

1965 Heinrich Schütz on Records

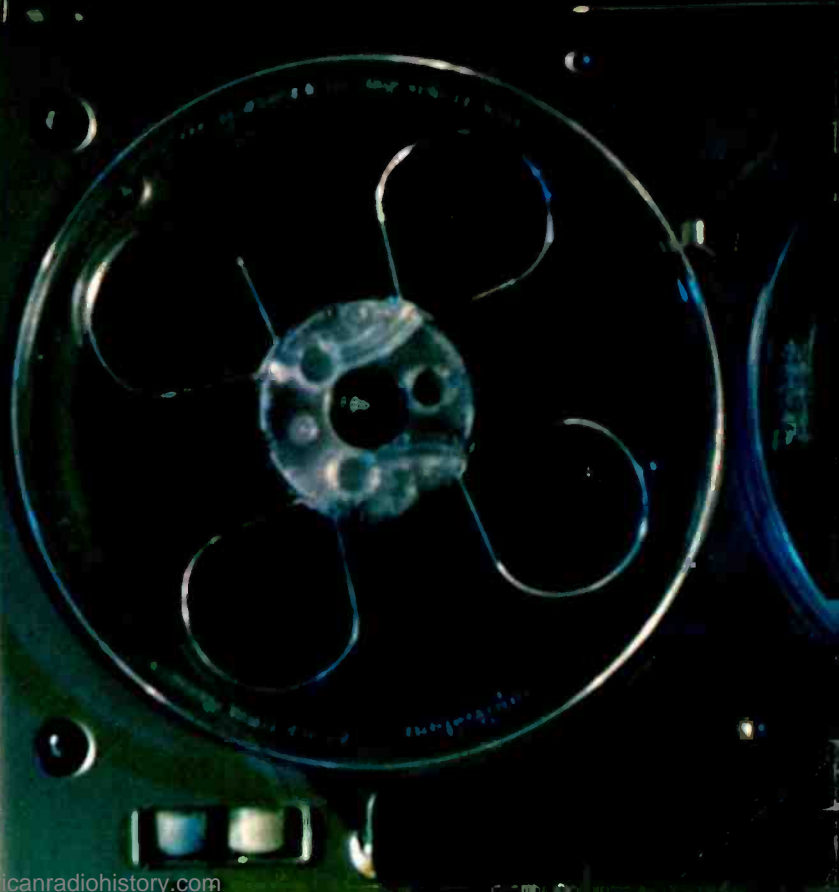
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# High fidelity

AUGUST THE MAGAZINE FOR MUSIC LISTENERS

*Our Annual Issue on* **TAPE**

**NEW TRENDS AND PRODUCTS**  
**HOW TO CHOOSE THE RIGHT TAPE**  
**BASICS FOR THE TAPE RECORDIST**



**If you can't part with  
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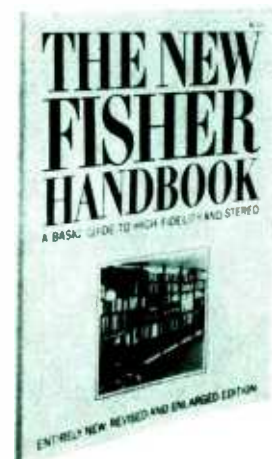
But, with the advent of stereophonic sound, the remaining barriers between home and concert hall began to crumble. And again music lovers turned to Fisher for leadership.

One result is the new Fisher 500-C stereo receiver, a remarkable synthesis of modern engineering concepts, space-saving ingenuity and simplified operation. Here, on *one* magnificent chassis, are *three* top-

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V-15

# Pickering

Plainview, L. I., N. Y.

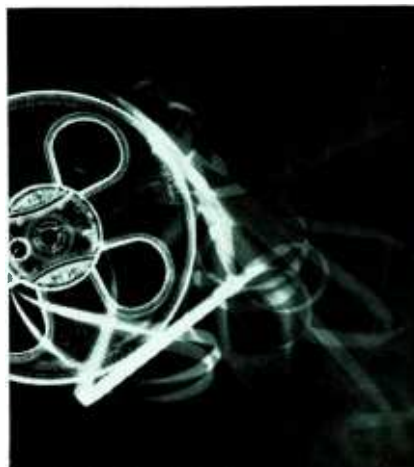
For those who can **hear** the difference.

**WIN** a \$1000 stereo system or any of 125 other prizes! To become eligible, simply identify the musical people pictured above. See your hi-fi dealer for entry blanks and full details.

CIRCLE 88 ON READER-SERVICE CARD



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# high fidelity

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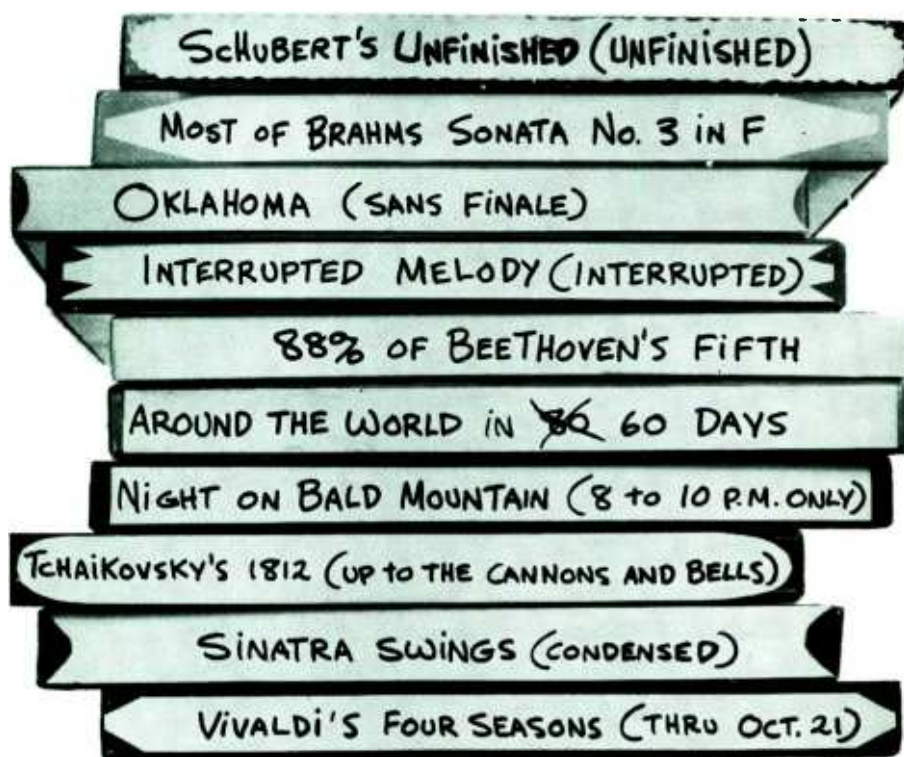
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AUGUST 1965 • VOLUME 15 NUMBER 8

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# is this YOUR tape collection?



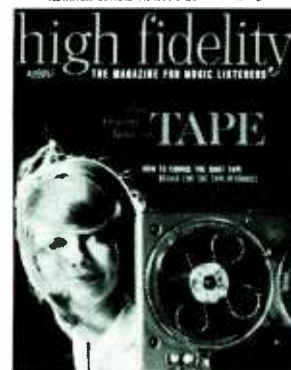
Well! We should hope not . . . But, then again, if you are still buying old fashioned conventional length recording tapes, you are either wasting a lot of music or a lot of money. Let's face it; Schubert, Brahms, Beethoven and Company didn't write music to fit a reel of recording tape.

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Cover Photo: by Bernard Lawrence

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1008. Also: Green Onions, Red River Rock, Calcutta, etc.	1090. "This is an extraordinary chorus." - New York Times	1349. Also: Sloop John B., This Train, Darlin' Corey, etc.	1283. "Appealing tunes and lush romanticism." - Life
<b>BOBBY HACKETT</b> plays MANCINI Days of Wine and Roses Moon River - Dreamsville 9 MORE COLUMBIA	<b>MONK BIG BAND AND QUARTET</b> IN CONCERT COLUMBIA	<b>GROFE: GRAND CANYON SUITE</b> Bernstein N.Y. Philharmonic COLUMBIA	<b>THE MANY MOODS OF</b> Ferrante & Teicher Dream of Love - Gigi Bewitched 9 MORE COLUMBIA
1161. Also: Baby Elephant Walk, Peter Gunn, Mr. Lucky, etc.	1637. Epitaphy, Four in One, I Mean You, 7 in all	1645. Delightful performance of Grofe's soaring tone poem	1641. Also: Camelot, Three Coins in the Fountain, Till, etc.
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1442. The Sweetest Sounds, You'll Never Walk Alone, 10 more	1673-1674. Twin-Pack (Counts As Two Selections.) Blowin' in the Wind, If I Had A Hammer, Five Hundred Miles, 18 in all	1701. Featuring the title song sung by Shirley Bassey	
<b>Rhapsody in Blue</b> An American in Paris Leonard Bernstein plays Gershwin COLUMBIA	<b>TONY BENNETT</b> Who Can I Turn To WRAP YOUR TROUBLES IN DREAMS LISTEN, LITTLE GIRL COLUMBIA 10 more	<b>ANDRE PREVIN</b> My Fair Lady COLUMBIA	<b>LATIP THEMES</b> For Young Lovers PERCY FAITH The Girl From Ipanema The Lonely Bull 10 MORE COLUMBIA
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1672. Also: S'posin', Kisses Sweeter Than Wine, etc.	1644. Also: Natural Man, Paul Bunyon, El Camino Real, etc.	1905. Also: I Can't Stop Loving You, Emily, 12 in all T20/F65	1209. Also: Sleepy Lagoon, Flamingo, Time Was, etc.

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CIRCLE 86 ON READER-SERVICE CARD



### **Our Readers, Bless Them**

SIR:

I hope not too many readers were influenced away from the new Angel recording of *Tosca* after reading C. L. O.'s cruel and savage remarks about Maria Callas [May 1965]. In spite of a few flawed notes, her Floria Tosca is supercharged and thrilling, and I hope the prospective customer will find out for himself as I did.

*Malcolm Gordon*  
Toronto, Ont.  
Canada

SIR:

The May issue of **HIGH FIDELITY** was full of interest and enjoyment as usual, but I think your reviewer [in discussing the Angel *Tosca*] was much too charitable about the latest Callas hoax perpetrated on the music-listening public.

*Juliana Buonocore*  
New York, N. Y.

### **Proud Blushes**

SIR:

There must be many Englishmen like us who blushed with pride at the flattering but accurate accounts of London's musical life in your April edition. These have prompted us at long last to send you this very overdue letter of congratulation on the excellence of your magazine.

The members of this small record society in the outer suburbs of west London read **HIGH FIDELITY** avidly every month. We feel it is unsurpassed among record magazines in the English language. In particular, we value the consistently high literary qualities of **HIGH FIDELITY** and the sanity in its record criticism.

*Anthony Andrews*

Hon. Secretary & Treasurer, The Drayton Recorded Music Circle  
West Drayton, Middlesex  
England

### **Wanted—the Falla Idiom**

SIR:

Very often there appear in your letters column requests for new recordings, most of them very sensible. I would like to add a plea for the commercial issue of an *Amor brujo* which Beecham conducted some years ago for the sound

*Continued on page 8*

**HIGH FIDELITY MAGAZINE**



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**CITADEL RECORD CLUB**

Continued from page 6

track of a film (with Ludmilla Tcherina and Antonio) and which boasted a soloist who sang her part as it should be sung. This has certainly not been the case in most recordings of the music, where, fine orchestral playing notwithstanding, the total effect of the performance is seriously marred by the singer's utterly unidiomatic renditions of this most idiomatic score.

*Alfredo Cernadas Quesada*  
Buenos Aires  
Argentina

#### FM on the "Super" Fringe

SIR:

I would appreciate it if those who enjoy tuning in on FM stations from "super" fringe distances would please contact me. By "super" fringe I mean 250 miles or more, listened to on a fairly regular basis. I am most interested in hearing from people living in the southeastern part of the country. The purpose of this request is simply to compare notes and problems.

*J. Carroll Wargo*  
4506 Catalina St.  
Huntsville, Ala.

#### Apologies All Around

SIR:

In the March issue of HIGH FIDELITY, page 94, there is a review of a recording of music by the German composer Hanns Eisler. With the review is carried a picture (strangely enough, a very old photo) of my father, the late Paul Eisler, who was a conductor at the Metropolitan Opera for over twenty years and was also accompanist to Caruso, Gadski, and other well-known artists. Details of my father's career appear in *Baker's Biographical Dictionary of Musicians* and in general reference books.

*Paul E. Eisler*  
Henniker, N. H.

SIR:

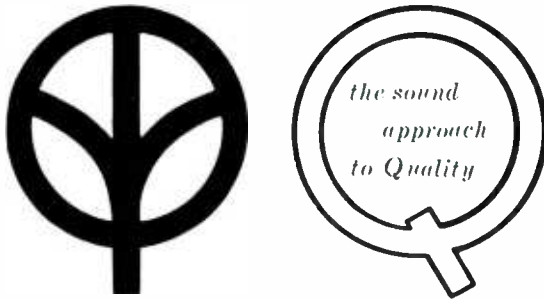
In my article on the visit of the New York Pro Musica to the Soviet Union ("A Soft Sound in the U.S.S.R.," May 1965) your proofreaders failed to note that the name of Leningrad's great Hermitage had been printed as "Heritage." I draw attention to this matter in particular because the statement in which the typographical error appears is itself incorrect: the collection of folk and ancient instruments to which I referred is not part of the Hermitage but can be seen in Leningrad's Institute of Theatre, Music, and Cinematography.

*Noah Greenberg*  
New York, N. Y.


SIR:

May I offer a correction to the conjecture in "High Fidelity Newsfronts" [May 1965] that station WMNB-FM in North Adams, Mass. is "... the only one in

Continued on page 12



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connections for recording and playback directly with radio, phono, TV or another tape recorder. 7 3/4" x 4 1/2" x 2 1/4". **Prepacked in Deluxe Case** with 4 cartridges (each in a dust proof container with index card), microphone, fitted carrying case, mike pouch, patchcord and tape mailer. **CIRCLE 51 ON READER-SERVICE CARD**



## Norelco Continental '101'

100% transistorized for on the spot record/playback... up to 2 hours on a single reel. 2 track 1 7/8 ips constant speed machine weighs 8 lbs. with 6 flashlight batteries. Features dynamic microphone, tone control, record/level/battery condition indicator. Includes direct recording patch-cord. Frequency response 80 to 8000 cps. 11" x 3 3/4" x 8".

**CIRCLE 52 ON READER-SERVICE CARD**

# Norelco Continental Tape Recorders

## Norelco Continental '401'

**The recording studio in a suitcase**

Fully self contained 4 track stereo record/playback. 4 speeds, 7½, 3¼, 1½, ¾ ips – up to 32 hours on a 7 inch reel. Has dual preamps, power amplifiers, stereo matched speakers. (2nd speaker in lid). Ganged stereo controls eliminate need for dual knobs and microphones. Special facilities include monitoring, mixing, sound on sound, portable P.A. Frequency response 50 to 18,000 cps; wow and flutter less than 0.14% at 7½ ips. Signal to noise ratio better than –48 db.

Weights 39 lbs. 18¼" x 15" x 10".  
CIRCLE 53 ON READER-SERVICE CARD



## Norelco Continental '201'

**New marvel of tape recording versatility**

Multi-purpose 4 track tape recorder has every built-in feature for quality recording and playback; 2 speeds, 7½ or 3¼ ips provide up to 8 hours playing time on a single 7 inch reel. Fully self contained. Has dual preamps for stereo playback with external hi-fi system. Special facilities include parallel operation, mixing, pause control, tone control, portable P.A. Frequency response 60 to 16,000 cps.

Weights 18 lbs. 15¾" x 13¾" x 6¾"  
CIRCLE 54 ON READER-SERVICE CARD



## Norelco Continental '95'

**Quality engineered, budget priced tape recorder**

Compact 3¼ ips speed machine provides up to 3 hours playing time. New automatic record control electronically sets correct recording volume. Make a perfect tape everytime. Has simple pushbuttons to record, playback, wind, rewind, tape pause and stop; adjustable controls for on/off, volume and tone. Frequency response 80 to 12,000 cps.

Weights 12 lbs. 14¼" x 10" x 5".  
CIRCLE 55 ON READER-SERVICE CARD



All specifications subject to change without notification.

### Norelco Tape Recorder Accessories

FOR MODEL	DESCRIPTION	FOR MODEL	DESCRIPTION
'101'	DL 86 Leather Carrying Case	'95', '101', '150'	TP 86 Telephone Pickup Coil
'101'	CC 86 Texon Carrying Case	'150'	TC 2 x 30 Tape Cartridge
'101'	BE 86 AC Adapter	'201'	EL 3775/21 Monitoring Headset
'101'	RS 86 Remote Mike Switch	'201', '401'	EL 3984/15 Foot Control
'150'	BE 50 AC Adapter	'201', '401'	TP 34/49 Telephone Pickup Coil
'101', '150'	FP 86 Foot Pedal	'401'	EL 3775/37 Stereo Headset
'101', '150'	HP 86 EL 3775/85 Listening Headset	'401'	2A 1048 Mike Adapter
'101', '150'	GTM 86 Close Talking Mike		

CIRCLE 56 ON READER-SERVICE CARD

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Amplifiers—Tubes or Transistors? • Taping FM Stereo • Speakers—Past, Present and Future • Headphones Up to Date • A Budget for Stereo • Room Acoustics • Keep It Playing! • The Origins of Psychoacoustics • New Trends in Stereo Kits • Can High Fidelity Be Measured? • A Guide to Stereo Shelving • Distortion—The Eternal Enigma • Pros and Cons of Wideband Response • Stereo Cartridges—A Status Report . . . and much more.

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**CIRCLE 73 ON READER-SERVICE CARD**

## LETTERS

*Continued from page 8*

New England . . . so far to take advantage of dual polarization"? In fact, WBCN in Boston was the first station in New England to adopt this system of FM broadcasting, and has done so from its inception in 1958.

WXCN in Providence, R. I., also uses dual polarization, having begun about three years ago. This station has since passed into the hands of WCRB, Boston, and is now being operated as WCRQ.

*Richard L. Kaye*  
Station Manager, WCRB  
Boston, Mass.

SIR:

It must have escaped your attention that your reports from your London correspondents, Felix Aprahamian in August 1964 and Edward Greenfield in May 1965, contain conflicting information. In writing of Delius recordings sponsored by the Delius Trust, Mr. Aprahamian said they were to appear on the Angel label; nine issues later, Mr. Greenfield informs us that the identical works are to be issued by Philips. Query: which recording company is going to release these Delius pieces?

*William Ferguson*  
Mimico, Ont.  
Canada

*Answer: Angel. The misattribution resulted from circumstances just too complicated to explain, but our thanks to Mr. Ferguson for pointing out the contradiction.* Ed.

**"Daphnes" for Sale**

SIR:

Contrary to Conrad L. Osborne's statement in his review of the new recording of Richard Strauss's *Daphne* [May 1965], this is *not* "the first commercial presentation."

The first recording on LP (monophonic only) is of an actual performance (Buenos Aires, Sept. 17, 1948) conducted by the late Erich Kleiber with Rose Bampton as Daphne. While this set is not sold as a "commercial" enterprise, it *is* commercial insofar as it is available to the public—from Musicians Foundation, Inc., c/o Clyde Burrows, Treasurer, 131 Riverside Drive, New York, N. Y. 10024.

*Hans A. Illing, M.S.W., Ph. D.*  
Beverly Hills, Calif.

**A Gauntlet Flung**

SIR:

On a recent FM-stereo broadcast, the Boston Symphony Orchestra, under the direction of guest conductor Charles Munch, performed Felix Mendelssohn's Symphony No. 5, in D, and followed this superb performance with a faithful presentation of the Symphony No. 4 by Arthur Honegger. To this listener, the juxtaposition of these two works gave

*Continued on page 14*

HIGH FIDELITY MAGAZINE



Scott / The New Technology



## At last! A powerful solid state receiver designed expressly for knowledgeable audiophiles

Scott's new 348 tuner/amplifier is *not* designed for the Mrs. . . . or for the kids. It's *not* a simplified combination unit. This compact receiver is designed expressly for the man who wants a top-end high fidelity tuner, a powerhouse amplifier, and a pre-amp with a really complete set of controls . . . yet still wants all this in one compact unit.

The 348 is a unique piece of high fidelity gear. Scott engineers have loaded it with every feature and control in the book . . . and in hi fi engineering, Scott wrote the book. It packs a powerful 100-watt punch . . . yet it fits in a *standard* 12" bookcase!

You won't find *any* output or driver transformers in the 348. Scott's advanced design has done away with these bulky distortion-inducing power-wasters.

**New 348 has everything, even a sink!**

The direct-coupled output circuitry of the 348 utilizes silicon transistors mounted on military-type heat sinks . . . more costly, but resulting in dramatically improved tran-

sient response, more instantaneous power for music peaks and cooler, trouble-free operation.

Every control feature you'll ever need is included in the 348: adjustable Dynaural interstation muting control; five-position input switch; seven-position stereo selector switch; dual bass control; dual treble control; balance control; loudness control; compensation switch; main/remote speaker selector; three-level phono sensitivity switch; flywheel tuning control; rumble filter; scratch filter; and tape monitor.

In addition, the 348 gives you a wider range of inputs and outputs than you'll find on most separate units: a switched front panel stereo headphone output; tape head, phono, and extra inputs for both left and right channels, two Tape In jacks; two Tape

Out jacks; and two AC outlets, one of which is switched.

The new Scott 348 is *not* inexpensive. Yet at \$499.95 it represents one of the best high fidelity bargains ever produced. It is superior in performance and features to the most expensive separate preamps, power amplifiers and FM stereo tuners on the market . . . and if you've added prices lately, you know you can't come anywhere near the performance of the 348 unless you spend more than \$800 on separate units.

**SPECIFICATIONS:** Usable sensitivity (IHF), 1.9  $\mu$ v; Harmonic distortion, 0.8%; Capture ratio, 2 db; Selectivity, 45 db; Cross modulation rejection, 80 db; Separation, 40 db; Music power per channel (at 4 ohms load), 50 watts; Steady state power per channel (at 4 ohms), 37.5 watts; Frequency response (1.0 db), 15-30,000; Hum and noise, -80 db.

**Dimensions:** In accessory case: front panel, 5½" x 17½"; from front foot to back of heat sink, 10½". Dept. 226-08



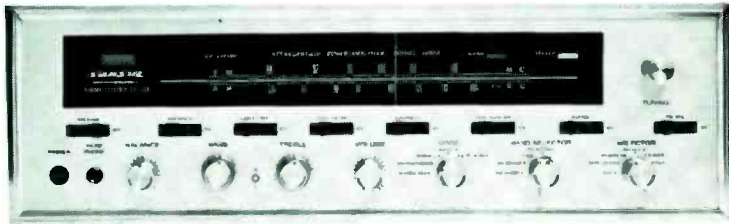
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CIRCLE 100 ON READER-SERVICE CARD

Continued from page 12



SANSUI MODEL 1000 A

## Never underestimate the power of the tube

Transistors haven't upstaged tubes completely. There's a lot of life in them yet, in spite of what you hear.

Consider, if you will, Sansui's model 1000A. This AM/FM multiplex stereo tuner/amplifier is no more obsolete than the music you want to hear. With 50 watts on each channel, and with the latest Nuvistor Cascode power tubes (7591 P.P. AB1 class), you get the impression that you're right among the musicians themselves.

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Other features include a muting switch that reduces noise even further. A presence switch that compensates for the low frequency characteristics of woofer speakers. And a direct tape monitor that lets you record and listen to the program simultaneously.

But just in case you're dead set against tubes, let it be known that Sansui builds a Solid-State stereo set, too. Even so, don't underestimate the power of the tube — especially those in the 1000A. This set is one of the big reasons why Sansui is the great name in stereo that it is today.

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occasion to ponder over the relative merits of different eras of musical composition. The verdict of my own ears was: Mendelssohn gives an excellent illustration of "How to do it"; Honegger presents a typical example of "How not to do it."

I am thoroughly tired of the prevailing attitude that to criticize anything modern or contemporary is, *ipso facto*, to be classified as "dated and unsophisticated" if not actually "uneducated," and I am persuaded that many others feel just as I do—but are afraid to say so.

James Hodgkinson  
La Tuque, Que.  
Canada

#### Mortuary Note

SIR:

In regard to Nathan Broder's review of the Münchinger *St. Matthew Passion* [June 1965]—Klemperer's performance, which Mr. Broder apparently holds as the standard of excellence, is indeed an "overwhelming experience" if one prefers first-rate embalming over living drama.

C. R. Tharalson  
Bellingham, Wash.

#### The Mozart Mystery, Contd.

SIR:

I have studied with interest Else Radant's article "The Strange Demise of W. A. Mozart" in the March 1965 issue. Certainly there are many contradictions in the available evidence.

