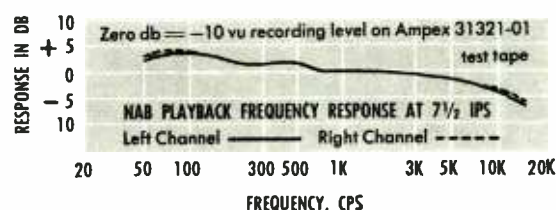
THE EQUIPMENT: Wollensak 1280, a two-speed, self-contained stereo tape recorder, supplied with speakers, microphones, and carrying case. Dimensions: 17-1/2 inches wide; 14 inches deep; 7-1/2 inches high without speaker cover; 10-9/16 inches high with speaker cover. Accessory compartment included on deck. Price: \$199. Model 1281, same deck and electronics as Model 1280 but less speakers, cabinet, microphones, and accessory compartment. Dimensions: 10 inches deep; 15 inches wide; 5-3/4 inches high. Price: \$169. Model 1288, same as Model 1280, but recorder and speaker systems housed in three walnut cabinets. Dimensions: recorder unit, 13-1/4 inches deep; 16-1/2 inches wide; 6-1/2 inches high; each speaker system, 19 by 10-1/2 by 6 inches. Price: \$259.95. Manufacturer: Revere-Wollensak Div., Minnesota Mining & Manufacturing Co., 2501 Hudson Rd., St. Paul, Minn. 55119.

COMMENT: The Wollensak 1280 (or its companion versions, the 1281 and 1288) is a four-track tape recorder that will record and play in quarter-track mono or stereo. It also plays the older half-track tapes. Playback, with the 1280 or 1288, may be through the machine's built-in power amplifiers and the speaker systems supplied, or from the power amplifiers to other speakers, or from the machine's preamp outputs to external amplifiers and speakers. Playback from the 1281 may be through external speakers or external amplifiers and speakers. The machine is a two-speed (7 1/2- and 3 3/4-ips) model, and the dynamic microphones supplied with the 1280 and 1288 come with small table stands and prefitted cables. The 1288 and 1280 also include a reel of blank recording tape and one of the recently introduced 3M self-threading take-up reels. The instruction book is extremely clear, complete, and attractively printed and illustrated.

Designed apparently for the tape enthusiast who wants versatility and reliable performance in a compact package, the 1280 deck is neatly and efficiently laid out. The tape, coming off the supply reel, is threaded across a combination capstan guide and automatic cutoff switch (for the end of the reel), through the head assembly, past the drive capstan and pinch roller, past a fixed capstan, and thence onto the take-up reel. The head design itself is unusual: a single head that combines the functions of

erase and record/playback is used. Pressure pads hold the tape in place during recording and playback, and lifters keep the tape away from the head to prevent wear—of both tape and head—during fast-forward and rewind. An instant-stop lever permits halting the tape momentarily and noiselessly to facilitate silent starts and stops on cue, and so on. Spring-loaded spindle locks hold the tape reels securely in place, permitting the recorder to be used in any position.

The mechanical controls are grouped just below



the head assembly, on a raised portion of the deck. At the left end of this section is a four-digit tape counter and reset knob. Next come the main control tabs: a speed-selector combined with the power off/on switch; a left-channel play or record control; a transport start-stop control; and the right-channel play or record control. Both of the play/record controls have safety interlocks to prevent accidental erasure of a recorded tape, and the arrangement permits playback or recording of both channels in stereo or one channel monophonically. One or both tracks may be erased, as desired. Flanking this control panel are—for each channel—microphone jacks, VU meters, and dual-concentric level and tone controls. A red pilot lamp glows when the speed control tab is moved to turn on the machine.

The rear, or bottom (depending on the position in which the machine is used), contains various signal jacks and the AC line cord. Stereo inputs are provided for signals from a high-level source (1 volt or more), such as the tape-feed jacks of a high fidelity amplifier (for some reason these are labeled "phono" jacks; "auxiliary" or even "radio" would be more appropriate in view of the fact that "phono" in audio parlance generally denotes a low-level source such as a magnetic cartridge). There also are stereo output jacks for taking signals from the 1280's preamps and feeding them to an external amplifier-speaker system, and a pair of jacks for connecting to the speakers supplied with the 1280. A "record mike/monitor" switch is provided which may be used to cut out the 1280's speakers when recording with microphones to prevent the squeals and howls of acoustic feedback. To monitor during such recording, headphones may be connected to the speaker jacks. During playback, both the 1280's speakers and the speakers of an external stereo system may all be driven at once for an enhanced sound spread. The circuitry of the 1280 employs four tubes and four transistors.

In tests conducted at United States Testing Company, Inc., the 1280 met or exceeded its specifications, and performed flawlessly in all its mechanical modes. Tape was handled smoothly, with no breakage or slippage. Speed accuracy was quite good; braking positive and gentle. One caution should be observed: inasmuch as the fast speed switch can be thrown from reverse to forward without stopping the tape—an action which could break some tapes—this switch should be allowed to rest momentarily in "neutral" to stop the tape before proceeding to a subsequent action.

The response and distortion characteristics of the 1280, detailed in the accompanying charts, are, in sum, as good as or better than similar characteristics found in many recorders at this price. The speakers supplied, while smaller than most compacts, produce a healthy amount of clean, listenable sound. The 1280 is not, to be sure, in the professional class, but it does offer a degree of tape performance that belies its cost and could prove especially attractive to the novice recordist in view of its compactness and ease of operation. Well-thought-out and very competently engineered, the 1280 obviously has been designed for quality on a budget.

Lab Test Data

Performance characteristic	Measurement
Speed accuracy, 7½ ips	1.62% fast @ 117 volts AC; 0.87% slow @ 105 volts AC; 1.44% slow @ 129 volts AC
3¾ ips	1.14% fast @ 117 volts AC; 0.51% fast @ 105 volts AC; 0.21% fast @ 129 volts AC
Wow and flutter, 7½ ips	0.09% & 0.1% respectively
3¾ ips	0.11% & 0.13% respectively
Rewind time, 7-in., 1,200-ft. reel, 7½ ips	2 min., 10 sec.
3¾ ips	2 min., 10 sec.
Fast-forward time, same reel, 7½ ips	1 min., 30 sec.
3¾ ips	3 min.
NAB playback response, 7½ ips (ref. Ampex test tape No. 31321-01)	
l ch	+3.5, -5 db, 50 cps to 10 kc; -7.5 db at 15 kc
r ch	+4, -6 db, 50 cps to 15 kc
Recard/playback response (with -10 VU recorded signal), 7½ ips, l ch	±2.5 db, 48 cps to 17.5 kc
r ch	+5, -2 db, 52 cps to 20 kc
3¾ ips, l ch	+2, -5 db, 36 cps to 6 kc; -10 db @ 10 kc
r ch	+1, -6 db, 37 cps to 11 kc; -10 db @ 12 kc
S/N ratio (ref. 0 VU, test tape) playback	l ch: -53 db; r ch: -53 db
record/playback	l ch: -48 db; r ch: -48 db
Sensitivity (far 0 VU recording level)	
aux input	l ch: 110 mv; r ch: 128 mv
mic input	l ch: 0.96 mv; r ch: 0.97 mv
Maximum output level with 0 VU signal	either ch: 1 volt
with -10 VU signal	either ch: 0.32 volt
THD, record/playback (-10 VU recorded signal)	
7½ ips, l ch	under 3%, 55 cps to 13 kc
r ch	under 3.4%, 60 cps to 12 kc
3¾ ips, l ch	under 4%, 50 cps to 9.3 kc
r ch	under 4%, 66 cps to 8.2 kc
IM distortion, record/playback	
0 VU input level	l ch: 6.5%; r ch: 5.9%
-5 VU recorded level	l ch: 4.3%; r ch: 4%
-10 VU recorded level	l ch: 3.1%; r ch: 3%
Recording level for max 3% THD	either ch: 0 VU
Accuracy, built-in meters	either ch: 2.1 VU high
Power output, built-in amplifier	l ch: clips at 3.2 watts r ch: clips at 3.3 watts

REPORTS IN PROGRESS

KLH-16 Control Amplifier

Marantz 10B Stereo Tuner



When you're judging loudspeakers . . . consider *efficiency* . . . defined as "the quantity of sound obtained from a speaker system per amplifier watt."

By itself, efficiency is not a measure of speaker quality. But, high efficiency, combined with the virtues of high compliance, can be the factor which brings better performance to your entire music system.

Wharfedales are described as "high efficiency speakers." This means:

(1) They perform perfectly, driven at low wattage.

(2) They project a full rich sound from a relatively small enclosure. (Even the "large" W90 is a modest size.)

(3) They provide more sound per amplifier dollar. You can buy lower powered versions of the amplifier of your choice, applying the savings to upgrade all components in your music system, including speakers.

(4) They handle the highest power safely . . . without break-up or distortion.

If you are of the "high power" amplifier school, note that the massive magnets which give these speakers their higher efficiency will keep your amplifier power under full control through any musical selection, by magnetic damping. And it is well to remember that high efficiency speaker systems certainly are indicated if you wish to realize the full advantages of the latest solid state circuitry.

Through greater efficiency, a Wharfedale speaker system can bring you substantial dividends in sound from a smaller investment in power than you may be contemplating. This is a valuable point to remember when ordering your components.

For Comparator Guide with full specifications, write Dept. WR-25, Wharfedale Div., British Industries Corp., Westbury, New York 11591.



Wharfedale

Otto Klemperer conducts "The stereo 'Messiah' to own and to live with."



Photo: G. Macdonald



"Dr. Klemperer has indeed given us a revelatory performance...true to the musical essence of what Handel wrote." *David Hall of HiFi/Stereo Review* has high praise for Angel's new "Messiah." Hall describes the soloists thus: Schwarzkopf ("striking"); Hoffman ("great beauty of tone"); Gedda ("wonderfully dramatic"); Hines ("imposing"). And of the Philharmonia Orchestra and Chorus *The Gramophone* says: "The great glory of these records lies in the choral singing..." Truly, this is a majestic "Messiah"—and a magnificent gift.



Elisabeth Schwarzkopf



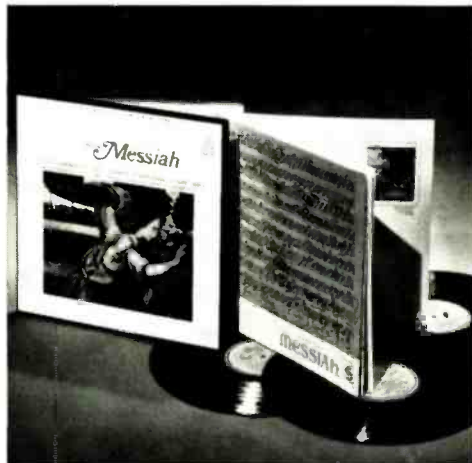
Nicolai Gedda



Grace Hoffman



Jerome Hines



"Messiah" (SCL 3657): DeLuxe three-record set, with illustrated text booklet. Also on stereo tape at 3 3/4 i.p.s.

reviewed by
PAUL AFFELDER
NATHAN BRODER
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Recorded live in Munich: forces of the Bavarian Radio, Kubelik conducting.

Schoenberg's *Gurrelieder*—An Event for a Generation

by Robert Lawrence

ONE OF the built-in virtues of the art of recording lies in its ability to capture and preserve for repeated hearings a score whose physical demands are so great that the work cannot properly be presented live more than two or three times within a generation. Such a project is in the nature of public service, and music lovers owe a debt of gratitude to Deutsche Grammophon for having so generously taken on that function with its new recording of Arnold Schoenberg's *Gurrelieder*.

The instrumentation of this dramatic cantata for soloists, chorus, and orchestra is on an enormous scale. Details that stand out, among a host of others, are the five oboes, seven clarinets, ten horns, seven trumpets and seven trombones, four

harps, eleven percussion, together with a proportionate body of strings. Three four-part male choruses are called for, and an eight-part mixed chorus. Clearly, economic considerations alone would permit the presentation of a work of this type only on rare occasions. The signal offering of DGG has been to arrange for a public performance of the *Gurrelieder* by the forces of the Bavarian Broadcasting Company and to record the occasion in its entirety. The result is both of documentary importance and of a musical eloquence which should please all who respond to the score itself.

Schoenberg took long over this music. He composed the sketches in 1901, as a young man of twenty-six; but the demands of earning his living forced him

to put the work aside until 1910, after which he completed it within a year. The world premiere took place in Vienna on February 23, 1913 under the direction of Franz Schreker. The period was one of elephantiasis in Central European music. The scores of Strauss (always excepting the isolated *Ariadne auf Naxos*) and Mahler had grown to swollen proportions, ringing the changes on philosophical as well as musical themes. Taking the total art-work of Wagner as their point of departure, these composers went beyond that master's intentions or limits, with endless detail and purple opulence. The *Gurrelieder* marked the climax of these inflations in concert form. And one year after its premiere, the decadent empire that gave it birth was to initiate a

war in which everything the *Gurrelieder* stood for as a sign of grandeur fell to earth.

The times were weighted for such a crash . . . and the revolution against pushed-up music was to be headed by Schoenberg himself. Once having completed the *Gurrelieder*, he realized that no further progress along post-Wagnerian lines was possible. The form taken by his reaction is well known: sparseness, atonality, the rejection of opulent harmonic and formal textures. Yet the *Gurrelieder*, and *Verklärte Nacht* (written in its original form for string sextet in 1899), contain much that is richly stirring. *Verklärte Nacht* is often heard; the values of the *Gurrelieder* have remained less apparent for being relatively unfamiliar.

The text of this work, stemming from a poem (in German translation) by the nineteenth-century Danish writer Jens Peter Jacobsen, deals with a dark, legend-filled Denmark of the early Middle Ages. King Waldemar has given his favorite castle of Gurre to the maiden Tove, with whom he is in love. The first portion of Schoenberg's score deals with ecstatic interchanges between the lovers, their songs Tristanesquely tinged with thoughts of death. Then comes the celebrated elegy of the Wood Dove, in which the bird—wracked with compassion—relates how Tove has been slain at the bidding of Waldemar's jealous queen. There follows an episode in which Waldemar, bereft and half-mad, curses God for the death of his loved one. He is condemned to ride eternally with his vassals in a wild midnight gallop across his lands. A peasant, with male chorus, sings of the terrible ride; a court jester (Klaus-Narr) adds a further touch of the fantastic-grotesque with his own account of the gallop; a speaker (using the famous Schoenberg *Sprechstimme*) bridges—dramatically and poetically—the night ride of the accursed ones with the rising of the sun, the new wind brought by Nature, the solacing fragrance of Earth; and the work ends with a chorus of overwhelming brilliance that hails the sunlight on its way.

Although Schoenberg's scoring is mammoth when used at full strength, the composer rarely pulls out all the stops. His sensitive mixture of timbres, the constant shifts of orchestral color, are in general sparing and tasteful. It is essentially in the realm of length and idea, rather than in scoring, that the work is overblown. Yet, unwieldy though it may be, the results are engrossing.

For successful realization in performance, the *Gurrelieder* demands a superb orchestra, fine chorus, a group of prodigiously gifted vocal soloists, and, above all, a conductor with imagination and technical command. All these requirements are met in the new Deutsche Grammophon album, which is, further, recorded in sound of phenomenal range and fidelity. It is instructive to compare it with the complete recording of the work made by Victor in 1932 (also for a concert performance) under the direction of Leopold Stokowski. Paul Alt-house, Jeanette Vreeland, and Rose Bampton were the leading soloists, in col-

laboration with the Philadelphia Orchestra. On hearing this venerable set today (it includes an opening talk by Stokowski in which the maestro, at the piano, explains the historic and thematic backgrounds of the work), one is struck more forcibly than in most cases by the difficulty experienced at that time in capturing on discs great masses of symphonic sound. Stokowski's vitality stays unimpaired; and the voices of both Mr. Alt-house and Miss Vreeland stand up well. It is Rose Bampton, however (then a young mezzo-soprano—the conversion to soprano was to come later), who creates the standard by which every subsequent Wood Dove must be judged. She sings not only most beautifully from the standpoint of basic tone but also with a musical and emotional involvement which, in its play of richly colored nuance, has yet to be equaled. The "Song of the Wood Dove" was also once available in a good rendition by Martha Lipton on an LP with the New York Philharmonic conducted by Stokowski (hers is a lighter-voiced, more lyrical performance than Miss Bampton's but with valid atmosphere of its own) and has been recorded in vocally passable but antiseptic style by Lili Chookasian in a recent RCA Victor disc with the Boston Symphony under Erich Leinsdorf. Hertha Töpper, who sings the music of the Wood Dove in the DGG set, makes much of the text, conveys its essential pathos, but is not completely convincing from the tonal-sensuous point of view. What does help her immeasurably is the glorious sound of the recording itself.

Herbert Schachtschneider is an excellent Waldemar, not the ultimate in fullness but surely strong and ringing; Inge Borkh comes off movingly as Tove; and Kieth Engen uses his vibrant bass-baritone to rousing advantage in the subordinate part of the Peasant.

As for the conducting of Rafael Kubelik, it represents a great achievement, realizing at every turn the diversified coloration of Schoenberg's giant score. To say that this music has been entirely inspired by Wagner is to ignore its basic scope and sympathies. One hears also a kinship to Chausson, to Tchaikovsky (especially the hellish postlude of *Franческа da Rimini*), and even to the well-known figuration ("Wind Whistling Over the Graves") of Chopin's B flat minor Piano Sonata. The end of all this, however, is not a pastiche but a work of art . . . eccentric, willful, overblown if you will, but indubitably the creation of a master hand.

SCHOENBERG: *Gurrelieder*

Inge Borkh (s), Tove: Hertha Töpper (ms), Waldtaube: Herbert Schachtschneider (t), Waldemar: Lorenz Fehenger (t), Klaus-Narr: Kieth Engen (bs), Bauer: Sprecher, Hans Herbert Fiedler; Chorus and Orchestra of the Bavarian Radio, Rafael Kubelik, cond. • DEUTSCHE GRAMMOPHON LPM 18984/85. Two LP. \$11.58.
• • DEUTSCHE GRAMMOPHON SLPM 138984/85. Two SD. \$11.58.

by Harris Goldsmith

IN October 1944, Rudolf Serkin appeared as soloist in a broadcast performance of the Beethoven Fourth Piano Concerto with the NBC Symphony under Arturo Toscanini (who had conducted at the pianist's American debut in this same work, eight years previously). Now, more than two decades later, RCA Victor has released a recording of that event, as part of its current effort to publish on microgroove certain previously unavailable Toscanini performances. At the same time, Columbia brings us another Serkin Beethoven Fourth, recorded just last season with Eugene Ormandy and the Philadelphia Orchestra and superseding a 1955 account (Columbia ML 5037, also containing the Beethoven Concerto No. 2) with the same forces. A comparison of the two newly issued discs is a fascinating one—revelatory both of the performers' art and of the music itself.

In terms of basic approach, Serkin's playing has changed little over the course of the years. His tone has always been decidedly unsensuous—even a bit jagged and angular. And in the 1964 reading, as in that of 1944, one is conscious of this performer's purist approach to phrasing, dynamics, and textual minutiae. (For example, Serkin is the only pianist known to me who persists in using the original version of the right-hand part in Meas. 318 in the first movement rather than the variant printed in the later editions and commonly accepted as standard.) In terms of detail, however, his treatment has altered immensely. It would be convenient to explain the enormous tempo difference as a result of different conductors on the podium, but that would not be wholly true to the facts. Serkin's other early recordings substantiate one's impression that he was once a defter, more driving player, though an artist of less spirituality, than he is now.

What we find, then, on the Victor disc is a briskly athletic, buoyant traversal of the work which offers also a surprising warmth and magnetism. These latter qualities come, I think, more from Toscanini than from Serkin. The Maestro's great reputation for being a martinet notwithstanding, he chose to have his orchestra phrase with great expressive freedom rather than with technical "perfection." The instrumental lines sing at all times, and frequently the masterful intertwining and coloring he obtained were at the expense of a literally precise

Serkin's Beethoven—

Once with Toscanini, Today with Ormandy

ensemble. The liberties are effected with such taste and utter mastery that frequently they go unnoticed on first hearing. But the fact is that this Beethoven playing, like almost everything Toscanini did, is immensely operatic, freely expressive, and uniquely unconventional. The conductor probably once favored more expansive sonorities than he did at the time of this broadcast in 1944, but even within the tartly simplified framework of the present reading there is a supple avoidance of the metronome's tyranny. One could mention a whole array of wonderful niceties: the detail and spring in the opening first-movement tutti, the imperious accentuation and broad strokes of the second movement, the playful vigor of the third (taken at a true scherzando tempo). Also of note is the unusual agility of the double basses (whose lack of responsiveness at rehearsals so often incurred the legendary Toscanini wrath!). They are, undoubtedly, helped along by the tightly compact studio 8-H sonics.

Serkin's playing fits beautifully into this order of things. It is fluent, lyrically sensitive, and within (rather surprisingly) a small dynamic framework. Although Serkin does not try to produce the hair-raising contours and energy of the eloquent Schnabel reading (his tonal resources, though in this case always agreeable to the ear, could hardly equal the Schnabelian dynamic range and sustaining power), there is something fresh and unfettered about his limpid pianism here. Moreover, one has the sense that he and Toscanini really "feel" the music in much the same spirit. While there are very many ways in which to interpret the Beethoven Fourth, this is surely one of the great performances given it on records.

From the very opening measures, the Columbia account is more of a "soloist's performance." Though Ormandy gets his men to yield truly beautiful, golden tones, he remains soberly discreet, allowing free rein for the pianist. Serkin takes it, too. Even his introductory measures are immensely active and grandly complex (some might even find them overphrased; I do not). This is a majestic point of view that promises an immense amount—and yields much, if not all of that promise. Serkin is here, it seems to me, a more thoughtful, reflective musician than he was in 1944. His work now is shot through with a wealth of interpretative insight. Passages that the young-

er Serkin glided over with a nonchalant facility the older artist illuminates with an introspective penetration.

The trouble, however, is that Serkin's tonal range is no more diverse today than it was earlier: time and again, the spacious tempos of the 1964 performance call for a largeness and sheer sustaining power unavailable to the artist. This shortcoming is particularly noticeable in the first-movement cadenza and in the trills in the slow movement, where the leisurely quality simply stretches Serkin's tensile powers beyond capacity, causing the lines to bog down and the phrasing to become brittle and choppy. Nor do I find the more conventionally paced finale (and Mr. Ormandy's "grand orchestra" style there) particularly to my liking. Heard directly after the invigorating romp of the Serkin-Toscanini, it sounds heavy indeed. Yet the Columbia release does bring us an undeniably fine interpretation, one with far more considerate orchestral support than on the recent Serkin Beethoven Third Concerto.

In terms of engineering, the RCA is amazingly vital considering its origin. The sound is *sec* in the best 8-H tradition, of course, but its proximity and compactness do not harm the mercurial musical statement involved. Detail is surprisingly

clear, and presence is fine. John Corbett, chief engineer at the Toscanini archives in Riverdale, told me that he spent countless hours assembling a tape with passable sound. All available acetates of the performance were rounded up from many sources, and the best portions of each transcription were laboriously combined. The finished result is a tribute to loving patience and resourcefulness on the part of everyone concerned. Too bad that the review copy negates so much of the engineers' skill with a carelessly pressed off-center copy! Columbia's product gives us modern sonics, vivid and detailed, recorded in the spaces of a resonant hall. For my taste, however, less inflation and heft are decidedly in order for what is essentially still a classical concerto.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 4, in G, Op. 58*

Rudolf Serkin, piano: Philadelphia Orchestra, Eugene Ormandy, cond.

• COLUMBIA ML 6145. LP. \$4.79.

• • COLUMBIA MS 6745. SD. \$5.79.

Rudolf Serkin, piano: NBC Symphony Orchestra, Arturo Toscanini, cond.

• RCA VICTOR LM 2797. LP. \$4.79.



At left, the pianist with the late Maestro; below, with the leader of the Philadelphia.





Conductor Frederic Waldman.



Soprano Edith Mathis.

by Nathan Broder

Haydn's Oratorios—a Simple Faith, Sublimest Craft

TO OUR SOPHISTICATED AGE the subjects of Haydn's oratorios undoubtedly seem naïve. But to the man who prayed to God and the Blessed Virgin every morning that he might have a successful day of composing, the genesis of the earth and everything in it in six days was never a matter of doubt. To this product of the Age of Enlightenment, the glory of God manifested itself in Nature. And to the peasant-born composer who spent much of his life working on a palatial estate in the country, the activities determined by the changing seasons were familiar and direct experiences. These subjects stimulated the aging Haydn to his greatest efforts, with results in *The Creation* that for all their seeming simplicity reach the sublime. As for *The Seasons*, it is customary to rank it considerably below its sister work; but to me it is, from the standpoint of its music (though not of its text), as rich in invention and imaginative craftsmanship as *The Creation*.

The Musica Aeterna group under the capable direction of Frederic Waldman have given us excellent Handel performances on records. They continue their good work in *The Creation*. The remarkable little tone poem whose depiction of chaos prefaces the oratorio—a masterly presentation of surface disorder held together by a firm basic order—is given its full effect here, as is the brief but none the less brilliant painting of the sunrise at the beginning of "In splendor bright." Waldman seems keenly aware of the vitality and drama of the work and gets his orchestra and chorus to convey these qualities. The choir, which sings with a warm tone, tosses off the difficult final page of "Awake the harp" with rare bravura. Each choral section takes its proper place in the fugues without faltering.

The vocal soloists are all better than average. Judith Raskin displays the skill and musicality she has led us to expect of her. Her scales are smooth and accurate, she climbs effortlessly above the staff. In "On mighty pens" (here "On mighty wings") she spins a long phrase with ease, and her tender dove coos charmingly. There are one or two moments, however, that are disquieting to those of us who have admired this artist since she first appeared on the New York scene a few years ago. It is difficult to

make out the words she sings, though this may be a fault of the translation; Haydn, after all, shaped his music to a German text. There is no such excuse, however, for the scooping that occurs once or twice in the great duet of Adam and Eve with chorus or for an uncertain attack in the same number. John McCollum, a bit unsteady at first, soon settles down and provides pleasant, intelligent singing. Chester Watson's voice is big, a little spread but on pitch, slightly brassy in *forte* and quite agreeable in *piano*. Technically, he has no difficulty with his part except that he has to be careful on the few occasions when it descends to the bottom of the staff.

The Deutsche Grammophon recording of 1956 (originally issued here by Decca) has interesting differences. Igor Markevitch, its conductor, stresses the contrasts in the work more sharply and is given to faster tempos. This sometimes makes a considerable difference in the impact of a movement. For example, "With verdure clad" trips along rather unprepossessingly under Markevitch; Waldman's slower tempo gives it more substance. One difference between the two sopranos is shown by this aria: Irmgard Seefried, on DGG, sings it in a simple, small-scaled, folklike manner; Miss Raskin is more operatic, more nuanced, and conveys a sense of ecstasy. Richard Holm, the DGG tenor, and McCollum are of about equal effectiveness, but Kim Borg, the DGG bass, has a more firmly focused and more velvety tone than his opposite number, as well as a greater variety of color. The German chorus does not have as round a tone as the American one. The sound in the new Decca recording is first-rate both in stereo and mono; it is also very good in the DGG, which is done only in mono. There you have it. Perhaps the information I have tried to supply will make it easier for you to choose between the two sets than it is for me.

