A PREVIEW OF NEW FALL RECORDINGS

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AUGUST

THE MAGAZINE FOR MUSIC LISTENERS®

SPOTLIGHT ON TAPE

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(THE NEW 400, THE NEW 500-C AND THE NEW 800-C)

The new Fisher 400
with FM only, $329.50*

The new Fisher 500-C
with FM only, $389.50*

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with AM-FM, $449.50*

"Everything you need—on one compact chassis" has always been a famous Fisher specialty. As a matter of fact, integrated single-chassis stereo receivers by Fisher *outsell* all other high fidelity components in the world today.

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The unit shown in detail at left is the new Fisher 500-C. It is completely identical to the new 800-C except that the latter includes, in addition, a high-sensitivity AM tuner section with adjustable (Broad/Sharp) bandwidth plus a built-in ferrite rod AM antenna.

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Just connect a pair of speaker systems to any one of the new Fisher stereo receivers and you have stereo reproduction of the highest Fisher quality. And that, as you know, is the highest quality there is.

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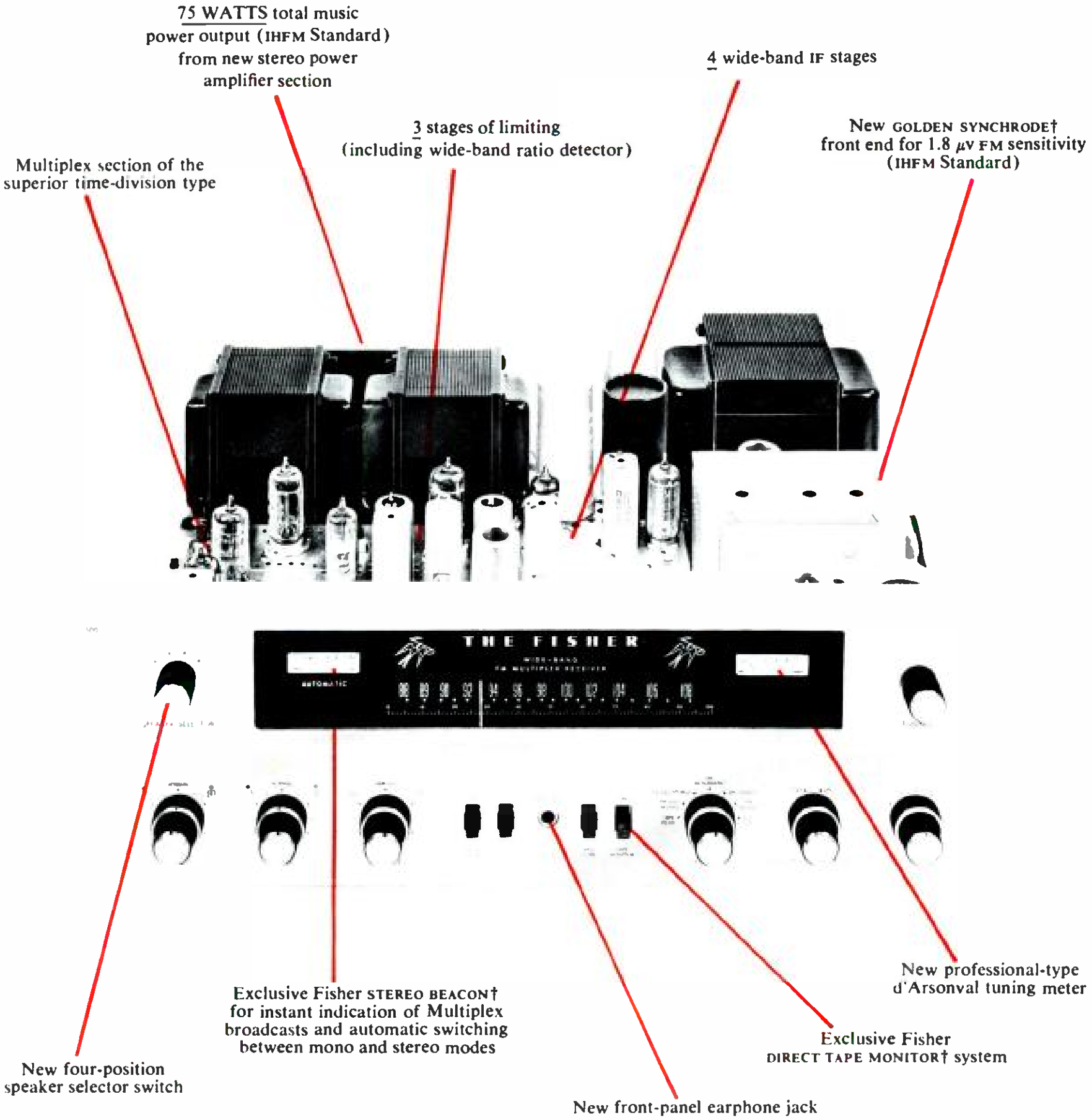

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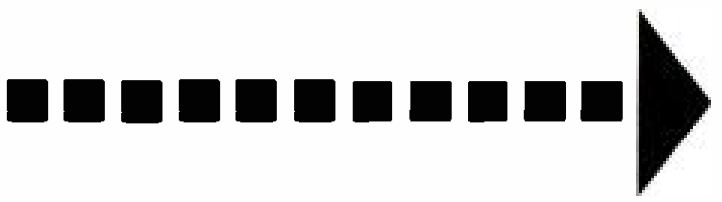

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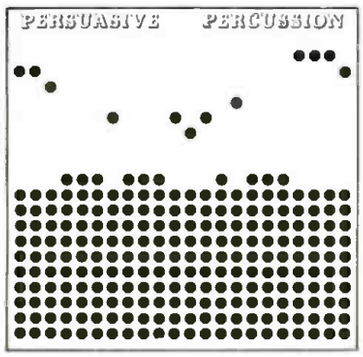

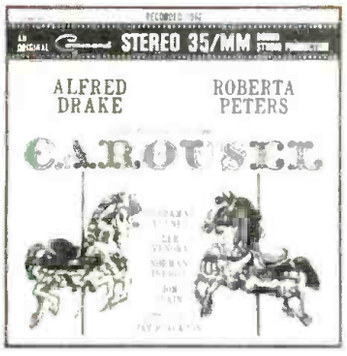

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HIGH FIDELITY MAGAZINE

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HI-FI STEREO REVIEW

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CIRCLE 24 ON READER-SERVICE CARD

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AUGUST 1963 • VOLUME 13 NUMBER 8

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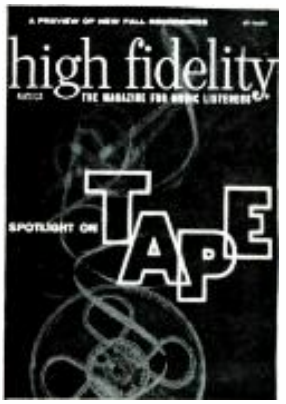

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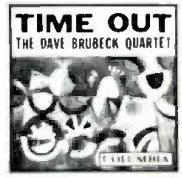


28. "It soars and it swings . . . a breakthrough."—Playboy

3. "Most lavish and beautiful musical, a triumph."—Kilgallen

31. "Fierce impact and momentum." — N. Y. World Telegram

17. Also: Intermezzo, Beyond the Sea, Ebb Tide, etc.

27. If I were A Bell, From This Moment On, Lida Rose, 9 more

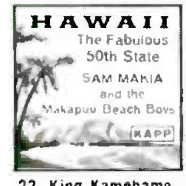
44. "Limitless pleasure, perfect in stereo."—High Fidelity

55. Also: Once Upon A Time, Candy Kisses, Love For Sale, etc.

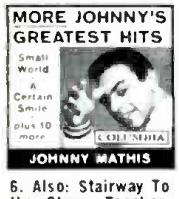
36. "No better need be sought, a Walter specialty."—Atlantic

1. "One of the best musicals of the century!"—N. Y. Times

8. Also: "I'm In the Mood For Love, These Foolish Things, etc.

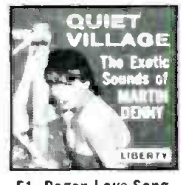


22. King Kamehameha, Across the Sea, Blue Hawaii, 9 more



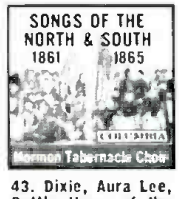
6. Also: Stairway To the Stars; Teacher, Teacher; etc.

48. "Distinguished, freshness, vitality." —High Fidelity



51. Pagan Love Song, Hawaiian War Chant, Happy Talk, 9 more

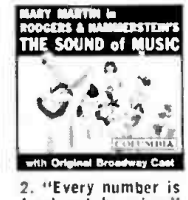
41. "Performances that really sparkle and glow."—High Fid.



43. Dixie, Aura Lee, Battle Hymn of the Republic, 13 in all

26. "Walloping ensembles and stirring solos."—High Fidel.

53. "Electrifying performance . . . overwhelming."-HiFiRev.



2. "Every number is fresh and charming." —New York Post

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6	28	51
8	31	53
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15	36	55
17	41	
21	43	

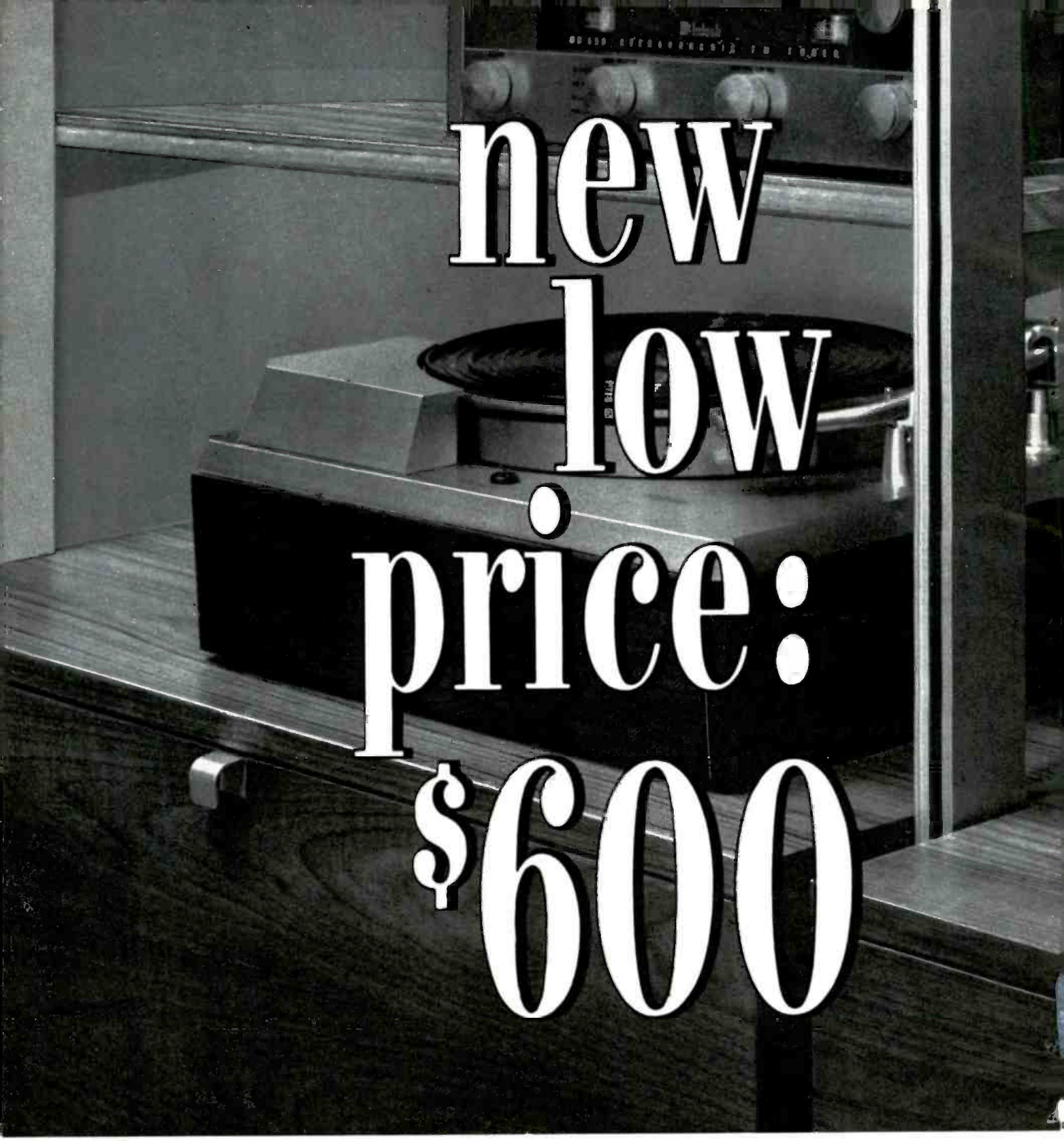
CIRCLE 23 ON READER-SERVICE CARD

AUTHORitatively Speaking

Every now and then our mail brings us a communication from a man we have never seen and of whose history we are largely ignorant. But somehow we feel we know him very well. He lives in Berlin and signs his letters only "Pavlik" (though we think he is an American), and we have been informed that he is a poet and a musician. We sense too that he is a solitary, perhaps a victim of some grave injustice or deep-hidden tragedy. In any case, we envision a gaunt figure walking rapidly but aimlessly through the city streets, failing to see the crowds all around him, his eyes troubled by what madness, what apocalyptic visions we do not know. On the other hand, we may just have been reading too much Dostoyevsky; and our mysterious friend may simply be suffering from myopia—or from fear of imminent apprehension by officers of the law (see "Confessions of an Illicit Tape Recordist," p. 38, and you'll understand why). In fact, all we've been actually told by the author who sends this contribution under the byline **P**l M**r** is that he owns "one of Europe's best stereo systems." Sometimes we've caught ourselves wondering if he could possibly be our other old friend, P*u* M*o* in disguise.

Our other contributors to this month's special series of tape articles have no reason for even relative anonymity, and they are all well-known sober citizens. Audio engineer **Stewart Hegeman** has been engaged in electronic and acoustical research for more than thirty years, beginning with his efforts, while a Princeton freshman, to build an "electric Victrola." He hasn't finished that project yet (and says he never will), but his contributions to the design of high fidelity components have made him an acknowledged authority in the field. Naturally, tape has been one of his prime interests, and for us he has conducted the unprecedented laboratory experiments leading to the article "What Tape To Choose?" p. 41. Companion piece to Mr. Hegeman's report is **Edward Tatnall Canby's** "Taping FM Stereo," p. 45. A teacher of music history and theory in various academic institutions, music critic for a number of journals, director of WNYC's weekly broadcasts "Recordings, ETC," Mr. Canby too has for many years distinguished himself as a particularly learned and literate exponent of high fidelity (*vide* his books *Home Music Systems* and *High Fidelity and the Music Lover*, in particular). Third member of the present triumvirate is **R. D. Darrell,** without whom no coverage of tape matters could possibly be complete. Author of HIGH FIDELITY'S monthly "Tape Deck," Mr. Darrell can properly take a proprietary interest in the subject he explores here: "Tapes from the Professionals," p. 48.

While the editors of this publication did not plan the current issue to display their catholicity of taste, they hope that readers will share their pleasure in the two very diverse essays which complete this month's roster of feature articles: on p. 51 "Listening to Schoenberg," by **Peter Heyworth,** and on p. 55 "The Jazz Composer," by **Gene Lees.** The former comes to us from the British music critic whose perceptive writing regularly appears in the London *Observer* and who has graced our pages on previous occasions. The latter is a first-time contribution from a onetime editor of *Down Beat.*



"*Handles tape like a thousand dollar deck,*" said one audio editor after a full hour with the Vernon 47/26. What impressed him most was the way the unique electronic keyboard silently masterminded the tape movement in every mode. No matter how fast or in what sequence the keys were worked, the tape responded without a hint of protest. Little wonder, as the switches are not only completely transistorized, but benefit from the logic circuits employed in computers. Instead of relays or electro-mechanical devices, the Vernon has "one shot multiplex," "flip flop" and diode gate circuits that act with the immeasurable swiftness of electrons themselves.

More than just a superb tape transport, the Vernon is complete with two preamplifiers, two record/playback amplifiers and built-in speakers . . . all of identical professional caliber. Audio power exceeds twenty watts, ten watts per channel – *measured at steady state reading*, not at the inflated peaks of "music power." Even when using low efficiency speaker systems, you get all the clean sound you could comfortably want. In comparing a recording from a standard high quality source, one equipment reviewer found both low and high ends "*very transparent, barely distinguishable from the original.*"

Such performance stems from highly advanced solid state circuitry. In all, the Vernon has 47 transistors and 26 diodes – of the most costly types yet available. Unlike the vacuum tube, transistors have no need for an output transformer with its limitations on high and low frequency response. With the Vernon's direct-coupled system, response is flat far beyond audible limits. Also eliminated are the tube's microphonics, high internal heat and short-lived adherence to initial performance levels.

CIRCLE 89 ON READER-SERVICE CARD

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Apart from its handsome styling, the Vernon is thoughtfully designed for utmost ease and efficiency in use. The variable controls – tone/contour, record level and playback level – function either independently or ganged. You can operate the Vernon vertically, horizontally, or at studio angle . . . with or without its cover. And for use as an audio center with tuner and/or turntable, the tapespeed selector need only be turned to "off."

Among the Vernon's many other features of note: three motors, three tapeheads, multiple intermix inputs (for *authentic* sound-on-sound and echo), automatic shut-off, automatic rewind/replay, one second electronic delay, monitoring from either tape or preamp, provision for remote control. The built-in specially loaded monitoring speakers also merit attention, with their remarkably smooth and easy-to-listen-to quality that belies their size. *Your audio dealer is eager to have you put the Vernon 47/26 through its many paces . . . to judge its true value to your own satisfaction. Or for descriptive literature, write Vernon Audio Division, 144 E. Kingsbridge Road, Mount Vernon, N.Y.*

vernon
47/26
stereo tape recorder
and audio center

CIRCLE 89 ON READER-SERVICE CARD

Letters

Not So Dumb

SIR:

In the few months during which I've been a HIGH FIDELITY reader I've come to enjoy the frank expression of contrasting opinions of many of your contributors. It is significant, I think, that in this time such articles have appeared as Robert C. Marsh's on Mengelberg [HIGH FIDELITY, December 1962] and H. C. Robbins Landon's on Bruckner [February 1963]. Quite in the same vein was Leonard Marcus' description of what sounds like a high romantic revival under Leonard Bernstein in New York [May 1963]. These things are not surprising if one observes what is happening generally these days. We want our music (and everything else) to be "fabulous"!

I feel that it is this "fabulous" sound that Bernstein imparts to his interpretations by frankly Mengelbergian techniques that attracts and holds most of his teen-age converts. I am glad that Mr. Marcus has put the matter so clearly, referring to "his [Bernstein's] attempt, through both technique and interpretation, to bring as many musical effects to the surface as he can, where all may see and hear them without too much effort." To be just as frank, I don't like this pandering of music to an audience unwilling to undertake the effort (at least on some occasions) to really understand what they are listening to. I seriously doubt that many of our young people will attain musical maturity under such a system of "education."

Not surprising, in view of this, is the decline of Jan Sibelius, which has been noted more than once in your columns. If measured purely by the sound and fury of his early works (*Finlandia*, the first symphonies) he would probably run a poor second to Bruckner. But what about Sibelius as a man who speaks for himself in his own way? The beginning of a quiet process of self-development is evident in his Second Symphony. This process reaches its culmination in *Tapiola* and the Seventh Symphony. These are not "fabulous" things, but are the good work of an inner-directed man with a conscience

Continued on page 14

Here's how to turn sound "snap-shooting" into professional quality "sound pictures" with top-notch fidelity. Start with this microphone, the Electro-Voice Model 664 dynamic cardioid.

Whether recording, providing sound reinforcement or doing critical PA work, the 664 Variable-D* cardioid pattern rejects sound more uniformly at the back of the microphone than any other similarly-priced unit.

The 664 has *four* independent sound cancelling systems (two for the highs, one for the mid-range and one for the lows). Compare this with the one or two cancelling systems in other brands. Low, low room rumble and very high frequency noises are reduced just as well as voice frequencies. A whopping 20 db, on the average.

And more of the sound you want, you get. Wider range is possible with the more sophisticated 664 design. No compromises needed at either the top end or the bottom. And no peaks (on-axis or off) from 40 to 15,000 cps. A good part of the credit must go to the Acoustalloy® diaphragm we use, made of a modern plastic that can be controlled to within .001", yet shrugs off extremes of humidity, heat and shock. We're proud of it. We invented it.

Another advantage of the Variable-D 664: almost no proximity effect. This means you get the same tonal balance with ultra-close miking as you do when working at normal or long distances. A big bonus with untrained talent or wide-ranging stage pickups.

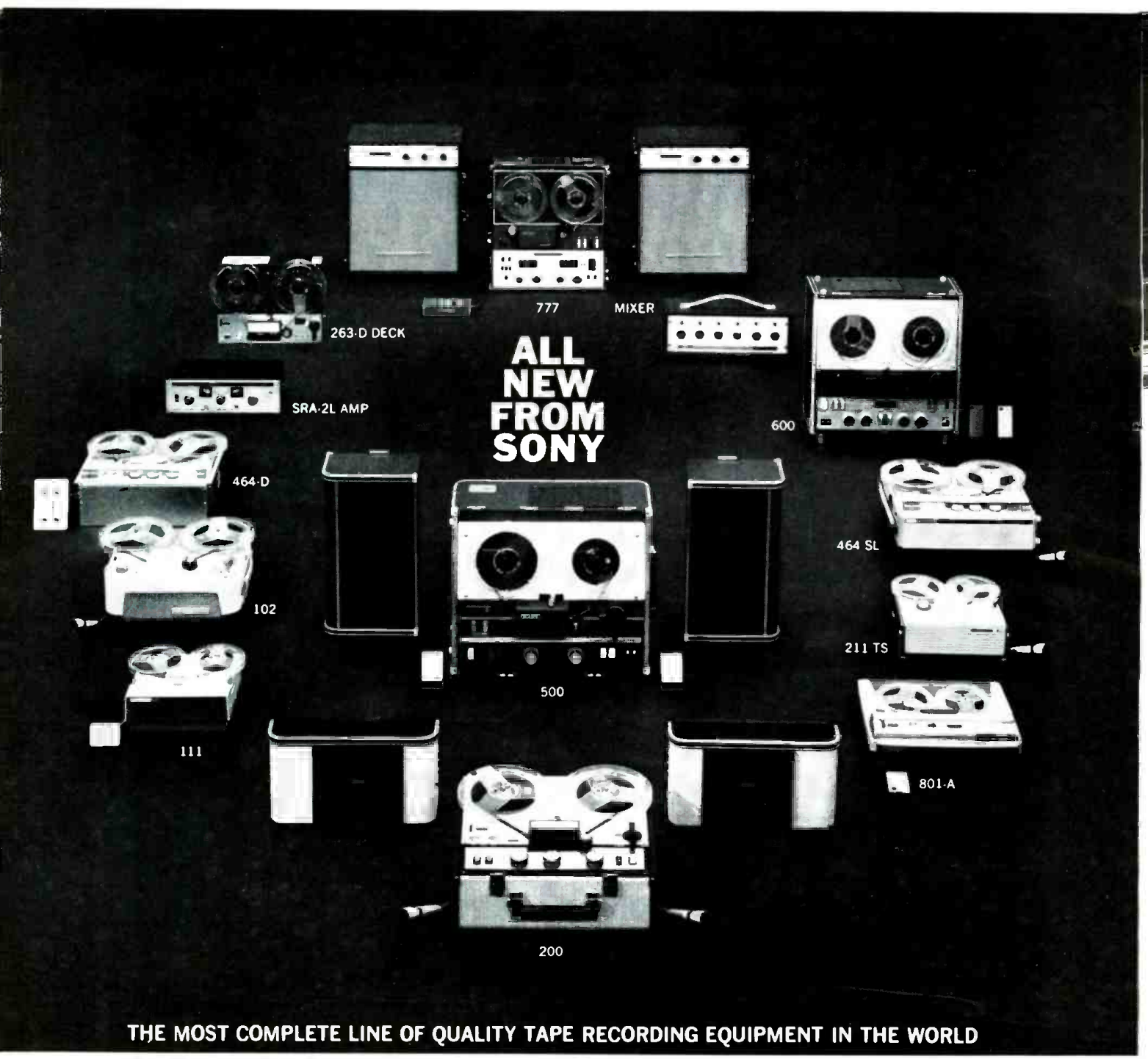
The highly efficient dynamic element of the 664 puts out a healthy -55 db signal to match any modern amplifier or tape recorder. And either high or low impedance can be selected at the cable. Just move one wire. All this for only $85.00 list (less normal trade discounts). Or $99.00 in gleaming gold finish. Your money back if the 664 disappoints you in any way. It won't. Why not put yourself in the foreground of the sound picture with the E-V 664, today. Electro-Voice, Inc., Dept. 832H, Buchanan, Michigan.

*Patent Pending

CIRCLE 34 ON READER-SERVICE CARD

Electro-Voice

SETTING NEW STANDARDS IN SOUND



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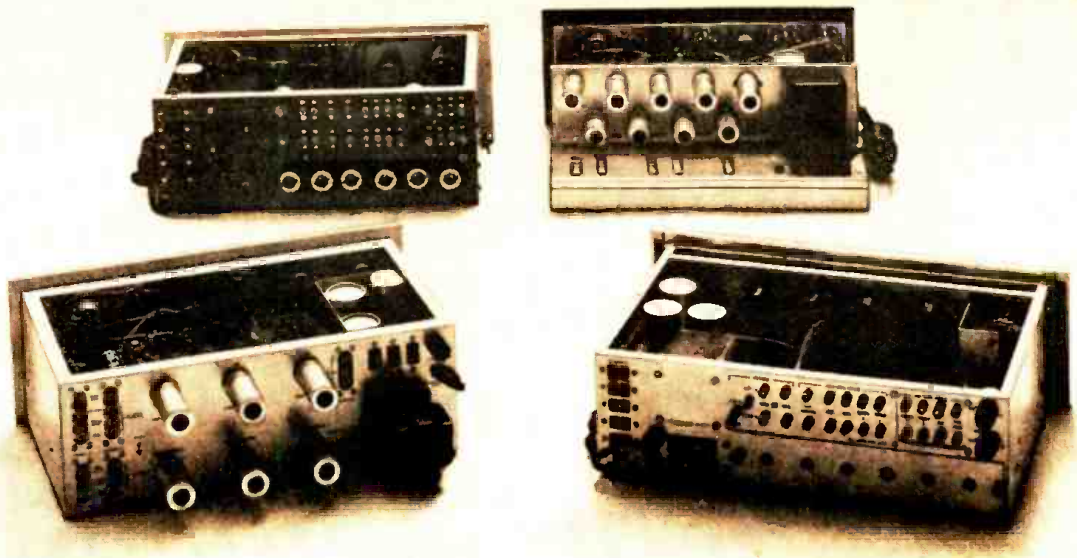

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LETTERS

Continued from page 10

of his own, who was neither a pleasant conformist (he might easily have been) nor an exciting rebel—but simply himself. The last quartets of Beethoven have the same kind of integrity. It is possible that Bruckner achieves it too (but why must all those other "parochial, highly nationalistic" composers decrease as he increases?).

The performer should see that these men are truly and faithfully represented, allowing the audience to accept or reject their work on its own merits. The composer deserves no less than this. So does the listener. I seldom agree with Senator Barry Goldwater, but I do heartily agree with his statement that "the American people are not so damned dumb."

James M. Smith
West Branch, Mich.

More Meaningful Experiments

SIR:

The articles and editorial on psychoacoustics in the April issue of HIGH FIDELITY, as well as certain statements and advertisements appearing recently concerning the advantages of an ultra-wide frequency response, prompt a question. Has the knowledge of how to conduct a meaningful psychoacoustical experiment been lost in the field of high fidelity? The science of psychoacoustics has, indeed, a great deal to contribute to our enjoyment of reproduced music, but high fidelity engineers seem to have developed a new "science"—psychoacoustics by testimonial. Testimonials make interesting reading, but they do not necessarily have any particular relationship to reality. I am reminded of the statements which used to appear, in various periodicals, in articles on loudspeaker enclosure construction: "The author called all his friends in and they agreed that it sounded better than any other speaker they had ever heard." This is not psychoacoustics.

I would be delighted to see a paper on the results of a well-designed experiment (based on enough listeners to have statistical validity) concerning the effects, if any, of carrying the frequency extremes of an amplifier a number of octaves beyond the audible response limits. I am still waiting for it. Instead, a paper is given at an engineering convention (where better standards should have been upheld) in which the speaker said that a very wide-range amplifier sounded better. Perhaps it did, and I don't doubt the speaker's honesty. But to whom did it sound better, and under what conditions? Irving M. Fried very aptly pointed out in his article the dangers of making a judgment when a pre-existing bias is present. Was the experiment, if experiment it was, controlled in such a way as to remove this bias? One cannot know, because no methods or data were presented.

Edwin D. Burnett
Adelphi, Md.

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(American Record Guide, Test Report)

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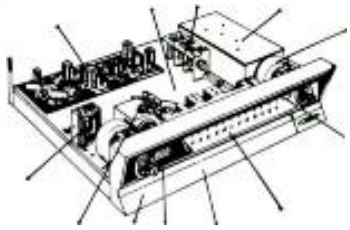

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NOTES FROM ABROAD

LONDON

Halfway through Lorin Maazel's extraordinary doublings back and forth across the hemispheres (which began in August 1962 and will continue, as at present scheduled, until January 1964) the crisp and dapper young conductor stopped off here to talk with EMI-Angel, Decca-London, and DGG officials and to conduct the Philharmonia Orchestra in Schubert's *Unfinished* Symphony, among other things.

In the course of our conversation somebody remarked that, at thirty-three, Mr. Maazel had been conducting the *Unfinished* for a quarter of a century. At these tidings I cocked a skeptical eyebrow. But yes, confirmed Mr. Maazel, it was as true as he sat there. Most of the publicity releases say he made his podium debut at the age of nine. It seems that they are a year out.

"I conducted my first *Unfinished*," he said, "with a students' orchestra at Idaho University in June 1938 at the age of eight, and a very good orchestra it was." Naturally, his attitude to the *Unfinished* has changed a good deal after all these years, but he hasn't begun to feel bored. "The *Unfinished*," he maintained, "is a piece I could perform every week in the year. Far from tiring of it, I find it perpetually enriching."

Fish Story. Mr. Maazel went away to talk to somebody on the telephone about the *Tristan* production which he was going to fly lock, stock, and barrel to Japan after conducting it in Berlin. Then somebody else called to ask about the Dallapiccola Variations for Orchestra, which he planned to play on tour with the Leningrad Philharmonic in the U.S.S.R. Meanwhile I chatted with Patricia Maazel (pianist, composer, conductor in her own right—when the mood takes her). Mrs. Maazel confided that her husband likes being interviewed and is very adept at it. The reason, she laughingly explained, is that having been born on March 6, he is governed by the twelfth sign of the zodiac—Pisces, or the Fishes. Presumably, Mr. Maazel is therefore inherently gifted at moving through deep or troubled waters. His blue-eyed wife made a sinuous movement of her hand in illustration of the point.

When the subject of these revelations came back, we resumed our talk about conducting. A lot of mediocrity about, opined Mr. Maazel. "Today there are so few real conductors. There may be hundreds on the podium but there are only seven or eight—well, let us say ten (I haven't stopped to count heads)—who are conductors in the true sense of the word. When I speak of 'true' conductors I speak of men with technical equipment, a catholic repertory, an intimate knowledge of music, and, most important of all, the ability to communicate."

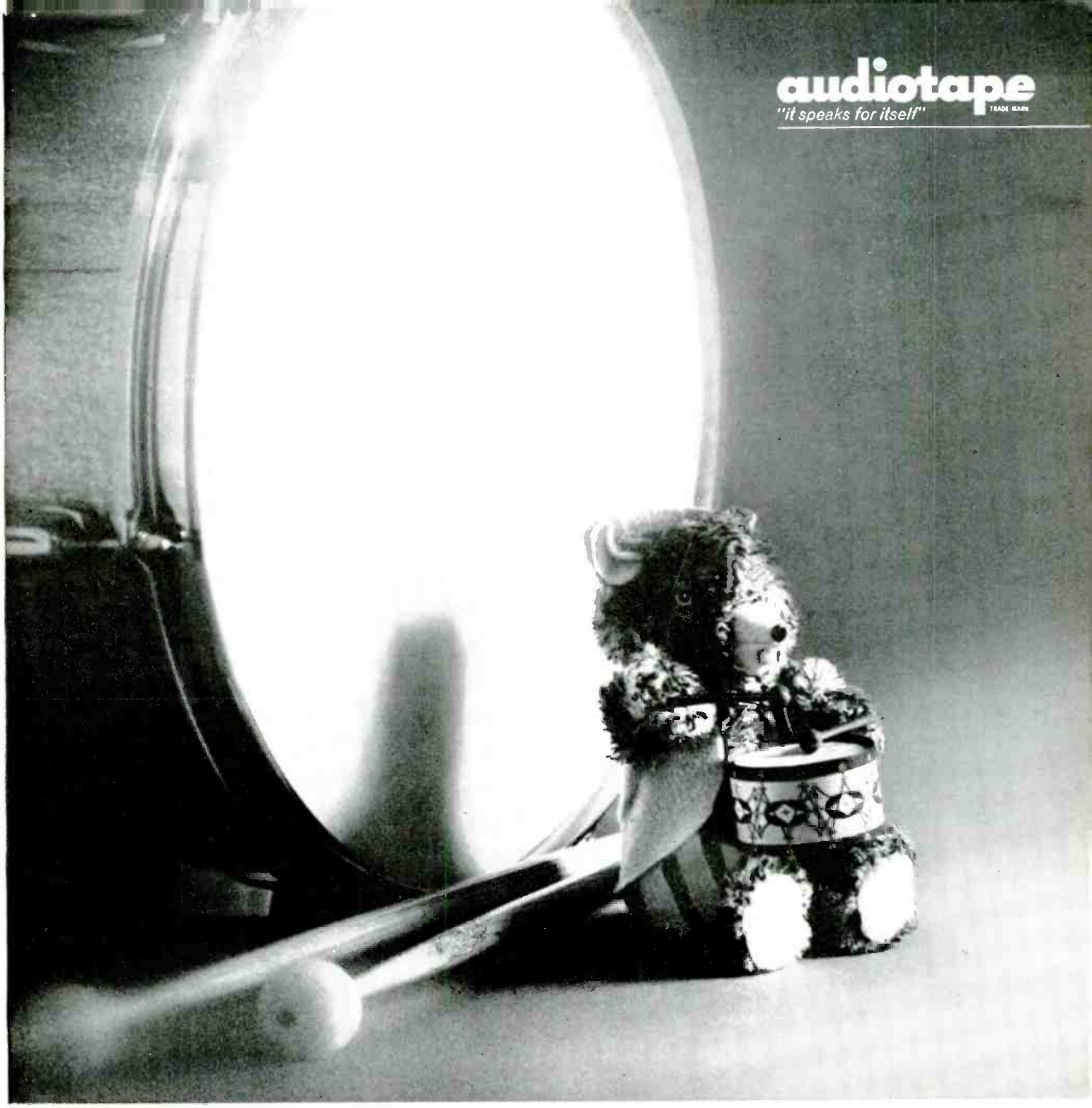
I ventured to ask if Mr. Maazel would include himself in this select group—whereupon I was given a demonstration of the Pisces technique. Mr. Maazel waxed eloquent on the subject of art and the duties of the artist: he did not answer my query.

Intrigue. The conversation turned to records. Yes, Mr. Maazel's discography now numbered some twenty discs. Yes, he planned to continue to record for various labels, making about seven or eight releases a year. Yes, sessions with the Vienna Philharmonic were definitely on the docket. Anything else? At this point the finny influence in the Maestro's horoscope again gained the ascendancy.

About a week later I discovered why the seeming evasiveness. On the very day of our meeting, Mr. Maazel had been spirited into Walthamstow town hall together with Vladimir Ashkenazy, the Soviet pianist, whose opting for continued residence in Britain had made him front-page news overnight. With Decca-London officials walking about on tiptoe, putting fingers to their lips and urging everybody to secrecy, Maazel conducted Ashkenazy and the London Symphony Orchestra in Tchaikovsky's B flat minor Concerto. Rushed through by editors and processors, the recording appeared in the shops a mere five weeks later, at the same time as Ashkenazy's Rachmaninoff No. 3, which had had a good month's start. When I asked the Decca people about it, they seemed much too dazed by their feat to be able to explain just how they'd managed it.

"Great Music"—Including Six Harps. On another recent morning at Waltham-

Continued on page 22



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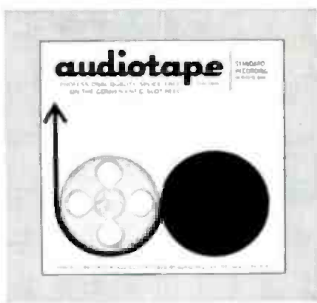

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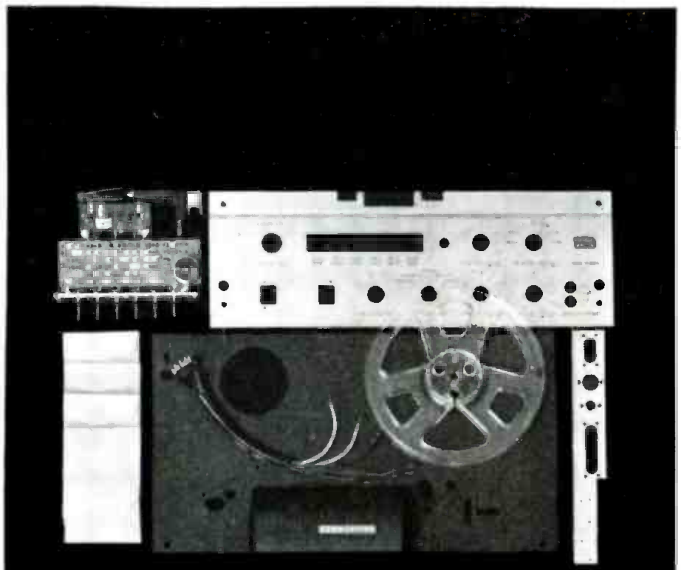

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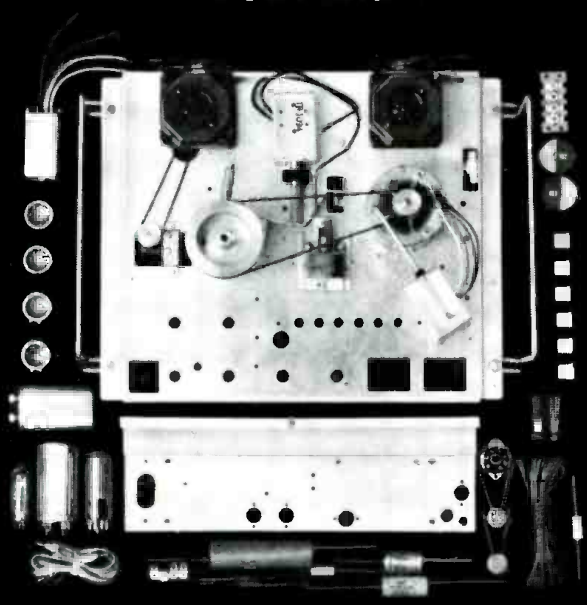

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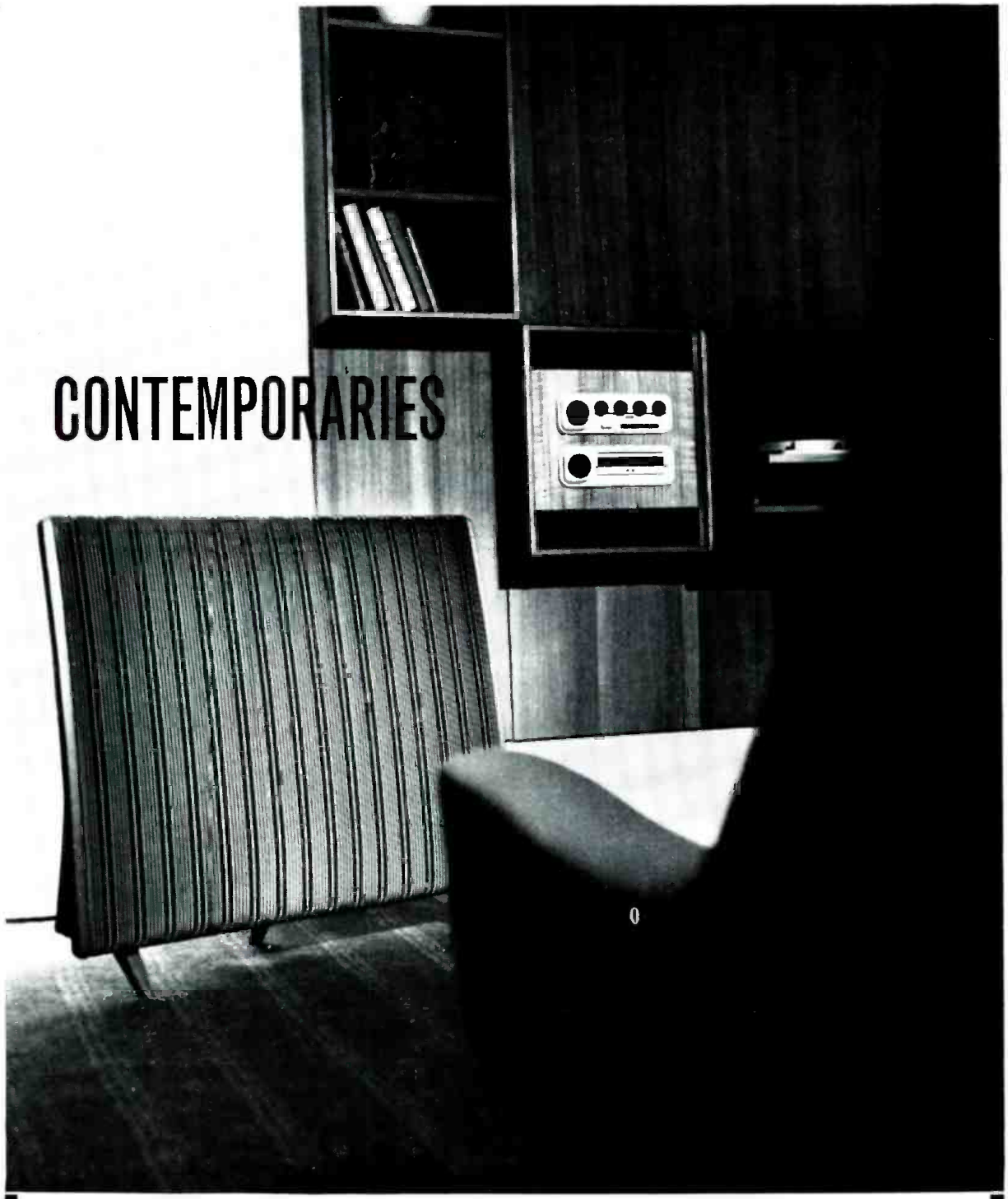

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NOTES FROM ABROAD

Continued from page 18

stow singularly brilliant yet seraphic sounds were heard. Conducting the Royal Philharmonic Orchestra in the fête music from Berlioz's *Romeo and Juliet*, Antal Dorati suddenly shook six harps out of his sleeve. The score specifies two, but Berlioz had a footnote saying the number may be doubled or tripled at discretion. For once the composer had been taken at his word. Mr. Dorati and Charles Gerhardt, an RCA recording director based in Europe, were delighted with the playback.

The *Romeo* excerpts, with Strauss's *Dance of the Seven Veils* as filler, will account for one record among thirteen comprising another RCA-Reader's Digest project under the general title "A Treasury of Great Music." The last of the series, Tchaikovsky's Symphony No. 5, was scheduled for recording last month. Other conductors besides Mr. Dorati who have contributed are Charles Munch, Josef Krips, Fritz Reiner, Sir John Barbirolli, Sir Malcolm Sargent, Oscar Danon, Georges Prêtre, Jascha Horenstein, René Leibowitz (whose name occurs twice), and Rudolf Kempe. The symphonic and allied repertories they cover run from Mozart and Haydn to Stravinsky, Prokofiev, and Ravel, from Sibelius and Dvořák to Tchaikovsky and Bizet.

Throughout the project Mr. Gerhardt has used Walthamstow for the sake of acoustical unity "and because it is more adaptable than any other studio I know." Similarly, he has stuck to the Royal Philharmonic Orchestra all the way through. "In my opinion," he says, "it is the best orchestra in Britain and the finest recording orchestra in Europe."

On the stocks since September of last year, "A Treasury of Great Music" will sell in the United States at around $20. It is estimated that the final cost of the project will run to $300,000.

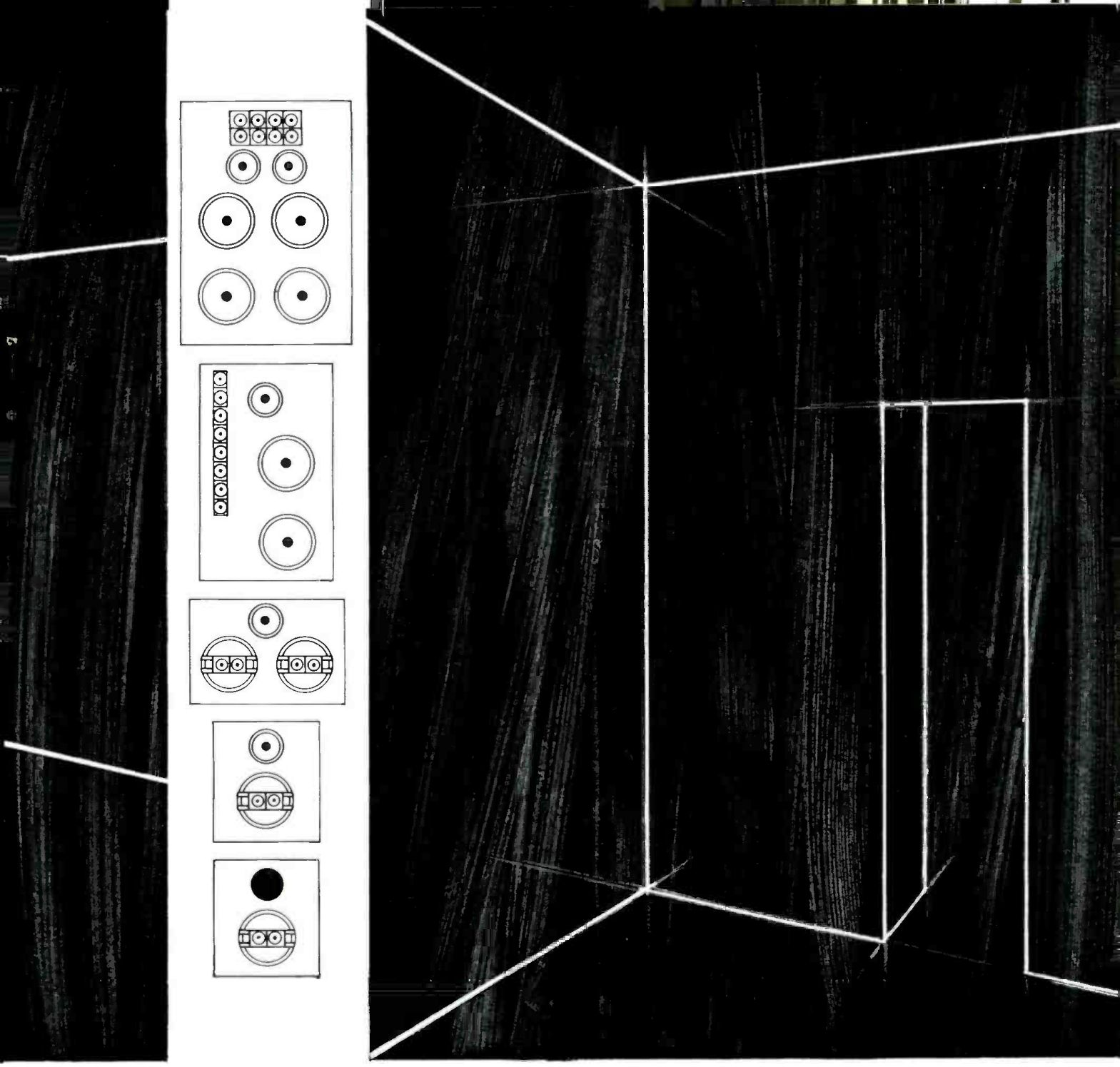
CHARLES REID

TOKYO

While the traditional Court Music of Japan is kept alive today under the special patronage of the Japanese Imperial Court, where it is regularly programmed, and while the ancient sacred music is performed at shrines and temples, very few visitors to this country can have had an opportunity to hear it and it is naturally quite unknown abroad. This situation will now be rectified, however, by the release (Victor Company of Japan) of two three-disc albums.

Called "Gagaku," Japanese Court Music dates from the thirteenth century and includes both music for ensemble playing and music for dancing by court musicians. In the former, winds, strings, and percussion are employed; in the latter, strings are omitted. The dancing is, of course, of a highly stylized kind. The music itself is composed of six "modes" and is built on a scale of seven tones.

Continued on page 24



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NOTES FROM ABROAD

Continued from page 22

"Gagaku" also comprises vocal music, as do the religious rituals. Partly indigenous and partly introduced from Korea and the Asian continent, this music has been handed from father to son down through the centuries and has thus kept its authentic purity.

From Court and Shrine. For its scholarly undertaking the Victor Company employed the services of Hisao Tanabe, a specialist in native music, and Sukeyasu Shiba, an expert on "Gagaku," to prepare the program to be recorded and to write the detailed explanatory notes. Eleven top-ranking musicians from the Court in Tokyo took part. In line with traditional practice they performed without conductor.

Three of the records are given over to instrumental works: ensemble music, including a suite in fast, slow, fast tempo, and two shorter pieces; and music for dancing of both native and Korean ancestry. All six of the "Gagaku" modes are represented. The other three discs are devoted to vocal music, both sacred ("Kagura," which means "music for gods" and is performed only on festive days at shrines) and secular ("Kume" songs). Here again the works chosen illustrate various modes.

These two albums are a thus far unique documentation of Japan's ancient classical music. Awarded a prize by the Ministry of Education at its Seventeenth Art Festival and applauded by critics as a valuable repository of part of the country's cultural heritage, they well deserve a place at least in university and other educational collections. They are available, by the way, in either monophonic or stereo format. FUJI FUJITA

HAMBURG

As its contribution to activities commemorating the one-hundred-and-fiftieth birthday of Richard Wagner, Philips Records will soon release its Bayreuth-made *Tannhäuser*. Taped live in the Festspielhaus last summer, the album comprises the "best parts" of five separate performances under the direction of Wolfgang Sawallisch. According to Dr. Helmut Storjohann, a & r director of Philips' German offices in Hamburg, almost seventeen hours of music were recorded, but linking together material from various takes proved unexpectedly easy. "We found that Sawallisch had stuck to the same tempos on different occasions with almost unbelievable consistency," Storjohann said.