The summary of Dr. Kerner's article states that "There is no evidence of a chronic sickness," and that the "terminal illness shows all the signs of a chronic quicksilver poisoning." These statements appear to be diametrically opposed. There is apparently good evidence that Mozart continued writing up to the time of his death. Neurological disturbances are characteristic of chronic mercury poisoning. Among these is a fine tremor which makes legible writing difficult or impossible—yet there is no mention of this symptom or of many others typical of chronic mercurialism. In view of these circumstances, it is not surprising that Dr. Kerner's article has caused considerable controversy.

The Radant article indicates that other than during June and two weeks in October there was little opportunity for poisons to have been administered except by someone very close to Mozart, and certainly there is no suspicion of that. Yet he was chronically ill for several months, at least intermittently—not acutely ill as he would have been if given a large dose of a metallic poison only in June or October. Hence both a large single dose and repeated small doses appear equally unlikely.

What did kill W. A. Mozart?

George L. Wilson  
Cuyahoga Falls, Ohio

CIRCLE 72 ON READER-SERVICE CARD



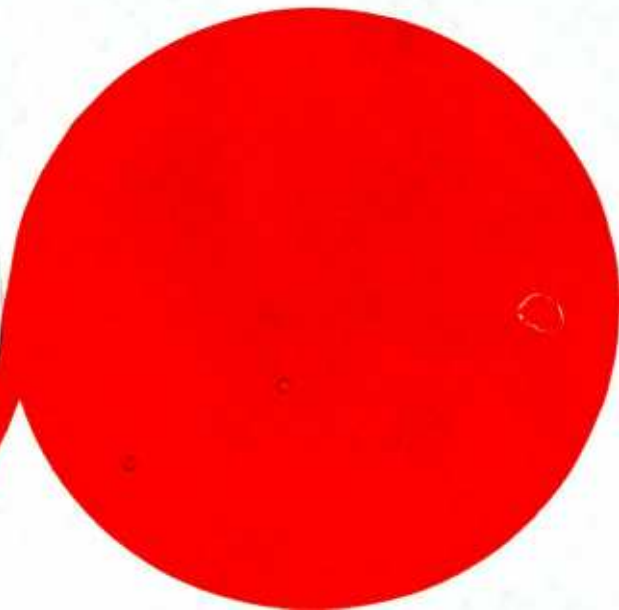
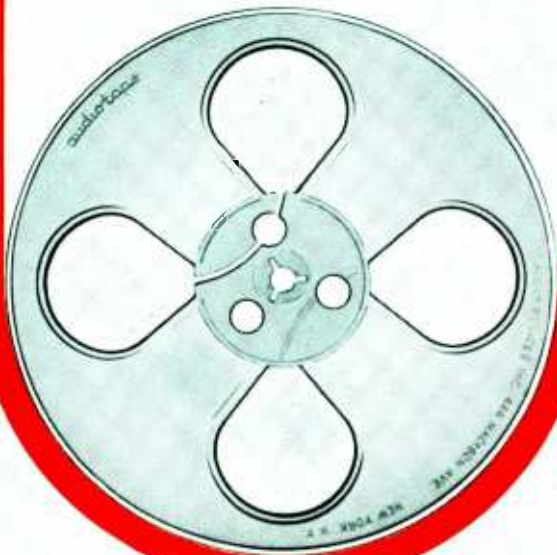
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# NOTES FROM OUR CORRESPONDENTS

## PARIS

Sometime around the year 1636, the erudite Father Marin Mersenne — mathematician, musicologist, philosopher, theologian, and scientist (in whom Hobbes found "more than in all the universities together")—asked Charles Racquet, organist at Notre Dame under Louis XIII, for a composition demonstrating the possibilities of his instrument. The response was a lively fantasia.

A few months ago, the erudite Arthur Goldschmidt—Deutsche Grammophon's a & r man for France—asked Pierre Cochereau, organist at Notre Dame under Charles de Gaulle, to play the Racquet piece for him. The response was a lively interpretation (probably livelier than Racquet's own, since the cathedral's present organ is a rebuilt 1730 model) which will soon be heard on a record called "*Le Grand Passé de Paris*." Also on the album will be a Pérotin organum; songs by Josquin, Jannequin, and Le Jeune; a pavan by Louis Couperin; and a motet by Nicolas Bernier, one of the masters of Louis XV's chapel. The performers, besides Cochereau, will include harpsichordist Aimée van de Wiele, a women's chorus from the Schola Cantorum, soprano Christiane Eda-Pierre of the Opéra-Comique, and musicologist Jacques Chailley as conductor and adviser.

"The Great Pasts"—Seductive Samplings. Due for simultaneous DGG release this fall are three other discs devoted to old French music—these representing Burgundy, Provence, and Versailles. Each will offer a variety of instrumental and vocal works (the Provençal record will have part of Campra's opera *Tancrède*, composed in 1702 on the same subject as Monteverdi's *Combattimento*); and the forward time limit will be the early eighteenth century. There will be historical notes, but not in a discouraging quantity, since one of the ideas back of the series is to provide a sampling of good things for listeners who do not always feel quite up to the exhaustive scholarliness of the Archive series. Another aim is to be fresh. Goldschmidt, who has been unearthing material with the help of Parisian and regional experts, assures me that much of the music has never been recorded and that scarcely any of it has had the benefit of stereo.

He hopes to go on and on, until he has explored all the musical space-time

of pre-Revolutionary France and extracted seductive examples. He also hopes to reveal, in the present project and in others he has in mind, the true qualities of several composers who are not very well represented on records. His fall schedule, for instance, includes the *Symphonie pour un Reposoir* and the *Messe pour les Trépassés* of Marc-Antoine Charpentier—"a great French musician who is practically unknown." (Yes, there are a dozen Charpentier discs listed in Schwann but there are also some twenty-eight manuscript volumes of his work still waiting to be heard.)

**Culture for Twenty Francs.** Five years ago, Jean Rouvet—with Jean Vilar, he was one of the founders of the Théâtre National Populaire—decided to act again on his belief in the possibility of a sound demotic culture. With some private advances and a small subsidy from the government, he set up La Discothèque de France, a nonprofit lending library of recorded music operating on much the same principles as the earlier established Discothèque Nationale de Belgique. [See "Archives of Recorded Sound," *HIGH FIDELITY*, June 1965.] The Paris venture made the papers, faltered a bit, and then, for me at least, disappeared in the trees off the lower Champs-Élysées. Recently, however, it reappeared in new quarters, back of the St. Gervais Church in the building once inhabited by the Couperin dynasty, and I find that it has been quietly successful.

Denis Plumet, the young musician who heads the staff of six, has been asked the same questions often enough to have the facts and figures all ready. Since 1960 the collection has grown from about 6,000 to 10,000 discs, of which ninety per cent are classical. The number of modern works is relatively large (apparently people would rather borrow than buy them). Multiple versions of many titles permit home listeners to play at being music critics. There is an annual fee of twenty francs, plus one franc a week for each disc borrowed; eight can be taken out at one time and kept for four weeks. Although the total of card holders has risen to 6,000, the turnover is high; in fact, the library has found it profitable to offer life membership to anyone who enrolls for three consecutive years. The annual borrowing rate is now close to 50,000 records, but this figure includes some large loans made to

*Continued on page 18*





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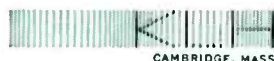
We could tell you that the Model Twenty is a new kind of stereo system. A stereo system that is a combination of the most advanced solid state amplifier and FM stereo tuner, plus a custom built record changer and a pair of high-performance loudspeakers—all integrated to work as one. Or we could tell you how we make every part ourselves. Or how we eliminated the waste and the knobs and the doodads and the frills that only add unnecessary cost. Or we could tell you how beautiful it is.

But let's face it: even if we added 908 more words to make an even thousand, you still wouldn't know what it's like to hear the exciting new KLH Model Twenty.

## are not worth one little listen.

So forget the words and pictures. Go to your KLH dealer and listen. That's all. Just listen. The only words you'll want to hear after that is the price—\$399.95.

SUGGESTED RETAIL PRICE



CIRCLE 43 ON READER-SERVICE CARD



NOTES FROM  
OUR CORRESPONDENTS

*Continued from page 16*

clubs and factories (a truck, called a "discobus," serves these groups and suburban clients).

A borrower must produce a stylus for examination every six months (every three months if it's a sapphire). Discs are checked going out and coming in, scratches are noted in colored ink on indexed diagrams, and fines are imposed for new scratches. Warning posters show the obelisk in the Place de la Concorde being used as a stylus. How long, with all these precautions, does a record last? On the average, through thirty or forty borrowings. People, Plumet pointed out, are incorrigible. ROY McMULLEN

WINTERTHUR

This small Swiss town to the east of Zurich has recently acquired some importance in the recording field, thanks to the activities of a resident named Helmuth Kolbe. A onetime student of Bernhard Paumgartner and a former employee of the Austrian broadcasting network, Herr Kolbe later became a kind of free-lance recording supervisor. Over the last few years he has been responsible for several recordings appearing on the Amadeo label (released on Vanguard in the United States) and is now acting in a similar capacity for CBS, which has plans for a number of recordings to be made in various European countries.

Bernstein, Biggs, and Mr. Kolbe. When I met Herr Kolbe this spring, he was just preparing for the move of his recording crew to Copenhagen for sessions to be devoted to Carl Nielsen's Third Symphony, played by the Danish Philharmonic Orchestra under guest-conductor Leonard Bernstein. (On a trip to the

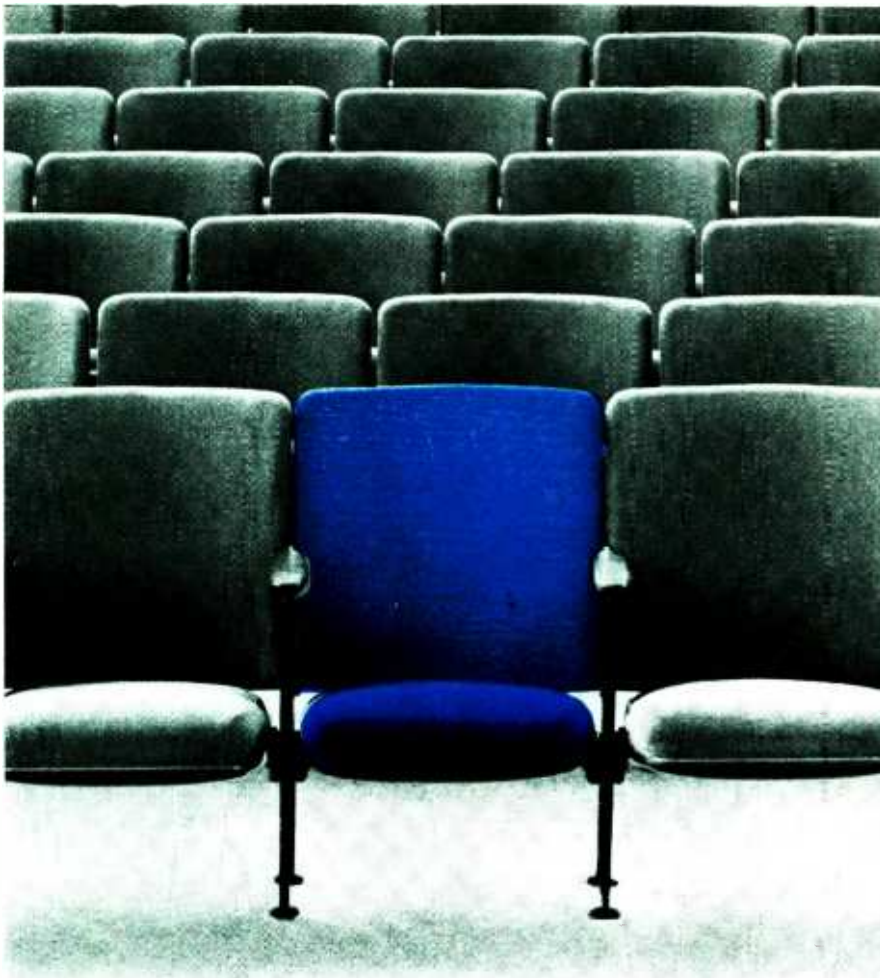
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**High Fidelity**, August 1965, Vol. 15, No. 8. Published monthly by The Billboard Publishing Co., publisher of *Billboard*, *Vend.*, *Amusement Business*, *American Artist*, *Modern Photography*, and the *Carnegie Hall Program*. **High Fidelity/Musical America** Edition published monthly except December, when it is published semi-monthly. Member Audit Bureau of Circulations.

**Editorial correspondence** should be addressed to The Editor, *High Fidelity*, Great Barrington, Mass. 01230. Editorial contributions will be welcomed. Payment for articles accepted will be arranged prior to publication. Unsolicited manuscripts should be accompanied by return postage.

**Subscriptions** should be addressed to *High Fidelity*, Great Barrington, Mass. 01230. Subscription rates: *High Fidelity/Musical America*: Anywhere on Earth, 1 year \$9. National and other editions published monthly: Anywhere on Earth, 1 year \$7.

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\*Through January 1965; includes 6 record changers.  
AR turntable reported on December 1964.



*Radio-TV Experimenter published the most recent test report (February 1965) on the AR turntable. This is the opening paragraph:*

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Continued from page 18

Danish capital earlier in the year, Kolbe had made preliminary arrangements, including deciding on the city's Odd Fellows Hall as the most suitable place for the recording.) Bernstein's visit to Copenhagen had a double purpose, by the way: apart from his appearances with the orchestra both in concert and in the studio, he was to receive the Sonning Award, a distinction bestowed on the conductor in recognition of his endeavors on behalf of Nielsen's music in America.

After this sally to the North, Herr Kolbe will embark on an expedition to Italy, also for CBS. There his recording team and equipment will accompany E. Power Biggs on a tour for the purpose of taping old Italian organs. The first stops on the organ itinerary are Brescia, Bologna, and Venice. In addition, Mr. Biggs is expected to visit the old town of Sion (situated in the upper part of the Rhone valley, on Swiss soil) to discover whether one of the oldest baroque organs extant can be successfully recorded.

Other items on Kolbe's CBS schedule include sessions in Vienna for the recording of all Mozart's Piano Concertos. The series has already begun with Lilli Kraus's playing of K. 271, K. 414, and K. 456; a Viennese orchestra is conducted by Stephen Simon. **KURT BLAUKOPF**

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For small nations like Sweden (this country has a population of only about seven million) the domestic recording of serious music can hardly be a profitable financial venture unless the product can be distributed on an international basis. So far, with very few exceptions, this has been achieved only for discs in the popular field. Two albums in the classical repertory are, however, soon to be launched on the world market, and another new project has a good chance of a similar success.

**Swedish Modern.** The three major composers of modern music on the local scene are Hilding Rosenberg (b. 1892), Karl-Birger Blomdahl (b. 1916), and Ingvar Lidholm (b. 1921)—the latter two onetime students of Rosenberg. The music of all three has previously been recorded, and with considerable commercial success here. Now, they will have the opportunity of becoming better known to record collectors all over the world. (Blomdahl, of course, has already been introduced to a wide audience with American Columbia's release of his opera *Aniara*.) When the Swedish Broadcasting Company decided to sponsor a recording featuring a composition by each of them, the old problem of distribution inevitably came up. This time someone suggested that if it were impossible to induce the

Continued on page 22



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## NOTES FROM OUR CORRESPONDENTS

*Continued from page 20*

larger record companies abroad to issue a Swedish-made disc, why not ask one of them to undertake the actual taping, thus ensuring normal international distribution.

Following this reasoning, the broadcasting officials approached British Decca, and the recording in question took place in London last winter. It was particularly requested that for this occasion the London Symphony Orchestra should be used, and Swedish-born maestro Sixten Ehrling was invited to fly over from his post in Detroit to preside on the podium. Though Ehrling had conducted the three works many times, they were new to the LSO, and it is a tribute to the men of that orchestra that they mastered the music in such a short time—the sessions were over in two days. The record offers the overture to the opera *The Marionettes* by Rosenberg, the ballet suite *Rites* by Lidholm, and Blomdahl's Chamber Concerto for Piano, Woodwinds, and Percussion, with Hans Leygraf as soloist; it is due for release late this summer, to coincide with the opening of the Stockholm Festival.

**Swedish Traditional.** Everyone knows the name of Jenny Lind, the first in a long line of famous Swedish singers—Karin Branzell, Göta Ljungberg, Set Svanholm, Jussi Bjoerling, Birgit Nilsson, to name only a few—to conquer opera and concert stages on both sides of the Atlantic. After years of planning, a recording was made, last winter in Stockholm, of songs closely associated with The Swedish Nightingale. Jenny Lind's own notations have been followed, and the selection includes Swedish folk songs and drawing-room ballads as well as *Lieder* by Mendelssohn and Schumann. The latter composers were two of the singer's close friends, by the way, and several songs in the present collection were dedicated to her.

The obvious choice for the part of Jenny Lind in this recorded re-creation was Elisabeth Söderström, who for many years has included most of these songs in her own concert programs. When the Decca people in London heard the tape, they liked it so much that it was decided to press the record in England as a Decca/London release. It should be on sale in the fall.

The third project referred to above is a song recital sung in Swedish. Normally, such a disc might be expected to have only local interest, but in this case it brings about the debut on RCA Victor's Swedish subsidiary of Nicolai Gedda. Accompanied by the Stockholm Philharmonic Orchestra under veteran conductor Nils Grevillius, whose long association with Jussi Bjoerling is manifested in a number of recordings, Gedda sings a selection of songs by the Swedish composers Alfvén, Peterson-Berger, and Stenhammar, together with a group of familiar folk tunes and patriotic songs. Most of them are here recorded in stereo for the first time. **FRANK HEDMAN**

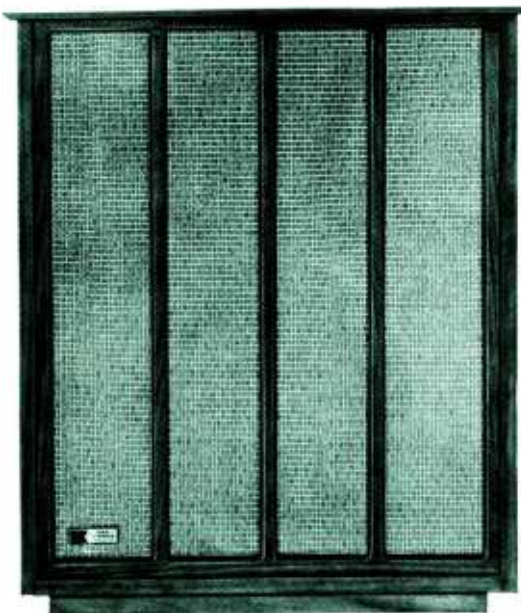
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## Signor Bettini's Cylinders

by PETER G. DAVIS

GIANNI Bettini, who made a fabled series of cylinder recordings in New York City at the turn of the century, is the central figure in a story already surrounded with the aura of legend. The facts are familiar to collectors and students of the phonograph—how Bettini, with no scientific training or technical background, constructed an improved version of Edison's wax-cylinder phonograph, which he dubbed the Micro-Phonograph, and how, during the 1890s, he persuaded dozens of musicians, including some of the Metropolitan Opera's leading luminaries, to record in his Fifth Avenue studio. This was a particularly impressive triumph for Bettini, because at that time most opera singers tended to eye the newfangled "talking machine" with a certain amount of suspicion. Bettini's successes in the role of a & r man were in part due to his prominent position in New York society. He and his wife, the former socialite Daisy Abbott, were famous party givers and their elegant soirees attracted many notables from the opera, concert, and dramatic stages. At first, Bettini made his cylinders solely for the enjoyment of his famous guests, but eventually he developed a practical method for duplicating the precious recordings, and copies were then offered for sale. These reprints—costing an astronomical \$2.00 to \$6.00 per cylinder as opposed to other companies' price tag of fifty cents—were made to order and very shortly became valued collectors' items.

Periodically, Bettini issued catalogues

of his recordings, until, by 1901, he was able to announce the existence of some 1,932 different cylinders. The range of subject matter was wide indeed. One could, for instance, put in a request for Miss Lizzie B. Raymond singing *She Lisperd When She Said "Yes,"* or Professor Wormser's rendition of *España* on the zither. It was also possible to sample the voices of Sarah Bernhardt, Ellen Terry, Mark Twain, Benjamin Harrison, and Pope Leo XIII (the last-named a recording made at the Vatican shortly before the Pontiff died, in 1903). But most important of all were recordings by Ancona, Campanari, Plançon, Calvé, De Gorgorza, Scotti, Sembrich, and Saléza. These and many other singers of note stepped before Bettini's Micro-Phonograph to register their voices for posterity. (Contemporary accounts tell of singers—Nordica, Tamagno, Maurel, and the two De Reszke brothers—whose names did not appear in Bettini's catalogues but whose voices were probably to be heard on cylinders reserved for Bettini's own private collection and duplicated only on rare occasions if at all.)

The discovery of a Bettini cylinder is an important event, for it is doubtful whether anyone has actually heard one since the Maestro died in 1938. When he moved to Paris in 1902, he took his own collection with him and after the wear and tear of two world wars, the legacy was totally destroyed. Fifteen cylinders were found in Mexico City in

*Continued on page 26*

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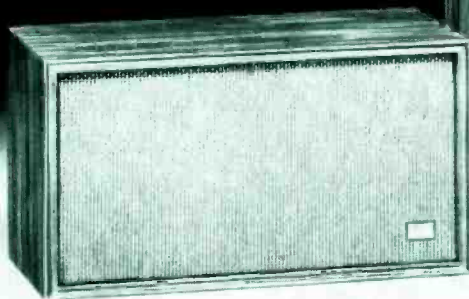
But whatever one's personal listening tastes are, it would seem there is an E-V model to suit them."

## The American Record Guide

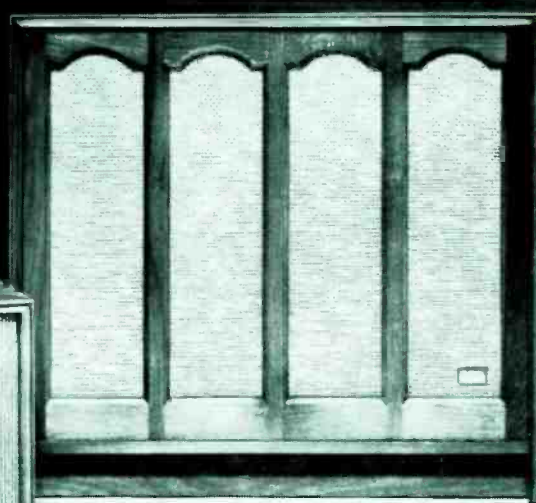
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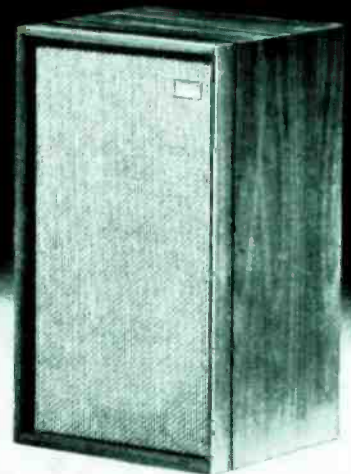
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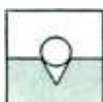
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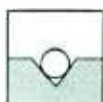
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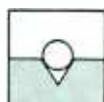
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## BETTINI'S CYLINDERS

(Continued from page 24)

1945, but their playing condition was reported to be extremely poor. Another lot turned up near Syracuse, New York, in 1952, and these too were considered unplayable. Now, however, collectors can hear and evaluate a faithfully reproduced example of Bettini's work. A fully authenticated cylinder of Marcella Sembrich singing Johann Strauss's *Voci di primavera* was recently unearthed in New Zealand and is now available on a single-faced, seven-inch 45-rpm disc transfer from the Stanford Archive of Recorded Sound. The dubbing process has been carefully done to preserve the actual sound of the original, and the live reverberance that emerges from these grooves testifies impressively to Bettini's technical skill. The soprano's high register has never before been reproduced with such brilliant presence, as comparison with any of her five other recordings of this selection will show. The song is introduced by an announcer—possibly Bettini himself—with the words "*Voci di primavera, valse per Mme. Sembrich.*" and at the song's conclusion he registers his approval with several hearty "*bravas.*" One will look in vain for the title of this cylinder in Bettini's catalogues. There are, however, two entries listed under Sembrich in the April 1900 catalogue, *Des vocalises* and *Aria*, which it is assumed had either not yet been made, or had not been approved by the artist. If this is the case, it would seem that the Strauss song was included among the recordings Sembrich made for Bettini early in 1900.

In addition to the disc, the Stanford Archive is offering reprints of three Bettini catalogues: June 1898 (32 pages), April 1900 (52 pages), and June 1901 (80 pages)—the prices are \$2.00, \$2.50, and \$3.00 respectively, or all three for \$7.00. These handsomely designed catalogues contain titles of hundreds of cylinders, pictures of the artists, photographs of Bettini, his New York studios, various Micro-Phonograph models, Graphophone Diaphragms, and accessories. The third volume, originally issued in France, is the most elaborate and includes a flowery ode addressed to "*cette divine chose,*" the phonograph. The Stanford Archive has performed a great service in making this historical material available, giving collectors audible and visual testimony of what had previously been only a tantalizing footnote in the history of the phonograph.