The Odeon recording of *The Seasons*, sung in German, is notable for its solo work. Edith Mathis, the Swiss soprano who has made her way to the front rank in only a few years, is in excellent form here. Her well-focused, attractive voice, with its slightly silvery tinge, fulfills all of Haydn's musical and technical demands—including a solid, unscooped-for high B flat—cleanly and without strain.

Franz Crass is a well-schooled singer who handles a naturally engaging voice skillfully. The usually dependable Nicolai Gedda is rather uneven here. At times, as in the duet in *Summer* or the trio in *Autumn*, his voice sounds thin and constricted; at other times it has its wonted richness and easy flow. The chorus seems first-class. It does full justice to the ravishing beauty of such numbers as the welcome to Spring, or the song of joy in the same section, as well as to the fine fugue in *Autumn*.

The conductor Wolfgang Gönnenwein is generally proficient—he does a particularly good job in conveying the verve and lustiness of the hunting chorus—but there are a few spots that could be improved. In the bass aria that describes the hunt, the music does not pick up speed, as it should; and in the wonderful spinning chorus, the ancestor of all the nineteenth-century spinning songs, the orchestra breaks the rhythmic pulse by playing the appoggiatura long while Miss Mathis correctly sings it short. It is because of details like this, as well as a certain matter-of-factness in some other sections, that I prefer the Beecham recording, now unfortunately out of the catalogue. That was one of Sir Thomas' great performances, persuading us that every measure was pure gold; and this despite a soprano markedly inferior to Miss Mathis. The sound in the Odeon set is live and resonant. The notes are in German only.

HAYDN: *The Creation* (*Die Schöpfung*)

Judith Raskin, soprano; John McCollum, tenor; Chester Watson, bass; Musica Aeterna Chorus and Orchestra, Frederic Waldman, cond.

• DECCA DXA 191. Two LP. \$9.58.

• • DECCA DXSA 7191. Two SD. \$11.58.

HAYDN: *The Seasons* (*Die Jahreszeiten*)

Edith Mathis, soprano; Nicolai Gedda, tenor; Franz Crass, bass; Süddeutsche Madrigalchor; Orchester der Bayerischen Staatsoper München, Wolfgang Gönnenwein, cond.

• • ODEON SMC 91388/90. Three SD. \$20.94.

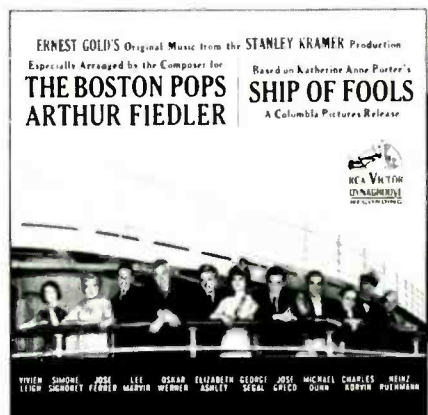


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ANTES: *Three Trios*

Leonard Sorkin, violin; Abram Loft, violin; George Sopkin, cello.
 • COLUMBIA ML 6141. LP. \$4.79.
 • • COLUMBIA MS 6741. SD. \$5.79.

John Antes may well have been the most gifted of the remarkable school of preacher-composers developed by the Moravian communities of Pennsylvania in the eighteenth century. Born and trained in this country, he was sent to Europe as a Moravian missionary very early in his career, and he never returned. The present set of trios was composed in Egypt between 1779 and 1781 and was published in London before 1790; the phrase "The Birth of Chamber Music in America" which is splashed over the record jacket is therefore quite absurd. Even worse, however, is the choice of a very primitive landscape from a Louisiana fireboard as illustration for the front of that jacket. The picture is delightful, but it puts Antes in the wrong category. There is nothing primitive about his work. He is not an unsophisticated American backwoodsman crudely improvising the art of music step by step as he goes along. He obviously knew a great deal about Haydn, whose lithe and vital string textures are beautifully imitated here. He was a very distinguished melodist in his own right, and if his forms reflect the baroque rather than Viennese classicism, they are superbly handled. Antes' work, in short, is as far from the empty, naïve, jiggery-pokery kind of eighteenth-century journeyman music so often recorded because it is "early American" as is Haydn himself.

These Trios constitute the most important work of chamber music produced by an American before the start of the present century. Ironically, they owe at least part of their quality to the fact that they were not written in America or in keeping with the American standards of their time, but for the private entertainment of the Swedish ambassador to the court of Egypt.

The performance by Sorkin, Loft, and Sopkin, who constitute three-fourths of the Fine Arts Quartet, is magnificent. It does full justice to the Haydn-esque sensitivity of the music, its grace, its masculinity, and its courtly, slightly old-fashioned manners. The recording is impeccable. A.F.

BACH: *Brandenburg Concertos*, S. 1046-1051

Southwest German Chamber Orchestra, Friedrich Tilegant, cond.
 • RCA VICTOR LPM 7038. Two LP. \$9.58.
 • • RCA VICTOR LSC 7038. Two SD. \$11.58.

This is the first time I have encountered

the present orchestra and conductor (the only name I recognized on the list of players is that of Reinhold Barchet, the violinist) and I trust it won't be the last. The orchestra was founded by its director in 1950, makes its home in Pforzheim, and has performed in a number of European countries. It is another one of those crack chamber ensembles that have sprung up to satisfy the desire for baroque music. The men play with good tone, fine precision, and plenty of spirit. All the soloists, including the trumpeter, acquit themselves well.

Tilegant is not the most imaginative conductor who has recorded these works, and his objective approach suits some movements better than others. The opening movement of No. 1 is rather doggedly regular, but the rest of that work is less metronomic. Similarly, there is some plodding in the first Allegro of No. 2, but the Andante moves along at a nice, broad pace, and the finale is quite cheerful and crisp. I enjoyed most Nos. 3 and 6. No. 3 sounds even more beautiful than usual here because of the fine recording; the finale is taken faster than one generally hears it done, but to me the extra speed is rather exhilarating. The honey-gold color and richness of No. 6 are faithfully conveyed by players and engineers.

The only failure in the set is No. 5. This is entirely a matter of balance. It is strange that a setup was found to solve the difficult problem of combining solo trumpet, flute, oboe, and violin in No. 2, while the less complicated matter of giving the harpsichord its proper weight in No. 5 was bungled. It will be remembered that the keyboard part here is just as important as the flute and violin (this Concerto may well be the first orchestral work to feature a keyboard instrument). But every time any other instruments are playing, the harpsichord becomes a faint tinkle in the background. The passage leading up to the long harpsichord cadenza in the first movement, for example, makes no sense: one hears very clearly the supporting figures in flute and violin while the brilliant keyboard part is a scarcely audible buzz. Things are a little better in the slow movement, but even here the cello, which merely doubles the bass line, is much louder than the right-hand harpsichord part, which should be conversing with the other two soloists on equal terms. N.B.

BACH: *Organ Works*

Prelude and Fugue in E flat, S. 552 ("St. Anne"); *Pastoral in F, S. 590*; *Prelude and Fugue in A minor, S. 543* ("The Great"); *Chorale-Prelude, "Schmücke dich, O liebe Seele, S. 654*; *Toccata in F, from S. 540*.

E. Power Biggs, organ.
 • COLUMBIA ML 6148. LP. \$4.79.
 • • COLUMBIA MS 6748. SD. \$5.79.

Like its predecessor in this series, "Bach Organ Favorites, Vol. 1" (ML 5661/MS 6261), which appeared towards the end

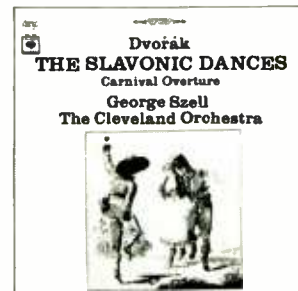
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Which is the Tchaikovsky Piano Concerto? Ask Gary Graffman.

"To most people, Tchaikovsky's Concerto No. 1 is *the* Tchaikovsky Piano Concerto," says Gary Graffman, "but not to me. It's unfortunate that the Second and Third are practically never performed, since they are on as high a level as the First. In fact, they embody all the best attributes of



Tchaikovsky." The Second and Third Concertos have long been known to ballet fans through the choreography of George Ballanchine. In fact, as "Ballet Imperial" and "Allegro Brillante," they have appeared as often on the ballet stage as the First has in the concert hall.

Fortunately, Mr. Graffman decided to revive these long-neglected masterpieces. The result is a brilliant collaboration with Eugene Ormandy and the Philadelphia Orchestra. Now is your chance to discover both the Second and Third Piano Concertos, if you haven't already. Columbia Masterworks offers the only stereo version of the Second, and the only available recording of the Third.



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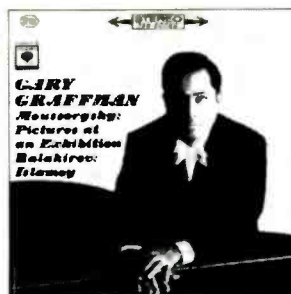
GARY GRAFFMAN/THE SOUND OF GENIUS ON COLUMBIA RECORDS



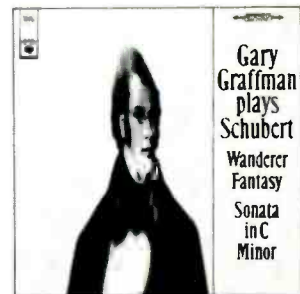
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—The American Record Guide



ML 6135/MS 6735*
"His technical prowess is as staggering as ever, his phrasing just as controlled and intelligent. ... For the Sonata, Graffman's disc wins hands down."
—High Fidelity

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CIRCLE 24 ON READER-SERVICE CARD

of 1961, the present release combines the musical attractions of some of Bach's best-known organ masterpieces with the distinctive sonic charms of an extraordinary instrument. That is the Flentrop organ in the Romanesque Hall of the Busch-Reisinger Museum in Cambridge, Massachusetts, an organ built in 1958, but with the tracker action, low wind-pressure, and other characteristics of late baroque-era design. I have no information on the date of the newly released recordings, but whether they were made at the same time as those in Vol. 1 or more recently, their grandeur of panoramic spread in stereo (I haven't yet heard the mono edition), warmly reverberant acoustical ambience, gleaming clarity of detail, and tremendous weight and power (when required) meet the same lofty technical standards as the earlier recordings. The only drawback is that many listeners are likely to be so entranced by the piquant stop-colors here, the rocklike solidity of the long pedal points, and the delectable "chiff" of the transient-rich tone starts that they may take for granted the more familiar music and Biggs's performances.

Yet while the organist's typical executant style (a tendency to "press" at times, as well as an infectious gusto) is now well known, a hasty check of his discography fails to reveal any earlier recordings of the *Pastorale*, the noble "*Schmücke dich*" chorale-prelude, or even the *Great A minor Prelude and Fugue* (although I find it hard to believe that Biggs is only now recording this favorite for the first time). He has done the hard-driving *Toccata* at least once before, the tremendous *St. Anne Prelude and (triple) Fugue* at least thrice. Indeed it was Biggs who was the first to record this work, in its entirety and in its original form, in his debut album, back in December 1938. Thus the present performance serves as a new milestone marker in his phonographic career, while (as his own program notes point out) the program as a whole is a memorial to Felix Mendelssohn's famous recital in the summer of 1840, when the composer-organist played these very same works (plus the *C minor Passacaglia* which Biggs included in his Vol. 1) on the St. Thomas Church organ in Leipzig that had responded so often a century earlier to the touch of Bach himself. R.D.D.

BARTOK: *Suite for Orchestra, No. 2, Op. 4*

Orchestra of the Budapest Philharmonic Society. András Kórody, cond.

• QUALITON LPX 1201. LP. \$4.98.

Bartók's two early suites for orchestra have dropped out of the record lists in recent years, and it is good to have this one back again, especially in so fine an interpretation and recording. The whole work has a broad, sunny, genial swing to it: it is tuneful, witty, and copious, in the manner of a serenade. While the piece is mostly very young Bartók under the influence of Strauss and Mahler, it is clearly the work of a man of genius,

and it looks forward most directly and astonishingly to the famous *Concerto for Orchestra* of its composer's late years. A most delightful release. A.F.

BEETHOVEN: *Concerto for Piano and Orchestra, No. 4, in G, Op. 58*

Rudolf Serkin, piano; Philadelphia Orchestra, Eugene Ormandy, cond.

Rudolf Serkin, piano; NBC Symphony Orchestra, Arturo Toscanini, cond.

For a feature review of these recordings, see page 80.

BEETHOVEN: *Die Geschöpfe des Prometheus, Op. 43: Incidental Music*

Utah Symphony Orchestra, Maurice Abravanel, cond.

• VANGUARD VRS 1124. LP. \$4.79.

• • VANGUARD VSD 71124. SD. \$5.79.

The present catalogue lists Munch's single side of excerpts from this wonderfully lyrical ballet score, and the Overture is a perennial favorite of conductors who seek to demonstrate the feather-light unanimity of their orchestras' string sections. Otherwise, we have, of late, lacked a really substantial version of this delightful music.

The present set is fairly, but not com-

pletely, successful. For one thing, sections 6, 7, 8, 11, 12, and 13 are omitted, perhaps because the engineers feared to crowd the stereo sides. It must be noted that the engineering is indeed first-class in its massively reverberant, though always clean, way, but I would have preferred those extra selections.

Abravanel favors a hefty, massive sonority and genial tempos which, though generally dancelike, sometimes verge on flabby slackness. The approach has many adherents—it is, after all, in the Walter tradition—but is emphatically not my idea of a proper Beethovenian reading. Despite the unquestionable foreshadowings of the romantic in the Bonn master's writing, he was primarily a classicist and it is in this vein that his music should be played.

I would suggest that the interested listener try to get hold of the deleted Epic disc conducted by Van Otterloo. The Dutchman's consistently more animated tempos transmit much more of the impassioned suavity and probity of the score. Furthermore, the Hague Philharmonic's execution is notably more unanimous than that of the Utah forces, though the latter ensemble plays well and would undoubtedly play even better given a conductor who favored a precisionist-Toscanini style. But even so, compare the solo cellos in the Act II Adagio. The Hague soloist is notably better than his Utah counterpart in both projection and intonation. Moreover, Epic's version is musically complete—another point in its favor. I also have fond memories of an elegant Van Beinum edition, but I was unable to find a copy of this long discontinued London disc for comparison. H.G.

**BEETHOVEN: *Symphony No. 4, in B flat, Op. 60*
†Wagner: *Siegfried Idyll***

London Symphony Orchestra (in the Beethoven), San Francisco Symphony Orchestra (in the Wagner), Pierre Monteux, cond.

• RCA VICTROLA VIC 1102. LP. \$2.39.
• • RCA VICTROLA VICS 1102. SD. \$2.89.

Pierre Monteux once remarked with twinkling irony that he had made so many fine recordings that the record companies were holding them in their vaults until such time as they could be issued as a memorial tribute. Now, sadly, the time has arrived, and we cannot help noting with a certain ruefulness that RCA has chosen to issue this magnificent coupling in its low-priced series. Surely an artist of Monteux's stature deserves first-rate billing—but we have the music and perhaps the trappings do not matter.

The Beethoven performance, especially, is absolutely first-class. Monteux's reading had changed little since he made his earlier San Francisco version (c. 1952), but for the later performance he has an ensemble which can give him what he asks for with requisite finesse. His is an interpretation of rustic sturdiness: a *contadina* rather than Schumann's

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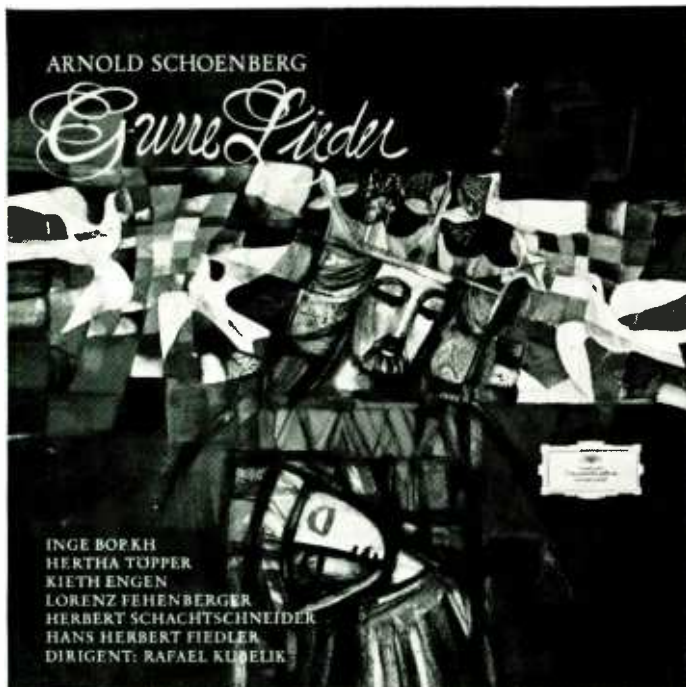
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CIRCLE 34 ON READER-SERVICE CARD

"Slender Greek Maiden." The phrasing is supple and pliant, the orchestral tone rotund and fleshy. There is a great deal of give-and-take in the rhythm; and while a genial romanticism is present, the basic classical composure is never disturbed by an alien injection of "feeling." As in the 1952 edition, the first-movement repeat is observed (though this is today no longer a rarity), and this time RCA Victor has sensibly let the fourth movement go onto Side 2 instead of cramming the entire lengthened symphony onto a single side. Some of Monteux's tempos are a bit unconventional. He slows down for the third-movement trio both times it comes, and takes the finale at a mighty clip. A

goodly amount of spectacular virtuoso orchestral playing is to be heard on this disc, yet the emphasis is always on unspectacular musicality rather than on showmanship per se. This definitely takes a place of honor with Szell and the Toscanini-ish Ferencsik as one of the finest Beethoven Fourth's available in stereo.

The full-toned finely engineered recording of the *Siegfried Idyll* was made in January 1960, when the onetime permanent conductor of the San Francisco Symphony journeyed to his former citadel as an honored guest. The performers were evidently inspired by his return, as well they might have been. The articulation and woodwind intonation are

far better than the norm of the Monteux/San Francisco recordings, and only an occasional "poopy" horn solo betrays the fact that this is no Concertgebouw or NBC Symphony. Monteux's *Idyll* is a consummate interpretation. He strikes a perfect balance between the intimate chamber music approach of the beginning and the grandly symphonic sound required at the climaxes. One always hears a gracious singing quality, guided by the proportioned logic of a master musician.

I mention only one other factor, relevant to the desirability of stereo for these performances. Monteux divides his first and second violins in the manner preferred by Klemperer today and Toscanini in the past. It really is the ideal positioning for the second movement—indeed, the whole—of the Beethoven No. 4.

If RCA has any more gems like this in its vault (one assumes that Monteux was partly serious in his jesting), it should let us have them at once! H.G.

BRITTEN: *Cantata Misericordium*, Op. 69; *Sinfonia da Requiem*, Op. 20

Peter Pears, tenor; Dietrich Fischer-Dieskau, baritone; London Symphony Chorus and Orchestra (in the *Cantata*); New Philharmonia Orchestra (in the *Sinfonia*). Benjamin Britten, cond.

• LONDON OL 5937. L.P. \$4.79.
• • LONDON OS 25937. S.D. \$5.79.

Britten's *Cantata*, written in 1963 for the centennial of the International Red Cross, is a work of deep, simple, and poignant beauty. Its Latin text by Patrick Wilkinson tells the parable of The Good Samaritan, and the setting—for small orchestra, solo string group, two soloists, and reduced chorus—continues the note of compassion struck by the composer in his *War Requiem*. The orchestral writing is fabulously beautiful; just to cite one example: the glistening interweaving of pinpoints of string tone and tiny percussive sounds at the point where the Traveler is attacked by bandits creates a harrowing sonority with the simplest of means.

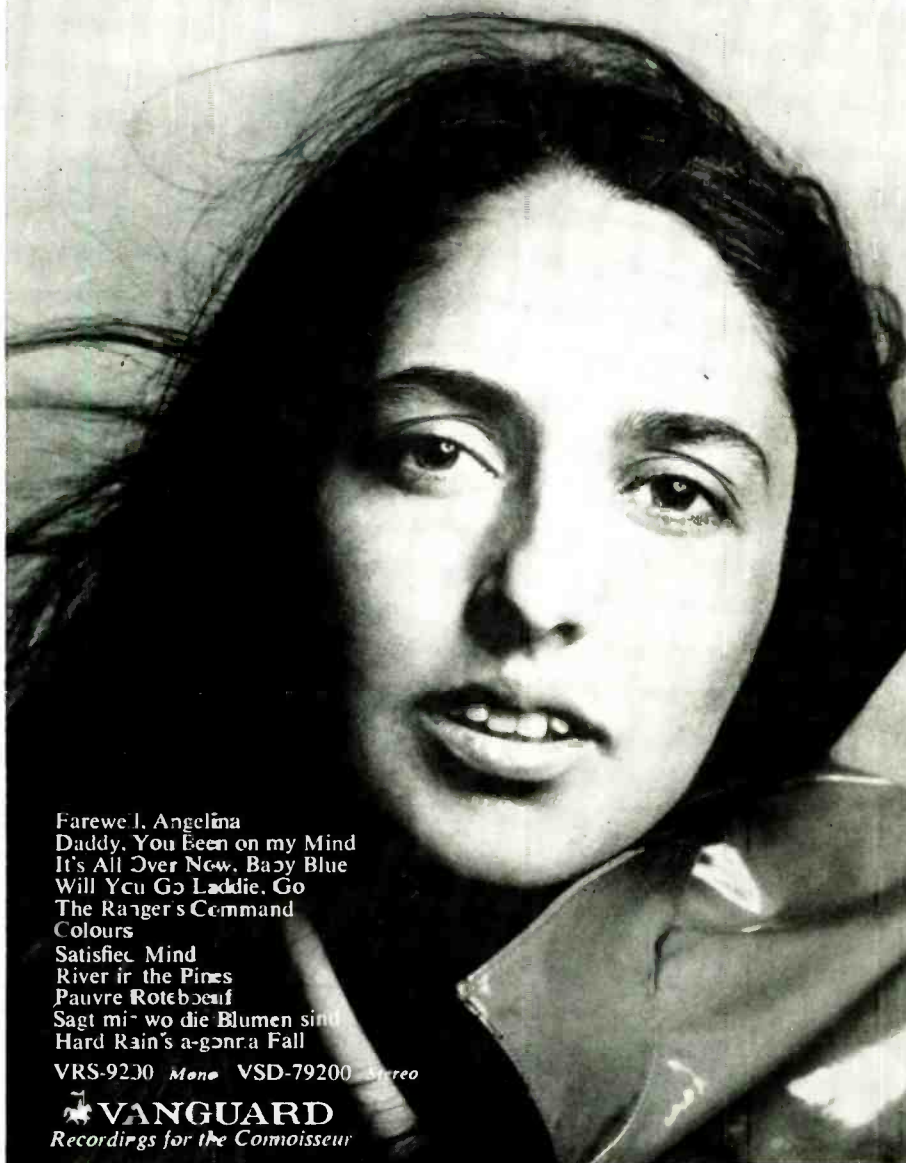
The melodic writing is also of a high order. The fluent, soaring line of the Samaritan's aria when he finds the Traveler, the concluding exhortation for the chorus ("Go and do likewise"), the brief phrases of lamentation... all these and many more moments point to Britten as one of the most imaginative composers now setting dramatic texts to music. Although the work is shorter (twenty minutes) and simpler than the *War Requiem*, it is possibly an even finer piece. There is none of the contrivance of the other score: everything works, and the leanness of the sound projects the drama and its message in absolutely sure strokes.

Juxtaposing this score to the early *Sinfonia da Requiem* does the latter scant justice. In it Britten is striving for the same effect (in purely orchestral terms, of course), but here the element of theatrical contrivance is unmistakable. No need, of course, to clobber

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the mature composer with the indiscretions of 1941. The important thing is where he has come, not whence he came.

The performances under the composer's direction are as masterly as the names of the participating artists would suggest. Peter Pears and Dietrich Fischer-Dieskau rekindle the deep sympathy for the Britten manner that they demonstrated in the *War Requiem*, and the two orchestras react beautifully to the composer's skillful baton. It goes without saying that the recent disc of the *Sinfonia da Requiem* under André Previn's direction, while good in itself, is superseded by the new one. A.R.

BRUCKNER: *Symphony No. 6, in A*

New Philharmonia Orchestra, Otto Klemperer, cond.

• ANGEL 36271. L.P. \$4.79.

• • ANGEL S 36271. SD. \$5.79.

The Sixth is the least familiar and (possibly for that reason) the most maligned of Bruckner's mature symphonies. Writing about it in *HIGH FIDELITY* no more than a year ago, I found it wanting in all but the slow movement. But my opinion was given in relation to a slovenly and inadequate recorded performance, the second of two such versions then available. Since then, a Lincoln Center performance by the New York Philharmonic under William Steinberg (the first by that orchestra in recent history) and now this recording by Klemperer justify an upward revision of attitudes towards the work.

It is indeed an exceptional score. Its textures are somewhat lighter than those of the Fifth and Seventh and so, consequently, is the mood. There is, in the slow movement, a degree of lyric freedom and harmonic resource which points unmistakably to Mahler and which illuminates as clearly as anything the latter's great respect for his older colleague. The scherzo too is wonderfully rich and remarkably cohesive.

The outer movements may seem a little scrappy at times, but certainly no more so than in better-known Bruckner. Klemperer's tense control accomplishes wonders in setting forth this discursive material logically and with a sense of cumulation. His performance throughout is taut, noble, and lit with deep inner conviction. His tempos are always reasonable, slowish but never slack. They do result in a break in the slow movement, however, which is a little unfathomable; there have been 31-minute sides before.

The edition used is the Haas, which is the one most faithful to the Urtext. A.R.

BYRD: *Four Pieces for Lute*—See Dowland: *Five Pieces for Lute*.

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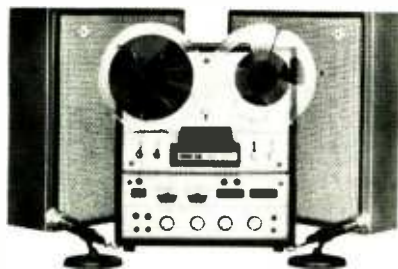
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for *Harpsichord and Violin, in D* ("Les Jeux olympiques"); for *Cello and Harpsichord, in D* ("Délices de la solitude"); *Les Sauvages et la Fürstemberg*.

Soloists: Mainz Chamber Orchestra, Günter Kehr, cond.