Singers who will be heard in the recording include Wolfgang Windgassen in the name part, Josef Greindl (Landgraf), Eberhard Wächter (Wolfram), Gerhard Stolze (Walther), and Franz Crass (Biterolf). Anja Silja sings Elisabeth, and the American soprano Grace Bumbry

Continued on page 28

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City ..... State .....

NOTES FROM ABROAD

Continued from page 24

again takes the role that has made her internationally famous as "the black Venus of Bayreuth."

Tannhäuser has not been the only Wagner project on Philips' docket of late. The company also taped a complete *Parsifal*, under the baton of Hans Knappertsbusch, at the Festspielhaus last year. By prior agreement between Bayreuth authorities and Philips officials, however, release of the album will be postponed for some time.

Tour de Force for Faust. In addition to its complete operas, Philips has also been doing a series of highlights discs. One of these involved an innovation possible only to recorded opera. When sessions for an album of *Faust* excerpts (Marcel Couraud conducting) were already under way, the singer who was supposed to take the part of Valentine suddenly fell ill. The chances of carrying on according to schedule seemed rather dim, when tenor Ernst Kozub remarked that he would be willing to sing the baritone part as well as his own role of Faust. "We all thought it was a joke," Dr. Storjohann told me, "and in the circumstances we did not consider it a very good one. But we soon found out that Kozub was perfectly able not only to reach for the baritone regions but also to change the timbre of his voice within a few seconds." Thus, for the first time, we'll have a *Faust* in which both the seducer of Marguerite and that unhappy lady's brother are impersonated by the same singer.

Rosbaud Legacy. Another item on the list of impending Philips releases will be an Amsterdam Concertgebouw version of Stravinsky's *Pétrouchka*, the last recording made by the Austrian conductor Hans Rosbaud, who died in December last year at the age of sixty-seven. Rosbaud had planned to record *The Firebird* for the overside when his final illness intervened. Bernard Haitink has taken over for this work, and it is expected that the disc will be in the shops soon.

KURT BLAUKOPF

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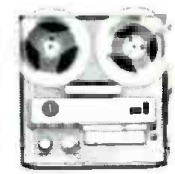

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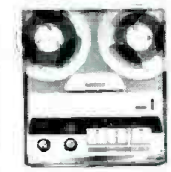

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Virgil Fox

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Catherine Contos

VIRGIL FOX, organist at New York's Riverside Church, occupies comfortably —joyfully, in fact—the front combat position in a lively controversy between two opposing schools of organ playing. He is the most celebrated (and in all likelihood one of the most articulate) of those who believe in making use, without apology, of the resources of the modern instrument in performing music of an earlier age. Specifically, the issue arises in connection with music of the baroque era. Fox's castigation of "The Baroque Boys," as he labels his contrary-minded colleagues, can be as delightful as it is devastating; and when he sits ensconced at a console, hands and feet flying at a pace almost too fast for the eye to follow, his terse commentaries shouted above the monumental reverberations seem ammunition enough to lay waste any less verbally eloquent opponent.

I saw Mr. Fox in action one afternoon recently when I went to Lincoln Center to be introduced to New York's newest musical addition, the 5,498-pipe Aeolian-Skinner organ designed for Philharmonic Hall. This organ, four years in the planning, boasts some specifications that struck me as being of interest even to the least statistical-minded: its air compressor is driven by an engine four stories below stage level, with wind conducted by three large galvanized iron trunks; there are some 20,000 electrical connections, and enough cable, according to the Aeolian-Skinner Company, to provide telephone service to a small city; the organ weighs about 40,000 pounds, and all the lumber used is carefully seasoned California sugar pine, calculated to last as long as Philharmonic Hall itself.

This rather awesome instrument made its public debut at the hands of Virgil Fox and two fellow-performers at the inaugural organ concert last December, and three weeks later it was heard again in a solo recital presented by Mr. Fox alone. It seems particularly fitting, in view of this close association, that he introduce the instrument to records—which he has now done, under the auspices of Command (for a review of this release, see page 73).

"Do you realize," he said, watching with an understandably paternal eye as the massive console was moved into position at the center of the stage, "that this is the first adequate concert organ New York has ever had? I am continually being told by managers in this country that there is no audience for organ recitals. But if organists would play musically, and if more cities had good concert instruments, there *would* be an audience. I give an average of sixty concerts a year, mostly in churches—but church recitals are not the answer. With all the associations of worship and burial, audiences are apt to feel cowed there. After all, who would listen to Heifetz behind a potted palm?"

THIS QUESTION going unanswered, Mr. Fox slipped onto the organ bench to conduct me on an exploratory tour of the instrument's 125 stops. He sounded, one by one, the five manuals: that of the Great Organ ("the backbone of the instrument," an Aeolian-Skinner official has called it), whose pipes occupy the center of the gilt-screened platform reaching back from the stage; the Positiv, a smaller division with pipes stationed in a reflecting box atop a 9-foot column on the platform (the distance between the Great and Positiv pipes being historically correct for the performance of works in which the theme is stated on one and answered on the other); the Swell division, containing brilliant and rather trumpetlike reed stops particularly appropriate for French literature; the Choir, with reed tones of orchestral quality, and flute and string stops designed for vocal accompaniment; and the Bombarde division, consisting of a large family of powerful trumpet-toned stops especially useful in works demanding great dynamic range. Last of all came the Pedal stops, adding tremendous weight to the low end of the frequency spectrum. The Pedal includes two 32-foot stops with low notes of 16 cycles per second—an octave below the reach of the lowest instrument in the orchestra.

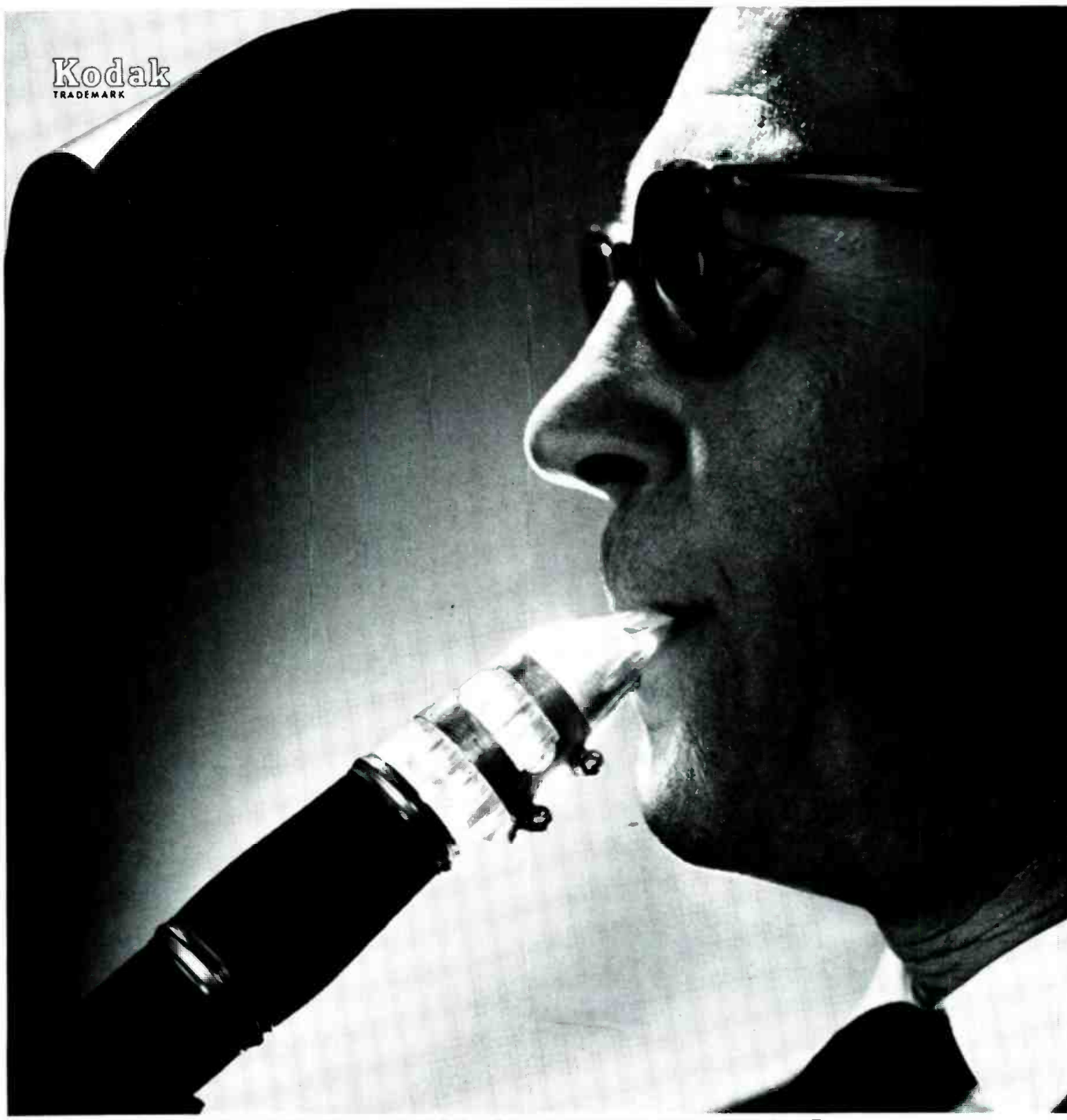
"There has been much criticism of the lack of low frequency response in Philharmonic Hall," Mr. Fox commented. (This problem had proved particularly acute for the organ builders because the ceiling of the hall is suspended on springs to absorb the vibrations of airplane noise; unfortunately, it also absorbed with equal efficiency the tones of the organ's 32-foot pipes.) "To compensate for weakness at the low end," Virgil Fox explained, "Joseph Whiteford, who is tonal director of Aeolian-Skinner, had to 'beef up' the 32-foot stops after the organ was installed by increasing the size of the blowers. Now those pipes really stand up and speak!" Mr. Fox made his point by producing with his feet a massive fugue subject.

"Another point to note about this organ," he continued, as the thunder died away, "is that it uses very low wind pressure—only three inches, as organ builders measure it. There was low pressure in Bach's day, but after that a general move to high pressures: the Philharmonic Convention Hall organ has fifty inches, for instance, and most cinema organs take high pressure. Now the pendulum is swinging back again. Builders have developed a way of cutting the lip of the modern pipe so that it responds to low pressure. The tone has greater intensity, a more beautiful, alive, bright fiery sound. Of course, I'm not disparaging the older European organs. Many of them are thrilling tonally, though mechanically some of them respond like Mack trucks. I played an organ at Lübeck that needed two men to pull the stops.

"But there is a vogue of organ building *and* playing today that is just as unhealthy as it can be," Mr. Fox went on with considerable vehemence. "It aims at imitating the limitations of the organs of two hundred years ago—trying to re-create the sounds of Couperin at Saint-Gervais, for example. (A terrible sound. How could anybody have said his prayers?) The Baroque Boys don't believe, generally, in repeating a phrase more softly than they played it the first time, or in using the swell pedal. They tend to play monotonously. If pianists did what the baroquists do—if they tried to give a recital on a piano like Beethoven's —they'd be hissed off the stage. Bach himself wasn't a colorless organist. He resigned a church post once because they wouldn't let him use the cymbelstern [a tinkling, bell-like device] in his chorale setting of Luther's *Rejoice, Beloved Christians*. He wanted the cymbelstern to epitomize rejoicing.

"When I was a student, each of my teachers said to me, 'My dear boy, this is the *only* way to play the organ.' And they all disagreed. Finally I went to study with Wilhelm Middelschulte, the famous Bach performer who taught in this country for many years. On the first day he said: 'The organ is the most mechanical of instruments. If you can get beyond the mechanics and reach the hearts of people, you will accomplish what few organists have been able to.' That has been my credo."

SHIRLEY FLEMING



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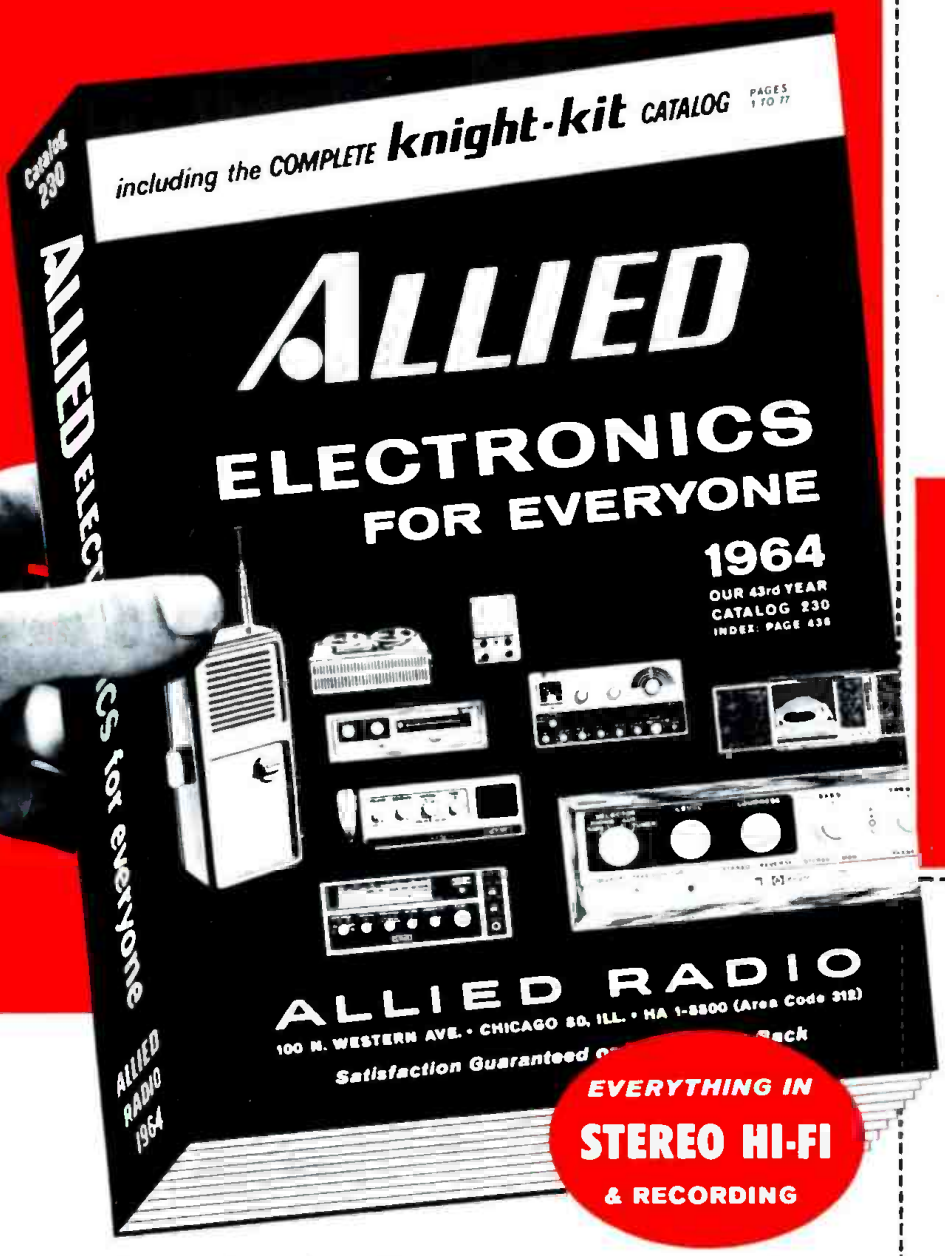

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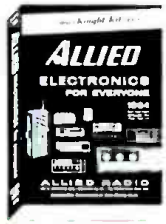

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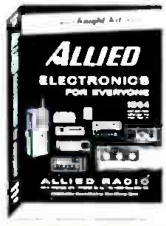

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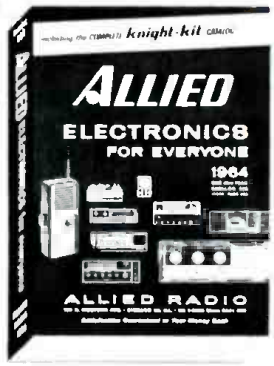

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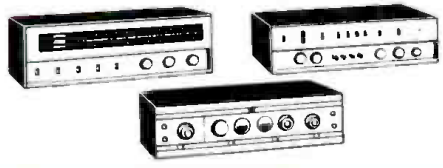

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HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

On the Trail of Four-Track. For some time now, United Stereo Tapes—the organization set up by Ampex to produce and distribute prerecorded tapes for some eighteen recording companies—has been proclaiming that "Stereo Sounds Best on Tape." With an eye (or an ear) to this slogan and in line with HIGH FIDELITY's special emphasis on tape this month, we made our way not long ago to UST headquarters in a corner of the large Ampex Audio plant in Sunnyvale, California, and later to the UST duplicating facility in Bloomfield, New Jersey.

Presiding over the California operation is Pam Taylor, a young lady of Scottish origin whose office and studio would be the envy of many a stereophile—a desk and control panel are conspicuous at one end, batteries of speakers at the other, and some of Ampex's costliest tape decks in between. In truth, this is a nerve center where many decisions are made, of which the first and most critical is the acceptance or rejection of recorded performances submitted by the various member recording companies of UST. Miss Taylor listens for acoustic and sonic flaws in these entries—and always with her aural guard up. The tapes auditioned here are two-track stereo "first-generation" copies, ¼-inch wide and at 15-ips speed, made from the original masters. After acceptance, these tapes are copied onto ½-inch tape at 15-ips speed—but in quarter-track, and thus become the "four-track masters." These too are checked for sonic quality and, if approved, are sent to the New Jersey plant for duplication. Samples of the work done there finally are returned for checking by Miss Taylor before any production is released.

At the New Jersey plant, the four-track masters are processed on huge playback consoles that drive rows of "slave" recording consoles. This equipment fills a large room and is tended by white-coated ladies who thread reels and manipulate controls with a steadfast professional skill that made us envious. Supervising this production room and an adjoining laboratory and listening room is chief engineer Edward Zdobinski, while operations director John Spellman manages the plant over-all and in particular supervises the marketing of the finished tapes. Two master consoles, each controlling ten slaves, can produce each day about two thousand reels—give or take a hundred or so depending on the length of the program. The process is ingenious: the four-track master (recorded at 15-ips speed) is run on the master console at a speed of 120 inches per second. The slaves, however, run at 60 ips, which produces a two-to-one ratio so that the resultant speed at

Master and slaves, Ampex style.

which the copies can be played comes to the desired 7½ ips. According to Messrs. Spellman and Zdobinski, this technique—combined with a special equalization used in playing the master known as the AME (Ampex equalization) curve, and something of a company secret—maintains both the wide response and the favorable signal-to-noise ratio of the finished tapes. The slave recorders use the standard NAB curve. The master is recorded on polyester-backed tape for durability and freedom from the effects of humidity and temperature changes (particularly important inasmuch as it is shipped cross-country), while the copies are done on acetate to suit the wide range of playback conditions likely to be encountered among home tape equipment. Mr. Zdobinski, who—like his counterpart in California—has an ear for acoustic flaws, can flip on monitors in the duplication room and in his own studio to A-B the copies against the master, and will spend hours checking such critical points as head alignment, equalization and bias adjustments, and speed accuracy. "A quality product," Mr. Spellman explains, "demands quality control—or as we prefer to call it at Ampex, 'quality audit.'"

The end of the trail of a four-track tape—threaded onto a deck at home—found us conducting our own private audit. Indeed, the past several weeks we have been listening to more than our usual quota of prerecorded tapes—including samplings from UST's library as well as from independent producers such as Columbia, and an interesting series of reissues by Alphatapes of the original two-track Everest library, recast in the four-track medium by Dubbings, Inc. All this has been a labor of love more than of duty, inasmuch as these recent tapes contain, in sum, what sounds to us like some of the best stereo ever recorded. Even when played on "medium quality" tape equipment (which of course still costs as much as, or more than, the best disc playback setups), these tapes have a measure of channel separation, dynamic range, frequency response, and sonic transparency unsurpassed by anything we have previously heard. Our investigation suggested that a well-made tape does indeed have the potential for flawless reproduction, and left us clearly convinced that today's prerecorded tapes as a whole have been demonstrably improved in sonic quality. Certainly, any program source that continues to sound better as it is played on better equipment has passed a most telling test.

A final (at least for now) thought on prerecorded tapes concerns economic questions. The average stereo tape costs about two dollars more than its disc counterpart. Very probably, if and when both sales and production increase, the price will come down to be more directly competitive with discs. But a more important factor remains—that of the relative cost of the respective playback equipment for each medium. As our experience, and that of others, has shown, the price for realizing the full potential of a disc is much lower than the expenditure necessary to realize the best from a tape. Even to achieve something less than full sonic splendor of a prerecorded tape, one must have a tape deck that costs as much as, or more than, the top quality disc players. A high quality, low cost tape playback deck or tape player "attachment" that could be connected to an existing sound system as readily as a turntable might well be a needed development in the tape field.

Turntable in a Cradle. Richard H. Kerr, who has had years of experience in the "Long Lines Department" of the American Telephone and Telegraph Company, has offered a "short line" solution to the problem of isolating a phono pickup from environmental vibrations that cause stylus jumping, skipping, and feedback noises. Using something of the old "sky hook" technique, Mr. Kerr inserted two small screw-eyes into his ceiling, separated by a width slightly greater than the turntable base. He then threaded heavy twine from the left eyelet downward and under the left front side of the turntable base, across to the right front side, then upward to the right eyelet, through it, and back down to the right rear side of the base and across to the left rear side. There the two ends were tied together to form a continuous loop that not only cradles the turntable but permits easy leveling. Most important, Mr. Kerr reports, "I can operate the amplifier at maximum volume (and the speaker is close to the turntable) and stomp the floor vigorously, with absolutely no acoustic or mechanical feedback. . . ."

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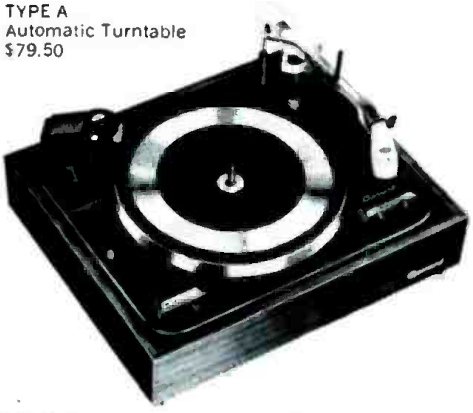

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Spotlight on Tape

In its command of a dual role, magnetic tape occupies a unique position among the wonders of the world of sound: it has established itself as the master recording medium from which all subsequent releases are made; and it has acquired a growing following of music listeners who regard it as the program source of choice. Tape's preëminence is based on its electrical characteristics (wide response, good signal-to-noise ratio, dynamic range capabilities, channel separation) and on its physical properties (relative permanence and durability). These qualities are demonstrable and have received a good deal of explanation. More in need of discussion at the moment are the practical problems faced by the rapidly increasing number of tape users, for whom this month High Fidelity presents a special series of articles designed to heighten their pleasures and lessen their frustrations.

We begin with the raw material itself. The employment of tape for recording was once confined to professional applications; today it is an avocation of thousands of amateurs—whose interests range from the immortalization of a child's first recitation through the documentation of interviews or meetings to the building up of a recorded music library derived from a variety of program sources. To meet the rising popularity of home recording, the number of brands of tape (as well as of types within brands) has increased, in little more than ten years, by well over ten times. The prospective recordist is thus faced with choosing from among this profusion in terms of his individual recording needs. He will find a range of backing materials, thicknesses, and even of the oxide coatings employed. Although claims for the durability and performance of these many tapes are lavish, to the best of our knowledge they have not been subjected to laboratory examination. To help fill the void in this area, we embarked on a test program designed to evaluate a representative number of the recording tapes generally available. The results of this investigation, conducted by Stewart Hegeman, well-known audio designer and a professional recordist of many years standing, are now at hand and are presented, together with an explanation of the procedures employed, on page 41 of this issue.

As Mr. Hegeman points out, the choice of tape will to some extent be determined by its intended use, and much of it, we suspect, will be expended on recording radio broadcasts. The joys of recording off-the-air are recounted herein (page 38) by one P**l M**r, and we doubt that any tape enthusiast will fail to feel a pleasurable shock of recognition in reading the author's "Confessions of an Illicit Tape Recordist." Not only, of course, are rare performances and new repertoire thus to be preserved for one's continued delectation, but increasingly there is the opportunity to avail oneself of all the material broadcast by stereo multiplexing. "Taping FM Stereo" is the pellucid title of Edward Tatnall Canby's article on page 45—a compendium of practical advice on how the amateur can avoid the pitfalls and reap the rewards of this burgeoning activity.

For those music listeners who do not wish to become involved in the art of tape recording but who value the sonic characteristics of tape, R. D. Darrell explores on page 48 the present state of commercial prerecorded tapes, taking into consideration such matters as convenience, cost, and available repertory as well as their response and durability. His conclusions, we think, will hearten serious collectors and perhaps add converts to that band. And as a concomitant aside to Mr. Darrell's account, Audio Editor Norman Eisenberg reports on his visit to the operations of United Stereo Tapes, Inc., which manufactures most current prerecorded tapes (see "Newsfronts," page 35).

The articles enumerated above are far from uttering the last word on tape—there is much to be said, for instance, on the subject of playback equipment—but we hope that they may form the preliminaries to a continuing dialogue. The time is past for cursory dismissal of tape machines as an expensive toy, of tape recording as a hobbyist's sport, of tape collecting as the esoteric pastime of a fanatic few. Certainly the day is gone for footless debates on tape versus disc. The "age of tape" has long been heralded; it is now with us.

AS high fidelity SEES IT

Confessions of an Illicit Tape Recordist

BY P**L M**R

YOU WON'T FIND IT listed in Schwann, you can't get it from the record hunter shops; but if you care to drop in at my house in Berlin, I can play for you a recording of Stravinsky's suite for piano solo from *Pétrouchka*, performed by Emil Gilels, that will stand your hair on end. I can also offer monumental 1944 live performances of the Schubert Seventh and the Bruckner Ninth, played by Furtwängler and the Berlin Philharmonic, which you probably won't be able to hear anywhere else. Only once thus far in his life has Sviatoslav Richter performed Bartók's Second Concerto—in 1958, with Janos Ferencsik and the Budapest Philharmonic—but I have it; and although Richter's tempos in general are slower and more deliberate than those of Anda and Foldes and Sandor, his inexorable rhythmic drive makes his reading of the piece by far the most exciting I've ever heard. Or would you rather have a limpidly beautiful performance by Gloria Davy of Alban Berg's concert aria *Der Wein*, with the Baudelaire

text sung in the original French for a change, and with Ernest Ansermet and the Orchestre de la Suisse Romande at the top of their form? Just give me a ring—but do it soon, before the cops close in.

Recording on magnetic tape was, if I'm correctly informed, a Danish invention, although the Germans did the most with it prior to 1944, and in the past decade they have come to buy tape recorders almost as matter-of-factly as other people buy phonographs or radios. Tape is expensive in Germany, but with such a wealth of both popular and classical music on the German airwaves, people have found it cheaper to tape a broadcast of a record than to purchase the disc itself. As a result, record sales have, of course, suffered. Furthermore, for a while a growing number of conscienceless characters were beginning to make a practice of buying records, transferring them onto tape at home, and then returning them for a refund on some excuse or other. The outraged record dealers struck back at this ruse at least: all over Germany today, if you're buying an album as, say, a gift, where there's a possibility that the recipient may want to exchange it, the clerk binds the sleeve horizontally and vertically with heavy twine which he secures with a leaden seal; unless the record is brought back demonstrably *virgo intacta*, the sale is final.

More difficult has been the dilemma of GEMA, the West German equivalent of ASCAP or of England's Performing Rights Society. In Germany, as almost everywhere in Europe, radio and television stations are the property of the nation. With the sale of every radio or television set, the purchaser's name is registered with the Post Office, to which, in West Germany, he pays the monthly sum of 50 cents per radio and $1.25 per TV. For these small fees he enjoys programs that are not dependent on paid sponsorship and that eliminate such horrors as advertising commercials. GEMA receives a sizable amount of income from the Post Office (and the record companies) which it apportions among composers and others whose work is broadcast. As the tape recorder came to be a standard fixture in more and more German homes, GEMA grew more and more alarmed by the thought of all the private taping being done with no royalties coming into the society's coffers. Finally, choosing apparently at random, GEMA filed suit against the Grundig firm, but in doing so it also had its sights on Telefunken, Philips, Saba, and other tape recorder manufacturers.

For me, in Berlin, although I've recently begun to look furtively over my shoulder, my position up to now has been an advantageous one, due precisely to the unique geography which, politically, makes this city's situation so tense. West Berlin has two German-language FM stations on the air all day, two more after 4 p.m., and a fifth (for highbrows) in the evening. It also has FM transmitters of the American Forces Network (pop, hillbilly, and transcriptions of ancient comedy shows), the British Forces Network (DJ programs from Cologne plus direct relays from the BBC Light Programme), and their French equivalent. For good music, of these last three the French station is the only one of interest, for about three times a week it relays concerts from Radiodiffusion Française in Paris. True, it relays them on the cheapest of the three types of telephone line available, with a frequency range of only 5,000 cps, but that's still where I got *Der Wein* with Gloria Davy, not to mention a thrilling *Missa Solemnis* done by Lorin Maazel and the Orchestre National.

But then there's East Berlin too, with four FM transmitters which broadcast many performances of the highest caliber. Leipzig's Gewandhausorchester and the Dresden Philharmonia remain two of Europe's finest orchestras, and one can hear them not only under their resident conductors but also in sometimes surprising constellation with foreign guests; I have exceptional performances of the Debussy *Nocturnes* and the Shostakovich Fifth by the Gewandhaus under Stokowski, and of Schumann's Piano Concerto by Joerg Demus with the Dresden Philharmonia under Kyril Kondrashin. Just as the West Berlin stations broadcast live or taped concerts from all over Western Europe, including all the major festivals, East Berlin does the same from the Eastern European countries. East Berlin was the source of my Gilels *Pétrouchka*, when the Soviet pianist played a broadcast recital there, and of my Richter Bartók, when the East Berlin station borrowed a tape from the Hungarian Radio. For a time, one East Berlin station broadcast every Sunday morning a Bach cantata by the unequalled boys' choir of the Thomaskirche in Leipzig, where the composer once was cantor. At present, this choir alternates Sunday broadcasts with Dresden's Kreuzchor, which is almost as outstanding in baroque music, including works by Schütz, Buxtehude, and others even more rarely performed.

RIFFLING THROUGH my catalogue alphabetically, here are a few (but by no means all) of the things I've caught on tape which are, for one reason or another, unique: Berg's *Lulu*, complete, in a scorching performance starring Evelyn Lear with the Vienna Symphony under Bruno Maderna; Pierre Boulez's magnum opus *pli selon pli*, with Boulez conducting the Hamburg Radio Orchestra; Debussy's *Epigraphes antiques* for piano, four hands, played by Yvonne Loriod and Pierre Boulez; Hélène Weigel (Bert Brecht's widow), Ernst Busch, and others in Paul Dessau's score from Brecht's *Mother Courage*; the Dvořák Concerto by that Leningrad Heifetz of the cello, Daniel Shafran, and the (East) Berlin Municipal Orchestra under the Swedish conductor Carl Garaguly; Mozart's *Symphonie concertante* with Paul Hindemith conducting the Berlin Philharmonic and playing the viola solo; Scriabin's Fifth Sonata and Schumann's *Faschinsschwank aus Wien*, from Richter's Viennese debut recital; Stravinsky's *Suite italienne* on Pergolesi themes, by Igor Oistrakh and his wife Natalia Zertzalova; and Karol Szymanowski's

wonderful Fourth Symphony with piano obbligato, by the Warsaw Philharmonic under Witold Rowicki.

One wonderful thing about the German radio stations is their initiative in exhuming and performing big works by major composers which, for one reason or another, have dropped out of sight. Any reasonably informed musicologist knows—to pick only a couple from hundreds of examples—that Robert Schumann wrote an opera, *Genoveva*, and so did Hugo Wolf, *Der Corregidor*. Most scholars who know these works at all have had to track down a score and then play through it at the piano. Well, I have both of them on tape, complete, performed by full cast and orchestra. Ferruccio Busoni's Piano Concerto, since it lasts an hour and twenty minutes, almost never gets played, but I have that too. I also own his monumental *Fantasia contrapuntistica*, in both the one- and two-piano versions. How many chances have you had to hear Beethoven's big chorus-and-orchestra setting of the "Sunrise" section of Goethe's *Calm Sea and Prosperous Voyage*? Or all those beautiful choral works by eighteenth- and nineteenth-century masters—Schumann's *Das Schifflein* for chorus, flute, and horn, or Schubert's *Nachtgesang im Walde*, for men's chorus and four horns? I have them all, on tape, and thus far for free.

Many of the Berlin Philharmonic's concerts, under Karajan and other top conductors and with the very finest soloists, are broadcast. So are the concerts of the Berlin Radio Orchestra, which comes very close to being in the Philharmonic's class. East Berlin broadcasts a regular series by the Municipal Orchestra under Kurt Sanderling, formerly co-conductor of the Leningrad Philharmonic. The other evening in East Berlin I attended Sanderling's exciting performance of *Das Lied von der Erde* with the Soviet Armenian singer Zara Dolukhanova, the best Mahler contralto I've heard since Kathleen Ferrier; I've refused a dinner invitation in order to stay home and record it a few nights from now when the tape is broadcast.

UNLESS, OF COURSE, the law intervenes. At the moment, for surreptitious tapers in Germany like me, the heat's on. To nobody's particular astonishment, GEMA has won its suit against Grundig, and now nobody quite knows where he stands. Inasmuch as Grundig immediately appealed, nothing final has been done, but the future looks uncertain. The whole situation involves a good deal of hypocrisy. An electronics expert I know says that radio stations could easily inject into their broadcasts a signal that would be inaudible to the listener but would forestall the program's being recorded on tape. This would undoubtedly send sales of tape and tape machines plummeting except for playback-only models. There is also a pretense maintained that most tape recordists do not record off-the-air or from discs. A Munich record periodical called *Das Ton-magazin* acts as adoptive house organ for the Ring der Tonbandfreunde (c/o Postfach, Hannover-Hainholz), a club of hobbyists whose members get in touch with one another in Germany and abroad but who, as far as *Das Tonmagazin* lets on, swap only tapes containing greetings and chitchat—and never, never bootleg music. How GEMA and the Post Office aim to harness and regulate all this activity eludes me, and a good many other people.

Certainly I, for one, would be willing to pay a regular sum, comparable to the present radio and TV taxes, to legalize my activities. The court in the Grundig case, in fact, suggested a modest twenty-five cents monthly. But is it fair to put a shameless freebooter like me in the same category with some impecunious teen-ager who uses his tiny set merely to record the hit parade from AFN's "Frolic at Five"? On the other hand, how to discriminate between the two of us, and also be fair to all the gradations of plunderers in between?

The court ruling in the Grundig case (which, as I said, has not been enforced due to appeal) stated that from now on every purchaser of a tape recorder would have to show his official, government-issued identity card (with affixed photograph) so that his registration and taxability would be ironclad. This highhandedness moved one of the leading national newspapers, *Die Welt*, to publish a somber editorial beginning, "It is difficult . . . to suppress the feeling . . . that we are rapidly on the way to becoming an authoritarian state. What else is one to think if in future, upon purchasing a completely normal piece of consumer goods . . . one's identity card must be shown?" The editorial has a point. But then so does GEMA. If I were a composer, I'm fairly sure on whose side my sympathies would fall.

Oh, when I think of all the things I could have recorded this past year! The Poulenc *Stabat Mater*. The electrifying *Trovatore* which Leontyne Price did at the Salzburg Festival with Karajan and the Vienna Philharmonic (East and West Berlin stations together broadcast this a total of three times). The Festival concerts from Bayreuth, Prague, Lucerne, and elsewhere, frequently bringing together soloists and conductor's whom *Continued on page 109*

By Stewart Hegeman

WHAT TAPE TO CHOOSE?

A noted audio engineer conducts a laboratory examination of various kinds of recording tape.

A CURSORY READING of the advertisements for magnetic recording tape—warning against distortion or physical blight—might convince the amateur recordist that there is only one kind of tape for his purpose and that using any other would be a waste of time and money. The ads are correct at least in part: there *are* differences among tapes. But the differences are not of such magnitude as implied.

While the physical and electrical properties of tape usually are defined in precise engineering specifications not unlike those used for audio components, such specifications can hardly be used for purposes of comparative evaluation inasmuch as performance of any tape depends to a large extent on the adjustment of the particular machine with which it is used. This conclusion is indicated by the results of tests of eleven brands of tape, tests which also indicate that no one brand or type of tape shows any marked superiority. They all provided excellent results when the machine was properly adjusted to the individual characteristics of each tape. Furthermore, when these individual adjustments were not made, the tests showed a much smaller variation in performance than one would have expected—a fact that should reassure many recordists whose machines cannot be adjusted, or who lack the necessary test facilities to make adjustments.

Before examining the audio response, or electrical performance, of tape it is well to consider its physical properties. These are controlled by the material and thickness of the backing layer to which the magnetic oxide is bonded. Two types of backing —cellulose acetate and polyester film (Mylar)— are used. Cellulose acetate is available in 1.5-mil and 1-mil thicknesses; polyester film in 1.5-mil, 1-mil, 0.655-mil, and 0.5-mil thicknesses. The thinner backings—of either type—provide longer playing times for a given size reel. They do, however, sacrifice some strength—and, because the "layer to layer" distance is lessened, there is an increased tendency for print-through (transfer of signal from one layer of tape to the next on the reel).

For noncritical recording—such as taping the spoken voice or simply capturing any sound "for the record"—virtually any tape will do; for serious musical copying one must weigh the advantages of extended playing time against loss of strength. For instance, when 0.5-mil tape is run a dozen or so times on a machine, it may no longer wind smoothly on the reel because some stretching has occurred. The recorded sound may thus be degraded (notably that of piano music). Incidentally, tape should never be stored or left on the deck in the fast-forward or rewind mode; the tension placed on the tape can cause it to become permanently deformed, and incapable of winding smoothly.

Physical behavior of tape is related also to the kind of backing material used. Polyester film, for instance, is dimensionally more stable than acetate under recurring changes of temperature and humidity. This means that it shrinks and expands less, and consequently can be stored more safely over longer periods of time. Too, it is stronger than acetate and will stand more abuse before stretching and breaking. On the other hand it is not as flexible as acetate and may not lap around tape guides and heads as readily. While this generally is no problem with 1-mil tape, with 1.5-mil polyester I have occasionally had to increase the tape tension on some machines to provide proper head contact. Whether a given tape deck needs such an adjustment can be checked simply by providing, with gentle finger touch, a little extra drag on the supply reel. If the highs sound better, the additional tension is needed. Actually, a machine should be in good mechanical adjustment if it is to handle both the 0.5-mil and the 1.5-mil polyester films.

Backing material also determines the manner in which the tape will stretch and break. While polyester has a higher elastic limit (its point of deformation) than acetate, it has an even higher breaking point. When stressed it acts like a piece

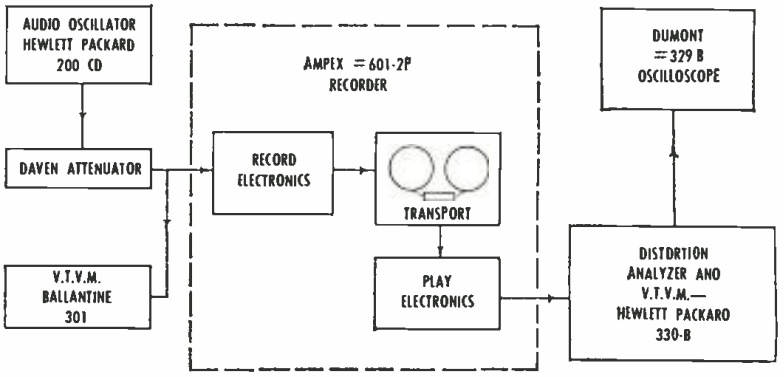


Figure 1A

Diagram of the test setup used for evaluating relative performance of recording tapes. With this arrangement it was possible, first, to align the tape machine and adjust its playback response with respect to a standard test tape. Then, a blank tape was put on the machine to adjust the recorder for record/playback response. The response thus obtained served as a reference for plotting subsequent measurements made with the tested tapes. The three curves shown in Fig. 1B indicate the degree of conformation of test tape and reference tape, indicating the accuracy of the test machine for this project.

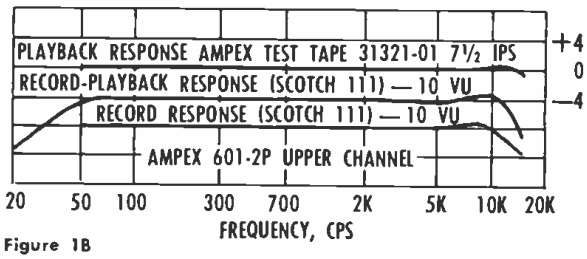


Figure 1B

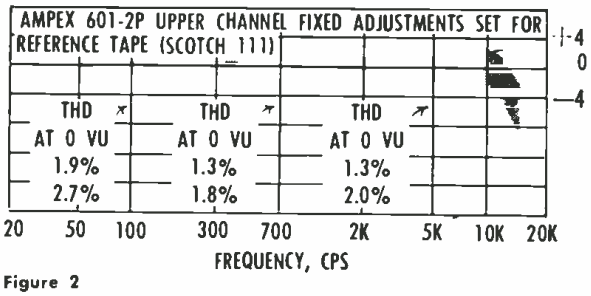


Figure 2

The shaded curve represents the range of responses obtained from twenty-three fresh reels, representing eleven brands of recording tape, when used on the machine that had been adjusted for best response with the original reference tape. Note that the major area of variation is in the high frequency region, but that the maximum average deviation from the zero db level over most of the audio range is only slightly more than ±2 db. The THD (total harmonic distortion) figures also are given at three significant frequencies for the twenty-three tapes. They ranged from 1.9% to 2.7% at 100 cps; from 1.3% to 1.8% at 1 kc; and from 1.3% to 2.0% at 5 kc.

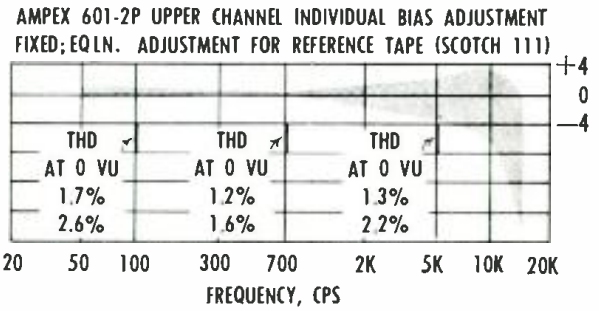


Figure 3

Here, the shaded curve represents the range of response obtained from the twenty-three reels of tape, when used on the same machine but with its bias adjusted individually for each reel of tape. The equalization was not readjusted from its original setting for the reference tape. Although variations in distortion remained similar to the results when bias was not readjusted, variations in frequency response, particularly in the high frequency region, were considerably greater.

of taffy that can be pulled out a long way before it finally breaks. In contrast, acetate stretches and breaks at almost the same point of stress (lower, of course, than polyester). Thus, a broken acetate tape can be spliced without loss of signal.

The choice, then, of backing and thickness would seem to depend on such variables as required playing time; the nature and purpose of the recording chore; the condition of, and mechanical adjustments available on, the tape transport; and, depending on its use, the potential need of splicing. Interestingly enough, our performance tests revealed no correlation between physical characteristics and sonic results. From an electrical standpoint, in other words, 0.5-mil polyester is as capable of good response as is 1.5-mil acetate.

THE SAMPLING of tapes used in the tests, which provides a satisfactory cross reference and approximates the "spread" on the tape market and among tape users, is shown on Table I. Of the twenty-three reels tested, thirteen were 1.5-mil acetate; five were 1-mil acetate; three were 1-mil polyester; one was 1.5-mil polyester; and one was 0.5-mil polyester. Inclusion of every tape offered by each manufacturer would have more than doubled the number of samples, making the measurement task virtually impossible and contributing little or nothing of value to the results.

The specific tests conducted are listed on Table II and the measurement setup and response figures obtained are detailed in the accompanying diagram and charts, which also include, for the technically minded, analyses of just what was done. By way of explanation, the procedure followed in the tests was that used by professional recordists when setting up for a serious tape job. That is to say, first a machine of known high performance capabilities is

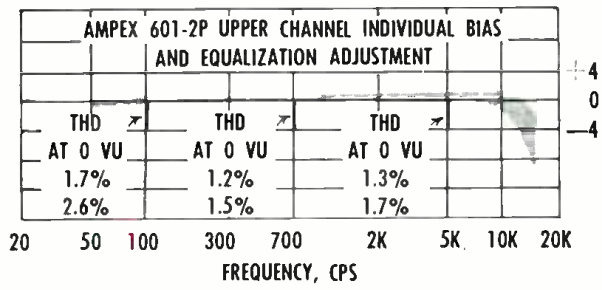


Figure 4

Finally, the shaded curve is shown that represents the range of responses obtained from the twenty-three tapes when used on the same machine, but with both its bias and equalization readjusted for each tape tested. Now the range of variation in response, from eleven brands, is virtually insignificant and conforms closely to the original curve obtained from the reference tape. The variation in distortion also is less than before. These results indicate that there is relatively little difference in the response capabilities of various recording tapes; the results also indicate that for best performance with any tape, the recorder should be adjusted for bias and equalization to that tape. However, without such adjustment, the range of variation likely to be encountered is represented by Fig. 2. What is to be most avoided is making a bias adjustment only; changing the bias of a recorder without also changing its equalization can produce the wide variation shown in Fig. 3 which—with some tapes on some machines—can produce degraded response, particularly of high frequencies.

chosen. I used the Ampex 601-2P, with which I am familiar and which meets the requirements of the "secondary standards" of the NARTB specification for tape recorder performance at 7½ ips. (Although the 601-2P is a half-track machine, cross-checks were made to quarter-track operation to assure the validity of the results. Tapes, recorded on half-track on the 601-2P, were played back on a quarter-track deck and equalized through the Citation A preamplifier. These tapes showed only a slight improvement in high frequency response as a result of the improved head resolution. Representative tapes, recorded and played back on a quarter-track recorder, showed variations similar to those obtained on the half-track 601-2P.)

Having settled on the machine, the next step was to check it out. To do so, the Ampex standard test tape (No. 31321-01) was played on the machine. Its playback head was aligned for azimuth, and its playback electronics adjusted for equalization and signal level. Next, a blank reference tape was placed on the machine for recording. Bias was adjusted by recording a 700-cps signal (obtained from a signal generator) and increasing bias energy until the signal level recorded on the tape went through a maximum peak and just started to drop in level. A distortion check showed that further increase in bias had little, if any, effect on low frequency distortion. For high frequency accuracy, the azimuth of the recording head was aligned with a 15-kc signal. Finally, the recording equalization was adjusted to provide flat response from this reference tape when recording at a level of −10 VU. Considerable care was required to get as flat a response curve as possible on the reference tape to facilitate the subsequent transcribing and plotting of data from the tapes to be tested. By "manicuring" one channel of the 601-2P, I managed to produce a satisfactory flat response across the range from 50 cps to 15 kc, which then served as a guide for plotting the results from the test sample reels of tape.

Scotch No. 111 was used as the reference tape inasmuch as it is the tape used as a reference by United States Testing Company, Inc., in its tape recorder reports for this journal. Thus, the resultant charts from my tests can serve as a handy cross reference for readers.

Following these adjustments, three complete sets of measurements were taken on each of the twenty-three tape samples. The measurements—covering frequency response, harmonic distortion, and signal-to-noise ratio—provide, I feel, the most significant key to tape performance. Intermodulation distortion measurements were started, but discontinued when—after several tapes had been run—it became obvious that the readings obtained were those of the machine rather than of the tape. Another possible area of interest would have been a study of print-through, but since such a study requires special environmental conditioning to be accurate it was not attempted. Measurements of signal-to-noise ratio showed all samples to be satisfactory—better than the 58 db s/n ratio of the playback section of the test machine.

SIMPLY STATED, the key to optimum tape performance is that professional care is required if professional-sounding results are to be expected. As this article will already have suggested, proper adjustment of the tape deck is more important than selection of tape. In other words, if every recordist took the desirable preliminary steps he would be assured of top performance from the particular combination of the tape and the deck used. This "matching" electrically is admittedly no easy chore, and requires special equipment and special knowledge. Many home machines do not provide for the adjustments required. Presumably, on such machines the adjustments have already been made at the factory—which would seem to suggest that the ultimate responsibility for tape performance lies with the manufacturers of tape recorders.

However—and this point seems most important—the test results indicate that even if your machine does not provide for professional-type adjustments of bias and equalization (or for some reason they are not made), the recorder *can* be set up to some initial fixed adjustment which will provide satisfactory, if not optimum, performance. Conceivably, by trial and error, an individual recordist may discover a particular tape that performs better on his own machine—but this would be no proof that the same tape would work as well on another machine. In the last analysis, the tests show that the "matching" problem is more than likely to be resolved by experience. At its worst, or most unresolved,

TABLE I

MANUFACTURER	BRAND	NUMBER	BACKING	THICKNESS
Ampex Corp.	Ampex	511	Acetate	1.5-mil
Audio Devices, Inc.	Audiotape	1271	Polyester	1.5-mil
		1861	Polyester	1.0-mil
		2431	Polyester	0.5-mil
		1841	Acetate	1.0-mil
Burgess Battery Co.		111	Acetate	1.5-mil
Eastman Kodak Co.	Kodak	31-A	Acetate	1.5-mil
Ferrodynamics Corp.	Brand 5	15D7	Acetate	1.5-mil
		10D7	Acetate	1.0-mil
		10D7M	Polyester	1.0-mil
Greentree Electronics Corp.	American		Acetate	1.5-mil
Minnesota Mining & Mfg. Co.	Scotch	111	Acetate	1.5-mil
		150	Polyester	1.0-mil
	(High Out Black Oxide)	120	Acetate	1.5-mil
RCA	Professional		Acetate	1.5-mil
	Grade	285C1	Acetate	1.5-mil
	Vibrant	704C1	Acetate	1.0-mil
Reeves Soundcraft	Golden Tone	BTA-12	Acetate	1.5-mil
	Professional			
	Low print	SLP-12	Acetate	1.5-mil
	"	SDP-18A	Acetate	1.0-mil
	Standard	S-12	Acetate	1.5-mil
	"	S5-18	Acetate	1.0-mil
Sarkes Tarzian		1131	Acetate	1.5-mil
Triton Tape Corp.	Triton		Acetate	1.5-mil

condition (represented by the extreme edges of the shaded response curves in the accompanying charts), the order of difference is never more than two or three db of high frequency gain or loss—a variation that can be corrected by a corresponding boost or cut on a tone control. As to variations in distortion caused by "unmatching" of a tape to its deck, the differences encountered were always less than a two-to-one magnitude, and consequently would be difficult to discern in actual listening.