STRAUSS, JOHANN II: *Voci di primavera*

Marcella Sembrich, soprano [transcribed from an original five-inch-diameter wax cylinder as recorded in 1900 by Gianni Bettini].

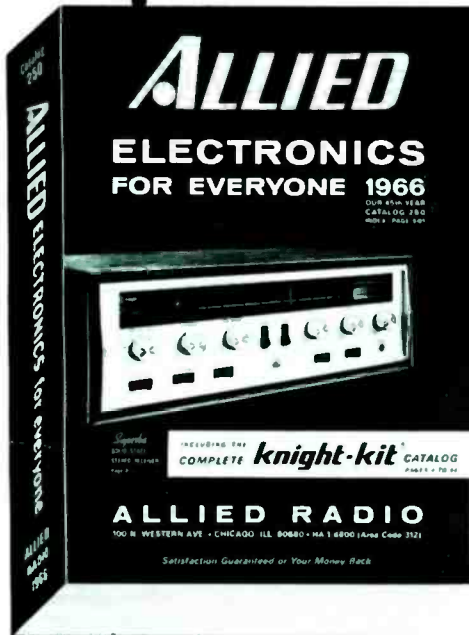
• PRIMO RECORDS P 1001. 45 rpm. \$1.50 (available from: Stanford Archive of Recorded Sound, The Knoll, Stanford University, Stanford, Calif.; J. Dennis, 61 Fore St., Ipswich, Suffolk, England; C. E. Rees, Lot 7, Baxter St., Eltham, Victoria, Australia).



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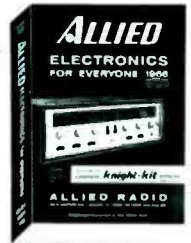
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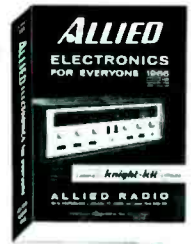
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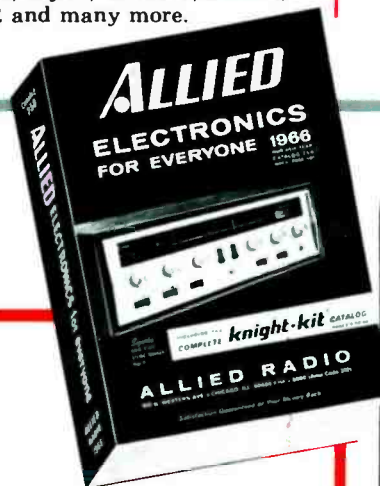
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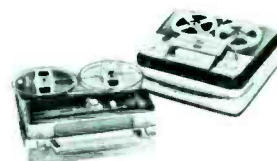
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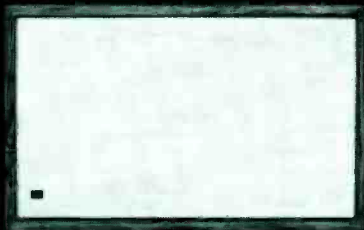
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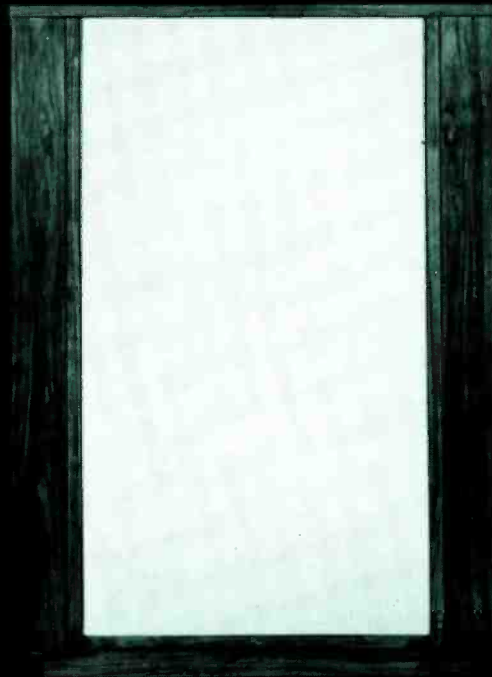
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Start today to enjoy Bozak for the best of your life. Our free catalog will show you how.



Darien Connecticut

\*Prices shown are subject to change. All prices slightly higher in the Far West and Deep South.

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## MARANTZ 10-B TUNER: "... rather spectacular results."

**Q.** Mr. Marantz, your new 10B stereo FM tuner has caused quite a stir in the hi-fi industry. Now that a large number are in the field, what reactions have you received?

**Mr. Marantz:** The overwhelming reaction has been one of surprise from owners who found our claims were not exaggerated. One user wrote he had "... taken with a grain of salt your statement that reception was as good as playback of the original tape or disc. However, after using the tuner for several days I felt I owed an apology for doubting the statement." This is typical.

**Q.** What success have users had with fringe area reception?

**Mr. Marantz:** Letters from owners disclose some rather spectacular results. From the California coast, which is normally a very difficult area, we have had many letters reporting clean reception from stations *never reached before*. An owner in Urbana, Illinois told us he receives Chicago stations 150 air miles away with a simple "rabbit ears" TV antenna. Another in Arlington, Virginia consistently receives fine signals from Lancaster, Pennsylvania, 125 miles away; Philadelphia, 200 miles away, and three stations in Richmond 100 miles over mountains, which he said "come in as good as local stations."

**Q.** For the benefit of these readers interested in the technical aspects, what

are the reasons for this improved fringe area performance?

**Mr. Marantz:** Technical people will find it self-evident that the rare four-way combination of high sensitivity—better than  $2 \mu\text{V}$ , IHF—both phase linearity and ultra-sharp selectivity in our new advanced IF circuit, and a unique ability to reach full quieting with very weak signals—50 db @  $3 \mu\text{V}$ , 70 db @  $24 \mu\text{V}$ —virtually spells out the 10B's superior reception capabilities. Engineers will also appreciate the additional fact that our circuitry exhibits very high rejection of "ENSI," or equivalent-noise-sideband-interference.

**Q.** Considering the 10B's excellent fringe area performance, shouldn't one pick up more stations across the dial?

**Mr. Marantz:** Yes. The report published in the April edition of *Audio Magazine* claimed to have logged 53 stations with an ordinary folded dipole used in the *reviewer's apartment*, which was "more than ever before on any tuner!"

**Q.** I appreciate, Mr. Marantz, that the 10B's built-in oscilloscope tuning and multipath indicator is very valuable in achieving perfect reception. How big a factor is this device in the total cost of the 10B?

**Mr. Marantz:** Well, first we should note the fact that no manufacturer would offer a quality tuner without tuning and signal strength meters. Therefore, what we should really consider is the difference in price between ordinary tuning meters, and our infinitely more useful and versatile Tuning/Multipath Indicator, which is only about \$30! While our scope tube and a pair of moderately priced d'Arsonval meters costs about the same—slightly under \$25—the \$30 price differential covers the slight additional power supply complexity, plus two more dual triode tubes with scope

adjustments and a switch. The rest of the necessary associated circuitry would be basically similar for both types of indicator. The price of the 10B tuner is easily justified by its sophisticated precision circuitry and extremely high-quality parts.

**Q.** With the 10B's exceptionally high performance, does it have any commercial or professional application?

**Mr. Marantz:** Yes, very much so. In fact, a growing number of FM stations are already using 10B's for monitoring their own broadcast quality. One station wrote that they discovered their 10B outperformed their expensive broadcast monitoring equipment, and were now using it for their multiplexing setup adjustments and tests.

**Q.** Just how good is the general quality of FM stereo broadcast signals?

**Mr. Marantz:** As I have remarked on previous occasions, the quality of FM broadcasting is far better than most people realize. The Model 10B tuner has proven this. What appeared to be poor broadcast quality was, in most instances, the inability of ordinary FM receiving circuits to do the job properly. The Model 10B, of course, is based on a number of entirely new circuit concepts designed to overcome these faults.

**Q.** In other words, the man who uses a MARANTZ 10B FM tuner can now have *true* high fidelity reception?

**Mr. Marantz:** Yes, very definitely—even under many conditions where reception may not have been possible before. This, of course, opens up a tremendous source of material for the man who wants to tape off the air, and who needs really good fidelity. He can, as many of the 10B owners are now doing, build a superb library of master-quality tapes, especially from live broadcasts.

**New price: \$600—no excise tax.**



**marantz**

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CIRCLE 50 ON READER-SERVICE CARD

HIGH FIDELITY MAGAZINE



# HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

**Music from (and for) Tape.** One of the most elaborate "tape installations" that has come to our attention is the integrated electronic music console recently completed at the School of Music, University of Illinois, in Urbana. The work largely of Dr. L. A. Hiller, Jr., shown here seated at the controls, the IFMC can do just about everything related to music and electronics—from creating electronic music to recording and playback of program material. The apparatus, designed for the University's Experimental Music Studio, also reflects Dr. Hiller's unique combination of talents and interest. A Ph.D in chemistry, he is also a professional composer of music; to date he has finished thirty-eight scores. Most of these are conventional music for films, television, theatre, and concert hall, although several pieces are electronic in nature, such as the *Illiac Suite* for String Quartet which he, together with L. M. Isaacson, composed in 1957 using ILLIAC, the University of Illinois' electronic digital computer.

The equipment shown (below, right)—signal generators, microphones, Theremin, wave-former, electronic organ, filters, modulators, control panels, amplifiers, loudspeakers, tape recorders, meters, and test gear—includes hand-built units and commercial models. Among the latter group are many names familiar to fidelitarians: H. H. Scott, Electro-Voice, Altec Lansing, Acoustic Research, Sony, Ampex, Crown, Rek-O-Kut, Wollensak, Robins, Heathkit, and EICO. Assisting Dr. Hiller in this project were studio engineers Ernest R. Proennel and Russell Winterbottom.

**Video Discs.** While the tape world buzzes over the imminence of video tape, one major manufacturer has let loose a surprise in the form of a video disc—a 12-inch, long-playing record capable of storing both pictures and sound. The technique involves multiplexing audio and video information onto the normal

20-kc bandwidth of a microgroove disc. Known as Phonovid and demonstrated recently by Westinghouse, the new system gets up to 400 still shots and 40 minutes of sound from the Videodisc playing at 33 rpm. An ordinary record player and television set are used—but to them is added some new circuitry, known as a scan converter, which is housed behind the pull-out record player shown here.

The video and audio information in the record groove is picked up by the stylus of an ordinary audio cartridge, and fed to the scan converter, which decodes sound and picture, and feeds them to the TV set, or indeed to several sets at once. According to Dr. William E. Shoupp, Westinghouse vice-president of research, "any part of the recording can be held, skipped, or repeated by manually lifting the tone arm. . . . The whole operation is no more complicated than playing a record. . . ."

It is, at any rate, a good deal more costly; the price of a Phonovid installation is presently \$10,000 and the system's prime market, so far anyway, are schools and television stations. An idea of picture quality is suggested by the accompanying photo; sound quality is characterized by Dr. Shoupp as "equal in quality to that broadcast by an AM radio station." The video material for the discs can be line drawings, charts, printed text, or photographs, to comprise what Westinghouse calls a "complete 400-page picture book on a single long-play phonograph record." If used for recording off-the-air television, the system will produce a series of still shots. The company also plans to bring out supplementary studio gear that will enable Phonovid owners to prepare their own sight-and-sound programs by picking up images with a slow-scan TV camera, and recording them on 7.5-ips standard magnetic tape which itself then can be played on an ordinary tape deck through the Phonovid system, or can be used for cutting a disc.

**Summer Reading.** Technical tomes—especially one dealing with "Hi-Fi Troubles" (by Herman Burstein, published by Gernsback Library, Inc., New York, \$3.95)—would hardly seem the sort of reading matter for lazy summer afternoons. This new volume, however, is so well written and nicely illustrated that it should prove to be a rather sweet pill to swallow, even in a season usually recommended for "light reading." It is, in fact, one of the few recent books on audio that has been expressly prepared for the many owners of high quality playback equipment who are not "technically sophisticated" but who do want to know something about their equip-

ment, and what they can do to keep it in top working condition. Perhaps it will not inspire you to leave your hammock and iced lemonade and dash into the house to add a noise-filter to the AC line, but at least it provides the know-how for doing so later—and following the author through his deft explanations of techniciana may prove as fascinating in its own way as any whodunit.

**Summer Swapping.** There's no telling what one may come across in an old attic, basement, or garage—but if yours happens to be the last resting place of an old phonograph, you may be able to swap it for a new Miracord automatic, complete with Elac stereo cartridge. In making this unusual offer, Gersh Thalberg of Benjamin Sound told us the company is interested in building up a collection of antique record players to be displayed at audio shows and also to be made available as an educational service to schools, libraries, and other institutions. The exchange offer probably will terminate at the end of 1965. What qualifies an ancient machine for the Benjamin museum? First, says Thalberg, the unit must be unique in some way—the garden variety of Morning Glory units probably would not get too much consideration. As an example of unique design, Thalberg cited a model he has received: an early, portable crank-up phonograph (Victor; probable vintage, 1903). The unit looks like a folding camera, measures 12 by 5 inches, and comes with a collapsible horn "speaker."

The second criterion is age, and the older the better. Finally, there is the condition of a unit, and players that are in working order or fully restored will be given top consideration. Thalberg suggests that prospective swappers send a snapshot or rough sketch, and a description, of their relics to the Old Phonograph Collection, Benjamin Electronic Sound Corp., 80 Swalm St., Westbury, L.I., N.Y.



*Westinghouse: new use for discs.*



*U. of Illinois: new use for tape.*



## This is the amazing Cipher VI stereo recorder from Japan.

### Don't wait for expensive imitations.

Have you looked at Japanese tape recorders lately? They have been getting better and better for years; but right now, dollar for dollar, they are simply the finest you can buy. And the most remarkable of them all, in engineering as well as in price, is Cipher.

The Cipher VI, newest of the current Cipher models, is a perfect case in point. Here is a 4-track stereo tape recorder that would have to sell at a significantly higher price if made here or in Europe. It is, in effect, a full-fledged "semi-professional" machine at the price of an ordinary home recorder.

The main difference between the Cipher VI and professional-type recorders is that the former incorporates its own stereo playback system, including two detachable extended-range speaker systems, and comes with its own matched pair of high-quality dynamic microphones. Two VU-type meters assure accurate indication of recording

and playback levels; and the balanced capstan flywheel, combined with a pure idler drive (no belts!), assures rock-steady tape motion. The machine can be operated either vertically or horizontally. The two tape speeds provided are  $7\frac{1}{2}$  and  $3\frac{3}{4}$  ips; in the fast-forward and rewind modes an automatic tape lifter protects the heads from unnecessary wear; at the end of the tape an automatic shutoff is activated. All reel sizes up to 7" can be accommodated, and the case may be closed without removing the reels. For precise cueing and editing, both a digital tape index and a pause control are included.

How can Cipher give you all this at a list price of \$239.50? Ah, the mysterious East!

(For further information, write to Inter-Mark Corporation, 29 West 36th Street, New York, N.Y. 10018. In Canada: Inter-Mark Electronics Ltd., 298 Bridgeland Avenue, Toronto 19, Ontario.)

# CIPHER

CIRCLE 39 ON READER-SERVICE CARD

# A wide world of entertainment- Yours to enjoy on RCA Victor 4-track reel tapes



FTR-1308



FTC-2203



FTP-1301



FTO-5035



FTP-1305



FTP-1298



FTC-2205



FTO-5034



FTO-5033

**RCA Victor**  
The most trusted name in sound

RCA's superlative "Red Seal" Magnetic Tape is used in recording RCA Victor pre-recorded tapes.

CIRCLE 65 ON READER-SERVICE CARD





The value of automatic play can hardly be overstated. The automatic shut-off feature alone adds an entire area of pleasure. But the problem has been to provide this convenience without impairing the distortion-free performance demanded by modern music systems. Today, with a fine tone arm (as exemplified by the dynamically balanced, low geometry arm of the Lab 80), the maximum variation in stylus pressure between one record and a stack is a negligible 0.2 grams (two-tenths of a gram). Therefore, the question of whether it is preferable to play only single records on a turntable, has been obviated.

Now, the same principles which established Garrard as the pre-eminent name in automatics have been designed into the Lab 80 automatic spindle. It is the safest, most positive device of its kind. A stack of 8 records is securely supported on widely extended arms.

**become the  
finest automatic  
record changing  
unit?**



## How does the *Garrard*<sup>®</sup> LAB 80 transcription turntable...

The arms retract and the next disc is gently released. It drops quietly to the turntable, cushioned by air. The tone arm is absolutely free of the automatic mechanism through the entire performance of the record.

But this is only half of the story. At the end of the record—and not before—the tone arm must engage the trip to activate the automatic operation.

Friction or drag must be infinitesimal. In the Lab 80, this problem is brilliantly solved. The trip assembly is molded of Delrin<sup>®</sup>, the remarkable new Dupont "slippery" material. The tripping cycle is unique. It works through magnetic repulsion. Mechanical contact has been eliminated!

These principles, ingeniously combined for the first time in an automatic record playing device, are Garrard's answer to the stringent requirements of the latest ultra-sensitive cartridges. Use the cartridge of your choice, no matter how feather light the tracking specifications may be. You will find they are all compatible with the Lab 80.

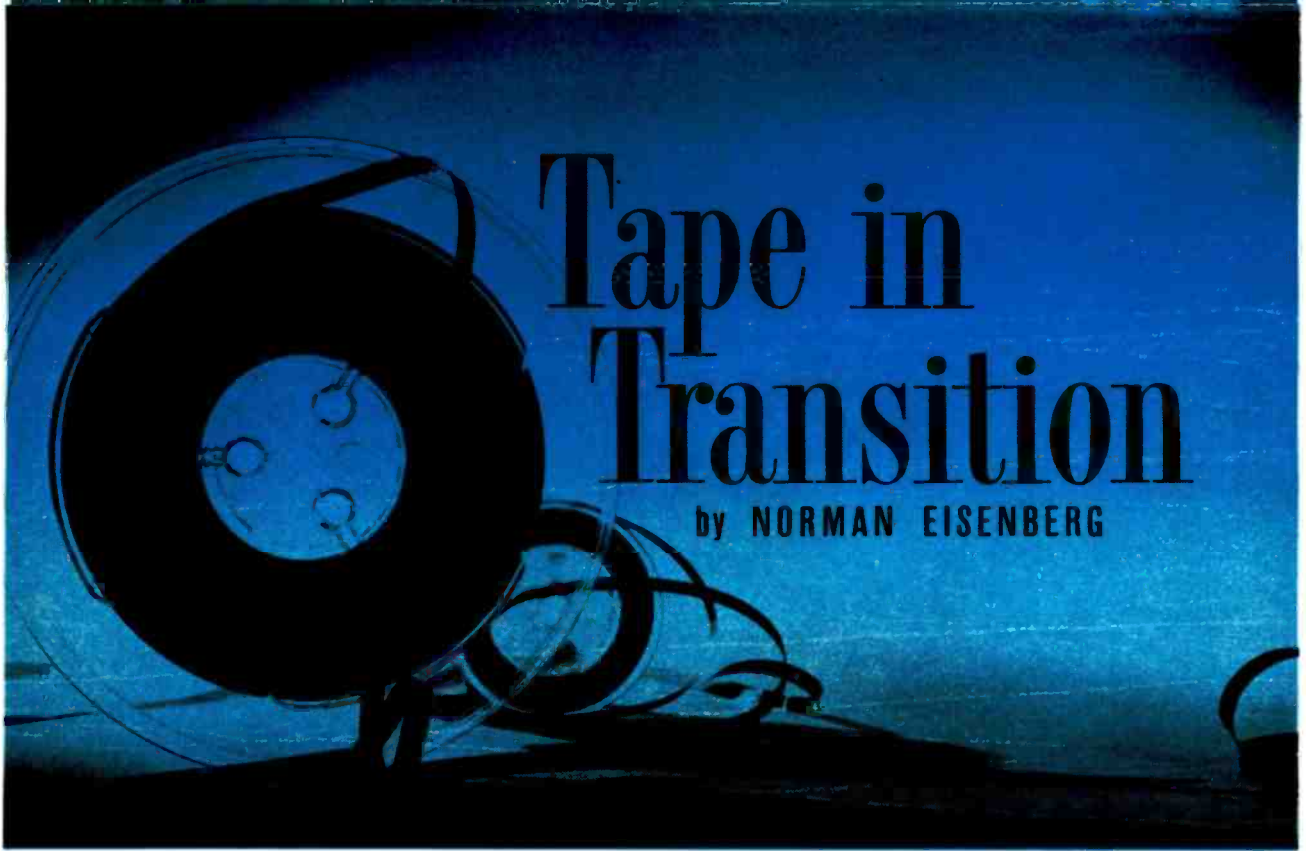
**Just switch spindles!**

Both spindles included with the Lab 80—\$99.50—less base and cartridge. The features of all Garrard models are explained in the new 32-page Comparator Guide. For your copy, write Garrard, Dept. GK-15, Westbury, N.Y. 11591.



# Tape

**O**nce again we focus our attention on that miraculous ribbon of coated plastic which continues, more vigorously than ever, to win fresh converts and to find new applications. In the pages that follow we examine the present potentialities of magnetic tape and consider its prospects for the immediate future.



# Tape in Transition

by NORMAN EISENBERG

**An up-to-date catechism on new products and developments in the fast-expanding field of magnetic tape.**

**T**O JUDGE from recent developments, tape today is not only firmly entrenched as the master recording medium but appears to be moving on all fronts into the general area known as "consumer electronics" or "home entertainment." This is evident both in terms of new product forms and as a changed—possibly more aggressive—attitude on the part of the tape industry. Most leaders in the field agree that whatever the magnetic sound medium has accomplished up to now is only a preface to the more exciting story yet to unfold, and some have taken the position that in a few years tape in one form or

another will be a household staple as widely accepted as the phonograph, or even as television.

Inevitably, this progress has generated some ferment, not a little disagreement over product forms, and a good deal of questioning as to what may be expected and how much it will cost. In truth, there are at present more questions than answers, yet in dealing with them, the first outlines begin to take shape of a burgeoning tape technology standing expectantly on the threshold of what may prove to be the widest field it has contemplated in its history of less than two decades in this country.

**Is the present high fidelity standard speed of 7½ ips about to be replaced by 3¾ ips? Should I be concerned about getting 7½ on a new recorder?**

RECENT improvements in tape head design (such as the cross field head, which permits bias voltage to be applied in a way that enhances high frequency response), improvements in tapes themselves, and improvements in the mechanical functioning of tape mechanisms ("transports") all have combined to lend a greater measure of fidelity to the slow speed than ever before. Moreover, some recorded-tape companies already have released programs for playback at 3¾ ips and even at 1½ ips. On some of the very

latest (and most expensive) tape recorders, the speed of 3¾ ips gives recording and playback results that match the performance obtained at 7½ ips a few years ago, or indeed that still is found on lower-priced machines. Nevertheless, tape industry spokesmen decline to say definitely when, or indeed whether, speeds lower than 7½ ips will take over. At present, 7½ ips remains the standard high fidelity audio speed: the bulk of commercial tape releases are for playing at that speed; most measurement



and performance standards are based on that speed. And, as a rule, a machine that performs well at 3¾

ips can be expected to do even better at 7½ ips. Actually, both speeds remain of prime interest.

### Do the new tapes claimed to provide better response at slow speeds have any advantage, in view of their higher cost, at the fast speed?

LOW-NOISE tape improves the signal-to-noise ratio in recording by suppressing background noise such as tape hiss. A similar improvement in recording results is attributed to high-output tape which, while it does not affect tape hiss, permits recording at higher signal levels and, consequently, playback with reduced gain control settings. Whichever way it is achieved, the resultant sonic improvement is most apparent at the slower speeds, though some improvement at the fast speed may also be evident—depending on how well an individual machine

performs with standard or general purpose tape, and how much of a margin exists for improvement, relative to that machine's inherent capabilities. In any case, it is becoming increasingly clear that optimum results can be expected when a recorder's characteristics are matched to those of the tape run on it, with recording bias probably the most important single variable in obtaining such a match. A detailed explanation of this point, based on recent tests, is included in the article entitled "Tapes To Choose From," page 40.

### Does this mean that future tape recorders will provide a bias adjustment in addition to all the other controls?

THE NEW, improved tapes and the improved results they can deliver would seem to argue for a closer look at bias in tape recorders—at least on the part of the serious user. Professional tape machines always have had such adjustments. Some machines in the semiprofessional or "advanced home user" class are beginning to include such an adjustment. Alternately, we may expect that recorder manufacturers will indicate with what kind of tape a machine

that has fixed bias is best used. In general, "over-biasing" is less objectionable than "under-biasing" because while, with certain tapes, overbiasing may roll off the extreme highs, it also will smooth treble response and reduce distortion. Under-biasing, particularly in conjunction with low-noise tape, may produce an apparent increase in the highs but usually at the expense of nonlinearity in the response and some added distortion.