- TURNABOUT TV 4010. LP. \$2.50.
- • TURNABOUT TV 34010. SD. \$2.50.

In speaking of one of the pieces on this disc, the author of the excellent liner notes remarks—rather bravely, I think—that "the rapid scale passages call to mind the similar effect in C. P. E. Bach's Symphony in C." Those rapid scale passages call to my mind so many "similar effects" pouring from run-of-the-mill eighteenth-century composers that I'd hardly know where to begin the catalogue. But Corrette at least stands apart for having written what are surely some of the dullest tuttis of his time. Some ray of light is offered by the Cello Sonata, which gives the stringed instrument a degree of individuality; and the middle movement of *Les Sauvages* is simple and stately in its fashion. But I'll go to C. P. E. Bach for my scale passages, any day. As for performances, the solo violin is somewhat pinched and underprivileged-sounding, the solo flute excellent and sweet-toned, and the cello strong and capable. Sound rates only adequate; a soft, cottony effect absorbs too much of the solo flute and violin efforts. S.F.

DOWLAND: *Five Pieces for Lute; Six Songs for Tenor, with Lute*
†Byrd: *Four Pieces for Lute*

Peter Pears, tenor (in the Six Songs); Julian Beam, lute.

- RCA VICTOR LM 2819. LP. \$4.79.
- • RCA VICTOR LSC 2819. SD. \$5.79.

In the course of his beguiling verbal introductions to the lute solos on Side 1 of this disc (taped "live" at Wellesley College, in Wellesley, Mass., and New York's Town Hall), Bream observes that of his two Elizabethan composers Byrd is "the more serious, the less flamboyant." The point is well made, yet it leaves unsaid the most striking fact about Byrd—his powerful capacity for expressiveness. This characteristic comes most forcibly into play in the songs; but it is evident nonetheless in the explosively punctuated Galliard or the joyous busyness of *My Lord Willoughby's Welcome Home* (as Bream says, "He wasn't home very often").

Side 2 is taken from a London recital by Pears and Bream in Wigmore Hall. It gives goodly emphasis to the melancholy side of Dowland's nature: the wondrously black cast of *In darkness let me dwell* is the very distillation of gloom, while *Sorrow, stay!*, with the dramatic setting of such lines as "Down, down, down, down I fall," indicates the composer's very deliberate attention to the sound and sense of the dark words with which he is dealing: *Say, love* is as dry and bright as its rather Donne-ish tone suggests, and *Wilt thou, unkind* is treated in breathless, onrushing phrases which are musically quite on the bright side.

Pears seems to get better as the program progresses. In the opening song, *Wilt thou*, I find his extreme use of hairpin dynamics—involving a veritable fountain of swells and diminishes within a single phrase—quite disconcerting; in *Sorrow, stay!* the dynamic treatment is less affected and more legitimate; in *The lowest trees* (Number 3 on the program), he displays a vocal lightness and flexibility which at last sets the ear at ease. An occasional dryness of voice is, for the most part, a minor flaw.

The Dowland portion of this recording, by the way, should not be neglected: Bream's solo treatments of the linear and rhythmic complexities of *Queen Elizabeth's Galliard* and *Sir John Langton's Pavan* are splendidly vivid. The sound is entirely satisfactory, but I find the harsh splattering of applause an almost unbearable intrusion in a program of such delicate texture. Oh, for an editor's knife! S.F.

DVORAK: *Serenade for Strings, in E, Op. 22*

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

Princeton Chamber Orchestra, Nicholas Harsanyi, cond.

- DECCA DL 10109. LP. \$4.79.
- • DECCA DL 710109. SD. \$5.79.

Last spring's New York City debut of the string orchestra formed by Nicholas Harsanyi a year or so ago was, on the whole, well received—and, from the evidence of this recording, with good reason. It is an alert, responsive ensemble, and its conductor has an excellent grasp of the light-textured scoring of these charming Mozart and Dvořák scores. About the only criticism one might offer about the orchestra itself concerns a certain lack of sheen in the violin tone, but that may be partly the fault of the dry, rather unresonant recording.

I would, however, opt for the Kubelik and Janigro performances of the Dvořák and Mozart, respectively, as livelier accounts of the music. The most important fact brought forward by this new recording is that excellent chamber orchestras can exist on both sides of the Atlantic. A.R.

HAYDN: *The Creation (Die Schöpfung)*

Soloists: Musica Aeterna Chorus and Orchestra, Frederic Waldman, cond.

For feature review including this recording, see page 82.

HAYDN: *The Seasons (Die Jahreszeiten)*

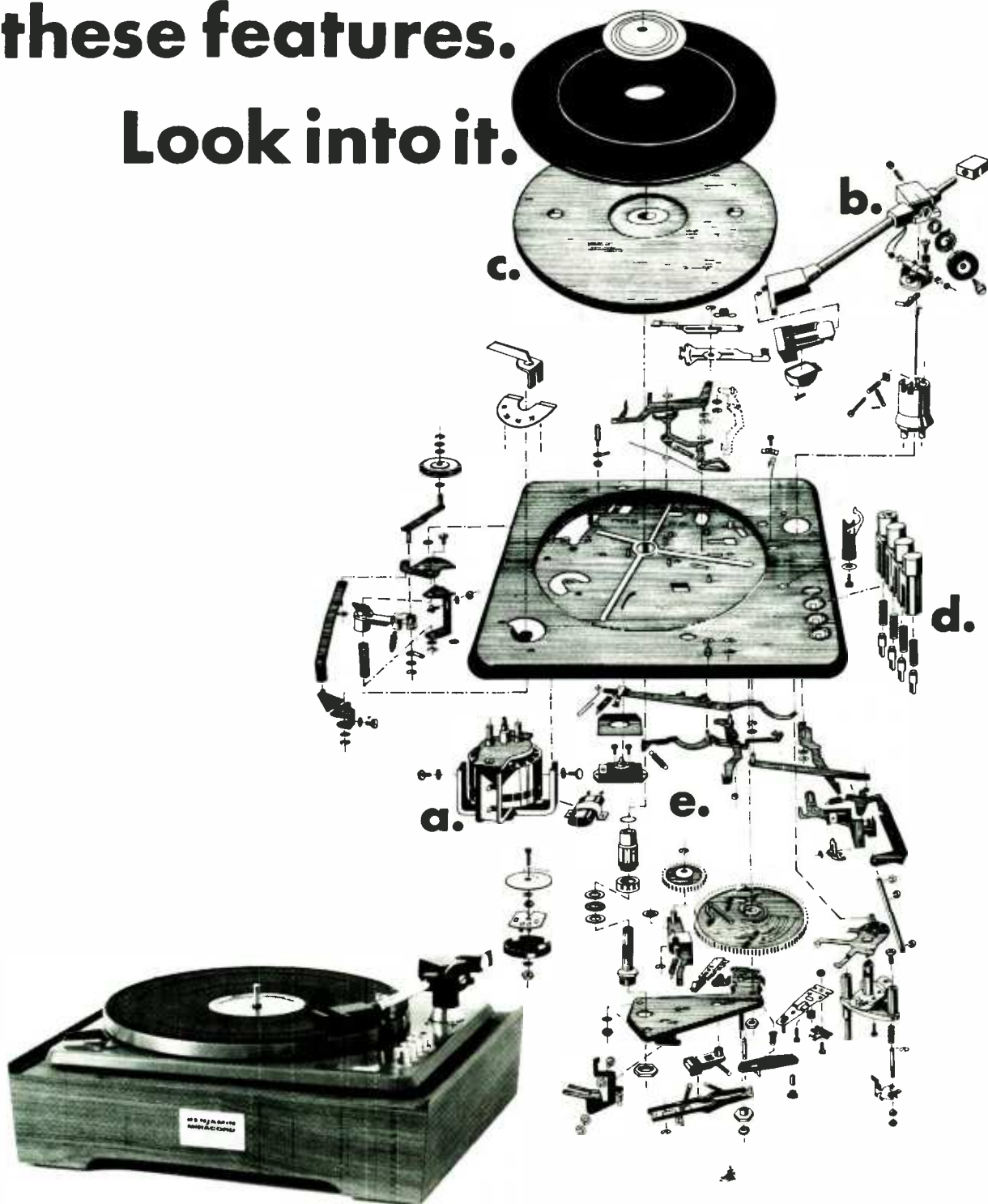
Soloists: Süddeutsche Madrigalchor; Orchestra der Bayerischen Staatsoper München, Wolfgang Gönnenwein, cond.

For a feature review including this recording, see page 82.

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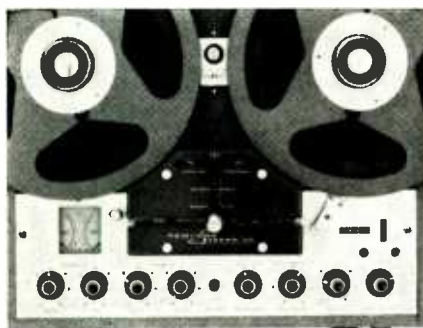
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HOVHANESS: *In the Beginning Was the Word*—See Rogers: *The Light of Man*.

MARTINU: *Concerto for Oboe and Orchestra*

†Strauss, Richard: *Concerto for Oboe and Orchestra*

Frantisek Hantak, oboe; Brno Philharmonic Orchestra, Martin Turnovsky, cond. (in the Martinu), Jaroslav Vogel, cond. (in the Strauss).

• PARLIAMENT PLP 606. LP. \$1.98.

• • PARLIAMENT PLPS 606. SD. \$2.98.

Two fine oboe concertos, both of our time, have been paired on this recording for individual effectiveness and musical contrast. In the work by the late Bohuslav Martinu, an eclectic superstructure rests on a highly national, folkloric foundation; the result, though not urgently important, makes for pleasant listening. The Concerto by Richard Strauss, composed in 1945-46, is more significant musically. Indeed it is a work not to be missed, especially in this performance. A brief and restless rhythmic figure which acts as a sort of motto theme links all three movements, played without pause. The opening Allegro, a charming blend of Prokofiev and the Strauss of *Le bourgeois gentilhomme*, brings thematic material of good make. The slow movement, overly long, negates to an extent the immediacy of what has gone before; yet, in a leisurely way, it has beauty. The finale leads us to the Strauss of *Arabella*, plus a closing flourish—witty and concise—that speaks perhaps of *Capriccio*. Frantisek Hantak's taste and virtuosity are first-class; and the Brno Philharmonic is highly adept under both conductors.

R.L.

MOZART: *Concerto for Flute and Orchestra, No. 1, in G, K. 313; Concerto for Oboe and Orchestra, in C, K. 314*

Hans-Martin Linde, flute (in the Flute Concerto); Heinz Holliger, oboe (in the Oboe Concerto); Munich Chamber Orchestra, Hans Stadlmair, cond.

• ARCHIVE ARC 3242. LP. \$5.79.

• • ARCHIVE ARC 73242. SD. \$5.79.

While no one would claim for Mozart's wind concertos a ranking with the strongest of his works, they are, at least, time-passers of the utmost ease. The finale of the Flute Concerto (written on commission from a Dutch amateur named De Jean) is the best movement here; the orchestra has a chance to turn out some precise little counterlines which add a dimension to the admittedly *galant* goings-on. The Oboe Concerto is quite conventional; it is interesting to note that Mozart, apparently pressed for time, made a transcription of it for flute for the same De Jean, who was willing to pay and didn't want to wait for a new piece. Both soloists are first-rate, and the orchestral contributions sensitive and well balanced.

S.F.

MOZART: *Concerto for Violin and Orchestra, No. 6, in E flat, K. 268; Concertone in C, K. 190*

Yehudi Menuhin, violin; Bath Festival Orchestra, Yehudi Menuhin, cond.

• ANGEL 36240. LP. \$4.79.

• • ANGEL S 36240. SD. \$5.79.

The authenticity of the Violin Concerto has been the subject of controversy ever since it was first published, eight years after Mozart's death. Those who claim it is not by Mozart, at least in the form in which it has come down to us, have a strong case. It seems to me, in the second and third movements, neither of which reveals any trace of the Mozartean spark. The first movement, however, shows a higher level of invention, if still not the genius so generously displayed in the Third, Fourth, and Fifth Concertos. Menuhin plays this work as lovingly as though it were spun of pure gold throughout. Warmth and temperament are lavished on this doubtful and not very interesting work as freely as though it were a masterpiece. The only drawback in the performance is an occasional lack of unanimity between soloist and orchestra in the latter's attacks or entrances.

The agreeable early "large concerto" for two violins, oboe, cello, and orchestra is very nicely played.

N.B.

MOZART: *Divertimento for Strings, in D, K. 136*—See Dvořák: *Serenade for Strings, in E, Op. 22*.

MOZART: *Quartets for Strings*

No. 15, in D minor, K. 421; No. 16, in E flat, K. 428; No. 19, in C, K. 465; No. 21, in D, K. 575; No. 22, in B flat, K. 589; No. 23, in F, K. 590.

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• CONCERTDISC SP 1504. Three LP. \$14.94.

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In the present quartets—three from the six dedicated to Haydn and the last three Mozart wrote—the ensemble displays its fine qualities. In K. 421 the tempo of the first movement may seem too moderate at first, but its justness becomes clear when the triplet sixteenths come along; they are speedy enough. The sensitive performances of the varia-

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tions reveals the extraordinary depths and colors Mozart draws out of an innocent Siciliana. While the opening movements of K. 428 and 465 are again only moderately fast, there is plenty of *brío* where it belongs. There is less relaxation and more intensity in the playing of the last three quartets. The first Allegro of K. 589, indeed, may be a little too intense: here *fortes* tend to be fortissimos. But the hard-driving quality in the playing of this movement is fortunately not characteristic of the others, and the Larghetto is beautifully sung.

The sound is first-rate throughout, with good directionality. In the review set the labels for K. 421 and 465 were interchanged on the first disc. N.B.

MOZART: *Sonatas for Violin and Piano: No. 26, in B flat, K. 378; No. 34, in A, K. 526*

Jacques Thibaud, violin; Marguerite Long, piano [K. 526 from HMV W1571/2, 1943].

• PATHE COLH 312. LP. \$5.98.

This is an elegant, courtly Mozart, of soft-spoken elegance and impeccable manners. It is not to my taste, for the music is made to dart hither and thither in a nervously animated, excessively nuanced style. The level of execution is high, and so is the musical comprehension (within its given framework), but somehow the fast tempos and deft attacks seem more productive of flippancy than of vitality. Thibaud's violin is made to sound insipid and rather squeaky, but Long's light-handed keyboard work comes across admirably. Some surface noise from the original shellacs (both recordings were made in 1943, though K. 378 has never previously been released) is present in the transfer.

In truth, these performances, for all their particular kind of distinction, make me feel giddy. I much prefer the cool-headed Goldberg/Krauss in K. 378 (alas, no longer available) and the fluent, yet vivacious Grumiaux-Haskil account of K. 526 (Epic). H.G.

PAISIELLO: *Concerto for Piano and Orchestra, in C*

†Stamitz, Karl: *Concerto for Piano and Orchestra, in F*

Felicia Blumenthal, piano; Württemberg Chamber Orchestra (Heilbronn), Jörg Faerber, cond.

• TURNABOUT TV 4001. LP. \$2.50.

• • TURNABOUT TV 34001. SD. \$2.50.

Another pair of well-made but basically featureless examples of the rococo manner are here adroitly played by Felicia Blumenthal, with a small and expert chamber orchestra. The Paisiello is the more interesting work, in that the concertante writing for a pair of flutes provides an extra level of warmth to the scoring which the Stamitz lacks. The finale of the Paisiello, however, is so blatantly up-and-down-the-scale in its every melodic turn as to serve as a parody of the style. A.R.

PERGOLESI: *Stabat Mater*

Judith Raskin, soprano; Maureen Lehane, contralto; Rossini Orchestra (Naples), Franco Caracciolo, cond.

- LONDON 5921. LP. \$4.79.
- • LONDON OS 25921. SD. \$5.79.

This is a lovely performance of Pergolesi's sad, gentle masterpiece, one which respects beautifully the simple, noble proportions of the work. Whatever the "authenticity" of the case may be, I have always preferred the work sung by two soloists rather than two-part women's choir, and the soloists here are excellent. Judith Raskin's well-known stylistic purity is here coupled with a compassionateness highly appropriate to this kind of music; Maureen Lehane, previously unknown to me, has just the right kind of light, flexible contralto. Both are exemplary in their treatment of vocal ornamentation.

Caracciolo leads his small orchestra with a firm yet gentle touch, and the recording is just enough standoffish to keep the outlines soft and pliant. A.R.

RAMEAU: *Pièces de clavecin en concert*

Jean-Pierre Rampal, flute; Robert Veyron-Lacroix harpsichord; Jacques Neils, cello.

- NONESUCH H 1063. LP. \$2.50.
- • NONESUCH H 71063. SD. \$2.50.

The five "concerti" of Rameau date from 1741 and are, for the most part, groupings (according to key) of earlier keyboard pieces arranged as trio sonatas. Later the works were anonymously arranged for string sextet, in which version they have been recorded several times. The present recording respects the original. The music is perfectly lovely, full of the tenderest sentiment and wittiest fantasy. These pieces form an ideal sound counterpart to the paintings of Boucher and Watteau; one would need very little more than these art works to understand completely the French mood under Louis XV.

Performances of greater elegance and stylistic understanding would be hard to imagine, and the participants are already so well known that further enumeration of their qualities would be superfluous. A.R.

RAVEL: *L'Heure espagnole*

Jeanne Berbié (ms), Concepción; Michel Sénéchal (t), Gonzalve; Jean Giraudeau (t), Torquemada; Gabriel Bacquier (b), Ramiro; José van Dam (bs), Don Inigo; Orchestre National, Paris, Lorin Maazel, cond.

- DEUTSCHE GRAMMOPHON 18970. LP. \$5.79.
- • DEUTSCHE GRAMMOPHON 138970. SD. \$5.79.

This performance is something of a disappointment so far as I am concerned, particularly in view of the good *L'Enfant et les sortilèges* that came from the same

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conductor and company about four years ago.

Maazel seems to me to have been misled by the score's opportunities for making impressive individual sounds and effects. There is not much sense of overall line, and there is very little real charm or beauty: the reading is steely, overloud, hepped up in the wrong way. One must be able simply to sit back, relax, and chuckle at *L'Heure*, and this performance is too nervous and splashy for that, as if Khachaturian had gotten in on the act.

Vocally, the most pleasing contribution (partly because it introduces a promising new singer) is from the bass José van Dam, who demonstrates a strong, lovely *basso cantante* as Don Inigo. Stylistically and musically too, he is thoroughly admirable. Gabriel Bacquier is a fine Ramiro, and the two tenors handle their parts capably (though personally I wish that Gonzalve, effete and precious as he may be, might someday be sung by a lyric tenor with at least some metal and velvet in his voice). Jeanne Berbié is an intelligent, competent singer, but the voice is on the heavy side for Concepción, and the aural portrait she presents does not have us licking our chops, as a topflight Concepción must.

This is the only stereo version of *L'Heure*, but this is its only point of superiority over either the Leibowitz version for Vox, very stylish and of a piece though only reasonably well sung, or the Ansermet for London, with its strong work by Danco, Rehfuess, and Vessières.

C.L.O.

ROGERS: *The Light of Man*

†Stout: *Prologue, Op. 75, No. 1*

†Hovhaness: *In the Beginning Was the Word*

Janice Harsanyi, soprano; Evelyn Reynolds, contralto; Ara Berberian, baritone; National Methodist Student Movement Chorus; Members of the Lincoln Symphony Orchestra, Thor Johnson, cond.

• NATIONAL METHODIST STUDENT MOVEMENT TRF 100/01. Two LP. \$3.95 each or \$6.50 per set (available from National Methodist Student Movement, P.O. Box 871, Nashville, Tenn. 37202).

All three of these works employ the same text—the prologue to the Gospel of St. John, with its mingled tone of mystical prophecy and preaching. All three were commissioned for the eighth quadrennial conference of the National Methodist Student Movement, held in Lincoln, Nebraska, last year, at which time and place these recordings were made. All three works (the Rogers and Stout coupled on one disc, the Hovhaness comprising the other) are of the highest distinction, their performance is superb, and the recording is excellent.

As one might expect, the work by Bernard Rogers is the most "normal," and that by Alan Hovhaness the most unusual. In between comes Alan Stout, a composer I have never heard of before and about whom the notes tell nothing. It is a genuine delight to run across a

major talent like this so unexpectedly. His music keeps to the border territory between the tonal and the atonal. It is probably much influenced by 12-tone serialism if it is not completely within its confines. Some of Stout's devices, especially his very rich, extensive, and colorful use of percussion, recall electronic music and the infinite, multidimensional world of sound it evokes—a world very appropriate to the mysticism of a text like this. His use of the soprano solo with the chorus (the soprano is the only solo voice he requires) is tremendous. The part lies very high; it is deployed against a very full, deep, three-dimensional fabric of tone, and its effect is all but overwhelming. At least it is as sung by Janice Harsanyi, who is a singer to watch as carefully as one should watch Stout in the domain of composition.

Hovhaness' piece is almost an anthology of ceremonial music-types. According to his own statement, he draws upon the religious music of China and Japan for textures, rhythms, and timbres; the score is also full of "sliding and shaking tones" from ancient Korea; each of the fifteen short movements is in a different modal system and the modal systems are derived from Indian practice; but there are two big choral fugues à la Handel. Somehow it all hangs together and is perfectly fascinating; indeed, I think it is one of the very best things Hovhaness has ever composed.

The Rogers has no *bizarries*—a circumstance which makes it easy to describe. It is in a very powerful, very dramatic, strongly declamatory style. It makes more use of soloists than the other works, and the soloists are all of the very finest caliber, as are the chorus and orchestra. This entire production is one of which American music and American religion can both be proud.

A.F.

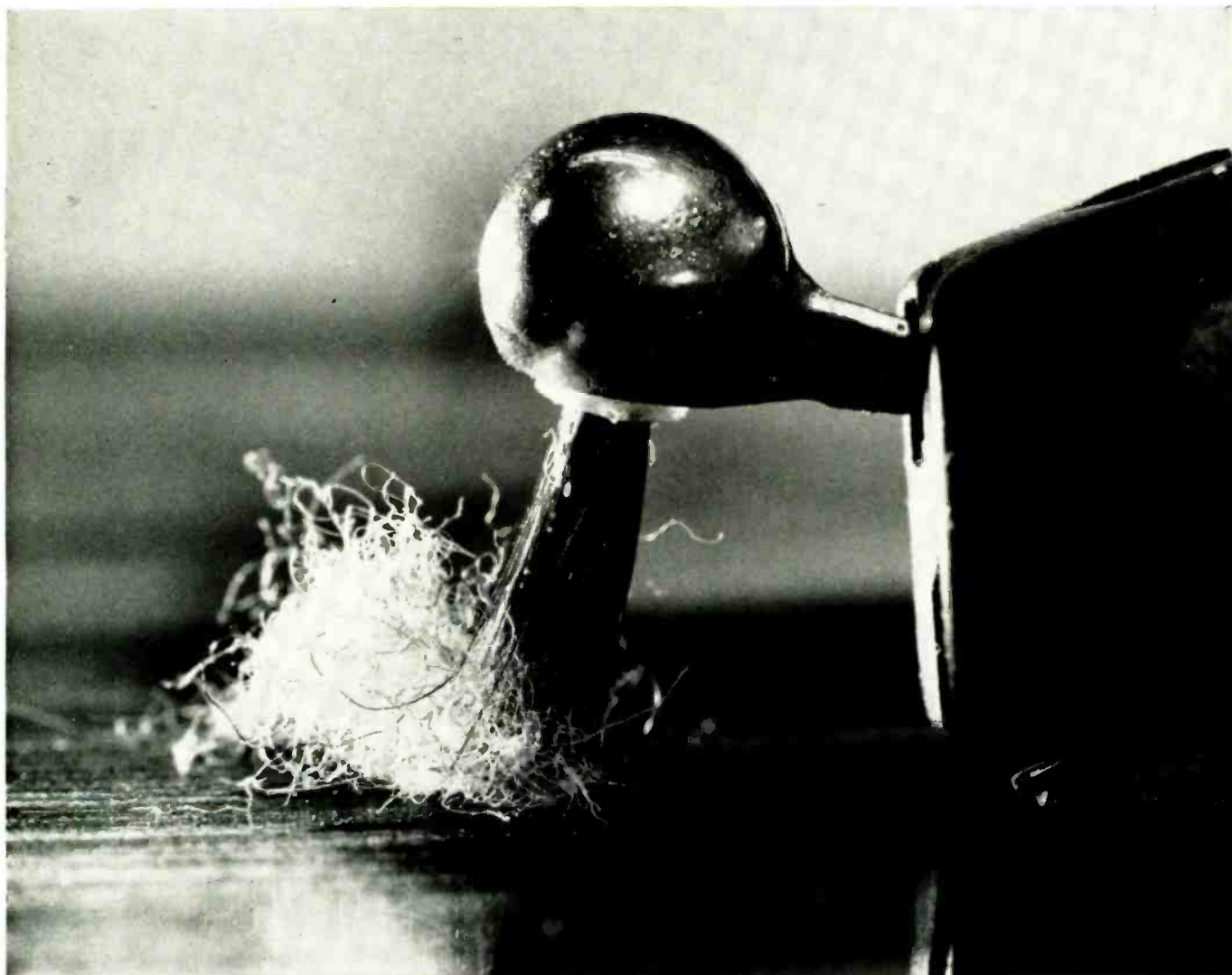
ROSSINI: *Il Barbiere di Siviglia*

Teresa Berganza (ms), Rosina; Stefania Malagù (ms), Berta; Ugo Benelli (t), Count Almaviva; Manuel Ausensi (b), Figaro; Dino Mantovani (b), Fiorello and An Officer; Fernando Corena (bs), Don Bartolo; Nicolai Ghiaurov (bs), Don Basilio; Rossini Chorus and Orchestra of Naples, Silvio Varviso, cond.

• LONDON A 4381. Three LP. \$14.37.

• • LONDON OSA 1381. Three SD. \$17.37.

Like RCA Victor's Metropolitan Opera version of the *Barber*, London's new edition has restored nearly all the traditional cuts (this means, primarily, repeats in some ensembles, extensions in the arias of Bartolo and Basilio, and all of Almaviva's last-scene tenorizing, including the passage cribbed for *Cenerentola*), and omits only a snippet from "A un dottor della mia sorte," as well as a quantity of secco recitative. I suppose it need not be added that Bartolo sings "A un dottor" and not the dreadful Romani piece that used to be heard as an alternate, and that Rosina uses "Contro un cor" in the Lesson Scene—in this case complete with all the byplay between



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the lovers and Almaguiva's fairly extended interjections. Berganza, obviously, uses the mezzo scoring, though with some fairly wild high options—a *forte* B natural at the end of "Una voce," a *piano* B natural later on, in ensemble, and ascents to the top C in the Act I finale. (This is the two-act division.)