To conclude: the tests indicated that all the tapes sampled are capable of producing very acceptable sound when used on a machine that is correctly adjusted for bias and equalization. Best results can be obtained, with any tape, from a machine that has both bias and equalization adjustments *if* the owner is prepared to make those adjustments carefully. A point to remember here is that no attempt should be made to adjust bias unless equalization also can be adjusted accurately. The widest variations and the chance of the poorest response—shown in Fig. 3—occurred when the bias was changed with no corresponding change in equalization. Short of making both these adjustments, the wisest course to follow is to rely on the tape recorder manufacturer for having made them prior to shipping the machine, select your tape on the basis of its anticipated use, time requirements, and the handling capability of your tape deck, and then go ahead and enjoy yourself.

TABLE II

MEASUREMENTS

1. Bias level set at 700 cycles, zero VU
2. Frequency Response at −10 VU
   (Frequencies of Ampex Test Tape 31321-01)

   700 cps, reference

15 kc	500 cps
12 kc	250 cps
10 kc	100 cps
7.5 kc	50 cps
5.0 kc	
2.5 kc	
1.0 kc	

3. Distortion, zero VU
   - 100 cps
   - 700 cps
   - 5000 cps
4. Signal-to-noise ratio of bulk-erased tape

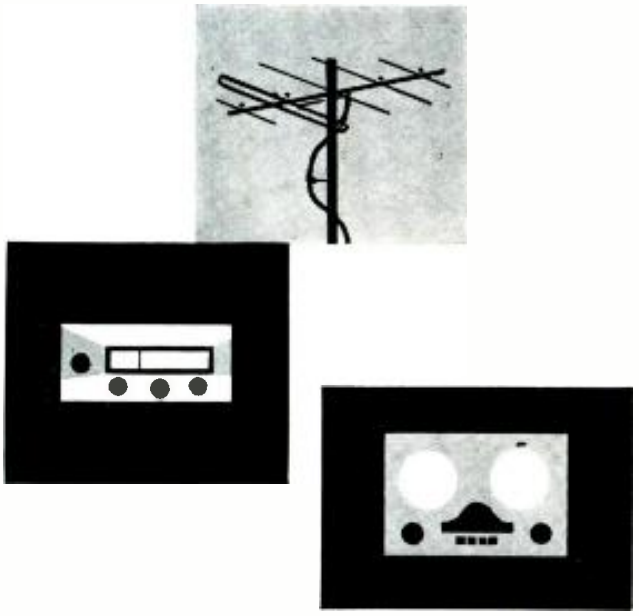
By Edward Tatnall Canby

TAPING FM STEREO

CHECK AND DOUBLE-CHECK BEFORE YOU PUSH THAT BUTTON

To RECORD FM stereo—i.e., to feed broadcast signals into a stereo tape recorder—all you have to do is plug in the proper cabling, tune in your stereo station, and push START on your recorder (not forgetting to push RECORD at the same time, and remembering to set the recording equalization for the right speed . . .) And this statement is not made quite facetiously. When all is said and done, this is exactly what you will do: you'll push the button.

But before that crucial act, there's a great deal to be said and done. Excellent stereo tapes can be made from stereo broadcasts—if you will curb your enthusiasm and move sensibly, with some mild caution and a modicum of planning. If you're new to home recording, don't rush to tape a symphony being broadcast at a given time on a given station, as announced in the newspapers! That can come later, when you are wiser. Don't even plan any specific recording job—not at first. Instead,



spend a few evenings or a week end or two studying your equipment and sampling the airwaves in stereo, to see how it all works and sounds. This study is worth a dozen rolls of tape (you can reuse them) and may save countless collector's items in the future.

Indeed, first of all—if you have not already done so—become very familiar with your stereo tuner and its signal. Just listen. Your tuner combines with your FM antenna and your special location to make a reception situation that is probably not like anybody else's. No use wasting tape until you know these reception conditions by heart—in terms of stations, broadcast schedules, and, if applicable, direction of the received signal. Remember that stereo on the air requires a much stronger signal than mono FM from the same source; and obviously you will not want to tape broadcast material that is not transmitted in clean and clear stereo sound.

Having familiarized yourself with the FM stereo available in your locale, you next can turn to your tape recorder. You can happily assume one thing: within its limitations, your stereo recorder is likely to take down and play pretty much what it receives from the stereo tuner. The two channels are kept well separated and will produce two distinct sound tracks on the tape.

Provided that such matters as level, balance, tape equalization, etc. are adjusted for optimum results, any good recorder operating at 7½ ips should take down a virtual facsimile of the broadcast sound. At slower speeds, quality is less handsome but the stereo separation is approximately the same. A stable stereo image, as heard from the tuner, should play back later with pretty much the same stability. (Seasick broadcast stereo will remain seasick on tape.) It's hard, indeed, to go wrong—unless you've accidentally recorded mono . . . or blended the two tracks inadvertently . . . or addled up the balance . . . or committed any of fifty other minor *faux pas* you *could* make, but probably won't. For prudence' sake, then, it would be wise to study these possibilities before plunging into actual recording.

FIRST, THE TAPE. Needless to say, brand-new tape is a very good idea. On the other hand, used tape is perfectly good *if* you will check it carefully ahead of time, from beginning to end. Check the tape for brittleness. Dry indoor weather can render even a fairly new reel of tape dangerous, notably in the outer dozen or so turns. For safety, begin your recording beyond this point in any case, and remember to STOP recording on the return trip before you reach the danger area.

Check also for weak or sticky splices, and for potential break-points such as nicks and creases. These flaws in a tape can ruin a recording. In an emergency you can dip your finger in talcum powder and run it over both sides of the splice to remove the worst of the stickiness, but don't use too much talc—and at least blow off the excess. Get out your patching tape and put a new splice over each spot in the tape that looks weakened. Commercial splicing tape, the thinner the better, is *de rigueur* for home tape recorders. The thicker types often cause the tape to lift from the heads, thus causing a break in the sound. Do not use ordinary transparent mending tape; if you must, in an emergency, remove it immediately after your recording session, replacing with regular splicing tape.

Another vital factor in recording with used tape is the signal that may still be on it. The only completely sure way to protect your new recording is to bulk-erase the old tape. To be quite certain no vague sounds are still present, test the tape by playing—in both directions!

If you do not bulk-erase, then find out *for sure* that your recorder will erase the existing signal and will play back the new one without any trace of the old, and minus added hiss (from slightly magnetized heads usually). Old tapes, these days, may combine full-track, half-track, two-track stereo and four-track, mono and stereo, according to previous use. One on top of the other. The full-track erase head is the only one that can remove the *entire* signal. Half-track heads take off only one of two parallel tracks. Two-track stereo heads remove both, but leave a thin trace in the middle if your tape had a full-track signal on it, plus more at the sides. Four-track erase takes off two thin lines of signal, leaving everything else untouched, including the recording made in the opposite direction.

If you are erasing tapes *made by the same machine*, your four-track erase should take care of all earlier signals. But not all erase heads are in perfect working order—and some signals are too strong to erase. And in any case, not all four-track machines can be counted on to be exactly lined up with each other. The tolerances are extremely tight.

Thus if you erase somebody else's four-track recording you may find tiny, wavering edges of signal left here and there, to provoke faint echoes of the earlier recording.

Note that a two-track machine (stereo) or a half-track (mono) will produce usable sound from a *one-way* four-track recording but will reproduce sound from both directions at once if your recording is made on all four tracks, twice through the tape. Oppositely, your four-track machine can reproduce stereo from a two-track stereo tape (with one channel weakened) but will not erase all the signal on an old tape of this sort. The two-track and four-track paths don't match up. Again, you may find fringes of faint signal left behind due to tiny inaccuracies in the four-track tape motion.

High-output tape? Excellent for reducing noise level via a maximum signal, but beware of playback overload. On some recorders the playback preamplifier cannot "take" the extra signal strength. If there is an *input* level-set on the overloaded preamplifier, you are all right. Volume controls later in the playback circuit do no good at all.

THE NEXT logical step in preparing to make good stereo tapes is to check the basic operation of your tape recorder. In particular, be sure its heads are in alignment. Once you have an out-of-alignment tape, you must play it back with the same alignment error, or lose its quality. Check too the speed, wow, flutter, and general stability of the tape drive—whatever it puts on your tape is there for good. If your machine suffers from wow and flutter, they will be introduced again in the playback, to cancel out—for a seeming improvement—or double the original effect for a degradation of the sound. Have your recorder repaired; it will then at least reproduce no more than the original faults.

For most hookups you can simply run a pair of signal cables direct from the tuner or, if you prefer, via your stereo control unit (integrated amplifier or separate preamp, as the case may be) to the inputs on the tape recorder. The instructions accompanying the tape recorder as well as those for your system's amplifier explain these hookups. If your tape recorder has separate record and playback heads, and your control unit has a "tape monitor" function, you may want to run a second pair of cables from the recorder's playback output to the control unit's tape head or "monitor" inputs. This type of hookup enables you—while recording—to flip the "monitor" switch for an instant A-B comparison between the off-the-air signal and the sound being recorded on your tape.

The tuner, recorder, and indeed the entire system, should be grounded securely by means of heavy-gauge wire or, better, flat braided grounding strips tied to the nearest cold water pipe or holding screw on a wall outlet. The ground connection should be tight and positive. A good ground is important, to avoid hum as well as to avoid the possibility of unexpected short circuits. Even a slight failure in a protecting capacitor, or an accidental momentary short in a working part, can throw the full line voltage into delicate circuits, to burn them up. *Very* seldom happens, but when it does your repairs may be expensive.

THE SURVEYS AND PRECAUTIONS described above completed, you are ready to start the main work of actually recording off the air.

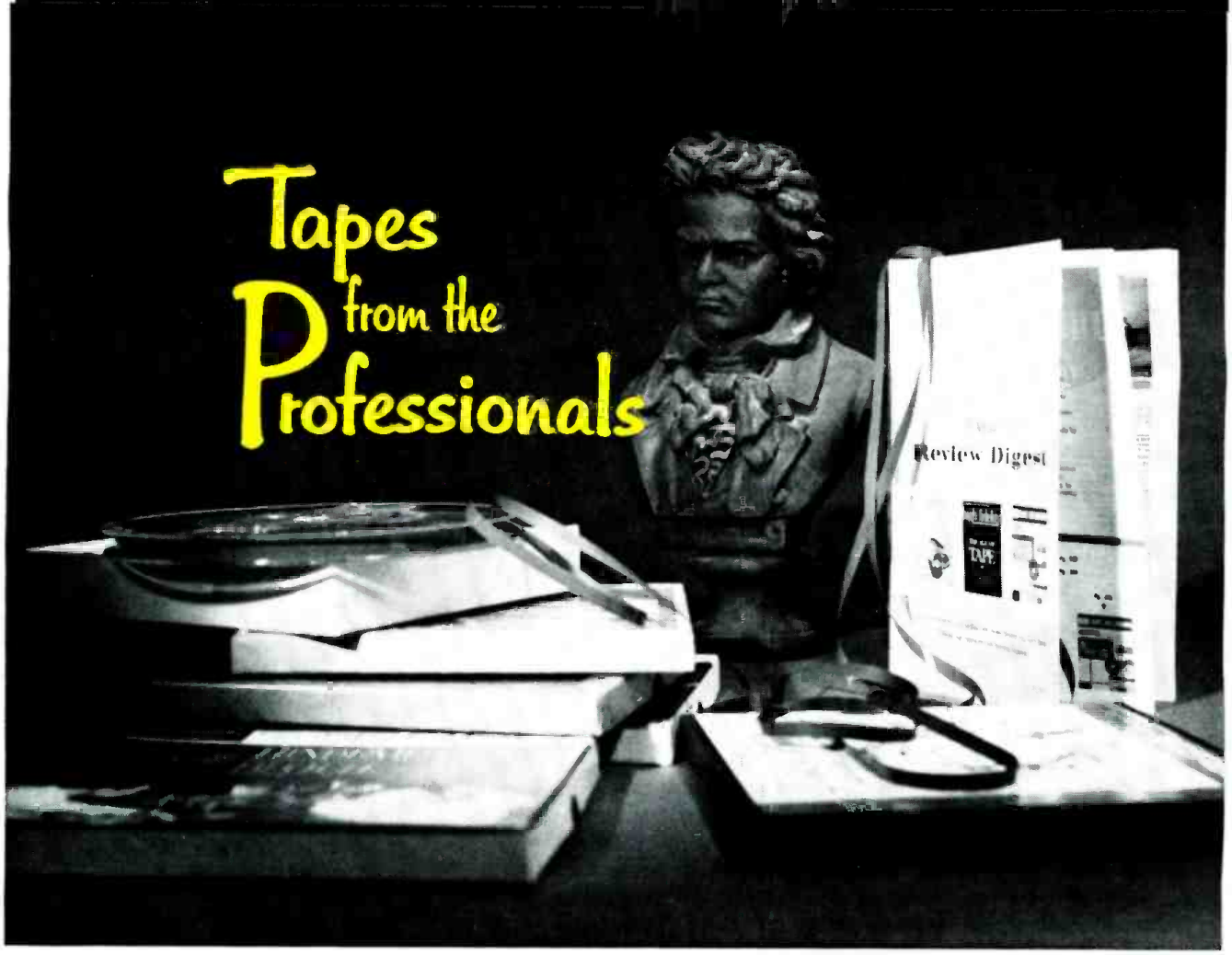
First, check your tuner's reception. Make sure that the antenna, if directional, is oriented towards the station, and that the station is tuned in precisely. Note that though AFC will hold the tuning accurately, the AFC circuit may introduce extra background hiss. If you can, omit the AFC and trust your tuner to stay tuned; it generally will if you have turned it on beforehand to allow it a warm-up period.

Next, get all your level controls set—in tuner, control unit, and recorder. You have two channels to be balanced, and on each you have a succession of volume controls in tandem. The fancier your equipment, the more controls you'll have. True, they counterbalance each other; but remember that a too high level at one place, introducing distortion due to overloading, cannot be compensated for later in the circuit. So set your levels stage by stage as well as you can, beginning with the tuner, then the input level-sets of the control unit if it has them. Remember that the tape recorder outputs on most control units are not affected by the tone controls or by the regular volume control.

When your signal is well balanced into the control unit, set the input level controls on the tape recorder and read the incoming sound on its meters or signal lamps. You can do this while test recording, or—on some machines—while the tape is at rest. Study these levels for several minutes and set your recording volume controls so that the highest incoming signal peaks are in the proper range (be sure not to overload the recorder) and of equal average intensity on each channel. Remember that the two stereo signals are different and will not peak exactly together at any moment. Average them.

Once set, leave the volume controls alone during actual recording—better to risk an occasional overload than a stereo tape in which the invisible performers slither from side to side uneasily, due to balance changes in midstream. If you must change signal level during recording, do so by slowly rotating the two level controls simultaneously, as a unit. This will minimize any shift in channel balance, though slight differences in the tracking of the volume controls may result in some channel imbalance. If one channel really is too loud, then adjust one level control only enough to balance the channels—and do so very slowly.

In general, I feel that an over-all, too low level, with extra hiss, is the lesser of two evils when compared with a too high *Continued on page 110*



Prerecorded tapes—for musical and sonic connoisseurs.

By R. D. Darrell

FOR MORE THAN a half century recorded music has been largely confined within spiraling grooves, a fact which has led many listeners to regard a "record" as virtually synonymous with a "disc." In the last decade, however, the long domination of the disc has been challenged by a rival medium—that of magnetic tape. Tape was designed, of course, and still is used, primarily for recording purposes; and for some time public acceptance of prerecorded tapes—i.e., commercially published tape-reel duplications of professionally recorded programs—was handicapped by their relatively high cost over their disc counterparts and the preliminary expense of playback equipment, by a merchandising pattern less effective than that for discs, and by certain inconveniences in the handling of tapes and machines. Yet the inherent attractions of prerecorded tape as a high quality program source apparently have overcome these stumbling blocks, and it is today enjoying great success.

Certainly, the statistics are impressive. Individual manufacturers joyously report that 1962 sales ran 20% to 60% above 1961's and that the growth is showing no signs of slackening in 1963. The absolute figures are small, of course, in proportion to over-all, disc-dominated record sales, but the real significance is the increase in yearly sales from 1959's $800,000 to $12,000,000 for last year. In my view, this success has been won, not in any serious direct competition with discs, but by the ability of tape to develop an audience of its own.

While tape and disc recordings share common ground in musical content and usefulness, there are very obvious differences between them. A seven-inch reel of quarter-inch tape looks nothing like a spirally grooved phonograph disc. You can't see the magnetic tracks in the tape's oxide coating although you can the undulating signal engraved on a disc. It is thus much easier to locate an individual selection or movement on a disc. Furthermore, "threading" a tape past capstan, guides, and head assembly to an empty take-up reel before actuating the "play" button or lever is a thoroughly different process from placing a disc on a turntable and lowering the pickup stylus. Both types must be turned over after a "side" (the common term) has ended, although turning over and shifting reels actually maintains the same oxide-coated (dull) surface of the tape in contact with the playback head and merely enables the latter to reproduce tracks 2 and 4, which run in

the reverse direction to the previously played tracks 1 and 3. In either medium it is possible to skip or repeat, but shifting a phono pickup is easy and instantaneous in comparison with fast-forward or reverse reel winding and trial-and-error aural location of the wanted passage on tape. Too, one reel "side" often is programmatically shorter than the other, necessitating fast-winding of the blank portions before turnover or completing the full return of the tape to its original "supply" reel.

If it's simpler to replace a reel in its box than a disc first in its sleeve and then in its outer jacket, boxed reels require differently sized shelf spacings and depths for proper vertical-row storage. The smaller boxes provide less space for printed annotations, often necessitating the use of eye-straining smaller type; and while additional notes may be provided in leaflet form in either case, large booklets and complete librettos are conveniently enclosed in disc album sets, whereas the tape purchaser often can obtain his copies only by mailing prepaid postcard requests—and must file them separately from the reel or reels with which they belong.

Except for twin-packs, which sell at $11.95 vs. $11.96 or $11.90 for the equivalent two-SD albums, and complete operas and other very long works, which cost relatively little more than the disc versions, recorded tapes generally run at least a couple of dollars higher than stereo disc editions of the same programs. Most "classical" releases list for $7.95 ($8.95 for RCA Victor's) as against $5.98; most "pops" are $7.95 or $6.95 as against $4.98. Even the lower-price series of tapes, such as Richmond and RCA Camden, list for $4.95 as against their $2.98 stereo disc equivalents. One avenue of relief for the budget-conscious tape collector lies in the 3¾-ips medium for "pops" programs, with growing MusicTapes, Pickwick, Bel Canto, etc., catalogues of $3.95 normal-length reels and $7.95 "Hotpaks." There seems little likelihood at this time of any immediate reductions in list prices. On the other hand, we do have an increasing number of bargain sampler and special-offer releases, and the expanding repertory of standard twin-packs.

WHAT, then, gives tape so enthusiastic a band of devoted followers? One great consideration is surely its relative immunity to damage. The risks of tape erasure and breakage, which loom so large in the fears of the uninitiated, are practically negligible in practice. Really foolproof controls make it virtually impossible to erase a recorded tape accidentally, and breakage can result only from carelessness—even then, splices can be made in seconds. On the other hand, disc surfaces are subject to nicks and deep scratches which do irreparable harm. The vulnerability of tape to magnetic radiation and to temperature and humidity extremes is real enough, but it is no greater or more difficult to guard against than the susceptibility of discs to dust, heat, warpage, and careless handling.

And when we turn to problems of deterioration resulting from wear and time rather than mishandling, tapes are far less vulnerable than discs. Granted that the use of unworn styli in ultracompliant pickups installed in perfectly balanced arms minimizes the chance of high frequency signal erasure or gross groove damage, the frequently played disc inevitably develops some rise in distortion and surface noise. Even when stored, discs may accumulate dust and dirt. Yet, given only reasonably good equipment and care, tape seems impervious to sonic deterioration, and after years of constant use sounds as fresh as ever.

In terms of the available repertoire of serious music, it must be said that today's prerecorded tapes provide only a fraction of what is available on discs. The tape catalogues list only stereo recordings (excluding all the monophonic treasures still in print on discs), and—stereo or mono—there are fewer labels represented in the tape catalogue than in the disc catalogue. In the last few years, however, the major releases from London, RCA Victor, Columbia/Epic, Mercury, Vanguard/Bach Guild, Westminster, Kapp, Command, and—more recently—Capitol/Angel and Philips have been generously represented on tape. Some of these companies also dip frequently into their earlier stereo disc or discontinued 2-track tape lists for still outstanding works; and several lower-priced and minor-label series preserve worthwhile recordings no longer in print on discs. In general, tape catalogues, while affording fewer multiple versions, provide an excellent choice of the standard orchestral, operatic, and choral repertoires. In the pre-Bach, chamber, instrumental solo and duo, and vocal recital categories, the tape lists offer a relatively sparse sampling, and they present practically nothing more avant-garde than Stravinsky and Bartók. Lighter entertainment fares better: Broadway shows, film tracks, sonic spectaculars, popular mood and dance music, and best-selling "folk" programs all are well represented. Current, but not older, jazz is amply supplied in reel editions, but authentic folk and ethnic materials—and (except for some comic skits) spoken word recordings—are rare.

A cross-check of the monthly Schwann disc catalogue and the quarterly Harrison tape catalogue will disclose the repertory correspondences and disparities in more revelatory detail. But while such title counting may suggest that tape has little to tempt the discophile programmatically, it fails to take into account one of tape's unique advantages for large-scale compositions. While the playing time of a microgroove record is normally limited to forty-five or fifty minutes (the possible maximum of sixty minutes, especially in stereo, involves risks of inner groove distortion), a full narrow-hub reel of tape can run as long as one hundred minutes without the slightest danger of lapses in sonic quality. Hence the equivalent of a two-disc album, or a coupling of two separate discs, can be taped on a single, "twin-pack" reel—a product that costs no

more than the corresponding stereo discs and has the appeal (and convenience) of reducing the number of side breaks to half that of a disc set.

As yet this unique feature of tape may not have been taken advantage of as fully as it deserves, but a format that can provide a full-length symphony or opera act *complete on a single side* well may rank eventually with tape's durability as the most tempting enticement reels can proffer the serious collector. Naturally, any coupling of two separate works has merit only if both are wanted; and, except for operas and other long works, too many tape editions in the past have slavishly imitated even patently awkward disc-side layouts. Lately, however, there are encouraging signs of tape producers' growing independence: such recent examples as the tape editions of Berlioz's *Fantastique* and Mahler's Ninth, in which the usual mid-movement breaks have been eliminated, herald more extensive exploitations of the reel medium's durational capacities.

WE COME FINALLY to the vital question of sonic quality. Does all music sound better on tape? Is tape likely to be the unrivaled sonic medium of the future?

As impartial arbitrator committed to sober truth, I must say reports of discs' impending obsolescence and recorded tapes' triumphant supersedure have been grossly exaggerated! Technological progress has not yet made—and can't reasonably be expected to make—radically faster or longer strides in one medium than the other. Now, and for the foreseeable future, the sonic qualities of the best recorded tapes and the best stereo discs, reproduced by the best playback equipment, are substantially similar over-all (always provided brand-new discs are used for comparative evaluations—discs' chronic susceptibility to wear must be kept in mind).

This assertion applies, of course, only to commercially marketed products. If it were practicable to produce direct same-speed duplications of master-tape recordings for general sale, no commercial disc could meet the quality competition. That is not the case, however. Recorded tapes can be produced at feasible costs only by high-speed (60-ips) copying in batches of only six to twelve at a time (using a line of "slaves" or a multi-turreted duplicator).

The procedure for manufacturing prerecorded tapes not only is much slower and more laborious than that of stamping out discs, but it demands ultrawide-range electronic circuitry to avoid high frequency and other losses. Further, the basic costs for material alone run far higher for tape than for discs. In view of such technical and economic difficulties, manufacturers of the now standard 4-track, 7½-ips recorded tapes have no reason to apologize either for the list prices or for the quality of their products. In the latter respect they can honestly guarantee a clean frequency range well up to, if not beyond, 15,000 cps, as well as a signal-to-noise ratio of at least 45 db. The best discs *can* do better, but these recorded-tape specifications can be consistently maintained in playback without nearly as serious risks of distortion as those encountered in disc-groove tracing. And in another technical characteristic, vital for the best stereoism, recorded-tape reproduction easily maintains channel separations of 45-db minimum, rising much higher still with the best new playback heads—whereas even the finest of current disc pickups seldom can claim better than 30. Thus, while I have heard some—if not many—discs more spectacularly ultrabrilliant than any recorded tape, and a very few that (on first playing at least) have less surface noise, I have never heard any with as clean channel differentiations and blendings.

In general, however, strictly technical distinctions tend to balance out, and over-all comparative judgments must be made—as always—on subjective bases. Thus, to some aural sensibilities, tapes' surface noise (which is more than high frequency "hiss" alone) is less obtrusive than that of discs; to others it is more so. To tape fans their medium has better frequency-spectrum balances, a sweeter high end, richer and more palpably solid lows, and less sense of strain in thunderous climaxes; to many discophiles such qualities may seem largely illusory.

No present type of recording is without production flaws. Many tapes are still afflicted with pre-echoes; crackles still plague many, even virgin, discs. But the worst defects, reverse-channel spill-overs in tape and disc groove-track breakdowns or constrictions, are rapidly being eliminated by vastly improved processing equipment and quality controls in both media. In the end, all quality judgments will, of course, be strongly colored not only by individual playback-equipment characteristics but by the personal tastes of their owners.

I hope it has not escaped notice that I have deliberately confined the present survey to mainstream recorded tape considerations only. There will be interesting stories to come on such experimental developments as the use of a 3¾-ips speed in both low-cost open-reel and more expensive cartridge tapings—and on a 1⅞-ips speed for the more revolutionary cartridges marketed by Revere. Eventually, 3¾-ips reels well may take over the bulk of the present popular tape repertory and the 3M/Revere cartridge may prove more successful than RCA Victor's in developing a mass market—but neither prospect is immediate.

For the truly serious listener, what is far more immediately pertinent and significant to the central issue here is the extraordinary extent to which 4-track, 7½-ips recorded tapes have established themselves as preëminently standard vehicles for the best music and sonic quality in magnetic record realms. Introduced tentatively some five years ago, they have had hard battles to fight. One proof of their success has been the dramatic expansion of repertoire; another is the consistency with which the increased output is meeting increasingly stiffer standards of quality.

BY PETER HEYWORTH

Listening to Schoenberg

Bettmann Archive

Put aside "the theological fury of theoretical disputes," begin with the atonal counterpoint of Pierrot Lunaire, *and eventually the ear will adjust itself to the new harmonic relativity of twelve-note music.*

As THE DUST OF TIME settles over the first half of the twentieth century, it becomes increasingly clear that the two composers who dominated that period were Schoenberg and Stravinsky. But whereas most of Stravinsky's works have now broken out of the hothouse category of "contemporary music" and forced their way into ordinary concert programs, Schoenberg remains relatively little performed. True, he is no longer subjected to the abuse that senior critics used to dole out with monotonous regularity less than a decade ago. But it is only necessary to compare the formidable amount of Stravinsky available on record with the relatively modest number of Schoenberg recordings to see how far he still is from winning widespread appreciation.

All sorts of reasons have been given for this failure of Schoenberg to break out to a wide audience. During his lifetime his paranoid personality, which collected enemies and nursed feuds with terrifying pertinacity, certainly did little to help the cause of his music. The dodecaphonic method of composition, which he evolved in the years immediately after the first World War, met with such fanatical opposition that for a long time reaction to Schoenberg's music itself was entirely obscured by the academic question of whether one were for or against serialism. And then the pre-dodecaphonic scores of the years before 1914 seemed to explore such a strange and terrifying underworld of the human psyche that they inevitably provoked a psychological as well as musical resistance.

No doubt all these matters played a part in blocking appreciation of Schoenberg's music, but I don't myself believe that any of them would have been able to do so had not the music itself been so complex. There is a tendency today to dismiss the difficulty most of us have in getting to grips with new music as nothing more than the difficulty of adjusting our ears to something new. That may be true so far as some composers are concerned; for instance, Luigi Nono's music sounds and is fiercely modern, but inasmuch as it is also often extremely simple, one need only get one's ear tuned to his wavelength to perceive what it is about. But this is not true of Schoenberg's music. He had a uniquely complex and elaborate creative character; he had a rich imagination and a powerful and drastic intellect. As a result, his music is almost always both complicated and intense, and no useful purpose is served in pretending that it is really quite easy to understand. On the contrary, the true parallels lie with late Beethoven or with Bach's instrumental music, and no one pretends that full comprehension of the C sharp minor Quartet or the *Goldberg Variations* can be had for the asking.

But there is another reason why Schoenberg's music makes slow headway. Bach and Beethoven inherited a musical language adequate to their purposes, or capable of being extended to accommodate their profoundest ideas. Schoenberg inherited a language (or at any rate a grammar) on the brink of disintegration. This has been said so often that we have perhaps forgotten what it involved. Imagine a writer who found that English would not bear the strain of what he had to say, and who as a result had to devise a new verbal grammar. Naturally, the difficulties in communication would be immense. So they have proved in Schoenberg's case.

But why did Schoenberg feel obliged to undertake the destruction of the musical grammar he inherited? Certainly it was not because he was a born revolutionary or a man who wanted to startle the world with some new wonder. On the contrary, a part of Schoenberg's complex character was throughout his life intensely conservative, he was scathing about much of the overclever *Modernismus*

Bettmann Archive

Schoenberg: the composer as teacher.

fashionable in the Twenties, and he was a fanatical admirer of his great predecessors, Bach, Mozart, Beethoven, Brahms, and Wagner. No, Schoenberg's difficulties stemmed essentially from what his immensely powerful mind and imagination wanted to express. It is in the struggle for expression that language is forged, fashioned, and extended. Since the language of chromaticism Schoenberg inherited had already been driven (by Wagner in *Tristan*) almost as far as it would go, there was insufficient elasticity left for the further push forward which his expressive needs required. Here, then, is the crux of why after so many years Schoenberg remains so difficult to understand: that elaborate and drastic creativity was virtually obliged to devise a new grammar to express what he had to say. The thought is complex, the language is new.

The difficulties that sprang from all this, were, and are, by no means confined to the listener, however; for many years few musicians understood what Schoenberg was about well enough to be able to perform his music convincingly. Or if by any chance they could do so, then the odds were that there would be insufficient rehearsal time to get it right. As a result, the cause of Schoenberg's music has again and again been set back by performances that have, quite literally, been incomprehensible. The blind cannot lead the blind.

This is where the gramophone comes in. On the whole it is the musicians who understand and love Schoenberg's music who record it, and there are now a number of recordings available that can claim to be, if not necessarily authentic, at any rate lucid and grammatical and therefore comprehensible. Furthermore a record obviously provides the possibility of repeated hearings, and in my experience this is the only way to come to grips with Schoenberg's music.

Wagner had been dead for only sixteen years when, in 1899, Schoenberg at the age of twenty-five produced his first major work. Superficially, *Verklärte Nacht* is very much a child of a period when the immense influence of Wagner still exercised an almost hypnotic effect on the young. Indeed, one might go further and say that in the extreme chromaticism of the harmonic language of this erotic tone poem one finds a truer child of *Tristan* than one does in Richard Strauss's symphonic poems or Mahler's symphonies. But the odd thing about *Verklärte Nacht* is that it was written for the singularly un-Wagnerian combination of a string sextet. Chamber music was *vieux jeu* in advanced circles at the turn of the century. Excitement centered on the latest effects of Strauss's lavish orchestration, and string quartets belonged to the sedate square world of that arch-reactionary, Brahms, who seemed to young men such as Hugo Wolf at once but a weary remnant of the past and an impediment to the future. This same Brahms, was, however, much admired by Schoenberg, who saw in him the true preserver of the great Viennese classical tradition of Haydn, Mozart, and Beethoven. In turning to chamber music Schoenberg was deliberately attempting to weld a classical sense of architecture and of thematic development to an expressive world stemming from *Tristan*. In a real sense he was striving for a synthesis of the heritages of Brahms and Wagner.

Thus already in this very early work there is revealed the essential thing about Schoenberg: by the intensity of what he had to say he was pushed forward into the most extreme chromaticism, while at the same time he was forced by his equally intense sense of order and proportion to look backward for means of ordering the disruptive elements in that chromaticism. For as Schoenberg well realized, chromaticism was a waning asset. Heard against a firmly based tonality, a chromatic note (i.e., a note that does not belong to the key in which the music is written) had all the spice of an occasional four-letter word in polite society: it added tension and flavor. But naturally the more chromatic notes were used, the more their value, their ability to shock, declined. In *Tristan*, Wagner had used chromaticism consequentially, not just here and there but throughout the score, to produce music of unparalleled intensity and anguish. But composers who set about exploiting the new harmonic ground opened up in *Tristan* soon found it disappearing under their feet, for the simple reason that the exceptional chromatic notes became so frequent as to undermine the tonal language which made them exceptions (and hence so effective) in the first place.

This is the central crisis of modern music: around 1908 the resources of chromaticism had been exploited to a point where they had disrupted the whole grammar of tonality, on which the immense achievements of European music since the seventeenth century had been based. Appalled by the abyss before them, many composers, such as Strauss, moved backwards, while others tried to take harmonic side paths such as the use of folk songs (Bartók, Vaughan Williams) or neoclassicism of one kind or another (Stravinsky and Hindemith). Only Schoenberg had the courage to push on, and his heroism was all the greater because he, more than any of his contemporaries, appreciated the im-

mense achievements of tonality and the magnitude of the task of finding anything to put in its place.

Indeed, at first he had nothing to offer in its stead except his own genius and somnambulist sense of direction. From the *Gurrelieder*—a huge and masterly essay in Wagnerian music drama which effectively disposes of the silly accusation that Schoenberg was a theoretician who devised a new system because he was incapable of using the old one—he pressed steadily forward in a series of works in which tonality grew steadily more tenuous. Finally, in 1908, with the Quartet No. 2, in F sharp minor, he wrote music that crossed the frontier and was without tonal ties. As I have said, Schoenberg was very well aware of the immensity of the implications of what he was doing. From henceforth he was on his own, there were no guiding ropes, no well-worn tracks, no precedents to help him when he faltered and the world jeered. For him there could now be only one rule: "art comes of necessity"; and it was necessity of self-expression, of giving reality to the new sounds haunting his inner ear, that drove him forward on his solitary journey of exploration.

THE FRUITS of this journey are some of the most extraordinary and disturbing works of art ever created. Because he still had no principle of order to put in place of tonality the scores of this period are either short or are settings of words that themselves dictate some sense of shape. In the first category come the Five Pieces for Orchestra, in the second the monodrama *Erwartung*. Both were written in 1909, and both seem to explore a nightmare world of the subconscious. Indeed this could be said of almost all Schoenberg's music of this period, of *Die glückliche Hand* (1913) and *Pierrot Lunaire* (1912). It is as though, having once cast off the conscious order of tonality, he found himself possessed of a new ability to explore the terrifying paths of the subconscious mind, which Freud at the same time was exploring by means of psychoanalysis. If the lurid expressionist frenzy of these works is not everyone's meat, there can be no question of their musical power and coherence.

How did Schoenberg arrive at this coherence? To that question there can be no answer: the subconscious mind has laws of its own and they certainly stood Schoenberg in good stead. But in *Pierrot Lunaire* significant developments already point the way to the future. This song cycle is written for a voice using the rather questionable device of "*Sprechgesang*" (or singing speech) and a handful of solo instruments deployed with an extraordinarily prophetic sense of color and texture. These are side issues, however; the most important thing in *Pierrot Lunaire* is the reappearance of preclassical contrapuntal devices, fugue, canon, passacaglia, all extremely rare in the music of the time. It is no coincidence that they should loom large in a chamber work, for the spirit of chamber music, in which the saturated harmonic texture of a big orchestra cannot be achieved, usually presupposes a degree of counterpoint—music conceived or heard horizontally rather than vertically.

Of course, even at the apogee of romanticism, counterpoint had never disappeared: a score like *Die Meistersinger* is full of it. But the point is that romantic counterpoint was largely subservient to harmonic order. Schoenberg arrived on the scene just as the foundations of that order were collapsing, and as it was growing steadily less able to impose its will on the movement of contrapuntal lines, which were in turn just starting to grow bolder and more independent. The importance of this in the development of Schoenberg's style cannot be overemphasized.

Pierrot Lunaire was one of the composer's last scores written before 1914. During the First World War he worked on a huge uncompleted oratorio, *Die Jakobsleiter*. But the music did not go well, and unbeknown to the outside world he set about a profound reëxamination of his art. For over eight years, from 1915 to 1923, he published nothing. Then in 1923 he surfaced with two new works, Piano Pieces Op. 23 and the Serenade Op. 24, both of which for the first time made use of dodecaphonic methods. In the following year he wrote two further works, the Suite for Piano Op. 25 and the Wind Quartet Op. 26, in both of which he systematically exploited the new technique.

Millions of words have been written about the technique of "composing with twelve notes equal to each other," and I don't intend to add many more. It has been claimed again and again that the system is an intellectual construction. To a certain point, of course it is. But why should this cause so much ado in a world that has accepted *The Art of Fugue*? The tempered scale, in which all music since Bach has been written, is itself an intellectual construction, and so is sonata form, the *da capo* aria, rondo form, and so on. The whole conception of art presupposes intellectual construction. While it cannot of itself produce art, it provides a basis that renders art possible. And so it is with twelve-note serialism. It has given rise to thousands of valueless contrivances without a spark of creativity, just as sonata form has done. It has also given rise to a few masterpieces. The important thing for the listener is to steer clear of the theological fury of the theoretical disputes which have clouded the whole question, and to concentrate on the music itself.

HOW THEN does one listen to twelve-note music? I am tempted to answer that one listens to it much as one listens to any other music. Yet this is true only up to a point, for the fact that tonality is not only absent but often deliberately banished at first gives the listener the uncomfortable feeling of there being nothing to hang on to, nothing to relate the notes to. In this sense it is a new world

in which the laws of tonal gravity no longer apply. But the fact that the notes are not related to a key note does not mean that they are not related at all. On the contrary, they are *all* interrelated one to another, only some relations do not dominate others as they do in tonal music. To find one's way about in this new world of harmonic relativity is largely a knack. Just as in learning to swim there comes a moment when you take your toe off the bottom without sinking, so in dodecaphonic music there comes a moment when you no longer seek to relate everything to a key note but begin to perceive how a sequence of events can make sense without it.

There is, however, one way in which the listener can help himself. *Pierrot Lunaire*, as I have already mentioned, is both atonal and highly contrapuntal. In fact, Schoenberg was here already well on the way to twelve-tone music. Because tone rows are much more readily grasped as rows—that is, as themes, motives, or melodies—than as chords, it is a good idea to start by listening to dodecaphonic music as atonal counterpoint, in other words just as one would listen to *Pierrot Lunaire*. This is not to say that the vertical, harmonic element does not matter—but to *start* by seeking harmonic order almost invariably tempts the ear to try to account for events by a tonal order which no longer exists. Certainly, atonal counterpoint is not, at first, easy to grasp. When we listen to Bach, the harmonic order in the music helps us to relate the simultaneous melodic lines that make up the counterpoint. Because in Schoenberg the harmony seems to offer little help, dodecaphonic counterpoint at first sounds confused and complex, and today I blush to think of the works that I once had the temerity to describe as overstuffed or overelaborate. But the ear is a wonderfully elastic instrument, and once it is given the chance to acclimatize itself, and to train itself to listen to melodic lines with no tonal relationship, it soon does so without difficulty, though I will not pretend that Schoenberg's music—tonal, atonal, or dodecaphonic—is ever really simple.

Viewed from this angle it becomes clear that Schoenberg arrived at serialism, not as an abrupt change of front, but rather as a systemization of what he was already practicing in works like *Pierrot Lunaire*. In fact the first proper dodecaphonic piece of music is the Theme and Variations from the *Serenade*; this movement fits so effortlessly and without change of style into the remainder of the work that anyone not given prior notice would have to study the score itself to say which is the serial movement.

But if serialism is in itself stylistically neutral, the practice of it naturally had an effect on Schoenberg's development as a composer. In his prewar atonal music his difficulty had lain in finding some means of order to enable him to sustain length. Serialism provided that principle, and once he had mastered it fully in works like the Wind Quintet, Op. 26 (which accordingly preserves something of the feeling of a prolonged and strenuous exercise) his problem lay in applying it to a full orchestral work. It is not hard to see why this presented a special difficulty, for the big romantic orchestra had been developed to its maximum extent by composers like Strauss, and indeed by the young Schoenberg himself, to clothe a rich and full-blown harmonic idiom. Once music turned with serialism in the direction of counterpoint, the whole existence and relevance of the big orchestra was called into question, for the rich textures that so well match rich harmony are not only unnecessary to counterpoint but an encumbrance to its audibility. When in 1928 Schoenberg's first orchestral dodecaphonic score, the Variations for Orchestra, Op. 31, was performed, it became clear that he had met this problem by using his instrumental resources with the utmost restraint. Indeed, many of the variations are written for chamber orchestra and the full body is employed relatively rarely. Even so, young postwar composers have criticized Schoenberg for applying a new technique to materials inappropriate to it.

To dismiss the work on such grounds would be needlessly destructive: it is, after all, a major work by a major composer. But the Variations is certainly a score looking backwards as well as forwards, and it is paradoxical that once Schoenberg had evolved his method, his music takes on a distinctly classical feeling quite absent from his pre-1914 works. In a sense he remained all his life profoundly envious of his great Viennese predecessors, who had inherited a viable language in which to express themselves. Indeed the titanic disruptive activities of his younger days should perhaps be viewed as demolition preliminary to forging such an instrument for himself, and once he felt that with serialism he had done so, he in some sense set about re-creating the past. Thus his early dodecaphonic works—pieces such as the Wind Quintet, the Variations for Orchestra, the Suite, Op. 29, the Third Quartet—not only bear classical titles but are more truly neoclassical in spirit than most of the wrong-note pastiches which irresponsibly assumed that designation in the interwar period. It is indeed a fascinating thought that the careers of Stravinsky and Schoenberg, so profoundly different in almost every way, did for years pursue remote but parallel paths.

BUT Schoenberg was much more of an operatic composer than he is usually given credit for, and it was perhaps the dramatic demands of two utterly different stage works that provided the motive force for his evolution from this classical phase. The one-act *Von Heute auf Morgen* is not exactly a comic riot, and it is dogged by a vulgar and inept libretto. But wry humor the music has in abundance and in the ensembles there is a delicate filigree which, improbable though it *Continued on page 111*

BY GENE LEES

THE JAZZ COMPOSER

A Study in Symbiosis

WHAT IS a jazz composer? The obvious answer to that question would seem to be: he is somebody who composes jazz. And the obvious answer, in this as in so many other cases, would be a gross oversimplification.

Everybody knows what a "composer" (*sans* modifier) is. He originates thematic material and then develops it in a setting of his own choosing—for voice or solo instrument or any combination of voices and/or instruments. And by ancient and honorable practice he may in fact borrow his themes from other composers, developing them in his own terms and thus giving them a new identity. But to define a "jazz composer" is considerably more difficult. Even if we sidestep the thorny question of what jazz itself is (some people hold that jazz not only depends on improvisation but *is* improvisation and anything written down is *ipso facto* non-jazz)—and even if we ignore the peculiar jazz nomenclature by which those who write melodic lines and their harmonic foundations are given the title of composer and those who write orchestrations acquire the humbler appellation of arranger—we still have to recognize that the man who writes jazz is a composer of a very special breed.

While at one point in history the classical composer, if he happened to write opera, was the unfortunate lackey of singers, the jazz composer has even more generally been consigned to a subordinate status. Some jazz performers regard the composer's sole function as that of providing orchestral settings for their own improvised solos, and too many jazz composers have acquiesced in this role—to the impoverishment of jazz. A more fundamental difference between the classical and jazz composer, however, springs from the fact that in jazz no firm tradition specifies what a given instrument should sound like. In classical music there is some variation in the sound different players may get from the same instrument; the sound a jazzman gets is uniquely *his* sound, to be admired or rejected in terms of itself, not in relationship to a long tradition. A young tenor saxophonist who was having embouchure trouble went to the great Lester Young for advice. Young told him: "I can't tell you the answer. I can only tell you what I would do. And you're going to be playing with your mouthpiece in your mouth." The young man left, not feeling he had been denied his answer, but that he had been given the best of all possible answers.

WHEN Roger Sessions writes a trumpet passage, he has in mind a general trumpet sound that teachers insist is the right one. But when Duke Ellington writes a trumpet passage, he has in mind the sound of a specific trumpet player—Bubber Miley or Cootie Williams or Ray Nance or Clark Terry or whomever. If Ellington writes a passage for trombone, he must think in terms of who will play it. Will it be Lawrence Brown or Quentin Jackson or Juan Tizol? Their emotional flavors vary: Brown's is inherently misterioso, Jackson's is irreverently humorous, Tizol's is exotic. If Ellington doesn't fit the passage to the individual performer's style, the performer will impose the style on the passage.

Examples of the jazz composer's propensity not only for respecting the individual but for capitalizing on his talents abound in Ellington's work. Consider his Columbia album "Zweet Zursday" (the title is a play on that of John Steinbeck's novel *Sweet Thursday*). Written as a tribute to

Steinbeck and unveiled at the jazz festival of Monterey, California—where the novel is set—the music strikingly calls up the flavor of that area. The interval on which the work is based is a falling minor sixth, which is approximately the interval of a foghorn. This device might seem conventional enough, even a little obvious. But the interval is played, at different times, by tenor saxophonist Paul Gonsalves and trombonist Lawrence Brown. Gonsalves plays it with a curious flat-tone softness, and it is effective. But when Brown plays it, it becomes almost eerie. Brown's playing has an oddly muffled, almost furry sound, and the interval in his horn evokes not only a foghorn but the damp gray fog itself.

The respect for the individual performer goes beyond this, of course. It extends into the improvised solo, which is not only permitted of the performing musician but expected of him. His virtuosity will put the final touch on the composer's music. In Ellington's work, however, the soloist is never permitted to run wild. It is of more than passing interest that most of Ellington's great soloists have never achieved the success on their own that they did while working with Ellington.

Jazz composition, then, is a collaboration—almost a symbiosis—between soloist and composer, as opposed to classical composition, wherein the performer, basically, follows the composer's instructions. Classical composers too have written with specific performers in mind and at one time musicians were expected to fill in open areas with their own cadenzas, but in general the closeness of the relationship between jazz composer and performer is unique.

Ellington's recognition of this *sine qua non* of jazz is of course by no means his only contribution to jazz composition. To him must go a great deal of credit for increasing its scope, first by expanding its forms, and second by breaking the hegemony of the instrumental sections, thus vastly broadening the color palette available to writers working with jazz orchestras.

The section lines were drawn in the 1920s, when an arranger named Don Redman organized the instruments of big bands into reed, brass, and rhythm sections. This structure, with the brass subdivided into trumpet and trombone sections, was utilized and beautifully developed in the 1930s by the late Fletcher Henderson. It became the format of all the name bands of the swing era and, to a large extent, obtains to this day. [For a detailed account of the work of Redman and Henderson, see "When the Big Bands Played Swing," HIGH FIDELITY, April 1962.] But Ellington, whose writing prominence dates, like Redman's, back to the '20s, always showed a fine disregard for orchestral sectionalism, voicing instruments not in section groupings but for color. He would voice a clarinet, trumpet, and bass clarinet together, for example. Whereas other writers voiced across the sections, Ellington was always ready to voice up through them when it suited his purposes. And this approach permitted him to write in a linear way impossible with block voicings.

RELATIVELY few jazz composers have followed Ellington's approach, but in some cases his influence can be definitely traced. In 1949, an experimental nine-piece band was organized in New York City under the leadership-of-record of Miles Davis. Participating in this informal workshop were three men who were eventually to achieve greater prominence as writers: John Lewis, a pianist and arranger; Gil Evans, an arranger; and Gerry Mulligan, baritone saxophonist and arranger. Mulligan and Evans had both written in the early 1940s for the band of Claude Thornhill, a leader of great curiosity and imagination. He added two French horns to the orchestra and permitted Evans and Mulligan comparatively unfettered experimentation. Mulligan says that Thornhill's influence on later jazz writing has never been properly noted by critics. Evans was the dominant arranger with the Thornhill band and he voiced the instruments up through the sections, rather than in the Redman-Henderson way. Now, in 1949, the lessons Evans and Mulligan had learned with Thornhill were about to be spread through the jazz world.

"The idea for the instrumentation came directly out of the Thornhill band," Mulligan said recently. "We realized we didn't need all those horns that you use in a big band. We kicked the ideas around all that winter, and got it down to six horns and the rhythm section. You couldn't write by sections, because there were no sections."

The band was recorded by Capitol in a series of 45-rpm discs, some of which have been reissued in an LP called "The Birth of the Cool." The album title is an accurate one: the series virtually launched the era of so-called cool jazz, wherein restraint and control were considered the necessary adjuncts of emotion. In the years following, John Lewis was to go one way, Evans another, and Mulligan still another; but in the work of these three men we can trace most of the important developments in jazz writing, both good and bad, since 1949.

Let us consider the case of Gil Evans first. Evans resumed his relationship with Miles Davis in the mid-1950s, when he wrote the first of a projected series of albums for Columbia, in which Davis was to be accompanied by a large orchestra

under Evans' direction. To date, "Miles Ahead," "Porgy and Bess," "Sketches of Spain," and "Miles Davis at Carnegie Hall" have been released. In addition, Evans has recorded two albums on his own for World Pacific ("Great Jazz Standards" and "Old Wine, New Bottles") and one for Impulse ("Out of the Cool"). In general, Evans has orchestrated the music of others in these albums, but the discs contain six of his own compositions, some of which are quite striking. *Sunken Treasure,* included in "Out of the Cool," is a beautiful example of jazz impressionism. In the same album, *La Nevada* achieves a powerful swing and illustrates the symbiotic relationship that improvising soloists and composer can achieve in the best composed jazz.