### For people not interested in making their own tape recordings, what's happening in prerecorded tapes?

EVERYTHING good, from what we can see and hear. The repertoire continues to expand: Ampex recently added Deutsche Grammophon to its tape roster, bringing to twenty the number of labels represented and to more than 1,300 the number of titles offered. Sales of prerecorded tapes for last year showed a 25% increase over the previous year. Recording companies not affiliated with the Ampex setup also report growth in this area and

are generally optimistic for the future. Capitol, for one, expects a widening of the market and anticipates a broader acceptance of the tape player in contrast to the recorder—and indeed some companies, such as Sony and Rheem, already have announced new low-cost players. This particular product form, however, remains something of an enigma: many observers agree that there is a need for it, yet the tape machine manufacturers seem reluctant to offer it.

### Aside from these few models, isn't there any other form of tape "play-only" equipment?

A MAJOR industry effort in this area seems, at present, to be concentrated on the auto-tape cartridge systems (described in detail in this journal, June

1965), which lack the recording function but offer a simple means of playing recorded tapes in cartridge form. Many of the companies offering these systems

for installation in an automobile have announced "dressed up" versions for use in the home. The cartridges used on these machines of course cannot be played on a regular (open reel) tape deck. Moreover, there still is considerable disagreement in the auto-tape field over what cartridge system will prevail as standard. The main contenders are the Fidelipac-type system and the more recent RCA/Lear Jet system. The former uses a four-track tape, differing from open-reel tape only in its physical format; the latter type uses an eight-track tape that necessitates a new kind of tape head and electronics. Other than personal taste there is, so far, no basis on which to evaluate these systems inasmuch as there are no industrywide standards for performance or testing. A spokesman for the 3M Company points out, for instance, that while this major supplier of tape is interested in such developments, "The significant differences in the cartridge systems for cars now on the market . . ." make it ". . . seem impractical at this time to set standards on speeds, configuration of the cartridge, etc."

What this means, really, is that an intra-industry tug-of-war may be expected until one or another system prevails. Indeed, already the first salvos have been fired: TelePro, which manufactures the Fidelipac cartridge, has filed a patent infringement suit against Lear Jet, charging that the latter's version uses an invention patented in 1957 by TelePro. Apparently undaunted, Lear Jet has announced that it automatically indemnifies all users of its cartridge against claims of patent infringement, and the firm reportedly has started production of the eight-track cartridges to fill an initial RCA Victor order for a million units to be delivered by next month.

Additional steam for the eight-track cartridge bandwagon was generated when the system was shown recently to representatives of recording companies. Capitol Records—which initially acclaimed the four-track idea—admitted that it was "favorably impressed" by the simplicity and ease of operation, as well as the general performance, of the Lear system. Capitol president Alan Livingston, however, stressed that his firm has not yet reached a decision as to which of the two systems it will embrace. Columbia officials, also present at the Lear Jet demonstration, were just as noncommittal: Vice-president William P. Gallagher explained that his company is ". . . looking into all the developments

of automobile tape cartridges, recognizing that in addition to finding the ideal playback system, a prime factor . . . in the field is compatibility."

In the meantime, from the other side of the trenches the four-track forces have retaliated. Autostereo, for instance, has claimed that the extremely narrow tracks of the eight-track tape and the gaps between them (0.02-inch and 0.012-inch respectively) intensify the problems of channel crosstalk and unbalance. Autostereo also feels that the public is being confused over what "auto" means; it is, says Vice-president Frank Mullen, short for "automatic" and not for "automobile"—a distinction intended to emphasize the importance of the new systems for home use, rather than exclusively for mobile setups. The sonic quality of the eight-track tape also has been challenged by Magnetic Tape Duplicators, a Hollywood dubbing firm, on grounds of noise, crosstalk, dropouts, and misalignment. A spokesman for MTD has said that the firm will change its dubbing techniques if the eight-track system prevails, but "I hope the industry is strong enough to avoid sacrificing quality to promote a questionable sales feature." Finally, by way of enhancing the appeal of the four-track cartridge idea, Muntz Stereo-Pak has announced the first comprehensive and integrated system for enabling the user to transfer disc albums onto a four-track continuous-loop tape cartridge, thus adding the recording function to a system hitherto restricted to playback of commercial tapes. The new product, imported from Japan, consists of a turntable and the four-track record/playback cartridge deck with electronics, all fitted into one wrap-around. In addition to dubbing from discs, the new system is said to be capable of recording from microphones and off the air.

Which arguments will prevail, and whether the unique attractions of either of the two systems will capture the public's fancy, remains, of course, indeterminate at this writing. One thing seems fairly sure: whether "auto" stands for automatic or automobile, the type of unit finally chosen by the car manufacturers as an accessory for new automobiles may well be the deciding factor. And on this possibly crucial point little can be learned. So, as things stand now, the auto-tape enthusiast has a choice of two distinct and different systems. Another "battle of the speeds" akin to the early days of microgroove discs? Stay tuned to this station.

### **Does the new auto-tape cartridge, in any form, bear resemblance to the older forms of tape cartridge? And what's happening in that area?**

THE TWO "older" forms of tape cartridge, of course, are the original RCA twin-hub type and the more recent Revere automatic loop type, developed by 3M and CBS Laboratories. Aside from the obvious common feature of providing tape in an

enclosed packet, each of these systems is quite different from every other.

The RCA twin-hub cartridge and its associated record/play machine have all but disappeared. Although RCA has made no official announcement of

discontinuance, no news of this machine or of added repertoire has come to our attention in over a year. Most dealers do not regard this system as a significant marketing item—which is not to deny its unique merits and possible appeal (see *HIGH FIDELITY*, August 1962). The Revere cartridge system (reported on in *HIGH FIDELITY*, July 1964) has achieved some, though not an overwhelming, following. Several versions now are available, from a simple playback deck to a complete recorder with

built-in amplifiers and speakers. Repertoire has been increased to about three hundred albums embracing twenty-seven recording labels. While each of these cartridge systems offers undeniable convenience and fairly decent sound, neither has “taken over” as the prevailing form among tape enthusiasts. And this seems to be true at all levels of technical interest and musical taste. That is to say, the standard medium in tape, for amateurs and professionals alike, still is the open-reel machine.

### Why is this so? What does the conventional tape recorder offer that the cartridge machines lack?

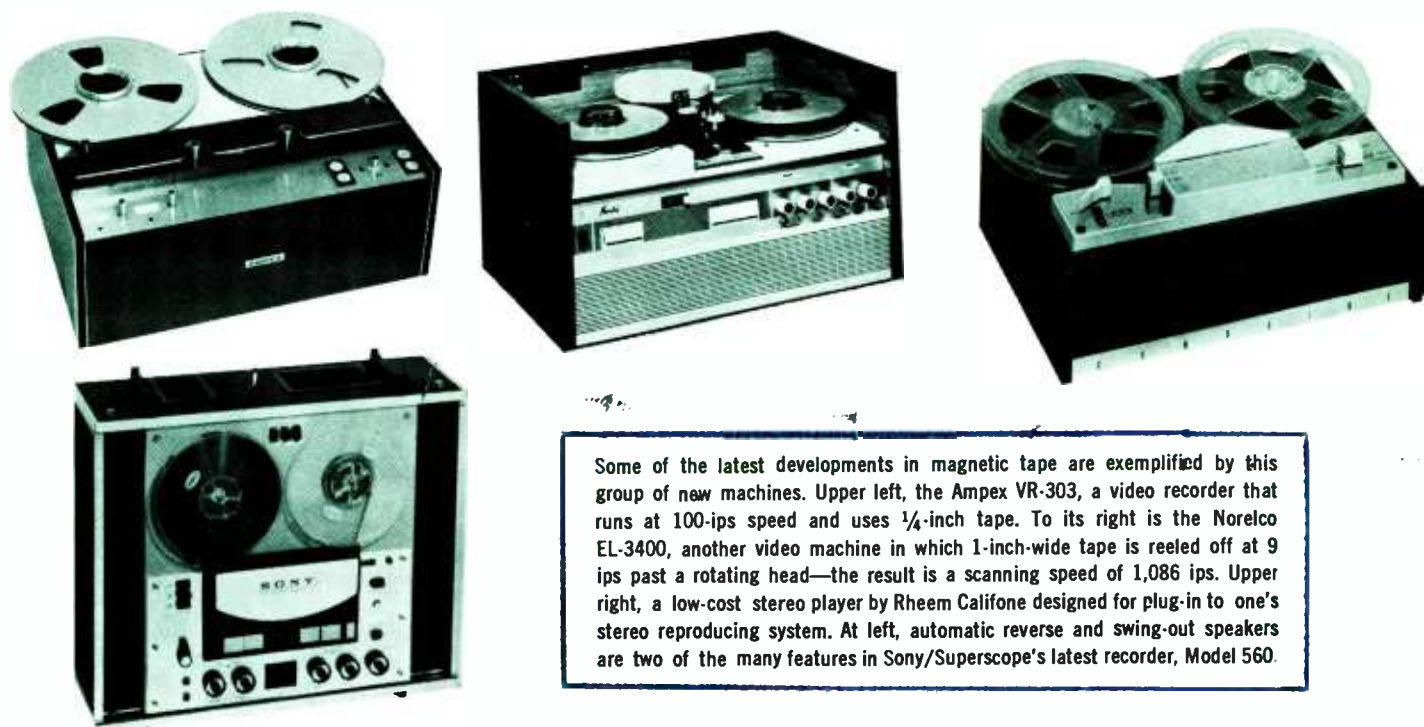
IN A WORD, superior performance—which is to be had in exchange for exercising some manual dexterity and attention to details (see “Basics for the Tape Recordist,” page 43). This superiority, significantly enough, is no static thing but a steadily evolving matter, and indeed each new model from any reputable manufacturer is in one way or another—response, features, or both—virtually either “state-of-the-art” equipment or capable of performance unprecedented for its cost. In a sense, the technological advances that facilitate good performance in cartridge form inevitably lead to proportionately better performance in the open-reel form.

Moreover, in addition to such characteristics as extended response for a given speed, higher signal-to-noise ratios, smoother handling of all tapes including the thinnest polyesters, better-sounding speakers on the “all-in-one” machines, most recent open-reel models offer many features and conveniences that enhance their usefulness and ease of operation in both recording and playback. Among these are: the sound-on-sound facility for making one’s own “multiple recordings”; synchronization of

sound for narration or music in slide and film showings; automatic shutoff when a reel runs out; reel pause to permit “rocking” to locate a specific passage, useful when editing; direct plug-in of headphones for private listening; on machines with separate record and playback heads, the facility for monitoring either the source being recorded or the tape itself; the “talk-to-start” feature, by means of which the machine is activated when you speak into a microphone.

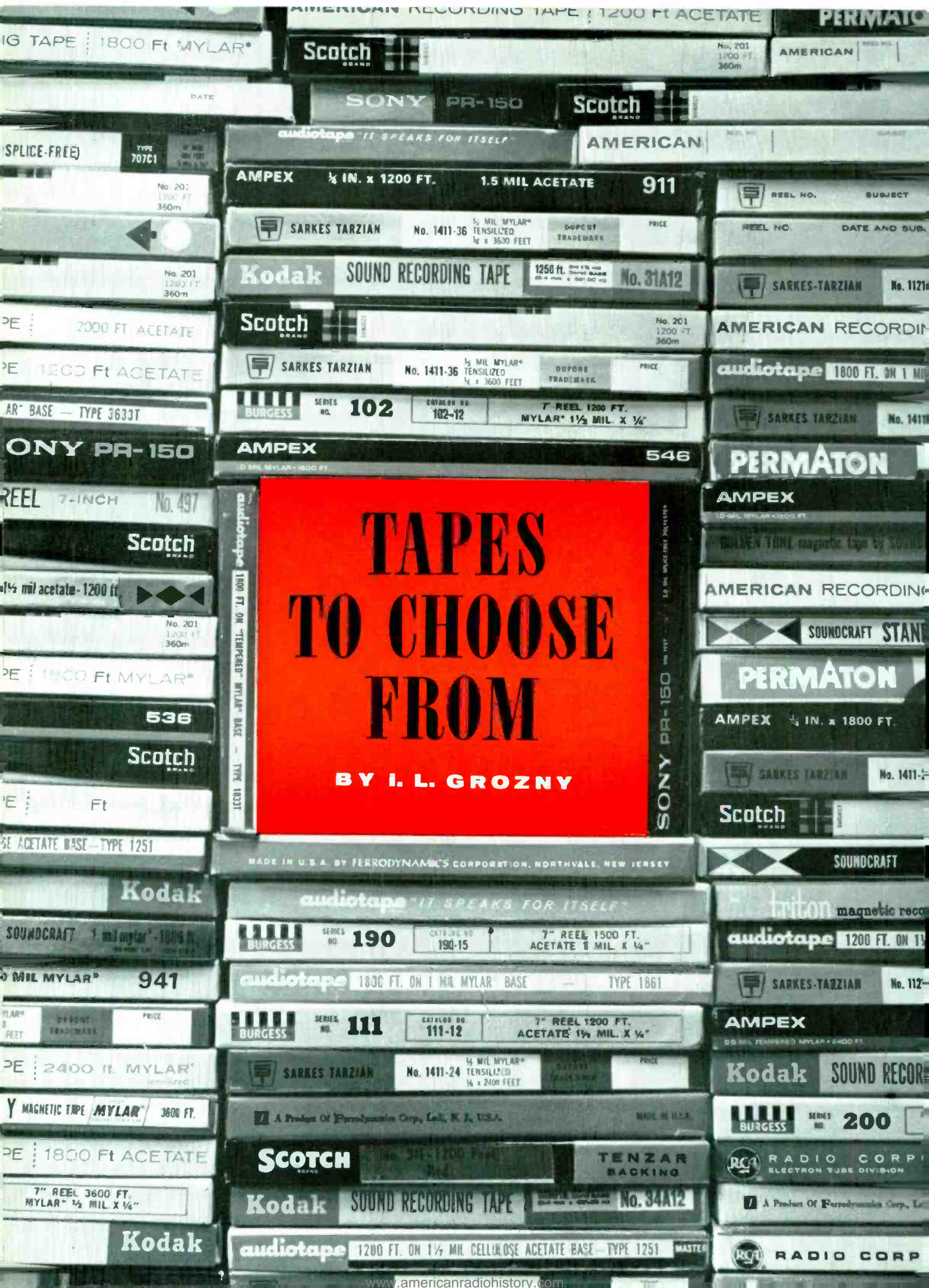
A very recent feature—now offered by at least half a dozen manufacturers—is automatic tape reversal: when the reel has run out in one direction, the machine changes its direction so that the tape plays in the opposite direction without the need to stop the machine and change reels. And, newer than this, on a few machines for home use is the variable bias control, mentioned before, which permits the machine to be adjusted for optimum performance with tapes of fairly different recording characteristics. Finally, notwithstanding what happens in other tape forms in the future, the bulk of the serious repertoire

*Continued on page 104*



Some of the latest developments in magnetic tape are exemplified by this group of new machines. Upper left, the Ampex VR-303, a video recorder that runs at 100-ips speed and uses 1/4-inch tape. To its right is the Norelco EL-3400, another video machine in which 1-inch-wide tape is reeled off at 9 ips past a rotating head—the result is a scanning speed of 1,086 ips. Upper right, a low-cost stereo player by Rheem Califone designed for plug-in to one’s stereo reproducing system. At left, automatic reverse and swing-out speakers are two of the many features in Sony/Superscope’s latest recorder, Model 560.





# TAPES TO CHOOSE FROM

BY I. L. GROZNY

MADE IN U.S.A. BY FERRODYNAMIC'S CORPORATION, NORTHVALE, NEW JERSEY

**BURGESS** SERIES NO. **190** CATALOG NO. **190-15** 7" REEL 1500 FT. ACETATE 1 MIL X 1/4"

**audiotape** 1800 FT. ON 1 MIL MYLAR BASE TYPE 1861

**BURGESS** SERIES NO. **111** CATALOG NO. **111-12** 7" REEL 1200 FT. ACETATE 1 1/2 MIL X 1/4"

**SARKES TARZIAN** No. 1411-24 1/2 MIL MYLAR\* TENSILIZED 1/4 x 2400 FEET

A Product Of Ferrodynamic Corp., Ltd., N. J., U.S.A. MADE IN U.S.A.

**SCOTCH** No. 31A-1200 Feet **TENZAR BACKING**

**Kodak** SOUND RECORDING TAPE No. 34A12

**audiotape** 1200 FT. ON 1 1/2 MIL CELLULOSE ACETATE BASE TYPE 1251

**audiotape** 1200 FT. ON 1 1/2 MIL CELLULOSE ACETATE BASE TYPE 1251

**SARKES-TARZIAN** No. 1411-24

**AMPEX** 1/2 IN. x 1800 FT.

**Kodak** SOUND RECORDING TAPE No. 34A12

**BURGESS** SERIES NO. **200**

**RCA** RADIO CORP. ELECTRON TUBE DIVISION

A Product Of Ferrodynamic Corp., Ltd., N. J., U.S.A.

**RCA** RADIO CORP.



## HOW TO SELECT THE RIGHT TAPE FOR THE JOB AT HAND

**B**UYING A REEL of recording tape is rather like a juggling act: you balance cost, length, strength, thickness, response, ease of handling, and—very important—the characteristics of your recorder. Then you hope that your purchase will give optimum results. One thing is certain: you have to decide for yourself which tape features are most important in terms of your own particular needs.

Consider, for example, the matter of base materials. The first plastic-base material used for tapes was cellulose acetate. Initially stiff and brittle, acetate is softened by the addition of plasticizers, but these eventually dry out, leaving the tape stiff and brittle once again. Acetate also shrinks and swells with changes in temperature and humidity. The more recently developed polyesters—DuPont Mylar is the best-known example—put an end to these problems. Polyester is a flexible, homogenous substance, with no plasticizer to dry out; it sheds moisture like a duck's back, and remains stable through greater temperature ranges than acetate.

The very strength of polyester, however, is related to a well-known drawback. When acetate tape is unduly strained, it snaps; put a similar strain on a Mylar tape of equal thickness and nothing may happen. But the two ends of a broken acetate can be neatly trimmed and rejoined with splicing tape, whereas before Mylar breaks, it stretches into a long, irreparable tube. What was recorded on the stretched part is lost forever. Moreover, Mylar, being tougher and stretchier than acetate, is harder to cut cleanly when splicing or editing. "Tensitized" Mylar is chemically identical to the standard polyester, but it has been prestressed; most, if not all, of the stretch has been pulled out of it. It also is easier to cut cleanly for splicing. Kodak's recent acetate formulation called Durol is said to offer higher break resistance than regular acetates, and there are reports of a new German tape, BASF, a polyvinyl chloride claimed to be "fourteen times as strong as acetate."

The acetate comes only in 1½-mil and 1-mil thicknesses, while the more expensive polyesters are available from the standard 1½-mil down to ½-mil thickness. The thinner the tape, of course, the more of it can be supplied on a reel. The standard 7-inch reel wound with 1½-mil tape contains 1,200 feet of tape and is known as standard-play; 1,800 feet of 1-mil tape on the same size reel is called extra-play; while the ½-mil tapes, in lengths of 2,400 and 3,600 feet, are known respectively as double-play and triple-play tapes. Report of a 4,800-foot tape (quadruple-play) is in the air, but this product has not yet been released.

A tape's nominal thickness, incidentally, is usually that of its backing alone, expressed to the nearest half mil, and does not include the thickness of the oxide coating. Hence, while the base thickness of

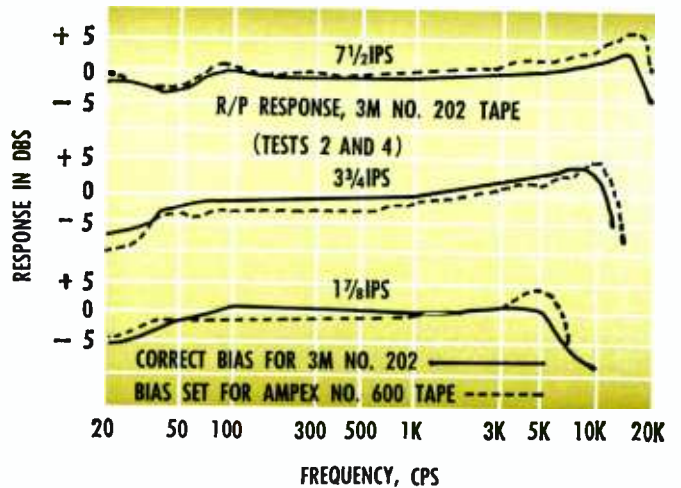
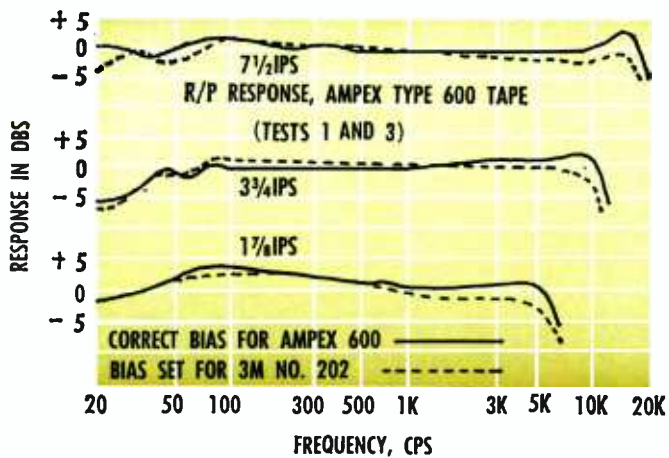
"1.5-mil, standard-play" tape is only about 1.42 to 1.45 mils, another half mil or so of oxide raises the total thickness to about 2 mils. "Extra-play, 1-mil" tapes have a backing slightly more than 0.9 mil thick. Their oxide may be the same thickness as that of standard-play tapes (½ mil), or may be only about ⅓ mil, depending upon the type and manufacturer. Total thickness ranges from around 1⅓ to 1½ mils (backing plus coating).

Confusion begins with the "double-" and "triple-play" tapes, both of which are nominally "0.5 mil" in thickness. Double-play tape has about the same oxide coating thickness as "extra-play" (about ⅓-mil), but its base material is about 0.65 mil thick. Triple-play is coated on a backing almost exactly 0.5 mil thick, but its oxide is so thin (about 0.17 mil) that its total thickness (0.68 mil) is just about equal to the base alone of double-play tape.

**D**ESPITE THE PROLIFERATION of thinner and thinner tapes, 1½ mils remains the standard for professional and most serious amateur recording. The thicker tape is easy to handle, whereas wispy triple-play is almost impossible to edit cleanly, floats away if you exhale carelessly, and sticks to anything that carries a faint charge of static electricity. Wind the ultrathin tapes back and forth through your recorder a few times and they may stretch or deform until they no longer wind smoothly onto your reel. They're also more expensive, foot for foot, than thicker tapes.

The thinner tapes would sound no different from the standard-plays, were it not for their susceptibility to print-through—the transfer of signal from one tape layer to the next from the adjacent windings of tape on the reel. If the transferred signal follows the original note, it is post-echo; if it precedes the original, it is pre-echo, and even more annoying. The thinner the tape, the closer the oxide layers are to one another, and the stronger the magnetic field exerted by each layer upon the next. Reducing a tape's thickness from 1½ to 1 mil may increase print-through by 4 db; and decreasing the same tape's thickness to ½ mil may increase print-through by another 4 db. Triple-play tapes have thinner oxides—radiating weaker fields—than double-play tapes, but pretty much the same backing thickness; as a consequence, the danger of print-through is little more than with the double-play varieties.

The moral is to choose the thickest tape that offers the continuous recording time you need. If you need more than the half hour afforded by the standard 1,200-foot reel at 7½ ips, the juggling act begins again: use longer tapes or a slower speed. To a great degree, the choice of tape under such circumstances depends on your recorder. Many of today's recorders offer performance at 3¾ ips which equals



Response of two recording tapes on same machine but with different bias settings.

the frequency response of 7½ ips a few years back with no increase in noise level or distortion. Your own recorder's slow-speed response will help determine which way best to increase your recording time.

The choice of tape also depends on the program material to be recorded. For instance, speech, with its many short, loud transients, is more likely to cause print-through than music. But speech requires less high frequency response—and so thicker tapes and slower speeds are quite appropriate here. On the other hand, if you're dubbing long-playing records, an 1,800-foot reel of 1-mil tape is the most efficient, economical length; the resulting 45-minute recording time (at 7½ ips) is just about equal to that of LP records, plus a bit to spare for safety's sake. Careful storage away from heat and magnetic fields can further reduce print-through—as can lower recording levels, though this last also lowers the signal-to-noise ratio. Again, knowing the performance characteristics of one's own recorder can help.

Most manufacturers recently have offered "low-print" recording tapes. These are harder to magnetize than standard tapes, and hence less prone to magnetization by adjacent tape layers. But unless you raise your recording levels accordingly, you will only swap decreased print-through for increased hiss. Most low-print oxides are offered on 1-mil, extra-play (1,800-foot) reels.

**N**OISE is a factor in recording that must be evaluated in relation to other things when choosing a tape. At low recording levels, the signal gets lost in the background noise; at high levels, the tape overloads, causing distortion. This dynamic range between the lowest and highest permissible recording levels runs about 40 to 55 db for most recorders; but the actual range of sound to be recorded can be as high as 70 db. Tape manufacturers have tried two ways of increasing the dynamic range of their products.