So much for the table of contents. As for the performance itself, there is so much that is fine about it that it seems graceless to grumble, but the truth is that I think the whole thing needs more "lift," more fizz. Part of it should come from the conductor. I am not among those who regard Silvio Varviso as a plague sent down to beset us already heavily persecuted critics, and I think there are nice things about his reading—a light, singing orchestral sound, as with the first violin cantabile in the andante of the overture, and an accent on smoothness of line (nothing is harsh or hysterical). But there just is not enough thrust; one section after another simply doesn't pick up with enough movement to carry itself along. It is not a matter of tempos, but of edges that have become so soft they are no longer defined. The orchestra has a warm, sweet sound, without any trace of heaviness, that is most likable.

Some of the spirit I would like to hear is lacking in the work of the singers too. I am as happy as anyone else that the bad old habits of rendering each recitative as if it were a routine out of Olin and Johnston are on the way out, but that does not mean that these furlongs and furlongs of recitative (even when cut) have to be rendered as if any departure from note value or any failure to observe a rest will bring excommunication. With the predictable exception of Fernando Corena (and that of Nicolai Ghiaurov, in what little recitative he has), these principals give us all the dialogue in nice, sensible, careful packages, most of it quite flavorless, meticulously marked by little "Ahas," or "Mmms," like light bulbs over the heads of comic strip characters, to show that the Italian is all perfectly clear to them. There is no inner animation, no spark, to much of it. Ugo Benelli, Manuel Ausensi, and—alas, I must say it—Teresa Berganza all need some prodding in this respect.

When we come to matters vocal, we are on much happier ground. No one needs a disquisition now, I hope, on the accomplishments of Berganza. In terms of a characterization, her Rosina is a rather soft one, not so self-satisfied with her wit nor so sure of a happy outcome as some. Even apart from the recitative, I would prefer a little more spit and brightness in some of her work, but I like the genuinely tender, enraptured way she launches "Dunque io son," with stars in her eyes, and the chesty but unforced contempt with which she tells off Lindoro when she thinks he is pandering for the Count. ("Indietro, anima scellerato," etc.) I suspect that the things I feel somewhat lacking are supplied in the theatre by her personal presence, which is captivating. So far as vocalism pure and simple is concerned, there is no resisting the sound of this bright, soft

voice racing with absolute freedom through the music, with an accuracy that would sound machinelike if it were not so utterly spontaneous and aglow with femininity. Other Rosinas (Simionato, De los Angeles, D'Angelo, Callas) have personal and interpretative and vocal points, but when it comes to real, no-compromise execution of this sort of thing, there is no point in even making comparisons; Rosina hasn't been this well sung for about a hundred years, give or take a few weeks.

Ausensi, the rich-voiced Spanish baritone of a number of London's zarzuela recordings and of several recital records, is certainly a more than acceptable, handsome-sounding Figaro. It is all a little bit straightforward, and though he has much better than average execution of figuration for a dark baritone, he does not have the ultimate grace to make his Figaro outstanding amongst the competition. (It is true, as London's notes observe, that the role is sometimes taken these days by a high baritone, which Rossini's own Figaro apparently was not. The baritones we have on records, however, are all pretty much the burly dramatic type—Merrill, Bastianini, Gobbi, Taddei, Bruscantini, Capecchi—not a high lyric baritone amongst them, and if such a baritone, hopefully with a flexibility and ease in the high register denied the Verdi-style baritone, were to record the role, I would not find it amiss.) Ausensi is better than most of his colleagues at the *fioritura*, and his voice makes a good sound.

Ghiaurov takes over the proceedings whenever he enters, by virtue of the sheer size, beauty, and flow of his voice. The *La calunnia* is really astonishing singing, characterized in a "big" way but musically accurate, and a joy to listen to just for the sound of the voice. It is taken down a tone, as is customary. Corena is as expert as ever as Bartolo (this is the third time he has recorded the part), and does some very funny playing along with Ghiaurov's inflections in the recitative between them. He is not as comfortable above the staff as he once was, with the result that parts of the very demanding "A un dottor" are on the labored side. But the basic sound is still right, and the picture is complete.

Benelli, the excellent Ramiro of London's recent *Cenerentola*, makes a good impression here, too. The voice is a real *tenore di grazia*, very light, and evidently quite small, which is the one disappointing factor—he is never able to command his colleagues, vocally speaking. Indeed, the voice would be suitable only for comprimario parts were he not such a fine technician. His singing of the runs is clean and invested with some dash, no cheating; his dynamic control is excellent. Best of all, his voice does not thin out into a white, open sound, or a pinched, nasal one, or a falsetto, as he climbs above the staff—it retains its focus and its relaxed placement, and takes on some genuine ring. This alone puts him out in front of most of his competitors. I do miss the warmth and charm that Valletti brought to his tone, and indeed there is nothing remarkably beautiful or impressive about Benelli's

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Fisher	500 C	349.50	75	4.66	Tube
Fisher	600 T	459.50	110	4.17	No
Fisher	440 T	329.50	80	4.12	No
Harmon-Kardon	SR 300	264.00	36	7.33	No
Harmon-Kardon	SR 600	354.00	50	7.08	No
Harmon-Kardon	SR 900	434.00	75	5.79	No
Scott	344	429.95	50	8.60	No
Scott	340 B	399.95	70	5.70	Tube
Scott	348	499.95	100	5.00	No
Sherwood	S-8000 IV	312.50	80	3.92	Tube
Kenwood	TK 80	339.95	80	4.22	No
Kenwood	KT 10	269.95	40	6.74	No
Kenwood	KW 55	219.95	40	5.49	Tube

Chart is a cross-section of comparable priced receivers available at the time this advertisement was prepared. Prices and wattage figures are based on information contained in advertisements of the respective manufacturers.

See page 119 for more information on the Altec 711 Stereo Receiver
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instrument as such—he is simply a superb singer who is getting the most that can be gotten from his light voice, and who gives pleasure through the ease and musicality of his singing.

London's sound is splendid, with good balance, nice spacing effects, no extraneous noises. The accompanying booklet too is a handsome and thorough job, one of the company's best contributions along these lines. C.L.O.

SCHOENBERG: *Gurrelieder*

Soloists; Chorus and Orchestra of the Bavarian Radio, Rafael Kubelik, cond.

For a feature review of this recording, see page 79.

SCHUBERT: 36 *Waltzes*, Op. 9; 16 *German Dances*, Op. 33; *Valses nobles*, Op. 77

Walter Hautzig, piano.

- TURNABOUT TV 4006. LP. \$2.50.
- • TURNABOUT TV 34006. SD. \$2.50.

One of the occupational hazards awaiting the habitual performer of Chopin mazurkas is the temptation to underline the mazurka rhythm too strongly by heavily accentuating the third beat. Walter Hautzig, it seems to me, shows a similar propensity in the Schubert waltz literature: sometimes he enlarges the second beat for Viennese effect to such a degree that the innocent little dances limp on swollen feet. But in all other respects Hautzig is an ideal exponent for this music. He has a lovely, varicolored tone which still manages to sound sharp and transparent at all times. His dynamic range is exemplary and, in general, his musicality is of a high order. Turnabout (otherwise Vox) could well put the pianist to work recording some of the Schubert Sonatas.

Beautiful sound and first-class processing further adorn this pleasing release. H.G.

SCHUMANN: *Dichterliebe*, Op. 48; *Eichendorff-Liederkreis*, Op. 39; 12 *Songs to Texts by Kerner*, Op. 35

Hermann Prey, baritone; Karl Engel, piano.

- Vox LDL 562. Two LP. \$9.96.
- • Vox SLDL 5562. Two SD. \$9.96.

Though ordinarily a great admirer of the warm, impassioned, and flexible Prey manner, I am a little disappointed in this set, which I suspect is one of the young German baritone's earlier efforts. And "effort" is the right word for some of the stretched, overstressed singing he achieves here.

The problems arise early in *Dichterliebe*; the first few songs seem unfortunate in the choice of tempos, although there is an excellent *Ich grolle nicht* to raise hopes. Those hopes are seldom sustained, however, as both Prey and

Engel seem intent on overindulgence, making the most of every sigh. The Kerner songs go no better, and Mr. Engel is especially at fault for his distorted playing of the little interludes in the lovely *Erstes Grün*. A distressing and surprising departure from a high standard. A.R.

STAMITZ, KARL: *Concerto for Piano and Orchestra*, in F—See Paisiello: *Concerto for Piano and Orchestra*, in C.

STOUT: *Prologue*, Op. 75, No. 1—See Rogers: *The Light of Man*.

STRAUSS, RICHARD: *Concerto for Oboe and Orchestra*—See Martinů: *Concerto for Oboe and Orchestra*.

STRAVINSKY: *Orpheus; Apollo*

Chicago Symphony Orchestra (in *Orpheus*), Columbia Symphony Orchestra (in *Apollo*), Igor Stravinsky, cond.
• COLUMBIA ML 6046. LP. \$4.79.
• • COLUMBIA MS 6646. SD. \$5.79.

Orpheus has been strangely neglected. Composed in 1947 to marvelously poetic choreography by Balanchine, it was a great success all over the world, yet it has had few revivals, its great score is not often performed in concert, and the one recording of it that appeared not long after its premiere has long since been withdrawn. For many, its issuance in the present form will be a major discovery.

In his notes on the record jacket, the composer observes that "much of *Orpheus* is mimed song," and this has a great deal to do with the nature of the score. To be sure, there are plenty of Stravinskian rhythms, and of the most mordant kind, for the Furies and Bacchantes, but there is also an exceptionally large number of long-breathed adagios and andantes, sometimes recalling the recitative and aria and other stylized vocal forms. A strangely medieval-sounding chorale plays a prominent part in the proceedings as well; the whole is a masterpiece of Stravinskian lyricism, and it may owe its neglect simply to the refusal of some to admit that Stravinsky can be a great lyric composer.

Apollo, originally called *Apollon Musagète* but now renamed by its author, has been recorded dozens of times, but all the previous discs of it have disappeared from American catalogues, as if in anticipation of being swept from the field by Stravinsky's own surpassing interpretation. Stravinsky says that "the real subject of *Apollo* is versification" and that he wrote it for string orchestra in order to work with contrasts of volumes rather than contrasts of instrumental color. Most conductors have assumed, however, that the real subject of the score was Italianate tunefulness and that the string orchestra should be treated as lushly as possible. Stravinsky sets them all to rights. He means what he

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says. He shows us that the fabric of the score really is iambs and Alexandrines and that it is actually orchestrated in baroque blocks of varying size—and somehow the whole thing sings and soars and tears your heart out in a fashion quite unmatched by the more obviously dramatized interpretations. Stravinsky has repeatedly said he makes records in order to teach performers how his works should go, and he has never made a finer case for his argument than this superlative *Apollo*. A.F.

TCHAIKOVSKY: *Symphonies*

No. 1, in G minor, Op. 13 ("Winter Dreams"); No. 2, in C minor, Op. 17, ("Little Russian"); No. 3, in D, Op. 29 ("Polish"); No. 4, in F minor, Op. 36.

Vienna Philharmonic Orchestra, Lorin Maazel, cond.

• LONDON CM 9426/29. Four I.P. \$4.79 each.

• LONDON CS 6426/29. Four SD. \$5.79 each.

With the release of these discs, Lorin Maazel becomes the first conductor to have completed an integral recording of all the Tchaikovsky symphonies (his Fifth was issued in 1964, and the Sixth last spring). As might have been predicted, granted a leader with so tautly objective an approach to his art and an orchestra with so firm a tradition of laissez-faire geniality, the collaboration of Maazel and the Vienna Philharmonic produces rather variable results.

Most successful of these latest performances in the series, it seems to me, are those of the First and Third Symphonies. Maazel evidently finds the Symphony No. 1 particularly congenial, for he leads it with what seems to be a genuine sense of personal involvement. The typical Maazel sensibility and technical proficiency are present in goodly degree, but the ensemble colors have a darker, more vibrant cast than is sometimes the case with this conductor. Somehow, I find myself enjoying the work itself more than I have ever done before. The Third Symphony too is given an elegant and invigorating reading. Even the preëminence of Beecham's wonderful early postwar recording (once available on RCA Victor 78s) is put in doubt by London's realistic engineering and Maazel's sensible, crystal-clear performance. Of course, the younger maestro's point of view is totally dissimilar. For one thing, he is notably more intense and less the humorist than Sir Thomas: he leaves no doubt that this is a symphony and not ballet music. The second movement moves forward with consummate logic and proportion, if with something less than the ultimate warmth: the third is surprisingly leisurely, while the outer sections of the score have that leanness and spare drive characteristic of Maazel's work at its best.

About this *Little Russian*, I have some reservations. Maazel's approach here is roughly parallel to Winograd's on a deleted M-G-M disc in that he gives an absolutely straight account. There is,

for example, no slowing down for the second subjects of either the first or last movements as in the Giulini version. In his poker-faced way, Maazel gets some charmingly pointed phrasing from his Viennese musicians and his precision is admirable, but his reading cannot rival the stature and profile of the Giulini. That remains my favorite (despite a cut in the finale).

In the Fourth, I find the Maazel/Vienna Philharmonic combination at its least satisfactory. Tchaikovsky's masterful scoring here cries out for refinement of technique and tone. The pointed string writing in the first movement "ballet" episodes, the unison brass in the fanfares, the woodwind octet of the third-movement trio, the *détaché* scales abounding in the finale—all of this must receive a high order of executant virtuosity. The orchestra here seems simply not geared to these demands: one is conscious of lumpy, phlegmatic playing, and even at its best (in the scherzo and finale) the execution is merely workaday. Maazel himself is probably at least partly responsible for the lack of rhythmic spring in the phrasing, and sometimes his tempos are misjudged (as, for example, in the first movement, where a too literal reading of Tchaikovsky's *Andante sostenuto* marking over the recurrent opening fanfare impedes the later forward flow of the music).

There will be a Markevitch Fourth soon forthcoming from Philips (a happy prospect when one recalls this conductor's earlier mono-only Angel edition), and admirers of Dorati's recently deleted Fourth for Mercury will be glad to know that this company will soon present his integral recording of the complete Tchaikovsky symphonies. H.G.

VIVALDI: *Concertos*

For Violin, Cello, and Strings, in B flat; for Two Oboes and Strings, in A minor; for Strings, in G ("Alla Rustica"); for Oboe and Strings, in C; for Two Violins and Strings, in G.

Moscow Chamber Orchestra, Rudolf Barshai, cond.

• MERCURY MG 50425. LP. \$4.79.

• MERCURY SR 90425. SD. \$5.79.

This is an exceptionally attractive Vivaldi collection—the works represent the composer at his strongest and most masculine (an impression reinforced by the biting, chiseled performances of Barshai's ensemble), and for some reason or other the selections seem to go particularly well together. It is interesting, for example, to compare the two double concertos for like instruments: Vivaldi locksteps the oboes in parallel thirds throughout the A minor, but sets the two violins moving independently in the G major—a work with a notably rhapsodic slow movement, incidentally, and one which might, except for the difference in instrumentation, be mentioned in the same breath as Bach's *Brandenburg* No.

Continued on page 108

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Señora Montserrat Caballé.

A New Soprano from Spain

THE New York debut of this relatively unheralded Spanish soprano (April 20, 1965, in a concert performance of Donizetti's *Lucrezia Borgia*) caused a considerable—and for once, I gather, genuine—stir, and she has been engaged for the current Metropolitan season, as well as for leading roles with other major companies. On this side of the Atlantic, we more often than not form our initial impression of a major new singer via records, before having any chance to judge him or her in person. But Miss Caballé has yet to make her first recording for a domestic label (that will be forthcoming soon from RCA Victor), and this imported recital of Spanish songs is undoubtedly in our hands because of her "live" New York triumph.

On the basis of a recording whose repertory is so limited and specialized, it is obviously impossible to pontificate on the performer's future place in the musical scheme of things. There need be no hesitation, though, in reporting that Miss Caballé is clearly a very good artist. The voice is exceptionally beautiful in quality and quite individual in timbre, and she obviously has in abundance the empathetic and musical gifts that set off truly distinctive singers from merely efficient ones.

Stylistically one-sided as this program may be, it offers Caballé opportunities to show that she can give and take with her voice in terms of dynamics and colors, that she can float a most lovely pianissimo, that her singing is entirely equalized and balanced. There are also hints—especially in the concluding *Oraçao* of Montsalvatge—that she can let out a fair amount of volume when she chooses, though it sounds here more like a voice of good carrying properties than of engulfing volume per se. The sound itself is bright and round, distinguished by steadiness and freedom, and employed with a firm legato and invariably true intonation.

The program itself is largely a matter of taste. There are no great songs, but instead a quantity of engaging, well-crafted ones. Personally, I enjoy a few at a time (when they are well sung), but find an entire recital of them a bit of a muchness. The Rodrigo group includes a couple of perky villancicos, and a sustained and very effective song called *Coplas del pastor enamorado* (mournful in spirit, but with a lovely, brief turn into major towards the end). Montsalvatge's songs are more *au courant*-sounding; indeed, they have a chic air that turns almost nightclub-by in *Canco amorosa*. The six children's songs are beguiling, particularly No. 2, which sounds almost like a bit of Poulenc on Spanish holiday. Miss Caballé. I am happy to say, refrains from the pseudo-ingenuousness that generally infects sopranos in groups of songs for or about children. It's all pleasant, and a bit predictable. Someday a Spanish composer will write a song entirely in a major key, and with no hint of a melisma, and we will all die of shock. Miss Caballé, though, makes good listening, and her work is enhanced by some genuinely sensitive accompaniment from Zanetti.

CONRAD L. OSBORNE

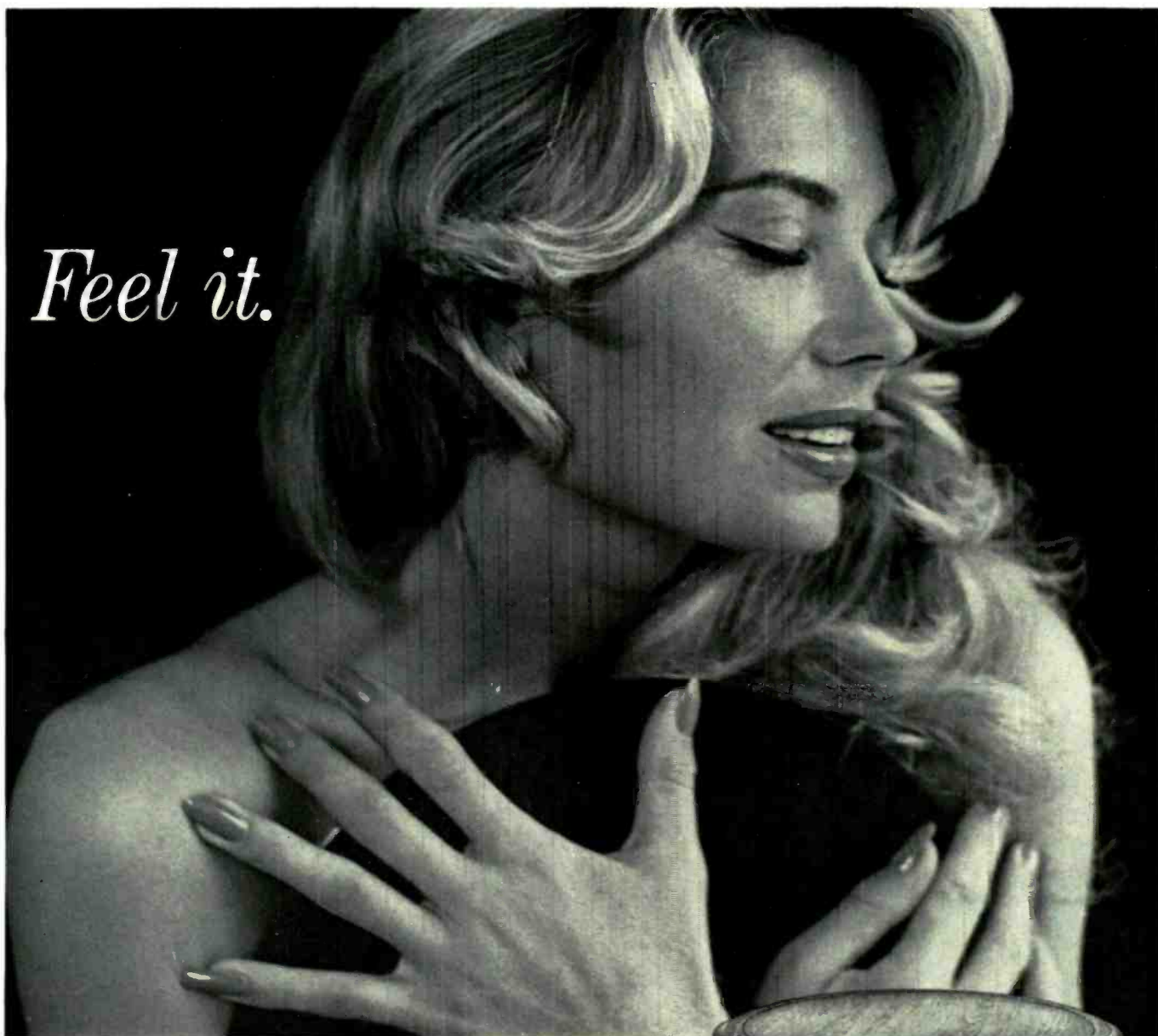
MONTSERRAT CABALLÉ: *Song Recital*

Rodrigo: *Aire y donaire*; *La Espera*; *Copillitas de Belén*; *Coplas del pastor enamorado*; *Canción del grumete*; *Cantiga*; *Serranilla*. Montsalvatge: *Canciones para niños*; *Paisaje*; *El lagarto esta llorando*; *Caracola*; *Canción tonta*; *Canción china en Europa*; *Cancioncilla sevillana*. *Canco amorosa*; *Oraçao*.

Montserrat Caballé, soprano; Miguel Zanetti, piano.

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RECORDS IN REVIEW

Continued from page 104

6 without insulting anybody. The *Alla Rustica*, which shifts rather surprisingly from a country-dance opening to a grandly chordal middle movement in the minor, is the show stopper of the disc.

Of the soloists, the oboist in the solo concerto is the most impressive. The violinist heard in both the violin/cello work and the double violin concerto is a bit tenuous and uneven in tone (and occasionally flat!), but stylistically these performances leave no cause for complaint. Nor does the sound, which is especially effective in stereo. S.F.

WAGNER: *Siegfried Idyll*—See Beethoven: *Symphony No. 4, in B flat, Op. 60*.

Recitals & Miscellany

LEONARD BERNSTEIN: "*William Tell and Other Favorite Overtures*"

Hérolf: *Zampa*. Thomas: *Mignon*. Ray mond. Von Suppé: *Poet and Peasant*. Rossini: *Guillaume Tell*.

New York Philharmonic. Leonard Bernstein, cond.

• COLUMBIA ML 6143. I.P. \$4.79.
• • COLUMBIA MS 6743. SD. \$5.79.

The new Bernstein recording of familiar overtures is for two types of listeners: (1) those (the young ones) who have never heard the works and ought to make their acquaintance; (2) those (myself and a legion of others) who think they are thoroughly familiar with these pieces. The latter, after hearing this disc, will feel that they have encountered the music for the first time. In short, this record is historic in the brilliance of its orchestral playing and conducting, the skill of its over-all production, the magic of its engineering. It should, and probably will, be used as a standard demonstration item for stereophonic sound . . . and yet it never aims at obvious effect. Bernstein directs even the most hackneyed measures with a creativity that brings fresh bloom; and the sonorities are a true extension of the music rather than any part of a technical gimmick.

Who ever dreamed of hearing a performance of *Poet and Peasant* that sings with instrumental poetry; of the *Zampa* overture in which even that idiotic little tune in A major takes on new grace and delicacy? Both of the pieces by Ambrose Thomas—the overtures to *Mignon* and *Raymond*—enjoy a delectable sheen; and the introduction to *William Tell* comes off, stylistically, on a par with Bernstein's Metropolitan *Falstaff* of two seasons back, my only slight reservation having

to do with a lack of elasticity in the "*Ranz des vaches*" section, with its English horn solo that should breathe like a prima donna's cantilena. Otherwise the *Tell* is stunning, with staggering articulation by the Philharmonic's trombone section. This record is for everyone in the family, no matter of what age or degree of musical sophistication. And you'd better take the rugs up . . . you might find yourself dancing. R.L.

CONCENTUS MUSICUS: "*Baroque Music for Recorders*"

Widmann: *Dances* (7). Demantius: *Polish and German Dances* (5). Loeillet: *Sonata in A minor, Op. 1, No. 1*. Handel: *Sonata in A minor, Op. 1, No. 4*. Fasch: *Sonata in B flat*.

Jørgen Hammergaard, oboe; Charlotte Alstrup, viola da gamba; Lars Grunth, violin; Jørgen Glode, violone; Aksel M. Mathiesen, harpsichord; Recorder Ensemble of the Concentus Musicus, I. K. Mathiesen, cond.

• NONESUCH H 1064. LP. \$2.50.
• • NONESUCH H 71064. SD. \$2.50.

The enterprise of Nonesuch in seeking out unfamiliar repertory performed by excellent but unfamiliar European artists is continued with the release of this charming disc. The Danish performers are marvelously skilled and lively musicians who form a cohesive ensemble. They play with great stylistic accuracy (insofar as one can judge such things two hundred years after the fact), and—better yet—with taste and verve. All the music is beautiful, and it is played with realization of that fact. A.R.

MIRELLA FRENI: *Operatic Arias*

Bellini: *I Puritani*: *Qui la voce*. Verdi: *La Traviata*: *Ah! fors' è lui*. Mozart: *Le Nozze di Figaro*: *Dove sono*. Charpentier: *Louise*: *Depuis le jour*. Verdi: *Otello*: *Ave Maria*. Puccini: *Suor Angelica*: *Senza mamma*; *Turandot*: *Signore, ascolta!*; *Tu che di gel sei cinta*.

Mirella Freni, soprano; Orchestra of the Teatro dell'Opera, Rome. Franco Ferrara, cond.

• ANGEL 36268. I.P. \$4.79.
• • ANGEL S 36268. SD. \$5.79.

Playing through the first of the operatic arias just recorded by Mirella Freni, one is moved to exclaim: "What a ravishing voice! How wonderful, when hearing a new lyric soprano, not to keep drawing on memories of Bori. Favero, Sayão, the young Albanese!" The aria in question, from *I Puritani*, is meltingly sung, exquisitely projected. But somehow, before the record ends, the honeymoon is over. Miss Freni offers Violetta's *scena* from Act I of *Traviata* with bright, unvaried tone, an interpretative approach not much above routine, and *fioritura* on the cautious side. Damaging to Verdi is the poor orchestral accompaniment—no fault, to be sure, of the soloist. The bad playing

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persists in the Countess' "Dove sono" from Mozart's *Figaro*, with especially lackluster work by the strings. Here Miss Freni's singing is able enough, but she seems to be on the surface of Mozart's music rather than inside it.