One of Evans' greatest contributions to jazz writing has been the further expansion of the jazz orchestra. By using flutes, oboes, French horns, and other "classical" instruments, without losing sight of the jazz purpose, and hy voicing them in some exquisite combinations, he has brought jazz orchestral writing almost to the scope of classical writing. Perhaps more important, he has achieved within a framework that is essentially jazz an emotional range which is comparable to that of classical music.

If Evans writes in the Ellington tradition insofar as voicing is concerned, there is an important difference in their approaches: he does not write for the individual musician to the same extent Ellington does. It should be said, however, that Ellington has always had his own band to work with—i.e., men on his own payroll, whose individual talents he knows—while most of Evans' writing has been done for studio pickup bands. Significantly, Evans tried to get a big orchestra of his own off the ground in 1961, but was unahle to maintain it.

If Evans did not find it possible to have his own band for long, one of the 1949 collaborators did: Gerry Mulligan. Mulligan has, in fact, had several groups, including a quartet, a sextet, a ten-piece band, and, recently, a big band. Mulligan's working pattern is odd: he maintains a group for approximately two years, then disbands it and retires to digest the experience before forming a new group. At the moment he has a quartet and plans to reorganize his big band this fall.

Mulligan has done comparatively little writing for his big band, but that done for it by other arrangers, including the gifted Bob Brookmeyer, has reflected the leader's approach, which in turn, is Ellington-oriented. The voicings of the band are often up through the section *à la* Ellington; and, again like Ellington, Mulligan permits the band great freedom within a basic discipline. On the four LPs of the band so far released (on Verve) many of the orchestra passages heard were not written down but were improvised on the occasion, as is often the case in Ellington performances. Many persons consider the Mulligan band the most rewarding big group in jazz since the 1940s, and second only to Ellington's in stature. Some people, with a taste for the highly lyrical—among whom I include myself —like the Mulligan band better than Ellington's.

Although Mulligan and Evans took parallel courses after the 1949 experiments, certain differences of approach must be noted. One of the differences, and an important one, is that Evans seems to have sought larger and more complex forms while Mulligan has moved towards greater simplicity. If by form we mean more expanded forms, then it would have to be said that Evans has made the greater contrihution.

The third writer for the 1949 band, John Lewis, has gone in a direction quite different from that of Mulligan or Evans. Lewis shot to prominence as the pianist and musical director of the Modern Jazz Quartet, where he revealed himself as a gifted improviser and the writer of some lovely melodies. He began to branch out from jazz, writing film scores (including a very bad one for the Harry Belafonte production *Odds Against Tomorrow*). Soon he was writing scores for expanded orchestras with strings, including one piece, utilizing a full symphony orchestra, called *European Windows.* (Most of Lewis' works are available on Atlantic; *European Windows* is on RCA Victor.) His critics accused him of having what is known scornfully in jazz as "the Carnegie Hall complex."

THESE LARGE-ORCHESTRA labors by Lewis gave rise to a music that has been dubbed "Third Stream" by Gunther Schuller, whose own compositions have identified him very closely with the movement. This music attempts to fuse classical music and jazz, and according to its proponents should be evaluated in terms of neither but considered as a separate genre.

Lewis and Schuller (who played French horn on one of the 1949 singles) have not been the only workers in this area. Others include Dave Brubeck, who, in collaboration with his brother, composer Howard Brubeck, produced a work that featured the Bruheck Quartet with the New York Philharmonic under Leonard Bernstein in an album for Columbia; William Russo, whose "Seven Deadly Sins," recorded by Roulette, is one of the least awkward Third Stream compositions; Jimmy Giuffre, and a few others.

But whoever writes it, performances of Third Stream always seem to mingle jazz and classical musicians, whether in large orchestra or chamber ensembles, and because neither group (with a few important exceptions) is adept at phrasing the music of the other, the musics always seem stiffly separate. (Once, listening to a car radio, I thought two stations were coming in together; I found it was only a Third Stream composition by John Lewis.) Often, in Third Stream, the jazzmen will start swinging nicely, and then the strings will come in and the swing will simply stop. The composers tend to lament the inability of players to phrase in the two idioms, but much *Continued on page 113*

when the British say

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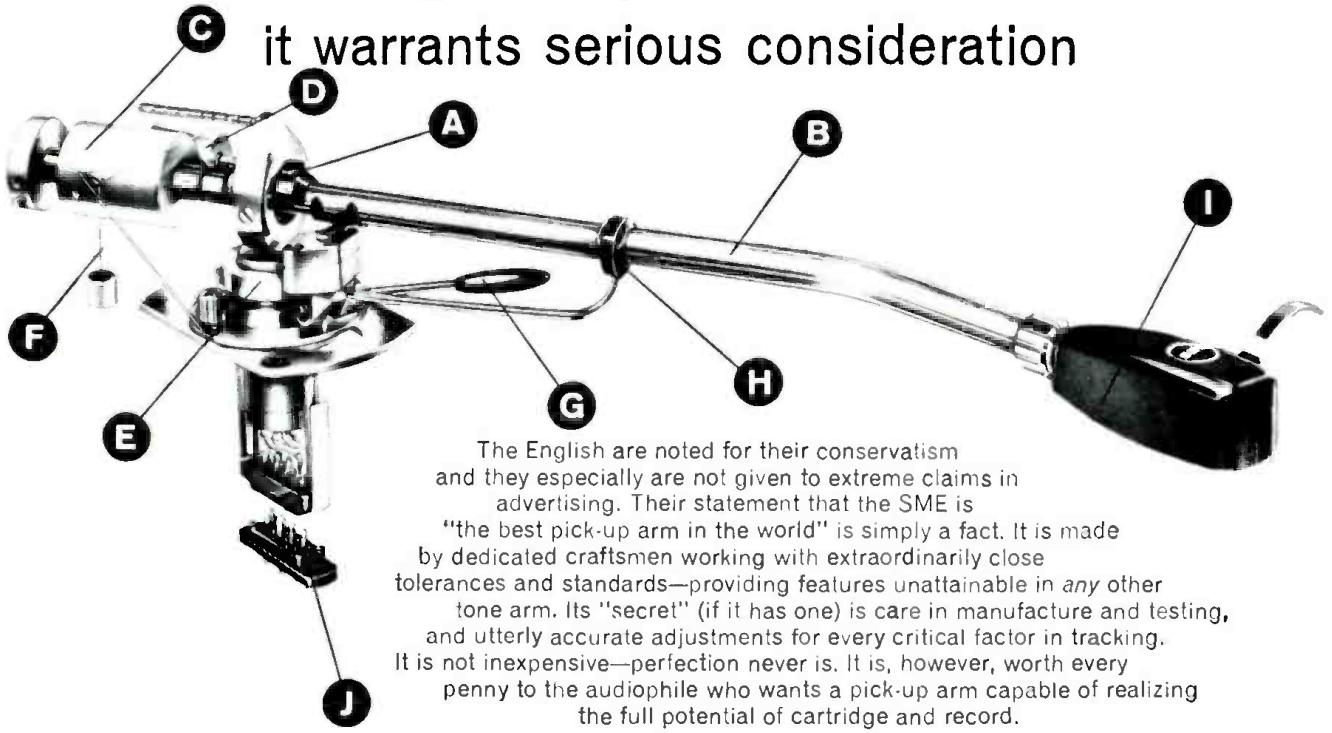

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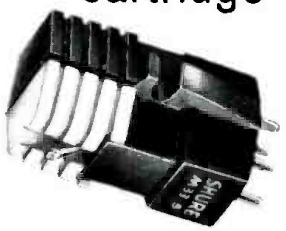

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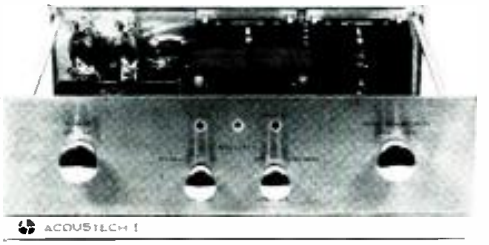
CIRCLE 74 ON READER-SERVICE CARD

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

high fidelity

EQUIPMENT REPORTS



Acoustech I

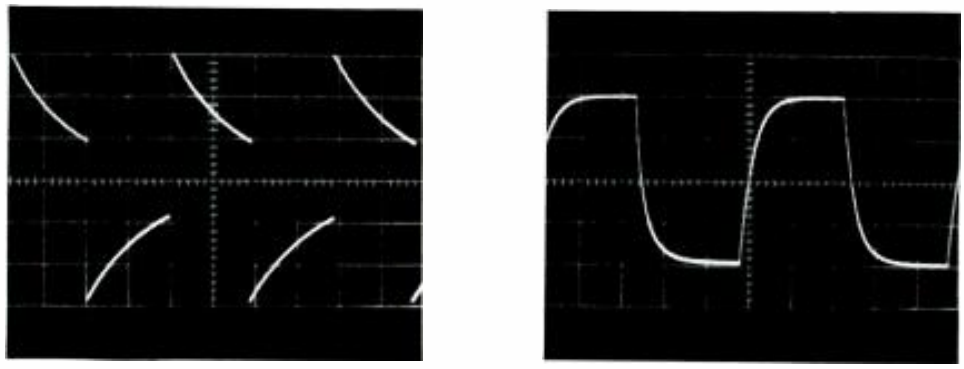
Power Amplifier

AT A GLANCE: The Acoustech I, first product of a new company, is a stereo basic or power amplifier that is completely transistorized and uses neither driver nor output transformers. Tests of a regular production line model (recently made available) were conducted at United States Testing Company, Inc., and were supplemented by extensive listening tests. The results indicate that the Acoustech I meets or exceeds most of its specifications, apparently can perform well even under conditions not specified (such as with a 4-ohm speaker load), and in general has a superb listening quality. Price is $395, including metal cage. Dimensions are 15¾ inches wide, 5 inches high, and 12 inches deep. Weight is thirty pounds. Manufacturer: Acoustic Technology Laboratories, Inc. (Acoustech, Inc.), 139 Main St., Cambridge 42, Mass.

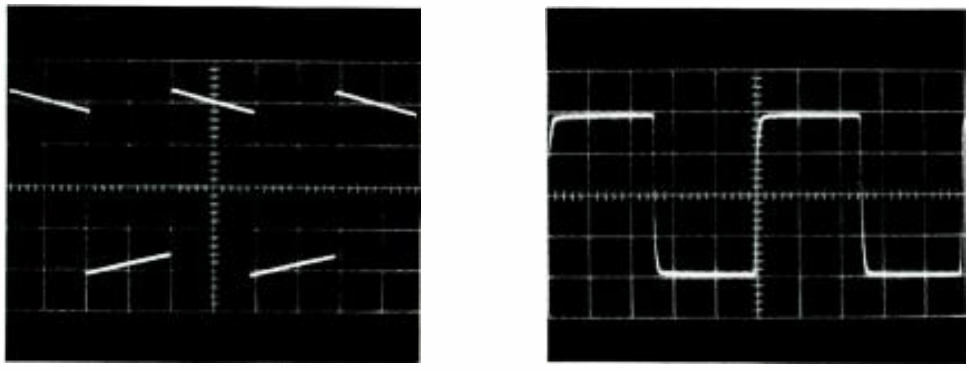
IN DETAIL: The first high-powered, "all out design," solid-state amplifier to be tested by this journal is among the finest encountered of any type and marks another major step forward in the application of transistors to high fidelity sound. Considering its power capabilities, it is deceptively compact and runs perfectly cool hour after hour. As basic amplifiers go, it is also quite handsome. Its front panel, finished in brushed gold, contains a power off on switch, an input sensitivity switch (1.5 volts and 2.5 volts), a low frequency roll-off selector switch (below 5 cps, 10 cps, and 20 cps), and a high frequency roll-off selector switch (25 kc, 50 kc, and over 100 kc). Above the roll-off switches are three neon lights. The center one indicates that the AC power is on; the left or right glows when a B+ fuse in the power supply blows. These fuses, located on the rear panel, protect the output transistors in each channel against overload or misuse. The main AC line into the amplifier also is protected. Connections, for incoming signals as well as for output to speakers, are made by phone (not phono) jacks on the rear panel, and the

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 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.



Upper photos show 50-cps and 10-kc square-wave response of the amplifier with filters in; lower photos show "wideband" response.



amplifier is supplied with a pair of 15-foot-long cables fitted at one end with suitable plugs and at the other with color-coded spade lugs. These cables also contain fuses for protecting speakers from overload. There actually are two outputs per channel, for driving multiple speaker arrays in one room, or for separate stereo or mono systems in different rooms.

The circuit, in each channel, contains a total of eight transistors. The input signal feeds into a 2N398A germanium PNP grounded-collector stage, which has a gain of less than one inasmuch as its function is to give the amplifier a high input impedance. The signal then goes to a type ST-1613 NPN silicon transistor stage that provides high gain. A negative feedback loop from the output jack of the amplifier is connected to the base of this stage. The amount of feedback is controlled by the sensitivity selector switch, and the greatest amount of feedback is provided in the 2.5-volt position. Some local feedback is also used around this stage to stabilize its high frequency response. The signal next is fed to the base of a 2N1046 PNP germanium transistor, which acts as a driver and phase splitter for one half of the output stage. The driver for the other half is a type ST-4361 NPN silicon transistor. To compensate for an unbalanced driver stage, a bootstrap network provides some positive feedback from between the collector and base of the driver to the output stage. A temperature-compensating network, containing two type 1N1692 diodes in series, serves to adjust the driver bias when the amplifier is running at a high signal level. The output circuit in each channel uses four ST-7175 silicon power transistors which are biased slightly above class B, and are operated in push-pull parallel. They feed the output jack through a 1,000-microfarad capacitor.

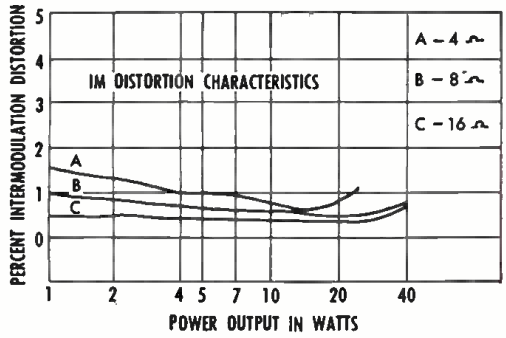
The amplifier's power supply is built around a full-wave bridge circuit using four silicon diodes, a specially designed power transformer, and careful filtering.

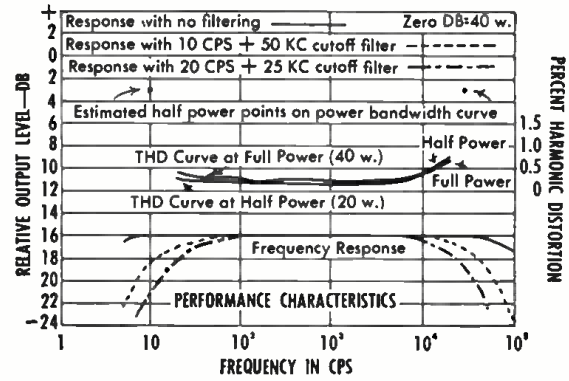
The Acoustech I is rated by its manufacturer at 40 watts power per channel, delivered across the 20- to 20,000-cps range into an 8- or 16-ohm load. (The amplifier is not specified or rated for 4-ohm loads, more of which later in this report.) Actually, at the unit's rated harmonic distortion of 0.95%, USTC found that the power available from the amplifier was well in excess of 40 watts, reaching the 60- to 70-watt region. However, the manufacturer has stated that the Acoustech I "is designed for the reproduction of music, not extended periods of pure sine wave reproduction"—which explains why the rating of the amplifier for normal use is set conservatively at 40 watts per channel, and also why USTC did not run the unit at maximum power long enough to make an ultimate power bandwidth measurement. However, from various data obtained, and from observing the distortion at half power (20 watts, or 3 db down from rated power) on an oscilloscope, USTC estimates that the power bandwidth extends from 10 cps to 30 kc, which is excellent performance by any standards.

Distortion figures measured by USTC generally were within, or below, the rated values given for the amplifier. Total harmonic distortion at 40 watts output, into an 8-ohm load, remained under 0.4% on the left channel from 20 cps to 10 kc, rising to 0.72% at 20 kc. At half power, the distortion was slightly less up to 11 kc, coming up to 0.78% at 20 kc. THD on the right channel at 40 watts output was checked at 1 kc and found to be 0.21%. And with both channels driven simultaneously, delivering 40 watts each, the left channel distortion remained only 0.21%.

Distortion measured at 16 ohms was even lower than at 8 ohms. It remained below 0.46% from 20 cps to 20 kc at the 40-watt level, and below 0.34% at the 20-watt level.

USTC also measured intermodulation (IM) distortion, and found that it too generally remained well within





specified levels for 8-ohm and 16-ohm loads. At a 1-watt output level—not specified by the manufacturer—the IM measured into an 8-ohm load was 1%; into a 16-ohm load, 0.52%. With both 8- and 16-ohm loads, the IM gradually became less as amplifier output was increased to about a 25-watt level, then started to rise up to the 40-watt level. This distortion characteristic is different from conventional tube amplifiers, but is fairly typical of the "class AB" or "class B" output circuit used in the Acoustech I. In any case, the highest distortion found at medium to high power levels was still better than specified: 0.79% with an 8-ohm load, and 0.71% with a 16-ohm load.

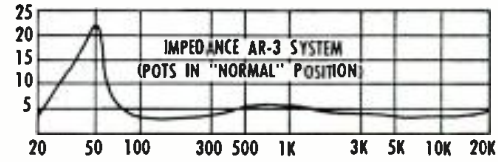
These measurements were made with the amplifier's input sensitivity switch set to the 2.5-volt position. In the 1.5-volt position, which increases the amplifier's sensitivity and thereby drives it "harder" to reach rated output, the distortion figures rose, as expected. Although the manufacturer does not rate the amplifier for 1.5-volt operation, the figures are given for those interested. THD at 20 cps was 1.4%; at 1 kc, 0.38%; at 20 kc, 1%. IM (for 1.5-volt input sensitivity at 40 watts output into an 8-ohm load) was 1.1%. While these figures, in sum, are not inordinately high, they do substantiate the idea —expressed by the manufacturer himself—that the Acoustech I provides top performance in its 2.5-volt sensitivity mode rather than in its 1.5-volt position.

The measured frequency response of the amplifier indicates that the Acoustech I is of the "wide-band philosophy" school, and has been designed for uniform response and stability below and above the 20- to 20,000-cycle range. For those who prefer to limit the response, the high- and low-cut filters are provided. With the filters out, USTC measured frequency response at the 1-watt level to be flat within +0, –0.5 db, from 5 cps to 55 kc, and down to –1 db at 82 kc, and to –3 db at 148 kc. With the filters in, the response rolled off more at the extreme low and high ends—but even with the most pronounced rolloff, response still was flat within +0, –2 db from 20 cps to about 24 kc. These figures apply to the 2.5-volt input sensitivity. In the 1.5-volt sensitivity position, the amplifier's response was down 3 db at 6 cps and at 92 kc.

Square-wave response photos of the Acoustech I show the excellent transient characteristics of this amplifier. The 10-kc square-wave response was outstanding, the best in fact yet seen for any power amplifier. The response to a more rigorous signal—a 100-kc square wave—was also remarkably good, and had a rise-time of a scant 2 microseconds. The 50-cps square wave shows some tilt due to phase distortion. These figures apply, of course, to the amplifier in its wide-band operation. When the low and high frequency filters were introduced, to limit the response to a nominal 20-cps to 25-kc range, square-wave response naturally was poorer, reflecting the attenuation of frequencies below and above those points. Using the 1.5-volt input sensitivity—again—tilted the bass square wave to 37% and increased the high-frequency rise-time to 2.9 microseconds.

The actual measured sensitivity of the amplifier for 40 watts output was 2.35 volts on the left channel, and 2.10 on the right channel in the 2.5-volt position. It was 1.3 volts and 1.22 volts left and right respectively in the 1.5-volt position. The amplifier's signal-to-noise ratio, referenced to 40 watts output, was 90 db, a very favorable figure and again better than specified. Stability of the Acoustech I with capacitive loading was very good, and the amplifier's damping factor (IHF method at 1 kc) was 27, although this dropped to a value of 11 at 40 cps and to 18 at 20 kc.

To return now to the matter of operating this amplifier into a 4-ohm load—the manufacturer does not rate or specify the amplifier for use with 4-ohm speakers inasmuch as he feels that "the impedance of the only American-produced 4-ohm-rated speaker system goes well above 16 ohms . . . below 80 cps and above 8 ohms at the mid-frequencies." This is an interesting thought and one which we have investigated, particularly inasmuch as public demonstrations of the Acoustech I have been made using the AR-3 speaker—which is, of course, the 4-ohm-rated speaker referred to. To begin with, we obtained an impedance curve for the AR-3 from Acoustic Research; as shown here, it indicates that the impedance



of the AR-3, once past the bass peak, does hover close to 4 ohms across the range. (Incidentally, the "peak" in impedance should not be misconstrued as a peak in response!) Next, we checked the performance figures of the Acoustech operating into an actual 4-ohm load. First, it was determined that the amplifier will put out up to 40 watts at 4 ohms, although it will furnish higher power at higher impedances. Second, the amplifier's distortion into a 4-ohm load was only slightly higher than into the other impedances. THD was measured at 20 watts as 0.38% at 20 cps, 0.25% at 1 kc, and 1.1% at 20 kc. IM for 25 watts output was found to be 1.1%. Finally, in listening tests, the Acoustech I has driven AR-3 speakers beautifully, as indeed it has driven other speakers, of varying efficiency, with which we have paired it.

This point, incidentally, suggests something that many listeners and critics have commented on in recent months—that there may not always be as close or as apparent a correlation with transistorized amplifiers between what is measured and the actual listening experience. The latter often seems to be "better" than the former! Whatever may come of this generally in the future (there already is talk in professional audio circles

of revising conventional methods of measuring distortion), one conclusion about the Acoustech I seems quite certain. When used in the 2.5-volt input sensitivity mode and with no filters in, it is one of the finest amplifiers yet encountered. It has a superb "listening through" quality; it is, for its power class, the coolest-running; it furnishes ample power to drive low-efficiency speakers of any impedance rating; it is stable; it has a very low noise level; it has an outstanding transient response, and high damping that seems to "grab hold of" and control a speaker to a degree that has led many listeners to remark that the speaker itself "never sounded better." Any serious stereophile who is prepared to spend $395 for a basic amplifier and who has a preamplifier capable of supplying a 2.5-volt signal would do well to consider the Acoustech I.

Ferrograph Model 424A

Tape Recorder

AT A GLANCE: The Ferrograph Model 424A is a two-speed (7½ and 3¾ ips) tape recorder providing for either monophonic or stereo ½-track recording and playback, as well as ¼-track ("four track") mono or stereo playback. (It will not record in quarter-track.) According to tests conducted at United States Testing Company, Inc., the 424A is extremely well made and is a fine performer, having smooth response and low distortion. Cost is $595, which includes a carrying case. Over-all dimensions (in the closed case) are 18½ inches wide, 17½ inches deep, and 9¾ inches high. Weight is forty-eight pounds. The 424A is manufactured by The Ferrograph Co., Ltd., Ferrograph House, 84 Blackfriars Rd., London, S.E.1, England, and distributed in the U.S.A. by Ercona Corp., 16 West 46th St., New York 36, N.Y.

IN DETAIL: The Ferrograph is laid out on an ample-sized deck which mates with a sloping front panel. The deck contains the transport, head assembly, and associated controls for mechanical operation, while the sloping panel contains the electronic controls. If somewhat unusual in appearance, the general layout is very logical, easy to use, and shows evidence of careful workmanship and finish. The entire unit is fitted into the carrying case which, when the lid is removed, may be installed in a cabinet or cutout of suitable dimensions.

The 424A has three stereo heads—a half-track erase head, a half-track recording head, and a quarter-track playback head. Thus, although it will not record quarter-track, it will play quarter-track stereo tapes. And, of course, it will record in mono as well as in stereo on half-track widths of tape. It can be used for making sound-on-sound recordings and echo effects, and for mixing two input signals. Continuous and direct monitoring on stereo and mono is provided.

The recorder has two inputs for each channel (one for microphone and the other for high-level signals such as from a tuner or external preamplifier), and each input has its own level control on the front panel. The output level controls for each channel are dual concentric types; they may be used while recording to regulate the level of the monitor signal independently of the input level. The monitor signal itself may be derived from the input signal or from the playback head.

The recording level meter may be switched into either channel. Its electrical characteristic is not that of a standard VU meter inasmuch as it will respond more to the peaks, or transients, than to the average level of musical signals. However, it is calibrated linearly from "0" to "10" and a red mark at "8" indicates the maximum recommended recording level.

The transport mechanism for the Ferrograph uses separate motors for the take-up reel, supply reel, and capstan drive. The tape drive system is somewhat unusual in that the capstan has a rubber face while the "pinch roller" is solid brass. USTC found that the mechanical system worked very well, with a sure and positive action and no tape spillage. However, occasionally, when the pause button was released, the automatic stop lever would trip, stopping the transport—a minor annoyance at most.

The transport is started by a lever and stopped by a button. A mode selector knob chooses one of four positions: play, fast-forward, rewind, or record. No separate record interlock button is provided on this machine, but none is really needed with this system of operation.

Pressure pads are used to hold the tape firmly against the heads. There are no tape lifters in this unit, and the sound on the tape may be heard even when in the fast-forward or rewind modes of operation—unless, of course, the volume is turned down. The Ferrograph recorder includes such features as an automatic stop

mechanism (operable in play and record modes), a clock-type tape position index, a pause control, and a speed shift knob. The deck will accept 8¼-inch-diameter reels for extra playing time.

The electronics section of the recorder contains a total of nine tubes. The recording amplifier for each channel has a two-stage microphone preamplifier followed by a single-stage 12AX7 amplifier and a single-stage 12AU7 amplifier incorporating the recording equalization circuit. The recording level meter is driven by a meter amplifier circuit using both halves of a 12AX7 tube. The push-pull bias oscillator uses a 12AU7 tube, while the three-stage playback preamplifier uses two 12AX7 stages and one 12AU7 stage. The equalization of the playback preamplifier is adjustable, although some instrumentation is needed in order to make these adjustments. A control permits selecting equalization for the 3¾-ips tape speed, the NAB characteristic for 7½ ips, and the European CCIR characteristic for 7½ ips.

In USTC's tests, the recorder's wow and flutter were low at both speeds, measuring 0.12% and 0.1% respectively at 7½ ips, and 0.14% and 0.16% respectively at 3¾ ips. The tape ran somewhat fast at both speeds, however, the speed error ranging between 2.5% and 2.8% at 7½ ips and being a constant 4.6% at 3¾ ips. The rewind and fast-forward time for a full 1,200-foot reel of standard tape was very good (only 46 seconds).

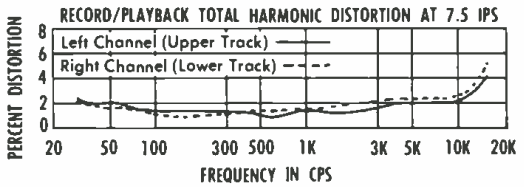
The playback frequency response of the Ferrograph recorder, measured using an NAB-equalized test tape, was flat within ±2.5 db from about 100 cps to 14 kc. The low end of the response curve showed a gradual rise on each channel below 600 cps, and was up by +3 db at 50 cps on the left channel, and by +4 db at 50 cps on the right channel. Over-all, this response characteristic is one of the smoothest yet encountered in tape recorders of this price class. With a zero VU recorded level at 700 cps, each channel of the recorder provided a maximum output of 0.54 volts. While this is a relatively low output level by American standards, it should not present any problem to the user of the Ferrograph, since most amplifiers have more than enough gain to handle this level quite well.

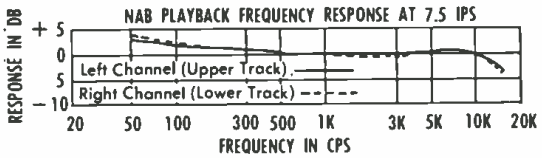
In order to obtain a recording level of zero VU on the Ferrograph, an input signal of at least 190 millivolts is required at the high level input, which is a very good sensitivity. The recording level meter reads only 5 at this level, or halfway between zero and full scale. Therefore, when recording with the meter peaking at 8, as instructed in the Ferrograph operating manual, the actual recording level will be well in excess of zero VU. The measurements indicated that the 700-cps harmonic distortion produced by the recorder remained under 3% with recording levels up to +7 VU, at which level the recording level meter read about 9.4.

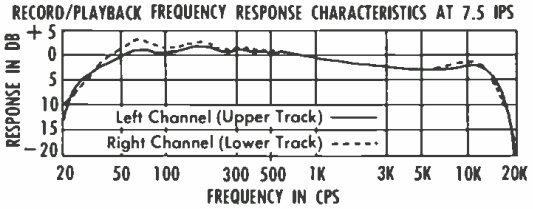
The record/playback frequency response of the Ferrograph recorder at 7½ ips was flat within ±3 db from 33 cps to 13 kc, and showed a gradual decline in output as the frequency increased. Both channels had essentially the same characteristic. At 3¾ ips, there was a difference between the left and right channels, presumably due to a difference in the equalization characteristics of the two channels. The left channel remained very flat over the mid-frequency region (±0.5 db from 70 cps to 4 kc) while the right channel had the same gradual slope shown by the response curves made at 7½ ips. Both response curves at 3¾ ips cut off sharply above 7 or 8 kc.

At 7½ ips, the recorder's distortion was under 2% over most of the audio band, and remained under 3% on both channels from below 30 cps to 12 kc. At 3¾ ips, slightly higher distortion was noted, although both channels had less than 4% distortion from 30 cps to 7 kc. These figures, measured with signals recorded at −10 VU level, are all good.

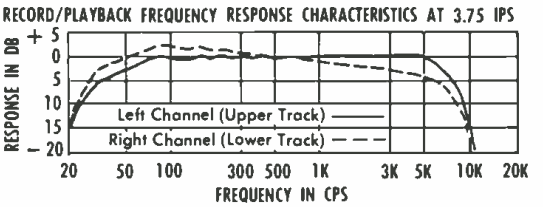
The recorder's playback signal-to-noise ratio was 52 db on the left channel and 47 db on the right channel, both figures referenced to zero VU. When recording, the signal-to-noise ratio decreased by about 2 db on each channel. USTC points out that these figures are quite good, especially in view of the fact that recordings made on the Ferrograph will normally be made at a relatively high recording level due to the characteristic of the recording level meter and the low distortion of the recorder. Intermodulation distortion was completely

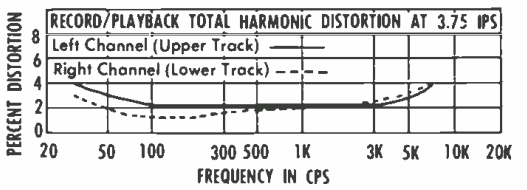






Response and distortion characteristics of the Ferrograph at 7.5 ips, left, and at 3.75 ips.





negligible at zero VU, and only became significant at very high recording levels where the machine's recording level meter reached 10.

The Ferrograph 424A is undoubtedly one of the best recorders available for home use. It has complete versatility, and in general gives top quality performance. Even the instruction manual for the recorder is outstanding. It is a hard-cover book printed on fine quality paper, and contains a complete operational and technical description of the recorder on its sixty pages. It also contains complete diagrams of the unit, full parts lists, and detailed alignment and adjustment instructions.

Audio Dynamics ADC-3

Stereo Cartridge

AT A GLANCE: The newest and lowest-priced cartridge from Audio Dynamics is the ADC-3, a high quality "moving-magnet" type. With its rated compliance of 15 x 10^{-6} cm/dyne, and its 0.0007-inch (0.7-mil) diamond stylus, it is intended for "universal" use, or wider application than its ADC-1 and ADC-2 predecessors. That is to say, it is designed for installation in tone arms that track best in the 2- to 5-gram region, which includes the arms found on most automatic players. Price is $37.50. Manufacturer: Audio Dynamics Corp., Pickett District Rd., New Milford, Conn.

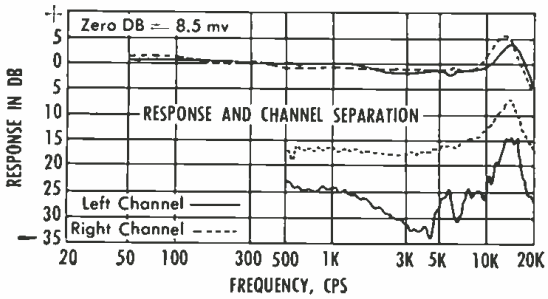
IN DETAIL: Recommended load impedance of the ADC-3 is 47K, although this value is not critical. Increasing it will produce a slight rise in the high-frequency response; lowering it will tend to reduce the high-end response. Recommended tracking force is from 2 to 5 grams, a fairly wide range. Measurements made at United States Testing Company, Inc., were performed with a 47K load and a 3-gram tracking force.

The cartridge is contained in a mu-metal shield to prevent hum pickup from the turntable. It is suitable for mounting in any standard tone arm containing either 1/2-inch or 7/16-inch mounting centers. The stylus is mounted in a clip-in assembly that makes replacement exceedingly simple without the use of any tools and without removing the cartridge from the tone arm.

The ADC-3 has four terminals, and the left channel ground is connected to the cartridge case. Either a three- or four-wire system may be used; a ground clip is provided to connect the two ground terminals of the cartridge together for the three-wire system.

Tracking at three grams, the cartridge had very good tracking ability, high compliance, and low harmonic distortion. Needle talk also was low, and the cartridge's shielding proved to be very effective against hum pickup.

The ADC-3 produced an output voltage of 8.5 millivolts at 1,000 cps with 5 cm/sec peak recorded velocity on the left channel, and channel balance was very good (within 1 db up to about 10 kc). The frequency response of each channel was measured as constant within ±2 db of the 1-kc level up to around 11 kc. The rise and fall above this frequency is typical of many cartridges and has no appreciable effect on listening quality.

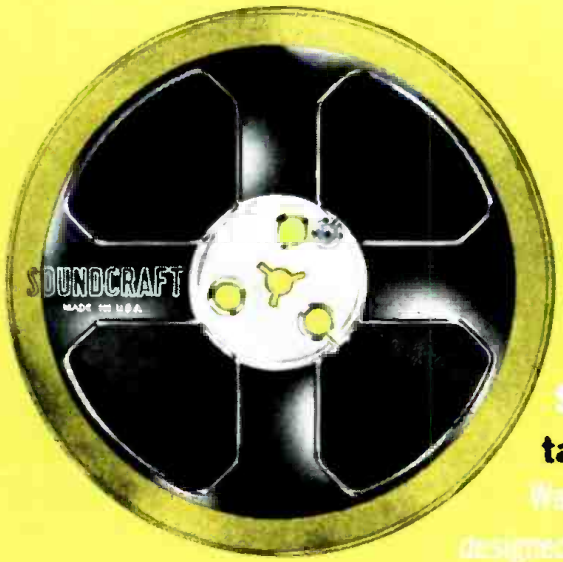


Channel separation was excellent on the left channel, generally staying better than 25 db up to 10 kc, and still showing 19 db at 16 kc. Separation on the right channel was not as good but did remain generally at about the 16-db point across the range, reaching 11 db at 14 kc. This measured difference in channel separation is of little significance with regard to the ADC-3's ability to reproduce normal stereo discs. In fact, in listening tests the ADC-3 furnished excellent channel separation and stereo breadth and depth. Its sound in general was clean and well defined from top to bottom, with no audible distortion or disparity in channel balance.

An oscillogram of the cartridge's response to a 1-kc square wave shows a generally good waveform with only a small amount of ringing. This fine transient response without doubt contributes significantly to the pickup's clean sound.

REPORTS IN PROGRESS

Fisher MF-300 Remote Control Tuner
H. H. Scott LK-150 Amplifier Kit
Altec Lansing 708A Tuner/Amplifier



Perhaps two years from now the quality of this tape may be duplicated...perhaps never! Soundcraft Golden Tone—a physically perfect tape...a musically perfect sound. A bold claim? Yes. Warranted? Yes. Here's why. Golden Tone is a very special tape... designed just for those who demand the finest performance from today's advanced recorders. Unless you have the discerning ear and the exacting equipment which ordinary tapes can't satisfy, there is no reason for you to buy Golden Tone.

A special magnetically-active FA-4 oxide formulation increases Golden Tone's high frequency output by 25%. Its signal-to-noise ratio is 7 db better than other brands, to give your recordings the greatest dynamic range possible with a tape. Precision-slit Golden Tone is free of edge burrs and skew. These physical defects can be cruelly exposed by the narrower tracks in 4-track recording. Microscopic burrs prevent the tracks on the edge of the tape from making intimate head contact, resulting in loss of "highs."

Skew, another hidden defect, produces cross-talk and loss of recording level. Golden Tone's oxide formulation and base are balanced to prevent cupping or curling, an effect which can also prevent tape to head intimacy. Golden Tone's oxide surface is Micropolished. This patented Soundcraft process removes any surface irregularity, prevents drop-outs, protects high frequency response and minimizes head wear.

From this physically perfect tape, comes musically perfect sound. Golden Tone costs more, but it is worth more. It is produced in small quantities with infinite care and rigid quality control. It is the world's finest tape for those who demand the ultimate in sound reproduction. Offered for the first time anywhere—a long play Golden Tone tape on 1 mil Mylar*, TENSILIZED by DuPont—will not stretch or break. Also on ½ mil "Mylar" and 1½ mil Acetate Bases.

*DuPont T.M.

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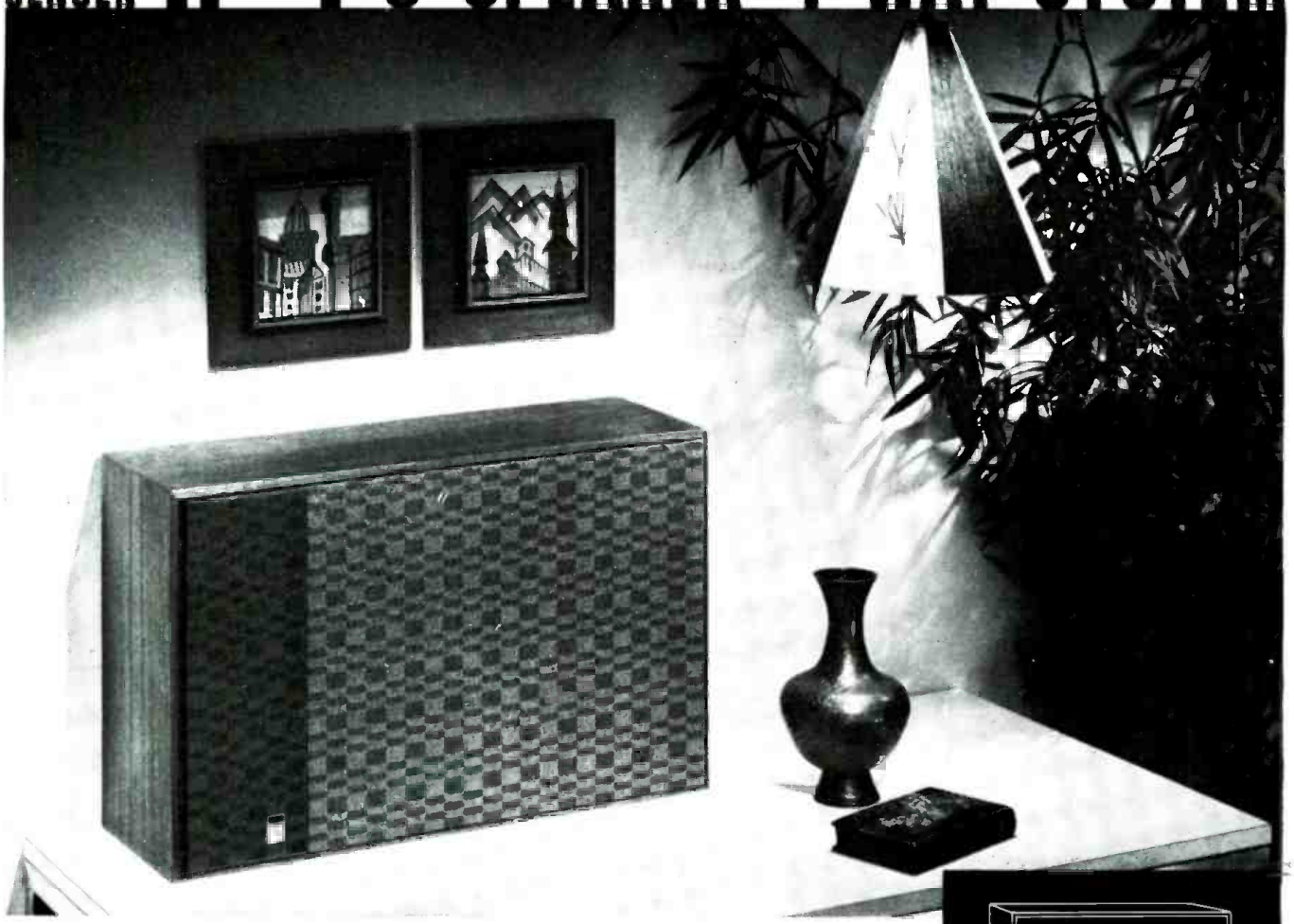
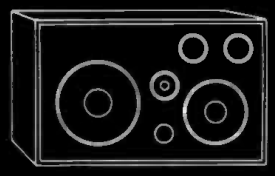
CIRCLE 68 ON READER-SERVICE CARD

NEW JENSEN TF-4 5-SPEAKER 4-WAY SYSTEM





TF-4. 5-Speaker 4-Way System.
Impedance, 8 ohms.
Power Rating, 25 watts.
In Oiled Walnut $114.50
In Unfinished Hardwood 97.50

Has Ear Appeal . . .

In Jensen's TF-4, smooth, finely-balanced, full-range reproduction is achieved by expert blending of five speakers: a high-compliance, long-travel FLEXAIR® woofer; a special 8" midrange; two direct radiator tweeters; and Jensen's SONO-DOME® ultra-tweeter for frequency extension beyond audibility. Look, listen and compare. We think you'll agree there's nothing like the TF-4 in sound . . . and in value.

Has Eye Appeal . . .

The new TF-4 comes to you in a new full-size but gracefully slender format that combines big speaker performance with elegant appearance. The wood is *genuine* walnut veneer in oil finish. (Available, too, in the money-saving unfinished gum hardwood for custom finishing or building-in.) A new grille fabric custom-woven for us provides a distinguished decorator touch. Cabinet measures 16" H, 25½" W, 8½" D. Write for Brochure MT.

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CIRCLE 66 ON READER-SERVICE CARD

New Fall Recordings

a preview

FOR the ninth consecutive year we offer herewith an advance glimpse of the recordings scheduled to reach the shops between now and the end of the year. Only a portion of the forthcoming bounty revealed by our company-by-company survey can be mentioned in these pages, but we trust there will be enough here to whet any and all appetites.

ANGEL: Devotees of Victoria de los Angeles are due for a rich benison. The Spanish soprano will be featured in a new *Barber of Seville* (made in London under the direction of Vittorio Gui, with Luigi Alva and Sesto Bruscantini) and in her first recording of *Cavalleria rusticana* (made in Rome under the direction of Gabriele Santini, with Franco Corelli and Mario Sereni). Dietrich Fischer-Dieskau admirers can look forward to this singer's latest accounts of Schubert's *Schwanengesang* and *Die Winterreise*, both with Gerald Moore at the piano. From the Philharmonia Orchestra we'll have the Mussorgsky-Ravel *Pictures* conducted by Lorin Maazel, the *Quattro pezzi sacri* of Verdi conducted by Carlo Maria Giulini, and the Tchaikovsky Fourth and Fifth conducted by Otto Klemperer. The "Great Recordings of the Century" will bring a reissue of the thirty-two Beethoven sonatas played by Artur Schnabel, a Bach organ recital by Albert Schweitzer, and a miscellany entitled "Singers of Imperial Russia."

ARCHIVE: The accent this fall in Deutsche Grammophon's far-ranging historical series is very much on Johann Sebastian Bach. Items: the *Well-Tempered Clavier*, Book I, performed by Ralph Kirkpatrick on the clavichord (for the first time on records, we believe); the Magnificat, with Maria Stader, Hertha Töpper, Ernst Häfliger, Fischer-Dieskau, and the Munich Bach Choir and Orchestra; more organ music from Helmut Walcha at the console of St. Laurens Church, Alkmaar; and more of the unaccompanied cello suites played by Pierre Fournier. Having been much taken with a previous Archive disc devoted to the dance music of Michael Praetorius, we're looking forward to hearing another disc of this composer's music, entitled "Ten Christmas Songs." And our curiosity is piqued too by the prospect of Jean-Philippe Rameau's *Pigmalion* ballet.

ARTIA/PARLIAMENT: These labels are now under new management, but as before will purvey recordings made by Supraphon in Czechoslovakia. In the next few months we can expect performances by the Czech Philharmonic under Zdenek Chalabala of the Dvořák symphonic poems (*Golden Spinning Wheel, Midday Witch, Wood Dove*, etc.), while the same orchestra conducted by Karel Ancerl will be heard in Prokofiev's *Alexander Nevsky* and in a Bartók concerto coupling—the Viola Concerto (Jaroslav Karlovsky, soloist) and the Third Piano Concerto (Eva Bernathova, soloist). Also on the docket is a previously unrecorded Cello Concerto in C by Haydn, discovered in Prague two years ago; it's paired with the Boccherini Concerto and played by Miloš Sádlo and the Prague Radio Orchestra under Alois Klíma.

CAEDMON: Two classics of the English stage are promised for the Christmas trade. Sheridan's *The Rivals*, on two Caedmon discs, will feature Dame Edith Evans, Pamela Brown, and Micheál MacLiammóir in the cast. In the offing too is *Hamlet*, on four Shakespeare Recording Society discs, with Paul Scofield as the irresolute Dane, Zela Walker as Ophelia, and Diana Wynyard as Gertrude. For Kiplingites there'll be readings from the *Jungle Books* by Boris Karloff.

CAMBRIDGE: Fanciers of Heinrich Biber and the *scordatura* violin will be offered more recorded evidence of this composer's wizardry, again with Sonya Monosoff as presiding virtuoso. Hugues Cuenod contributes a collection of posthumous Schubert songs, almost all previously unrecorded, with David Garvey accompanying. He's to be heard as well in Bach's Cantata No. 61, *Nun kommt der heiden Heiland*, with the Old North Singers of Christ Church, Boston; on the overside is Heinrich Schütz's *Seven Words of Christ from the Cross*.

COLUMBIA: Last season's extensive recording program in Lincoln Center's Philharmonic Hall has furnished the material for a big salvo of Leonard Bernstein releases this fall. The cannonade begins, appropriately enough, with Tchaikovsky's *1812 Overture*, firearms blazing away within the confines of the new hall; the *Marche slave* and *Capriccio italien* fill out the disc. Also under Bernstein's direction: a Beethoven Fifth with all the repeats observed, the Brahms Violin Concerto (Zino Francescatti, soloist), the Brahms Fourth, and the Bach *St. Matthew* Passion (on three records, sung in English, with Adele Addison, Betty Allen, Charles Bressler, David Lloyd, and William Wilderman as the soloists).

The Philadelphians under Ormandy are represented in the Saint-Saëns Third Symphony (with E. Power Biggs playing the new Aeolian-Skinner organ in Philadelphia's Academy of Music), the Brahms *German* Requiem (sung in English by the Mormon Tabernacle Choir, Phyllis Curtin, and Jerome Hines), and the Prokofiev Sixth Symphony. The same orchestra, guest-conducted by Charles Munch, has also been recorded in an all-French program, including Fauré's

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incidental music to *Pelléas et Mélisande* and the Ravel *Valses nobles et sentimentales*.

On the more or less contemporary front we're promised Stravinsky's *Oedipus Rex* under the composer's baton, Aaron Copland's Clarinet Concerto with Benny Goodman as soloist and the composer conducting, Samuel Barber's *Andromache* paired with the William Schuman Symphony No. 8 (Schippers and the New York Philharmonic), and the second volume of Robert Craft's Schoenberg series.

COMMAND: Recent forays to Pittsburgh have yielded recordings of the Tchaikovsky Fourth, the Beethoven *Eroica*, and a collection of Wagner overtures—all under the direction of William Steinberg, of course.

COMPOSERS RECORDINGS: Chief item of interest on the CRI label will be a complete recording of *Nausicaa*, an opera by Peggy Glanville-Hicks to a libretto by Robert Graves; the performance—taped "live" in Athens two years ago—is conducted by Carlos Surinach. Also on the forthcoming list are works by Henry Cowell, Frederic Jacobi, and Elinor Remick Warren.

DECCA: Guiomar Novaes makes her Decca debut with a Chopin-Liszt-Debussy recital; it's the first time in her long career, we're told, that the Brazilian pianist has recorded any music by Liszt. The Abbey Singers, a group of five vocalists working under the direction of Noah Greenberg, also are making a disc debut in "Five Centuries of Song." In an album called "The Glory of Cremona," Ruggiero Ricci will put fifteen famous Stradivari violins through their paces.

DEUTSCHE GRAMMOPHON: Certainly the biggest and bulkiest offering from DGG this season are the nine Beethoven symphonies performed by Herbert von Karajan and the Berlin Philharmonic (on eight records, available only as a boxed set). We'll be publishing a feature review of this undertaking in our next issue. Other multi-record albums include *Così fan tutte*, with Eugen Jochum conducting the Berlin Philharmonic and a predominantly German cast (Irmgard Seefried, Nan Merriman, Erika Köth, Ernst Häfliger, Hermann Prey, and Fischer-Dieskau); a made-at-La Scala version of *Il Trovatore* (Antonietta Stella, Fiorenza Cossotto, Carlo Bergonzi, and Ettore Bastianini, with Tullio Serafin on the podium); and the late Beethoven quartets (*cum* Great Fugue) performed by the Amadeus Quartet.

Sviatoslav Richter and the Vienna Symphony under Kurt Sanderling collaborate in Beethoven's Piano Concerto No. 3 and Rondo in B flat, while alone Richter will be featured in a miscellany of Chopin, Debussy, and Scriabin taped during his tour of Italy last winter. Igor Markevitch leads the Czech Philharmonic Orchestra and Chorus in Cherubini's Requiem in D minor. Last but not least, we're definitely promised the long awaited Furtwängler interpretation of Bruckner's Ninth Symphony, as well as his reading of the Beethoven Fourth. Both are actual-performance tapings with the Berlin Philharmonic, and both of course are in mono only.

EPIC: Another Beethoven Fourth, this one in stereo, is coming from Epic—recorded by the Cleveland Orchestra under George Szell. The same orchestra and conductor will also be heard in a Debussy-Ravel coupling (*La Mer, Daphnis et Chloë*). Leon Fleisher solos in a disc of American piano works (Copland, Leon Kirchner, Sessions, Ned Rorem) and collaborates with the Juilliard String Quartet in the Brahms F minor Quintet.