The first is "high-output" tape, which overloads at higher levels than does the standard variety. Set your levels high enough to pull your pianissimos out of the background hiss, and you can almost let the fortes take care of themselves. But in ducking one

problem, this technique raises another—unfortunately, the stronger magnetic fields of high-output tapes increase the tendency to print-through. The newer, "low-noise" tapes solve this one by offering increased dynamic range "from the opposite direction." Instead of raising the output (and print-through) levels, they lower the background noise. This approach works best with quality recorders, in which the amplifier noise is lower than the noise level inherent in standard tapes.

Indeed, this variation among recorders, superimposed on the different types of recording chores which may be undertaken, accounts for the diversity of tapes offered by tape manufacturers—all of whom specify in their literature the intended application of their product. At least one company, Kodak, has suggested a possible compromise approach to extended dynamic range, using its "high-output" tape—said to provide 5 db more output than general purpose tapes, with no increase in print-through. According to Kodak, raising recording levels 1 db over standard, and reducing playback levels by 5 db, will give low-noise results.

Most of this emphasis on lowered noise levels stems from today's trend to lower tape speeds and narrower tracks, both of which techniques tend to increase noise. Ampex has aimed its new type 536 tape directly at the problems of slow-speed recording: it is designed specifically to improve high frequency response at slow speeds (where high frequencies normally need some assistance) and, according to the manufacturer, is not intended for professional or high fidelity recording at 7½ ips or higher tape speeds.

**B**UT THERE'S A CATCH to most of these special tapes, especially the newer varieties: their bias—and in some cases, their equalization—requirements are not the same as those for normal or "general purpose" tapes. The latter ideally should get precise bias and equalization adjustments in a recorder, although previous tests (HIGH FIDELITY, August 1963) have shown that there is not very much variation in performance without

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*by Albert Sterling*

# BASICS

*for the* TAPE  
RECORDIST

**A BONUS MANUAL**

**A really good tape recorder is an enormously resourceful instrument, but, like any highbred performer, it must be given intelligent care and handling if it is to do its job with no faltering. This handling breaks down into three general considerations: keeping the machine in fit condition; using correct operating techniques; following the pro-**

cedures appropriate to the specific task at hand, whether recording live sources, broadcast programs, or discs or other tapes. Herewith, then, a brief manual of essentials for the serious amateur recordist.

## Recording Preliminaries



**F**irst, consider the “healthy” machine—and healthy here can be translated as “clean.” The heads are particularly vulnerable to dirt, and a speck of only a thousandth of an inch, lodged between tape head and the tape, can seriously impair high frequency response. A spot of dirt a hundredth of an inch thick near the head gap can virtually put a machine out of operation. (Service shops handling large numbers of tape recorders expect to get a certain number brought in as “inoperative” which merely need a three-minute cleaning of the heads.)

Steady tape motion depends on clean capstans and pinch roller; dirt on these parts can cause serious flutter, incorrect speed, or both. A dirty tape guide may have high friction (as a dirty head may, too) and high friction causes high tape tension, high modulation noise, incorrect speed, or a tendency to break the tape.

A main source of dirt is the tape itself, which leaves behind a gummy dust composed of particles of the oxide and of the binder that holds it on the base. A defective tape may leave a thick gum on the machine in one pass. A properly manufactured tape deposits only a tiny amount, but after many playings this debris may pile up until performance is affected. Even when a machine is not used, it is subject to air-borne dirt, especially the oily smog in the air of cities.

You get rid of dirt by thoroughly wiping capstans, heads, roller, and guides with a cotton swab moistened in alcohol. Do not use carbon tetrachloride; it is too toxic. If you oil the machine (do this strictly in accordance with the manufacturer’s recommendations: most machines seldom need it), always do a complete wipe-up with the alcohol swab afterwards.

As important as dirt removal is degaussing—the removal of the magnetism deposited in the heads by pulses of current, such as switching transients, or even by the slow build-up from the earth’s magnetic field. A head so magnetized holds, in effect, a constant DC signal which, recorded onto the tape along with the regular signal, gets modulated by tiny irregularities in the tape coating and becomes audible as hiss. Not only will a magnetized head make all tapes sound hissy when they are played but it will also **permanently record the hiss into tapes.**

The remedy is to treat the heads, as well as tape guides and any other metal parts over which the tape passes, with a degausser. Professional recording studios degauss every few hours. You should do it periodically—certainly before any important recording session, after the machine has not been used for some time, and every day or two during heavy use.

The electronics in a tape machine need the kind of care that other audio units get, especially the checking of tubes at regular intervals. In many professional shops a noise and distortion check is made every morning. The home recordist, of course, doesn’t need the same instant, no-minute-lost reliability. But the amateur who has the skill and the test equipment can benefit by a distortion and noise check once a week or so, to locate any parts that may be slipping from top form. One point to remember is that a tape playback head sends out an extremely small signal. The first tube doesn’t have to be very noisy to lower the signal-to-noise ratio objectionably.

On machines of high quality the setting of the bias current is important. A general rule is: the stronger the bias, the lower the distortion—but it should be kept in mind that increasing the bias beyond a certain level reduces high frequency response. Bias at  $7\frac{1}{2}$  ips is often set just far enough beyond the point of maximum response at 500 cps to reduce that response  $\frac{1}{2}$  to 1 db. If the bias adjustment on your machine is accessible and you have an audio oscillator to produce the test signal to record onto a blank tape and a meter for reading output, you may want to perform the operation yourself. But unless you have considerable experience in such matters, let a professional do it. In any case, the tape used should be the same brand and type you regularly use for recording, because each tape performs best on a given recorder with a specific bias setting.

A simpler approach to bias—appropriate for middle-grade machines—is to try out various brands of tape. If you can hear any difference (it is likely to be very small), use the tape that gives best high frequency response and lowest distortion. When you take your machine into a shop for repair or a general tune-up, be sure to tell the serviceman what brand of tape you use or, better, bring along a sample so that bias can be adjusted for that tape.

On inexpensive machines the results of small variations in bias current are usually very unimportant compared to other distortions present. Only if there is a major defect in the bias circuit will recording quality be obviously affected.

Pressure pads, if used, should be adjusted carefully in accordance with the manufacturer's instructions: too tight, and the tape tension goes up, with all the trouble that may cause; too loose, and the tape will not stay close to the heads. Worn pads of course should be replaced.

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**T**he most important variable that faces you during a recording is setting the level of the signal that goes on the tape. It is the prime determinant of quality: too low, and the music won't override the noise inherent in machine and tape; too high, and the tape is overloaded, with consequent distortion.

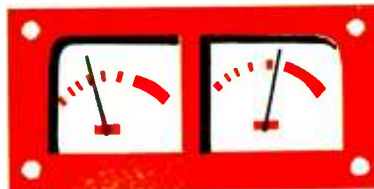
Although the volume indicator on a tape machine tells you how strong the signal is, you have to learn to interpret its readings if you are to correlate them with level and quality. One way to do so is to make a series of test recordings, dubbing the same passage from a disc over and over. The music chosen should include many dynamics to permit your seeing what happens on strong peaks. Start your recording at a low level and make your successive repeats at increasingly higher ones, noting down the indicator reading each time. When you play the tape, you can correlate the quality of each pass with the relevant indicator reading.

Of course, the peaks in music make level setting difficult—in a fortissimo passage the signal strength can rise momentarily to many times its average value. Some allowance has to be made for peaks by setting the level lower than it need be for the average level of the music. This technique avoids the horrendous distortion that would result if the peaks consistently hit near the saturation level of the tape—that is, near the absolute ceiling of the tape's magnetization.

But simply keeping peaks from “bumping the ceiling” is not enough. Distortion on tape goes up, albeit fairly slowly at first, with any increase in signal level. In addition, at levels well below saturation the tape begins to lose sensitivity so that it compresses peaks somewhat even before they hit the top: it has a “natural” limiting action.

Thus, to minimize distortion and preserve dynamic range, it makes good sense to set the signal level very low, or just high enough to override the noise level. Much commercial practice, however, is to record considerably higher than this, since a “strong” tape is supposed to be more salable, and in fact does give a good account of itself on inexpensive machines which have a high noise level of their own. As a result, a fair

## Operating Fundamentals





number of commercial recordings, both tape and discs, suffer somewhat from the more subtle forms of overloading on the master tape. When played on an inexpensive machine, this distortion on the tape actually may be masked by the machine's own noise and distortion.

The serious amateur with top-grade tape equipment, however, has little reason to use such a high level on his recordings, and every reason to try for the minimum-distortion level: one that is barely over the noise. Distortion, even during quiet passages in the music, will then be at its lowest, and there will be maximum "room" in the tape's response for peaks, and thus for a more realistic dynamic range. Finding this optimum level takes a little experimentation, in contrast to a quick and simple setting comfortably above the noise, which introduces distortion on peaks.

Once level has been set, it should be left unchanged. Repeated changes in level through a recording can be very disturbing to the listener, or may result in loss of moments of the music. Experiment with changes in level only during trial recordings.

For smooth mechanical operation you should develop, and after a time probably will acquire, an awareness of the "tempo" of your machine: how quickly it starts, stops, reverses, and so on—particularly what happens in various sequences of these operations. Each tape machine has its own ways of going about the job, and if you ignore them you may spill tape, or break it, or cause uneven motion during a recording. Once you have completely familiarized yourself with the functioning of your particular machine, you will begin to operate it safely with a surprising agility.

As for recording speed, everything else being equal you get better quality at  $7\frac{1}{2}$  ips than at  $3\frac{3}{4}$  ips. This is not to say that quality on  $3\frac{3}{4}$  ips may not be very good; but if the same conditions can be applied at  $7\frac{1}{2}$  ips, the faster speed will be even better. For instance, a tape head that supplies good high frequency response at  $3\frac{3}{4}$  ips will do so more easily, and thus with less pre-emphasis and less distortion, at  $7\frac{1}{2}$  ips; and the signal-to-noise ratio will be better too.

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## Recording Live Stereo

**A**ny serious live recording project almost certainly calls for better microphones than the ones that may have been supplied with your machine. The latter are almost always of considerably lower quality, over-all, than the recorders themselves, especially those in the \$450 and up class.

Since the quality (and concomitant prices) of microphones varies considerably, only very rough rules for their selection can be given. Generally, ceramic and crystal mikes are in the lower part of the quality scale; dynamic (moving coil) mikes cover an enormous quality range, charted roughly by cost; condenser mikes are in the upper part of the scale, both in quality and cost.

Again, with some exceptions, high impedance mikes (internal impedance of several thousand ohms or more) are in the lower half of the quality scale, whereas low-impedance mikes (few hundred ohms and less) are in the upper half. High impedance mikes, moreover, make long runs from microphone to recorder impossible, because cables longer than about 15 feet will reduce high frequency response and pick up excessive hum. The cable from a low impedance mike to the machine can be considerably longer, typically up to 40 feet or so, without degrading the signal. Most machines that are not outright professional in design have inputs for high impedance mikes only, and so to use a low impedance mike you will need a mike transformer (two for stereo). The primary winding must match the impedance of the mike, and the high impedance secondary winding matches the input to the recorder. The transformer must be mounted on the machine, not near the microphones. Without such a transformer, the signal will be far below a usable strength.

Admittedly, the problem of microphones makes live recording of music much more complicated than recording off the air or recording from discs or tapes. It is obviously more expensive too, because one ought to buy the best microphones one can afford (at the very least, their cost should equal a fourth to a third of the cost of the machine): For many recordists, however, the adventure of making live stereo recordings will be ample reward.

As an outline of technique to be used under one possible set of conditions, we will imagine that you are in a large living room, say about 19 by 27 feet, with seven musicians at hand—trumpet, trombone, a percussion man with snare drum, bass drum, cymbals, etc., a flute, clarinet, oboe, and double bass. Placement of musicians and microphones to produce a good, well-balanced recording will be determined by the specific characteristics of each individual room, and you must discover them by trial. Balance, your first objective, is largely a matter of adjusting relative distances from the microphone. Just to see what happens, put the musicians in a fairly tight group about a third of the distance from one end wall, with the stronger instruments in a back row, weaker ones in front. (Trumpet, trombone, tuba, large drums, cymbals, and organ put out very large acoustic power; the viola, flute, double reeds very little; others are intermediate.) Place the microphones about six feet off the floor (using, if possible, the booms and stands made for this purpose) three or four feet in front of the first row of players and eight feet apart. Run through one complete short piece of music. Set level, for this trial, moderately high.

On the playback, were the men in the back row much weaker than those in front? If so, move them a foot or so closer or put the mikes up very high and nearly over the front men, so that distances of front and rear men to the microphone are more nearly the same. The opposite adjustment is indicated if the front men were too weak; move the back row farther back by a few inches or a foot.

If, as happens fairly often, the percussion man overpowered everybody else with a series of loud cymbal or bass drum notes, you can move him a little farther away or tell him to cut fortissimo down to forte the next time through. Extremely strong high frequency signals, such as from loud cymbal crashes, are most apt to cause overloading trouble too, because of high frequency pre-emphasis: thus very careful handling of the cymbals is needed to prevent distortion and to get good balance.

The fact that by adjusting relative distances from the mikes you can get a balance among the instruments on the tape means that you can also unbalance them in a desired way, to emphasize one or a group of instruments. A good part of the art of live recording lies in the power of selectivity that the microphone confers on the recordist: his musical instincts and recording skill are both invoked to a high degree.

Taste and judgment also figure in obtaining proper spread and separation of instruments for stereo effects. For maximum separation, divide the musicians into two groups, placing them and their respective microphones widely apart. Then balance each group separately around its own microphone, as though you were making two mono recordings. For the opposite effect—a very blended sound—put the mikes no more than three feet apart, and let the musicians form a normal grouping around them. Obviously, effects between these two extremes can also be obtained; for the specific effect desired, some experimentation is in order. One warning: don't try to judge separation on stereo headphones—these exaggerate the separation effect; always judge separation by playing the tape through a normal two-speaker stereo system. No doubt a few trial runs will be necessary before things are set up as you and the performers want them.

Once tonal balance and instrument placement are settled, you can take up the question of sound quality. If it is too dry and thin, putting "more of the room" into it may help—that is, increase the ratio of reflected sound to direct sound by moving the microphones farther from the musicians. On the other hand, if you want a more intimate sound—if there is so much reverb that the sound becomes ringy or muddled in fast passages—try moving the mikes a little closer to the performers.

Microphone placement notwithstanding, the sound may be too reverberant, or too



dry, or rough and peaky because of the acoustic character of the room. What constitutes a good room for recording purposes is a vast, complex subject in itself, but there are simple rules that are useful in a majority of cases. A rough sound can be expected in a room that has large reflecting surfaces parallel to each other; at certain frequencies these surfaces create severe echoes. By treating one side of such a room with sound-absorbing material—heavy drapes, for instance—the effect of those echoes can be reduced. Another excellent way to make the room “sound smoother” is to introduce many broken-up, intricate reflecting surfaces, such as elaborate furniture, odd-shaped structures of any kind, statuary, etc. The room’s dimensions are also vital: if you possibly can, choose a room with dimensions that are not integral multiples of each other or of some common factor: a room 8 x 16 x 24 feet would be very peaky; one 8 x 13 x 19 would be much smoother.

Another acoustic factor is the room’s “liveness” or “deadness,” qualities dependent on the ratio of hard reflecting surfaces to sound-absorbing surfaces in the room. If a room is too reverberant, too ringy, with muddling of fast passages even with microphones reasonably close-in, add some sound-absorbing materials: heavy drapes, rugs, overstuffed furniture. On the other hand, in a room in which music sounds very dead and thin over a wide range of mike placements, remove such materials.

Balance, sound quality, and room acoustics all accounted for, the recordist is ready to apply the general rules about signal level to the specific music he is about to tape. Two or three trial runs probably will be required. Very strong peaks from the strong instruments, particularly the brass and the cymbals, are especially liable to overload the tape in a live recording. Listen most carefully to what happens on fortissimos from these instruments. If, for instance, trombone and trumpet together hit a measure or two of fortissimo, and you hear a low-pitched, recurrent effect akin to heavy breathing—evidence of severe overload—ask the performers to point their instruments away from the mikes when they play that passage, or to pull it down to forte. If, on the other hand, you wish to preserve on the tape as much of the fury of the passage as you can, you must set the level as low as possible, and then experiment with the loudness of the performance at that point and with the distance of the musicians from the mikes until the signal just gets through. This means accepting some distortion on the peak, but a little, at least, is the unavoidable concomitant of a very wide dynamic range.

An important point not mentioned in the general discussion of level: the lower the noise in your machine and the lower the noise of the tape itself, the lower you can set level and thus the more room you will have for peaks.

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## Recording Off The Air

Probably anyone reading this magazine knows that you don’t put a microphone in front of a loudspeaker to record a radio program—and with it the noise in the room, the car horns in the street, and the distortion in the amplifier and loudspeaker. A far better way is to feed directly from tuner to tape machine—if the tuner has a volume control, so that you can avoid overloading the tape machine input, or if you know that the full output of the tuner will not overload the tape machine. For this hookup, incidentally, a tape recorder that has separate heads for record and playback will permit you to hear what is coming out of the tuner at all times, by using the monitor circuit: but on most machines the tape has to be running for this purpose.



More flexible is an arrangement including the preamplifier or integrated amplifier of your stereo system. The tuner is connected in the regular way to the preamp, the tape machine's input to "tape output" on the preamp, and the tape machine's "line" or auxiliary or preamp output to "tape input" on the system preamp (or to "tape head input," if your tape machine has a take-off directly from the playback head).

Now you can listen to the tuner in the regular way, without running the tape. With separate record and playback heads in the recorder, and a monitor circuit either in the preamp or the tape machine, you can hear in instant succession the signal going onto the tape and the signal as recorded on the tape.

Since an FM station is not going to repeat a program several times to allow you to set your own recording level, you have to get things adjusted as well as possible in advance. Tune in at least half an hour before the start of the program you wish to tape. After the tuner is thoroughly warmed up, tune again to be sure you are at the center of the channel. Then make a five-minute trial recording. This will give you time to correct minor malfunctionings before the program you want begins. After two or three trials, you can set level accurately.

Odd things happen to level on radio programs because of the almost universal use of limiting. For announcements, particularly of commercials, many stations flatten the peaks heavily with limiting or compression and push the level way up to make sure the announcer comes through strongly. Then when music of some dynamic range comes on, they drop the level and back off the limiting to make more room for peaks.

Thus if you set level as low as possible on a commercial, the music may be recorded virtually out of hearing, "down in the noise." Therefore, either don't use announcements as a guide to setting your level, or—if you do—set them fairly high so that you won't lose the beginning of the music. When it starts, you can reduce level a little, very gradually, if it is too high. Remember that since there is probably still some limiting being applied (especially if the program itself is a playback of a recording), you won't have to be as concerned about peaks as when you are taping live music. This "high-start" technique also helps when a station fades the music in gradually, as some do.

It's best to let the tape run throughout a program and later edit out the parts you don't want. It's not always easy to decide, on the split-second, what you want to keep—and you can't go back to retape what was left out inadvertently.

The obvious exception to this comes up when you discover that a chosen program will run longer than a reel of tape on your machine allows for. Judicious starting and stopping, to eliminate unwanted material, can help. But leave a second or so extra at the ends of wanted parts, and start a second or so ahead, to avoid a choppy effect. Careful editing later can smooth the gaps.

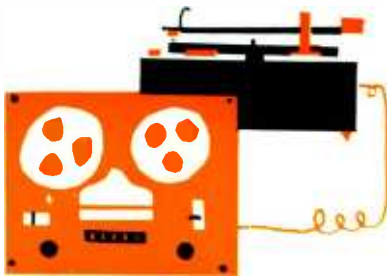
Setting balance on stereo programs is usually best done by balancing the tape machine ahead of time. Do this by feeding the same mono signal to both channels, and setting the balance control so that the music seems to come from midway between the speakers when you listen to the tape. If the tape machine is balanced by the relative positions of its two volume controls, get the balance with these about two-thirds of the way up, and don't touch them again—set recording level with the dual volume control on the preamplifier or tuner. In any case, don't try to balance channels by watching the level indicators during a stereo program; it can't be done.

One further problem, by the way, may be presented by the fact of two or three volume controls in the signal path for each channel—one on the tuner, one on the tape machine. The rule for lowest noise and distortion is: try to keep all controls set at somewhere between one-third and two-thirds of full rotation. Don't, for instance, set the tuner volume control practically to maximum, and compensate by setting the tape machine control nearly at minimum. Such relative settings can overload the



input to the tape machine, a prime cause of distortion. Set both controls to an intermediate and similar range.

## Recording Recordings



**R**ecording from discs or other tapes is the tape enthusiast's most easily performed activity. He has unlimited repeatability, and a signal that is exactly the same at each repeat. He can set the correct level very precisely. By judicious use of the tone controls, he can improve tonal balance, within certain limits—and noise filters allow him to reduce the effects of hiss on older discs, or the rumble of a noisy turntable.

It's almost always best to include the system preamplifier in the recording setup, and, of course, if you are recording from a magnetic pickup you must have the equalization in the phono input channel.

Again, remember that, everything else being equal, the quality at  $7\frac{1}{2}$  ips is always going to be better than that at  $3\frac{3}{4}$  ips. The fact that you are dubbing—making a recording of a recording—means that quality already has been sifted through the complex of processes twice and inevitably there will be a doubling of certain kinds of degradation. So you need the best possible recording conditions if you are interested in top quality results. For instance, if the deck on which the tape to be dubbed is played has a little (generally inaudible) flutter, and the deck on which the recording is to be made also has a slight flutter, the two may add up to audible flutter in the dubbed version. (Usually, flutter at  $7\frac{1}{2}$  ips is lower than at  $3\frac{3}{4}$  ips.)

When dubbing, avoid overloading the tape by running the tape level controls pretty well up, so that only a moderate signal is needed at the tape input to put a good signal on the tape. It's good practice with most systems, in fact, to leave the tape machine level controls permanently about halfway to two-thirds up, and then control level at an earlier point in the chain—at the preamp control, usually. (This assumes that the level controls on the tape machine are not right across the input—they seldom are—but farther along in the circuit.)

The serious amateur recordist sooner or later will collect a small library on the subject—and, of course, he should give particular attention to the instructions that accompany his machine. Oddly enough, however, there are a few pointers on tape handling that don't seem to get into the books very often—and no story on tape would be complete without mentioning them. The first is obvious when you think about it: don't store tapes on top of a loudspeaker—the field of the speaker magnet can erase parts of the recordings. Tapes should be stored in the as-played condition, that is, on the take-up reel after a playback, and not after rewind or fast forward. The faster winding speeds put the tape on the reel much less evenly and under higher tension, which can easily cause a physical warping of the tape. Such warpage will make for uneven motion, flutter, wow, and other difficulties. Don't mix reel sizes on the same deck—the tape tension will be wrong, too high or too low, and performance can be degraded. Finally, when splicing or editing four-track tape, make certain that your tape-cutting device does not cut much into the width of the tape at the juncture—you may lose some of the signal if it does.





# The Miraculous Inventions of Heinrich Schütz

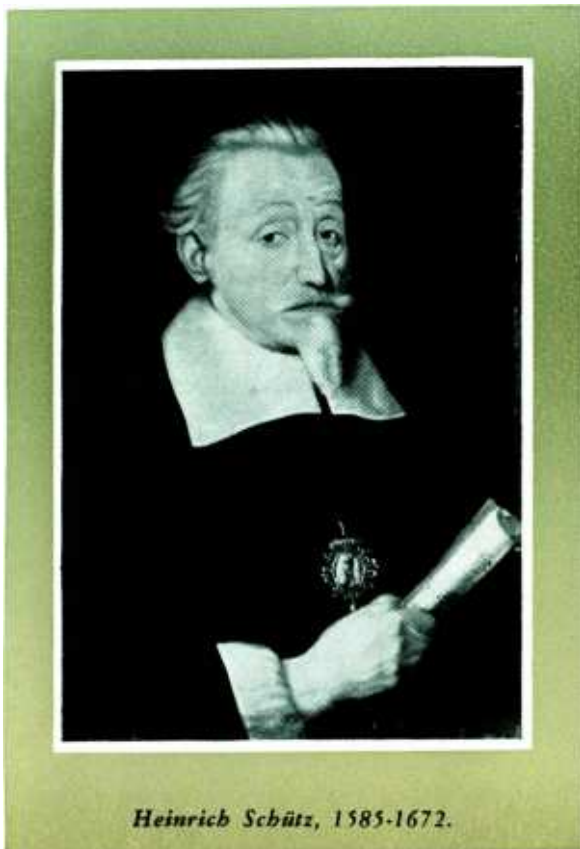
*Germanic earnestness and Italian sensuousness mingle  
in Schütz's work to produce a unique amalgam.*

BY EVERETT HELM

**T**O HEAR the music of Heinrich Schütz is to be attracted to it. To hear more is to be fascinated. To know it is to admire it. And to understand it thoroughly is to love it.

This, at least, has been my own experience, and I daresay it has been that of a good many others. I had the good luck to meet Schütz, many years ago, in his native habitat—a Lutheran church in Germany. I had attended an early-evening vesper “concert,” preceded by a short reading from the





Heinrich Schütz, 1585-1672.