Least satisfactory of the arias is "Depuis le jour," taken at a tempo suggesting a broken-down carriage, the horse in the middle of the road, unable to rise. Never have I heard so interminable a performance of a familiar piece, so complete a misunderstanding (guileless rather than willful) of a well-defined style. The French enunciation is spotty: "Je suis HAY-reuse." And yet this is followed by a poetically sung, affectingly molded *Ave Maria* from Verdi's *Otello* and by three Puccini arias that come off with lovely, lyrical feeling. Inequalities of performance aside, Miss Freni is a first-class talent who, in her present development, lacks that inner radiance associated with the great. Perhaps it will come. The potential is there. R.L.

LILY LASKINE: *Harp Recital*

Bach—Saint-Saëns: *Bourée*. Matielli: *Adagio*. Tansman: *Pour les enfants*. Fauré: *Impromptu*, Op. 86. Pierné: *Impromptu-Caprice*, Op. 9. Golestan: *Balade roumaine*. Roussel: *Impromptu*, Op. 21. Saint-Saëns: *Fantaisie in A minor*, Op. 95.

Lily Laskine, harp.

• MUSICAL HERITAGE MHS 602. LP. \$2.50.

• • MUSICAL HERITAGE MHS 602. SD. \$2.50.

Devotees of the harp will have to have this record, since Lily Laskine is one of the great names and her career is now at least a half-century old. The Roussel *Impromptu* was written for her, in fact, in 1919. From the evidence, she still can play with a fine sense of color and rhythm.

When this is said, however, it must be faced up to that the repertory for solo harp is of little interest to any except other harpists. This record probably includes the best there is (although I am perversely drawn to a version for solo harp of Smetana's *Moldau* on Supraphon 483 and hope that the same can be done some day for Beethoven's Ninth). A.R.

IDA PRESTI AND ALEXANDRE LAGOYA: *Spanish Music for Two Guitars*

Soler: *Sonatas: in D; in D*. Gallés: *Sonata in B minor*. Sor: *Divertissement No. 1*. Falla: *Spanish Dance No. 1*. Granados: *Goyescas: Intermezzo*. Albeniz: *Tango*. Rodrigo: *Tonadilla*.

Ida Presti and Alexandre Lagoya, guitars.

• MERCURY MG 50427. LP. \$4.79.

• • MERCURY SR 90427. SD. \$5.79.

Presti and Lagoya have hit a nice balance in this program between modernish,

"Spanish-sounding" pieces and the late-eighteenth/early-nineteenth-century compositions of Soler, Gallés, and Sor which—were it not for occasional giddy splurges of ornamentation—might almost have been written for the keyboard. Soler is consistently vigorous and strongly punctuated; Gallés, in this loose-knit Sonata, seems to have accommodated happily every melodic fragment that cropped into his head; and Sor does some gratifying things with a tune that might have come straight from Stephen Foster or from the lips of an American cowboy. On Side 2, there are sensuous rhythms and Andalusian melodies aplenty, capped by Rodrigo's fast-stepping, eleven-minute *Tonadilla*, which fits out some classic concepts with cautious modern harmonies in a manner very effective for the two instruments. Many of these pieces, of course, are ideal for stereo and it will come as no surprise to Presti/Lagoya fans to learn that the team is in fine fettle. S.F.

VARIOUS INSTRUMENTALISTS: *"Masterworks and Their Master-transcriptions"*

Mozart: *Concerto for Harpsichord and Strings, in D, K. 107*. J. C. Bach: *Sonata in D, Op. V, No. 2*. A. Marcello: *Concerto for Oboe and Strings, in D minor*. J. S. Bach: *Concerto for Harpsichord, in D minor, S. 974*.

Hilde Langfort, harpsichord (in the Mozart and J. S. Bach); Alfred Hertel, oboe (in the Marcello); Hans Kann, piano (in the J. C. Bach); Austrian Tonkünstler Orchestra (Vienna). Theodor Guschlbauer, cond.

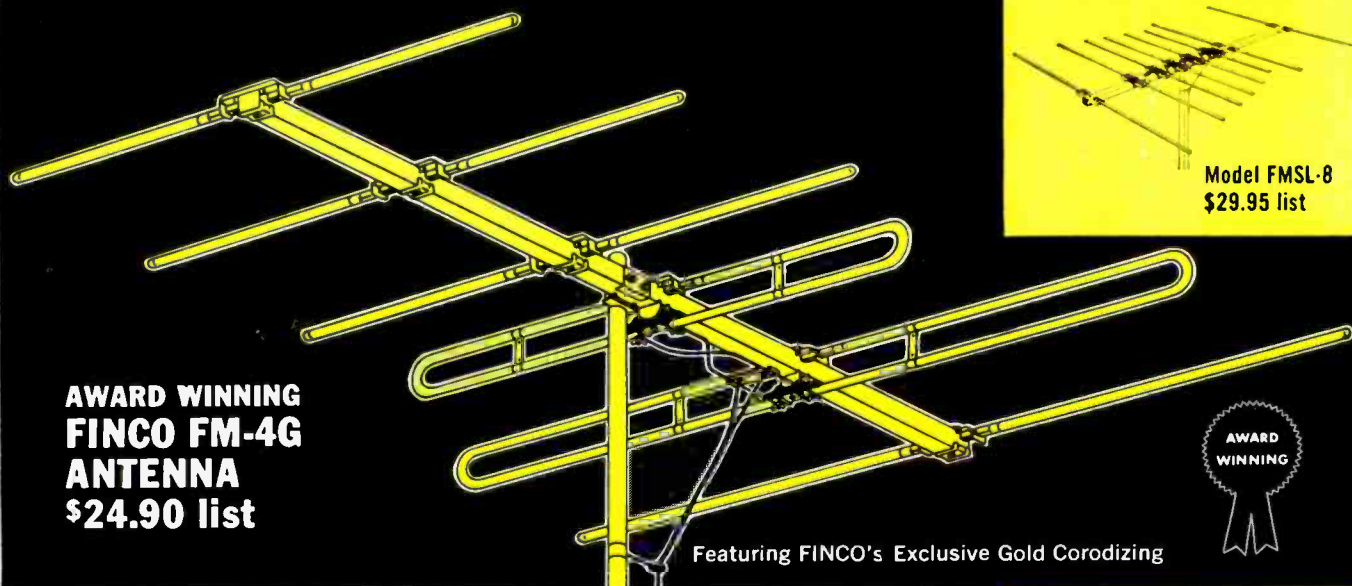
• MUSICAL HERITAGE SOCIETY MHS 619. LP. \$2.50.

• • MUSICAL HERITAGE SOCIETY MHS 619. SD. \$2.50.

It would take a liberal interpretation of the first word of this album's title to make it fit the music, though the Mozart/J. C. Bach has its charming moments, as in the *Minore* of the Minuet, and the Marcello/J. S. Bach offers an expressive *Adagio*. But there can be no question of the fascination here for anyone interested in how great composers deal with borrowed material. The Mozart is an enlargement: the young (maybe sixteen, maybe younger) Austrian takes a keyboard sonata by his admired friend and older colleague, John Christian Bach, and makes a concerto out of it, adding his own cadenzas. John Christian's father, on the other hand, compresses: from an oboe concerto by an older Italian contemporary he makes a three-movement work for solo harpsichord.

Harpsichordist Hilde Langfort plays neatly and with verve; Hans Kann's reading of the J. C. Bach on the piano is entirely acceptable, as is the oboe playing of Alfred Hertel. Guschlbauer reinforces the bass with one or more bassoons, which works in the Marcello but in the Mozart sounds either portentous or grumpy. Good sound. On the review disc the labels were on the wrong sides. N.B.

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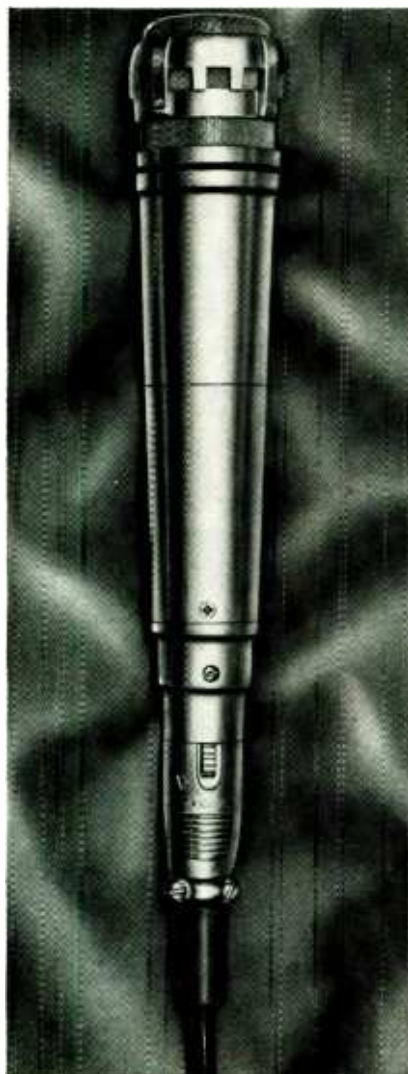


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Reissues

BRAHMS: *Sonata for Violin and Piano, No. 3, in D minor, Op. 108 (A)*

†Ravel: *Tzigane (B)*

†Sinding: *Suite for Violin and Orchestra, Op. 10 (C)*

Jascha Heifetz, violin; William Kapell, piano (in the Brahms); Los Angeles Philharmonic Orchestra, Alfred Wallenstein, cond. (in the Ravel and Sinding) [(A) from RCA Victor LM 71, 1950; (B) and (C) from LM 1832. c. 1955].
• RCA VICTOR LM 2836. LP. \$4.79.

If RCA Victor had really had its attention focused upon paying homage to the late William Kapell, or making musical sense, rather than capitalizing on the glamorous Heifetz name, it could have come up with a far more logical coupling than this: the Primrose/Kapell recording of the Brahms F minor Sonata, Op. 120, No. 1 issued in the late days of the 78-rpm era. I mention this particularly since the Ravel and Sinding are still available in their original form.

All three performances are taut, steely renditions, sinewy and economical, with a minimum of rhetoric. The *Tzigane* sounds positively vicious, and thus, very effective even though not particularly gypsyish. The Brahms, with its fast tempos and flawless attacks, is tremendously exciting, if also rather slick. Kapell was the ideal partner; he matches the Heifetz style perfectly, and on a voltage parallel to his. The reading is not *echt* Brahms, perhaps, but it's very worth having back in the catalogue. The Sinding is of no great consequence, but the balance in the Brahms Sonata is far better than I had remembered. Kapell's part can be heard at all times in sufficient perspective to lend musical satisfaction.
H.G.

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

Vienna Philharmonic Orchestra, Rafael Kubelik, cond. [from London LL 1107, 1954].

• RICHMOND B 19109. LP. \$1.98.

To my ears, several of the Mahler symphonies, and especially the First, suggest a city in a state of siege, with many sections still intact and beautiful, others scarred by craters and walls about to fall. The D major Symphony, despite some lovely thematic material in the first movement, is windier and less musically substantial than others by this self-indulgent composer. In the present reissue

there is an unfortunate side break in the course of the third movement, and sound is on the antiquated side; but Kubelik's reading of the score still ranks high in poetic quality. The Bruno Walter version of course stands in a class by itself. Like Kubelik's, it lacks the newer type of sound—represented in the recordings by Haitink, Leinsdorf, and Solti—but it enters incomparably into the ideational world of Mahler.
R.L.

MOZART: *Quartets for Strings: No. 20, in D, K. 499; No. 21, in D, K. 575*

Stuyvesant String Quartet [from Philharmonia PH 105, 1952].

• NONESUCH H 1035. LP. \$2.50.

• • NONESUCH H 71035. SD. \$2.50.

While the "stereo" of this recording made a dozen years ago is cleverly simulated—there seems to be distinct separation between high and low strings—the sound in general is cavernous, over-reverberant, and distorted. This is a pity, because the ensemble was strong in every member, blended well together, and played these works with sensitivity, vitality, and precision.
N.B.

MOZART: *Sonata for Violin and Piano, No. 34, in A, K. 526*

Jacques Thibaud, violin; Marguerite Long, piano.

For a review including this reissue, see Mozart Sonata for Violin and Piano, No. 26, in B flat, K. 378, page 96.

MOZART: *Symphony No. 41, in C, K. 551 ("Jupiter"); Overtures: Don Giovanni; Le Nozze di Figaro; Die Zauberflöte*

Vienna State Opera Orchestra, Felix Prohaska, cond. [from Vanguard SRV 118/118 SD, 1960].

• VANGUARD SRV 167. LP. \$1.98.

• • VANGUARD SRV 167SD. SD. \$1.98.

This recording was originally issued at a special low price in Vanguard's series of "demonstration discs." It was a bargain then and it is a bargain now, for the clarity and definition of the sound—and its fidelity to reality—remain unimpaired and comparable to the best in more recent recordings. As was noted here in connection with the original release, this is not the most imaginative or penetrating performance of the Symphony on records, but it is perfectly acceptable, and the Overtures are very well played.
N.B.

RAMEAU: *Suite No. 2, in E (A); Suite No. 5, in G: Les Tricoteurs; La Poule; Menuets I and II; La Sauvage (B)*

†Couperin: *La Passacaille (C)*

Wanda Landowska, harpsichord [(A)

from HMV DB 5077/79, RCA Victor M 593, 1938; (B) from HMV DB 4990, RCA Victor 15179, 1934; (C) from HMV DB 4941/46, 1934].
 • PATHE COLH 302. LP. \$5.79.

Nobody had recorded Rameau and Couperin extensively before Landowska, and this Pathé reissue therefore honors a notable pioneering effort as well as a remarkable musician. Times have changed, however. Current taste may regard as a trifle strange, even old-fashioned, Landowska's extremely romantic approach to this music, the distensions of phrase to the end of personal expressivity, and a preponderance of lugubrious tempos. The Allemande of the Suite in E seems to go on for hours; in the excellent and straightforward performance by Marcelle Charbonnier on Epic (now deleted) there is far better rhythmic definition and more sensible tempos.

This will resolve itself as a matter of personal taste. I find Landowska, in all that she does, an extraordinarily interesting performer, but less often a satisfactory one. Here and there on this record, in the Allemande and even more in the astonishingly passionate Couperin, her performances seem to me *too* intensely personal. Yet there is a sparkle, wit, and taste to her playing that remain evergreen. There will never be another musician quite like Landowska. Like Caruso, she was of another age, and yet with a personal integrity which transcended all ages. A.R.

SOUVENIRS OF OPERA AND SONG (Ninth Series)

Chabrier: *Le Roi malgré lui: Le polonais est triste et grave*. Gluck: *La Rencontre imprévue: Un ruisseau bien clair*. Halévy: *Le Val d'Andorre: Voilà le sorcier*. Puccini: *Tosca: Salvatelo!* (to end of Act II). Reyer: *Sigurd: O palais radieux*. Wagner: *Lohengrin: Allons debout, compagnon de ma honte; Parsifal: Non laissez-le voilé. Tristan: Love Duet*. R. Strauss: *Du. meines Herzens Kronelein*.

Carmen Melis, soprano (in the Puccini); Marjorie Lawrence, soprano (in the Reyer, and *Lohengrin*); Florence Easton, soprano (in the *Tristan* and Strauss); Nello Palai, tenor (in the Puccini); Arthur Carron, tenor (in the *Tristan*); Lucien Fugère, baritone (in the Chabrier, Gluck, and Halévy); Martial Singher, baritone (in *Lohengrin* and *Parsifal*) [from various recordings, 1929-1949].

• INTERNATIONAL RECORD COLLECTORS CLUB, IRCC L-7026. LP. \$5.00 (available from the International Record Collectors Club, P. O. Box 1811, Bridgeport 1, Conn.).

William Seltsam's IRCC continues to do noble work, as it has for many years, in giving a lease on life to vocal recordings, many private or never released, that have interest both for the music's sake and for curiosity's sake.

Here are three of the electrical discs made by the fabled Lucien Fugère at

the age of eighty-plus: in addition to showing the remarkable condition of the voice, preserved by a technique of incomparable shrewdness, they bring us pieces from ephemerally successful French operas that are heard no more. From the vocal standpoint, none of these selections is quite as remarkable as the fantastic rendition of Papageno's air made by Fugère at roughly the same time, but they are astounding, nonetheless, showing the voice in steady, fresh condition—this sounds like a high baritone in his twenties, with the top range not yet entirely developed. The second part of the Gluck air is particularly fine, with a wonderful control of dynamics and enunciation of exemplary purity.

The *Tosca* excerpt, quite a generous one, is, I assume, taken from the complete HMV Victor recording of the late 1920s, an interesting set that has never been pressed onto LP. I have never been won completely by Carmen Melis' exaggerated and somewhat edgy-sounding *Tosca*, but the "*Vissi d'arte*," which is included here, is well thought out and firmly sung. Her chief partner, Apollo Granforte, is altogether admirable—a fat, smooth voice and a fine control of the Scarpia snarl. He can be heard, incidentally, on the imported re-pressings of the old HMV Victor *Trovatore* and *Otello*, in both cases to great effect.

Marjorie Lawrence's selections also show her to advantage—something that is not true of many of her commercial recordings. The *Sigurd* aria, not a very interesting piece, is authoritatively sung

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except for an under-pitch climax, and her
portion of the *Lohengrin* scene (the
opening of Act II) is unexceptionable.
Singher, who has been given extensive
and merited attention by the IRCC, is
splendid in the *Parsifal* lamentations,
but Telramund puts considerable strain
on a voice that is, at its best, essentially
lyric and not terribly secure from F
upward. I might add that Wagner in
French always seems to me as wrong as
anything can get; but of course the in-
terest here is in the artists.

Finally, there is Florence Easton. I do
not like the Strauss song; it is simply
not well shaped. But the *Tristan* is an-
other matter. Easton's own English
translation is employed; it is old-fash-
ioned and lofty-sounding, and works sur-
prisingly well. Easton is in wonderful
voice—few Isolde have brought such
fine tone or such sensitive phrasing to
this music. Her *Tristan* is one of her
own pupils, Arthur Carron. He shows
a voice of considerable caliber, with
good metal on top, though it is from
time to time dry or slightly constricted.
Carron never achieved the international
heights, but the truth is that if we had
two or three *Tristans* of this quality
today, to supplement our one competent
one (*Windgassen*), we would be a good
deal better off. Together, he and Easton
contribute a *Liebesnacht* of fine musical
feeling, unusually well thought out as to
dynamic shadings, very much a *duet*.
The only regret is that the section is so
brief—it starts with "O sink' hernieder"
and continues only to the beginning of
Brangäne's Warning.

All in all, a potpourri of high interest.
The sound (all the selections are elec-
trically recorded) is top-drawer for this
kind of historical material. C.L.O.

RICHARD TAUBER: *Recital*

Mozart: *Don Giovanni: Il mio tesoro.*
Smetana: *Die verkaufte Braut: Es muss
gelingen.* Verdi: *La Traviata: De miei
bollenti spiriti; Aida: Gia i sacerdoti.*
Bizet: *Carmen: Parle-moi de ma mère.*
R. Strauss: *Rosenkavalier: Di rigori
armato.* J. Strauss II: *Der Zigeunerbaron:
Als flotter Geist; Eine Nacht in Venedig:
Treu sein, das liegt mir nicht.* Lehár:
*Das Land des Lächelns: Bei einem Tee
en deux; Paganini: Niemand liebt dich
so wie ich.* Kálmán: *Die Zirkusprinzess-
sin: Zwei Märchenaugen.* Tauber: *Ich
glaub' nie mehr an eine Frau.* Lenoir:
Parlez-moi d'amour. Love: *Das alte
Lied.*

Elisabeth Rethberg, soprano (in the *Car-
men*); Vera Schwarz, soprano (in the *Land
des Lächelns*); Carlotta Vanconti, so-
prano (in the *Paganini*); Sabine Kalter,
mezzo (in the *Aida*); Richard Tauber,
tenor; Richard Tauber, piano (in *Das alte
Lied*); various orchestras [from Odeon
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every enthusiast for one of the great vocal stylists of our time. Any cynics will, of course, be won over after about ten bars of "Als flotter Geist" or, if something more subtle is necessary, there is the ravishing, poetic suavity of "Il mio tesoro" (even though it be in German here, like all the rest of the Franco-Italian repertory). Richard Tauber may not have been the most stentorian Radames, but even in this *Aida* duet there is at work the mind of a superlative dramatic musician.

If all else fails, there is the enchanting Micaëla of Elisabeth Rethberg. For one reason or another, you must have this record. It even includes a short spoken "hello" by Tauber himself. A.R.

GEORGES THILL: *Arias from French Opera*

Rossini: *Guillaume Tell: Asile héréditaire*. Méhul: *Joseph: Vainement, Pharaon dans sa reconnaissance*. Meyerbeer: *L'Africaine: O Paradis*. Massenet: *Hérodiade: Ne pouvant réprimer les élans de la foi*. Sapho: *Ah! qu'il est loin mon pays*. Gounod: *Roméo et Juliette: Ah! lève-toi, soleil*. Reyer: *Sigurd: Le bruit des chants s'éteint*. Saint-Saëns: *Samson et Dalila: Vois ma misère, hélas!* Rabaud: *Marouf: Il est des Musulmans; La caravane*.

Georges Thill, tenor; orchestras, Philippe Gaubert, Eugène Bigot, Eli Cohen, Heurteur, conds. [from various Pathé originals, 1927-36].

• PATHE FCX 50032. LP. \$5.79.

It is a pleasure to hear one of the great French tenors, Georges Thill, in this group of operatic arias. From the standpoint of American music lovers, the two seasons that Thill spent at the Metropolitan Opera (1930-32) were hardly conducive to a favorable image in this country. He was in bad form during that period. The best of his records, though (including an abridged *Louise* with Ninon Vallin and the famous "Inutiles regrets" from the Berlioz *Trois à Carthage*), show him to have been a performer of exceptional gifts. The warm, pulsating voice (not unlike that of Caruso), superb enunciation, and stylistic grandeur explain why this singer, now living in Parisian retirement, enjoyed a big career in Italy and Argentina as well as France.

Of the arias currently reissued, I prefer those from *Hérodiade*, *Samson*, and *Sapho*. The first two are sumptuously sung, and the third—best of all—has a tender lyricism and convinces without courting the sentimental. *Sigurd* and *Joseph* come off well enough, but their music at this date is impossibly threadbare. *Marouf*, still lilting and persuasive, holds more interest. On the debit side are the garden aria from *Roméo*, marred not only by pitch trouble but also by a style too consistently heroic for Gounod's slender reverie; and Arnold's big moment from *Guillaume Tell*, projected ably until a final high C backfires. These flaws notwithstanding, the impression remains of a virile voice, a noble singer. R.L.

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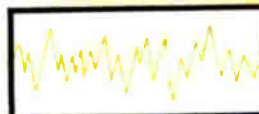


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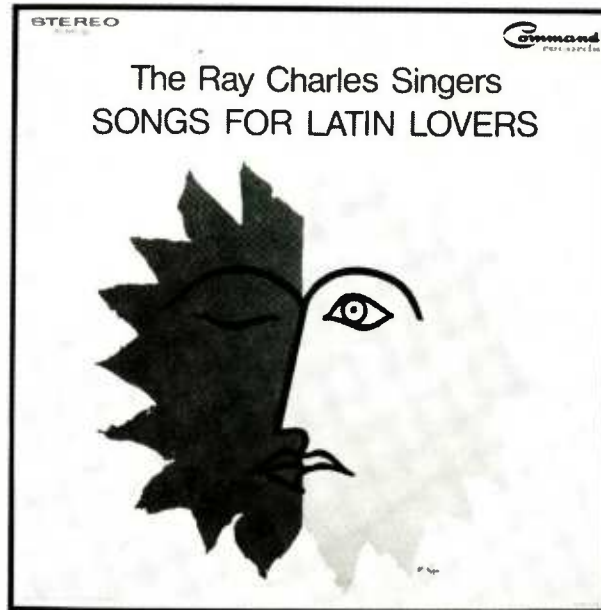


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It is the rhythm that first springs to Ray Charles' mind when he considers this whole area of music.

"The Latin rhythms are all more active than non-Latin rhythms," he points out. "We Americans do a fox trot or a slow ballad and it's always strictly one-two-three-four. But Latin music is full of mutations and cross rhythms — one-two-and-three-four, things like that — and this adds all kinds of variety to their songs."

"Take the bossa nova, for example. That gives us a beat that lets you sing a ballad with a real propulsion underneath it. In a bossa nova, things are going on all the time — Something's always

moving."

Ray has used the term "Latin" in this set in a broad sense for he has included songs from Brazil, Mexico, and Italy, an American song that sounds Mexican and even a Latin song (or a song that is partially in Latin) which he wrote especially for this album.

The connection between all these songs is rather loose. Basically, the only tie is the fact that the lyrics are (or were, originally) in one or another of the Romance languages. The songs themselves and the people from whom they stem are full of differences.

Take the Brazilian songs — the new wave of bossa nova by which Brazil is represented here. They are extremely complicated with both melodically and harmonically.

"They ramble," Ray said. "They don't stay in the 32 bar mold that most American songs stick to. That's one of the beauties of these Brazilian songs — they get away from what we're used to. And they are so inventive harmonically. It's not hard to fake your way through an American song. But you have to hear a Brazilian song many times before you can fake it successfully."

Mexican songs, he said, have a beautiful simplicity, the kind of purity that comes from directness.

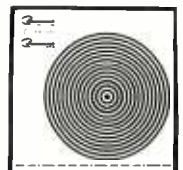
The Italian songs fall somewhere in between the Brazilian and Mexican — they are less complex than the Brazilian but they flourish a bravura that the Mexican songs do not.

Yet they are all part of the Latin musical spectrum. Roaring passion, sensitivity or gentility — all of this pours out of Ray Charles' inimitable presentation of songs for Latin lovers.

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CIRCLE 26 ON READER-SERVICE CARD

The Lighter Side



"The Nearness of You." John Gary. RCA Victor LPM 3349, \$3.79 (LP); LSP 3349, \$4.79 (SD).

MOST POPULAR singers feel that their greatest asset is a voice with a distinctive timbre, and they overlook something even more important—a knowledge and appreciation of the uses of a microphone. John Gary is unique among current singers: not only does his voice—musical in quality—cover what he calls "a freakish range" (he moves comfortably between a middle-register baritone and a surprisingly pliable falsetto) but, unlike many good singers, he uses the microphone with skill.

His ability in this direction may, perhaps, be credited to the fact that his career has followed a pattern which is the reverse of that of most trained singers who come into popular music. As a rule, the trained singer counts primarily on his voice, and it takes considerable time and experience to convince him that perceptive use of the microphone is an essential part of a performance. Gary, on the other hand, during the early stages of his career, either avoided using his extended range ("It made me feel like a freak") or had no opportunity to use

it (for almost two years he was the singer on Don McNeill's radio "Breakfast Club" where, he says, he was given the same arrangements used by Jack Owens years before).