EVEREST: We're informed by this label's new management that it is acquiring American rights to recordings made by the Club Français du Disque (France), Ariola (Germany), and Saga Records (England). Among the items down for pre-Christmas release are the Bach Suites for Orchestra (Karl Ristenpart conducting), the Tchaikovsky *Pathétique* (Dean Dixon conducting), and the Fourth and Fifth Symphonies of Mendelssohn (the late Eugene Goossens conducting).

GOLDEN CREST: With the piano music of Fauré finally accounted for, Grant Johannesen is now turning his attention to American chamber music. This fall he'll be heard with violinist Michael Rabin in sonatas by John Alden Carpenter and Arthur Shepherd. Harpsichordist Igor Kipnis contributes a miscellany that includes the plaintively titled *Sufferings of the Queen of France* by Jan Dussek, while the Phoenix String Quartet will be adding three unrecorded works to the discography of Juan Arriaga.

LONDON: It goes without saying that the autumn schedule includes a complete opera recording with Joan Sutherland in the cast. This year it's Verdi's *La Traviata*. The Alfredo is Carlo Bergonzi, the elder Germont is Robert Merrill, and the orchestra (of the Maggio Musicale Fiorentino) is conducted by John Pritchard. Other operatic items include: highlights from Lortzing's *Zar und Zimmermann* and *Waffenschmied* (Hilde Gueden, Eberhard Wächter, et al.), a recital of Mozart arias by Teresa Berganza, highlights from *Aida* with Birgit Nilsson, and a recital by the Bulgarian basso Nicolai Ghiaurov. Ernest Ansermet and the Suisse Romande Orchestra continue their documentation of the Stravinsky literature by giving us this fall the complete *Baiser de la fée* ballet music. They've also made a *Pines-Fountains* coupling. Mozarteans can look forward to a complete recording of W.A.M.'s wind band music, on five discs, performed by an assemblage of British instrumentalists; also on the way is a coupling of Symphonies 33 and 39 by the Vienna Philharmonic under Istvan Kertesz. As Christmas approaches, London hopes to release some albums recorded in Europe this summer, but details at press time were still nebulous.

LOUISVILLE: In the Louisville Orchestra's "First Edition" series this fall we're promised Frank Martin's Violin Concerto (paired with works by Ernest Bloch and Toshiro Mayuzumi) and Carlisle Flood's *The Mystery* (songs for soprano and orchestra, with Phyllis Curtin as soloist).

LYRICHORD: Orientalists will want to know about a two-disc album entitled "Buddhist Chant," a recorded survey of the rituals practiced by the Zen, Nembutsu, and other sects. A complete recording of the Brahms Chorale-Preludes, Op. 122, is en route, performed by organist Robert Noehren, who also contributes a series of three records (on the associated Expériences Anonymes label) devoted to the organ literature of seventeenth-century Germany. There's a possibility that Haydn's opera *Il Mondo della luna* will be out on Lyrichord before Christmas, but at this writing particulars—except for the fact that the work is to be recorded in Munich—were not available.

MERCURY: This company's 1962 sortie into the U.S.S.R. is still yielding new material; coming up soon is a coupling of the two Liszt piano concertos, with Byron Janis as soloist in both, and Kyril Kondrashin and Gennady Rozhdestvensky as the respective conductors. Harpsichordists Rafael Puyana and Genoveva Galvez collaborate in "Music of the Bach Family"; the collection includes Johann Sebastian's Concerto in C for Two Harpsichords, two four-hand sonatas by Johann Christian, and one two-harpsichord sonata by Wilhelm Friedemann. Due attention to the twentieth-century muse is paid by Antal Dorati and the London Symphony in a Webern-Schoenberg-Berg collection and by Jo-

Continued on page 93

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Records in Review

Ardor and control.

by Harris Goldsmith

For Schumann, a Sonic Replacement For Rubinstein, Artistic Vindication

CONSIDERING THAT Rubinstein has recorded so few of Schumann's works, one might well feel some disappointment in discovering that the pianist has now chosen to repeat two items which he has already given us instead of going on to important repertoire of which, as yet, we have no disc versions from him. In this particular instance, however, we can feel grateful to Rubinstein and RCA Victor, for the new recording is not merely a sonically updated replacement but a vindication of this artist's talents as a supreme exponent of Schumann's music.

Rubinstein first performed *Carnaval* in this country back in 1906, but we had to wait nearly fifty years for a recorded documentation. Unfortunately, that long-awaited release was not all it should have been: the piano tone was thin and wavery, the reading itself flamboyant, unduly extroverted, and even downright labored at times. It was strange to find an artist usually so full of spontaneity as Rubinstein indulging in all sorts of contrived and arbitrary "stop-go" mannerisms. Yet even with its numerous unsatisfactory details (the flippant *Aveu*, the coarse-sounding rubato in *Chopin*, the pugnacious and insensitive *Chiarina*) and its general stodginess throughout, there were aspects of that performance at which one could only marvel.

The amazing thing about the new performance is its strength and technical brilliance. Rubinstein, at seventy-six, retains all his compelling ardor, together with an immaculate control. Indeed, his tone is more sonorous than ever before, and the youthful exuberance of his playing, uncanny in the concert hall, becomes a virtual miracle as one experiences it here. While few pianists could give a more brilliant exposition of the notes alone, Rubinstein has gone further, deepening his musical insights and welding them to an unfaltering mechanical equipment. If some of the tempos in the new performance are appreciably broader than at one time, it should be quite obvious that these changes have been determined on purely musical grounds: compare, for example, the excruciatingly difficult *Paganini* episode on the earlier and later recordings—the newer performance is not just swifter, it is also lighter and more accurate as well.

Rubinstein's *Carnaval* remains, however, a big, sweeping rendition, despite the added tenderness in *Aveu*, *Eusebius*, *Reconnaissance*, and like sections. His re-creations of *Estrella* and *Chiarina*, in particular, are buxom and lusty. He churns up enormous energy in the sweeping tonal canvas which is part and parcel of both the opening *Préambule* and the culminating *Marche des Davidsbündler contre les Philistins*; and no pianist since Rachmaninoff has executed the syncopated figures which close both of these sections with a comparable kind of giddying impact. In contrast to the volatile and light-footed Moiseiwitsch account (on a recent Decca release) Rubinstein's exposition is much bolder and weightier, and while he stresses an occasional inner voice (as in *Pierrot*), he differs basically from Moiseiwitsch in that he emphasizes mass rather than line.

In passing, it is interesting to note

some of Rubinstein's revised ideas regarding repeats and tempos in this work. The *Da Capo* of *Papillons*, strangely omitted from the pianist's previous recording, is here restored, but a hitherto observed repeat is now ignored in *Reconnaissance*. The unusual, gradual acceleration to a fast tempo in *Préambule* (most players, probably following Rachmaninoff's example, do this more abruptly) is maintained from the old version, but *Eusebius*, while still not quite Adagio (as indicated by the composer), is a good deal steadier on the new disc.

The predecessor Rubinstein version of the *Fantasiestücke* has been out-of-print for many years, although memory proclaims it to have been quite fine. This lovely suite of vignettes offers a very contrasting aspect of Schumann. Unlike *Carnaval*, its pieces are more self-contained, and, in fact, the *Fantasiestücke* never "build" in the same way as do the *Carnaval*, *Kreisleriana*, and *Etudes symphoniques*. These are, perhaps, the most subtle things Schumann ever wrote and are basically nontechnical in outlook (despite the fact that two of the pieces, *In der Nacht* and *Traumeswirren*, are among the most difficult to execute in all piano literature). Of Rubinstein's two rivals on record in this work, Richter and Guiomar Novaes, he resembles the latter more closely in general approach. Both of these artists are more liberal with pedal effects and opaque in sound than Richter, who is essentially a watercolorist painting with clear, bright dabs of sonority. In matters of technique, however, Rubinstein clearly outplays his distinguished distaff colleague; he is, at once, firmer and more volatile. Rubinstein also makes more of *Des Abends* and *Warum?* than does Richter, who sounds curiously uninvolved with the former and languid in the latter. Richter, incidentally, omits from his collection one of the strongest pieces, *Grillen* (as well as one of the weakest, *Fabel*), which gives Rubinstein a clear point for his vibrantly spirited reading of that work. Both pianists give *Aufschwung* a splendid rendition. In the remaining pieces—*In der Nacht*, *Traumeswirren*, and especially *Ende vom Lied*—I myself would choose Richter's tightly coiled rhythmic emphasis and gossamer fingerwork over Rubinstein's more spaciously plastic, thicker-toned statements. But individual preferences in specific works notwithstanding, Rubinstein's is on all counts a beautiful record.

A word about the sound: RCA Victor has provided a full, clear tonal frame which allows the artist to spin his poetic spell unhampered. I was, however, aware of preëchoes on both sides, most disturbingly so before *Papillons* in *Carnaval* and in the silence preceding *Traumeswirren* overside. There was also some surface crackle on the side of the disc containing the *Fantasiestücke*.

SCHUMANN: *Carnaval, Op. 9; Fantasiestücke, Op. 12*

Artur Rubinstein, piano.
• RCA Victor LM 2669. LP. $4.98.
• • RCA Victor LSC 2669. SD. $5.98.

Soprano Maria Reining.

Ariadne auf Naxos—as Strauss Heard It Just Before the Bombs Fell

by Conrad L. Osborne

On June 11, 1944, Allied troops, attempting to expand their five-day-old Normandy beachhead, ran into heavy fighting in the vicinities of Carentan and St. Lô. In Finland, the Red Army launched a major new offensive, registering gains of up to fifteen miles. In Rome, Pope Pius XII ventured outside the Vatican for the first time since the German take-over. And in Vienna, the Staatsoper was celebrating the eightieth birthday of Richard Strauss with a performance of his own favorite opera, *Ariadne auf Naxos*.

Strauss loved *Ariadne* above all his other works, although he was certain that even in its relatively successful second version (the one with the sung prologue, premiered in 1916), it would never catch hold with the public—in whom, however, he placed greater trust than in the critics. So *Ariadne* was perhaps the most appropriate of all possible selections for a birthday celebration, and the Staatsoper, though under wartime handicaps, set it forth with a cast which any house would have difficulty in matching today: Maria Reining, Alda Noni, Irmgard Seefried, and Max Lorenz, with Paul Schoeffler as the Music Master, Erich Kunz as Harlekin, and Peter Klein as Brighella, Karl Böhm conducting. It is this very performance that Deutsche Grammophon now gives us.

As I do not have at hand the extensive brochure that is to be released with the album (it will include, I am told, some reminiscences of Strauss, written by Seefried and Böhm, in addition to the usual notes and libretto), I am not up on all the details of this particular performance. I would venture to guess, though, that this was the very last *Ariadne* to be sung in the old Staatsoper. Just nineteen days later, on June 30, 1944, a performance of *Götterdämmerung* brought down the curtain on the old stage for the last time; not long after, the house lay in ruins. The recording itself must have originated with a radio broadcast, since it is labeled as "from the archive of the Austrian Radio, Vienna." At one or two points during the performance, the sound of an announcer's voice can be heard very faintly.

To say, then, that the release is of historical interest is to understate the case. Can it be denied that the purely historical considerations, the mere awareness of the listener that these sounds are the sounds of Vienna, June 1944, color all one's feelings about the recording? As it happens, I am writing this review on the morning of June 11, 1963—nineteen years to the day after the event—and cannot put the coincidence out of my mind. I am not Viennese, and in fact have never even visited the city; yet I hear the sounds of these performers' feet on the vanished stage, the slight changes of perspective as singers move closer to or farther from the microphone, the occasional echoes of that anonymous announcer's voice, and at the end, the vaguely hollow sound of that audience's applause, and I am moved by the knowledge that, for a while, nothing comes between me and that place and time, those people.

And so I think this recording cannot (and I mean "cannot") be considered strictly on its musical merits. Certainly one can objectify one's responses suf-

ficiently to state that it is an excellent performance, at points almost a great one. Whether it is the choice *Ariadne* on discs is another question, for both the Angel and Victor versions are extraordinarily good—but this decision will depend, for each listener, at least in part on whether or not he prefers live to studio performances, and to what extent he allows himself to be affected by the extramusical aspects of the DGG version. Ideally, this recording should take the place of a second edition in one's library alongside one of the others (probably, on balance, the Angel).

Since this is a live performance, and a quite special one, the DGG version has a spark and sense of momentum not quite captured by the other recordings. People do not enunciate absolutely perfectly, or always sing with razor-sharp intonation, because they are giving a performance in a theatre. But this is a very strong cast, and some of its members are in better form than on any of their commercial recordings. I do not recall being this excited by Maria Reining, even in listening to some of her older 78s, and for those whose judgment of her is based on the London *Rosenkavalier*, this performance will come as a revelation. Her voice, whose timbre is exactly right for this music, sounds bright, even, free, and completely secure. Her singing is not bothered by the occasional affectations and preciosities that disturb Schwarzkopf's otherwise splendid performance, nor by the vocal unevenness that detracts from Rysanek's admirable and frequently exciting portrayal. *"Es gibt ein Reich"* is most intelligently built to a really thrilling climax, and the final duet is accorded fresh, ringing sounds.

It is fascinating to hear the young Seefried (she was all of twenty-five) in the role of the Composer. In general, I am sure that her later Angel recording of the role is to be preferred: by the time it was taped, she had absorbed the role completely, and her voice had become capable of the dark, almost manly tone called for. In the 1944 performance, her voice is really too light and girlish, particularly in the parlando moments. But it does have a beautiful quality and ample body on top, and she sails into the music with all the enthusiasm of a very young, very gifted soprano.

Noni, whom I have always thought of as a musicianly but shrill soprano of the Adina sort, is a perfectly wonderful Zerbinetta, not note-perfect in the manner of Angel's Streich, but remarkably free and accurate in her handling of the challenging *scena*, and really more spirited and in character than either Streich or Victor's Peters (partly the live performance, again). Max Lorenz, well past his prime even in 1944 and somewhat dry and strained, nonetheless sings strongly and with a fine sense of phrasing, and is at least the equal of either Schock or Peerce.

The smaller roles are beautifully handled. Kunz is flat in pitch on one or two notes, but sounds warm and flexible, and understands the music. Schoeffler, already forty-seven but with his whole Met career still in front of him, is magnificent as the Music Master, his voice sounding brighter and more colorful than we have known it since the war, and his characterization full of knowing touches. The Brighella of Peter Klein is also outstanding (he handles the high-lying lines of the quartet with unusual grace), and the Naiade-Dryade-Echo trio is competent, graced by the presence of the young Emmy Loose.

Since the sound, though surprisingly fine considering the source, is not up to good modern studio standards, it is not easy to compare the orchestral work with that on the Angel or Victor recordings, both of which benefit from superb engineering, and the Victor from the advantages of stereo. The orchestral sound is just not plush, and there is no sense of "air" around the instruments in the frequent passages for solo instruments or very small chamber groupings. Since Strauss's ingenious scoring is one of the glories of *Ariadne*, our view of Böhm's work is in part obscured by our inability to judge balances and sonorities with any great accuracy. His pacing is brisk, but not quite as brisk as Leinsdorf's—which sometimes verges on the breakneck. The Prologue does not seem to hang together quite as well as in either the Von Karajan or Leinsdorf versions, but this again is at least partly attributable to a lack of immediacy in the sound, and to allowances for actual stage performance. Certainly the performance has much airy life and spirit.

I do wish to emphasize that the sound is thoroughly listenable, not badly distorted or muddy. And I wonder if record buyers should not press for more live performances; this kind of documentation is assuredly one of the phonograph's most important functions, and there must be much material of equal musical and historical interest in the archives of broadcasting corporations all over the world. I find that, much as I cherish many of the really fine studio recordings produced over the last fifteen years, it is the representations of true, living performances—most of them, alas, privately and poorly recorded—to which I turn with the greatest affection. After all, this is how it was.

STRAUSS, RICHARD: *Ariadne auf Naxos*

Maria Reining (s), Ariadne and the Prima Donna; Irmgard Seefried (s), The Composer; Alda Noni (s), Zerbinetta; Emmy Loose (s), Naiade; Elisabeth Rutgers (s), Echo; Melanie Frutschnigg (c), Dryade; Max Lorenz (t), Bacchus and The Tenor; Peter Klein (t), Brighella; Richard Sallaba (t), Scaramuccio; Josef Witt (t), Dancing Master; Friedrich Jelinek (t), An Officer; Paul Schoeffler (b), The Music Master; Erich Kunz (b), Harlekin; Hermann Baier (bs), A Wigmaker; Hans Schweiger (bs), A Lackey; Alfred Muzzarelli (speaker), The Major Domo. Orchestra of the Vienna State Opera, Karl Böhm, cond.
• DEUTSCHE GRAMMOPHON LPM 18850. Three LP. $17.95.

CLASSICAL

AREL: *Electronic Music No. 1; Music for a Sacred Service: Prelude and Postlude; Fragment*—For a review including this recording, see page 91.

BACH: *Partite diverse sopra O Gott, du frommer Gott, S. 767*
†Boyvin: *Organ Works*

Noelie Pierront, organ.
• MUSIC GUILD M 26. LP. $5.50.
• • MUSIC GUILD S 26. SD. $6.50.

Titled "Great Organs—Silbermann," this record presents two of the instruments built by the great seventeenth- and eighteenth-century family of Alsatian organ builders: that at Ebersmunster (in the Boyvin) and that at Marmoutier (in the Bach). The pieces by Jacques Boyvin (c. 1653–1706) are an excellent choice. This little-known figure was organist at Notre Dame in Rouen, where he presided over a large and generously endowed instrument. His only known compositions are two collections of pieces written to show off the possibilities of an elaborate organ, and it is from these collections that the present selection was made. The toccatalike "Grand Dialogues" display the power and brilliance of the full organ, and other movements feature clean and incisive reed stops, singly or in combination. In the Bach variations the organist uses various types of flutes, mixtures, and mutations, in combinations not always ideally chosen for clarity in the counterpoint. Here there is an occasional sagging in the rhythm, as in Variation 7. The sound from Ebersmunster is clear and resonant; Marmoutier seems to have a longer reverberation period and is a bit blurry in spots. N.B.

BACH: *Passacaglia and Fugue in C minor, S. 582*
†Messiaen: *La Nativité du Seigneur: Dieu parmi nous*
†Franck: *Grande pièce symphonique, Op. 17*

Virgil Fox, organ.
• COMMAND CC 11018. LP. $4.98.
• • COMMAND CC 11018SD. SD. $5.98.

This disc represents a number of important "firsts." As Shirley Fleming relates in this issue (p. 30), it is the first recording made of the new Aeolian-Skinner organ in New York's new Philharmonic Hall, and it is performed by Virgil Fox, one of the three artists participating in the program officially dedicating the instrument last December 15 and the first to present a one-man organ recital there on January 7. It also marks the first time in a very long while that Fox has recorded anything but short salon pieces.

A virtuoso with an amazing technique, this organist is also a sensitive musician. He imparts more than the usual meaning and cohesiveness to Franck's sometimes patchy *Grande pièce symphonique*, and, what's more, makes it sound truly symphonic and truly exciting. He also makes a brilliant tour de force out of the chromatic, mystical

Dieu parmi nous, one of the nine Christmas meditations that make up Olivier Messiaen's *La Nativité du Seigneur*. Most arresting of all, however, is Fox's treatment of Bach's great Passacaglia and Fugue in C minor. His registration and handling of the variations, while completely different from that of most organists, preserves the baroque style and dignity of the music, at the same time imparting to it a fresh, new sound.

In its first organ recording, Command's engineers have captured an unusually wide range of dynamics, from the very softest solo flute stop to the full organ going full blast; yet no detail is ever lost, pipes are heard to speak distinctly, inner voices come through clearly, and there is no distortion. In some respects, this is the most thrilling disc of serious music that Command has yet issued. P.A.

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

Wolfgang Schneiderhan, violin; Berlin Philharmonic Orchestra, Paul van Kempen, cond.
• DEUTSCHE GRAMMOPHON LPM 18099. LP. $5.98.

Wolfgang Schneiderhan, violin; Berlin Philharmonic Orchestra, Eugen Jochum, cond.
• • DEUTSCHE GRAMMOPHON SLPM 138999. SD. $6.98.

The monophonic disc listed above dates, according to its manufacturer, from "several years ago." Presumably it is the same recording formerly pressed here by Decca. The stereo disc is a "recent" production. The mono sounds very good and the stereo is acceptable but unspectacular in the familiar manner of DGG's two-channel efforts. The sound source is wide, but there are few points of reference within the ensemble—largely because the perspective is that of the rear of the hall.

Actually, the significant differences between these sets have little to do with sound as such. The mono is superior on two counts. First, Schneiderhan plays better in this version. His phrasing is simpler, musically stronger and more direct, while his control of the instrument is more secure. (Listen to the superior execution of the trills here, for example.) Second, in the monophonic set we hear the Joachim cadenzas beautifully played, and providing such splendid moments as those heard in the transition to the Rondo from the slow movement. The cadenzas of the stereo, on the other hand, strike me as an example of misplaced musicology. Schneiderhan, seeking authentic Beethoven material, has arranged for violin the cadenzas prepared for the little heard piano transcription of the concerto. They have some excellent moments, such as the timpani accompaniment in the cadenza to the first movement, but their over-all character is so thoroughly pianistic that they do not fulfill their function—which is to show off the skills of a fine violinist.

Both versions are orthodox German accounts of the music, and you may be surprised how little difference the change of conductors produces. Schneiderhan is thoroughly schooled in the music, and he plays it with a respect for traditional values and the ability to demonstrate their validity. Among stereo versions, however, he is bested by the Francescatti-Walter edition. R.C.M.

BEETHOVEN: *Egmont, Op. 84*

Netania Davrath, soprano; Walther Reyer, speaker; Utah Symphony Orchestra, Maurice Abravanel, cond.
• VANGUARD VRS 1101. LP. $4.98.
• • VANGUARD VSD 2139. SD. $5.98.

Beethoven wrote an overture and nine pieces of incidental music to Goethe's *Egmont*. This is the only complete edition currently available, the primary competition being a performance of the two songs, the overture, and the best-known of the orchestral interludes by Klemperer and Nilsson on Angel 3577 (with the Ninth Symphony). Abravanel and Davrath are no match for this combination; the conductor tends to be stodgy, and the singer has at best a light lyric voice. Completeness is a virtue, however, and these performances are basically straightforward and convincing. Furthermore, Reyer's speeches in the *Melodrama* are a valuable addition. The recorded sound is good if somewhat cavernous. I feel a complete *Egmont* is worth owning, and this one fills the bill acceptably. R.C.M.

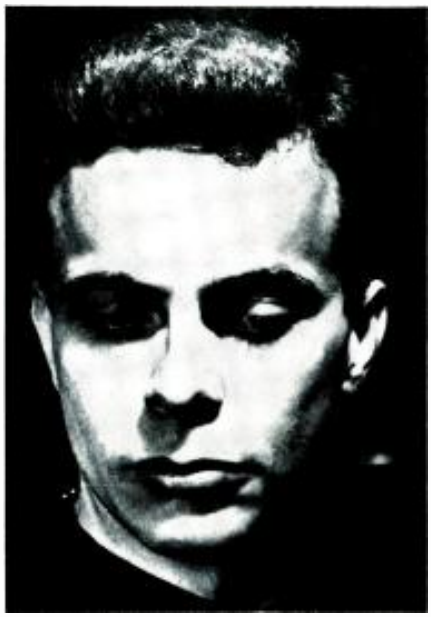
BEETHOVEN: *Sonatas for Piano*

No. 12, in A flat, Op. 26; No. 13, in E flat, Op. 27, No. 1; No. 14, in C sharp minor, Op. 27, No. 2 ("Moonlight").

Claudio Arrau, piano.
• PHILIPS PHM 500028. LP. $4.98.
• • PHILIPS PHS 900028. SD. $5.98.

With this collection Arrau begins a new affiliation with the Philips company and a series which, in time, may comprise the complete Beethoven sonata literature. If the remaining twenty-nine works are played as well as these, the project will be one to watch. Arrau is a native of Chile who received his training in Berlin. At times the Teutonic influences dominate his playing, while on other occasions his Latin temperament is ascendant. He is at his best when these elements are in balance, as they are here.

The Op. 26, sometimes grimly known as the *Funeral March* Sonata, was, in Tovey's estimation, a divertimento for keyboard, and this is the view Arrau takes, without in any way diminishing the force of the elegiac movement. The idea of joining the two sonatas of Op. 27 was a good one. Both are marked *Quasi una Fantasia* ("Almost a fantasy"), although we will never free the second of its moonshine. Arrau plays them as a pair, bringing out the graver feelings which intrude upon the lighter elements of the design. The dead *pianissimo* opening of the second sonata is especially noteworthy. While stereo effects are minimal, the recorded sound is quite acceptable. R.C.M.



Maazel: Peter *for young sophisticates.*

BEETHOVEN: *Trios for Piano and Strings, Op. 1: No. 2, in G; No. 3, in C minor*

Albeneri Trio.
• MUSIC GUILD M 36. LP. $5.50.
• • MUSIC GUILD S 36. SD. $6.50.

The present disc not only makes these works available in stereo but restores them to the catalogue. Beethoven's Op. 1 betrays his youth, but he is already a composer of exceptional technical skill and musical imagination. (Listen to the *Prestissimo* finale of the C minor Trio if you doubt me.) The result is music of unfailing charm, delightful lyricism, and uninhibited zest. It belongs in any comprehensive collection of chamber music. The performances here are thoroughly sympathetic and musicianlike, and the recorded sound is very good. R.C.M.

BOYVIN: *Organ Works*—See Bach: *Partite diverse sopra O Gott, du frommer Gott, S. 767.*

BRITTEN: *Young Person's Guide to the Orchestra, Op. 34*
†Prokofiev: *Peter and the Wolf, Op. 67*

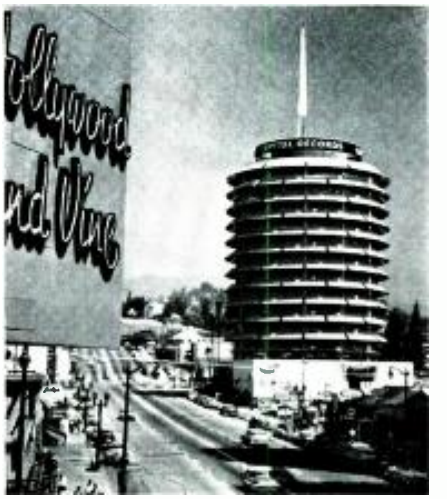
Lorin Maazel, narrator (in the Britten); Alec Clunes, narrator (in the Prokofiev); Orchestre National Français, Lorin Maazel, cond.
• DEUTSCHE GRAMMOPHON LPM 18746. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138746. SD. $6.98.

Maazel, always the prodigy, has recorded the narration of the Britten in English, French, German, Italian, Spanish, Portuguese, and Russian. I can't say how he does in the last six languages, but his English version of the narration is effective enough, though—oddly, for an American—spoken with a bit of a foreign accent that I personally find rather on the precious side. He has edited the text (with the composer's permission), aiming at a kind of dry, dramatic treatment, and the over-all impression is good, especially as it is coupled with a fine musical performance.

If Maazel's reading is dry, Clunes's version of the Prokofiev is still more underplayed and still more effective. This narrator, a well-known English actor, achieves a kind of laconic urbanity combined with touches of wry, dramatic humor that give the whole character of the tale a completely new twist.

In both cases, Maazel's musical direction is perfectly suited: elegant, broad, and witty, with a great deal of attention to matters of detail. It is not often that either of these works gets this kind of care and attention in matters of phrasing, balance, and articulation. There's nothing

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



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ANAHEIM, CALIFORNIA

in this record for the children's peanut gallery; this is strictly for the cool sophisticates of the younger set. E.S.

CASADESUS: *Sonata for Piano, No. 2, Op. 31*—See Milhaud: *L'Album de Madame Bovary.*

CHOPIN: *Concerto for Piano and Orchestra, No. 2, in F minor, Op. 21; Polonaises: No. 3, in A, Op. 40, No. 1 ("Military"); No. 6, in A flat, Op. 53 ("Heroic")*

Stefan Askenase, piano; Berlin Philharmonic Orchestra, Leopold Ludwig, cond.
• DEUTSCHE GRAMMOPHON LPM 18791. LP. $5.98.
• • DEUTSCHE GRAMMOPHON SLPM 138791. SD. $6.98.

This undeniably beautiful, though perplexingly wayward, performance of the F minor Concerto is a genuine example of Teutonic romanticism. Askenase's particular brand of pianism harks back to the days of Moriz Rosenthal and Emil von Sauer. His playing consistently shows scrupulous craftsmanship and, despite its great elasticity and subjectivity, avoidance of flamboyancy. In the matter of tempos he is much more apt to indulge in rhythmic license than is customary nowadays. The second subject of the opening movement, for example, is extremely distended, and the beginning of the development nearly halts altogether. Askenase also makes a very elaborate climax in the middle of the slow movement, and that too will not suit present-day listeners accustomed to something more cohesive. Ludwig's accompaniment is completely in accord with his soloist—in fact, I wish that he had not been quite so much on the same side of the fence: a little prodding from the conductor sometimes helps a soloist prone to linger unduly over the beauties of music.

After one accepts the individual nature of this reading, one will note its many beautiful and sensitive details. First of all, there is the admirable stressing of important inner voices. Askenase is also highly aware of the importance of certain orchestral cues, and it is gratifying to hear a soloist subordinate his own part to that of the other instruments when required to do so. He is, furthermore, a master colorist, and his execution is always an aural delight (at no time more so than in the cascading passagework at the close of the rondo). Whatever reservations one may have regarding Askenase's old-fashioned style in this work, it is obvious from the performance that he is a master at his art.

No reservations whatever dampen my enthusiasm for Askenase's playing of the two popular polonaises. The interpretation of the A major is broad and searching, while that of the A flat has a courtly grace that reminds one that the polonaise is, after all, a stately dance not so very different from the minuet. In contrast to the pounding that so often passes for drama in these pieces, Askenase's leisurely approach allows utmost attention to detail. One can only admire the lucid clarity of his trills and the singing quality of his octaves (which indicate very flexible wrist action, and reliance on the shoulder and back muscles for reserves of sonority). This is altogether patrician piano playing, and many young practitioners could profit from its example.

The orchestral tuttis in the Concerto, incidentally, are given in their entirety. Recorded sound is vivid, but always intimate. H.G.

COUPERIN: *Concerts royaux ("Les Gouts-réunis"): No. 6, in B flat; No. 10, in A minor; No. 14, in D minor. Sonatas: L'Astrée; L'Impériale*

Jean-Pierre Rampal, flute; Laurence Boulay, harpsichord; Huguette Fernandez, violin; Robert Gendre, violin; Robert Boulay, violin; Etienne Pasquier, cello.
• MUSIC GUILD M 21. LP. $5.50.
• • MUSIC GUILD S 21. SD. $6.50.

Each one of these chamber works contains one or more movements that make it well worth an occasional hearing. Such, for example, are the rather tragic Grave of *L'Astrée* and the Canzonetta of the same sonata, with its lively counterpoint; the finale of *L'Impériale*, an elaborate and smoothly worked out fugue; the elegant and charming Allemande of No. 14; the delightfully playful *Air du diable* of No. 6; and practically all of No. 10. The performers, apparently all French, are competent. There is some discreet added embellishment by the violin or flute, and inventive but tasteful realizations of the continuo by the harpischordist. Good sound. N.B.

COWELL: *". . . if He please"*
†**Ward:** *Hush'd Be the Camps Today*
†**Sowerby:** *Classic Concerto for Organ and Orchestra*

Rolf Karlsen, organ (in the Sowerby); Norwegian Choir of Solosingers (in the Cowell and the Ward); Members of the Oslo Philharmonic Orchestra, William Strickland, cond.
• COMPOSERS RECORDINGS CRI 165. LP. $5.95.

The Cowell is a tuneful, brilliantly orchestrated setting of a most remarkable poem by the seventeenth-century Boston clergyman Edward Taylor. The poem meditates, in grandiose style, on the Lord's making of the world and his destruction of it at his own pleasure, and this affords Cowell a fine opportunity for big, climactic treatment in the quasi-archaistic, fuguing tune style of which he is past master. Robert Ward's setting of a few lines of Whitman compresses an immense amount of heroic and elegiac feeling into the extraordinarily short space of three minutes. Leo Sowerby's organ concerto is most notable for its coloristic effects: its substance, it seems to me, is rather more academic than expressive. Recordings throughout are mediocre. A.F.

DAVIDOVSKY: *Study No. 2*—For a review including this recording, see page 91.

DEBUSSY: *Nocturnes: No. 1, Nuages; No. 2, Fêtes. Prélude à l'après-midi d'un faune. Printemps*

Boston Symphony Orchestra, Charles Munch, cond.
• RCA VICTOR LM 2668. LP. $4.98.
• • RCA VICTOR LSC 2668. SD. $5.98.

Munch's second Dynagroove release, recorded in the spring of 1962 just a couple of weeks before his recent Ravel program, combines a remake of the *Afternoon of a Faun*, first done in 1956, with his first recorded performances of the two best-known *Nocturnes* and the relatively unfamiliar symphonic suite *Printemps*. Interpretatively, *Nuages* and *Fêtes* strike me as pedestrian when not heavy-handed; the *Faun* more effective, but overlush; the suite most striking despite its extreme alternations between sensuous languor and nervous energy. Yet I'm still held spellbound by the performances and sonics throughout, for the Bostonians' sheerly angelic playing is reproduced with both glowing vividness of coloristic detail and overwhelming dramatic impact. And if Dynagroove's freedom from surface noise is largely negated by excessive background hum or amplification roar in the quiet opening bars of the prelude and suite, both these works refute suspicion of any inherent inability of ultraclose miking and Dynagroove technology to capture the atmospheric aura of musical impressionism. The sharper-focused mono edition is less successful in this respect; but while the stereoism itself is not strongly marked in the multichannel format, the strings float far more buoyantly and the over-all sonorities are more richly luminous. Realistic as the stereo version is, it faithfully captures the complex blend as well as the individual strands of the scores' tonal textures—at least as a concertgoer would hear them from a front-row seat. For the ultimate in evocative magic I personally feel that there should be more psychic if not literal distance between sound sources and one's ears, but there is no denying the potency of the present sonic enchantments.

Apart from its interpretative and tech-

nical qualities, the present release is of special interest for its inclusion of the rarely heard *Printemps* (Ansermet's 1958 version for London is the only other available stereo version). Written in 1886–87, for orchestra with wordless chorus, this work was not performed until 1913, after its revision for orchestra alone, and it always has been considered one of Debussy's least distinctive scores. Yet for all the immaturities in its two movements (*Très modéré* and *Modéré*), there are also foreshadowings of the composer's later mastery of tonal coloring, as well as some haunting melodies and breath-taking climaxes.

Note to tape collectors: both this and the earlier Munch Ravel program are conveniently and economically coupled in a single 4-track reel, FTC 2135, 70 min., $8.95. R.D.D.

ELGAR: *Introduction and Allegro, Op. 47; Serenade for Strings, in E minor, Op. 20*—See Vaughan Williams: *Fantasia on a Theme by Thomas Tallis.*

FRANCK: *Grande pièce symphonique, Op. 17*—See Bach: *Passacaglia and Fugue in C minor, S. 582.*

HANDEL: *Arias*

Say to Irene; Total Eclipse, War Is Toil and Trouble; Where'er You Walk; Love Sounds the Alarm; Somni Dei; Enjoy the Sweet Elysian Grove; Waft Her, Angels; Sound an Alarm.

Jan Peerce, tenor; Vienna State Opera Orchestra, Hans Schwieger, cond.
• WESTMINSTER XWN 19028. LP. $4.98.
• • WESTMINSTER WST 17028. SD. $5.98.

It has been more than twenty years since Jan Peerce made his debut at the Metropolitan, and during that time he has proved to us repeatedly that he has mastered the art of *bel canto* to a degree achieved by only a few artists in any generation. For those who have followed his career, particularly his work in recent years with the Bach Aria Group, it is a delight to hear him in such excellent voice. Much of this Handel music would impose a strain on a young and powerful singer. Peerce projects with the skill and secure technique of one who knows precisely what his resources are and exactly how to make best use of them. Vocal students might well note this singer's flair for phrasing and his unfailing ability to put the text across forcefully. Happily, he is given good accompaniment and, in stereo, particularly flattering engineering.
R.C.M.

HANDEL: *Concertos for Organ and Orchestra: No. 2, in B flat; No. 5, in F; No. 13, in F; No. 16, in F*

E. Power Biggs, organ; London Philharmonic Orchestra, Sir Adrian Boult, cond.
• COLUMBIA ML 5839. LP. $4.98.
• • COLUMBIA MS 6439. SD. $5.98.

These four works are selected from the complete organ concertos recorded for Columbia by the same artists on six discs. The first two concertos are from Opus 4; No. 13 is sometimes known as "The Cuckoo and the Nightingale" because of the birdcalls in its first movement. All are played on a small English organ built to Handel's specifications. The splendid performances by both the soloist and the orchestra, the ideal balance between them, and the lifelike sound combine to make this as delightful an organ recording as I know. N.B.

Eugene List: of those who play Liszt.

HANDEL: *Sonatas for Flute (8)*

No. 1, in B minor, Op. 1, No. 1; No. 2, in G minor Op. 1, No. 2; No. 3, in G, Op. 1, No. 5; No. 4, in C, Op. 1, No. 7; No. 5, in F, Op. 1, No. 11; No. 6, in B minor, Op. 1, No. 9; No. 7, in A minor, Op. 1, No. 4; No. 8, in A minor.

Mario Duschenes, flute; Kelsey Jones, harpsichord.
• VOX VUX 2021. Two LP. $6.95.
• • VOX SVUX 52021. Two SD. $6.95.

Something of the worldly and practical nature of Handel (who was never above perusal of a ledger book) may perhaps be reflected in the fact that his Opus 1, published in 1724, is a tidy package capable of pleasing a broad market. It contains, according to most accounts, fifteen sonatas, of which six are for violin, two for oboe, and seven for flute, an instrument whose popularity was blossoming at the time. (The eighth sonata in the present collection was published before Opus 1.) The movements range from the stately to the dancelike (several of the sonatas, in fact, come close to the realm of the dance suite), and the flutist is given ample opportunity to perform minor miracles of sustained legato phrasing with a bare human minimum of breathing space, and to maintain a smooth but agile pace in Handel's good-humored allegros. Swiss-trained Mario Duschenes performs with style and great skill; his tone is round and fluid and consistently pleasing, and his rhythm—while not as elastic as John Wummer's, for instance—is so secure that he can afford to sound relaxed.

But the debilitating factor in this set is the lack of a cello to delineate the bass line of the continuo part. While it is perfectly "correct" to use harpsichord alone, one need only listen to the Wummer versions (on Westminster) to realize how much is added by the cello, not only in tonal warmth but, more important, in making structural sense of this music, in which top and bottom melodic lines so crucially interact. Without the resonant and comforting foundation of string tone, a sonata of this kind seems like a picture with half the frame missing. This effect of disunity is further emphasized by Vox's stereo arrangement, which places flute in one channel and keyboard (at a much lower dynamic level) in the other. The flute sound itself, however, is clean and sharp.
SHIRLEY FLEMING

HUMMELL: *Quartet for Clarinet and Strings, in E flat*—See Weber: *Quintet for Clarinet and Strings, in B flat, Op. 34.*

LISZT: *Concerto for Piano and Orchestra, No. 1, in E flat; Malédiction for Piano and Strings; Hungarian Rhapsody for Violin and Orchestra*

Eugene List, piano (in the Concerto and *Malédiction*); Carroll Glenn, violin (in the Rhapsody); Vienna State Opera Orchestra, György Lehel, cond.
• WESTMINSTER XWN 19025. LP. $4.98.
• • WESTMINSTER WST 17025. SD. $5.98.

Although many will dismiss the title of this album, "List Plays Liszt," as being an advertising gambit, it is actually quite apt in this instance. Aside from the pianist Eugene List to whom the allusion obviously applies, the list of Lists partaking in this enterprise can be expanded to include Carroll Glenn (Mrs. Eugene L.) and Westminster's recording director Kurt List, whose efforts undoubtedly were instrumental in achieving the glowing, well-balanced sound which enhances the attractions of this collection.

The Concerto receives a crisp, light-textured interpretation in the classical tradition. While the present version may not have quite the fire or finesse of those by Richter and Vásáry, it nevertheless belongs well near the top of recorded editions, and can be confidently recommended to those listeners attracted by the somewhat off-beat nature of its companion pieces.

The *Malédiction* is a sugary display piece, but pleasing to listen to occasionally—especially when it is as well performed as it is here. The *Hungarian Rhapsody*, originally composed for violin and piano, is presented in an orchestration made by Jenö Hubay, who spiced up the harmonies a bit to give the work a slightly exotic, Kodály-like flavor. Carroll Glenn's big, clean, brilliant tone holds its own against the exuberant conducting of Lehel, whose crisp, incisive work is admirable in all three performances.

The sound, as already noted, is well above average, but the stereo review copy was afflicted by staticlike surface noise happily absent from the monophonic disc. H.G.

MAHLER: *Das Lied von der Erde*

Mildred Miller, mezzo; Ernst Häfliger, tenor; New York Philharmonic, Bruno Walter, cond.
• COLUMBIA ML 5826. LP. $4.98.
• • COLUMBIA MS 6426. SD. $5.98.

A reissue on a single disc of the performance previously available on M2S 617, this recording represents, so far as I know, the last time Walter directed *Das Lied*, which he introduced to the world in 1911. It is a beautiful recording, well engineered, and undoubtedly the more effective for stereophony. Its

documentary value cannot be understressed. There are, of course, two earlier versions, both of them important, and the second (which remains in the catalogue) all the more historic for the presence of Kathleen Ferrier. I would not part with it, but neither would I part with this. Each has its special merits, and the Miller-Häfliger combination is one of the best ever assembled for recording this music.

In the single-disc set the time of the two sides has become 29:15 and 33:40 respectively. This is longer than the textbooks would regard as ideal, but Columbia has managed it without any changes that cannot be adjusted with the volume and tone controls of a good preamplifier. The level of the three-side versions, naturally, is higher, and the frequency emphasis is slightly different, but the substance of the two recordings is the same. The Mahler collector probably has the original edition, and he should stick with it. Those who are shopping for a stereo *Das Lied* at bargain prices need not be fearful of this one. R.C.M.

MARTIRANO: *"O, O, O, O, That Shakespeherian Rag"*
†Rochberg: *Quartet for Strings with Soprano, No. 2*

Janice Harsanyi, soprano; Princeton Chamber Singers, Instrumental Ensemble, Thomas Hilbish, cond. (in the Martirano). Philadelphia String Quartet (in the Rochberg).
• COMPOSERS RECORDINGS CRI 164. LP. $5.95.

These are two American twelve-tone works of significance. Salvatore Martirano is a young composer who has achieved a kind of word-of-mouth reputation in the profession but is little known outside, principally because he has written very little and that little is rarely performed because of its difficulty. The work at hand can well serve to illustrate his talents. The title is taken from T. S. Eliot, but the texts themselves are from Shakespeare. They serve as a springboard for a group of choral-instrumental settings of great fantasy, imagination, control, primitive power, and sophisticated shape. The effect is big and powerful with huge pile-ups of vocal and instrumental sound, now accumulating in great static masses, now tumbling forward in furious motion. The chorus trills, hisses, and buzzes until it sounds like the instruments, while the instruments breathe and gasp and soar like voices. The details are remarkable but the great impact is produced by the intense bulk and assertive power of this conception, as real and as forceful as some natural phenomenon. Martirano imposes on us—just as he imposes on his performers and, for that matter, on Shakespeare—and that he is able to do so is a tribute to his imagination and musical forcefulness.

Mr. Hilbish, a gifted conductor who has a talent for achieving wonders with difficult contemporary vocal music, worked long and hard with his excellent group of professional singers and they, along with the instrumentalists, can be fairly said to have come remarkably close to achieving the impossible.

George Rochberg belongs to the middle generation of American composers. He teaches at the University of Pennsylvania and has written a number of large-scale symphonic and chamber works which have left a deep impression. His Quartet No. 2, although it lacks the specifically imaginative qualities of the Martirano, is nonetheless an admirable work with intense and often profound qualities of musical thought. The first part of the work is purely instrumental and is based on a kind of Schoenbergian motivic cell which is developed at great length. Actually, the real thematic material of the work is not so much a matter of specific motives as of musical ideas whose fundamental characteristics are attacks, accents, ways of phrasing, tempos; all of this is extended and developed at length on a series of parallel or intersecting planes and levels. This kind of musical structure continues right into the second part of the work, a setting of the first and last parts of Rilke's Ninth *Duino Elegy*; the voice part, in effect, adds a new level or dimension of a beauty contrasting admirably with the severity of the preceding sections. An austere and demanding conception, the work has genuine musical, intellectual, and expressive qualities.

Miss Harsanyi is remarkable in the way she handles a difficult and wide-ranging part with great accuracy and vocal beauty as well. The instrumentalists are excellent, and there is an ensemble between soprano and strings which gets to the heart of the Quartet in a most exceptional way. The recorded sound on both sides—mono only—is good. E.S.

MESSIAEN: *La Nativité du Seigneur: Dieu parmi nous*—See Bach: *Passacaglia and Fugue in C minor, S. 582.*

MILHAUD: *L'Album de Madame Bovary*
†Casadesus: *Sonata for Piano, No. 2, Op. 31*

Grant Johannesen, piano.
• GOLDEN CREST CR 4060. LP. $4.98.
• • GOLDEN CREST CRS 4060. SD. $4.98.

Milhaud's suite of seventeen short pieces is taken from the composer's score for a 1934 film production of Flaubert's novel. It is a witty, charming, and thoroughly masterly example of miniaturist writing at its very best. The Sonata by Robert Casadesus was composed in 1942 and dedicated to the pianist who performs it on the present disc. Essentially neoclassic in design, the work consists of two tightly rhythmic, toccatalike movements with a central section that is gently lilting and pleasantly conservative in harmonic structure.

Milhaud: witty miniaturist writing.

Johannesen is an ideal interpreter for both works. His reading of the Casadesus is propulsive and attractively transparent in sonority. The Milhaud, on the other hand, shows the artist in a more warmly romantic mood. In contrast to the drypoint attack he utilizes in the Sonata, these vignettes are stated in flowing pastel colors. Some are tenderly caressed, others given wry humor and even a touch of irony. The playing is constantly delightful and perfectly proportioned.

Golden Crest's sound, very crisp and slightly unresonant in the Sonata, is just a shade more atmospheric on the other side, as properly befits the nature of Milhaud's opus. H.G.

MOZART: *Concertos: for Bassoon and Orchestra, in B flat, K. 191; for Flute and Orchestra, in G, K. 313; for Oboe and Orchestra, in C, K. 314; for Clarinet and Orchestra, in A, K. 622*

Bernard Garfield, bassoon (in K. 191); William Kincaid, flute (in K. 313); John de Lancie, oboe (in K. 314); Anthony Gigliotti, clarinet (in K. 622)); Philadelphia Orchestra, Eugene Ormandy, cond.
• COLUMBIA ML 5851/52. Two LP. $4.98 each.
• • COLUMBIA MS 6451/52. Two SD. $5.98 each.

It was a fine idea on Columbia's part to show off some of the first-desk woodwind players of the Philadelphia Orchestra in concertos by Mozart. The celebrated Mr. Kincaid, now first flutist emeritus, still produces a beautiful, liquid tone, and his breathing is as inconspicuous as it must have been more than forty years ago, when he joined the orchestra. John de Lancie also turns in an excellent job, though it would have been even better, I think, if certain appoggiaturas in the first movement and the whole finale were played faster. The bassoonist, Bernard Garfield, has a better work to deal with, and he does full justice to it. His round, singing tone retains its quality even in the most agile passages; his Andante is a lovely nocturne; and the finale is playful without clownishness. Mozart must always be done with taste—he never fell for what Tovey called the Great Bassoon Joke—and taste and musicality are what Mr. Garfield supplies here.

The finest work of all—one of Mozart's great concertos—is Anthony Gigliotti's assignment. Technically and stylistically, his performance seems to me almost faultless. His tone is creamy and delicious, his phrasing musical; only one thing is lacking to make this reading entirely satisfactory—little improvisations in the spaces Mozart left for them. The four widely separated whole notes about two-thirds of the way through the first movement, for example, were surely meant by Mozart to be connected with quick runs of some sort; to play just the whole notes is to hold up the motion.

Soloists in these concertos do not often have such an orchestra behind them. To mention only one small example, the clean precision of the sixteenth notes in the strings in the Adagio of the flute concerto is rare in recorded performances of this work. Except for a passage in the exposition of the first

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movement of the clarinet concerto, where the orchestra is too subdued while the soloist is only playing arpeggios, the balances are very good throughout, and the sound in both versions is glorious. In the review set, the notes are on the wrong sleeves.

To sum up, these readings of K. 313 and 314 are the equals of any now on discs; that of K. 622 challenges comparison with Gervase de Peyer's on London; while that of K. 191 seems to me the best now available. N.B.

MOZART: *Sonatas for Piano: No. 10, in C, K. 330; No. 13, in B flat, K. 333. Fantasia in C minor, K. 396*

Daniel Barenboim, piano.
• MUSIC GUILD 40. LP. $5.50.
• • MUSIC GUILD S 40. SD. $6.50.

Mr. Barenboim, a twenty-one-year-old Israeli pianist, reveals some fine qualities here. He produces an attractive tone and is capable of both delicacy and strength. Technically, there is nothing in these pieces he cannot do with ease, including rapid, even, non-legato scale passages. No doubt when he grows older his performances of Mozart will mature too. Such matters as hesitating a fraction of a second before striking a chord (and thus disrupting a phrase), or slowing up for soft passages, will surely be outgrown, and Mr. Barenboim's musicality is such that one feels certain he can master the difficult art of carrying on motion in a slow tempo. The sound is excellent. N.B.

MOZART: *Symphony No. 29, in A, K. 201; Ein musikalischer Spass, K. 522*

Orchestra San Pietro, Renato Ruotolo, cond.
• DECCA DL 10068. LP. $4.98.
• • DECCA DL 710068. SD. $5.98.

The charming little A major Symphony has certainly not been neglected on records: it has received loving attention from such artists as Bruno Walter, Klemperer, and Van Beinum, to mention only the finest of the available versions known to me. The present reading is not quite in the same class as these editions, but it has solid virtues. If the first movement needs a little more spirit and the finale more impudence, and if a distinction is lacking between *piano* and *pianissimo*, the playing throughout is nevertheless clean, precise, and tonally attractive, and the slow movement is expressively sung. The always amusing *Musical Joke* is performed with a straight face, as it should be. Excellent sound in both versions. N.B.