Bible and, naturally, given without applause. The singers had good if by no means extraordinary voices and, as I know now in retrospect, a fine sense of style. I no longer have the mimeographed program, but I remember that it was devoted principally to the *Kleine geistliche Konzerte* and included some solos, some duets, and a few pieces for three to five voices—all sung by soloists, as Schütz intended, and accompanied only by the organ.

This music made an indelibly strong impact on me. Within the restricted framework of its short forms, it conveys, by implication, a feeling of quiet grandeur. Although the concentration of these pieces is extraordinary, there is no feeling of crabbedness. The music is utterly devoid of tricks or effects, yet it is not in the least ascetic, or even austere. It is deeply moving without resorting to dramatics, directly appealing without a hint of sentimentality. Above all, it is music of great humanity, such as raises it above all impediments (which admittedly exist) of period-style and convention. It is no exaggeration to mention Schütz in the same breath with Bach, Mozart, Palestrina, and Beethoven.

It was my good fortune, I believe, that my initiation into Schütz's music was through the *Kleine geistliche Konzerte*. They represent, in essence, the German side of his musical nature—the “deep” side, if you will. The other side, the “Italian” side as represented most clearly in the early Psalms of David and again in the late *Symphoniae sacrae*, is more readily accessible, for the rich sonorities and

massive effects appeal at once to “normal” ears. In listening to the *Kleine geistliche Konzerte*, the Passions, and some of the other works, one must listen with “small” ears in order to catch the message. This change in listening attitude is regulated almost automatically when one hears the music in a church. When listening to records, one has to make the adjustment oneself.

These *Kleine geistliche Konzerte*, once thoroughly digested and understood, provide the key to Schütz's music. For even at his most Italianate, Schütz is a thoroughly German composer: he did not merely copy the styles and techniques of Andrea and Giovanni Gabrieli, Ludovico Viadana, Claudio Monteverdi, and other Italians; he digested them and added something to them—and that something is essentially Germanic in nature. It is this quality of earnestness, profundity, *Innigkeit* or whatever one chooses to call it that makes Schütz's “Italian” works so different from their models. On the other hand, Schütz's work as a whole, even his most Germanic, is explicable only in terms of the strong Italian influences which run through it.

Schütz is, in fact, a wonderful amalgam of many characteristics, qualities, and styles. The spirit of the Renaissance is still very much alive in many of his works at a time when music in general has advanced well into the baroque period.

It is natural enough that his Opus 1, a collection of nineteen unaccompanied Italian madrigals, should reflect the models (Marenzio, Andrea Gabrieli, and others) of a time gone by: they were, in fact, written as exercises during Schütz's study with Giovanni Gabrieli, who set all of his many pupils the same task. But that these pieces were not a mere exercise in style—and indeed there is much in them wholly original—is confirmed by the fact that Schütz went on writing in the “old style” literally to his dying day—long after it had become an anachronism. Above all, the old style meant to him linear counterpoint, which he considered the indispensable basis of composition. The sacred music counterpart to the “old-fashioned” madrigals is the collection *Cantiones Sacrae*, published fourteen years later, when Schütz was forty years old. There is hardly a note in these forty motets that is not contrapuntally conceived. The structural principle underlying them all is, as in the works of Palestrina and other “strict” sixteenth-century church composers, imitative polyphony. What gives the *Cantiones Sacrae* a flavor and physiognomy all their own is the strange but highly effective admixture of certain practices of the *nuovo stile*—notably the frequent use of recitativelike passages and long, florid melismas. The prodigious technique that enabled Schütz to unite these two mutually opposed styles is astounding. No Italian, not even the great Monteverdi, could have done it.

Schütz operates with and between the old and new styles quite consciously and purposefully, as

the dedication of the *Cantiones Sacrae* indicates. He also states that only at the publisher's insistence did he furnish a basso continuo ("*bassum generalem mihi extorsit*"), which is tantamount to saying that the music is essentially and intentionally old-fashioned. Very few composers—and certainly not many who had been exposed to the newfangled techniques—would have written so "backwardly" in 1625. (To be sure, Schütz included several pieces in the new, monodic style—"concerti" for soloists and continuo—as if to show that he could write as "radically" as the next if he wanted to.)

Schütz was deeply concerned that young composers were neglecting counterpoint, and he considered it his duty to admonish them. In the preface to his Opus 11, the *Geistliche Chormusik* of 1648, he urges strongly that the budding composer should first master the *a cappella* style and all the tricks of the contrapuntal trade before writing in the monodic manner. The twenty-nine five-, six-, and seven-voice motets that follow are a superb demonstration of what Schütz means by "a proper fundament of counterpoint." Written in pure *a cappella* style, they are in some respects the sequel to the *Cantiones Sacrae* of twenty-four years earlier, but with important differences. In the *Geistliche Chormusik* the 63-year-old master avoids practically all reference to modern practices. The *stile recitativo* is conspicuously absent; so are the ornate fioriture. The texts are set for the most part syllabically, one note for each syllable, with occasional melismatic passages which are the more effective for their comparative rarity. The outward differences of style between these two collections reflect a subjective development towards a kind of musical expression that rejects "music for music's sake," that excludes all nonessentials, and that is turned more and more inwards.

This tendency towards a purer form of expression reaches a climax in the two Passions, according to St. John and to St. Matthew, which Schütz composed near the end of his long life. These sparse, unadorned works, consisting of long passages of unaccompanied psalmodic recitative framed by short *a cappella* choruses, come as close as anything Schütz ever wrote to being ascetic. This adjective, however, would be misleading. The modest means and the complete absence of trappings in the Passions (we can include the somewhat earlier St. Luke setting as well) would seem to reflect Schütz's desire to achieve a kind of objectivity in which everything is concentrated on "the thing in itself." Scholars have seen in Schütz's Passions the forerunners of Bach's. To be sure, there are certain similarities in the form and in such choruses as those of the crowd demanding Jesus' crucifixion. But Schütz's music is related more closely to the past than to the future. In the last analysis the Passions stand outside of time in the purity and objectivity of their form and utterance. They contain nothing designed to attract or to impress the listener. Yet they do attract and impress on a level on which feeling and intellect are in perfect balance.

IN THE SIMPLICITY of their means, the austerity of their language, and the deep earnestness of their message the Passions are a far cry from Schütz's first published compositions, the Italian madrigals and the brilliant Psalms of David. Comparing only these "outside" works, one might be tempted to conclude that Schütz's musical development was one of progressive purification and transfiguration. Such a theory, however pretty, would miss the point of Schütz's development, both as a man and as an artist. The Passions do not represent the end of a straight line; rather, they close a circle which began before Schütz composed either the Madrigals or the Psalms—before he composed a note of music.

The young Schütz, son of a well-to-do patrician family, was brought up in the tradition of the German Evangelical Kantorei—a tradition which goes back directly to Martin Luther, in whose view the primary function of church music was to render more vivid the Word of God. To this extent there was no theoretical prejudice in Lutheranism against the adaptation into sacred music of secular devices. In practice, however, the Kantorei shared with all German music of the sixteenth century a strong degree of conservatism. What Schütz heard as a boy chorister in Weissenfels near Dresden was good, well-written "solid" music, sturdily based in counterpoint; it was earnest and somewhat severe, but by no means so starkly plain as the Calvinist variety.

When Heinrich was thirteen, the Landgrave Moritz of Hesse passed through Weissenfels and heard the boy sing. On the spot, this remarkable patron and amateur practitioner of music decided that he must have young Schütz in his court chapel in Kassel. When his reluctant father and mother finally agreed to let him go, Heinrich was overjoyed, for even at that early age he was anxious to "read and learn in the great book of the world."

There had been no thought, however, of Schütz's becoming a musician. In Kassel, he continued his general education, and in 1607 enrolled in the law school of the University of Marburg. But the Landgrave felt that Schütz's talent was being wasted and offered to send him to Venice to study composition with the aging master Giovanni Gabrieli. In the city of the Serenissima Schütz spent four years, 1609–12, at first feeling utterly crushed by his own insufficiencies but soon becoming one of Gabrieli's favorite pupils. Venetian church music was at its height, and Giovanni Gabrieli's rich polychoral works with instruments—the counterparts of Tintoretto's huge canvases and the last expression of the High Renaissance—were heard regularly at St. Mark's. How deeply they impressed Schütz is clear from the fact that in one of his last published works, the *Symphoniae Sacrae* of 1650, the Gabrieli style is dominant.

Interestingly enough, Schütz seems to have had little contact during this period with the most radical composers and their works. The musical influences that he took back to Germany were those of the late Renaissance; only after his second visit to Venice,

in 1628, are the innovations of Monteverdi and other “modernists” reflected strongly in Schütz’s works—notably in the first book of *Symphoniae Sacrae* of 1629. Either his ingrained German conservatism rejected the new experiments until they had been proved, or he was not yet ready to assimilate them during his first Italian sojourn.

At all events, Schütz returned to Kassel with a solid technique of composition, based on sixteenth-century contrapuntal practice, and a whole new musical perspective. Yet still he vacillated between a musical and a legal career. The decision came when the powerful Elector Johann Georg I of Saxony offered him the post of *Kapellmeister* in the Dresden Court Chapel. Schütz took this to be a sign from God. In 1617 he moved back to his native Saxony, where he lived for the rest of his life.

**P**ERHAPS Schütz made a bad choice. The fifty-five years he spent in the Elector’s service were full of disappointments, both musical and personal. Johann Georg I was not a particularly admirable character—a hard drinker and gourmand, who kept a musical establishment for much the same reasons as he did a handsome stable: to demonstrate his importance. He was a poor ruler to boot; his part in the Thirty Years’ War reduced Saxony to poverty and brought no glory to the Elector’s reputation. Schütz’s first few years in Dresden went well enough, however. In 1619 he married, and in the same year he brought out his first important publication, the Psalms of David—twenty-six mighty “concertos” for chorus and instruments, reflecting the frescolike style of Gabrieli. But the marriage, an extremely happy one, came to a tragic end in 1625, when Schütz’s wife died; he never remarried.

As early as 1627, Schütz had to dun the Elector for back wages. And this was only the beginning of a long series of difficulties. As the War continued, the Court Chapel, which Schütz had built up to a high point of excellence, gradually disintegrated. Finding it impossible to work under such conditions, he petitioned for and was grudgingly granted a series of leaves that took him for a year to Italy and several years to Copenhagen, Wolfenbüttel, and other German cities. Even after the War’s end, in 1648, conditions at the Dresden court remained catastrophic. Neither Schütz nor other members of the chapel were paid regularly; in one of the many petitions he addressed to the indifferent Elector, Schütz states that he has sold everything he owns and now has nothing left to help the others, who are forced to live “like beasts in the woods.” There was no improvement until the Elector’s death in 1656. Then, thanks to the understanding of the new Elector Johann Georg II, the 71-year-old master is allowed to retire with full pay to Weissenfels, and his presence is required in Dresden only on the most important occasions.

It is amazing, and typical of Schütz’s enormously strong character and creative will, that he was able

to go on composing—and composing masterpieces—under such devastating conditions as prevailed under the old Elector. The *Kleine geistliche Konzerte* appeared in two parts, in 1636 and 1639, when the War had so reduced the Dresden chapel that larger choral works with instruments could no longer be performed. In the dedication of Part II, Schütz calls his collection a “small and unworthy little work” growing out of “the wickedness of the times.” To be sure, most of the fifty-five pieces constituting the *Kleine geistliche Konzerte* are short. They are written for one to five solo voices with basso continuo (preferably organ, with a cello doubling the bass line). Within these self-imposed limitations, Schütz works miracles of invention, combining elements of the old and new styles in the most extraordinary ways to create a “mixed” style that is typically his own. Rarely has the German language been set with such deep understanding, not only of its accentuation but of its meaning.

Along with the *Kleine geistliche Konzerte* but on an entirely different plane, the *Musikalische Exequien* represent perhaps the most perfect fusion of new and old, Italian and German traits. The monumental work, divided into three parts, can justly be called the first German Requiem. The richness of the choral sound and the magnificent double-chorus effects are clearly the work of a pupil of Giovanni Gabrieli; the depth of the musical expression indicates that this pupil’s name is Heinrich Schütz. I personally find this among the most nobly moving of all Requiems. It is, very possibly, Schütz’s greatest masterpiece.

For years, Schütz was referred to as a “predecessor of Bach.” That is what I was taught when I went to school, not so long ago. It took me some time to discover that this simply isn’t so. Schütz can be compared with Bach, if one will, on the basis of greatness. But his music looks backwards far more than forwards. Symbolically, Schütz’s last composition, the German Magnificat, written at the age of eighty-one, is stylistically and aesthetically close to Palestrina.

One of the most fascinating things about Schütz’s music is the way in which three quite different elements—the “Renaissance” style of pure vocal polyphony, the “Gabrieli style” with its feeling for sensuously beautiful sound and its double-chorus technique, and the *nuovo stile* with its monodic-dramatic innovations—recur throughout the composer’s entire work. Like his life, Schütz’s music straddles two centuries, which are divided by one of the most violent revolutions in the history of music. Schütz, the moderate liberal and humanist but never the fanatic, was keenly interested in the innovations of the *seconda prattica*; but he was not one to throw tradition overboard. Thanks to his genius, he was able to reconcile the old and the new styles and to employ them both, alternately or in combination. In so doing, he accomplished the impossible, squared the stylistic circle, and wrote music that is timeless.



## The Music of Schütz on Records

ENOUGH of Schütz's music is presently available on records to provide an adequate picture of his work and development, though that view is by no means comprehensive. Unfortunately, many of the recordings are only fair, or, in some cases, downright bad—stylistically, vocally, sonically (or all three). The performance of Schütz's music is full of thorny problems that cannot be solved either hit-or-miss or by good intentions. Enthusiasm and a desire to "put the music across" are not enough. Detailed knowledge of and long practice in the style are essential, and these are lacking in many current listings. In others, the sound engineering is faulty—especially where the large choral works are concerned.

There are unfortunate duplications and omissions in the Schwann catalogue. Including the imported records, we have a choice of four performances of the *Christmas Oratorio* and two of the *Easter Oratorio*, three of the *St. Matthew Passion*, and four of *Words from the Cross*. But the German metrical psalms are very sparsely represented, the magnificent *Symphoniae Sacrae* of 1647 and 1650 even more sparsely. The *Twelve Sacred Songs*, Opus 13, are completely lacking, as are almost all of the many works that have been preserved in manuscript.

The manner in which the Schwann catalogue lists the works is extremely confusing. A number of albums, for instance, are listed simply as containing "Motets." Now Schütz himself does not use this designation at all; what Schwann identifies as "motets" were published either in the collection with Latin texts entitled *Cantiones Sacrae* of 1625, or in the three collections of works with Latin and German texts called *Symphoniae Sacrae* (Opp. 6, 10, and 12), or in the *Geistliche Chormusik* of 1648. Similarly, Schwann makes no distinction between the elaborate Psalms of Opus 2 (1619) and the simple settings of 1628. Not only are these listings confusing but they are in at least one instance inaccurate: the imports listing of Amadeo 6282 indicates that the *Seven Words from the Cross* is backed by three *Small Sacred Concerti*. In fact, the three pieces included on that disc are from the *Symphoniae Sacrae*.

In the following remarks, I consider the works chronologically; it is hoped that by comparing the record numbers with the Schwann listings, the reader will be able to determine which recorded collections will be of greatest interest to him.

Of Schütz's Opus 1, *Il Primo Libro di Madrigali*, eleven madrigals are beautifully performed by the Wiener Motettenchor (*Harmonia Mundi* 30529). Ten madrigals (of which seven are duplications of those included on the *Harmonia Mundi* set) are sung by the Gächinger Kantorei on Bärenreiter (1318). Stylistically the *Harmonia Mundi* performances are superior; the sound is somewhat better on the Bärenreiter recording. Schütz's first important sacred work, the 1619 Psalms of David, Opus 2, is represented in three of the twenty-six polychoral pieces on Cantate 640233; the Westphalian Kantorei

under Wilhelm Ehmann sings here, as on other discs, with splendid tone, accuracy, and style. The two Psalms sung by the Whitehart Chorale on Lyrichord (LL 133 or LLST 7133) are not comparable, either in performance or sound. *Warum toben die Heiden* is brilliantly performed on Bärenreiter (1307 or S 1307) by the Barmen-Gemarke Kantorei under Helmut Kahlhöfer.

The so-called *Easter Oratorio*, Opus 3, is available on Archive (ARC 3137 or 73137) and on Vox (970 or 500970). The former is to be preferred: Helmut Krebs is a superior Evangelist, and the intimate mood is preserved throughout. Vox's Swabian Chorus under Hans Grischkat comes in a good second, but the work is a bit too sectionalized and the sound is only fair.

Of the forty Latin motets that constitute the *Cantiones Sacrae*, Opus 4, twelve are well performed by the Gächinger Kantorei under Helmut Rilling on Bärenreiter (1310 or S 1310). Except for the rumbling, unclear organ sound, *Supereminet omnem scientiam* is well done on Westminster (18898 or 14090) by the Caillard Vocal Ensemble. Of the two on Columbia's "Music of Heinrich Schütz," conducted by Robert Craft (ML 5411 or MS 6088), *Deus misereatur* is unconvincing, *Inter brachia* barely satisfactory.

The 147 simple four-part German metrical Psalms of 1628 (new, enlarged edition published in 1661) are as good as totally absent from the catalogue. The rendition of eleven of them by the Telemann Society (Vox 14060 or 514060) is sheer caricature; every note is punched and jabbed to create an unending series of sforzati.

The first (1629) book of *Symphoniae Sacrae*, Opus 6, is represented sparsely by three pieces each on Cantate (640212), Columbia (ML 5411 or MS 6088), and Amadeo (AVRS 6282) and by two on Vox (DL 760 or STDL 500760). The Cantate recording is the only one that can be recommended; it includes two magnificent settings from the Song of Songs (*O quam tu pulchra es* and *Veni da Libano*) and the splendid *Jubilate*.

Schütz's Opus 7, the wonderful *Musikalische Exequien* of 1636, is well performed on Archive's monophonic-only version (ARC 3006) by the Schütz Choir under Richter, and superbly done by the Westphalian Kantorei under Ehmann on Cantate (640205 or 650205). The latter is a model of what Schütz performance should be; it is one of the very few that can be recommended unreservedly.

Two records, containing twenty-four pieces, have recently been issued by Bärenreiter (1311/12 or S 1311/12) in what is to be a complete recording of the *Kleine geistliche Konzerte*. This project is a cause for rejoicing, for the performances, by various soloists and instrumentalists under the direction of Ehmann, are on a high artistic plane. The voices are not all great, but the interpretations are very convincing and they are stylistically right. There are some excellent performances of seven pieces on Cantate (640212) although not all are flawless.

Noah Greenberg's New York Pro Musica includes five on its "Early German Baroque" disc (Decca DL 9412 or DL 79412); some are well sung—notably Charles Bressler's performance of *O Süßser*; others miss the boat stylistically or vocally. The four solo pieces sung by Hugues Cuenod on Westminster (W 9607) are stylistically and at times vocally so far from the target that they cannot be taken seriously.

Parts II and III of the *Symphoniae Sacrae*, Opus 10 (1647) and 12 (1650), can be considered together. All too few of these marvelous works (forty-seven in all) have been recorded. Cantate (640212) contains the lovely *Hütet euch* in a fine performance. Amadeo (AVRS 6282) has two in passable performances; one of them, the moving *Es ging ein Sämann aus*, is better interpreted by Craft in the disc already mentioned (Columbia ML 5411 or MS 6088). The four performed by Cuenod (Westminster W 9607) can be dismissed for reasons stated above.

The "geistliches Konzert" *Saul, was verfolgst du mich*—a splendid work splendidly performed on Bärenreiter (1307 or S 1307) by the Barmen-Gemarke Kantorei under Kahlhöfer—gives us a taste of what riches still remain to be explored in the late *Symphoniae Sacrae*.

The *Geistliche Chormusik*, Opus 11, of 1648 is well represented. Archive (ARC 3122 or 73122) contains fourteen of the twenty-nine German motets that constitute this fabulous collection. The performance of the Norddeutscher Singkreis under Gottfried Wolters leaves nothing to be desired. If you prefer a somewhat more brilliant choral sound, with boys' voices, get Cantate 640234, which contains ten pieces, sung by three different choruses. Between these two superlative records there is very little to choose. The Bärenreiter disc (1319) of nine Christmas motets from the *Geistliche Chormusik* is a close runner-up, but the somewhat romanticized interpretations of the Spandauer Kantorei under Rilling and the poor choral diction are detracting factors. The performances of five motets by the Akademie Kammerchor under Ferdinand Grossmann (Lyrichord 91) are mannered, heavy-footed, and stylistically a mess.

At press-time comes an announcement that will make every Schütz enthusiast leap with joy. The three-record set of the complete *Geistliche Chormusik* on Odeon (91345/7 or ST 91345/7) is to be released soon in the United States. The Dresdener Kreuzchor under Rudolf Mauersberger gives strong, full-blooded, and full-throated performances that eschew any hint of romanticization—that sometimes lean just a mite in the opposite direction, as a matter of fact. Ensemble and intonation are exemplary, the text is clear, and the boys' voices give this superb music a special quality. The stereo sound is excellent.

Except for the early *Easter Oratorio* and the late *Christmas Oratorio*, Opus 14, none of Schütz's oratoriolike works

*Continued on page 107*



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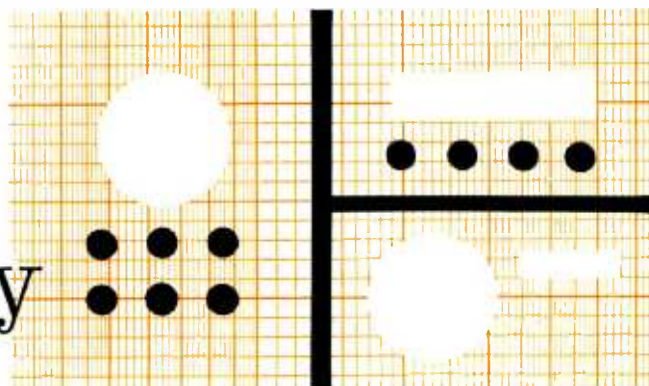
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## EQUIPMENT REPORTS



**KLH-17 Speaker System**

**THE EQUIPMENT:** KLH Model 17, a full-range speaker system in an integral enclosure. Dimensions: 11 $\frac{3}{4}$  by 23 $\frac{1}{8}$  by 9 inches. Finished in oiled walnut. Price: \$69.95. Manufacturer: KLH Research & Development Corp., 30 Cross St., Cambridge, Mass. 02139.

**COMMENT:** The Model 17 is a new compact speaker system from KLH that delivers excellent performance which is the more remarkable for its size and cost. It is, to begin with, a two-way acoustic suspension system. The woofer is a long-throw, 10-inch cone which is crossed over, via a 1,500-cps LCR network, to a smaller cone similar to that used in the KLH-6. The enclosure is completely sealed and internally padded, although its front grille cloth—mounted on a snap-on panel—may be removed to enable the owner to change it to suit personal taste. The grille supplied is of a neutral tint. The cabinet itself is sturdily built and is finished on all sides in oiled walnut to permit its being positioned vertically or horizontally.

Input impedance is 8 ohms, and connections are made to binding posts marked for polarity. A three-position switch on the rear adjusts the high-frequency output to suit listening tastes and room acoustics. The Model 17 is rated at 2.5% efficiency, which means it can be driven adequately by amplifiers rated at 10 (or more) rms watts per channel; and the speaker system is robust enough to accept up to 50 watts (rms) power, or up to about 120 watts on musical peaks.

In our tests the KLH-17 was easily and quickly discerned as a high quality reproducer, with characteristics suggesting higher-priced systems. The bass line begins to roll off gently at about 45 cps but is still clean to below 40 cps. Doubling in this region depends on how hard the system is driven, and the Model 17 can take plenty of amplifier power before distortion becomes obtrusive. Upward from the bass, the system's response is exceptionally clean and smooth. The midrange and highs are very widely and uniformly dispersed; test tones up through 8 kc seemed hardly directive at all,

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

and from 8 to 10 kc this effect was only slightly diminished. Tones in the 12-kc and 13-kc region still were audible very far off-axis of the system. The response seemed to slope gradually past 14 kc to inaudibility. Response to white noise varied, naturally, with different positions of the high-frequency switch at the rear, and ranged from quite subdued to relatively bright; in the normal and decreased positions of the switch, white noise was generally very smooth.

Reproducing program material, the Model 17 impressed us as an outstanding speaker in the under-\$100 price class—and indeed it could be very closely balanced against systems costing considerably more. It has a remarkable transparency and a full, well-balanced output

that can be enjoyed for hours without contributing to listener fatigue. Everything sounded quite natural, and there was nary a sense of listening to a "small box." By direct comparison with a generic type of system costing three times as much, such as KLH's own Model 4, or the AR-3, one could say that the very deepest bass was "less than prominent"—but this would hardly come as a surprise, and in any case did not detract from the over-all impression of the Model 17 as a very musical system. Response to transients, such as plucked strings and percussive effects, was superb—as indeed it was to all instruments and to voices. Anyone planning a moderately priced stereo system for a medium-size room would do well to consider a pair of KLH-17's.