He was further deterred from taking advantage of his unusual voice then because those were the years of rock 'n' roll. He was so discouraged, in fact, that he went home to New Orleans, took up salvage diving for a living, and kept the music door open by doing three radio shows a week at \$15 per show. Then, when Andy Williams hit with *Days of Wine and Roses*, when Jack Jones made it with *Lollipops and Roses*, Gary thought there might be a chance for a ballad singer again. He set out for New York with a guitar and practically no money, and made the rounds of parties playing and singing (using all of his voice and range), until he was brought to the attention of RCA Victor.

The point of all this background is that Gary was right: there is a chance for a ballad singer again. Having been subjected to the harrowing period of rock 'n' roll, when the usual type of pop singer was all but eliminated, the ballad singer has reemerged to find a more discerning and appreciative audience than before. The ordinary talents of an Andy Williams or a Jack Jones are accepted once again, and the extraordinary talents of a John Gary, which would have been lost in the pre-rock 'n' roll pop market, have also become viable.

Gary is at his best in person, when he can use his remarkably communicative charm, can balance his program to give it lightness and pace, and can catch his audience constantly off guard by the imagination and invention of his approaches. His in-person variety is a welcome relief in a day when LP programming, for some reason, seems to display an antipathy towards balance, and too often gives the impression of being planned as a glut for a single taste. One of Gary's recent discs was devoted to Irish songs, and if you have no special taste for Irish songs (particularly when done by a singer who uses falsetto), you may quite naturally pass it by. But Gary does one of the most affecting versions of *Danny Boy* I have ever heard. Spotted in his in-person program, it rocks you back on your heels. Buried in a whole collection of Irish songs, the piece is lost in the monotony.

This collection called *The Nearness of You* high-



John Gary: a ballad singer's very welcome.

lights many of the wonderful things John Gary can do with a ballad. It shows the warm resources of his voice, and the ease with which he ranges from a moderate baritone to the floating falsetto he uses with impressive validity (he says he feels most at home when he is singing high and soft—and he sounds that way). But, for all its merits, the disc is not really representative of Gary. The songs are all of one kind, and there is a sameness in their treatment—through Gordon Jenkins' repetitious arrange-

ments for strings and a vocal ensemble—which does a disservice to Gary as a performer. The disc is subtitled, "A John Gary Adventure . . . into the Secret Recesses of Your Heart"—the banal kind of selling idea which is the very antithesis of Gary's approach to an audience. Rock 'n' roll is not the only enemy of a good ballad singer. Unimaginative presentation can be just as inhibiting. But this time, Gary seems to be a few steps ahead of even his well-intentioned producers. J.S.W.

"Kismet." Alfred Drake, Anne Jeffreys, Lee Venora. RCA Victor LOC 1112, \$4.79 (LP); LSO 1112, \$5.79 (SD).

This is the third recorded product of RCA Victor's liaison with the Music Theater of Lincoln Center. In its first summer (1964), the Music Theater produced *The Merry Widow* and *The King and I* and RCA Victor dutifully recorded them, thereby adding one more *Merry Widow* to an already ample recorded list and producing a *King and I* that stands in the shadow of Decca's original cast disc. Now from the Music Theater's 1965 summer season comes a *Kismet* that must compete with Columbia's original cast version. From that original cast, Alfred Drake is back home once more, again playing Hajj. But this is a slightly different Alfred Drake. In the decade that has passed since the original production, his singing voice has lost some of its vibrant flexibility. Now he must depend more on his fine sense of style, which, fortunately, he can still project with flourish and authority. In his present surroundings, the flash and glitter of his style are like a beacon in a dark night for, with the notable exception of Lee Venora, he is hemmed in by a drab, workaday cast. Miss Venora has both voice (the only real voice in the cast) and style, but she has only three numbers in which she can display them. Despite Mr. Drake's artful coping with his Gilbert-and-Sullivanish lyrics and Miss Venora's buoyant singing, the production still seems leaden; there is simply no responding spark from their earth-bound colleagues.

Cy Coleman: "The Art of Love." Capitol 2355, \$3.79 (LP); S 2355, \$4.79 (SD).

Cy Coleman, who has turned out a steady stream of unusually attractive songs—*When in Rome*, *A Real Live Girl*, *I've Got Your Number*, to name only three—has found Hollywood a less than inspiring milieu for his muse. His own performances of his songs for the film *The Art of Love* reveal a score with one viable Coleman tune, *So Long*, *Baby*, and several brightly rhythmic but melodically uneventful pieces. Balancing this are a pair of slow but equally uneventful themes and a bit of the customary silent-movie chase-type scamper. With the composer's piano floating in and out of an orchestral texture emphasizing strings, woodwinds, and an accordion, Coleman presents us with a smooth and airy bit of fluff which should add just the right musical accent to a roomful of conversation.

Jacqueline Peters: "A Slow Hot Wind." Warner Brothers 1597, \$3.79 (LP); S 1597, \$4.79 (SD).

Miss Peters has a sultry, throaty style of singing that proves quite effective in tunes with a slinky, sensuous beat. *Blue Prelude* and *A Slow Hot Wind* show her off well and she is helped considerably here by the subdued, perceptive backing of Milton Delugg's orchestra (which includes a trumpet that haunts the edges of the background and a vibraphone that rings gently through sustaining strings). Most of this set is designed to take advantage of her intimate style, but in *This Is New* she shows that she is equally effective in a more expansive setting. Her choice of material is excellent; included here are such fine songs as *Willing and Eager*, *Nobody's Heart*, and *Good-bye*.

Gigliola Cinquetti: "Italy's New Singing Sensation." London 91364, \$3.79 (LP).

Miss Cinquetti is a young Italian singer (born in 1947) who manages to be a part of the contemporary pop music world while maintaining an individuality and personality which separate her from the usual run of her imitative contemporaries. She sings with ease and grace, qualities that are enhanced both by her material and by her accompaniments on this collection of Italian songs. Her performances are full of sparkle and gentle merriment as she goes through a program particularly notable for its melodic lilt. Occasionally one hears suggestions of a depth and warmth still to come, but even now, as a teen-ager, she is a remarkably affecting singer.

Robert Farnon and His Orchestra: "The Hits of Frank Sinatra." Philips 200-179, \$3.79 (LP); 600-179, \$4.79 (SD).

The reasons for Farnon's high prestige among his fellow arrangers are made amply evident in this collection of instrumentals based on tunes sung with great success by Frank Sinatra. Farnon is a musical colorist who rarely settles for the usual devices of popular music orchestration. His textures, phrasing, and juxtaposition of solo instrument and ensemble go their own inventive ways, while his rhythms are impeccable, particularly on ballads which too often are played as dirges. Farnon's music always moves, both in a rhythmic and developmental sense. His talent for creating movement and variety extends to his programming too. Within the limitations of the Sinatra repertoire (rhythm tunes and ballads), Farnon has hit upon many happy devices: the balancing of a distant

alto saxophone against a woodwind ensemble; the simple, small-group sound of piano and vibraphone swinging through *Come Fly with Me*; a provocative shift in the emphasis of the melody of *In the Wee Small Hours*; and the inventive and inviting introductions for almost every selection. In a field where one usually encounters only the obvious, Farnon's subtle cameos are a welcome refreshment.

Si Zentner and His Orchestra: "It's Nice To Go Trav'ling." RCA Victor LPM 3388, \$3.79 (LP); LSP 3388, \$4.79 (SD).

Zentner is slowly developing a big dance band in the great tradition of the '30s and '40s. This disc could have been a setback, for he has been handed the tired old assignment of doing a set made up of tunes with geographic titles—*Mission to Moscow*, *In a Persian Market*, *Come Back to Sorrento*, and so forth. Zentner, however, has not only escaped from this potential trap with performances that are clean-lined, lustrous, and rhythmic, but, in Tommy Oliver, he has come up with an arranger who could be very helpful to the future growth of the band. Until now, Bob Florence's arrangements—excellent and evocative recollections of swing-era orchestration—have been a sustaining force for the band. Florence has done half the arrangements in this collection, but they are tired and half-hearted when compared to Oliver's imaginative work. The latter makes particularly effective use of such Zentner hallmarks as the leader's suave trombone and the bouncing backbeat that gave the band a hit with *Lazy River*. *Isle of Capri* swings along surprisingly well on Oliver's use of this beat. His best effort, however, and one that raises the Zentner band to the level of distinction and originality attained by the best bands of the past, is *Japanese Sandman*, a subtle arrangement beautifully played by Zentner and his men.

Las Estrellas de Puerto Rico: "Noche de Musica Latina." Embajador 6025, \$3.98 (LP).

American dance bands have been living in the past for so long, surviving on nostalgic sounds of more than twenty years ago, that it is encouraging to find a growing breed of dance band with the contemporaneity and creativity that one could once find in the swing bands. The musical vitality of the big Latin dance bands is becoming increasingly evident although, on records, one usually has to go to such specialist

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Fisher	600 T	459.50	110	4.17	No
Fisher	440 T	329.50	80	4.12	No
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Harmon-Kardon	SR 600	354.00	50	7.08	No
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Scott	344	429.95	50	8.60	No
Scott	340 B	399.95	70	5.70	Tube
Scott	348	499.95	100	5.00	No
Sherwood	S-8000 IV	312.50	80	3.92	Tube
Kenwood	TK 80	339.95	80	4.22	No
Kenwood	KT 10	269.95	40	6.74	No
Kenwood	KW 55	219.95	40	5.49	Tube

Chart is a cross-section of comparably priced receivers available at the time this advertisement was prepared. Prices and wattage figures are based on information contained in advertisements of the respective manufacturers.

See page 101 for more information on the Altec 711 Stereo Receiver

CIRCLE 7 ON READER-SERVICE CARD



ALTEC LANSING
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labels as Embajador to hear it in undiluted form. This collection by Las Estrellas de Puerto Rico provides a good cross section of the variety of rhythms and styles that these bands are producing. This is a full-bodied big band with the bright, punching trumpets one would expect of such a group plus an unusually strong trombone section (and a fine trombone soloist). The reed section is excellent; it not only produces clean, tightly knit ensembles but makes interesting use of piccolo and bass clarinet. The selections include a brightly swinging, riff-based rumba very close to the swing-band tradition, an imposingly stately bolero-afro, a remarkably melodious afro-son, a strongly propulsive guaracha, and a treatment of the bossa nova that is lively and more forthright than the small-group bossa novas we are accustomed to. If the big-band tradition is to be carried on and extended, it seems likely that such Latin bands as this will be the ones to do it.

Wayne King and His Orchestra: "Our Language of Love." Decca 4630, \$3.79 (LP); 74630, \$4.79 (SD).

Guy Lombardo and His Royal Canadians: "Golden Medleys." Decca 4593, \$3.79 (LP); 74593, \$4.79 (SD).

An oddity about these discs by two veteran maestros of sweet music is that King, who, so far as I know, has not had a regularly organized band for years, leads a group distinctly within the Wayne King tradition while Lombardo, whose Royal Canadians have stayed to-

gether for over forty years, has produced a set that is frequently atypical of his style (even though it is based on one of his most firmly established devices, the Lombardo medley). King's collection is a mixture of tunes that go back to his heyday and beyond—*Margie*, *Among My Souvenirs*, *Twelfth Street Rag*—and recent pieces that fit readily into his vein—*People*, *Emily*, *Dear Heart*. The soft, furry singing tone of King's saxophone is still delightfully distinctive. It gives these performances both individuality and charm. The band King leads is more full-bodied than the one he led for Lady Esther and the dancers at the Aragon and Trianon in the '30s but it does not intrude on the essential King style.

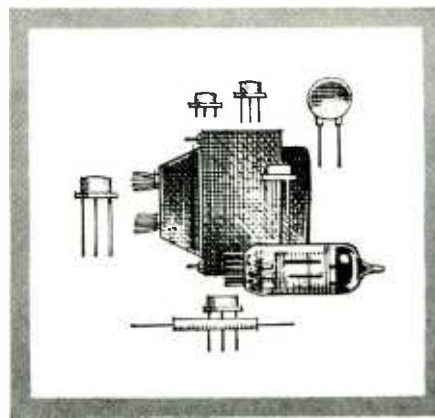
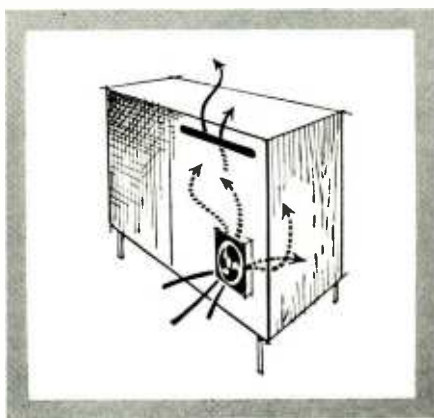
Lombardo, on the other hand, has chosen to play a dozen of his three-tune medleys with frequent intrusions from accordion, a group of trombones, and (incredible!) a banjo. For Lombardo-philes, most of this will seem to be either mild heresy or, when the banjo and trombones take over, a complete defection from Lombardo values. There are times when the added instruments are used discreetly—the trombones occasionally add depth to the normal Lombardo brass—but when a Lombardo performance does not sound like a Lombardo performance, that's going too far. It should be noted that in the course of thirty-six tunes, there are plenty of fine, undiluted Lombardoisms, but they are offset by the constant intrusion of the unwonted instruments.

Bert Kaempfert and His Orchestra:

"Three O'Clock in the Morning." Decca 4670, \$3.79 (LP); 74670, \$4.79 (SD). This is, according to a liner blurb, the thirteenth LP by Bert Kaempfert to be released in the United States. The formula is the same as in the past—a strong, steady, medium tempo foundation beat (guitar and brushes dominant) over which the stretched, sustaining sound of humming voices or an organ mixes with the crisp punch of Fred Moch's solo trumpet and deep, percussive brass fills. The wondrous part of Kaempfert's technique is that, after all this repetition, the formula still remains attractive and inviting. Repeated use of any style based on a few basic devices inevitably becomes so predictable that it is almost impossible to sustain interest. Yet Kaempfert's work retains its sparkle. The reason, I suspect, lies largely in his judicious choice of tunes—using both standards that lend themselves to his special techniques (*Three O'Clock in the Morning*, *Let a Smile Be Your Umbrella*, and *Rose of Washington Square* are in this collection) and his own originals which, of course, are tailored to his requirements (and he has four new and attractive tunes here).

Harry Secombe: "Introducing the Phenomenal Voice." Philips 200-175, \$3.79 (LP); 600-175, \$4.79 (SD).

Secombe, who plays the title role in the English musical *Pickwick* (at present touring the United States en route to New York), has a vast, resonant tenor



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voice which he uses in the stiff, pompous tradition of European operetta. Technically, he is quite impressive; he projects a lot of voice but no interpretation. Everything—*If I Ruled the World* (which he sings in *Pickwick* and here reduces to unimpressive banality), *Hello Young Lovers*, *This Nearly Was Mine*, *Climb Ev'ry Mountain*, *Younger Than Springtime*, *The Drinking Song* from *The Student Prince*—is sung in the same manner with precise diction, strict tempo, huge tone, and shallow meaning. *The Drinking Song* can stand up pretty well under this treatment but *Hello, Young Lovers* is scarcely the type of song to be bellowed at you. The oddity is that Secombe, despite his stuffy approach to singing, comes from a thoroughly unstuffy background. He has been one of England's most popular low comedians and was launched on the famous "Goon Show." Perhaps he is overcompensating in his role as a "proper" singer.

Bing Crosby: "The Best of Bing." Decca DXB 184, \$7.58 (Two LP); DXSB 7184, \$9.58 (Two SD).

Bing Crosby and Rosemary Clooney: "That Travelin' Two-Beat." Capitol 2300, \$3.79 (LP); S 2300, \$4.79 (SD).

Bing Crosby has turned out so many memorable records in the past thirty-five years that it would be impossible to get more than a representative sampling in a single two-disc reissue set. Decca has done a good job bringing together some of the best of Bing's various styles—the romantic crooner (*June in January*, *Pennies from Heaven*), the casual swinger (*Don't Fence Me In*, *You Are My Sunshine*), the big hits (*White Christmas*, *Now Is the Hour*)—with such colleagues down through the years as John Scott Trotter, the Jesters, Victor Young, Jimmy Dorsey, the Andrews Sisters, and Fred Waring. All of this material has been reissued before but such classic pop performances should always be kept available.

In his duets with Rosemary Clooney, Crosby takes it very easy (he has always underplayed his songs), and avoids anything that might strain his vocal powers. This is a gimmick album—familiar tunes representing various countries (*Tales from the Vienna Woods*, *Roamin' in the Gloamin'*, *Molly Malone*, etc.) with new, flip lyrics and big-band Dixieland arrangements by Billy May. The lyrics are so laboriously clever, so bland and repetitious, that they quickly become tiresome, negating the charm of both Crosby and Miss Clooney as well as the spirited playing of May's band.

Oscar Brown, Jr.: "Mr. Brown Goes to Washington." Fontana 27540, \$3.98 (LP); 67540, \$4.98 (SD).

These performances, recorded live in a Washington night club, strain Brown's versatility to the breaking point. The material, both music and lyrics, is Brown's own, and as a performer and composer he reveals a relatively limited range. His tunes have a repetitious sing-song quality and his style rests on a

small set of vocal mannerisms. As a lyricist, Brown's view is considerably broader, although he falls all too readily into sentimentality. There are several good moments on this disc—his sinuous serenade to a *Beautiful Girl*, the pointed comment on *Forty Acres and a Mule*, the comic romantic predicament of *Living Double*—but the effect is decidedly a limited one.

Jackie Gleason: "The Last Dance, for Lovers Only." Capitol W 2144, \$4.79 (LP); SW 2144, \$5.79 (SD).

One can only admire the skill with which George Williams, who for years has been grinding out the arrangements for Jackie Gleason recordings, has sustained a series that holds him to a very

limited format. Like all its predecessors, the selections on this disc are taken at a slow, dragging tempo, carried largely by brooding strings with occasional interjections by a tenor saxophone (Charlie Ventura) or a trumpet (Pee Wee Erwin). When the tune is right, Williams can be remarkably effective within this setting—*Lazy Afternoon*, *People*, *The Last Dance*, and *I Wish You Love* adapt to it readily. Williams runs into difficulty when he tries to handle a song that is inherently positive and forward moving. *Hello, Dolly!* and *Who Can I Turn To?* are drained of all individuality by the limp treatment they get here. As mood albums go, however, this one has more character than most of the breed.

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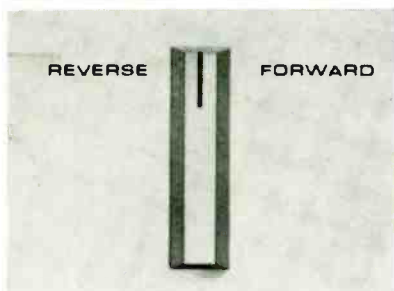
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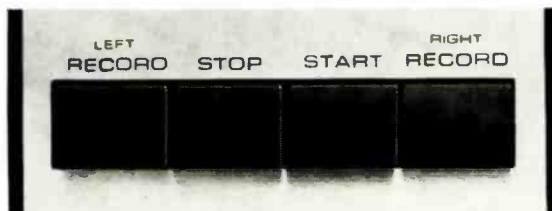
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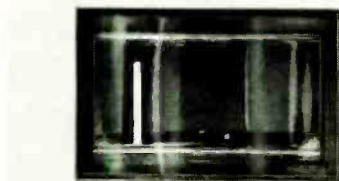
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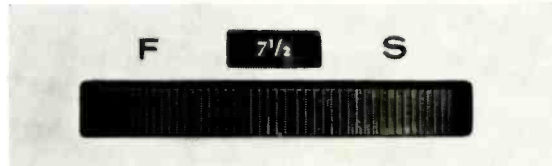
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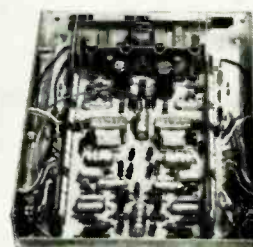
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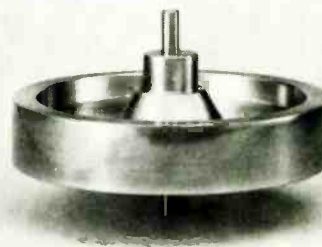
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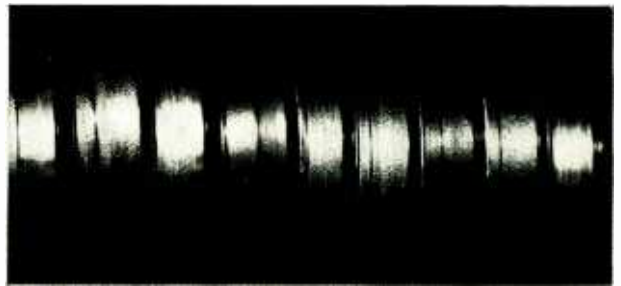


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"Petrified Forest"/"Painted Desert." A color-slide tour with narration, music, and sound effects. 10-inch LP plus 16 color slides. Dennison's Home Films. \$4.98 (via Loos & Co., P. O. Box 38266, Hollywood, Calif. 90038).

While we're waiting for home video tapes, here's the makings of a poor-man's "See the U. S. A.": It's a batch of plastic-mounted color slides, which can be seen via a projector, hand or table viewer, while you play a record containing Harry Golder's professionally slick travelogue commentary with nondescript background music. (Tone signals indicate when one scene should be changed for the next.) On the other side of this ten-incher there is "additional music for one's own slides of these or similar scenes." Surprise, surprise: it's the "Painted Desert" movement from Grofé's *Grand Canyon Suite*—badly played by an anonymous, apparently very small orchestra, and abominably recorded. For that matter, even the over-side closely miked narration is none too well recorded. The release's attractions lie solely in its novelty and in its highly ingenious solution of the packaging problem involved.

"Twilight in Tahiti." Mokulani and His Ensemble. Repeat RS 170-9, \$5.98 (SD).

Mr. Mokulani is handsomely pictured on the disc jacket, but the notes fail to tell whether he sings, or plays, or does both in this program of mostly Polynesian pop songs (*Vini Vini, Vahine Anamite, E Tupiti*, etc.) which also includes *J'attendrai* in French and a *Mama Ili E Papa E* that turns out to be *Dites-moi*. The solo and ensemble vocals are engaging in the livelier moments, ultra-sentimental elsewhere. What gives the program greater distinction are the accompaniments and instrumental-only pieces (*Otea Solo, Vahine Tahiti*, and Mokulani's original *Morana My Vahine*), featuring what sound something—but not quite—like a violin, guitar, various types of drums, etc. These instruments are not specified, but they apparently are the same as those in earlier Repeat releases made by the Barcus-Berry "direct-recording" process which dispenses with microphones. (The process was discussed by Norman Eisenberg in "Newsfronts," September and October 1964; I reviewed a Repeat reel program in the January 1965 "Tape Deck".)

The present release is even more novel than the earlier ones in that it combines normally miked sonics (the vocals) with those picked up directly: i.e., nonacoustically from the vibrations of the special instruments. Again the latter sounds are

quite extraordinary for their clarity and precise stereo localizations. But they are no less extraordinary for their curiously unnatural existence in a wholly dry, un-reverberant, otherworldly ambience. Personally, I think that the present combination of two so different sonic types is less successful than the earlier presentation of directly picked up sounds alone—but again the technical experiment is a fascinating one.

"Harmonica Rhapsody." Jerry Murad's Harmonicats. Columbia CS 9141, \$4.79 (SD).

For a long time now, the harmonica has been neglected as a vehicle for more or less serious music. So in default of new recitals by Larry Adler or John Sebastian, mouth organ *aficionados* should welcome the present program of light classical transcriptions (arranged by Pete Pedersen). The Harmonicats, best known previously as strictly pop artists, comprise Jerry Murad, Al Fiore, and Don Les—playing lead, accompaniment, and bass parts respectively. Surprisingly, their capsule *Sheherazade, Danse macabre, Carmen Suite, and Rumanian Rhapsody No. 1* are considerably more than merely oddities. Some of the other pieces (from the *Nutcracker Suite* and *Prince Igor* dances) are less adaptable, but even in these the performances are extremely deft, while the sonic qualities throughout (perhaps especially the solidly substantial bass tones of Don Les) are fascinating in vividly clear stereo.

"Beyond the Great Wall." Original Chinese Sound Track Recording. Capitol T 10401, \$3.79 (LP).

While purists undoubtedly deem the current vogue of Chinese movies, as produced by the Shaw Brothers in Hong Kong and Singapore, abominable vulgarizations of the ancient musical and dramatic traditions, the present example (claimed to be the first original Chinese film track to be released in North America) is surely made more acceptable to occidental ears by its very compromises. The instruments used are largely Chinese, to be sure (regrettably the notes specify by name only the *p'ipa*, a kind of Chinese lute), but the tunes themselves often seem to be in Western scales. And the star of the show, Miss Tsin Ting Kiang Hung, boasts powers of personality projection as well as a distinctive voice that would guarantee her success anywhere in the world. No composer is credited, but there is considerable variety in these evocations of mood and action—*Tearful Departure, A Message for the Emperor*, and *Three*

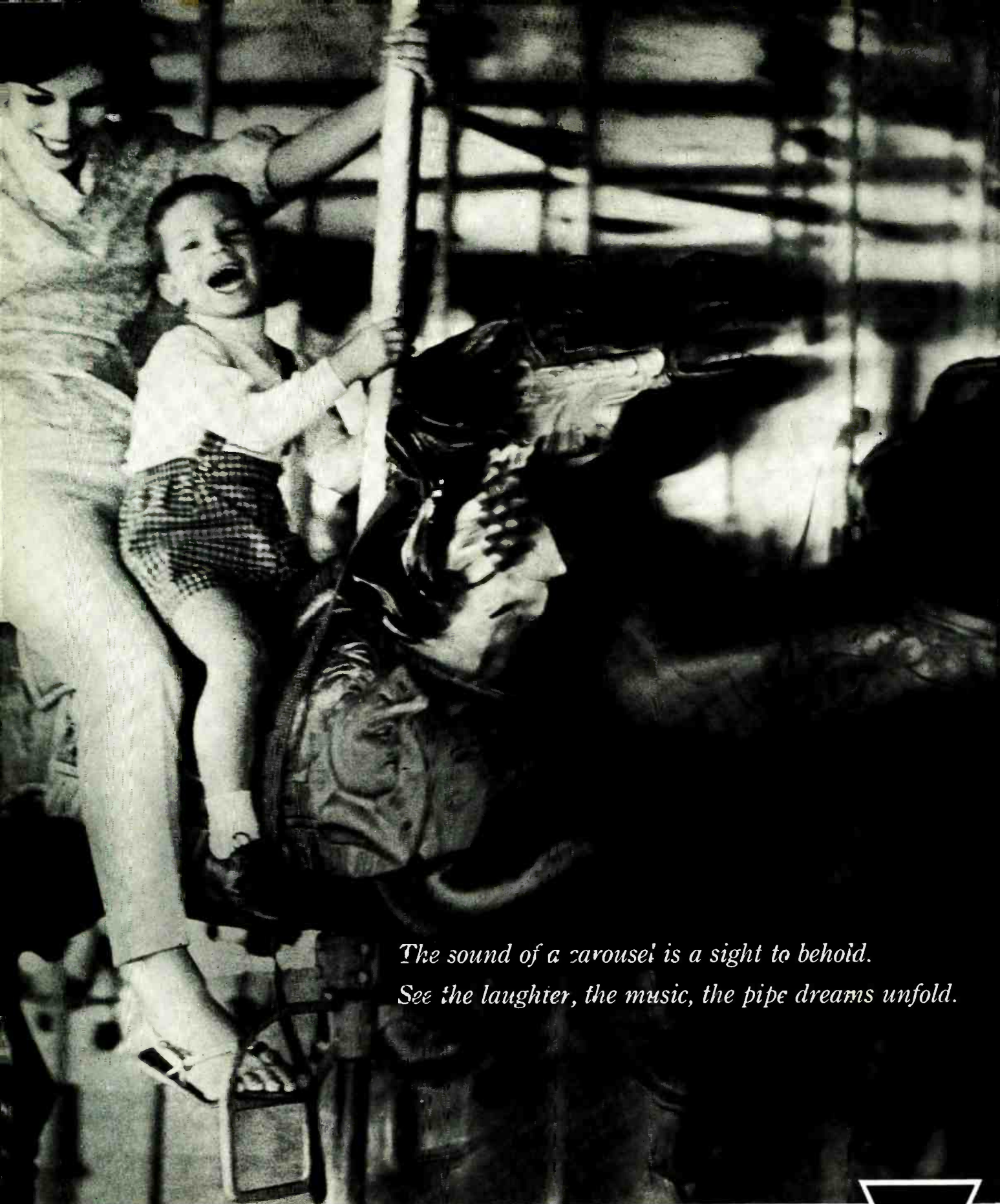
Cups of Wine achieve quite moving eloquence—and there are also several effective (if more Chinatown-cliché-ridden) dance scenes. The strong, vivid mono recording seems to do full justice to the professionally adroit performances.