PERGOLESI: *Concertini: No. 1, in G; No. 5, in E flat; No. 6, in B flat. Concerto for Flute and Strings, in G*

André Jaunet, flute (in the Concerto); Zurich Chamber Orchestra, Edmond de Stoutz, cond.
• VANGUARD BG 646. LP. $4.98.
• • VANGUARD BGS 5058. SD. $5.95.

This disc completes the set of six "concertini" recorded by these artists for Vanguard. As on the previous record (reviewed here last May), the present works sustain one's impression that they were written by an inventive and skillful composer, whoever he was (they

Daniel Barenboim: Israeli pianist.

have been attributed to Handel and to one Ricciotti, as well as to Pergolesi). The performances this time are free from the traces of tenseness found in those of Nos. 2 and 4, and the sound is extremely good in both versions. The Flute Concerto, like its companion on the other disc an undistinguished work (the authenticity of both has been questioned), is played with a pleasing, live tone. N.B.

PROKOFIEV: *Peter and the Wolf, Op. 67*—See Britten: *Young Person's Guide to the Orchestra, Op. 34.*

PROKOFIEV: *Romeo and Juliet, Op. 64: Orchestral Suites: No. 1; No. 2*

Minneapolis Symphony Orchestra, Stanislaw Skrowaczewski, cond.
• MERCURY MG 50315. LP. $4.98.
• • MERCURY SR 90315. SD. $5.98.

Prokofiev extracted three suites from his huge ballet, and the first two alone contain nearly an hour of what is probably the most genial music from the score. The *Romeo and Juliet* music is uneven but, on the whole, it probably represents the composer's most inspired dance score and the best of it is on this disc. Skrowaczewski and the Minneapolis Orchestra prove to be excellent interpreters; everything is played with great style, character, and affecting Prokofievian elegance.

The orchestra, by the way, seems to be shaping up extremely well under the talented young Polish conductor. In such matters as ensemble, phrasing, articulation, and big line and sound, the organization can be put in a class with our very best symphonic groups. There are one or two weak points about the string sound; the ensemble quality of the section is occasionally thin and wiry in the very highest registers. But even if the strings are a shade below the best American string sections, they play well and generally produce a fine sound which is an excellent counterpart to the orchestra's first-class wind playing.

Conductor and orchestra make their impression in this music not so much through virtuosity as such as through control. Even rather deliberate tempos are used to impart tremendous tension and motion through the most careful and musical articulation of colors, details, and phrases. This music beautifully shows off the accomplishments of conductor and orchestra just as they show off the music to its best advantage. E.S.

PROKOFIEV: *Sonatas for Piano: No. 2, in D minor, Op. 14; No. 3, in A minor, Op. 28*
†Rachmaninoff: *Piano Works*

Gary Graffman, piano.
• COLUMBIA ML 5844. LP. $4.98.
• • COLUMBIA MS 6444. SD. $5.98.

When Gary Graffman started making records (for RCA Victor) about 1956, one of his very first releases coupled these same two Prokofiev Sonatas with Schubert's *Wanderer* Fantasy. Although I do not have the older disc on hand to make a direct comparison, my impression is that the present performances have much the same technical brilliance as the earlier ones, and also that Graffman's new rendition of the Third Sonata is similarly both too fast and insufficiently incisive from the rhythmic standpoint. This most brief, and most popular, of Prokofiev's piano sonatas is, strangely enough, not favored by a truly superlative recorded performance. Graffman's, though lacking somewhat in the last degree of excitement, is just about as good as any other I can think of. (No competing editions are currently listed in Schwann, but some of the withdrawn versions come to mind.) There is a splendid Gilels disc of the Second Sonata, but the sound, middling poor in the now deleted pressings by Artia and Concert Hall, is so positively wretched on the surviving Bruno disc that Mr. Graffman's decent account wins by default. Columbia's recorded sound, by the way, has plenty of amplitude and realism.

Rachmaninoff's music requires a more clinging type of tone than Graffman's steel-point engraver's touch provides. Here he offers the *Barcarolle*, Op. 10, No. 3; *Elégie*, Op. 3, No. 1; *Etude tableau*, Op. 33, No. 9; *Polichinelle*, Op. 3, No. 4; and the Preludes, Op 23, No. 5 and Op. 32, Nos. 8 and 12. The pianist plays very capably, but his well-intentioned interpretations are not very interesting. H.G.

PUCCINI: *Manon Lescaut* (highlights)

Renata Tebaldi, (s), Manon Lescaut; Mario del Monaco (t), Des Grieux; Mario Borriello (b), Lescaut; Fernando Corena (bs), Geronte. Chorus and Orchestra of Accademia di Santa Cecilia (Rome), Francesco Molinari-Pradelli, cond.
• LONDON 5713. LP. $4.98.
• • LONDON OS 25713. SD. $5.98.

An intelligent selection of highlights from the complete London set, with the focus almost entirely on Tebaldi and Del Monaco. Tebaldi's voice is at its roundest and loveliest; and while Del Monaco does not have the polish of Victor's Bjoerling, he is in better control than might be expected. The selections—which include the finales of Acts II, III, and IV, plus the three big tenor arias, the three big soprano arias, and portions of the first- and second-act duets—avoid the grotesque endings which sometimes crop up on sets of excerpts. (The sole exception is the conclusion of the Act I duet, just before Geronte's entrance.) The sound is quite good, with soloists well forward, though a slight buzz is likely to affect the solo voices from time to time. C.L.O.

Continued on next page

RACHMANINOFF: *Piano Works*— See Prokofiev: *Sonatas for Piano: No. 2, in D minor, Op. 14; No. 3, in A minor, Op. 28.*

RACHMANINOFF: *Suites for Two Pianos: No. 1, Op. 5 ("Fantasy"); No. 2, Op. 17*

Vitya Vronsky and Victor Babin, pianos.
• RCA VICTOR LM 2648. LP. $4.98.
• • RCA VICTOR LSC 2648. SD. $5.98.

An earlier Columbia disc of these suites by Vronsky and Babin and a Westminster release featuring Ferrante and Teicher were both fine versions, but neither remains in the catalogue. The current issue, alas, documents the apparent coarsening of style which has vitiated much of the present duo's recent work. The lilt and charm has all but disappeared from their playing on this record, and in its place one finds a hard, percussive "brilliance" and a mechanical (as opposed to musical) sentimentality. The stereo version produces a more cushioned tone than its monophonic counterpart, but unfortunately the fact remains that the players are too loud throughout and the disc, in either pressing, is meager in appeal. H.G.

RAMEAU: *Pieces in G; Cinq Pièces; Le Lardon; La Boiteuse; La Dauphine*

Albert Fuller, harpsichord.
• CAMBRIDGE CRS 602. LP. $4.98.
• • CAMBRIDGE CRS 1602. SD. $5.98.

This is Vol. 2 of a set of the complete clavecin music of Rameau recorded by Fuller and being issued by Cambridge. I have not yet heard any of the others, but judging by Nathan Broder's review of Vol. 1 and the high quality of Vol. 2, this would seem to be a marvelous enterprise, realized with imagination and taste, and well representing the wit and genius of the great French master.

If anyone would like to try a one-record sampling of Rameau's keyboard art, this disc will do beautifully. The Pieces in G, from the third book of keyboard pieces published in 1730, contain some of the composer's most characteristic and delicious music. There is that most famous and delectable fowl, *La Poule*, the astonishing *L'enharmonique*, the superb, rich and strange *Les Sauvages*, as well as other miniatures of similar charm and grace. *Le Lardon* and *La Boiteuse* are tiny bits of musical mimicry, mere aphorisms. By contrast, the *Cinq Pièces*, transcriptions from the *Pièces de Clavecin en Concert*, are plump, highly developed pieces in which the gracefully and elaborately ornamented lines and characteristic instrumental textures are laid out on a larger scale and with a certain weightiness of scope and purpose.

With *La Dauphine*, we are already in another musical category. This work, unpublished until 1895, was apparently written on the occasion of a royal marriage in 1747. This is a big concert piece, written not for the drawing room but for public display. One hardly recognizes it as being by the same composer as the rest.

Fuller's style and treatment are first-rate. His use of registration is imaginative—more so, as he readily admits, than would have been possible on the harpsichord of Rameau's day. He treats the

Othmar Schoeck: 1886–1957.

ornamentation as an organic structural matter—and quite properly so in this music. This also applies to the rhythm and phrase projection which is also, in a sense, "ornamented." The rhythmic irregularities and an almost Chopin-esque lingering rubato will surprise those fans of the ching-ching-ching school of harpsichord playing and will delight those who care about the way this music should properly sound in performance.

The harpsichord itself, made by William Dowd of Boston, is built to classical specifications with a few modern refinements that permit, among other things, fast changes of registration. The sound is surprisingly soft with almost none of the ping usually associated with the instrument. This seems partly due to the sound engineering; apparently there was an intentional attenuation of the highs in order to take the edge off the tone. The effect is pleasant but most listeners on most equipment will want, I suspect, to follow the suggestion given on the jacket, namely, to boost the treble. The notes also suggest low playback levels for the best and most "natural" results: this recommendation I wholeheartedly endorse. E.S.

ROCHBERG: *Quartet for Strings with Soprano, No. 2*—See Martirano: *"O, O, O, O, That Shakespeherian Rag."*

SCARLATTI, DOMENICO: *Sonatas for Harpsichord*

Fernando Valenti, harpsichord.
• MUSIC GUILD M 31. LP. $5.50.
• • MUSIC GUILD S 31. SD. $6.50.

Fou Ts'ong, piano.
• WESTMINSTER XWN 19015. LP. $4.98.
• • WESTMINSTER WST 17015. SD. $5.98.

One of the important "complete works" projects that came to an untimely end was the sonatas of Scarlatti as recorded by Fernando Valenti. Twenty-four discs, that I know of, appeared before Westminster threw in the towel. It is good to have Valenti back in his old hunting grounds, especially because the eight sonatas he presents here were never recorded by him before. Almost all of these pieces are fascinating, for one reason or another, and Valenti's playing retains its familiar virtues: insight, vitality, and virtuosity.

Fou Ts'ong manages to get twelve works onto his disc. It is another fine selection, with only one sonata (L. 257) that struck me as dull and overlong. This young pianist shows no signs of contamination by the nineteenth-century, or Tausig-Bülow, approach to Scarlatti. His

playing is crisp, with little or no pedal, and he carefully brings out the special traits of each sonata: the bird calls and hunting horns of L. 23, the poetry of L. 256, the delicacy of L. 82, the dissonant clashes in L. 457, the charm of L. 352.

Both artists are favored by first-rate engineering. N.B.

SCHOECK: *Buried Alive, Op. 40*

Dietrich Fischer-Dieskau, baritone; Berlin Radio Symphony Orchestra, Fritz Rieger, cond.

• DEUTSCHE GRAMMOPHON LPM 18821. L.P. $5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138821. SD. $6.98.

Fischer-Dieskau has already devoted one LP to a recital of songs by the Swiss composer Othmar Schoeck; now he presents a through-composed cycle of fourteen songs, after poems by Gottfried Keller, which makes use of orchestra and chorus.

Keller's poems deal with the feelings and fantasies of a man who has been entombed alive, evidently in a coffin beneath a field. Sometimes he simply describes the sensations of his situation—his limbs grow numb, then regain feeling; he hears voices bickering; he listens to the rumble of earth shifting, the toll of the clock; he eats the rose placed with him in the coffin. At other points he imagines that his limbs may take root, or tries to envision what the weather is like outside, or reminisces about childhood experiences. Finally, as death approaches, he feels that he has reached a point beyond bitterness, beyond time—a point, in fact, of peaceful acceptance. This impresses me as poetry of unusual imaginativeness and sensitivity, and Schoeck's setting is such that the work must be ranked among the most important of its sort to be composed since World War I.

Schoeck writes in what should be termed a conservative modern idiom, firmly grounded in nineteenth-century German traditions. Sometimes, as in the tenth song (where the poet longs for a sweetheart left behind who might visit his grave in tears, and might know that his heart still beats for her) it attains a real lyric eloquence—this passage, and others concerning the coming of spring or nostalgia for childhood, are full of genuinely beautiful music. There are also touches of orchestration and of rhythmic playing that remind one of Orff. The whole score is ingenious in its calculation of emotional rise and fall, of building and releasing of tension (the pedal point is used to tremendous effect in the opening song, and again in the sixth).

The final climax, unfortunately, is a miscalculation. In his wish to make of it a soaring, cathartic statement of the embracing of eternity, the composer has dragged in the chorus and pulled out all the old stops. The effect would be appropriate in the closing minutes of one of those splendid old movies about Other Women and Doomed Pilots that keep turning up on television ("He'll always be up there—somewhere"). Here, it very nearly wrecks the whole composition. Fortunately, there's much of interest that goes before.

Fischer-Dieskau is at his formidable best, in good vocal estate and seemingly entirely involved in the work, which he dramatizes with relish. The orchestral playing is fine, the sound superb. In sum, an absorbing, consequential composition, expertly rendered. C.L.O.

SCHUBERT: *Fantasia in C minor, D. 993; Kupelweiser-Walzer, D. 893A; Menuette in F, D. 995, No. 2*—See Schumann: *Davidsbündlertänze, Op. 6.*

SCHUMANN: *Carnaval, Op. 9; Fantasiestücke, Op. 12*

Artur Rubinstein, piano.

For a feature review of this recording, see page 71.

SCHUMANN: *Davidsbündlertänze, Op. 6*

†Schubert: *Fantasia in C minor, D. 993; Kupelweiser-Walzer, D. 893A; Menuette in F, D. 995, No. 2*

Joerg Demus, piano.

• MUSIC GUILD 42. L.P. $5.50.

• • MUSIC GUILD S 42. SD. $6.50.

Schumann's musical schizophrenia reached its heights with the conception of the *Davidsbündlertänze*. The Davidsbündler was an imaginary organization founded by Schumann for the purpose of defeating the Goliath of Philistinism. It was peopled by the composer's friends and associates, both real and imaginary, most notably by Floristan and Eusebius—a pair representing, respectively, the extroverted and introspective facets of the composer's own nature. Schumann even went so far as to sign several pieces of the present opus with the initials F and E (in the first edition, that is—for when he revised the work at a later date, he omitted these and sundry poetic references, as well as some of the repeat marks). The suite of dances is a most diverse and intriguing score. Parts of it suggest the styles of other (and future) composers. Certainly the trio section of No. 13 is similar to a Brahms chorale in texture and harmony; No. 15 employs a mode of piano technique usually associated with Chopin (in the last of his Op. 25 Etudes, most particularly); and the romanticism of a few of the more introspective dances sounds almost "far out" enough to be the work of Scriabin or Rachmaninoff. In the main, however, the *Davidsbündlertänze* are, emphatically, by Schumann, and they represent one of the composer's most inspired works.

Although there have been several recordings of these pieces in the past, all of them have been discontinued. The present release, then, is to be heartily welcomed. Demus plays scrupulously, with evident respect for the text and a nicely judged digital articulation. Some of the nimble dances, such as No. 12, are delightfully crisp as he renders them. As a whole, however, the pianist's severely constricted dynamic scheme and rather literal approach are not what this fanciful opus requires.

The Schubert Fantasy makes use of certain melodic fragments which bear strikingly similar ideas to some which Mozart utilized in his great Fantasia, K. 475, also in the same key. Schubert's development of them, however, is much less terse and dynamic. Both this composition and the other Schubert works included in the present collection are unpublished and here performed from Ms copies.

Music Guild's sound is attractively transparent and lightweight, but, when necessary, the piano's bass rings out formidably. H.G.

SCHUMANN: *Symphony No. 2, in C, Op. 61*

New York Philharmonic, Leonard Bernstein, cond.
• COLUMBIA ML 5848. LP. $4.98.
• • COLUMBIA MS 6448. SD. $5.98.

Although the present performance shares with Bernstein's earlier Decca recording of this work the unusual feature of a repeat in the first movement exposition, it is unfortunately by no means a repetition of what used to be one of this conductor's specialties.

Comparison of the Bernstein of ten years ago with today's glamorous celebrity is instructive. What one hears on the earlier disc is a broadly vibrant, well-controlled rendition with considerable musical sensitivity, only slightly blemished by an occasional touch of excessive rhetoric. The new edition is less sensitive, more exhibitionistic. Hearing it, one is plagued with perplexing questions. Why so many *Luftpausen*? Why the tampering with tempo in the first movement? Are those not *poco ritards* rather than *molto rallentandos* at measures 20 *et seq.* in the scherzo? Why the accelerando at bar 362 in this movement? Wherefore the clumsily "expressive" treatment of the Adagio? (Harold Gomberg's overphrased oboe solo is particularly objectionable.) Why the mad scramble in the Finale? (A burst of uncontrolled speed such as this can only naturally lead to untidy articulation of those recurrent triplet figurations which dart about from instrument to instrument.) Why does the conductor allow the clarinet to play so loudly at Measure 191 and disastrously ruin the cumulative effect of that climax? Why the absurd *rallentando* at the very end?

Aside from these particular miscalculations, I might add that the Philharmonic's playing shows little of the concern for tonal color, phrase shaping, and internal clarity which we have the right to expect from an orchestra of major caliber. In fact, the over-all sound from this disc is so harsh and opaque that the significance of Bernstein's use of Schumann's original orchestration (a fact he takes great pride in calling our attention to) is completely lost. Columbia's brashly reverberant acoustical framework may be partly to blame for this, but it seems to me that much of the responsibility falls on the conductor. H.G.

SOWERBY: *Classic Concerto for Organ and Orchestra*—See Cowell: *". . . if He please."*

STOCKHAUSEN: *Gesang der Jünglinge; Kontakte*—For a review including this recording see page 91.

STRAUSS, RICHARD: *Ariadne auf Naxos*

Soloists; Orchestra of the Vienna State Opera, Karl Böhm, cond.

For a feature review of this recording, see page 72.

STRAVINSKY: *Duo Concertant; Divertimento for Violin and Piano*

Eudice Shapiro, violin; Brooks Smith, piano.
• AVA A/AS 15. LP. $3.98.
• • AVA AS 15. SD. $4.98.

The *Duo Concertant* is one of Stravinsky's masterpieces, and the team of Shapiro and Smith perform it with rare understanding of its Stravinskyan hardness, litheness, rhythmic bounce, and spare, unsentimental lyricism. Violinists brought up in the romantic tradition tend to soften and inflate this music, but Miss Shapiro, to her eternal honor, knows that De Beriot is dead.

The Divertimento on the other side turns out to be the one from *The Fairy's Kiss* as arranged for violin and piano. If you want to hear that in such a combination, Ava's elegant recording will provide a fine opportunity. A.F.

TCHAIKOVSKY: *Symphony No. 6, in B minor, Op. 74 ("Pathétique")*

London Symphony Orchestra, Antal Dorati, cond.
• MERCURY MG 50312. LP. $4.98.
• • MERCURY SR 90312. SD. $5.98.

Dorati doesn't believe in weeping over the *Pathétique*. Apparently, he views this as a symphony of strong drama and passion but little or no mourning. His tempos are generally on the fast side, especially in the finale, and, here as elsewhere, he eschews excess sentimentality. Although his departure from the norm strikes me as occasionally a bit too radical and abrupt, it is a valid interpretation delivered with the strength of conviction. The orchestral playing is cohesive, and the sonics both in mono and in stereo are altogether excellent. P.A.

USSACHEVSKY: *Metamorphosis; Linear Contrasts; Improvisation No. 4711*—For a review including this recording, see page 91.

VAUGHAN WILLIAMS: *Fantasia on a Theme by Thomas Tallis; Fantasia on "Greensleeves"*
†Elgar: *Introduction and Allegro, Op. 47; Serenade for Strings, in E minor, Op. 20*

Allegri String Quartet; Strings of the Sinfonia of London, Sir John Barbirolli, cond.
• ANGEL 36101. LP. $4.98.
• • ANGEL S 36101. SD. $5.98.

For me the highlight of this record is the intense, admirably recorded performance of the *Tallis* Fantasia. This work was conceived in spatial, stereophonic terms—it is scored for two string orchestras plus a solo string quartet—and the effect of space and reverberation is enhanced here by the acoustics of Temple Church, London. I am not normally in favor of a big, glorious, reverberant sound, but it works all to the advantage of a rich, slow-moving piece like the *Tallis* Fantasia which is set out in long lines and planes with simple harmonies and rich string scoring. Further, the performance here has real tension and direction—one might almost say drama. The work is (almost inevitably) paired on a side with the *Greensleeves* Fantasia, which also emerges in good form.

Whether or not one is an Elgar enthusiast, it is easy to recognize, as objective fact, that the Introduction and Allegro for String Quartet and String Orchestra is an extremely well-written piece of music in the composer's best classic-romantic vein. Elgar was a kind of fastidious English Brahmsian in the

same sense perhaps that Dvořák might be called a Bohemian Brahmsian. A work like the Serenade for Strings of Elgar is a perfect cross-channel counterweight for the Dvořák work of the same name; Elgar knew how to provide just the right amount of Edwardian sentiment, always presented with the best conservatory good manners. If he achieves something more than that in the Introduction and Allegro, it is perhaps because his remarkably fluent Mendelssohn-Brahms technique is here more completely at the service of his ideas rather than the other way round.

I do not know what "the strings of the Sinfonia of London" might be, but they are obviously excellent musicians, as are the members of the Allegri String Quartet. Barbirolli, who was close to both composers, serves their music with vital understanding.

The sound both of the monophonic and of the stereo version is good; as pointed out before, the *Tallis* Fantasia received an "on location" recording and is therefore especially deep and resonant; the sound elsewhere is clear and rich. The spatial conception of the string writing in the *Tallis* Fantasia and the Elgar Introduction and Allegro makes the stereo edition especially desirable for those works. E.S.

VICTORIA: *Four Motets; Missa Quarti toni*

Schola du Grand Scholasticat des Pères du Saint-Esprit de Chevilly, R. P. L. Deiss, cond. (in the Motets); Chorale Sant-Jordi de Barcelona, O. Martorell, cond. (in the Mass).
• MUSIC GUILD 41. LP. $5.50.
• • MUSIC GUILD S 41. SD. $6.50.

The motets comprise two that have been recorded several times—*Ave Maria* (four-part) and *O vos omnes*—and two that are less familiar: *O regem caeli* and *Duo seraphim*. Particularly fine, indeed full of glowing beauty, are the tragic *O vos omnes* and the gravely joyful *O regem caeli*. They are sung by a choir of French monks in a rather highly charged performance with much dynamic nuance and considerable rubato—a type of approach not unsuitable to the controlled passion of this master's music. There is a good deal of reverberation, which blurs the musical lines in the Alleluia sections of *O regem caeli* and portions of *Duo seraphim*. The Mass, a less eloquent work than the great motets, is well sung by a mixed Spanish chorus. Here there is plenty of resonance but no reverberation problem. N.B.

WAGNER: *Orchestral Excerpts*

Lohengrin: Prelude to Act III. Siegfried: Forest Murmurs. Die Meistersinger: Prelude to Act III; Dance of the Apprentices; Entrance of the Meistersingers. Tannhäuser: Overture and Venusberg Music.

Philadelphia Orchestra, Eugene Ormandy, cond.
• COLUMBIA ML 5842. LP. $4.98.
• • COLUMBIA MS 6442. SD. $5.98.

Leopold Stokowski was originally an organist, and in his hands the Philadelphia was treated with an organist's respect for the many registers of a complex instrument. Eugene Ormandy began his career as a violinist, and there have been times, particularly in recent seasons, when one might almost suspect that he was conducting from the first violin part and treating the rest of the ensemble as accompaniment.

The present disc is intended to exploit the richness of Wagnerian orchestration, but what it really emphasizes is the gorgeous string tone of the Philadelphians. The wind parts are often difficult to hear, and the clarity and balance of such recent Wagner discs as Szell's Cleveland collection are missing. As a statement of Wagner's scores, I must therefore find this less than satisfactory. For those who want simply to luxuriate in luscious sound, it will no doubt be appealing. R.C.M.

WARD: *Hush'd Be the Camps To-day*—See Cowell: *". . . if He please."*

WEBER: *Quintet for Clarinet and Strings, in B flat, Op. 34*
†Hummel: *Quartet for Clarinet and Strings, in E flat*

David Glazer, clarinet; Kohon String Quartet.
• Vox DL 960. LP. $4.98.
• • Vox STDL 900960. SD. $4.98.

Weber had a not-so-secret fondness for the clarinet, and wrote six compositions for it in various instrumental combinations. His Quintet is a delight from the moment the clarinet puts in an appearance (arriving fashionably late) to the Rossini-like finale, in which, having proved its serious intentions in a long aria, it outdoes itself amid cascading scales. The minuet contains one of the most accurate predictions of ragtime you

are likely to run across in nineteenth-century music, enhanced no end by the fact that the cello is forced to swallow its dignity and, in its own somewhat elephantine fashion, follow the antics of the clarinet. The sun shines all the time here, except for a thoughtful turn into the minor in the second movement. It is David Glazer's day and he makes the most of it, ably supported by his colleagues.

Hummel's piece (recorded here for the first time) is well padded with commonplaces, all perfectly palatable. As the notes tell us, "he took compositional advice from Haydn," but I don't think he took very much of it. There is a noticeable hole in the middle on this side of Vox's stereo disc, but the instruments are more realistically spread on the Weber side.

SHIRLEY FLEMING

RECITALS AND MISCELLANY

RICHARD BONYNGE: *"The Art of the Prima Ballerina"*

Minkus: *La Bayadère: Grand pas de deux (Act IV); Don Quixote: Pas de deux.* Drigo: *Les Millions d'Arlequin: Pas de trois.* Rossini: *Guillaume Tell: La Tyrolienne (Act III).* Adam: *Giselle: Danse des Vignerons; Pas seul; Peasant pas de deux (Act I); Grand adage et variations (Act II).* Lovenskjold: *La Sylphide: Scène de la Sylphide.* Tchaikovsky: *Swan Lake: Grand pas de deux (The Black Swan) (Act III); The Sleeping Beauty: Bluebird pas de deux (Act III); The Nutcracker: Grand pas de deux (Act II).* Donizetti: *La Favorita: Grand pas de trois.* Traditional: *Bolero 1830* (arr. James O'Turner). Pugni: *Pas de quatre.*

London Symphony Orchestra, Richard Bonynge, cond.
• LONDON CMA 7213. Two LP. $9.96.
• • LONDON CSA 2213. Two SD. $11.96.

The introduction to the comprehensive booklet accompanying this album begins: "After the success of the 'Art of the Prima Donna,' everyone wanted to make an 'Art of' record, but just copying the idea seemed senseless. One day, however, when London's producers were discussing plans for a ballet music album with Richard Bonynge, we realized that there *was* one other tradition musically and theatrically comparable with that of the Prima Donna, and the idea for this record was born. The album would be, then, a homage to the Prima Ballerina and the grand tradition which she represents. . . ."

But there is one important point that London's producers overlooked. "The Art of the Prima Donna" gave us a program of music in which a true present-day prima donna sought to re-create the showpieces of *prime donne* of bygone eras. "The Art of the Prima Ballerina," on the other hand, offers us only the background to which terpsichorean miracles were performed; none of the art of the prima ballerina herself is really re-created for us. I am not, of course, opposed to performances of ballet music in concert or on records. But how much of the music in the present album is first-rate? When our eyes are regaled by the sight of a Markova or a Fonteyn performing on the stage, our ears are inclined to forgive the uninspired, if workmanlike, sounds of Minkus, Drigo, Lovenskjold, Pugni, et al. Deprived of the visual spectacle, we are obliged to concentrate on the music; what we hear can be pretty depressing.

All of this may be very unfair on my part. Certainly, those responsible for this set spared no effort in making the recording and booklet (the latter lavishly illustrated, with excellent historical notes) as authentic as possible. Alicia Markova, whom the project is intended particularly to honor and who has appeared in most of the roles, worked closely with the conductor concerning styles and tempos; Bonynge has the London Symphony playing brightly and crisply; and the engineers have created a naturalistic, halfway-back-in-the-hall sound. P.A.

SAFFORD CAPE: *"Music at the Burgundian Court"*

Pro Musica Antiqua (Brussels), Safford Cape, cond.
• VANGUARD BC 634. LP. $4.98.

The dukes of Burgundy were patrons of the arts, and some of the greatest composers of the time wrote music for them. Side 1 of the present disc offers pieces by some of these fifteenth-century masters: Dufay, Ockeghem, Obrecht, and others. They include dances, secular songs, and two sacred pieces. All of them are of great interest, and I was especially struck by the melancholy songs of Arnold de Lantins and Robert Morton, Dufay's cheerful *Hé! Compaignons,* and his lovely *J'atendray.* Side 2 is entirely devoted to secular and sacred music by Gilles Binchois, which is notable for its tenderness and melodiousness. Most of the pieces are sung by one or two voices accompanied by instruments, some are played by instruments alone, and two are performed by a vocal ensemble with instruments. A question raised here is whether Mr. Cape is justified in presenting on instruments alone such peculiarly vocal forms as a sequence (Dufay's *Veni sancte spiritus*) and a hymn (Binchois's *Beata nobis gaudia*)—both curtailed. The performances are technically good and musically impressive, and the sound is fine. N.B.

FRENCH INSTRUMENTALISTS: *Twentieth-Century Music*

Milhaud: *Divertissement for Wind Quintet.* Britten: *Simple Symphony, Op. 4.* Poulenc: *Suite française.* Jolivet: *Concerto for Bassoon, Harp, Piano, and String Orchestra.*

Paris Wind Ensemble (in the Milhaud); Sarre Chamber Orchestra, Karl Ristenpart, cond. (in the Britten); Paris Ensemble, Francis Poulenc, cond. (in the Poulenc); M. Allard, bassoon, Cento Soli Orchestra of Paris, Rudolf Albert, cond. (in the Jolivet).
• MUSIC GUILD 39. LP. $5.50.
• • MUSIC GUILD S 39. SD. $6.50.

The mystery here is how the Britten slipped into this disc of very French music. Otherwise the record comprises three Gallic works of neoclassical wit and skill, headed by the charming and delightful Poulenc. Poulenc arranged this suite from an incidental score which he had based on music by the sixteenth-century composer Claude Gervaise (Milhaud did something similar in his *Suite provençale*; there are, of course, other precedents for this sort of thing going

back at least to Stravinsky's *Pulcinella*).

The Milhaud, dating from 1958, is basically attractive, occasionally routine wind music. At its best it has the typical Milhaud cleverness and *esprit* and it is always appropriately written for the instruments. Jolivet's Concerto, although generally adhering to some of the classical canons, is a bit more wide-ranging and a lot more intense. It has greater scope and a somewhat less consistent use of musical materials. It sets out to achieve more than the others, but the end result, superficially more "modern," is also heavier, much less attractive and, ultimately, of greater pretentions and no greater import.

The Britten is a short string work based on musical material originally written by the composer between the tender ages of nine and twelve. It is also neoclassical in a sense, but in the academic and pedantic manner that one might expect from a brilliant child trying to rival, say, Mozart. Generally speaking, it would seem that composers should leave their brilliant childhood accomplishments to biographers and musicologists.

All of the performances are good and they are well recorded. One should point in particular to the excellent wind playing; it is charming, elegant, and stylish, proving that the great French traditions in this branch of the musical art are still very much alive. E.S.

ELENA GERHARDT: *Recital, Vol. I: Wolf*

Begegnung; Lied vom Winde; Auf einer Wanderung; Rat einer Alten; In dem Schatten meiner Locken; Heimweh (Anders wird); Die ihr schwebet; Ach, des Knaben Augen; Nun wandre, Maria; Gesang Weylas; Herr, was trägt der Boden hier; Auch kleine Dinge; Das verlassene Mägdelein; Das Ständchen; Wenn du zu den Blumen gehst; Und steht Ihr früh; Ihr jungen Leute; Du denkst mit einem Fädchen; Nein, junger Herr; Auf dem grünen Balkon; Und willst du deinen Liebsten; Heimweh (Wer in der Fremde); Verborgenheit.

Elena Gerhardt, soprano; Coenraad Bos, Arthur Nikisch, piano.
• Rococo 5202. LP. $4.95.

ELENA GERHARDT: *Recital, Vol. II*

Brahms: *O liebliche Wangen; Vergebliches Ständchen; Feldeinsamkeit; Sapphische Ode.* Wagner: *Schmerzen.* Strauss, R.: *Ständchen; Wiegenlied; Wie sollten wir.* Rubinstein: *Neue Liebe.* Bungert: *Ich hab' ein kleines Lied erdacht.* Gluck: *Paride ed Elena: O del mio dolce ardor.* Schubert: *Der Tod und das Mädchen; Wohin?; Du bist die Ruh'.* Schumann: *Mondnacht; Ich grolle nicht.* Wolf: *Der Freund; Verborgenheit.*

Elena Gerhardt, soprano; Arthur Nikisch, Bruno Seidler-Winkler, Ivor Newton, Harold Craxton, piano.
• Rococo 5207. LP. $4.95.

Of these two issues in Rococo's Library Series, Volume II is the more recommendable, despite Gerhardt's reputation as a Wolf interpreter. Unless all my deductions are incorrect, the Wolf disc is comprised mainly of the contents of Volume I of the old Wolf Society issues (the accompanist, Bos, is not credited). The transfers were evidently made from a set in rather poor condition, and the surface noise, especially on Side 1, is all but ruinous. One is willing to listen through a fair amount of noise to hear a great voice or a superb technician in an aria, but for me at least, Wolf songs are another matter.

Nevertheless, there are certainly some most interesting interpretations here (as well as a few songs, such as *Lied vom Winde* and *Rat einer Alten*, which one does not often hear). As Philip Miller points out in his notes, Gerhardt aimed for a more purely musical interpretation of Lieder than most singers of our generation—there was not the insistence on underlining or coloring every word of a song. Her voice, though beyond its prime for these recordings, was a beautiful, strong one, and her ability to sustain a true legato quite unusual. If one listens to *In dem Schatten meiner Locken*, one will hear very little of the coquettishness that Schumann, or Lehmann, or Seefried brings to it; it is gently, fairly slowly sung, with a quiet, affectionate tone. In general, the smoother, warmer songs receive very fine treatment, while a few of the others could do with more character and clearer declamation. (*Wenn du zu den Blumen gehst* is an example of the former, and *Herr, was trägt der Boden hier* of the latter.) They could all do with better reproduction—the acoustically recorded songs accompanied by Nikisch (*Und willst du, Heimweh, Verborgenheit*) actually are clearer than the others.

The sound of Volume II is superior, and much of the singing fresher and more youthful (on both sets, there are passages where flatness of pitch poses a problem, but Volume II contains fewer instances than Volume I). The *Vergebliches Ständchen* is brought to life brilliantly, with a teasing quality in the girl's lines and a strong tone in the man's, and *Feldeinsamkeit* is wonderfully sustained. There is also an *O del mio dolce ardor* that will stand comparison with any, a *Verborgenheit* that is far better than the one transferred in the other disc, and an especially brilliant piece of work by Nikisch in *Wiegenlied*. *Schmerzen* is a fine example of what clever phrasing (as opposed to big tone) can achieve in the way of punch and strength. The notes supplied for both recordings are excellent, but there are no texts, which is decidedly a drawback with the Lieder. C.L.O.

JUAN MERCADAL: *Guitar Recital*

Albéniz: *Sevilla.* Brower: *Suite No. 1: Prelude.* Granados: *La Maja de Goya.* Handel: *Sonata from the Aylesford Suite.* Malats: *Serenata española.* Rameau: *Minuets (2).* Scarlatti, D.: *Gavotte.* Torroba: *Suite Castellina: Fandanguillo.* Traditional: *Song of the Bell Bird.* Wiess: *Gigue.*

Juan Mercadal, guitar.
• • Artrec C1.P 62/1001. SD. $5.98.

This is a most auspicious debut recording. Mercadal is a strong technician blessed with sterling finger control, rhythmic drive, and considerable tonal refinement. He is a thoroughly contemporary instrumentalist in the brisk, nonsense way as he goes about such pieces as the Albéniz *Sevilla*, but he also finds many opportunities for dynamic niceties and for those delectable little touches of flexibility which lend intimacy to this type of recital. The bright, well-articulated performances on this disc provide lively listening, and the

recorded sound is vivid and attractive. I found that my review copy, however, had a scraping noise at the beginning of Side 2. H.G.

MONTREAL BACH CHOIR: *Music of the Spanish Renaissance*

Gian Lyman, organ; Consort of Viols, Otto Joachim, cond.; Montreal Bach Choir, George Little, cond.
• Vox DL 890. LP. $4.98.
• • Vox STDL 500890. SD. $4.98.

This disc presents an absorbing selection from the richest period in the history of Spanish music. Included are vocal pieces of various types and forms, keyboard pieces (played on an organ), and some other instrumental works, here performed by viols. The composers range from such celebrated masters as Victoria to shadowy figures of whom not much more is known than their names. There are also some anonymous works, which are not the least attractive of the group.

Each of the vocal works—they cover a wide field, from a tavern song to a Mass—is very fine, and all are well sung. The performances by viols are less satisfying, mainly because the players are inclined to push each tone out instead of producing the phrases smoothly and evenly. Moreover, while there can probably be no objection on historical grounds to a performance of Victoria's *Ne timeas, Maria* by an ensemble of viols, that composer's style is so profoundly vocal that a choral performance is much to be preferred. Some of the more rhythmic vocal pieces are accompanied to their advantage by percussion instruments. One wonders, however, about the propriety of jiving up a couple of Fuenllana's *tientos* by adding a tambourine. The sound is clear, and, in the choral works, well balanced. The excellent notes by R. D. Darrell include, among other useful data, information about modern editions of the works on the record. N.B.

EUGENE ORMANDY: *"Dances for Orchestra"*

Bizet: *Carmen: Habanera; Danse bohème.* Grieg: *Peer Gynt: Anitra's Dance.* Glière: *The Red Poppy: Russian Sailors' Dance.* Saint-Saëns: *Danse macabre.* Borodin: *Prince Igor: Polovtsian Dances.* Ravel: *Alborada del gracioso.*

Philadelphia Orchestra, Eugene Ormandy, cond.
• COLUMBIA ML 5857. LP. $4.98.
• • COLUMBIA MS 6457. SD. $5.98.

These seven dances cover a fairly broad musical field. The Borodin and the two Bizet excerpts are operatic in origin; the Glière is taken from a ballet; the Grieg is part of the incidental music to a play, and the Saint-Saëns and Ravel were written purely for the concert stage. (As a matter of fact, the *Alborada del gracioso* isn't a dance at all but a jester's morning serenade.) But whatever the source of the music, Ormandy invests each piece with lavish color and rhythmic verve. The Glière and Borodin, in particular, are notable for their dash and brilliance. Only the middle section of the Ravel lacks a certain requisite Spanish flavor. Playing throughout is of the highly polished order one expects from the Philadelphia Orchestra, while the stereo reproduction (the only edition I've heard) is full and natural. P.A.

HELGE ROSWAENGE: *"Helge Roswänge in Opera"*

Verdi: *Aida: Holde Aida; Otello: Jeder Knabe kann mein Schwert mir entreissen; I Vespri Siciliani: O Tag des Grames; La Traviata: Ach ihres Auges Liebesblick; Rigoletto: Holdes Mädchen, sieh mein Leiden.* Puccini: *Madama Butterfly: Leb' wohl, mein Blütenreich.* Massenet: *Flieh, o flieh, holdes Bild.* Meyerbeer: *Land so wunderbar; Les Huguenots: Ich ging spazieren einst.* Wagner: *Die Meistersinger: Am stillen Herd; Selig wie die Sonne; Walters Preislied.*

Helge Roswänge, tenor; Berlin State Opera Orchestra, Berlin Philharmonic; Erich Orthmann, Franz Alfred Schmidt, Selmar Meyrowitz, conds.
• TELEFUNKEN TH 97014. LP. $1.98.

In a recent Carnegie Hall recital (his American debut!) Helge Roswänge, now in his mid-sixties, demonstrated that even today his voice displays much of the characteristic ring and richness, if not the range or ease, that made him one of the great tenors of the German stage. In these recordings we are given the voice of thirty years ago, when the singer was at his very peak.

As a cross section of Roswänge's art, the disc is not ideal. With the exception of the *Huguenots* aria, none of these pieces is a "tenor-killer" of the sort that he made a specialty of on his early HMVs—Florestan's aria is not here, nor the Singer's Aria from *Rosenkavalier*, nor the high-flying bravura excerpts from *Postillon du Longjumeau* or *Life for the Tsar*. At least five of these selections have been transferred to LP before this; moreover, these recordings have been monitored somewhere along the line, so that the voice does not pop out with all the exciting resonance of his best 78s. All the same, one will have to search pretty thoroughly to find another selection of major arias so consistently well sung. Roswänge's voice possessed incomparable brilliance and meatiness of tone, plus an extraordinary range, and he sang with an irresistible combination of vigor and smoothness. No tenor on records has led the *Rigoletto* quartet more suavely, or scaled the reaches of the *Huguenots* aria more surely or excitingly. The *Meistersinger* excerpts are practically perfect—this is just the timbre for the role, and he *sings* every note of it, without equivocation. The *"Holde Aida"* is a bit declamatory-sounding, and the *Manon* aria rather perfunctory. But nothing is sleazy or uninteresting. His partners in the *Rigoletto* and *Meistersinger* ensembles (Yoder, Kindermann, Reinmar, and, in *Selig wie die Sonne*, Kuttner) are excellent, and both excerpts receive nearly exemplary performances.

The notes are entirely biographical. Everything is sung in German, with decent, but never outstanding, accompaniments. At the price, decidedly worth having. C.L.O.

SOCIETE DE MUSIQUE D'AUTREFOIS: *Music of the Renaissance*

Société de Musique d'Autrefois.
• ELEKTRA EKL 229. Two LP. $4.98.

In this album we are given an unusually interesting collection of pieces, with emphasis on works with French texts. Fifteenth-century France is represented on Side 1, sixteenth-century France on

Side 3. Side 2 is devoted to fifteenth-century pieces with Italian texts or titles, and Side 4 to works by sixteenth-century English composers. Each side contains instrumental as well as vocal music. While some famous composers are represented—for example, Busnois, Binchois, Dufay, Dunstable, Isaac, and Dowland—very few of these pieces are otherwise available on records. I enjoy particularly the gentle melancholy of the two chansons by Binchois; Dufay's *Les doleurs dont me sens*, with its long, climbing melody; Dunstable's lovely *O rosa bella* and the fine anonymous *Perla mya*; the eloquent frottole by Varoter and Tromboncino; the amusing *Mirelaridon* by Le Heurteur; and two charming songs by Robert Jones. The instrumental pieces include a rather striking *Seconde Fantaisie* by Claude Le Jeune, here played by a small orchestra of old instruments.

While there can be no objection to the instruments chosen, the orchestration used here is of a subtle, changing sort that is effective in keeping the modern listener's interest alive but much more sophisticated than anything known to have been employed in the Renaissance. Otherwise, the performances are all of high quality: all of the solo singers are excellent, the instrumentalists are good, and the sound is first-rate. Original texts and English translations of the French and Italian vocal works are provided; but with touching confidence in the performers, no texts are given for the English works. Information about the editions used is lacking, but the notes do supply the names of the authors of the texts, where they are known, and thus we find, for example, that a highly melismatic love song by Delahaye has a text by François Villon. N.B.

GEORGE SZELL: *"Showpieces for the Virtuoso Orchestra"*

Mendelssohn: *Hebrides Overture, Op. 26.* Strauss, J. II: *Perpetual Motion, Op. 257.* Strauss, R.: *Don Juan, Op. 20.* Stravinsky: *The Firebird: Infernal Dance.* Tchaikovsky: *Capriccio italien, Op. 45.* Wagner: *Tristan und Isolde: Liebestod.*

Cleveland Orchestra, George Szell, cond.
• EPIC SPM 1. LP. $1.98.
• • EPIC SPS 1. SD. $1.98.

With all the attention given last season to George Szell's fiftieth year on the podium, no one seems to have printed my favorite Szell story. It takes place during a performance of Ravel's *Daphnis et Chloë* when, in the midst of the 5/4 bars of the closing dance, the conductor momentarily slipped and beat out a bar of four. "Ye gods," said one backstand second violinist, nudging his partner. "Someone threw a spitball into Univac."

One has to add, of course, that to the computer's skill in efficiently organizing materials it is fed Szell brings both sensitivity and taste. The present collection illustrates that beyond the need for argument, and it is one of the most attractive bargain records of some seasons. The Mendelssohn seems a little stuffy here, but the Tchaikovsky is given a beautiful run with energy *and* refinement. There is a brief audible contribution from the maestro to close the J. Strauss, and the R. Strauss appears to have Errol Flynn as protagonist. The Stravinsky and the Wagner come from exceptionally well-received discs of recent release.

If you want to explore the substance of the Szell legend, this is a fine overview. R.C.M.

SPOKEN WORD

SHAKESPEARE: *The Merchant of Venice*

Dorothy Tutin, Portia; Hugh Griffith, Shylock; Harry Andrews, Antonio; Jeremy Brett, Bassanio; et al.
• CAEDMON SRS 209. Three LP. $17.85.
• • CAEDMON SRS S209. Three SD. $17.85.

Of the two complete recordings of the *Merchant of Venice* now available, this new Caedmon set seems to me superior to its competitor on the London label. I regret that I have not heard Caedmon's earlier, abridged two-record album with Sir Michael Redgrave as Shylock (2013). The single disc of excerpts made by the Dublin Gate Theatre (Spoken Arts 810) is excellent as far as it goes.

Hugh Griffith's low, deep voice is good vocal equipment for the Shylock here. Successfully avoiding rant, he does not, however, always avoid tameness; thus, he is quite satisfactory in the first, sympathetic portion of the Merchant's "Hath not a Jew eyes?" speech, but the threatening climax leaves something to be desired, and certainly many an actor of this role has been more exciting in the Court Scene. I must add too that I have never before encountered a Shylock whose reading was quite so freely punctuated by sighs, groans, chuckles, murmurs, and gasps. This same oddity appears among other members of the cast: Portia sighs before speaking her first line; Lancelot Gobbo (Ronnie Bark-

er) begins with a grunt; and even the Duke of Morocco (nobly read by Mark Dignam) interjects a "Ha! ha!" One suspects that, to some extent at least, the method must be credited to the director. (And who is he, by the way? Labels and cover identify him as Peter Wood; jacket notes insist that he is Howard Sackler.)

In general, too much restraint and oversubtlety are the serious faults of this recording; even Dorothy Tutin's charming Portia, though certainly the most sustained of the major roles, suffers from being too much held in and played down. Jeremy Brett's Bassanio is affected; and while Harry Andrews rouses interest at the outset by stressing Antonio's "humor" of "sadness," this note tends to be lost as the play proceeds. The minor characters are all satisfactorily done, and Zena Walker brings a charming voice to the role of Jessica.

EDWARD WAGENKNECHT

SHAKESPEARE: *Much Ado About Nothing*

Dame Peggy Ashcroft, Sir John Gielgud, William Squire, Michael Hordern, Patrick Crean, Josephine Stuart, Gary Watson, Peter Woodthorpe, Ian Holm; Marlowe Society; George Rylands, dir.
• LONDON A 4362. Three LP. $14.94.
• • LONDON OSA 1362. Three SD. $17.94.

Among Shakespeare's "golden middle comedies" *Much Ado About Nothing* is the one for which posterity has cared least. Probably the thorough artificiality of the contrived Italian intrigue in the serious plot is primarily responsible. Claudio's treatment of Hero in the church scene would be outrageous even if she were guilty, and her father Leonato is, if possible, an even greater fool than the elder Capulet. But there is also an element of vulgarity in the sparring partners Beatrice and Benedick, which does not appear in kind, I believe, in any other hero and heroine of Shakespearean comedy whom we are intended to admire. Fortunately the brilliant writing of the Beatrice-Benedick scenes helps to direct attention away from this, and the offensive element itself declines as the play proceeds until nothing but admiration remains in the presence of the lady's generous indignation in the "Kill Claudio" scene.

The new recording (the second to be made and the first in stereo) is one of the very best in the Marlowe Society series. Of late, this group has been employing increasingly prominent actors for the leading parts (although still refusing to identify player with role), but never before, I think, has it reached quite as high as the two leads here. To what extent the rest of the cast and the director have been vivified by the presence of Dame Peggy Ashcroft and Sir John Gielgud it would be hard to say. What is certain is that the production crackles and sparkles throughout.

Since the only other recording of the play (the Dublin Gate production on Spoken Word A 6) is also out of the top drawer, the purchaser cannot go wrong with either version. Different as they are in the quality of personality revealed, I should find it hard to choose between Sir John Gielgud's Benedick and that of Michael MacLiammóir; both are outstanding. For Beatrice, however, I definitely prefer Dame Peggy Ashcroft to Coralie Carmichael in the Dublin Gate production: Ashcroft seems to me to have the edge in wit and incisiveness and vocally too she is better equipped for the role (there is a richness, even a slightly unctuous quality, in the Carmichael voice which makes it a trifle heavy for the Beatrician touch-and-go). I also think that the Ashcroft performance is more varied, and she is particularly amusing in the scene where she is "ill." On the other hand, Dublin Gate offers a fine lagniappe in the presence of the brilliant Hilton Edwards in the minor role of the villainous Borachio, while Daphne Carroll plays Hero with all her customary charm. These roles are beautifully done in the London set too, though; in short, the choice is hard.

EDWARD WAGENKNECHT

SHAKESPEARE: *"Shakespeare at Stratford"*

Royal Shakespeare Company, Peter Brook, Peter Hall, and Michel Saint-Denis, dirs.
• LONDON 5770. LP. $4.98.
• • LONDON OS 25770. SD. $5.98.

A collection of scenes and speeches from eight comedies, three tragedies, and one history performed at Stratford during 1960/61 and presenting sixteen players (nine men and seven women), this disc is rather a mixed bag. Paul Hardwick's Prologue to *Troilus and Cressida* is bombastic, and Patrick Wymark is practically unintelligible in Launce's address to his dog from *The Two Gentlemen of Verona*. But Edith Evans is magnificent as Queen Margaret in *Richard III* (Act IV, Scene 4), and Elizabeth Sellars scores in both her selections—as Hermione in the trial scene of *The Winter's Tale* and as Queen Elizabeth to Dame Edith's Margaret. In the "Kill Claudio" scene from *Much Ado About Nothing* both Christopher Plummer and Geraldine McEwan play with a deceptively light touch which is just right for Beatrice and Benedick, and which does not conceal their deep feeling.