**McIntosh MR71 FM Stereo Tuner**

**THE EQUIPMENT:** McIntosh MR71, a stereo (multiplex) FM tuner. Dimensions: chassis, 13 inches deep; front panel, 16 by 5 7/16 inches. Price: \$399. Optional walnut cabinet: \$25. Manufacturer: McIntosh Laboratory, Inc., 4 Chambers St., Binghamton, N.Y. 13903.

**COMMENT:** Uniquely and handsomely styled, featuring carefully engineered controls and indicators, and offering superb performance, the McIntosh MR71 tuner would be of prime interest to those seeking the finest in FM (mono or stereo) reception. Its front panel, to begin with, is a striking panoply of brushed gold and plexiglas-covered black, which matches the styling of the McIntosh MA230 amplifier reported on previously (December 1964). Most of its upper portion is given over to a very large tuning dial that has plenty of spread between channel markings. A logging scale is included. The tuning knob is at the right. The lower section contains four controls for: volume; power off/on and mode (monophonic or automatic stereo—the set will switch itself to stereo operation when a stereo station is received); automatic frequency control adjustment; interstation muting off/on. Just behind the front is a pilot lamp dimmer switch; at either end of the panel is a "panloc" button which, together with a spring-loaded rod that extends through the rear, facilitates custom installation of the set in a panel or cabinet cutout. The set also may be left sitting on a shelf on the four plastic feet supplied.

The rear of the chassis contains two sets of stereo signal output jacks; one pair is controlled by the front-panel volume control, the other by an adjustment at the rear. A muting threshold control, to set the noise level at which interstation muting takes over, also is provided. In addition to the usual 300-ohm (twin-lead) antenna terminals, there is a coaxial connector for direct hookup to 75-ohm cable—in our view, a thought-

ful and worthwhile feature in view of the increasing interest in 75-ohm coaxial cable as the lead-in best suited for top-quality FM stereo reception. The AC line cord, a slow-blow line fuse, and a switched AC outlet also are at the rear.

Of particular interest is the "Mac's" four signal indicators, arranged below the station numerals on the front panel. The two on the left side are a multipath indicator and a signal strength meter; two on the right side are a stereo indicator and a center-of-channel tuning meter. The multipath indicator is essentially an aid to correct orientation of the antenna: a flickering of its light indicates a need for more precise adjustment of the antenna's position. A maximum reading on the signal strength meter, and a center-of-scale reading on the tuning meter, show that the station is being properly tuned in. The stereo indicator, of course, lights up when a station broadcasting in stereo is received.

Like other McIntosh products, the MR71 tuner is built very sturdily and with precision: quality parts and careful workmanship are evident throughout. Parts' layout, on the chrome-plated chassis, is exemplary. The set uses twelve tubes plus a nuvistor, a transistor, ten diodes, two selenium rectifiers, and one zener diode. Numerous test points and circuit adjustments (for the professional service technician) are found on the chassis.

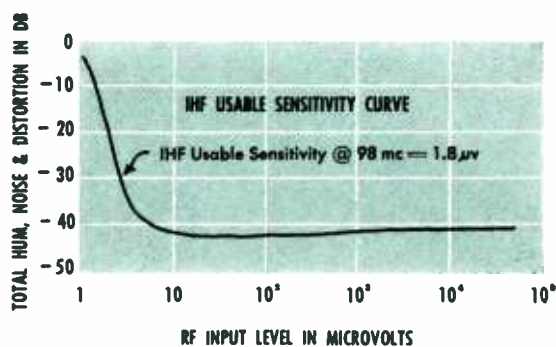
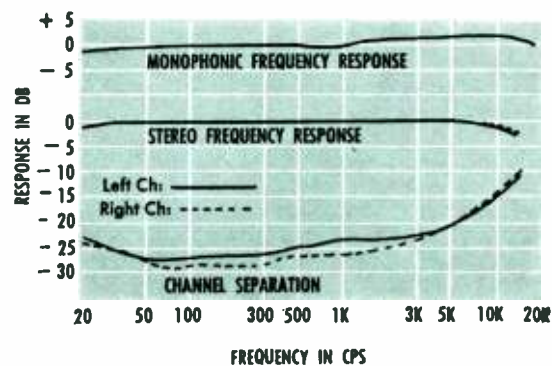
In tests at United States Testing Company, Inc., the McIntosh MR71 proved to be an outstanding performer. Its FM sensitivity is among the very highest ever measured, and the steep slope of the sensitivity curve indicates excellent response to the weakest of incoming signals—which indeed is quickly confirmed in actual use. In fact, the MR71 either met or exceeded its specifications: it had very low distortion, excellent capture ratio, and very high signal-to-noise ratio. The tuning dial was found to be accurately calibrated, and "tuning by the meter" virtually perfect. Stereo characteristics were con-



## McIntosh MR71 FM Stereo Tuner

### Lab Test Data

Performance characteristics	Measurement
IHF sensitivity	1.8 $\mu\text{v}$ at 98 mc; 1.5 $\mu\text{v}$ at 90 mc; 2 $\mu\text{v}$ at 106 mc
Frequency response, mono	+1.5, -0.5 db, 20 cps to 18 kc
THD, mono	0.18% at 400 cps; 0.19% at 40 cps; 0.28% at 1 kc
IM distortion	0.1%
Capture ratio	1.6 db
S/N ratio	69 db
Frequency response, stereo	
l ch	+0, -3.5 db, 20 cps to 15 kc
r ch	+0, -2.7 db, 20 cps to 15 kc
THD, stereo	
l ch	1.5% at 400 cps; 1.4% at 40 cps; 1.4% at 1 kc
r ch	1.6% at 400 cps; 1.4% at 40 cps; 1.4% at 1 kc
Channel separation	
l ch	better than 23 db at mid-frequencies; 20 db at 5.5 kc; 13.5 db at 10 kc
r ch	better than 25 db at mid-frequencies; 20 db at 5.5 kc; 14 db at 9.4 kc
19-kc pilot suppression	-38 db
38-kc subcarrier suppression	-45.5 db



sistently fine, with balanced response on both channels, low distortion, and very good separation.

Using and listening to the MR71 is quite an experience. One quickly masters the use of the many indicators; in fact, tuning to a station, watching the meters respond, and hearing the full, clean sound coming

through the speakers all at once is an audiophile's delight. The "man-size" controls operate with a silky smoothness, and the set itself responds bravely to the weakest of incoming signals. This is definitely a superior tuner, one capable of doing full justice to anything—in mono or stereo—broadcast on the FM band.



### Acoustic Research Model AR-XA Turntable and Arm

**THE EQUIPMENT:** AR-XA, a two-speed manual turntable and integrated arm supplied with wooden base, dust cover, prefitted signal cables, and accessories. Dimensions: 12¼ by 16½ inches; total height, including arm clearance, 6 inches. Price: \$78. Manufacturer: Acoustic Research, Inc., 24 Thorndike St., Cambridge, Mass. 02141.

**COMMENT:** Since we first reported on the original AR turntable (March 1963), the unit hasn't changed its looks but it has been improved and updated in several ways. To begin with, it is now a two-speed model (33 and 45 rpm). Speed change is accomplished by lifting off the outer section of the two-piece platter, and then moving the flexible rubber drive belt from one step on

the motor pulley to the other. Not the most convenient way of doing things, but it is perfectly simple and takes only a few seconds.

The turntable's suspension system—in which both arm and platter share a common steel frame—always was splendid at keeping the machine immune to vertical shock; now it has been redesigned to improve the unit's resistance to horizontal shock as well. All told, the new player is remarkable in this respect, and thus is ideally suited for installations in which environmental jarrings, such as floor vibrations, are a serious problem.

The tone arm damping mechanism, responsible for lowering and releasing the arm after it has been lifted from its rest, has been improved too; it is somewhat easier to adjust for the required setting with different makes of cartridge, and it proved—in our tests—very reliable once adjusted.

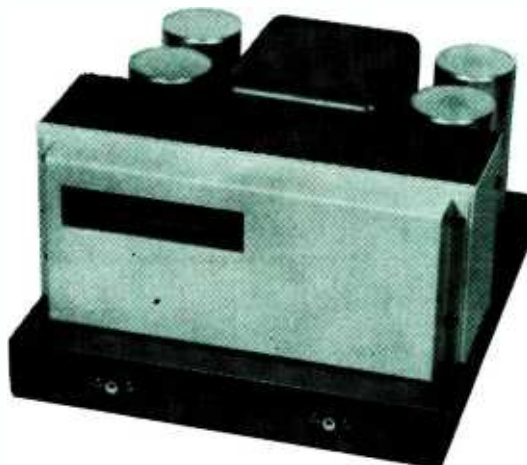
The overhang adjustment, to get the correct distance from stylus tip to arm pivot, has been made more positive, and stays firmly fixed once made. And the oil-retaining washer in the platter bearing is now held in place by glue—a minor point perhaps but another sign of the spirit of *Excelsior!* Finally, the arm comes in its own package-within-a-package to avoid damage in shipping.

Careful examination and tests indicate that the AR turntable has been manufactured with great care: all

parts are well finished; the ensemble goes together in jig time, thanks to the careful packaging and the explicit instructions furnished with it. Measurements of performance made at United States Testing Company, Inc., indicate insignificant wow and flutter (0.06% and 0.02% respectively); very good speed accuracy (0.28% and 0.14% fast at 33 and 45 rpm respectively); and rumble well below the level of audibility (-36 db, re: the NAB standard of 1.4 centimeters per second at 100 cps). The arm resonance, in the current model, occurs at an even lower frequency than in the previous model—that is, 13 cps—and, being very well damped, helps filter out any spurious rumble tones. The arm's friction, both laterally and horizontally, is very low; combined with the adjustments for balance, overhang, and tracking force, it makes the arm suitable for use with today's finest quality cartridges and at the low tracking forces recommended for them. All told, the AR turntable-arm ensemble strikes us as first-rate equipment that can be used without qualification in the finest of music playback systems.

(Note: The manufacturer has announced that owners of older AR turntables may return them to the factory for conversion to the newer two-speed model. Cost is \$15 plus shipping.)

## C/M Laboratories Model 35D Power Amplifier



**THE EQUIPMENT:** C/M Model 35D, a solid-state stereo power amplifier. Dimensions: 6¼ by 10¼ by 12¼ inches. Price: \$285. Manufacturer: C/M Laboratories, 575 Hope St., Springdale, Conn. 06879.

**COMMENT:** Audio is a field in which we have come to expect the unusual and the excellent from relatively little-known companies. The new amplifier from C/M Labs is a case in point. The first high fidelity product from a firm which has been involved for the past ten years in solid-state electronics in the industrial and defense/space fields, the Model 35D shows all the favorable signs of its more arcane antecedents. It has a crisp, clean look; it is superbly constructed of top-grade parts, with professional care and precision workmanship evident throughout; and it offers performance of the highest order.

The unit is a basic or power amplifier, designed to be fed and controlled from a separate preamplifier, or from a tape playback deck that has output controls, or from a tuner that has at least a volume control. Two phono jacks, for signal input, are on one apron of the chassis; the opposite side contains the speaker terminals, a pilot lamp, the AC line cord, a 3-ampere fuse-holder, and a control switch. The switch doubles as the power off/on control, and as a speaker impedance

selector. In its center position, the amplifier is shut off; when the switch is thrown to the left, the amplifier is turned on and is matched to speaker systems of 4- to 8-ohm impedance; when moved to the right, the switch turns on the amplifier and matches it to 8- to 16-ohm speakers. (The amplifier is not recommended for use with speakers of more than 16 ohms impedance.)

The amplifier is completely solid-state, and the only transformer used is in the power supply. Filtering is aided by four large, heavy-duty capacitors, and the amplifier is protected against accidental short or open circuits at its output by a unique electronic delay system, which in our tests proved quite effective. The output transistors are carefully installed in large heat-sinks as a precaution against abnormal rises in ambient temperature. Most of the circuitry is contained on a printed board under the chassis, itself a model of neatness and sensible layout. And for an amplifier of its class, the Model 35D is surprisingly compact.

The Model 35D, checked out at United States Testing Company, Inc., shapes up as an excellent basic amplifier for use with conventional speakers up to its indicated load capability of 16 ohms. As may be seen on the accompanying graphs, all response and distortion curves were virtually flat lines which, of course, approach the ideal in shape. Power output was high, clean, and very

wide in range. The amplifier's power bandwidth, in fact, extended from 10 cps to 40 kc. At rated power (35 watts rms per channel), harmonic distortion over most of the range was almost nonmeasurable. The IM characteristic also was excellent: very linear and very low up to full output at all three speaker impedances. Frequency response extended well below and beyond the normal audio range. The amplifier's damping factor, at 200, was the highest yet measured; signal-to-noise ratio was excellent; stability, fine. Square-wave response, shown on the photos, was splendid: the low-frequency response

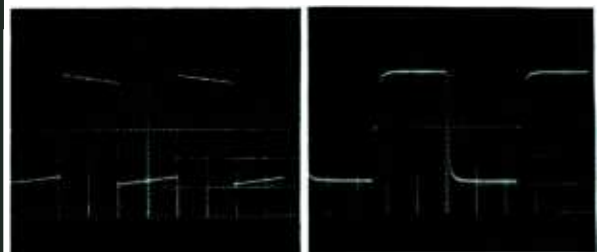
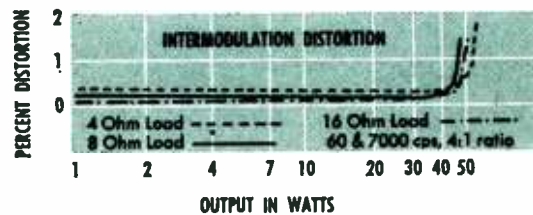
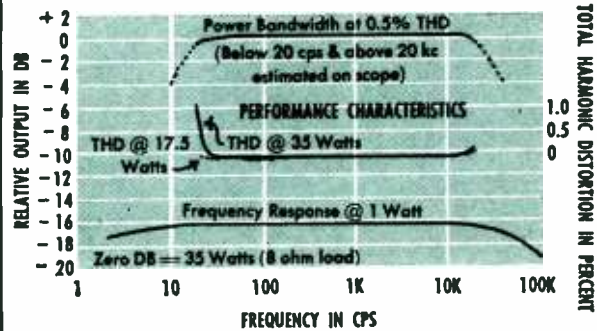
indicates very solid and clean bass; the 10-kc square-wave photo shows fine transient characteristics, with no ringing or overshoot.

In use tests, the Model 35D proved capable of driving conventional speaker systems of varying efficiency with the greatest of ease. Like other topflight amplifiers, it seemed to have a quality of transparency, of "listening through" back to the program material, and of coaxing the last drop of performance out of a speaker system—its extremely high damping and wide power bandwidth doubtless contribute to this effect.

## C/M Laboratories Model 35D Amplifier

### Lab Test Data

Performance characteristic	Measurement
Power output (at 1 kc into 8-ohm load)	
1 ch at clipping	39.6 watts @ 0.1% THD
1 ch for 0.5% THD (rated distortion)	42.3 watts
r ch at clipping	36.1 watts @ 0.085% THD
r ch for 0.5% THD	39.6 watts
Both chs simultaneously	
1 ch at clipping	34.4 watts @ 0.14% THD
r ch at clipping	34 watts @ 0.14% THD
Power bandwidth for constant 0.5% THD	10 cps to 40 kc
Harmonic distortion	
35 watts output	less than 0.1%, 25 cps to 15 kc; 0.5% at 22 cps; 0.15% at 20 kc
17.5 watts output	less than 0.1%, 20 cps to 18 kc; 0.12% at 20 kc
IM distortion	
4-ohm load	less than 0.4% up to 43 watts output
8-ohm load	less than 0.25% up to 40 watts output
16-ohm load	less than 0.1% up to 18 watts output; 0.25% at 40 watts output
Frequency response, 1-watt level	+0, -1 db, 2 cps to 50 kc; -3 db at 100 kc
Damping factor	200
Sensitivity	1.08 volts
S/N ratio	88 db



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

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by Harris Goldsmith

## The New Art Of Vladimir Horowitz



At Carnegie Hall, May 9, 1965.

WHEN Vladimir Horowitz held his now famous press conference to announce his decision to return to active duty, he spoke of giving several performances of the identical program, in the fashion of orchestral concerts, so that all who wanted to could hear him play the same music. I am sure that many music lovers unable to be present for the pianist's historical reappearance on the concert stage were therefore bitterly disappointed when—on May 10, the day after that triumphant occasion—he announced that his next public performance would not take place until this October or November. One can certainly forgive any performer's reluctance to subject himself to the grueling ordeal of repetitive programming (this goes particularly for an artist of such high-strung temperament as Horowitz), particularly when one is offered as compensation a documentation of the original recital in vividly realistic sound.

To be sure, listening to a recording, even blessed with today's fine sonics, is a different thing from experiencing a musical event at first hand. Almost everyone is, by now, familiar with the circumstances surrounding the Carnegie Hall recital, and this review will therefore deal with the music itself, as it emerges from the grooves. From the start, even those most convinced of the desirability of studio versus live recording must recognize that all of Horowitz's work here has a certain warmth, flexibility of design, and sheer creativity of impulse not to be experienced on any of his recent recorded performances, fine as those are in other ways.

His playing has changed greatly in

detail since he last appeared in public: his fortissimos are as bronzen as of old, but more sonorous; his pianissimos are more varicolored—just as linear as before, but far more yielding and soft hued. A striking example of the "new" Horowitz can be heard in his playing of the ominous Scriabin Ninth Sonata. This work has long been one of his specialties and, in fact, was also presented at the final concert previous to his now terminated "retirement." The difference in timing alone—six minutes and twenty seconds for that 1953 version to just short of nine minutes for 1965—is remarkable enough, but the change in mood and content of the two performances is even more startling. The early traversal (offered in RCA's "25th Anniversary" album and also in the more recent "Horowitz Collection") is gaunt, taut, pressurized. The repeated note figurations dart by as if on some kind of musical conveyor belt. Even the meditative passages have a constant feeling of unrest, of latent agitation. All of this uncomfortable compression is missing in the recent version. The rhythmic structure is just as vivid and exciting as in the past, but it is conveyed with expansive grandeur. Here the feeling is that of infinite space and time indefinitely suspended: an untroubled lyricism gradually develops into animated breadth. One has the sense of watching a bud unfold into a flower. When the climax does finally come, it has incomparably more impact in this latest reading. Similar examples of the artist's growth may be found in the 1965 versions of the Chopin G minor Ballade, in the Debussy *Serenade for the Doll*, and in the beauti-

ful statement of *Träumerei* (far and away the simplest, most moving Horowitz performance of that piece I have ever heard). Similarly, the Chopin C sharp minor Mazurka has this time a musical give-and-take in lieu of the arbitrary, tortured calculation which some of us felt in the pianist's 1951 RCA Victor performance.

Naturally, Horowitz being Horowitz, these are highly subjective interpretations. This artist belongs to a generation of romantic players who believe that the interpreter should share equal (and sometimes superior) billing with the composer. Schumann may have written *forte* over a given passage in his music, and Chopin may have indicated that a phrase division should be . . . so. If Horowitz et al. are convinced that the composition, as they feel it at the moment, demands otherwise, the *forte* is summarily changed to *piano* and a different phrase division will supplant the one printed in the text. Sometimes even notes themselves will be altered to produce an intended effect (this happens at least once in the superlatively exciting rendition of the G minor Ballade here recorded). Horowitz is always on the alert for inner voices, although he rarely manufactures them as did some of his older confreres (Hofmann and Moiseiwitsch, for instance). He is always the orchestrator, always the singer. In many interviews, he has expressed his admiration for the turn-of-the-century *bel canto* vocalists, particularly Battistini, and in his own playing achieves many of the effects characteristic of their art. If one prefers the more direct singing of an Aksel Schiøtz or Jussi Bjoerling,

one will find a closer pianistic approximation of it in the work of a Schnabel or a Lipatti.

Horowitz, then, remains unique. No one else plays the way he does (although many imitators have tried unsuccessfully). His style seems particularly apt for much of the music played here. Even when it fails to convince (as in the abrupt tempo changes in the third movement of the Bach-Busoni C major Toccata, Adagio, and Fugue or in the disjunctively elaborate conception of the Schumann Fantasia), one cannot fail to appreciate the pianistic mastery, the wealth of detail, and the wonderfully vivid imagination. The way Horowitz energizes and characterizes a new idea in the second section of the Fantasia, his spacing and coloring of subordinate inner-notes in the Bach-Busoni Adagio, the almost Scriabin-esque mysteriousness he imparts to the end of that same Adagio by discreetly adjusting the balance of his chord progressions—all of these feats represent pianism of the first order. One must make mention too of those exotic "horn-call" effects so beautifully realized in the Chopin Ballade, and of the galloping accents in the conclusion of that piece. What iridescent beauty Horowitz finds in the lyrical left hand of the Chopin F major Etude! As a matter of fact even the echo effects and the already cited tempo changes in the third portion of the Bach-Busoni are as admirable instrumentally as they are controversial musically. Horowitz was undoubtedly under severe tension during a goodly portion of the recital, but he lovingly hovers over the music at all times—like a lapidary extracting from a precious gem every facet of its beauty. The sheer elegance and cultivation of this playing is perhaps its biggest asset.

Inevitably, there will be talk to the effect that Columbia has "beautified" these performances to correct the small blemishes of the live event. To my ears, as it happens, the obvious imperfections seem to have been preserved intact. But actually I could not care less whether or not every little mistake heard from the stage is immortalized here: the living soul of Horowitz certainly is, and its vivid immediacy is what makes this album a priceless document.

**VLADIMIR HOROWITZ:** "*Carnegie Hall Recital, May 9, 1965*"

Bach-Busoni: *Toccata, Adagio, and Fugue in C*. Schumann: *Fantasia in C, Op. 17; Kinderszenen, Op. 15: No. 7, Träumerei*. Scriabin: *Sonata for Piano, No. 9, in F, Op. 68; Poem in F sharp, Op. 32, No. 1; Etude in C sharp minor, Op. 2, No. 1*. Chopin: *Mazurka in C sharp minor, Op. 30, No. 4; Etude in F, Op. 10, No. 8; Ballade in G minor, Op. 23, No. 1*. Debussy: *Children's Corner: No. 3, Scène pour la Doll*. Moszkowski: *Etude in A flat, Op. 72, No. 11*.

Vladimir Horowitz, piano.

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## The Great Glagolitic Mass— Pagan, Christian, Intensely Personal

by Alan Rich

**P**LEASURES, like Hamlet's sorrow, can also arrive in battalions. After hoping for years for a proper recording of Leoš Janáček's *Missa Glagolitica*, we are suddenly confronted with three, all of estimable quality.

Janáček planned this Mass not for liturgical use but as his contribution to the tenth anniversary of the Czechoslovak republic, in 1928. It is, then, a festival concert work in the tradition of Beethoven's *Missa Solemnis*. The text, however, is that of the early Slavonic service still used in isolated areas of Janáček's homeland, eastern Czechoslovakia. In broad outline, it is the same as the Roman text with some omissions (the "*Dona nobis pacem*," for example). Thus, his work takes its place as a historical and devotional essay.

What a thrilling, colorful essay it is! The composer works with huge blocks of tone color, including the dazzling massed trumpets that he also used in the Sinfonietta, along with great inky washes. The mood is barbaric and exultant, no less pagan than Christian, a reminder that God is worshiped in many ways. In the Credo, for example, there is a kind of timeless abandon in the chorus' recurring shouts of "I believe!" which punctuate the various divisions of the text. The final "Amen" of this section also comes on with a wild sense of desperation, as though every member of a congregation were crowding forward to show his own hand and heart to the Almighty.

At times the work seems to stretch its sounds towards infinity. This is outdoor music, and the quiet, unearthly chant that begins the Sanctus seems to summon up images of an endless forest. Janáček found his own spiritual peace among the things of nature more often than with the contrivances of man; the pantheism shining through his opera

*The Cunning Little Vixen* is everywhere apparent in this Mass as well.

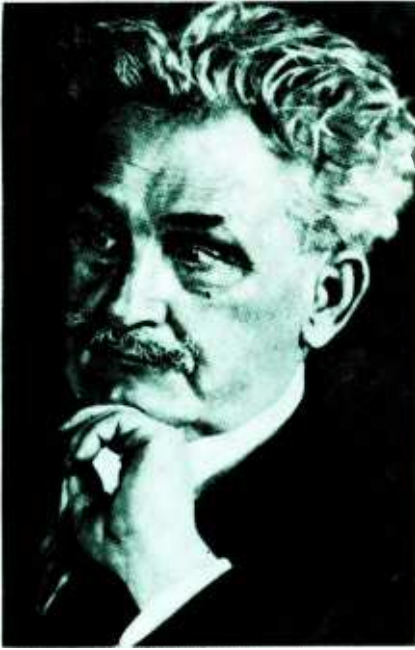
Tempestuous and strident at times, at other times of a quietude that is something more to be felt than heard, this is a kind of tone poem on the dimensions of faith. The composer lays himself bare, revealing the many facets of his power to love: the music of his people, the splashing primary colors of the tonal language, the sheer joyousness of sound, and the uniting of these elements in a higher service. I know of no more personal religious work in existence, no composer the force of whose personality is more vivid and communicative.