"Mucho Machucambos." Los Machucambos. London SP 44055, \$5.79 (SD).
"Werner Müller Plays Leroy Anderson." Werner Müller and His Orchestra. London SP 44057, \$5.79 (SD).

The Latin-American program is at once musically delectable—and otherwise wholly exasperating—in its failure to provide detailed background information. Until I heard it, I had forgotten that the same artists had provided one of the best of the early Phase-4 releases ("Percussive Latin Trio") over three years ago. I had forgotten too that even the jacket notes left many unanswered questions. This time they are even more inadequate—and in one case contradictory, since they now designate as a "Mexican" harp what is obviously the same strikingly novel instrument previously described as a "Peruvian" harp. It's probable (though it's not made explicit) that the odd, scrabbly, yet highly virtuoso harp solos are again played by guest-artist Ignacio Alderette, and that the trio itself still comprises Julia Cortes, Rafael Gayoso, and Romano Zanotti. But it's not clear just how many accompanists there are, or what Latin-American percussion instruments they play. However, one can delight in the vivacious music making itself and the gleamingly crisp, markedly stereoisitic recording. One technical trick is annoying, though: the switching of the harp from one channel to the other in the old ping-pong tradition.

In the other Phase-4 release the orchestral sonics are so brightly glittering, the stereoism so sharply channel-differentiated and yet so panoramically spread (both in the stereo disc and the lower-modulated tape transfer, London LPL 74057, 32 min., \$7.95), that one may overlook a good many executant and interpretative deficiencies. While the big Müller band has great assurance and often considerable bravura, too often it plays in slapdash fashion and with vulgarly coarse tonal qualities. Even worse, Müller seems obtusely deaf to the Anderson scoring felicities—and brashly insists on rescoring many passages in whole or in part, invariably to either less telling or less economical effect. Not surprisingly, then, Müller's readings themselves are never genuinely idiomatic and too often distinguished, if at all, only by a decidedly synthetic gusto.

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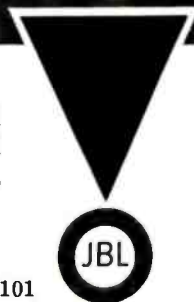
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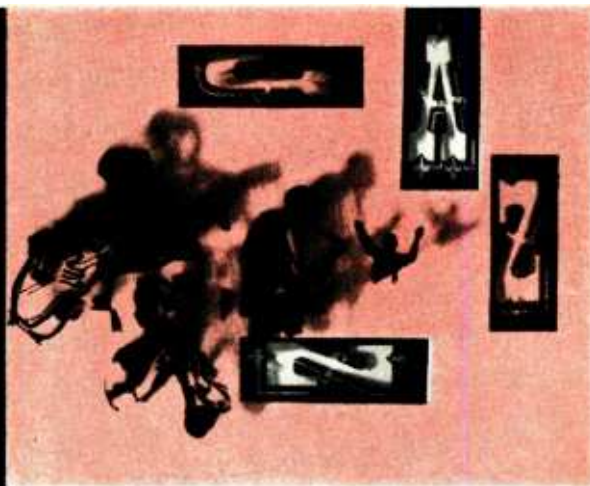
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Cannonball Adderley: "Domination." Capitol 2203, \$3.79 (LP); S 2203, \$4.79 (SD).

The problem of what to do with the talented but often monotonous Adderleys—Cannonball on alto saxophone and brother Nat on cornet—has been solved to some extent by Oliver Nelson, who has provided them with the trappings of a big band. This effectively contains their tendency to go on soloing forever and gives them the kind of full-bodied support that they do not get in their usual setting, the Cannonball Adderley Quintet. Nelson's arrangements are broad-ranging and expansive, built on a firm, tuba-dominated bottom and studded with potent ensemble fills that prod the Adderleys along. Nat, in particular, responds warmly to these conditions, playing in a more mellow fashion than usual but without losing the crisp, punching drive that he sometimes blunts in the quintet by carrying it beyond its effective limits. Cannonball, who has shown that he can play a beautifully controlled, surging ballad when the spirit and circumstances move him, serves up one of his best performances on Cole Porter's *I Worship You*.

John Dankworth and His Orchestra: "The Zodiac Variations." Fontana 27543, \$3.98 (LP); 67543, \$4.98 (SD). Johnny Dankworth's *Zodiac Variations* represents a very clever joining of astrological and musical unities. But while dotting all the *i*'s and crossing all the *t*'s, Dankworth has worked himself into a corner so far as musical interest is concerned. Essentially he has written twelve variations on a theme to coincide with the twelve signs of the zodiac, the progression of the variations being governed by a cycle of keys and modes intended to parallel the progression of planets and stars. Each variation features one or two soloists, and in each case the soloist was actually born under the sign represented by the particular variation in which he plays. As if all this were not enough, the work was recorded in both London and New York by Dankworth's English band, augmented by such American and English "guests" as Clark Terry, Bob Brookmeyer, Phil Woods, Zoot Sims, Lucky Thompson,

Ronnie Ross, and Danny Moss. The end result is a spotty piece. It can be admired as a tour de force; but the music is so tied down by its technical requirements that it rarely gets going. Though Terry and Brookmeyer add some of their distinctive qualities to a few ensemble passages, they and most of the other guest soloists have little opportunity to express themselves adequately. Ronnie Ross, the English baritone saxophonist, builds an interesting solo on *Libra*; but the only section that comes off with complete success is *Taurus*, which focuses on David Snell's harp with a muted trumpet, a bass figure, and a woodwind ensemble woven into the development.

Herb Ellis—Charlie Byrd: "Guitar/Guitar." Columbia CI 2330, \$3.79 (LP); CS 9130, \$4.79 (SD).

The combination of Byrd's unamplified, gut-string guitar and Ellis' electric guitar results in several delightful duets on this disc. Ellis very wisely spends most of his time on moderately low, mellow strings, producing a dark warmth that acts both as a contrast and a complement to the sharp delicacy of Byrd's classical Spanish technique. Accompanied by unobtrusive bass and drums, they twine their way through an interesting variety of pieces—one very much in the Django Reinhardt manner as Ellis plays Django to Byrd's Joseph Reinhardt (a charming bit of canonic imitation in $\frac{3}{4}$ which swings with superb grace), a pair of the inevitable bossa novas, and an exquisitely lazy, finger-snapping treatment of *Carolina in the Morning*. Each of the guitarists has one solo piece—*Oh, Lady Be Good* for Ellis, *A Hundred Years from Today* for Byrd. They are good, particularly Ellis' sensuous approach to the *Lady*, but the charm of this disc lies in the duets.

Sweet Emma: "Sweet Emma And Her Preservation Hall Jazz Band." Preservation Hall 2 (LP); S 2 (SD); \$5 plus 50 cents for mailing inside U. S., \$1 outside U.S. (Order from Preservation Hall, 726 St. Peter St., New Orleans, La. 70116.)

Preservation Hall, the New Orleans kitty club where various groups of jazz veterans have been gathering to play every night for several years, has taken the

logical step and started recording these groups on its own label. However, this disc by a band led by Sweet Emma Barrett (the pianist known as "The Bell Gal" because she wears bells on her garters and on her red beanie—both integral items of her playing equipment) was recorded far from Preservation Hall. It was made during a performance at the Tyrone Guthrie Theatre in Minneapolis. Sweet Emma's band is made up of some of the finest of the Preservation Hall regulars—the brothers Percy and Willie Humphrey (trumpet and clarinet), Jim Robinson (trombone), Emanuel Sayles (banjo), Slow Drag Pavageau (bass), and Cie Frazier (drums). It is a group that has been recorded many times in the past, and the tunes they play are among the most frequently heard of the old New Orleans standards—*Closer Walk with Thee*, *Clarinet Marmalade*, even *The Saints*. I won't go so far as to say that they actually salvage *The Saints* (that is asking the impossible), but this is decidedly different from the recordings usually turned out by these New Orleans groups. There is a sense of real commitment on the part of the musicians, a feeling that is established and developed by Percy Humphrey in his role of master of ceremonies. He projects a warmth, a relaxed and natural geniality, and a quiet dignity that set the tone for the entire performance. Even such a warhorse as *Closer Walk with Thee* is cleansed of its usual slapdash qualities and, guided by Sweet Emma's strong, percussive piano and her singing, which is direct, simple, and unabashed in its sincerity, the tune emerges as a fresh and sparkling piece. Sweet Emma also sings *I'm Alone Because I Love You* in an appropriately pre-Twenties style with Jim Robinson's trombone moaning lovingly behind her. The band as a whole is in fine form and particularly outstanding is Willie Humphrey, whose rich and forcefully rhythmic clarinet brightens *Clarinet Marmalade* and *Chimes Blues*.

Paul Horn: "Jazz Suite on the Mass Texts." RCA Victor LPM 3414, \$3.79 (LP); LSP 3414, \$4.79 (SD).

Various attempts have been made over the past few years to associate jazz with liturgical music, but so far they have

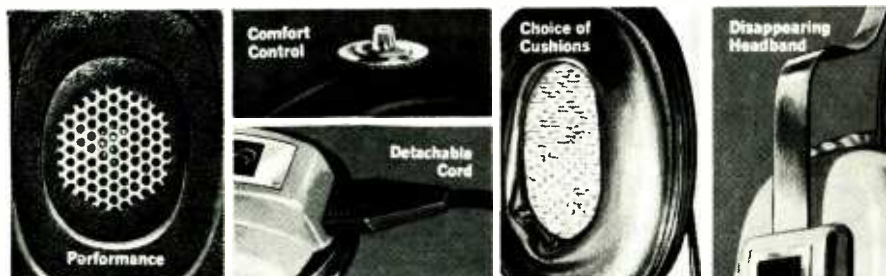
been relatively unproductive musically. This latest effort by Lalo Schiffrin is a definite step ahead. Schiffrin has sketched out some valid jazz ideas which Paul Horn develops with skill and feeling on a variety of flutes, clarinet, and alto saxophone. For the most part he plays as part of a quintet, although twelve other instrumentalists are used occasionally. Horn and his small group are valid swingers and, as a result, most of the instrumental sections have a forthright jazz quality. The vocal ensemble, however, sounds exactly like a church choir. Those familiar with church music may find something meaningful in the mixture of the two, but from a jazz listener's

point of view the vocal passages in most instances simply obstruct the instrumental portions.

Stan Kenton: "Greatest Hits." Capitol 2327, \$3.79 (LP); D 2327, \$4.79 (SD). Taken from the halcyon days when the Kenton band was young and brash and full of vital, often raw energy, this collection runs from *Artistry in Rhythm* (1943) to *September Song* (1951). Along with the Kenton explorations of such swinging riffs as *Eager Beaver*, *Unison Riff*, and *Painted Rhythm*, it includes one vocal novelty by each of Kenton's two major singers—Anita O'Day on *And Her Tears Flowed Like Wine* (1944) and

June Christy on *Tampico* (1945). The set demonstrates how the Kenton band worked its way up to a peak in 1947 and then drifted off into the sloughs from which it has never emerged. The most notable 1947 entries are *Interlude*, the Pete Rugolo composition played by piano, trombones, and rhythm (this is a perfect small-scale representation of the Kenton idea), and *The Peanut Vendor*, in which Kenton made magnificent use of his aim to blow the world down with brass. In retrospect, the Kenton band may not actually have been as good (at least, not as consistently good) as some of us thought it was almost twenty years ago, but it was certainly not as bad as Kenton's latter-day detractors would like to have us believe.

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George Lewis: "The Easy Riders Jazz Band." GHB 29, \$4.98 (LP); S 29, \$5.98 (SD).

This is a companion piece to *George Lewis and the Easy Riders Jazz Band* (Pearl 2). It was recorded two days after that disc (on Jan. 28, 1965), at the same place (the Ambassadors Restaurant in Hamden, Conn.) and with the same personnel. The merits and demerits of both discs are roughly the same. The Easy Riders, a group of Connecticut traditionalists, tend to adopt a mechanically jiggling rhythm at fast tempos, and the ensembles grow thinner with any increase in speed. At moderate and slow tempos, however, they do quite well. As on the Pearl disc, cornetist Fred Vigorito is extremely impressive, playing with a beautifully dark, mellow tone and a firm, steady attack on Duke Ellington's *Saturday Night Function*. He switches to muted delicacy on another Ellington tune, *Creole Love Call*, in which Lewis' clarinet twines gracefully around him. The two Ellington pieces are a refreshing change of pace for the traditionalists (the rest of the program includes *St. Louis Blues*, *Just a Little While To Stay Here*, *Should I*, and other deeply entrenched traditionalist tunes). Dick Griffith, a rather heavy-handed banjoist when he is providing rhythm for a fast piece, turns in a pair of delicately devised single-string solos. Lewis sometimes gets caught in the limitations of the Easy Riders and sometimes he is able to rise above them; he always, however, has at least a brief moment of interest in each piece.

Shelly Manne: "And Company." Contact 4, \$4.98 (LP).

Eddie Heywood's name on this excellent album might have been more appropriate than Shelly Manne's, but presumably Manne means more to jazz fans today than Heywood does. This is a collection of a dozen performances recorded in 1944 by Bob Thiele—four by the Eddie Heywood trio (Johnny Hodges, Heywood, Manne), four by the Barney Bigard trio (Bigard, Heywood, Manne), and four by the Eddie Heywood orchestra (Ray Nance, Don Byas, Aaron Sachs, Heywood, John Simmons, Manne). They are superb examples of small-group jazz, particularly the trio selections, which provide admirable showcases for the very distinctive styles of Hodges and

Bigard. In the larger group, Nance plays violin with an attractive mixture of suaveness and swing on *How High the Moon* and *Penthouse Serenade*, and he also contributes some crisply crackling trumpet solos to all four selections. Byas adds tenor saxophone passages that are rich with the dark colors of a Ben Webster influence. Heywood, who was riding towards the crest of his popularity at this time, appears on all the selections, playing in his highly individual manner but without the mechanical feeling that later crept into his work. Manne's drumming throughout the set is adequate but rather static.

"Charlie Parker Tenth Memorial Concert." Limelight 82017, \$4.79 (LP); 86017, \$5.79 (SD).

The concert held at Carnegie Hall last March to mark the tenth anniversary of the death of Charlie Parker is the source of this uneven set. The Dizzy Gillespie quintet was on hand—and a good thing too, for Gillespie's beautifully oiled group provides the most consistently rewarding music on the disc (barring some reed trouble for saxophonist James Moody). The patina on Gillespie's playing has reached such a deep, smooth glow that he seems incapable of offering anything less than superb ensembles and solos. The quintet plays a crisply phrased *Groovin' High* and *Um-Hmm!*, a driving piece dedicated to Parker. Dave Lambert seats his way efficiently through *Donna Lee* and Lee Konitz undertakes an unaccompanied alto solo that takes time to develop but eventually begins to jell in a mulling fashion. Billy Taylor serves well as house accompanist. But there are also two blowing sessions which take up more than twenty-five minutes of playing time. Despite the presence of Coleman Hawkins, J. J. Johnson, and Roy Eldridge on one of them, it is a good example of the road to tedium that jazz took in the 1950s. The other session is only partially rescued from incipient doldrums by the work of Konitz and Gillespie.

Dr. Isaiah Ross: "Call the Doctor." Testament 2206, \$4.98 (LP).

Dr. Ross is a true original. He acquired his title by coming out of the Army with a supply of medical books, but he is essentially a medicine man of the blues (to paraphrase a song that Ted Lewis used to sing). He is a one-man band who sings and plays, simultaneously, guitar, harmonica, and drums. In the great tradition of self-taught musicians, he plays both guitar and harmonica backwards. Yet Dr. Ross is no mere novelty act; he is a self-contained variety show of blues and breakdowns. He uses his various resources in a fascinating assortment of ways. As a singer, he ranges from the whoops and hollers of Sonny Terry to the humming mutters of John Lee Hooker and the open-voiced rhythmic shouts of Big Bill Broonzy. He builds stirring riffs with his harmonica and guitar and drum, decorating them with talking phrases. He sings *Good Morning, Little Schoolgirl* unaccompanied but decorates it with beautifully placed har-

monica fills. There is no sense of rush or strain as he moves among his instruments and vocal effects for, in most cases, he does everything with the complete conviction of one who assumes this is the only way to do it. He is not always wise in his choice of material—*Mama Blues* is a pretty tired talking harmonica gimmick and a pop song such as *Blues in the Night* is not for him. But he encompasses so much so well that he raises a vaudeville novelty to the realm of real art.

Gerald Wilson Orchestra: "On Stage." Pacific Jazz 88, \$4.98 (LP); S 88, \$5.98 (SD).

As the foundation for his big-band per-

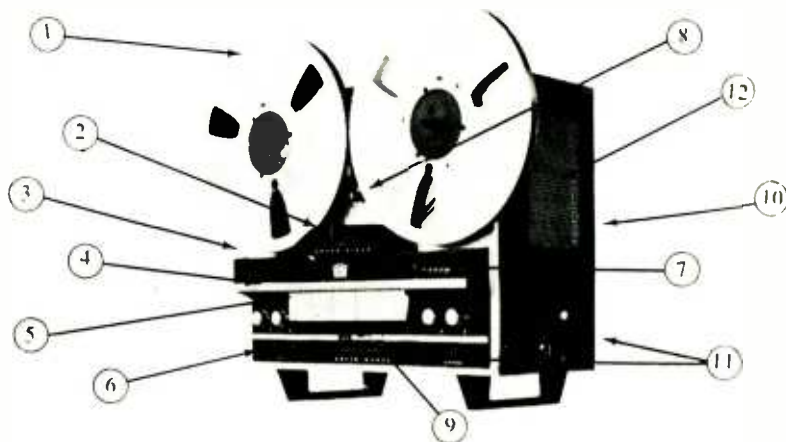
formances, Wilson has developed a heavy, rugged use of ensemble riffs, giving the band a positive and, at times, overwhelming momentum even when the tempo is relatively slow. He also uses solo instruments not usually thought of in a big-band context—organ, flute, vibraphone, guitar—and draws from them colors that extend the customary big-band palette. He is helped by excellent soloists: Joe Pass is his guitarist; Jack Wilson, an organist who can make the instrument really sing; and Ron Ayers, a vibraphonist of taste and imagination. As usual, most of the selections are Wilson originals—melodic, colorful, and pulsing with strong rhythms.

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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.

BRUCH: *Concerto for Violin and Orchestra, No. 1, in G minor, Op. 26*

†**Sibelius:** *Concerto for Violin and Orchestra, in D minor, Op. 47*

Zino Francescatti, violin; New York Philharmonic, Thomas Schippers, cond. (in the Bruch), Leonard Bernstein, cond. (in the Sibelius).

• • COLUMBIA MQ 722, 50 min., \$7.95.

Francescatti's reel representation hitherto seems to have been confined to his fine Beethoven Violin Concerto with Bruno Walter for Columbia; yet badly as more tapes by him are needed, I'm sorry this one has been issued. There is far too much nervous tension and vehemence in both readings to be justified even by the license of ultraromanticism. Both orchestral accompaniments are heavy-handed, and while the recordings themselves may have been made some years apart (that of the Bruch was first released on discs in 1962), they are much alike in their somewhat exaggerated vividness and the almost oppressive prominence given the soloist. Francescatti's talents have been far better represented in other works; the present concertos are far better represented in other tapings—those by Heifetz for RCA Victor in particular.

FALLA: *El Sombrero de tres picos*

Victoria de los Angeles, soprano; Philharmonia Orchestra, Rafael Frühbeck de Burgos, cond.

• • ANGEL ZS 36235, 39 min., \$7.98.

Steadfast admirers (and I'm certainly one of them) of the well-nigh definitive reading of *The Three-Cornered Hat* ballet—that by Ansermet for London, reviewed here in its tape edition in May

1962—are likely to be set back on their heels by the decidedly different, more frankly balletic, approach of the present conductor. Despite the German ancestry and musical education of Frühbeck, he sounds to me more idiomatically “Spanish” than Ansermet (or anyone else since Arbós) and indeed he seems to have become so much of a special favorite of the Spanish public that comparisons with the late Aulfo Argenta have been suggested. In the present work he may be rather too sophisticated, even a bit melodramatic at times, as Robert C. Marsh suggested in his July review of the disc edition. But, unlike my colleague, I find much in this interpretation that is, while quite possibly calculated, also invigoratingly novel—for example, such often unconventional tempo choices as the faster than usual pace for the Miller's wife's fandango and the slower than usual pace for the Miller's own dance. The British orchestra is inevitably less idiomatically Iberian, but it has been galvanized into uncommon vigor. The recording itself, while perhaps just a bit too dry acoustically, fairly crackles with electrical brilliance.

The Spanish atmosphere is well established at the beginning by dubbed-in castanets and “Ole's” (contributed by a native ballet company), but Miss de los Angeles is much too ladylike for the dramatic validity of her part; however, it comprises only a couple of brief solos.

HAYDN: *Salomon Symphonies*

No. 93, in D; No. 96, in D (“Miracle”); No. 97, in C; No. 94, in G (“Surprise”); No. 95, in C minor; No. 98, in B flat—on Vol. 1, No. 100, in G (“Military”); No. 103, in E flat (“Drum Roll”); No. 104, in D (“London”); No. 99, in E flat; No. 101, in D (“Clock”); No. 102, in B flat—on Vol. 2.

Royal Philharmonic Orchestra, Sir Thomas Beecham, cond.

• • CAPITOL Y3S 3658/59, 3¾-ips, two

(triple-play) reels; approx. 136 and 156 min. \$17.98 each.

I wonder what Haydn would have thought about a technology which permits, as these slow-speed tapings do, all twelve of his Salomon Symphonies to be heard in rapid succession. Certainly there are new insights into Haydn's genius to be gained when one hears three, six, or even twelve of his finest orchestral works in sequence—even so arbitrary a sequence as that decreed by timing exigencies here and as indicated in the order in which the symphonies are listed above. Unfortunately, however, there is also the danger that one's attention first wearies, then loses its grip entirely—and one is merely aware of a pleasant blur of background music.

Well, it's worth taking the chance. And for that matter, if one must have background music, what pleasanter choice could be made? As for the debate over Beecham's “old-fashioned” interpretations and use of scores some musicologists now consider erroneous—would Haydn be much disturbed? Where the *sui-generis* Beecham readings are concerned, the composer himself might be a nonpurist. In any case, it's a joy to have these on tape (where Symphonies Nos. 93, 95, 97, 98, and 102 are represented for the first time). It's good too to find that what surely must be the stereo reprocessing of Vol. 1 (which appeared originally in mono only) has been achieved without any radical change in sonic qualities always more notable for their warmth—with perhaps just a bit too much reverberance—than for any special brilliance. I shan't give up my treasured Wölkke/Vanguard versions of the last six symphonies (only two of which are now in print in 4-track editions), and I hope that someday soon we may have both disc and tape versions based on corrected scores. But Beecham's Haydn legacy will remain forever incomparable!

Continued on page 132

The Last of the Majors Joins the Tape Lists

IN ALL THE tape publicity attendant upon such issues as fast vs. slow speeds or open reels vs. cartridges, the significance of the steady growth of a varied and musically substantial repertory in standard format is sometimes slighted. There has been surprisingly little notice, for example, given the long delayed appearance, via Ampex, of reels bearing the highly esteemed Deutsche Grammophon and Archive labels. Yet this debut represents a vital milestone in the magnetic medium's progress: DGG is the last of the world's major recording companies to sponsor a tape catalogue; even more importantly, that catalogue is remarkably well suited to fill some of the most serious gaps in the present tape lists.

Of the some twenty-three initial DGG/Archive releases, Von Karajan's Brahms Requiem was reviewed in "The Tape Deck" last August and the same conductor's Beethoven Fourth and Fifth Symphonies in September. A few of the others in the list have not yet reached me, but I here greet a goodly number, of mostly exceptionally fine music, performances, and recordings.

LIKE ANY nonprofessional listener, I give precedence to personal favorites. And since I have long craved better tape representation of Mahler's Rückert song settings, I played first of all the heart-twisting *Kindertotenlieder*, backed with the scarcely less eloquent *Um Mitternacht*, *Ich atmet' einen linden, Duft*, *Blicke mir nicht in die Lieder*, and *Ich bin der Welt abhanden gekommen*—all magnificently sung by Dietrich Fischer-Dieskau with the Berlin Philharmonic under Karl Böhm (C 8879, 43 min.). My other "special" was the Bartók First Piano Concerto—an ironic work which may puzzle many listeners but which is ineradicably memorable to me as the work in which I first heard Bartók himself play, in 1928. It's admirably performed and recorded here by Géza Anda with an orchestra under Ferenc Fricsay; its coupling, I'm afraid, is largely of historical interest only: a very young Bartók's frankly Lisztian Rhapsody for Piano and Orchestra (C 8708, 48 min.). Each of these, like the other single reels to be mentioned, is list-priced at \$7.95.