For my personal taste, these are the triumphs of the set. Just behind them I should place Peggy Ashcroft's reading of Katherine's advice in *The Taming of the Shrew*, very high-keyed and a little shrill but intelligently felt and delivered; Gielgud's reading of Othello's address to the Senate, so vocally beautiful as almost to conceal his lack of the Othello temperament; and the Epilogue to *As You Like It*, done with much verve by Vanessa Redgrave, who has already shown what a fine Rosalind she is in Caedmon's complete recording of the play.

The program is completed by two selections from *Twelfth Night* and one each from *Hamlet* ("To be or not to be"), *As You Like It* ("All the world's a stage"), *The Merchant of Venice* (the mercy speech), and *Romeo and Juliet*.

EDWARD WAGENKNECHT

New Musical Conceptions

Realized by Electronic Means

Karlheinz Stockhausen

IT OUGHT TO BE SAID straight off that all of this music—like most electronic music being produced today—uses electronic equipment and tape as a means for the realization of artistic conceptions that can be evaluated as works of art (good or bad, important or unimportant) in the usual sense. Though the music as such exists only on tape or disc for performance through loudspeakers, it is in every sense the product of an individual's imagination, genius, skill, and mastery of his medium. Composers use electronic means because they are fascinated by new and wider horizons, because they have conceptions that can be realized only electronically, and because they can thus achieve a fantastically precise control of musical events.

The actual musical results can differ very widely—witness these two records. As in any art form the differences ultimately reflect stylistic and aesthetic differences; i.e., the predilections, tastes (and abilities) of the particular creators. One could say that Stockhausen's electronic music presents the realization of certain preconceived ideas about structure and form; the same is true of his instrumental music. The Columbia "school" as represented on the new record (the Princeton part of the Center—Milton Babbitt and the R.C.A. Electronic Sound Synthesizer—do not appear here) suggests an interest in a wide range of raw sound material, not necessarily electronic in origin but transformed through electronic and tape manipulation in such a way that the musical ideas and structures shape themselves from the material.

With the exception of one or two works by Edgard Varèse and Milton Babbitt, the Stockhausen *Gesang* probably represents the most extended and complete realization of an electronic conception considered from a mere musical and aesthetic point of view. It is curious that in important works by the three composers mentioned, the human voice plays a significant role. Stockhausen uses a boy's voice (singing a Biblical text), prerecorded and electronically manipulated to very effective purpose. While I do not think that this has much to do directly with any question of employment of a "human" element in a "dehumanized" medium, perhaps one should not overlook the dramatic effect (and richness) of vocal sounds in a purely electronic landscape. With Stockhausen, it seems to me that the use of the boy's voice is successful because of its concreteness, its nonabstractness. It is as if, in working with these taped vocal sounds in conjunction with "pure" electronic sounds, the composer was naturally brought around to the physical and psychological realities of the sonic material and its possible significance in forming a musical and expressive structure.

At any rate, I suspect that Stockhausen's *Gesang*, dating from 1955–56, gets closer to the real problems of making a piece of music than any other work, electronic or not, he has yet written. The piece has an immediacy and an expressive reality in which the material itself, its dramatic-expressive effect, and the direction and shape into which it forms itself are intimately and profoundly related. The sounds of the voice appear, now pure, now transformed, now multiplied into a chorus, now trailed off into a mere echo, now charged with rhythmic energy, now sustained and distant, always beautifully framed and sustained by the electronic material with which they are inextricably interwoven.

Kontakte, composed in 1959 and 1960, is, at the same time, a more and a less ambitious work than *Gesang*. It actually exists in two forms; in one version, the tape material is juxtaposed with a live pianist and percussionist; that here is from a stereo tape alone without live performers. While the range of electronic sounds employed in this version often approaches very closely the actual sounds of piano and percussion instruments, I believe they are all electronic in origin. The piece is an extended series of interrelated studies of musical continua. Fixed pitch is virtually nonexistent although occasionally steady states of musical phenomena appear briefly. The sounds move in great, wheeling circles with huge accelerations and ritardandos of a variety of percussive sounds. There are wide sliding scales of speed, pitch, duration, and loudness sorted out into great bands of sweeping sound.

From my point of view the work's inordinate length does not seem justified by any sense of real direction or long-range motion; there is always the feeling that it could start or finish at any point. The actual electronic material also appears limited in its use, although the piece could certainly serve as a kind of index of possibilities and, as in all of Stockhausen's work, there is a great deal that is remarkable in the quality of thought.

Of the Columbia Studio works on the Son Nova recording, the most ambitious is that by the Argentinian composer Mario Davidovsky. A dry, vigorous composition, Study No. 2 is musically simple, perhaps even crude, but full of real motion, direction, variety, and character. The three works by Vladimir Ussachevsky have the quality of good and interesting studies; sound sources are primarily nonelectronic and their particular characteristics and manner of manipulation seem to have suggested the musical shapes of the pieces: for example, a work is built out of the relationship between sliding, whooshing sounds derived from nonpitched percussive sources and events of fixed rhythmic or pitch definition derived from the sound of a harpsichord. The results are simple, clear, limited, but genuine and musical in the best étude manner. Of less intrinsic interest is the electronic music of Bulent Arel, a Turkish composer who worked at Columbia; his efforts are quiet, cool, skillful, and controlled but without much content.

Needless to say, both the DGG and Son Nova discs should be played on stereo equipment. Most of the works were originally designed for multichannel performance, often with speakers arranged in all directions around the listener. Since this spatial aspect is built in as an essential part of the musical materials, conceptions, and structures, two channels would seem to be a bare minimum requirement; the Stockhausen release, in fact, apparently exists only in stereo format. ERIC SALZMAN

STOCKHAUSEN: *Gesang der Jünglinge; Kontakte*

Realized at the Electronic Studios of the West German Radio, Cologne.
• • DEUTSCHE GRAMMOPHON SLPM 138811. SD. $6.98.

USSACHEVSKY: *Metamorphosis; Linear Contrasts; Improvisation No. 4711*
†Arel: *Electronic Music No. 1; Music for a Sacred Service: Prelude and Postlude; Fragment*
†Davidovsky: *Study No. 2*

Realized at the Columbia-Princeton Electronic Music Center.
• SON NOVA 3. LP. $5.98.
• • SON NOVA 3. SD. $5.98.

A Second Look at Dynagroove

SINCE ITS INTRODUCTION in the spring, a stormy controversy has been raging over the merits of RCA Victor's catch-all system labeled Dynagroove. Public enthusiasm has been considerable—within barely three months of their release all ten of the initial Dynagrooves had made an appearance in *Billboard*'s listings of the fifty best-selling stereo discs; but of course commercial success does not necessarily imply either artistic or technical excellence, and any serious observer can only be disturbed by the extreme diversity of critical reactions to Dynagroove.

Of the many claimed Dynagroove advantages, only one—that of exceptionally quiet disc surfaces—seems to be unanimously accepted. Its apparently wider dynamic range (noted by many reviewers, including myself) is denied as illusory by other listeners. Some objectors even contradict the generally recognized minimization of groove-tracing distortion, professing to hear more rather than less, particularly in the last half of Munch's Ravel *Bolero* (which is, according to one writer, "the most distorted stereo record ever produced by the American disc industry"). Dynagroove pre-equalization techniques are accused by some of "placing limitations on artistic expression"; by others of drastically curtailing the "stereo effect and/or both low and high frequency response characteristics." And if the complete *Madama Butterfly* is unique among the first Dynagroove releases in escaping directly adverse technical criticism, some opponents of the system have suggested that the reason is that in this recording Dynagroove techniques were employed more sparingly than elsewhere!

Some of these disparagements (including the last one) strike me as outright nonsense; others as having at least some justification, although in most cases I am far from sure that the source of alleged flaws lies in Dynagroove technology as such. (The qualities I disapprove most strongly are those that seemingly stem from overclose miking and deadened acoustical ambiences, evident in several pre-Dynagroove RCA Victor recordings, such as the Leinsdorf-Boston version of Bartók's *Concerto for Orchestra*—qualities which have the effect, as a reviewer in the *Gramophone* vividly describes it, of putting the listener "just a bit too much on top of the sound for comfort.")

In any case I have been prompted by the continuing debate to rehear all the first Dynagroove discs in direct comparison with their tape editions, as well as to listen with particular care to the more recent Gould-Sibelius and Hollander-Leinsdorf Dello Joio/Ravel programs. Among the newest releases I have also studied the Rubinstein Schumann (reviewed by Harris Goldsmith on p. 71), and the Munch Debussy and U. S. Service Bands discs (which I review on p. 76 and p. 98 respectively). I've had too the welcome opportunity of comparing the British-pressed *Butterfly* (cut without Dynagroove disc techniques, although embodying Dynagroove preëqualizations) with the corresponding all-Dynagroove American edition.

While for the most part this further investigation has strengthened my first impressions of Dynagroove, it has also provided new illuminations on some of the debatable considerations. I must agree with the opposing camp that in some cases the stereoism itself seems minimal, but I'm still convinced that this is primarily the result of more cohesive orchestral layouts (especially in the Boston recordings); certainly I can't find any real constriction of "spread" in *Butterfly*, for instance, or any differentiation-dilution there or in most of the pop program releases. I agree too that Dynagroove preëqualizations modify normal frequency-spectrum balances to provide greater mid-frequency presence and vividness (expressly for more effective reproduction on restricted-range equipment and at low playback levels), but I simply cannot hear—on wide-range equipment and at higher levels—any substantial loss of extreme highs or lows. And whatever results measurement tests might show of Dynagroove's dynamic range, it impresses me subjectively as at least as wide as (if not even greater than) what I have previously experienced. As for distortion, my ears reaffirm that it has been lessened rather than increased (the real origin of some listeners' objections to the last half of the *Bolero*, for example, being brutally hard-driven orchestral playing and cruelly candid miking rather than the recording or reproduction per se).

Earlier I had thought the Dynagroove groove-cutting techniques of perhaps more negative than positive value (since most of the tape editions are such an extraordinarily close aural match of their disc equivalents), but my comparison of the British non-Dynagroove-cut and American Dynagroove-cut *Butterfly* discs proves that, in this case at least, the new cutting techniques *do* represent an improvement. I was able to detect audible evidences of the all-Dynagroove version's superiority both in orchestral and in vocal *fortissimos*, which in the British version are enough tighter and rougher in quality to indicate the presence of at least some slight groove-tracing distortion. On the other hand, in this matter of Dynagroove's cutting-practices, theoretical criticism may have some validity: designed for the current 0.7- and 0.5-mil playback styli, Dynagroove discs will not be accurately reproduced by the 0.3- or 0.2-mil styli which may very possibly come into use at a later date.

Leaving aside such potential difficulties, I can sum up my personal reactions as follows: the more I listen to Dynagroove recordings, the more I'm impressed by the new technology's clarity and vividness (perhaps even more marked, relatively, in mono discs than in stereo format); the more I'm convinced that its chief accomplishment is in heightening the sense of immediacy and dramatic impact regardless of playback equipment or of the volume level (although it is relatively more effective with smaller equipments and lower playback levels); and the more I realize its ambivalent qualities in wide-range high level reproduction—when it enhances the dramatic qualities of the original performance but at the same time also intensifies any unnaturalness of sonic perspective. When the miking is not too close and there is a warm acoustical ambience (as in *Butterfly*), the over-all results strike me as wholly admirable; when the reverse is true (as in most of the orchestral programs so far), the achievement of ultraclarity is (to my ears) at the expense of familiar orchestral balances and auditorium authenticity. In such cases, while the sound may be immensely exciting, it is not what one hears in the concert hall.

In short, then, like every other audio technique, Dynagroove is a double-edged tool, which can serve music well when it is handled with genuine artistic skill but which can also lead to melodramatic excess. In itself it represents neither revolution nor retrogression; it is simply a system of electronic and mechanical procedures that must be evaluated solely in terms of individual recorded performances.

Only in time, with more and more varied examples, can the specific techniques be analyzed more objectively. Meanwhile, however, if its originators sincerely wish to speed that analysis, they could do so simply by issuing a Dynagroove comparison-sampler which would include the same passages (from various present programs) done both with and without Dynagroove preëqualizations, and also with and without Dynagroove disc cutting. Such an opportunity for direct comparisons probably wouldn't resolve all the current controversies, but it surely would help in pinning down listeners' arguments to matters of sonic fact rather than prejudice!

R. D. DARRELL

NEW FALL RECORDINGS

Continued from page 69

seph Szigeti in violin music by Ives, Webern, Honegger, and Debussy.

PHILIPS: A complete set of the Beethoven violin sonatas played by David Oistrakh and Lev Oberin is on the way, as well as another installment (Op. 22 and Op. 28) in Claudio Arrau's Beethoven piano sonata project. Octogenarian Pierre Monteux makes his Philips debut leading the London Symphony in Brahms No. 2 and the Amsterdam Concertgebouw in Beethoven No. 3. In celebration of Notre Dame's 800th anniversary there's a collection of works by Campra, Desvignes, Vierne, and Chochereau recorded in the Parisian cathedral. Francophiles whose taste runs to more intimate music will want to know about a Duparc song recital by Gerard Souzay. Finally, the last of Clara Haskil's unreleased recordings will make its appearance—Falla's *Nights in the Gardens of Spain* and the Chopin F minor Concerto, with the Lamoureux Orchestra under Markevitch.

RCA VICTOR: Our plea ("Music Makers," June 1962) for the release of Schubert's Ninth Symphony as recorded in 1942 by Toscanini and the Philadelphia Orchestra has been answered. This stunning performance will be issued, as a Soria Series presentation, next month. Other autumn Soria albums: Puccini's *Tosca*, recorded in Vienna under Von Karajan's direction, with Leontyne Price, Giuseppe di Stefano, and Giuseppe Taddei; a mammoth "Horowitz Collection" ranging from Mozart (Sonata in F, K. 332) to Prokofiev (Sonata No. 7, Op. 83) by way of Czerny and Scriabin; an Elizabethan collation by the Julian Bream Consort.

The latest entry in the Tchaikovsky Piano Concerto sweepstakes will be forthcoming from Artur Rubinstein and the Boston Symphony, Erich Leinsdorf conducting. The all-time Tchaikovsky champ, Van Cliburn, will be heard this fall in Beethoven's Piano Concerto No. 4, with Fritz Reiner and the Chicago Symphony, who also contribute a *Pastoral* Symphony. Anna Moffo pays homage to the 150th anniversary of Verdi's birth with a collection of arias that delves into such rarely performed works as *I Vespri* and *Giovanna d'Arco*. And the famous Leontyne Price/William Warfield partnership in *Porgy and Bess* will be revived in the latest stereo.

SPOKEN ARTS: An original-cast recording of Bertold Brecht's *A Man's a Man* (in Eric Bentley's adaptation, produced Off Broadway last season), a three-volume "Treasury of Spanish Drama," and six abridged versions of Shakespeare plays will be added to SA's drama catalogue. Look also for a seven-volume "Tales of Hans Christian Andersen," read by Eve Watkinson and Christopher Casson with sound effects of crocodiles weeping, horses laughing, and ducks talking "like nothing you have ever heard."

SPOKEN WORD: In addition to the usual Shakespearian accretions (this fall, *Measure for Measure* and *Two Gentlemen from Verona*), we can look forward to a recorded documentation of the recent "Salute to Edgard Varèse," given in New York this spring with Aaron Copland, Leonard Bernstein, and many other notables.

VANGUARD: A bumper crop of Haydn. From Antonio Janigro and the Zagreb Symphony, the so-called "*Sturm und Drang*" symphonies, Nos. 44 through 49 (in a three-record album); from David Blum and the Esterházy Orchestra, Nos. 52 and 60; from Mogens Wöldike and the Vienna State Opera Orchestra, Nos. 99 and 102. Maurice Abravanel and the Utah Symphony weigh in with Karl Goldmark's *Rustic Wedding* Symphony and Handel's oratorio *Samson* (Phyllis Curtin and Jan Peerce among the soloists). More of Heinrich Biber's music has been exhumed by the Concertus Musicus of Vienna, and more "Madrigal Masterpieces" by the Deller Consort. In mono only we'll be offered the complete Beethoven violin sonatas taken from private recordings of a 1944 Library of Congress recital series by Szigeti and Arrau.

WESTMINSTER: The growing army of Brucknerites will want to know about a new recording of the Eighth Symphony, on two discs played by Hans Knappertsbusch and the Munich Philharmonic. The Chinese pianist Fou Ts'ong is represented in Chopin's F minor and Schumann's A minor concertos (with the London Symphony under Peter Maag), and also in two Schubert sonatas—the A minor (No. 14) and B flat (No. 21). Other items, under way this summer under James Grayson's supervision, will very possibly be in the shops by November.

Indeed, that addendum can apply to almost every company mentioned. The gap between recording session and commercial release is narrowing considerably, and many undertakings that were no more than fond hopes when this report went to the printer will be pressed into vinyl before the year is out. Wouldn't it be a shame if there were no surprises left?

POPULAR • THEATRE • FOLK

Barbara Baxley

"She Loves Me." *Original Cast Recording. M-G-M E 41180C-2, $6.98 (Two LP); M-G-M SE 41180C-2, $7.98 (Two SD).*

Barbara Cook

Lighthearted Lyrics and a Score To Soothe the Ears

A CHARMING AND FROTHY musical confection which floated on to Broadway in late April, *She Loves Me* is a brave attempt to bring back the intimate musical, a form of entertainment out of vogue since Jerome Kern's enchanting *The Cat and the Fiddle* of 1931. Like that predecessor, *She Loves Me* dispenses with a chorus, relies on the teamwork of a small group of talented performers, and has a score that, running counter to current fashion, soothes rather than assaults the ears.

Joe Masteroff's book is based on *Parfumerie*, a European success of 1937 written by the Hungarian playwright Miklós László. Although László's comedy never found its way to Broadway, it was the basis

for two Hollywood films—*The Shop Around the Corner*, an Ernst Lubitsch movie of 1940, with Margaret Sullavan and James Stewart, and *In the Good Old Summertime*, a 1949 musical starring Judy Garland and Van Johnson. (In the latter the locale was switched to Chicago, and *Parfumerie* smelled more of the Midwest than Vienna.) Without ever having seen László's play, I am willing to hazard a guess that Masteroff's story line is a good deal closer to the original than was either of the Hollywood adaptations. By today's standards the plot may seem ingenuous: two young people meet through an advertisement in a lonely hearts column, without realizing that as fellow employees in the same perfume shop they see each other every day. But add to this situation the subplots and the sub-subplots and the whole thing begins to take on the quality of a Meilhac and Halévy libretto for an Offenbach operetta.

This lighthearted imbroglio has been wonderfully illuminated by Sheldon Harnick's fine lyrics and Jerry Bock's remarkable score. Neither of the composer's previous Broadway efforts (*Fiorello* and *Tenderloin*) approaches his present imaginative evocation of atmosphere and character. From the opening *Good Morning, Good Day* and *Sounds While Selling* (both of which remind one again of Offenbach) to the closing *Twelve Days to Christmas* (which has more than a suggestion of Noel Coward) the score is a constant delight. Fortunately, *She Loves Me* is sung by a cast who appreciate its merits. The always wonderful Barbara Cook (in my opinion the most accomplished girl vocalist in the theatre today) is persuasive in all her numbers, and is outstanding in the long soliloquy *Will He Like Me?*, a gay little chant called *No More Candy*, and the endearing *Dear Friend*, which closes the first act; and her romantic vis-à-vis, Daniel Massey, though a little shy of voice, manages the songs allotted him with considerable assurance, notably *Tonight at Eight*. The other performers are all excellent: Barbara Baxley, better known as a serious actress, turns out to be quite a comedienne, and is particularly effective in *A Trip to the Library*; as the one caddish individual in the cast, Jack Cassidy does a splendid job by the serenade *Ilona* and has something of a field day with *Grand Knowing You*; and Ludwig Donath lovingly sings *Days Gone By*, a recollection of things past in waltz tempo and one of the composer's most charming inventions. Wood Romoff and Ralph Williams play minor roles, but they make major contributions to the success of the whole.

If Bock's music is the most memorable distinction of this altogether delightful show, special mention ought also to go to Don Walker's orchestrations. Full of unusual and colorful touches, his writing for strings and winds is thoroughly pleasing, and his discreet use of brass is a welcome deviation from the usual blatant Broadway norm.

This is a long score, running almost an hour and a quarter, and because some of its numbers evolve out of dialogue M-G-M has very wisely recorded it in full on two discs. I have not heard the mono version; although the stereo shows certain inequalities in depth (some phrases come over as if more closely miked than others in the same number) and although little attempt is made to simulate stage movement, on the whole I found the sound very satisfactory. J.F.I.

"The Bestiary of Flanders and Swann." Angel 36112, $4.98 (LP); S 36112, $5.98 (SD).

Those who fondly remember the two delightful nonsense songs about the hippopotamus and the gnu ("the g-nicest work of g-nature in the zoo"), which the team of Flanders and Swann included in their recording of *At the Drop of a Hat* a few seasons ago, will be pleased to discover that a wider exploration of the zoological universe has inspired them to an entire program of animal songs. Flanders, who writes the lyrics, has some marvelously fanciful ideas about the various problems—social, biological, psychic, and even political—which he assumes beset the poor beasties, and these he presents in a series of neat and whimsical numbers. There is the warthog, who despite heavy camouflage remains a social pariah because everyone knows he is a hog beneath the finery; and the proud little sea horse, who, while his sea mare is out opening aquatic garden parties, is obliged to take on a maternal role, raising sea colts and sea fillies. How sad the life of the armadillo, who unsuspectingly sings his song of love to an abandoned armored tank, and how fortunate that of the sloth, who from his inverted position sees a world in which a frown becomes a laugh. Then there is

Flanders and Swann: not all whimsey.

the chameleon, capable of changing the color of his skin to match his political views—a metamorphosis transpiring so frequently that eventually he can't remember what his original color was. (Flanders suggests it's yellow.) In fact, not all the songs are lighthearted; there are ominous suggestions in the lyrics of *Dead Ducks* and *The Ostrich* too.

Donald Swann's musical settings are agreeable enough, in what I would call an old-fashioned concert party style, and I suspect they have been written with an eye to Mr. Flanders' vocal limitations, since it is he who does most of the singing. Occasionally, Swann breaks into a mock heroic tenor just to make it clear that he could sing if he really had to. The stereo edition separates the two performers quite widely, but in the present instance this positioning seems eminently right. J.F.I.

"My Silent Love." Living Strings Plus Two Pianos. RCA Camden CAL 754, $1.98 (LP); CAS 754, $2.98 (SD).

For three years now, RCA Camden's British-based orchestra, The Living Strings, has been recording (with and without twin pianos) some of the finest mood music albums in the catalogue. Anyone who has not yet discovered these low-priced issues might well start with this new release, certainly one of the best. The romantic atmosphere characteristic of nearly all this music has been heightened by Hill Bowen's scorings, in which the lush writing for strings and pianos is flecked with the warm sounds of the brass, notably French horns. The program is a nicely balanced mélange of excerpts from Chopin, Fibich, and Tchaikovsky, and such semiclassical and

pop numbers as *Dream of Olwen, Intermezzo,* and the title song. Also included are *Naomi,* a Nathaniel Shilkret waltz which I do not remember having heard before, and Romberg's *Faithfully Yours* (not as part of the score of *The Desert Song* as the liner notes indicate, but for some years the theme song of the composer's radio show). The English technicians have provided resplendent sound in both editions, with the stereo disc slightly richer in quality. J.F.I.

"Streets I Have Walked." Harry Belafonte; Orchestra and Chorus, Howard Roberts, cond. RCA Victor LPM 2695, $3.98 (LP); LSP 2695, $4.98 (SD).

Belafonte is back, slicker than ever, and with the familiar appeals. For myself, I wish that he would abandon his habit of including an Israeli song in every recital: his totally misguided singing of *Erev shel Shoshanim* (Night of Roses) would depress even an Arab; and his *Waltzing Mathilda* is not helped in the least by a fake Australian accent and the ministrations of a saccharine chorus. Yet Belafonte shapes a poignant evocation of the Old West out of *I Ride an Old Paint* and his version of *The Borning Day* emerges as one of the most delicately lovely religious songs to come to us from the West Indies. The high point of the record is a long, heartfelt rendition of the ancient Japanese court song *Sakura* (Cherry Blossoms). Belafonte sings it in Japanese with an accent that will be an agonizing experience if you know the language, but with an emotional intensity that redeems everything. The disc ranks with his finest. O.B.B.

"The Establishment." Original Cast Recording. Riverside RM 850, $4.98 (LP).

Kenneth Tynan has described the floor show at London's now famous night club The Establishment as being "more scurrilously outspoken than anything of its kind in Europe." To judge from these recorded excerpts from the New York production performed by the original London cast, Tynan's pronouncement is equally applicable to the current American presentation. Some of the more vitriolic numbers may have been toned down a little for audiences in this country and some of the very-very-British items dropped, but we still have a series of impudent, irreverent, iconoclastic sketches adding up to an outrageously frank and funny program. Fairest game for the authors, whose political beliefs are obviously Left-Liberal, are bumbling Tory politicians, their national programs and personal foibles—all outspokenly ridiculed in *Window on the World* and *Consent and Advise*. Among other political and social issues, the problem of colored immigrants is disposed of with startling directness in *Lodgings* (although the ambition of an African potentate to become Queen of England, in a number called *Sports Report*, is rather long and labored). The Monarchy, once considered sacrosanct in the English theatre, comes in for some rough treatment in *The Queen*, a wicked lampoon of Her Majesty reading a prepared speech. Brilliantly read by Eleanor Bron, it is extremely funny until the final pay-off line, where the use of a blasphemous phrase to get the necessary laugh seems to me inexcusably tasteless. One or two numbers misfire, but most hit their targets with startling accuracy. The quartet of performers has established such extraordinary rapport that much of the dialogue sounds quite extemporaneous. J.F.I.

"Dark Eyes." Don Cossack Choir, Serge Jaroff, cond. Deutsche Grammophon LPEM 19367, $5.98 (LP); SLPEM 136367, $6.98 (SD).

DGG continues to frame the Don Cossack Choir in the finest sound ever accorded the veteran Russian chorus, and Serge Jaroff's singers respond with a meticulously balanced program ranging from a fragment of the Orthodox liturgy through Rimsky-Korsakov's *Hindu Song* to the latter-day Soviet hit *Moscow Nights*. Here is a very broad spectrum indeed. The Don Cossacks are emerging from a sorry period of lax direction and dreary repertory; this recital harks back to their halcyon age. We are not likely to hear Russian songs better sung —or better selected—for some time to come. O.B.B.

"Travelin'." Chet Atkins, guitar. RCA Victor LPM 2678, $3.98 (LP); LSP 2678, $4.98 (SD).

In these beautifully relaxed, subtly colored, and gorgeously played performances of some rather inconsequential musical trifles, Chet Atkins once again proves that he has no peer as a pop guitarist. In fact, he might well be called the poor man's Segovia. Though most of the items in this program are now almost too familiar (*Exodus, La Dolce Vita, Baubles, Bangles, and Beads*, etc.) Atkins finds a way to endow each with unexpected freshness. The less hackneyed numbers picked up by the guitarist on a recent South African tour are of even greater appeal: *Naboonspruit Polka*; *Waram Patat*, a lively tune in polka rhythm; and *Mossie Se Moses*, which suggests that South Africans have discovered bossa nova. I cannot find that the stereo offers anything not to be heard on the mono; both are immaculately recorded, and the sound is most seductive. J.F.I.

"Sun Arise." Rolf Harris; Orchestra, Johnnie Spence, cond. Epic LN 24053, $3.98 (LP); BN 26053, $4.98 (SD).

Australian-born Rolf Harris creates a fresh breeze indeed. Writing his own songs, he illuminates a funny, soft-focus world—a world of satirized island life (*Sun Arise*), of progressive degeneracy (*Nick Teen and Al K. Hall*), and of the cunning gaucherie of adolescence (*Hair Oil on My Ears*). Harris is off-beat, his comedy depends upon the snicker rather than the belly laugh, and sometimes there is a tug of poignance. If you're game for something truly different, this release will afford you a glittering hour. Engineering is first-rate. O.B.B.

Rolf Harris: breeze from down under.

"Far Away Places," Vol. 2. Enoch Light and His Orchestra. Command RS 850, $4.98 (LP); RS 850 SD, $5.98 (SD).

Enoch Light might easily have titled this disc "Around the World in Forty Minutes," since the itinerary roams the globe —from Istanbul to Polynesia, from Rio to Canada, from the Scottish Highlands to the Orient, with a few other stopovers thrown in. Lew Davies has written for this tour a series of gay and colorful arrangements which not only suggest the atmosphere of the more exotic ports of call but also brighten up the less glamorous ones. He makes wonderful use of the usual accouterments of the Enoch Light Orchestra, and has implemented them with a harpsichord, celeste, and bagpipes. The skillful manner in which he has worked this last much maligned instrument into the Scottish medley, plus Jimmy Maxwell's remarkable playing, constitutes the *pièce de résistance* of the entire disc. The delicate tones of the celeste endow *The White Cliffs of Dover* with an almost pastoral atmosphere, while the bright timbre of the harpsichord adds considerable animation to the almost bouncy version of *By the River Sainte-Marie*. The instrumentation throughout is arresting, calling for tinkling finger cymbals, tambourines, gongs, wood blocks, tom-tom, and castanets. (Regrettably, there is also a vocal group whose la-la-la-ing is only distracting.) Incidentally, we're also offered a fine, boisterous, rollicking performance of *Colonel Bogey* . . . but where does one find *that* on the map? J.F.I.

"Flamenco Fenomeno." Juan Serrano, guitar. Elektra EKL 235, $4.98 (LP); EKS 7235, $5.95 (SD).

Anyone who has ever attempted to master the guitar will strongly suspect that Serrano has ten lithe snakes in place of fingers. His mastery of the instrument is uncanny. He shapes chords and legatos with the clean, lovely plasticity of a *torero* leading a bull through a classic *faena*, and his flamenco is a three-dimensional cry from the soul. Here is the legitimate challenger of Sabicas and Montoya. Listen to his *Flamenco Variations on Autumn Leaves* for a fast primer on the myriad complexities a gypsy guitarist can coax from a simple melody. O.B.B.

"Star Dust." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LM 2670, $4.98 (LP); LSC 2670, $5.98 (SD).

The heartiness of Fiedler's direction and the exuberant orchestral playing of his fellow Bostonians infuse this concert of standard show tunes and a couple of Debussy miniatures with a feeling of musical bonhomie quite rare these days. Everybody, but everybody, is obviously enjoying the occasion. And why not? The show tunes have been skillfully orchestrated in a semisymphonic manner by either Jack Mason or Richard Hayman (though I would enter a mild demurrer against the former's inflated treatment of *Reverie*), and they exploit the impressive technical prowess of this orchestra. The luminous, almost diaphanous arrangement of Debussy's *Clair de lune*, by the way, is accredited to one Mouton, and the setting is one of the most beautiful I have ever heard.

On the matter of sound, I am con-

siderably less enthusiastic. In spite of RCA Victor's claims for its new Dynagroove process, the quality of this particular disc is anything but pleasing. The mono version is fair, though when compared to non-Dynagroove records by this orchestra it proves to be lacking in richness and body. The stereo version is less agreeable, developing an uncomfortably harsh quality in *fortissimo* passages and characterized by edgy highs and pallid lows. J.F.I.

"Yours Is My Heart Alone." Robert Shaw Chorale, Robert Shaw, cond. RCA Victor VCM 7023, $6.98 (Two LP); VCS 7023, $6.98 (Two SD).
Shrewdly designed to appeal to a variety of musical tastes, this two-record album of recordings old and new is also an impressive documentation of this group's mastery of a repertoire stretching from Bach and Handel to Kurt Weill and Richard Rodgers. For lovers of operetta, there are newly recorded performances of memorable songs from musicals of the past, all included on the first record in the album—a most sensible and considerate arrangement. One or two familiar rousing chorus numbers, such as *Song of the Vagabonds* and *Drink, Drink, Drink,* are also in evidence. More welcome is the reappearance of such charmers as Kern's *She Didn't Say Yes* (in a particularly dainty setting); Friml's *Something Seems Tingle-Ingleing* and *Giannina Mia,* and, to go back a long way, Karl Hoschna's saucy *Every Little Movement.* Elegantly and sumptuously scored by Robert Russell Bennett, the performances almost certainly could not be matched in any theatre today. The second disc offers material culled from previously released albums of spirituals, hymns, folk, pop, and college songs, plus an excerpt from the Kyrie of Bach's B minor Mass. These have all received favorable comment in past issues of this magazine, and I can only add my agreement with the laudatory opinions offered by my colleagues. There is, surprisingly, no pronounced difference in the quality of sound between the old and new recordings. The latter are perhaps a shade more robust, and a trifle warmer and cleaner. J.F.I.

"New Sides." Shelley Berman. Verve V 15036, $4.98 (LP).
Berman is a hard-working comic who takes his craft seriously. He strikes out in no new directions on this, his fifth recording, but each of his routines sinks a satiric shaft into a large, fat target. One telephone sequence neatly eviscerates A. T. & T. and the morass of digits with which it now entangles telephone users; another caustically points up the general unavailability of medical aid in small emergencies. The most hilarious episode is another telephone call—a device, incidentally, which Berman tends to overuse—to a small loan company: a happy moron applies for a loan-by-phone, and the resultant byplay illuminates many a funny facet of our money-oriented society. Berman strains occasionally, but all in all he is one of our most incisive wits, and this recording catches him in full, outraged cry. O.B.B.

"Big Top Circus Calliope"; "Big Top Carousel Band Organ." Audio Fidelity AFSD 5986/87, $5.95 each (Two SD).
Here are two new evocations of past music under canvas, breezily recorded outdoors in Paul Eakins' "Gay '90s Village" at Sikeston, Missouri. Most of the

selections are period favorites, and many of the performances boast an unexpectedly nonmechanistic lilt: listen particularly to the perky *Pride of the Marines* and the rocking *Tennessee Waltz* in the first program, and to *Wedding of the Winds* and *Shade of the Old Apple Tree* in the second. To be sure, the Wurlitzer Calliola itself is pretty wheezy, and the Wurlitzer Band Organ's pipe and percussion qualities are less impressive than those heard in the bigger Belgian Band Organ program released last January (AFSD 5975). The present jacket notes, furthermore, fail to date or describe in detail the instruments themselves. Nevertheless, there is a real fascination in these sonic snapshots from a memory album of authentic Americana. R.D.D.

"Folk Songs and Sentimental Ballads." Rita Ford's Music Boxes. Columbia CL 2008, $3.98 (LP); CS 8808, $4.98 (SD).

This disc resurrects delicate sounds of the past that might have tinkled from the music boxes in many a dark Victorian front parlor. A wide variety of the fine Swiss and domestic instruments in Miss Ford's collection have been heard on records before, but she has chosen particularly delectable examples here: a light but bright-toned Swiss Stella, a more tinny-voiced Symphonion, a sonorous Olympia, and (featured most often) a superbly ringing Regina—all of which employ punched metal disc "records." They are closely miked, with some amplification roar and traces of mechanism noise, but the clean, sweet recording does full justice to the often quite glittering sonics. Best of all, the sixteen musical selections are ideally chosen: Foster songs, *Kathleen Mavourneen, Comin' through the Rye, Love's Old Sweet Song* —every one a heart throbber. I can't imagine what the Beat Generation will make of such tonal lavender and old lace, but nostalgic oldsters will find a magical escape here. R.D.D.

"The Gypsies Are Singing." Sándor Lakatos Ensemble of Budapest. Westminster XWN 19022, $4.98 (LP); WST 17022, $5.98 (SD).

Eight popular gypsy singers of Central Europe offer a splendidly recorded program of the traditional songs of the Romany caravans that have wound across the face of the Old World since time immemorial. Each soloist is heard in a medley of three songs, making a bumper crop of twenty-four in all. Here is frenetic joy and profound gloom, fiery fiddles and sad cymbaloms—all as authentic as discs are ever likely to capture. Sopranos Jolán Boros and Mária Pataki contribute particularly memorable performances. Unhappily, the album includes neither texts nor translations and provides only the Hungarian titles. O.B.B.

"Rods 'n' Rails: Hot New Sounds from the Drag Strip." Riverside RLP 5517, $5.98 (LP); RSD 95517, $5.98 (SD).

Are the Riverside boys, who have never flagged in their devotion to documenting racing cars of every type, allowing their annotators a vacation? Surely they can't assume that every listener will recognize the present variety of souped-up stock cars by their sounds alone! Yet this program (like the earlier "Super Stocks," RLP 95516) simply reports what a microphone hears on a drag strip—including public announcements (for the most part unintelligible), with no added information to help a baffled auditor. If the razzing sounds here are enough to satisfy you, fine! They are well if not exceptionally recorded. R.D.D.

"Come All Ye Fair and Tender Ladies." Pernell Roberts; Orchestra. RCA Victor LPM 2662, $3.98 (LP); LSP 2662, $4.98 (SD).

Handsome and heroic romantic lead of the TV series "Bonanza," Pernell Roberts here turns his attention to folk balladry. Despite an unfortunate stricture in the upper register, his baritone is stronger and richer than many a competitor's. He sings straightforwardly, without artifice or pretension, and I think that his version of *Sylvie* and *Lily of the West* can stand against any other in the catalogue. This is Roberts' recording debut, and it is not free of a certain wooden reticence. But if he ever chooses to leave television, he has a significant future in the realm of folk song. Outstanding recorded sound, though no noteworthy benefit is conferred by stereo. O.B.B.

"30 Hits of the Thundering '30s." Frankie Carle, His Piano and Orchestra. RCA Victor LPM 2593, $3.98 (LP); LSP 2593, $4.98 (SD).

In another of his reminiscent rambles, Frankie Carle takes a look at the Thirties, which, whether they thundered or not, were probably productive of more good popular songs than any other ten years in the present century. To be sure, the decade was not without its musical horrors, but by and large, Tin Pan Alley tunesmiths produced a tremendous number of songs that not only had immediate appeal but still retain their popularity today. As they flit by in this crisp and effervescent performance, in which the melodic line is always well to the fore and the orchestral backing nicely approximates the style of the period, they create a wonderfully nostalgic and agreeable mood. Victor's West Coast studio sound is immaculate. J.F.I.

"Folk Music and Songs from the Middle East." Philips PHM 200063, $3.98 (LP); PHS 600063, $4.98 (SD).

The iterative, modal music of the Middle East has not been well served on vinylite. To the casual Western ear, this genre seems harsh, unmelodious, and lethally repetitive. Actually, a subtle interplay of melody and rhythm lends an almost endless, though not sharply defined, variety to Arabic music. Here an impressive assemblage of native artists offers an attractive anthology of this rich and little understood music. The numbers titled *Alhinna* and *Bitter Farewell* provide particularly appealing entrees. Excellent reproduction in both versions, with stereo spreading the performance as wide as a Bokhara carpet. O.B.B.

"New Sound in Bluegrass!" Bob Johnson, banjo; Bill McElhiney String Orchestra. M-G-M E 4135, $3.98 (LP); SE 4135, $4.98 (SD).

Devoted as I am to most forms of sonic Americana, one of my blind spots has been the so-called Bluegrass programs, mostly emanating from Nashville, Tennessee. The present disc—the first of this genre I've really enjoyed—is marked by a considerable element of sophistication, if not indeed commercialization. These qualities aren't present in the soloist's brisk and straightforward back-country banjo playing, but there's no denying them in McElhiney's often ingeniously antiphonal string orchestra and guitar backings. But what price purism? The more important facts are that everyone here plays with enthusiasm; the vividly clean recording is an aural delight, not least for its attractively live acoustical ambience; and the performances (of *Banjo Chime, Down Yonder, Feelin' Bad, Cedar Grove,* etc.) are often virtuosic and always fun. I wish that the fine anonymous harmonica player might have shared star billing, especially for his contributions to *My Old Kentucky Home* and *Wild Flower.* R.D.D.

"The National Cultural Center Presents. . . ." U. S. Army Band and Chorus; U. S. Air Force Band and Singing Sergeants; U. S. Marine Band; U. S. Navy Band and Sea Chanters. RCA Victor LPM 2685/88, $3.98 each (Four LP); LSP 2685/88, $4.98 each (Four SD).

The four discs reviewed here represent a "benefit concert," all normal profits and royalties from their sale going to the National Cultural Center's campaign to raise funds for a performing-arts center in Washington. In view of this laudable purpose I regret having to say that only the Marine Band record (Lt. Col. Albert F. Schoepper conducting, LPM or LPS 2687) strikes me as successful; the other programs are marred by the inclusion of too many nondescript pop pieces, slick Broadway scoring techniques, and an often schmaltzy use of male-ensemble vocalists. Unfortunately, the extreme Dynagroove techniques employed in the recording only italicize the general lack of refinement in the performances. Brilliant and ultrapowerful as the sonics are here, they are cruelly closely miked; and though there is no dampening of acoustical ambience, reverberation is excessively long and unpleasantly cavernous. Actually, the less coarse, more sharply focused mono editions are more attractive than either the stereo discs or the tape versions (4-track, FTP 1188/91, $7.95 each). R.D.D.

"Soft Lights and Sweet Music." The Enchanted Strings and Organ, Dick Jacobs, cond. Coral 57416, $3.98 (LP); 757416, $4.98 (SD).

Irving Berlin's great song from the early Thirties, *Soft Lights and Sweet Music,* immediately establishes the romantic mood of this program of sentimental favorites. Except for *Now Is the Hour* (which I've always thought a dreadful dirge), the program is a prime collection of melodic songs of the *Smoke Gets in Your Eyes, Blue Champagne, Sweet and Lovely* genre, played in continuous sequence by a group of strings, abetted by Hammond organ (sometimes spelled by piano) and rhythm. The combination of strings and Hammond organ is not one that usually appeals to me, but on this occasion it is most successful, thanks to the strings' beautiful tone and the discreet work of the organist. The stereo sound is unusually rich and soothing, and is splendidly spread. J.F.I.

"Low Lights and Laughs." Joan Barton. Warner Brothers W 1481, $3.98 (LP); WS 1481, $4.98 (SD).

I suppose that this album will appeal primarily to those—as the French discreetly put it—of a certain age. Most of these clever ribaldries date from the 1930s and 40s, and most auditors who can look back that far will remember them with a pang of pleasure—*I Said "No," She Had To Go and Lose It at the Astor, I Lost My Chérie in Paris.* This genre of *double entendre* pops reached its brief plateau a generation

ago, and subsequent efforts to revive the type lack the sophisticated gloss these gems possessed. Miss Barton's vocal timbre—a kind of little-girl quality overlaying the hint of a leer—superlatively underline the nuances. A lot of fun, and a nostalgia that is, by today's standards, *almost* innocent. O.B.B.

"The Gershwin Songbook." George Chakiris; Orchestra, Norman Steinfalt, cond. Horizon WP 1610, $3.98 (LP); WS 1610, $4.98 (SD).

These recordings were cut in England in 1959, when Chakiris was starring in the London production of *West Side Story*. Although this fine batch of Gershwin songs (some of them heard all too infrequently these days) seems like formidable material for a beginner to tackle, Chakiris handles most of them extremely well. He has an excellent sense of style, good phrasing, and a completely unaffected way of projecting his songs in a pleasing, darkly colored baritone voice. There are some traces of vocal roughness, however, and occasionally he fails to make the most of the material. *Do It Again* is almost devoid of piquancy, and *They All Laughed* surely calls for lighter, more humorous treatment. Otherwise, this is a quite successful debut. When the recordings were issued in England, the orchestral support was credited to the London Variety Orchestra. Horizon's liner notes attribute it to members of the Ted Heath Band . . . and to judge from the swinging arrangements this would seem to be closer to the mark. The recorded sound, I'm afraid, is no better than fair, being badly plagued by the excessive use of an echo chamber. J.F.I.

"Guitars Around the World." Axel Stordahl and His Orchestra. Decca DL 4377, $3.98 (LP); 74377, $4.98 (SD).

A really brilliant programmatic scheme is inadequately realized here, but despite unimaginative arrangements, often hard-plugging performances, and unnaturally sharp-edged recorded sonics, this disc is one no *aficionado* of the guitar family can afford to miss. For I know of no other single release which represents a wider variety of plucked instruments: Spanish, Mexican, Brazilian, and Portuguese guitars (played by the great Laurindo Almeida); lutes, Greek mandolins, Italian mandolins, samisen and balalaika, banjo, tipple, and both steel and electric guitars. Each is featured in appropriate national selections, in at least a few of which the performances rise above mediocrity. Among the best are Almeida's lovely lute playing in a rather fancily harmonized and overromantic *Greensleeves*, Joe Maphis' zestful strumming in his original *Lonesome Road Blues*, and Howard Roberts' virtuoso fleetness and delicacy in Stordahl's original, *Astro Guitar*. R.D.D.

"Pourcel Portraits." Frank Pourcel and His Orchestra. Capitol T 1855, $3.98 (LP); ST 1855, $4.98 (SD).

Only two American numbers, *Georgia on My Mind* and *I'm Getting Sentimental over You*, make an appearance on Pourcel's otherwise all-Gallic musical landscape. Since both are accorded typically French treatments, however (even though the opening trombone passage in the latter does recall the Tommy Dorsey arrangement), no international complications are likely to ensue. Using a larger than usual complement of instrumental forces, Pourcel weaves a magical, musical spell over, around, and through these selections which, because of their unfamiliarity, are doubly attractive. Among the more immediately appealing numbers are *Pianissimo*, highlighted by a discreetly played piano solo against strings, *De tout mon coeur*, with its enchantingly airy combination of flutes and strings, and *La Semaine* in a gay, lilting arrangement suggestive of the charm of Paris in the spring. The highs on the stereo versions incline to shrillness, though this can easily be tamed by adjustment of the controls. The mono version, which does not suffer from this ailment, I found more agreeable. J.F.I.

"Fifty Guitars Go Country." Tommy Garrett, cond. Liberty LSS 14025, $5.98 (SD).

Sophisticated listeners, who normally might be bored by the commercialized folksiness of Nashville guitar soloists, may find it worth their time to investigate the present program. Garrett's outsize assemblage of genuinely virtuosic players shows what can be done with such back-country favorites as the *Tennessee Waltz*, *Sugarfoot Rag*, *I Can't Help It*, and even a ballad plaintively entitled *Send Me the Pillow You Dream On*. Divorced from the usual hokum, the tunes themselves have considerable catchiness, and the present arrangements (mostly by Ernie Freeman) treat them with an ingenuity that is seldom overfancy. Garrett's performances embrace both warm romanticism and cheerful zest, and the wide variety of guitar timbres and massed sonorities are caught to perfection in extremely robust and broad-spread stereoism. R.D.D.

Elek Bacsik: "Jazz Guitarist." Philips 200079, $3.98 (LP); 600079, $4.98 (SD).

Bacsik, a Hungarian who began playing guitar in Switzerland and entered the jazz world in Paris, provides further evidence of the rapidly expanding international status of jazz. At the same time, he illustrates one of the inevitable problems this process gives rise to. While traditional jazz musicians who are distant from their New Orleans roots (both historically and geographically) tend to a slavish note-by-note imitation of their forebears, foreign players, oriented toward modern jazz, are more apt to be influenced simply by the superficial characteristics of the style. Thus Bacsik has picked a potentially interesting program covering a fairly broad spectrum (Paul Desmond's *Take Five*, Horace Silver's *Opus de Funk*, George Wallington's *God Child*, Django Reinhardt's *Nuages*, and Miles Davis' *Milestones*, among others) but he treats the pieces with that impersonal slickness typical of American electric guitarists in the Fifties. Yet beneath the mechanical qualities, one can hear a more than capable musician who, if he could relax enough to create light and shadow and dappled grays instead of the unvarying glitter of sunshine, might produce something quite provocative.

Count Basie and His Orchestra: "This Time by Basie!" Reprise 6070, $3.98 (LP); 9-6070, $4.98 (SD).

Back in the days when the Basie band was first flying high—that was twenty-five years ago—current pop tunes were a normal part of its repertory (which was true of every band then, no matter how hot its pretensions). These were successful when the tunes came out sounding more Basie than pop; they were failures when Basie's mark was missing. Nowadays, it is unusual for such a band to deal in pop tunes, and therefore this disc—which includes *Moon River, Fly Me to the Moon, I Left My Heart in San Francisco, What Kind of Fool Am I*, and other contemporary hits—is being offered as a distinct departure from the norm. It is, rather, a return to a previous condition of servitude. The results are much the same as in bygone days, except that the rugged individuality is missing. Basie's present slick and pliable machine is not so capable of shaping a pop tune into the Basie mold. The leader's musical personality dominates *This Could Be the Start of Something Big* and peeps through in his piano passages and the saxophone ensembles on some other selections. But a great deal of this disc is bland and colorless: it is the sort of performance that might have been accomplished by any skillful studio band.

Johnny Dankworth and His Orchestra: "Jazz from Abroad." Roulette 52096, $3.98 (LP); S 52096, $4.98 (SD).

In view of the steady dilution of the jazz qualities in Ted Heath's band during the past decade, the Dankworth orchestra appears to be the best big group England now has to offer. It plays in a clean and disciplined manner, but aside from Dankworth's consistently good alto saxophone solos, it has no identifiable musical character of its own. One hears a good deal of contemporary Basie, a suggestion of Ellington (and even of Charlie Barnet), and considerable gospel-oriented playing out of the recent "soul jazz" period. What the band does, it does well, but it leans too heavily on the mannerisms of other groups. Dankworth, however, has become a very fully developed alto saxophonist whose broad, all-encompassing style is comparable to that of Phil Woods. In keying his approach to each selection, he is free of the limitations imposed by too obvious a style, yet there is a personal quality about his playing, nevertheless.

Erroll Garner: "One World Concert." Reprise 6080, $3.98 (LP); 9-6080, $4.98 (SD).

The House of Garner, which manufactures music to specification more consistently than any other producer of jazz, is at it again in this set, recorded at the Seattle World's Fair. Every rumble, every grunt, every trill, every touch of purple romanticism is in its proper place as Garner romps through standards (*The Way You Look Tonight, Sweet and Lovely, Lover Come Back to Me*), his own *Misty*, and an original blues, among other things. For those who like to get what they expect to get, this set could scarcely be improved upon. Those who hope to hear Garner remove some of the shackles of formula will be disappointed, although he loosens up enough on *Mack the Knife* to suggest that he is not playing it entirely by rote.

Stan Getz-Luis Bonfa: "Jazz Samba Encore!" Verve 8523, $3.98 (LP); 6-8523, $4.98 (SD).

This is a follow-up to "Jazz Samba," the Getz album released last year that launched the bossa nova fad. Unlike most sequels, it is not content simply to repeat the formula. It is, rather, a variation on and amplification of the original. In place of the American guitarist Charlie Byrd, we now have the excellent Brazilian guitarist and composer Luis Bonfa, who is given an added share of the spotlight by the inclusion of seven of his compositions. Another new element here is vocalist Maria Toledo, who sings in a warm, insinuating manner, and whose rich, dark voice is sometimes used briefly as coloration. Getz ranges from mellow lyricism on his tenor saxophone to aptly propulsive jabbing phrases that give an exultant quality to several of the selections. He has become an unusually authoritative improviser in the bossa nova idiom, and he shows off particularly well on *Um Abraço No Getz*, a Bonfa composition designed for the purpose.

Jimmy Giuffre: "Free Fall." Columbia CL 1964, $3.98 (LP); CS 8764, $4.98 (SD).

The "free fall" in the title here may refer to Jimmy Giuffre's complete removal of himself from jazz. Whatever this odd series of runs, squawks, squeals, and hollow rumblings may be considered, they have no apparent relationship to jazz. Most of the pieces are short (there is one ten-minute work), some are unaccompanied clarinet solos, some are duets with bass, some are played on clarinet, bass, and piano. Listening to this disc is a strange and puzzling experience. Each listener will have to find his own way through these pieces, for there are no guideposts in the wilderness Giuffre has entered.

Bobby Hackett Sextet: "Jazz Impressions of *Oliver!*" Epic 16037, $3.98 (LP); 17037, $4.98 (SD).

It must be said for Lionel Bart's score for *Oliver!* that its melodic strength can prevail over even the atrocious organ and clanky guitar backgrounds contrived by Dick Hyman for Hackett's trumpet. Hackett handles the tunes gracefully and straightforwardly, seemingly oblivious of the thump and din going on behind him. His expositions are pleasant and unobtrusive, but he lacks the imagination displayed by the Bob Dorough quartet in its treatment of the same material on the Music Minus One disc.

Bob James Trio: "Bold Conceptions." Mercury 20768, $3.98 (LP); 60768, $4.98 (SD).

Keep an eye on James. He's liable to turn a lot of things topsy-turvy. This disc was made when the pianist and his trio (Ron Brook, bass, and Bob Pozar, drums) had just won everything in sight at the Collegiate Jazz Festival at Notre Dame in 1962. It is full of adventurous

Hess carried out with an aplomb that would be startling in far more experienced performers. To start with, James shows great virtuosity, but unlike so many piano technicians who have preceded him, he manages to swing and to convey a sense of internal development in his solos even while he is going through the flashing fingers routine. But technique is merely the icing on the cake. In his explorations of new means of expression, James incorporates in several pieces a marvelous assortment of rumblings, rattlings, whistles, gulps, and tinkles produced by (among other things listed in the commentary) oil drums, glass wind chimes, magnetic tape, paper on piano strings, mallets on piano frame and strings, and a string bass played with mallets. In themselves, such things might be mere novelties. But the trio makes effective use of the varieties of timbre and color they produce, developing their percussively melodic potential. James's programming ideas, too, are out of the ordinary. I don't think I've ever before heard Leonard Bernstein's romantic *My Love* from *Candide* played by a jazz group. There are also two unique originals by James, two jazz standards (*Nardis* and *Birk's Works*, both fascinatingly transformed by James's sportive instrumentation), and a pair of ballads. The only selection in the whole set that fails to get off the ground is *Fly Me to the Moon*, treated rather ponderously. After this disc, James's prime problem may be what to do for an encore.

Max Kaminsky and His Dixie Eight: "Max Goes East." United Artists 3174, $3.98 (LP); 6174, $4.98 (SD).
Twelve two-minute snippets of Tin Pan Alley orientalism (*Hindustan, Poor Butterfly, Moonlight on the Ganges*) are played by an unusually good group including, besides Kaminsky on trumpet, Urbie Green on trombone, Bob Wilber on tenor saxophone and clarinet, Peanuts Hucko on clarinet, and a rhythm section made up of Marty Napoleon, Mundell Lowe, Jack Lesberg, and Osie Johnson. The ensemble writing, uncredited, has the neatly woven, imaginative voicing characteristic of Wilber in recent years. Wilber's performance on tenor saxophone is often a revelation; out of his earlier capable but somewhat impersonal style has emerged a big-toned, sinuously rhythmic manner that owes a great deal to Bud Freeman. Even though Kaminsky is the leader here, his solos are, as usual, modest but effective. His major contribution lies in the authoritative and perceptive way in which he plays lead. The band's effectiveness could be shown to better advantage in more expanded selections.

Ramsey Lewis Trio: "Pot Luck." Argo 715, $4.98 (LP).
The Lewis trio has shown a marked ability to blow as the wind blows. When Erroll Garner dominated the jazz world, Lewis had Garner qualities; when soul jazz came in, he was full of soul; when Ahmad Jamal was the thing, he was full of Jamalities. His search for a recording "hook" leads this time in a much more logical direction: he has put together a provocative program and let the chips of fashion fall where they may. Thus he finds a fresh and interesting approach to *Nature Boy*, and makes use of a romantic ballad from Puccini and a slightly gospelized piece from Granados. He works out logical but somewhat unexpected developments of three folk songs, swings *Arrivaderci Roma* gently and persuasively, and contributes a pair of unassuming but effective original pieces of his own. His clean and uncluttered piano work is set off unusually well by the imaginative support of Eldee Young, bass. Young tops the set off with *Swamp Girl*, an amusing piece that is built around his instrument but never becomes a run-of-the-mill bass solo.

The Medieval Jazz Quartet: "Plus Three." Classic Editions 1050, $5.95 (LP).
The Quartet plays recorders (occasionally doubling on krummhorns or baroque flute) while the "plus three" is a rhythm section consisting of guitar, bass, and drums. The idea is to play jazz with the sound and style of baroque chamber music. To a certain extent the results are amusing, particularly when the quartet manages to work up a really swinging attack on such a warhorse as *How High the Moon*. But there comes a time—fairly quickly—when enough is enough, when the routine periods far outweigh the sparkling moments. Bob Dorough, apparently the moving spirit of the group, occasionally sings, which is a mistake (especially when he attempts to use "hip" variations on the lyrics of such tunes as *September Song* and *Lady Be Good*).

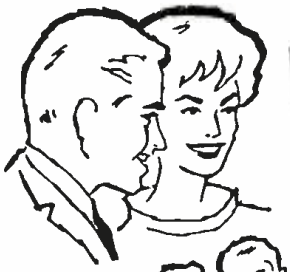
New Orleans Jazz: "At the Kitty Halls." Arhoolie 1013, $4.98 (LP).
The kitty halls of the title are those New Orleans rooms—Preservation Hall, Dixieland Hall and, for a few months, Icon Hall—where bands of veteran New Orleans musicians have had an opportunity to play for the past couple of years. The nine bands heard on this disc were recorded between 1960 and 1962. The selections are from sessions intended for release on the Icon label and (according to Chris Strachwitz, who assembled them) are mostly alternate takes of performances already released on Icon. There are flashes of spirit and fire in some selections but almost all of them are marred by poor recording. There is, too, a quality of thinness and some uncertainty about all the clarinetists parading through the set except Albert Burbank. The most effective group is Kid Howard's La Vida Band, which focuses on Howard's crisp trumpet and his natural, though Armstrong-like, singing. There are also good trumpet spots by Punch Miller and Kid Thomas, and a glimpse of Jim Robinson's rugged trombone. As a cross section, this set serves a purpose, but it too often betrays its origins from left-over takes.

Jimmy Rushing: "Five Feet of Soul." Colpix 446, $3.98 (LP); S 446, $4.98 (SD).
The ebullient voice of Jimmy Rushing has been given a worthy setting and unusually good recording on this disc. He has a big, swinging band behind him, and the arrangements by Al Cohn put the emphasis on ensemble playing, with only brief spots for solos and fills (uniformly good) by Patti Brown, Joe Newman, and Zoot Sims. Rushing is in good voice, showing little evidence of the dryness and strain that have crept into some of his more recent recordings. The program leans toward standard pieces both in the blues (*Bucket's Got a Hole in It, Trouble in Mind*) and ballads (*You Always Hurt the One You Love, Heartaches*). One pleasant surprise is the inclusion of *Walkin' through Heaven with You*, which has not been heard much since the days when it was featured by Jimmie Lunceford's band.

Bud Shank, Clare Fischer, Joe Pass: "Brasamba." Pacific Jazz 64, $4.98 (LP); S 64, $5.98 (SD).
In the flood of bossa nova records, this one immediately stands out because of two selections, *Brasamba* and *Samba de Orfeu*, on which Shank's flute and Pass's guitar are backed by a five-man percussion section building a kind of impetus not usually associated with this genre. In general, the more successful bossa nova performances have centered on the gentler, more wistful aspects of the music (as with Charlie Byrd, Stan Getz, Luis Bonfa). The less successful have been those that took a heavy rhythmic approach. In this case, the rhythm section does not produce a heavy beat but simply a positive one—which is considerably different. It creates a sensation of rising excitement, enabling Shank and Pass to play forceful solos without seeming to strain. The remainder of the disc, on which Shank alternates between flute and alto saxophone, is in the more customary bossa nova vein and, as such, is a satisfying collection.

Jimmy Smith: "Hobo Flats." Verve 8544, $4.98 (LP); 6-8544, $5.98 (SD).
Smith is an organist who has developed a large jazz following and, more recently, a popular following, despite a complete lack of enthusiasm on my part, at least. In view of this, it may be a left-handed compliment to say that I find considerable merit in this disc. Oliver Nelson's big-band arrangements really rock, and they place Smith in a setting in which he can relax and let the band do the heavy work. As a result, he plays for the most part in the deeper and more soothing regions of the organ, with little recourse to the shrill cacophony that marked his earlier work. In fact, the band parts are so fully developed and are decorated with such typical quirks of Nelson's imagination (a beautifully dirty harmonica wailing over chasm-deep trombone blats) that it is quite possible to enjoy the record without paying much attention to Smith if you don't want to.

Kid Thomas—George Lewis: "Ragtime Stompers." GHB 5 (GHB Records, 39 Spring Valley Road, Park Ridge, N.J.), $4.98 (LP).
Here is an excellent group of veteran New Orleans traditionalists including, besides the two leaders, Jim Robinson on trombone, Emanuel Sayles on banjo, Slow Drag Pavageau on bass, and Sammy Penn on drums. This group builds lustily punching climactic ensembles here. To be sure, the openings are usually ragged and require a few bars to be pulled together. But once Thomas can get his lead trumpet firing its jabbing, driving thrusts, Robinson's commanding trombone and Lewis' dancing clarinet fall into place and ride along with rugged joy. Robinson is a remarkably consistent performer, playing beautifully shaped, full-bodied lines that give a sense of solidity to everything he does. This is not Thomas' regular band, which may account for some of the uncertain beginnings. But these highly knowledgeable men play with pure joy once they have settled into place. JOHN S. WILSON



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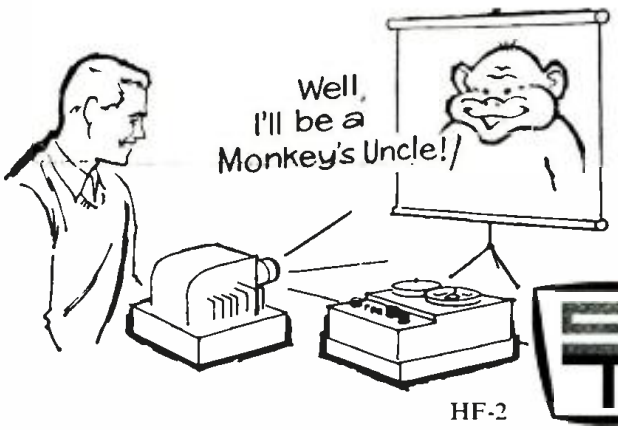

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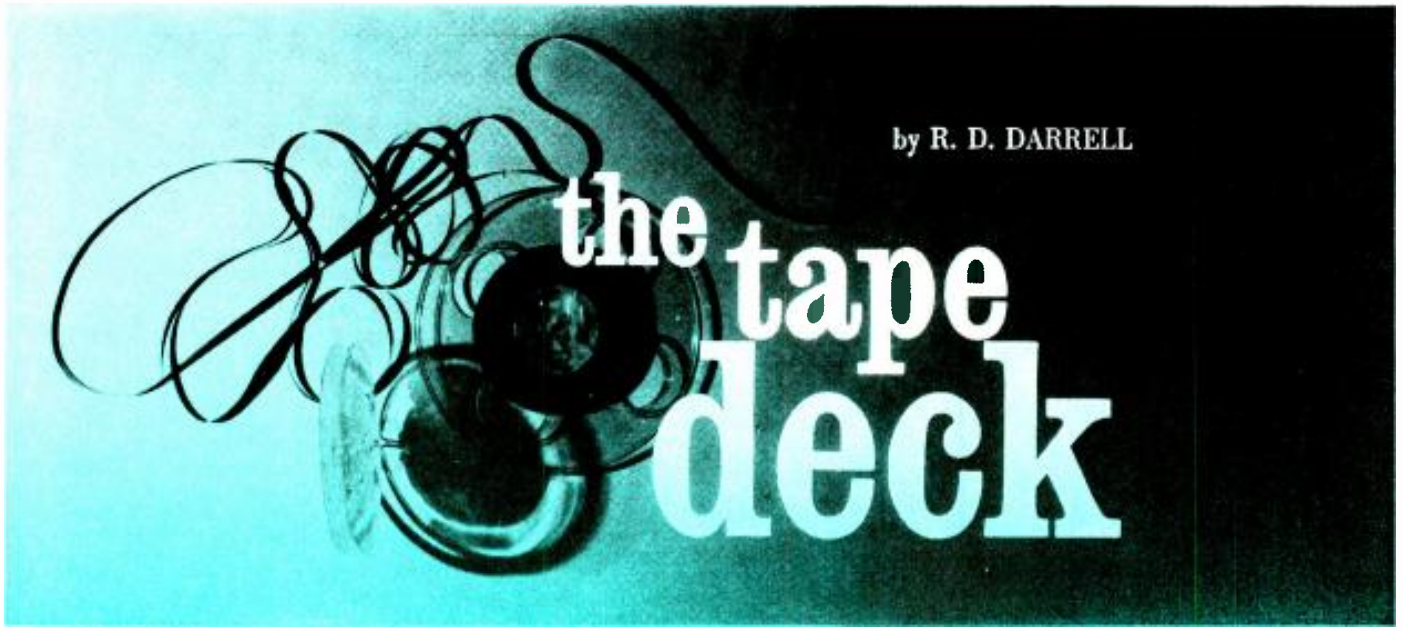

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BRAHMS: *Symphony No. 3, in F, Op. 90; Tragic Overture, Op. 81*

Pittsburgh Symphony Orchestra, William Steinberg, cond.
• • COMMAND 11015. 45 min. $7.95.

Vienna Philharmonic Orchestra, Herbert von Karajan, cond.
• • LONDON LCL 80122. 47 min. $7.95.

Steinberg does it again! His Brahms Third matches his memorable Second in interpretative verve and superbly transparent stereoism, boasting perhaps even more resiliency and—as the music here demands—glowing expansiveness. His reading of the overture may not be as sternly "tragic" as many, but it is authoritatively decisive without undue rhetorical vehemence. It too is recorded with ringing sonics. In comparison, Von Karajan's performances of both works seem stilted, for all their earnest expressiveness. His tempo contrasts are extremely mannered, and the overture tends to drag when it is not overstrenuous. Even the London engineers must have been napping for once, since this rich recording seems unduly thick and bottom-heavy. The Command version jumps immediately to the top of the list of taped Thirds, since the fine Walter/Columbia interpretation of 1961 is not as good technically, and neither of the older reels (by Kubelik for London and Stokowski for Everest) can meet the present competition.

DEBUSSY: *Nocturnes: Nuages, Fêtes; Prélude à l'après-midi d'un faune; Printemps*
†Ravel: *Bolero; Pavane pour une infante défunte; La Valse*

Boston Symphony Orchestra, Charles Munch, cond.
• • RCA VICTOR FTC 2135. 70 min. $8.95.

The usual premium price of RCA Victor classical reels has a special justification here for what is a twin-pack in all but name and cost. The Ravel program (which I discussed at some length in my June review of the disc edition) sounds, in this first-rate tape processing, very similar to the Dynagroove record. The Debussy works (the stereo disc edition of which is reviewed elsewhere in this issue) temper my earlier fears that Dynagroove equalization techniques—and the extremely close miking with which they generally have been associated so far—might be too realistic for the most evocative musical impressionism. In this respect, at least, Munch's luscious *Afternoon of a Faun* and his *Printemps* are satisfactory, if still not wholly magical. The latter is particularly welcome, not only as a tape first but as a valuable reminder that this early work boasts more than merely student skills and Massenet-like charms. None of the other readings here matches the best interpretations available on tape, but the bewitching playing of the Bostonians and the vividness of the recorded sonics constitute a strong attraction.

DVORAK: *Slavonic Dances: Op. 46, Nos. 1, 3, 8; Op. 72, Nos. 1, 2*
†Smetana: *The Bartered Bride: Overture, Polka, Furiant; Vltava (The Moldau)*

Israel Philharmonic Orchestra, Istvan Kertesz, cond.
• • LONDON LCL 80115. 47 min. $7.95.

I hardly needed to check on the fact that Kertesz was born and musically trained in Budapest: from the first sparkling bars here it is evident that he is one of the relatively rare recording conductors (invariably Czechish or Hungarian) who have the right feel for this vivacious music. Perhaps his exuberance is a bit too uninhibited in an exceptionally fast-flowing *Moldau*, but the Israeli musicians respond nobly to his enthusiasm and the technology is first-rate throughout—with less cavernous reverberation than was evident in Maazel's Beethoven overtures recorded in the same Hador Cinema, Tel Aviv. Despite this reel's advantages of purer sonics and lower cost, however, my first choice for the music must still remain the Sejna/Chalabala Artia twin-pack of September 1961— not so much for its comparably authentic and invigorating interpretations as for the fact that the longer taping has room for all sixteen of the *Slavonic Dances* and replaces the familiar *Moldau* with the breath-taking *Dance of the Comedians* from *The Bartered Bride*. But you can't go wrong with Kertesz's tape either!

HANDEL: *Music for the Royal Fireworks; Concerto a due chori, No. 2, in F*

Wind Ensemble (in the *Fireworks*); Pro Arte Ensemble (in the Concerto); Charles Mackerras, cond.
• • VANGUARD VTC 1661. 47 min. $7.95.

If you share Handel's own relish for the pungencies of massed reed and brass timbres, yet find it hard to accept Stokowski's reading of the *Fireworks* music (in his 125-man transcription reviewed last April), the present reel will be just what you want. Mackerras sticks closely to the original scoring; and even goes Handel's demands a bit better by using a few more than the prescribed twenty-four oboes, twelve bassoons, and one double-bassoon—in addition, of course, to the stipulated two serpents, nine trumpets, nine horns, three pairs of timpani, and six sidedrums. Although none of these (except the serpents) are period instruments, they are employed with a sure sense of baroque stylistic idiom, and the timbre qualities and thunderously pompous tuttis achieve festive magnificence. I was a bit disappointed that the tape version (processed with complete freedom from prēēcho and spill-over, though blemished by some slight surface noise) omits the sound of actual fireworks included on the original Pye disc.

Less panoramic, but often even more delectable, is the grand concerto for two wind bands (horns, oboes, bassoons) with strings, in which Handel thriftily rescored sections from *Messiah*, *Esther*, and an organ concerto. It too is done with striking vitality, and if the recording throughout no longer sounds quite as sensational as it did in 1959 (it now seems a bit coarser than Stokowski's *Fireworks*), it is still something to rouse almost any listener.

Continued on next page

THE TAPE DECK

Continued from preceding page

LEHAR: *Die lustige Witwe*

Lisa Della Casa (s), Hanna Glawari; Charles K. L. Davis (t), Camille de Rosillon; John Reardon (b), Count Danilo Danilowitsch; et al.; American Opera Society Chorus and Orchestra, Franz Allers, cond.
• • COLUMBIA OQ 517. 57 min. $9.95.

Elisabeth Schwarzkopf (s), Hanna Glawari; Nicolai Gedda (t), Camille de Rosillon; Eberhard Wächter (b), Count Danilo Danilowitsch; et al., Philharmonia Chorus and Orchestra, Lovro von Matacic, cond.
• • ANGEL ZB 3630. 80 min. $15.98.

Granting that Columbia's is by far the best *Merry Widow* sung in English that I've ever heard, thanks primarily to Miss Della Casa's brilliant vocalism in the title role, it still smacks more of Broadway than Vienna to me. In this light it is very good, with a highly competent supporting cast and spirited if sometimes heavy-handed control by one of the best Broadway batoneers. The sound is glittering, with effective stereo spacing (if no special stereogenic effects), and the tape surfaces are quiet, though marred by far too many preëchoes.

But for the real Lehár and the full atmospheric magic of this music, only a German version, with full dialogue, will do. Miss Schwarzkopf may sing a bit too carefully in the present one, but she is, as always, an aural delight, and the supporting cast and chorus achieve far richer characterizations and period evocations than those in any English version. The recording here is good, if not at all exceptional; the tape processing very good apart from one slight intrusion of spill-over in the Pavilion Duet. Yet it cannot quite match either the earlier Schwarzkopf/Angel mono version (disc only) or the 1960 London taping starring Hilde Gueden and with Robert Stolz conducting the Vienna State Opera Chorus and Orchestra.

MAHLER: *Symphony No. 2, in C minor ("Resurrection")*

Elisabeth Schwarzkopf, soprano; Hilde Rössl-Majdan, contralto; Philharmonia Chorus and Orchestra, Otto Klemperer, cond.
• • ANGEL ZB 3634. 80 min., $15.98.

Here is a first tape edition that calls for special acclamation on several counts. To begin with, the work itself is one of the most imaginative, moving, and magnetically gripping of Mahler's masterpieces. It is perhaps better suited than any of the others to introduce this strangely endearing composer to listeners who may not yet have come to know him at his best. Secondly, the tape is an engineering triumph—notable, even in these days of technological miracles, for its sweetness and auditorium authenticity (as perceived from a seat well back in the hall), as well as for its power and panoramic breadth. This tape version is preferable to the disc edition, in which many of the extraordinarily quiet and lovely low-level passages lose something of their full magic because of surface noise. Happily, the present tape processing, while it is not completely preëcho-free (and admits one barely perceptible touch of spill-over just before the mezzo solo in the finale), has minimal tape motion noise (or so-called hiss). Here, then, one enjoys the full benefits of an expanded dynamic range that encompasses both radiantly ethereal *pianissimos* and bloodcurdling, apocalyptic grandeurs. Mahlerites will remember the inspired performance of Klemperer and Rössl-Majdan for Vox over a decade ago. That success is matched in the new version, and further enhanced by Schwarzkopf's brief but indeed heavenly *"Auferstehn!"* and by the superbly eloquent Philharmonia Orchestra and Chorus.

I have long had a special affection for this music, which I came to know in the phonographic Dark Ages via Oskar Fried's first complete recording (on Polydor) circa 1926. This work still seems to me to share with Beethoven's Ninth the gift of reconciling superhuman majesty with a touchingly human lyric tenderness. I envy the youngster of today who first hears the *Resurrection* Symphony in its present superb re-creation!

PUCCINI: *Madama Butterfly*

Leontyne Price (s), Cio-Cio-San; Rosalind Elias (ms), Suzuki; Richard Tucker (t), Lt. Pinkerton; Phillip Maero (b), Sharpless; et al.; RCA Italiana Opera Chorus and Orchestra, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 8006. Two reels: approx. 97 and 61 min. $21.95.

The mostly ecstatic reception of the disc edition of this release must be so fresh in readers' minds that I need deal here only with some special tape considerations. The present reels provide sonic qualities indistinguishable, to my ears anyway, from those so highly praised on the Dynagroove discs, and the dramatic continuity of the performance itself is markedly superior on tape, where each of the three acts is complete on a reel side.

The new format necessitates a coupling, but a happy choice was available: the bulk of Miss Price's earlier Verdi-Puccini program. Sensibly omitted here are the two original (studio) *Butterfly* excerpts, and less reasonably the *"Tacea la notte"* from *Il Trovatore*, but the remaining seven arias are welcome for the striking illuminations they provide on the soloist's artistic and vocal growth during the year or two before her triumphal contributions to the complete *Butterfly*.

No one who owns the previous *Butterfly* taping (London LOR 90010 of October 1960) is likely to give it up, for it offers some of Tebaldi's most sumptuous vocalism. But the new version is preferable technically, and is far superior in over-all dramatic grip.

SAINT-SAENS: *Symphony No. 3, in C minor, Op. 78*
†Debussy: *Petite Suite* (arr. Büsser)
†Fauré: *Masques et bergamasques; Pelléas et Mélisande: Incidental Music* (arr. Koechlin); *Pénélope: Prélude*

Pierre Segon, organ (in the Saint-Saëns); Orchestre de la Suisse Romande, Ernest Ansermet, cond.
• • LONDON LCK 80105 (twin-pack). 90 min. $11.95.

I was prepared to criticize so seemingly

Continued on page 106

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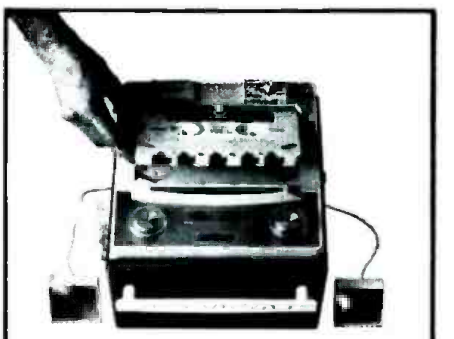

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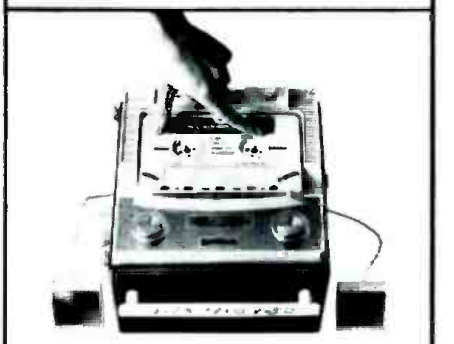

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THE TAPE DECK

Continued from page 104

incongruous a combination as that of the grandiloquent Saint-Saëns *Organ* Symphony, the early, salonish Debussy Suite, and the aristocratically refined Fauré works. Yet in the actual hearing these strange companions are somehow reconciled by Ansermet's treatments, and the mixture emerges as a richly varied yet never really heterogeneous cross section of consistently *French* music. The conductor stresses the romantic rather than the display aspects of the symphony, revealing unexpected poetic delicacies in the first section as well as in the Poco Adagio. Listeners ordinarily bored or oppressed by the work are likely to change their minds about it here, and they probably won't object to the relative lack of fire in the Scherzo or of dramatic impact in the finale, although these last will seem unduly tame to admirers of the far more powerful and extroverted Munch/RCA Victor and Paray/Mercury tapings.

The enchantingly colored playing of the Swiss orchestra and the glowing translucence of London's stereoism are more ideal for the first tape editions of the Debussy and Fauré works. I can't remember ever hearing the *Petite Suite* performed with more delicacy and resilience. Fauré's yearning Prelude to *Pénélope* works up to an impressively sonorous climax; the Ouverture, Menuet, Gavotte, and Pastorale of his *Masques et bergamasques* are vivacious and lyrical, if undeniably lightweight; and his more familiar incidental music to Maeterlinck's drama still is likely to please conservative listeners (as it did the dramatist himself) better than the very different and far more original operatic score by Debussy. In short, this is a reel which, for all its variety, makes a uniform—essentially Gallic and romantic—appeal. It is also one notable, even by today's fast-rising standards, for its impeccable processing.

SCHUMANN: *Symphony No. 2, in C, Op. 61*

Cleveland Orchestra, George Szell, cond.
• • EPIC EC 829. 36 min. $7.95.

The executant merits here have been anticipated by Szell's Schumann First of November 1962, but the present work seems even more congenial to the conductor, whose masculine ardor, exhilarating vitality, and (in the *Adagio espressivo*) songful serenity will remind listeners how inadequately this music is often treated these days. Happily, this first tape edition is markedly superior technically to that of the *Spring* Symphony: more brightly and less heavily recorded, it is immaculately processed. Now, Szell's Fourth before too long, please!

VARIOUS ARTISTS: *"The Sound of Genius"* (Sampler)

Various artists.
• • COLUMBIA S2Q 3. 82 min. $8.95.

An appetizing lot for one's money here: no less than nineteen selections (including isolated movements as well as complete pieces) by no fewer than eighteen of Columbia's star artists. The solo instrumentalists and singers include Casals, Serkin, Entremont, Brailowsky, Farrell, and Tucker; the soloists with orchestra include Casadesus, Gould, Francescatti, Stern, and Biggs; the orchestras heard alone are conducted by Bernstein, Ormandy, Walter, and Stravinsky; and also present are the Budapest String Quartet and the Mormon Tabernacle Choir. But, as might be imagined, the jumps from one composer (and period and style) to another are likely to disconcert all but the most omnivorous listeners. Unless you simply can't resist such musical smorgasbords, this lavish one is most safely recommended to beginning tape collectors only.

"Adventures in Time." Stan Kenton and His Orchestra. Capitol ZT 1844, 38 min., $6.98.

Described as a "concerto" for Kenton's twenty-two-man band (featuring a brass section of four mellophoniums, six trumpets, three trombones, and bass trombone), this series of original compositions by Johnny Richards duplicates the Brubeck experiments in exploiting the jazz potentials of various meters. The music itself is, of course, very different from Brubeck's (in the "Time Out" and "Time Further Out" programs), but it boasts considerable distinction at its best—in the charming *Quintile*, the romantic *Artemis*, and the oddly original *Artemis and Apollo*. And even the less striking compositions are interesting for their use of rhapsodic saxophone, trumpet, and mellophonium solos. The big band's robust sonorities are recorded in full-blooded stereo.

"All the Hits from 'Oliver!'" Melachrino Strings and Orchestra. RCA Victor FTP 1181, 41 min., $7.95.

With each rehearing, Lionel Bart's music for *Oliver!* sounds better, and the present program of semisymphonic transcriptions is even more attractive (and more extensive) than the recent Mantovani tape. Melachrino's scorings are imaginative without ever seeming pretentious, his expressive performances are never too lush, and one's aural pleasure is enhanced throughout by luminous, acoustically warm recording. There's some really magnificent cello playing here (especially in the haunting *Boy for Sale*), a charmingly stereogenic, mildly gypsyish duo for violin and cello in the swaggering *Reviewing the Situation*, and touches of inspiration in each of the other eight selections. These are all well above the normal run of show mood music. Add first-rate tape processing and you have a reel that should please listeners of all tastes.

"Broadway Goes Latin." Edmundo Ros and His Orchestra. London LPM 70059, 32 min., $7.95.

Ros is better than ever here (see J.F.I.'s review of the disc edition last March). He makes the most of the best Latin-American bands to be found today, of consistently witty and adroit arrangements, and of recorded sonics and ingenious stereogenics as brilliant as those of most percussion-dominated spectaculars, and often more tastefully musical. Several bland vocal choruses by Ros himself leave me lukewarm, but what can't be ignored are the incomparable piquancies that distinguish the treatments of *The Sweetest Sounds*, *Give My Regards to Broadway*, and *Shalom*.

Continued on page 108

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McIntosh C-11 Preamplifier
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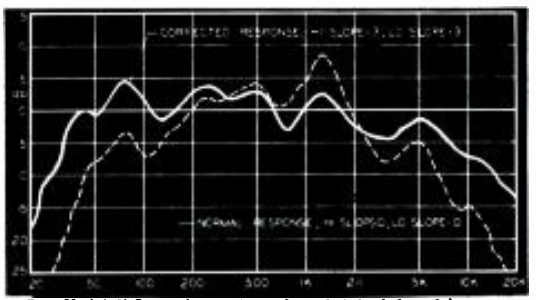
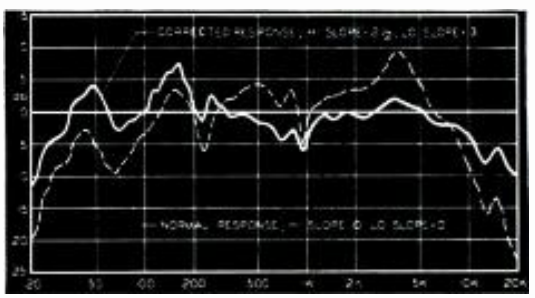
Stereo Design Model 2S Stereo Room Equalizer
Bruel & Kjaer Model 4134 Microphone calibrated flat 2 to 40,000 cps.

Test procedure involved ⅓ octave sequence bandwidth analysis of white noise weighted by −3 db per octave with both left and right channels operating. Two examples of room effects are shown. Note that the useful bandwidth of the system in each case is severely limited under normal conditions of operation (dashed line). The Stereo Room Equalizer was then set to provide natural balanced sound as judged by the listener. The resulting curve shows a very marked improvement in system performance.



Two Model U-3 speaker systems from Lahti of Ann Arbor. Room size 14 x 17½ ft. Reverberation time .160 sec. Speaker spacing 12 ft. Microphone 11½ ft.



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THE TAPE DECK

Continued from page 106

"Flamenco Antiguo." Carlos Montoya, guitar. RCA Victor FTP 1198, 36 min., $7.95.

As the program title indicates, this reel is devoted to flamenco guitar playing in the old, pure style. There are no arrangements of alien material, and Montoya is unaccompanied except in one piece—an exciting fast and festive *Buleria por Soleá* in which he is joined by his son, Carlitos, a snappily precise dancer. The powerful, closely miked recording does full justice to the crisp transients of both the dancing and the sonorous guitar. Montoya plays with even more than his normal vigor and incisiveness, and if there is excessive vehemence at times it is well contrasted by more lyrical passages, especially in the long *Levante* and the extremely virtuosic *Rondeña*. The program as a whole may be strong medicine for listeners entirely new to flamenco, but it is sure to be treasured by *aficionados* as one of the most authentic recorded representations of the darkly passionate Spanish gypsy art. The tape itself was extremely well processed; despite its wide dynamic range and the explosiveness of many of the sonic materials that make up the program there is minimal surface noise, with no spill-overs and practically no preëchoes.

"The Good Life." Freddy Powers' Powerhouse Four. Warner Brothers WSTC 1488, 27 min., $7.95.

Always enthusiastic for rowdy musical humor and odd timbre combinations, I have fallen an easy victim to the rude gusto and novel make-up of the Powerhouse Four. The group is comprised of three banjos and a tuba, with players doubling frequently as nasal country-style vocalists and occasionally swapping their regular instruments for piano, bass, clarinet, and sax. A very few of the pieces here (e.g., *Sally Ann*) are fairly straightforward back-country ragtime, but the best ones are those in which the ensemble cuts loose in livery stable reanimations of *White Lightnin'*, *The Auctioneer*, *If You Knew Susie*, etc. The recording itself is powerful, rather hard and dry, and there are a good many preëchoes. Yet none of this is any real handicap to so lusty a program. But, fair warning—the Powerhouse Four are definitely not for listeners of tender aural sensibilities!

"The Great Hits of Brazil." Paulo Alencar and His Orchestra. Kapp KTL 41051, 30 min., $7.95.

"Boss of the Bossa Nova." João Gilberto; Ensembles. Walter Wanderley and A. C. Jobim, conds. Atlantic ALC 1922, 27 min., $7.95.

Credit the bossa nova vogue with stimulating North American interest in other related types of Brazilian popular music. There is a considerable variety in Alencar's brightly played and recorded program of Rio de Janeiro's current hit tunes, topped in the lively vein by *Samba de Morro*, *Palhacada*, and *Você Passou*, and in the more romantic realm by *Poema da Flauta* and *Balada Triste*. The male ensemble vocals are somewhat nondescript, but there are many fine instrumental solo bits by the pianist, accordionist, guitarists, and percussionists. Channel differentiations are rather more marked than usual.

Gilberto is the immensely popular Brazilian singer and guitar player who is credited with sparking the bossa nova's world-wide popularity. I missed his first American release (on Capitol) a couple of years ago, but the present program of romantic songs could hardly be bettered. It reveals one of the most distinctive and certainly the subtlest of torch singers. Particularly good are his frequent *sotto voce* passages and the uncommon, instrumental deftness of his wordless vocalizations. Backed discreetly by resilient small ensembles (except in *Este seu Olhar* and *A Primera Vez*, for which he supplies his own guitar accompaniments), Gilberto is a real charmer—especially in *Samba de Minha Terra*, *Você e Eu*, and the amusing children's song *Presente de Natal*. He is well recorded, too, if not quite as crisply and brilliantly as the Alencar Orchestra, which also enjoys superior tape processing.

"Music from 'Jumbo' and Other Rodgers and Hart Songs." Ornadel and the Starlight Symphony. M-G-M STC 4097, 35 min., $7.95.

This is an outstanding reel, combining as it does some of the best Rodgers and Hart tunes, Ornadel's mellifluous symphonic scorings, highly rhythmic performances, rich stereoism, and immaculate tape processing. I particularly enjoyed the well-varied treatment of *There's a Small Hotel*. Piquant woodwind playing is evident throughout, with discreet yet effective use of stereogenic antiphonies.

"Songs of Paris." Les Djinns Singers with Orchestra. ABC-Paramount ATC 829, 32 min., $7.95.

A tempting preview program by the sixty French girls calling themselves Les Djinns, who are to tour the United States this coming season. They all sound very young, and a considerable part of their charm is undoubtedly accounted for by the engaging touch of amateur freshness underlying their obviously well-trained competence. Much of this release's appeal rests on the appropriate choice of pops and quasi-folk selections: a *Monsieur LaFayette* which is a sort of French *Yellow Rose of Texas*, a plaintively moving *Thyl de Flandre*, a haunting bolero-rhythmed *Et Maintenant*, and lilting *Le Printemps*. The small accompanying orchestra is adequate, if far less zestful than the girls themselves, and the bright recording and quiet, preëcho-free tape processing are fine. The reel annotations omit texts and translations, and fail to identify the group's conductor or the soloists.

"Time Further Out." Dave Brubeck Quartet. Columbia CQ 515. 37 min., $7.95.

Unlike most sequels, this follow-up program to "Time Out" of August 1962 is more inventive and robustly executed than Brubeck's first suite of blues in various meters. As "reflections" of Miró paintings the pieces may not be particularly evocative, but musically they are often amusing (*It's a Raggedy Waltz*, *Charles Matthew Hallelujah*, and the 7/4 *Unsquare Dance*) or fascinatingly intricate. Paul Desmond has rather less to do than usual, but plays as gracefully as ever when he is given a chance, and Joe Morello on drums is costarred more frequently than in most Brubeck programs. The recording itself is effectively full-blooded, but the tape processing is lamentably flawed by some spill-overs on Side B.

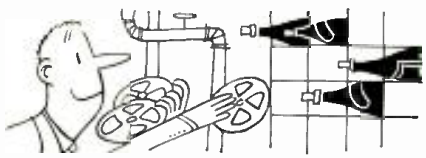
CONFESSIONS OF AN ILLICIT TAPE RECORDIST

Continued from page 40

contractual obligations keep apart on record labels. Those long unavailable records and old tapes (e.g., Richard Strauss conducting) exhumed from archives and now broadcast. Betty Allen bringing a new, black, savage dimension to Ravel's *Chansons madécasses*. Menuhin and David Oistrakh having a ball together in the Bach Double Concerto with the Enesco Orchestra in Bucharest. Emil von Sauer playing the Second Concerto of his teacher Franz Liszt. Evelyn Lear and Thomas Steward doing Mahler's cycle *Des Knaben Wunderhorn* with the Hanover Radio Orchestra. All those esoteric choral works performed to perfection by the RIAS Chamber Choir. That whole retrospective series on Stravinsky, including many a sassy early work which possibly even he himself had forgotten. And all the curiosities such as Hindemith's Sonata for Tuba and Piano, Castella's sprightly *Scarlattiana* for piano and orchestra, or Respighi's *Toccata* for the same instruments.

Well, there's still a little bit of time. I'm told that the tape recorder manufacturers are determined to fight to a finish, which may mean two or three years before they exhaust all possibilities of appeal. Not only GEMA takes the opposing stand: both the radio and the recording firms tend to sympathize. In the interest of quality, German radio stations rarely broadcast an ordinary commercial disc: instead, they get a copy of the original tape from the record firm. These tapes account for about seventy per cent of all music broadcast by West German radio stations. On behalf of their artists, outraged by the activities of me and my ilk, recording firms are threatening to refuse their tapes to broadcasting studios until all us private recordists are paying in a regular sum. At the same time the record companies are warning performers against making any direct arrangements with radio stations that carry live public or studio-made performances.

Up until now, the whole activity has had, for me and countless others, the ageless, universal appeal of getting something for nothing, or almost nothing—and what we've been able to get! In all honesty, though, a day of reckoning was inevitable. I shall more than gladly pay my monthly fee, if and when it comes to that, and piously continue my activities with renewed vigor and a quiet conscience. But a monitory word to my compatriots at home: as the poet might have said, gather ye those FM rosebuds while ye may, for, as the other poet might have said, if GEMA comes, can ASCAP be far behind?



TAPING FM STEREO

Continued from page 47

level and distortion in all the loud passages. Experience will help you hit it right in both channels before you start to record. A *fixed* unbalance between channels can be corrected in stereo playback. A wandering, changing balance is absolutely impossible to correct in playback—your balance shifting is sure to be random and your attempted corrections usually make it more so. At times, the apparent stereo balance out of your tuner may change as a result of some imbalance in the program material, the broadcast transmission, or the tuner itself. The source of seeming balance differences is unimportant; what counts is a right-sounding balance at the time of actual recording. Always retest for balance before every recording.

Last, I mention two minor points of potentially major importance—if you do things the wrong way. First: channel-reverse. As all stereo recording fans know, it is surprisingly easy to get your channels reversed, and you can do it (or double-reverse back to normal) at many points along the circuitry. Broadcasts are supposed to be right; you can set your system to reproduce right-way-round in your preliminary testing. Even so, you may discover to your dismay that your A-B via the monitor switch also changes the sides, for a reversed image. If so, don't change anything. First, your tape itself may not be reversed at all: you may have reversed the playback connecting cables in your hookup. Secondly, if your tape is reversed—and stays reversed—you need merely mark it so on the box and set the playback controls accordingly. But if you switch channels en route, you ruin the tape.

The other factor isn't so easy to cope with—phasing. You must treat it similarly, with foresight, *before* recording your chosen broadcast. Phase reversal can be tricky to spot; and its source is even harder to uncover, since phasing, like channel right-and-leftedness, can be reversed almost anywhere—including in the recording being broadcast or in a "live" mike pickup at the station. Correct it first, if you can, before you start your recording session. If not, *don't change* while recording. If your tape is all phased one way, you can correct at leisure when you play it back. Just mark the box. Nothing is lost, no permanent harm done. As a rule, phasing, channel-reverse, and balance setting are elements in the "do not change" category during the course of all recordings other than tests.

A final helpful hint: for any recording made, you should mark your tape reels and tape storage boxes. Additionally, in every off-the-air recording include, if you possibly can, the complete spoken announcement—before or after the program, or ideally, both—as a common sense aid to indexing.

You may, alas, have to include the commercials too. Dreadful waste of tape. But you can always edit them out later on. And erase them.

LISTENING TO SCHOENBERG

Continued on page 54

may sound, looks back to *Così fan tutte*, while the idiom as a whole has a fluidity and ease earlier absent from Schoenberg's dodecaphonic music. Here at last he appears as total master of his new method.

The other opera is, of course, *Moses und Aron*. Even in its unfinished state it stands as a sort of *summa* of Schoenberg's achievement, a work of a remarkable grandeur of conception, profundity, and expressive range. Precisely why, in well-nigh twenty years, he never brought himself to finish this masterpiece remains a mystery. But the fact that in its unfinished state the opera seems so complete suggests that unconsciously the moment of Moses' total defeat and despair had a deeper import for Schoenberg than the triumph and justification planned for the final act.

The second act of *Moses und Aron* was the last thing that Schoenberg completed before the Nazis forced him to leave Germany and to seek refuge in the United States. There is a deep irony in the fact that the Nazis could see only decadence and distortion in the music of the man who, as he alighted on the dodecaphonic method, wrote to a friend, "I have discovered something that will ensure the dominance of German music for a thousand years." That would just have lasted out Hitler's thousand-year Reich. The idea of Schoenberg as a rootless cosmopolitan is a grotesque perversion of the truth. On the contrary, his aesthetic horizons rarely reached far beyond his native *Mitteleuropa*.

Life in America was not altogether easy for so quintessential a central European as Schoenberg. His unique blend of paranoia and incorruptibility did not make his path smoother, and there seems little doubt that the struggle for existence and later for health to some extent lessened his output. But two of his greatest works belong to this last period of his life. Behind the classical shape of the Violin Concerto (1936) there is little of the self-conscious neoclassicism of the Twenties. In this work form and expressive content go hand in hand. More remarkable yet is the String Trio of 1946, for in this score, which Schoenberg completed in a few weeks after an illness that nearly proved fatal and from which he never fully recovered, there is an elliptical brevity and concentration, a paring away of all extraneous detail, that looks directly across to the world of Beethoven's last quartets. The intensity of expression and the intellectual complexity which sometimes cause Schoenberg's music to sound overelaborate are here carried on to the Olympian level of the greatest masters. The absence of this work is the most serious single gap in the catalogue of Schoenberg recordings.

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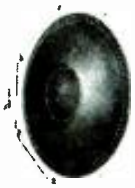

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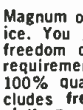

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THE JAZZ COMPOSER

Continued from page 57

of the problem is inherent in the writing. Where, from the listener's standpoint, the alternation of styles constitutes an improvement over alternating Dizzy Gillespie with Mozart on the phonograph has not been explained. The nature of the flaw is obvious: despite protestations to the contrary, Third Stream tends to impose form on jazz from without, rather than building it from within. [For a sympathetic account of this school of jazz, see Gunther Schuller's article on John Lewis, HIGH FIDELITY, October 1960.]

The problems of writing jazz are not all aesthetic. A writer must have a band to write for and jazz, unlike classical music, has to pay its own way all the way: no musical philanthropists or municipal governments will underwrite its losses. Even when a jazz composer writes mostly for recording sessions rather than for a standing band, his product is required to sell well enough to pay for itself. Yet despite the obstacles, many gifted writers—including Charlie Mingus, another offshoot of Ellington—have devoted a great deal of love and talent to the task of building the forms of jazz in an honest way.

Tenor saxophonist and composer Oliver Nelson, whose "Afro-American Suite" is on Riverside, has prodigious gifts. Clare Fischer, a Gil Evans-influenced arranger and pianist, is startlingly talented. An album he wrote for Dizzy Gillespie titled "Ellingtonia" (Verve) is a particularly interesting example of fine jazz writing (it also illustrates awkwardness that infuses the attempts of classical musicians to play jazz scores—most of the better jazzmen were booked for other dates on the days it was made). Lalo Schifrin, a native of Argentina and alumnus of the Dizzy Gillespie Quintet, has accomplished much and promises more. His first large jazz work, "Gillespiana Suite" (Verve), impressed musicians and critics, but a new 40-minute work titled "The New Continent" (Mercury) is a much better piece of music. Another interesting composer is Gary MacFarland, aged twenty-nine, who four years ago couldn't notate music. His development has been astonishing. Little of his best work has so far been available on records, but that will soon be corrected by a contract with Verve.

At the moment, some fifteen years after the "Birth of the Cool" made its first appearance on Capitol's singles, Gil Evans is still the jazz composer to whom a large part of the jazz world is looking for leadership. He is unspecific about his plans: "I intend to compose some things later," he says; "now I'm just an arranger." But in the meantime there's another man to whom jazz composers can look for inspiration. He's very, very active. His name is Duke Ellington.

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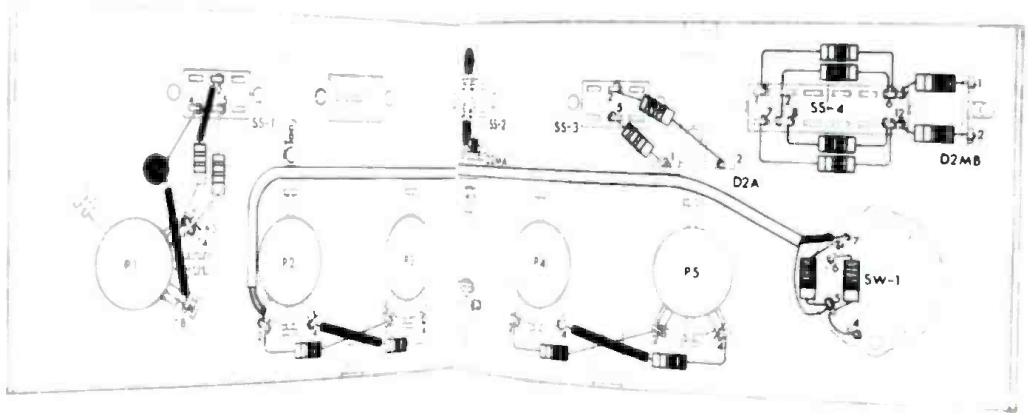

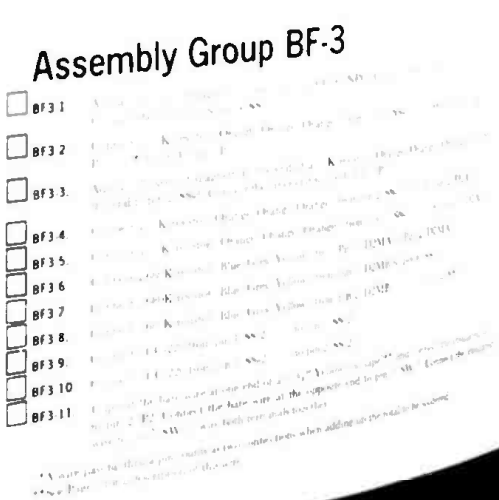

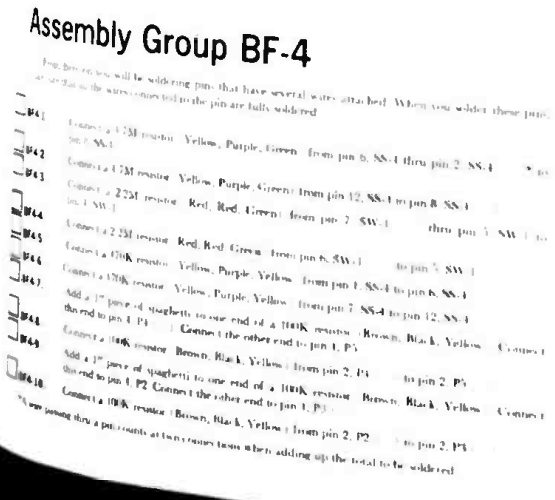

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