These very personal tastes gratified, I turned to the Archive reels for which the tape repertory has been waiting so

long. The first four choices are—not surprisingly—conservative ones (perhaps later there may be more daring ventures into the historical treasures already available on discs), but every Bach lover can rejoice in the inclusion of Karl Richter's justly acclaimed performances of the Mass in B minor (R 3177, two reels: approx. 62 and 61 min., \$21.95), the Magnificat in D and Cantata No. 78 (C 3197, 55 min.). The Cantata alone is a first tape edition; but the only other 4-track Magnificat is the now old version by Prohaska for Vanguard, and the only previous Mass is the often oddly mannered interpretation by Scherchen for Westminster. The latter is wonderful in its own idiosyncratic way, but the more straightforward, yet immensely vital, Richter performance boasts even better soloists (including Maria Stader and Fischer-Dieskau, who are also featured in the Cantata and Magnificat), and of course profits by more recent—superbly transparent and natural—stereo recording.

Telemann and Vivaldi are appropriately the other two composers represented to date by Archive programs. The former's three chamber works (a fascinating Suite for Flute and Two Viols, plus an Overture-Suite and an Oboe Concerto) are all tape firsts in these spirited Hamburg Telemann Society performances (C 3224, 48 min.). Of the four Vivaldi concertos (C 3218, 51 min.), by various soloists with the Emil Seiler Chamber Orchestra, only that for "Flautino," P. 79, seems to have been taped before. The others are genuine novelties of special sonic interest: the marvelously poetic Cello Concerto, P. 434; the charming P. 222 for two violins, one to be played in "echo" style; and the piquantly colored P. 266 for viola d'amore, lute, and muted strings.

APART FROM my own predilections and those of other *aficionados* of the baroque, DGG's future most substantial contributions to the tape repertory can already be clearly anticipated by its large group of standard classics. This includes not only symphonic favorites, but at least a couple of masterpieces somewhat off the beaten path: Beethoven's Triple and Brahms's Double Concertos. The former, which has been taped before, stars Anda, Wolfgang Schneiderhan, and Pierre Fournier with the Berlin

Radio Symphony under Fricsay in one of the few performances of this curious work to command my attention and admiration throughout (C 6236, 37 min.). In the Brahms Concerto (unavailable on tape since an Angel 2-track version went out of print), Schneiderhan is starred again, this time with cellist Janos Starker and the same orchestra and conductor. But here the performance is more yearningly romantic, a bit cumbersome, and—rare indeed among the first DGG/Archive tapes—just a bit tubbily recorded (C 8573, 34 min.).

Among the more familiar works, all played by the Berlin Philharmonic, there is a new-format double-play reel (P. 8807, 93 min., \$11.95) of Von Karajan's Beethoven Eighth and Ninth. For many collectors, his Ninth well may be the most dramatic of all recorded versions of this work—and I'll agree where the first two movements are concerned. For me, the other two are less satisfying, and so are all but the *Allegretto scherzando* in his otherwise heavy-handed Eighth. The Karajan *Fantastique* is even more idiosyncratic interpretatively, yet here the Berlin Philharmonic's playing is so superlatively fine, the stereo recording so luminous, and the tape processing so flawless that no audiophile can overlook this reel no matter what he may think of the reading itself. (But the listener should be warned that the shorter "A" side has its some 12 minutes of blank tape located at the beginning rather than at the end!)

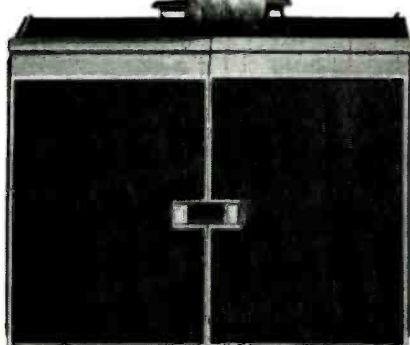
Mendelssohn's *Italian* and *Reformation* Symphonies under Lorin Maazel (C 8684, 53 min.) and the Schumann First and Fourth under Rafael Kubelik (C 8860, 59 min.) are considerably less exciting, but they are all good performances in a decidedly romantic vein. The Mendelssohn taping is most needed, since the fine Munich versions of both symphonies are available only in cartridge form. The Schumann works are less well recorded and in my opinion they lack vitality in comparison with the familiar Szell tapings, yet the Kubelik performance may well seem more "Schumannesque" to some listeners.

Comment on other DGG/Archive releases will in the future appear in the regular "Tape Deck" columns. For the moment, I'll only say that the prospect of listening to them is highly welcome.

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THE TAPE DECK

Continued from page 129

WAGNER: *Götterdämmerung*

Birgit Nilsson (s), Brünnhilde; Claire Watson (s), Guttrune; Wolfgang Windgassen (t), Siegfried; Dietrich Fischer-Dieskau (b), Gunther; Gottlob Frick (bs), Hagen; et al.; Vienna State Opera Chorus; Vienna Philharmonic Orchestra, Georg Solti, cond.

• • LONDON LOU 90098. Three reels: approx. 87, 85, and 92 min. \$36.95.

Readers of disc reviews will not be surprised by my statement that this first

tape edition of the last of the *Ring* series is thoroughly satisfactory in almost every major respect, and in some of them incomparably exciting. For me, the qualification of "almost" above derives from Windgassen's Siegfried, which is the set's relatively most marked weakness. This is surely a fine performance by all except the highest standards, but the point is that it is the highest historical standards which are so triumphantly met here by such remarkable enactments as Nilsson's Brünnhilde, Fischer-Dieskau's Gunther, and Frick's Hagen, in particular. And of course the technical characteristics of the London stereo recording—those climaxing a pioneering series begun with *Das Rheingold* of 1959—are so out-

standing that many Wagnerians may begin to worry about the possibility of audio engineers stealing too much attention from the music and its interpreters.

Yet that is not to say that listeners of every kind will be equally delighted: for some tastes the prominence given the orchestra vis-à-vis the singers may be regretted. (Yet how rewarding others will find it!) And ultraconservatives are sure to be shocked by the use of tape trickery in altering Siegfried's voice for his impersonation of Gunther. (But how much that adds to the dramatic conviction of the scene!) As a recorded performance, this is surely one of the supreme monuments of combined present-day musicianship and technology. I will add only that the tape edition provides this nearly four and a half hours of magical music making with only five (instead of eleven on discs) side breaks.

Footnote: again I protest—not the sensible policy but the failure to give notice on box or label—the practice of placing the blank space, when Side "A" runs shorter than Side "B," at the beginning rather than end of the first side. Listeners to this *Götterdämmerung* will first hear some five and a half minutes of silence!

"Aesop's Fables"; "Tour de Farce." The Smothers Brothers. Mercury STC 60989, 38 min., and STC 60948, 45 min.; \$7.95 each.

Wary as I am about recommending recorded humor of any kind, I'm sure I'm safe in noting that listening to the Smothers Brothers is like eating peanuts—it becomes impossible to stop until the supply runs out. Their "Aesop's Fables" program presents more than usual of their straight singing, but the John McCarthy words and music are obviously designed for a children's audience. What redeems the juvenilia for adults is, of course, the familiar explanations and embellishments in the distinctive—and often disconcerting—Smothers style. The other program, subcaptioned "American History and Other Unrelated Subjects," was recorded at a live performance at the Ice House, Pasadena, California, but fortunately the recorded laughter and applause are faded out quickly. There are a couple of attractive straight songs here (the folksy *That's My Song* and *She's Gone Forever*), but again the irresistible appeal lies in the talk—down-to-earth humor that is not without its moments (as in the *Siblings* skit) of genuine pathos.

"Career Girls." Peter Nero, piano; orchestra. RCA Victor FTP 1295, 37 min., \$6.95.

"Roger Williams Plays the Hits." Roger Williams, piano; orchestra, Ralph Carmichael, cond. Kapp KTL 41096, 34 min., \$7.95.

While generally working within the circumscribed limits of cocktail-hour pianism, both Williams and Nero enliven their current programs with at least occasional flashes of more distinctive virtuosity. Williams' mostly warmly roman-

Continued on page 134



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Noise in the presence of a recorded signal—modulation noise—is the real

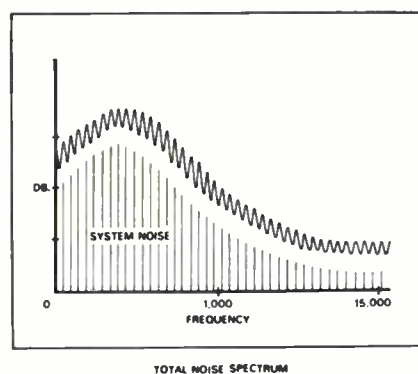
meat and potatoes of tape performance. Testing for modulation noise is a bit tricky, however, because both ac program and noise get mixed up in the amplifier. And if we are to determine the amount of noise in a system, it's imperative that we distinguish between one and the other. One way to do this is to use what our scientists refer to as a dc equivalent in r.m.s. milliamps of an ac signal.

Simply explained, we select the ac signal level that represents the practical limit for linear recording—2% third harmonic distortion. Then we apply a dc signal to the record head and increase the record current until it reaches the same level as that of the above ac signal. On the tape we have recorded a "zero frequency" program plus the modulation noise contributed by both equipment and tape. Since the reproduce amplifier filters out dc signals, only the modulation noise comes through, and this can be measured by an output meter.

Strike up the band pass

Final proof-of-the-pudding is to examine the total noise spectrum through band pass filters. Fun! One could, for example, measure the noise that comes through a 1-cycle band pass filter—even get a signal-to-noise ratio of about 115 db. But this really tells nothing about the tape's practical performance. For as the graph shows, there is much more noise in the lower frequencies than in the higher. For more meaningful evaluation, we specify two signal-to-noise ratios . . . one for the average low frequencies (20-1000 cycles at 15 ips) and one for the high frequencies (1000-15,000 cycles at 15 ips). We are happy to report that Type 31A (Kodak's

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THE TAPE DECK

Continued from page 132

ticized performances (*Softly as I Leave You, Willow Weep for Me*, etc.) are pleasant, if a bit soporific. He comes to life in a prancing *Frenesi*, snappy *Super-califragilisticexpialidocious*, and an elaborately bravura *Postlude to a Prelude* (Bach's C major prelude in the *Well-Tempered Clavier*, Book I). Nero doesn't disdain sure-fire romanticism either (especially in *Someone To Watch Over Me* and *A Certain Smile*), but for my taste he has more to offer in such sprightly, ingenious arrangements as those of *Easy To Love, I Could Have Danced All Night, Speak Low, I'm Gonna Sit Right Down and Write Myself a Letter, The Most Beautiful Girl in the World*, and Haymes's title piece. As in some of Nero's most successful earlier programs there are occasional apt quotations from the classics (here J. Strauss, Schubert, and Rachmaninoff), and the anonymous orchestral accompaniments are both scored and played with notable deftness. Both pianists are given first-rate recording, but the RCA Victor engineer makes more imaginative use of stereo effects.

"Live at the Coconut Grove," Sergio Franchi: Freddy Martin Orchestra. Neil Warner, cond. RCA Victor FTP 1294, 47 min., \$6.95.

RCA Victor here displays its carefully groomed young Italian star in a live night-club session at the Ambassador Hotel in Los Angeles, where he not only demonstrates his genuinely impressive vocal prowess but reveals a newly developed ease and assurance. Here he shows an ability to speak as well as sing less awkwardly in English, and even some signs of humor in his introductions and what are purportedly, at least, ad libs. While Franchi still has much to learn as a first-rank entertainer, for proof of how far he has progressed from his first recorded appearances just listen to his preliminary explanation and his Italian performance of *Chicago*. The on-location recording is extremely realistic if perhaps too echoey, but the processors have run a serious risk of alienating potential listeners before the concert even begins by including a ridiculously long leader.

"My Gal Sal" and Other Favorites." Burl Ives: chorus and orchestra. Owen Bradley, cond. Decca ST74 4606, 30 min., \$7.95.

Decca's renewed tape activity here brings us the next best thing to Burl Ives's folk singing—a program by him of ballad stand-bys. This is how *My Melancholy Baby, By the Light of the Silvery Moon, Among My Souvenirs*, etc., should be, but so seldom are, sung. This is the sort of thing that the early Mitch Miller sing-alongs did so well, but which Ives, abetted by a small vocal and instrumental ensemble, does even better. The recording is effectively rich, but I could have dispensed with what seem to me the suggestions of overclose miking and artificial reverberation.



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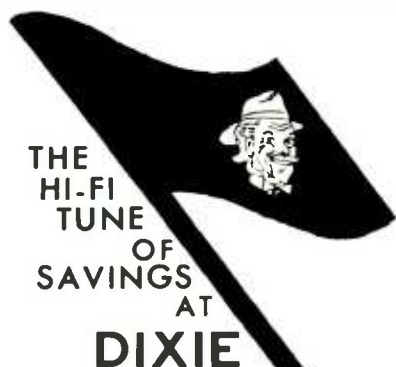
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THE INDISPENSABLE ANTENNA

Continued from page 67

event, be side-stepped entirely by using coaxial cable as the down-lead. Co-ax also has surrounding fields—but its static lines of force are confined within the cable. Therefore, no outside forces can affect them. Although the magnetic lines of force do extend out into space around the cable, both inner and outer conductors of the co-ax have the same geometric center. Consequently, their magnetic fields occupy precisely the same space at the same time. These fields are formed, however, by currents flowing in opposite directions—so that the resultant magnetic fields are equal and opposite. Outside the co-ax, they simply cancel each other.

This makes coaxial cable absolutely impervious to outside surroundings. All the taboos about proximity to metal or to other wires can be ignored. You can run co-ax anywhere in any fashion—underground, underwater, through metal tubing, alongside a cold water pipe. So long as it is not crushed, nothing changes its impedance. In fact, the recommended way of running a coaxial down-lead is simply to tape it securely to the antenna mast. No stand-off insulators are needed. Its electrical immunity to its environment also means that coaxial cable will not act as an antenna of its own to pick up interference noises or other unwanted signals. It is, first and last, a *transmission line* rather than a transmission source. Not to be overlooked either are the connectors required for hooking up coaxial cable. These are, as a class, rugged, heavy-duty devices that form positive, long-lasting, and protected connections.

While co-ax is more expensive than twin-lead, it produces better results and lasts about ten times as long. In fact, an increasing awareness of the superior results possible with co-ax may be responsible for the beginning signs of an industry trend towards the 75-ohm type of installation. Already, there are reports that at least three antenna manufacturers—Jerrold, Antennacraft, and Winegard—will offer antennas equipped with 75-ohm outputs. But even the standard 300-ohm antenna, of whatever make, can be converted to 75-ohm output with the addition of the low-cost balun transformer. As for tuners, many models have long included 75-ohm inputs—and, again, those having only the 300-ohm antenna input can be readily adapted to 75 ohms by the use of the balun device. There is also, for people who live in a very strong signal area, the 75-ohm "TV-FM splitter," a gadget that enables one to use the TV antenna for FM stereo reception. For the audio perfectionist, however, the best possible FM stereo antenna system at this stage of the art would be a directional, flat response, high-gain antenna mounted as high as possible on an electric rotator and connected to the tuner by means of 75-ohm co-ax—with balun transformers as required for impedance matching and a signal booster (that does not overload) installed at the antenna.

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HOROWITZ

Continued from page 54

CHASINS: But especially the Moszkowski because you yourself had such a wonderful time with it. Will that influence you in your future programs? I hope you will be playing, for instance, some of your electrifying transcriptions.

HOROWITZ: Some of them as encores, never in the program. The other music I've cooled off on is the music of Liszt.

CHASINS: That's a fine statement from the leading Liszt player of our time?

HOROWITZ: The Sonata I will still play. But altogether, less Liszt.

CHASINS: Let's talk about the transcriptions. I think you probably would not want to play again the Sousa *Stars and Stripes*.

HOROWITZ: You're right. I wrote it for patriotic reasons, and played it in Central Park when La Guardia spoke after the War in '45. Two million people heard it over the loudspeaker, and after that occasion they started to scream for it in the concert hall. I played it for six or seven years. I love this march, by the way. If there is a war tomorrow I will restore it, but it is better not to play it and not to be at war.

CHASINS: I know you have a tremendous repertory which you have never played in public, and would like to play now.

HOROWITZ: That's true. Impressionistic music, for example. I feel I am very much akin to it—I was fifteen years in Paris.

CHASINS: Is it also your paintings which may have led you, your collection . . . ?

HOROWITZ: Excuse me, I must tell something before I forget. When I came to Paris, I played in a little salon. I remember it like today, there were forty people present. Among the pieces I played were *Oiseaux tristes* and *Jeux d'eau* by Ravel, some Chopin, Liszt, and other things. Afterwards, a little man comes up and says, "Bravo—you play very well." I didn't know who he was. Then he said: "In this country we play the *Jeux d'eau* and things like that a little bit more impressionistically, more Debussy-like. You give it quite a bit of Lisztian flavor." This was in '27, when I was a wild man, you know? But then he paused thoughtfully, and suddenly looked up and said: "Who knows? After all, now that I've heard you play it, it is Lisztian!" Of course, the little man turned out to be Ravel himself, and he liked it very much. So you will hear lots of his music. Abrasha, I think you will like my impressionism. And I will play the Debussy preludes and études and other pieces—the more important ones.

CHASINS: We haven't yet discussed your Scarlatti disc. That was a real work of scholarship on your part.

HOROWITZ: I have about six hundred Sonatas here.

CHASINS: And I bet you play most of them.

HOROWITZ: I know *all* of them—I read very well. I will play some in recital too.

CHASINS: Was the Scarlatti the most successful of the records made in your retirement?

HOROWITZ: In reviews, maybe. But in sales the Chopin Sonata with the Nineteenth Rhapsody of Liszt. The Rhapsody is not too interesting. I won't play it in recital.

CHASINS: How about the Fifteenth, the *Rákóczy*?

HOROWITZ: I don't know it.

CHASINS: Wait a minute. You made a terrific transcription of it.

HOROWITZ: Yes, but I don't have it—only sketches.

CHASINS: Can't you reconstruct it?

HOROWITZ: Difficult.

CHASINS: But not impossible.

HOROWITZ: Not impossible, but not easy.

CHASINS: I hope you will.

HOROWITZ: You like this *Rákóczy*?

CHASINS: Like it? I think it's one of your greatest performances. You know, about six months before you decided to play, you said something that I wished every young pianist could have heard. When I asked you, "Why are you still hesitating to play?" you answered, "Perhaps I am not ready." Having heard an army of young people—in recordings I've reviewed, in contests I've judged, and in concerts too—play works that they had not known more than a few weeks at most, I'm at a loss to explain it.

HOROWITZ: They have no responsibility. They just play—if it goes, it goes; if it doesn't, it doesn't. Superficial, is the word. If they had real standards, they would have responsibility.

CHASINS: Maybe a few more birthdays will help bring that about. Oh, Valodya, apropos, do you know when this conversation will appear in *HIGH FIDELITY*? On October 1, your birthday!

HOROWITZ: Don't make me count. But you know, something recently happened that was wonderful! A man stopped me on the street saying, "Pardon me, Mr. Horowitz, I recognize you. I am not a musician and I wasn't at your concert, but I just wanted to tell you that for your fifty years you look wonderful." That's the greatest compliment anyone has paid me. So, next birthday I'll be fifty-one, remember.

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CHASINS: It's just as appropriate because it gives me the opportunity to wish many happy returns of the day and also of that unforgettable day of May 9.

HOROWITZ: My dear Abrasha, when you talk about that May 9 I have a feeling I should never have played. Anything I do again will be an anticlimax.

CHASINS: I'm going to ignore that comment, but it serves to remind me of something else. When you first discussed the possibility of playing, I was wondering how many preparatory concerts you would be able to play, and where, without being discovered. I remember the old days when Rachmaninoff and Hofmann would not dare to play a New York concert unless they had tried it out a dozen times elsewhere.

HOROWITZ: Yes, but for me Carnegie Hall was a dress rehearsal. It had to be. What you once told me is very true, that no matter where I played it would have been exactly like New York. You know, I am also very friendly with Artur Schnabel. He came here and said: "Go to Scandinavia. Nobody will know you're playing, or in Holland." But two years later he came around to our way of thinking and said, "You should start in New York, there's no way out." So I did, and it was a rehearsal, but an empty hall and one with a public is quite different. That's why I tell you the next one will be one hundred per cent better.

CHASINS: Valodya, you've come to many decisions in these twelve years that are radically different. You have also attained a new set of values, a new philosophy towards music, towards piano playing. Could you state it in a few words?

HOROWITZ: I think so. But it is not a new philosophy, merely one that one has to grow up to, because all of us have a gap between intention and realization. My present attitude can be summed up in the motto "In simplicity is wisdom." That's all. But to be simple, you have to play the instrument damned well.

CHASINS: The new Horowitz not only seems to have acquired simplicity but also a fine sense of humor. It was terribly funny when that reporter asked you, "Mr. Horowitz, may we assume, now that you are playing again, that you will appear in the great cities of your native Russia—Moscow and Leningrad?" And you answered with a broad smile, "Perhaps, but first I must play Brooklyn."

HOROWITZ: Yes, but Abrasha, I didn't mean only to be funny. This year I will definitely play only in the United States.

CHASINS: I can't think of a happier conclusion to this talk with you, Valodya, for I know, despite your modest qualms, that you are again enthusiastically in orbit. So, Godspeed to that: your fingers are already speedy enough.

HOROWITZ: Never for me, Abrasha, but I thank you very much.

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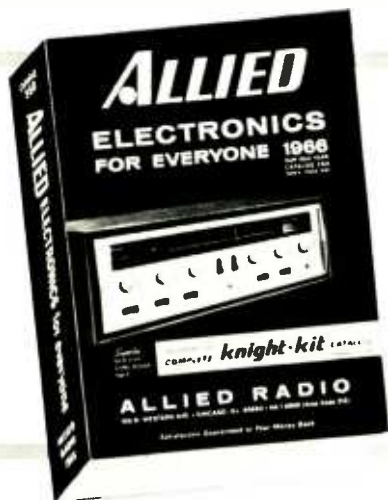
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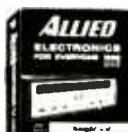
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And it takes a directional microphone to solve your tough recording problems: bad acoustics, audience noise, poor balance between performers.

Here's how CV-D works. We attach a very special tapered tube to the back of the microphone element. This tube automatically varies in effective acoustic length with frequency. It's a long tube for lows — a short tube for highs. All this with no moving parts! The tube is always optimum length to most effectively cancel sound arriving from the back of the microphone, regardless of frequency.

This ingenious solution* is years ahead of the common fixed-path designs found in most cardioid microphones. The 676 offers significantly smoother response at every point—on or off axis—plus more uniform cancellation to the rear. It is also less sensitive to wind and shock. There is almost no "proximity effect"... no boosted bass when performers work extra close.

Long life and smooth response are guaranteed by the exclusive E-V Acoustalloy® Diaphragm. And the



**ELECTRO-VOICE
MODEL 676
DYNAMIC CARDIOID**

676 has unusually high output for a microphone so small. Of course you get dual output impedances, high efficiency dust and magnetic filters—all of the hallmarks of Electro-Voice design that have made E-V a leader for years.

But that's not all. The 676 has an exclusive bass control switch built in. Choose flat response (from 40 to 15,000 cps) or tilt off the bass 5 or 10 db at 100 cps to control reverberation, reduce low frequency feedback and room rumble.

Write today for complete specifications, or visit your E-V sound specialist's to see this remarkable new microphone. And when difficult recording problems must be faced squarely, stand up and fight back with the microphone with a backbone (and CV-D)—the new Electro-Voice 676 dynamic cardioid!

Model 676 Satin Chrome or TV Grey, \$100.00 list; in Gold, \$110.00 list. Shown on Model 420 Desk Stand, \$20.00 List. (Less normal trade discounts.)

ELECTRO-VOICE, INC.
Dept. 1052H, 619 Cecil Street
Buchanan, Michigan 49107

Electro-Voice®
SETTING NEW STANDARDS IN SOUND

*Pat. No. 3,115,207

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CIRCLE 30 ON READER-SERVICE CARD

Compare these Sherwood specs! S-3300 IHF sensitivity $1.5 \mu\text{v}$ (30 db quieting), Stereo frequency response 20-15 kc $\pm \frac{1}{2}$ db., Capture ratio 2.4 db., Drift $\pm .015\%$, Hum and noise -70 db, 16 silicon transistors plus 15 silicon diodes, \$187.50. Companion ALL-SILICON Solid-State amplifiers S-9900 90 watts \$229.50, S-9500 50 watts \$179.50, S-9000a 160 watts \$309.50.



WHY DID SHERWOOD SAY "NO" TO GERMANIUM



Another first from Sherwood: The Tanglewood II 4-way speaker system features Sherwood's revolutionary omni-polar® high-frequency radiator with 160° dispersion to 22 kc. A pair of 10-inch woofers extends response to 24 cps ± 6 db. In oiled walnut: \$219.50.

No germanium transistors or nuvistor-tube hybrid designs for Sherwood! Instead, Sherwood insisted on the acknowledged reliability of ALL-SILICON Solid-State circuitry to make the new Model S-3300 the industry's **FIRST** ALL-SILICON Solid-State tuner. The S-3300 achieves the pacesetting sensitivity of $1.5 \mu\text{v}$ (IHF) with newly developed circuits that are immune to overloading. Sherwood's engineers even included an amplified dual automatic-gain-control system to maintain proper selectivity under the strongest signals, automatic stereo/mono switching, and silent-action interchannel hush. All reasons why we dare to say, "Sherwood ALL-SILICON Solid-State High Fidelity is the best."

Sherwood

Sherwood Electronic Laboratories, Inc., 4300 North California Avenue, Chicago, Illinois 60618 Write Dept. 10H

Sherwood New York Area Dealers: 4a, 5a, 2e, 1g, 2g, 1i, 2i, 2j, 1l, 1m, 1n, 1o, 2p, 1r, 1t, 1w, 1x, 1y, 1z, 1aa, 2aa, 3aa, 2ba, 1ca, 4ca, 5ca, 6ca, 8ca, 1ea, 2fa, 1ga, 1ha, 2ja, 3ja, 2ma, 3ma, 1oa, 1pa, 2ta, 1ua, 1va, 4va, 1wa, 2wa, 9wa, 2xa, 1za, 1ab, 1bb, 1db, 1fb, 1gb, 2gb, 1hb, 2hb, 3hb, 1jb, 2jb, 1pb, 1rb, 1tb, 2tb, 1xb, 4xb, 7xb, 8xb, 5yb, 1zb, 6zb, 7zb, 2ac, 7ac, 8ac, 9ac, 2bc, 3bc, 4bc, 6bc, 7bc, 5cc, 9cc, 7dc, 8dc, 9dc, 2ec, 3ec, 4ec, 5ec, 9ec, 2ic, 1jc, 2jc, 1lc, 2lc, 1mc, 1nc, 1oc, 1pc, 2pc, 1tc, 3tc, 5tc, 3uc.

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