It goes without saying that such music demands deep involvement from its performing forces. All three of these new recordings are illuminated by this spirit, but it is Rafael Kubelik who strikes the best balance between emotional involvement and over-all control. He also has, on the whole, the best group of soloists and a magnificent chorus strongly imbued with the spirit of both text and music.

Leonard Bernstein's performance is also immensely creditable, however. What is lacking, although to a very small degree, is a feeling for the deep, quiet lyricism in some of the more mystical passages. The Westminster Choir does an excellent job with the unfamiliar language, but without quite the abandon of the German singers.

Both these performances are superbly recorded, and the engineers have been particularly successful in providing an air space around the dense layers of sound blocks out of which the music is built. The recorded sound of the Supraphon version is somewhat shallower, and the soloists not quite up to those heard on the competing versions, but the Ancel performance itself is excellent, and there can be no doubt of the very close





The Bettmann Archive

Leoš Janáček: a vast power to love.

identification of his musicians with the music. At the moment this disc is available only by direct import from England, though it may be accorded American distribution in the fall.

Any of these recordings would be a privilege to own if there were no other. Needless to say, they all surpass the honest but primitive effort of the group from Brno which was responsible for the one previous recorded edition (issued for a time on Urania, and later available on Supraphon). To know at least one version is the duty of any music lover responsive to the power of music to thrill and to uplift.

**JANACEK: *Missa Glagolitica (Slavonic Mass)***

Evelyn Lear, soprano; Hilde Rössl-Majdan, mezzo; Ernst Häfliger, tenor; Franz Crass, bass; Bedřich Janáček, organ; Bavarian Radio Chorus and Symphony Orchestra, Rafael Kubelik, cond.  
 • DEUTSCHE GRAMMOPHON LPM 18954. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138954. SD. \$5.98.

Helga Pilarczyk, soprano; Janis Martin, mezzo; Nicolai Gedda, tenor; George Gaynes, bass; Bruce Prince-Joseph, organ; Westminster Choir; New York Philharmonic, Leonard Bernstein, cond.

• COLUMBIA ML 6137. LP. \$4.98.  
 • • COLUMBIA MS 6737. SD. \$5.98.

Libuse Domaninská, soprano; Vera Soukupová, mezzo; Beno Blachut, tenor; Eduard Haken, bass; Jaroslav Vodrážka, organ; Czech Singers' Chorus; Czech Philharmonic Orchestra, Karel Ancerl, cond.

• SUPRAPHON SUA 10519. LP.  
 • • SUPRAPHON SUA ST 50519. SD.

# Classical

**ALKAN: *Symphonie, Op. 39; Les Festins d'Esopé, Op. 39, No. 12; Barcarolle, Op. 65; Quasi Faust, Op. 33***

Raymond Lewenthal, piano.

• RCA VICTOR LM 2815. LP. \$4.98.  
 • • RCA VICTOR LSC 2815. SD. \$5.98.

Now here is some truly off-beat repertoire. Charles Valentin Alkan—born in Paris, November 30, 1813, died there March 29, 1888 (when he accidentally overturned a heavy bookcase filled with religious volumes)—was a onetime magnificent piano virtuoso who forsook that career to become a prolific composer. He was greatly admired by Chopin, Liszt, César Franck, and Anton Rubinstein during his lifetime, and some famous pianists of the older generation used to perform his works regularly. At one concert in the early Thirties, for example, Egon Petri played Alkan's complete set of Op. 39 Etudes along with Chopin's Op. 10 and Beethoven's *Diabelli Variations*. Today, Alkan has practically fallen into oblivion: to the best of my knowledge, the only previous recorded example of his music, a toccata, was contained on a Westminster disc. As is the present collection, it was performed by Raymond Lewenthal, who has done much to rescue the composer's reputation.

There are several reasons to account for Alkan's neglect. For one thing, his music is treacherously difficult, but in a freak sort of way. It does not fall well under the average technician's fingers. Then too, many present-day musicians are downright embarrassed by the sometimes gauche, often naive quality of the music. Yet it should be heard, for despite its many crudities of structure and content Alkan had a great deal of originality and daring. Many of his pieces boast a surrealism surprisingly akin to Mahler's.

The average listener would be best off playing the side containing the short pieces first. *Les Festins d'Esopé* comes from the Op. 39 Etudes. (It is No. 12 of that set, while the four movements of the *Symphonie* here included are Nos. 4, 5, 6 and 7.) The work is a set of variations upon a Chasidic-sounding melody. Each variant supposedly depicts one of the creatures of *Aesop's Fables*. Difficulties of grotesque proportion abound, along with a goodly amount of bizarre humor. The *Barcarolle*, on the other hand, is almost shockingly banal and uneventful, although it too is saved by a few inimitable touches. *Quasi Faust* (a section of the *Grande Sonate*) is a raging melodrama. We see Faust, then we come across a motif depicting the Devil. The working out—with all sorts of *tremolandi*, *misterioso* effects, and dated cadences—should have everyone thoroughly entertained. Alkan apparently took himself very seriously indeed, and

the grim humorlessness of his approach makes the work all that much more absurd.

The *Symphonie* is really quite impressive. Completely orchestral in texture, it is rather inept pianistically. Its opening movement in triple time has a structure slightly akin to the Dvořák Symphony No. 7, in D minor (old No. 2), but its use of cliché cadences is more suggestive of Martucci's Symphony No. 1 (which Toscanini once revived). Next comes a "Funeral March" with overtones of Mahler and a mild-mannered middle section in major key, reminiscent of Schubert or Mendelssohn. The ensuing Minuetto is really a *scherzo à la burlesca*. It abounds with skipping two-note slur phrases and makes one think of Massenet's *Fête bohème* from his *Scènes pittoresques*. The trio section, once again, is a weak spot, going no place in particular harmonically. An Italianate finale, full of technical hurdles and *agitato* momentum, concludes the work.

Performances here are exciting, but not always perfectly controlled. Lewenthal is objective in his approach, and while his coolness generally suits the music well, a bit more tonal warmth and rhythmic poise would not have been amiss. And certainly the aforementioned slurs in the third movement of the *Symphonie* would benefit from clearer articulation than that forthcoming from Lewenthal. But the chance of hearing this music in better performances is very slim, if not practically nil.

The recorded sound has tremendous dynamic range on the test pressing sent for review. If the finished disc preserves that sonic vitality, the release should be a sonic showpiece. H.G.

**BACH: *Art of Fugue* (arr. Isaacs)**

Members of Philomusica of London, George Malcolm, cond.

• ARGO RG 421/22. Two LP. \$9.96.  
 • • ARGO ZRG 5421/22. Two SD. \$9.96.

**BACH: *Art of Fugue: Contrapuncti XI-XIX* (arr. Baron)**

Fine Arts Quartet; New York Woodwind Quintet.

• CONCERTDISC M 1250. LP. \$4.98.  
 • • CONCERTDISC CS 250. SD. \$4.98.

Of the making of arrangements of this towering masterpiece there is no end, nor is there likely to be one. Since Bach did not indicate either a performing medium or an order of the fugues and canons, intelligent and imaginative musicians will continue to have their own ideas about these matters and no one can say them nay. The transcription by Leonard Isaacs, heard on the Argo set, is one of the more persuasive ones. Using only instruments known to Bach, Isaacs alternates or juxtaposes or mingles strings, woodwinds, and harpsichord in tasteful ways. The excellent players perform with warmth and fine tone. The opening fugue is soft, lovely, and mysterious; the second one seems a bit

deliberate in tempo, but the slow pace of the third adds weight and a kind of tragic feeling. For the rest the performance is in the main convincing, though even this sensitive instrumentation cannot prevent the four canons from seeming too long. Only the thirteen completed fugues, and the canons, are played. Rather than end with the incomplete final fugue, Isaacs omits it and finishes effectively with Contrapunctus XI, a triple fugue. Some of us will prefer the versions that finish where Bach left off, but it cannot be denied that Isaacs makes a good case for his view. Very good sound.

The first half of Samuel Baron's reverent arrangement was brought out about two years ago. As in that section, the instruments used here provide such un-Bachian timbres as those of a clarinet and a chromatic horn, but the spirit of the transcription, and of the performance, remains faithful to the original. The record begins with the two-part canons, the only items in the work that support the old belief that Bach did not have performance in mind. It continues with the mirror fugues, each of which Mr. Baron gives to strings in the original form and to winds in the inversion. These are followed by the last fugue: here the third exposition, on the subject derived from Bach's name, is effectively set off by being muted. Finally there is the chorale prelude that was published with the *Art of Fugue* after Bach's death, *Vor deinem Thron*. The excellent players all turn in unexceptionable work, and the sound is fine, though the review disc has some thumps and swishes.

N.B.

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**Preview**  
**Of New Fall Recordings**

**BEETHOVEN: *Sonatas for Piano: No. 3, in C, Op. 2, No. 3; No. 23, in F minor, Op. 57 ("Appassionata")***

Artur Rubinstein, piano.  
• RCA VICTOR LM 2812. LP. \$4.98.  
• • RCA VICTOR LSC 2812. SD. \$5.98.

Rubinstein has by no means always found Beethoven to be the composer with whom he was most congenial, but the pianist and the *Appassionata* have usually managed to hit it off pretty well through the years. Inasmuch as the large-scaled romanticism latent in this Sonata's pages does not conflict too strongly with Rubinstein's extrovert, free-wheeling, bravura outlook, his performances have usually been exciting if not completely idiomatic. The artist first recorded the work back in the Forties (RCA Victor DM 1018/LM 1071), and that pioneer edition was replaced by another in the Fifties. The second effort (still available as LM 1908) improved on the earlier one by virtue of better sound and a more considerably paced finale, but displayed most of the same individualities of concept heard before.

You will find that the remarks above are not applicable to the performance now under review: Rubinstein's *Appassionata* has become Beethoven's. It is said that when Rubinstein heard the first take for the new edition he became dissatisfied with his own little tempo changes, dynamic alterations, and interpretative liberties. He decided to restudy the music completely, and this recording reflects the fruits of that restudy. It is rare enough for an artist of Rubinstein's age and renown to continue growing this late in his career; it is virtually unprecedented for such an artist to metamorphosize as thoroughly as Rubinstein does here. While no one makes piano playing sound so easy and spontaneous as he does, no fewer than fifteen complete takes were produced for the first movement of this *Appassionata*. The great pianist knew exactly what he wanted, and was willing to settle for nothing less.

It will be immediately noted that the Rubinstein of today is much more of a classicist. He uses the pedal far more sparingly than he once did—because, indeed, he can afford to. A comparison of either of the older Rubinstein versions with this new one will dramatically demonstrate how much more accurate and dependable his fingers are today. Not only is every note in its proper place, but the tone is far richer and solidly centered (an improvement due to pianism, not to engineering). And you will find none of those sentimental phrasings and dynamic gradations, none of those excessively plastic distensions of melody in utter disregard of the harmonic structure underneath. Rubinstein has forsaken the Slavic school of Beethoven playing for the Teutonic one. He still employs a variegated, highly colored approach and uses much rubato, but the expressive freedom is always designed to reveal, rather than to an-

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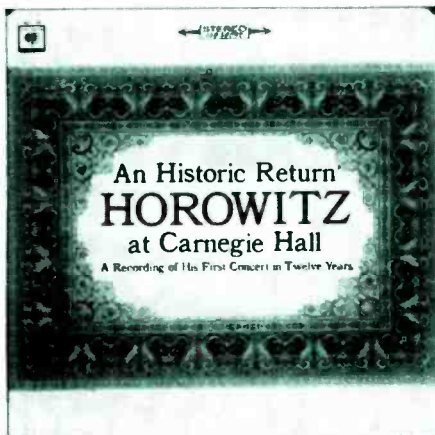
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nihilate, the musical form. Take, for example, the dotted figurations which announce the finale: in both of the older readings, these sequences were flicked off casually; in the present one, the shorter notes are always separated from the longer ones and given an emphasis completely in keeping with the weight and scope of the music.

This newly acquired solidity and poise will also be found in the rendition of the C major Sonata—a work new to Rubinstein's discography. Purely in pianistic terms, this is probably the best played version in the catalogue. No other performer manages broken octaves with such uncanny dependability and ease, and few artists, if any, use the *pedal* so discreetly. The old Schnabel reading presented an entirely different sort of interpretation—the young Lion of the Keyboard, with unkempt mane and explosive nervous tension. Rubinstein, by contrast, is far more urbane and contemplative in his approach. Though there is, to be sure, a goodly amount of gusto in his account (his fast-paced finale is second to none for that), the basic emphasis is on solidity and elegance. He takes the third movement at a true Menuet tempo (Schnabel was almost twice as fast here) but manages to animate the writing splendidly. If you want to judge the old master's reliability, you might find it interesting to learn that the difficult slow movement represents one undated take.

Both monophonic and stereo pressings feature ravishing sound. It would be nice, though, if RCA started providing accurate annotations. The *Appassionata* does not "open fortissimo with a powerful statement of the principal subject"!

H.G.

### BEETHOVEN: Sonatas for Violin and Piano: No. 7, in C minor, Op. 30, No. 2; No. 10, in G, Op. 96

Zino Francescatti, violin; Robert Casadesus, piano.

• COLUMBIA ML 6138. LP. \$4.98.

• COLUMBIA MS 6738. SD. \$5.98.

Francescatti and Casadesus made an earlier (mono-only) recording of Op. 30, No. 2 (along with Sonatas Nos. 3, 4, 8, and 9) in the early Fifties, but the present disc completes their traversal of the whole cycle which they began about five years ago. Columbia is releasing, along with the present two works, a four-record set containing all the Sonatas (D4L 324/D4S 724).

Little needs to be said about the celebrated duo's work at this late date: an account of their interpretative style will be found in the review of Sonatas 2, 6, and 8 in the pages of this journal for August 1964. Nothing in the two performances now recorded runs counter to their general tendency towards objective clarity, rhythmic *brío*, and superb instrumental refinement. It might be said, though, that the lyrical G major Sonata, Op. 96, lends itself surprisingly well to the aloof elegance lavished upon it here. Indeed, it comes off with clover-scented freshness and complete absence of affectation.

The entire set—flawlessly well articulated, cleanly reproduced, and with every element of Beethoven's writing meticulously set into proper perspective—can be highly recommended. It ranks with the superb but very different Szigeti/Arrau (Vanguard) and Grumiaux/Haskil (Epic) editions, and will appeal particularly to those listeners coming to this glorious music for the first time.

H.G.

### BERLIOZ: Roméo et Juliette, Op. 17

Gladys Swarthout, mezzo; John Garris, tenor; Nicola Moscona, bass; Chorus; NBC Symphony Orchestra, Arturo Toscanini, cond.

• RCA VICTOR LM 7034. Two LP. \$9.96.

Complete performances of this exotic and beautiful masterpiece are still far from commonplace, but they are not the rarity they once were. Charles Munch presented the work regularly during his tenure as Musical Director of the Boston Symphony and, indeed, recorded it twice. Pierre Monteux also was a staunch advocate for the work (he too recorded it), and in recent years I can recall two other fine readings, by Alfred Wallenstein with the New York Philharmonic and by Lorin Maazel with the Czech Philharmonic (the latter from a Prague Spring Festival a few seasons back).

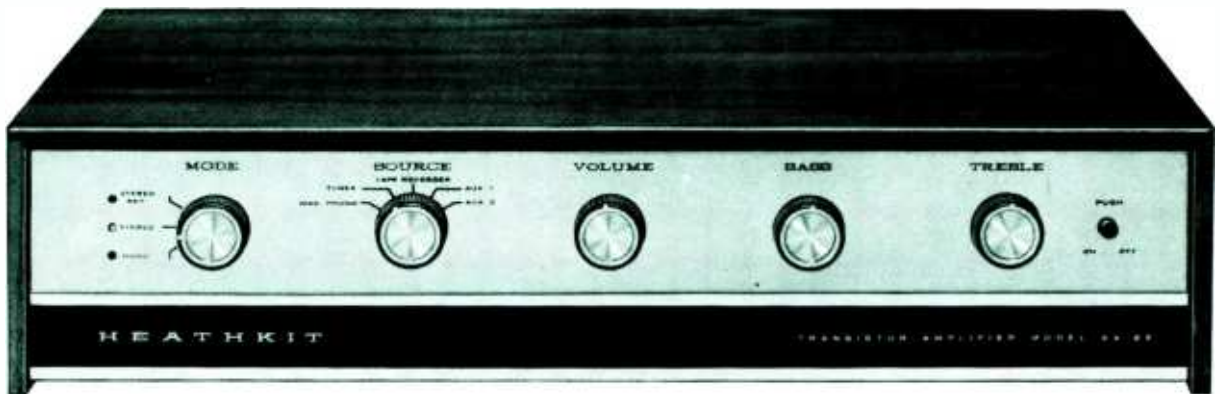
Most of this interest in the score is owed to Arturo Toscanini, who gave the first complete performances of this century with the New York Philharmonic in 1942 and who repeated his triumph five years later. It is the latter performance that is preserved here, and it is doubtful whether we shall ever hear a finer realization of Berlioz's poetic intent. The Maestro's reading blazes with delicacy, imagery, and passionate involvement. His pacing is closer to that of Munch than to the more deliberate Monteux reading, but Toscanini displays greater control throughout. His rhythm has a resilient plasticity, his orchestral texture is one of extreme clarity. (In this latter respect, he is more akin to Monteux—partly because both receive fairly *sec* recorded sound). There are far too many incandescent details to cite, but one worthy of mention is the emotionally charged way in which Toscanini has his strings tear into the "Festivities" section. In the other recordings, they are merely "there." It might also be mentioned that a comparison of the "Love Scene" from this 1947 broadcast performance with the one that Toscanini recorded commercially shows conclusively how much more relaxed and communicative the Maestro became in front of an audience.

All of the assisting artists are truly marvelous. The late John Garris had a fine ringing tenor which he used most impressively. Swarthout was in her prime, as was Moscona. Soloists and chorus display faultless diction.

RCA has provided a faithful replica of the original sound of the NBC transcriptions. The acoustics are a bit tight and close-to, but they are Studio 8-H at its best. Details and presence are impressive, even by today's standards.

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The "Queen Mab" Scherzo, by the way, has a brighter, cleaner, more spacious sound than the rest. According to evidence in the Toscanini archives, this portion of the score comes not from 1947 but from a later, 1951, broadcast at Carnegie Hall. (Maestro is said to have objected to certain imprecise details in the 1947 performance.) If you care to measure the resourcefulness of electronic engineers, just compare this "Mab" with that in the "Toscanini Omnibus," LM 6026. Believe it or not, both are the identical performance, according to the information available from Riverdale! The sonics are far rounder and warmer in the new edition, due probably to different equalization.

While it is regrettable that we had to wait nearly a score of years for this priceless gift to posterity, now that we finally have it, let us rejoice! H.G.

**BRAHMS: *Sonatas for Clarinet and Piano, Op. 120: No. 1, in F minor; No. 2, in E flat***

David Glazer, clarinet; Frank Glazer, piano.

• Vox DL 1210. LP. \$4.98.  
• • Vox STDL 501210. SD. \$4.98.

These somber and mellifluous Sonatas are extremely elusive from an interpretative standpoint, and the only recorded team I know of to do them full justice was that of Reginald Kell and Mieczyslaw Horszowski on Mercury MG 10016. Antoine de Bavier and Andrej Wishowski, on a DGG coupling never issued domestically, came reasonably close, but never quite matched the Mercury collaborators. The other domestic issues could most charitably be described as routine.

Bravo, then, to the brothers Glazer for furnishing the first really adequate edition available to the American public in over ten years. These are cultivated readings, characterized by intelligence and fine technique. David Glazer has a beautifully pure clarinet tone unmarred by personal idiosyncrasies. Many disturbed by Kell's vibrato (I am not one—at least not when he kept it within artistic limits as he did in 1949) might even prefer Glazer's playing on the new disc. Perhaps he could have utilized a wider set of dynamics, but this is really quibbling.

The F minor Sonata gets a beautiful rendering. The tempos have flow and proportion; the architecture is exemplary; the mood autumnal and worldly. I have heard the first movement done with more anguish and sheer passion, but in its cool, detached way this is performance on the highest level.

In the E flat Sonata, however, I kept wishing for more internal tension and less outward rubato. Sometimes I felt that David wanted to linger where Frank (generally the more volatile temperament of the two) wished to move ahead. And I kept yearning for more drive and sonority from the richly Brahmsian piano part (in general), with greater weight given the bass line (in particular).

Glazer, like Horszowski, is far too knowledgeable an ensemble player to swamp the clarinet part, but unlike Horszowski he sometimes seems to confuse sobriety with reticence. Perhaps this is nothing more than a characteristic of Vox's sound, which tends to favor the clarinet in this Sonata, albeit very slightly. (My remarks apply to the stereo version; I have not heard the monophonic pressing.)

A miniature score—with the clarinet part transposed into the sounding key—is included with the record. It makes a pleasant bonus. H.G.

**CANTELOUBE: *Songs of the Auvergne***

†Villa Lobos: *Bachianas Brasileiras No. 5*

†Rachmaninoff: *Vocalise*

Anna Moffo, soprano; American Symphony Orchestra, Leopold Stokowski, cond.

• RCA VICTOR LM 2795 LP. \$4.98.  
• • RCA VICTOR LSC 2795. SD. \$5.98.

This record presents an attractive program, but performances that are, for me, only partly successful. This is true especially in the Canteloube, where Anna Moffo's singing is surely pretty, but also limited generally to one color and lacking in much responsiveness to the sounds and meanings of the words. It is usually correct without being "right," and has neither the folkloristic, almost boyish directness of the famous old Madeleine Grey performances nor the bouncy, pouty freshness of Netania Davrath's irresistible interpretations for Vanguard. Moffo, is, however, backed, or rather engulfed, by stunning, overwhelming orchestral accompaniments—incredible, the sound that Stokowski draws from what is essentially a training orchestra. Canteloube turns out a combination of Ravel and Rimsky-Korsakov, and the effect is almost worth the record's price. Naturally, not all the Auvergne settings are here, nor even all of what we might call the first set: present are *L'Antouèno, Pastourelle, L'Aio de Rotso, Bailèro, Passo pel prat; Malurous qu'o uno fenno; Brezairola*.

The Villa Lobos and Rachmaninoff fare rather better, primarily because the limpidity and beauty of Moffo's soprano count for more here; the Rachmaninoff shows some fine dynamic shading and a lovely trill. The accompaniments are again very impressive, and the sound is exceptionally clear, right in Victor's bright Dynagroove. Notes, with paraphrases; no text. C.L.O.

**CHOPIN: *Ballades: No. 1, in G minor, Op. 23; No. 2, in F, Op. 38; No. 3, in A flat, Op. 47; No. 4, in F minor, Op. 52; Fantasy in F minor, Op. 49***

Peter Frankl, piano.

• Vox PL 12620. LP. \$4.98.  
• • Vox STPL 512620. SD. \$4.98.

So deep-rooted are the stylistic aber-

rations of "traditional" Chopin playing that I had begun to despair of ever finding a recording of these works totally free of them. Now the young Hungarian artist Peter Frankl has proved me a prophet of doom and gloom: for the first time, I can point to real rather than imaginary performances and say "this is how the music was written." I feel it crucially important to state this, for I know that Frankl's totally straight renditions are going to cause a great deal of controversy. One recalls how Toscanini's interpretations of Tchaikovsky used to be derided as unidiomatic and even ruthless; now they are accepted as the blueprint for many modern performances.

The biggest difference between these Frankl readings and more conventional ones is a matter of emphasis. He is no less flexible or expressive than some other pianists but he is very much more concerned with harmonic structure, note values, dynamic detail, etc. Thus, while most pianists become so plastic in the introduction to the great F minor Fantasy that the writing curls up and dies, Frankl—shaping his phrases with as much care as anyone—preserves the ominous marchlike tread and inevitable forward motion. Similarly, when the majority of interpreters reach the dramatic episodes they agitate the tempo and again lose the pulse. Frankl, on the other hand, makes that big downward chromatic sweep sound vast and tremendous by simply holding the tempo steady and emphasizing the bass. The contrary-motion octaves later on (and the *alla marcia* immediately following) work to a giant climax, as they should, but never sound petulant and hysterical, as they usually do. The B major Chorale section is treated with the most touching simplicity and magisterial calm, but again forward motion is always present.

Throughout all five of these compositions, Frankl shows a really noteworthy honesty and an infallible sense of timing. He seems to know just when to hold back a trifle, when to move on, and always in just the right degree. These impressive credentials, I might add, are coupled to an extraordinary technical ability. There are not many pianists who can clear the hurdles of the Fantasy with comparable athletic ease, and fewer still who can negotiate the coda of the F minor Ballade with such speed and utter clarity. Nor is there any faking or overpedaling.

If you want your Chopin Ballades and F minor Fantasy in "taffy-pull" readings replete with redundant emotionalism, get the Malcuzyński (Angel) or Fou Ts'ong (Westminster) editions. (Even on such terms, though, I cannot quite bring myself to endorsing the Rubinstein; I admire that master immensely, but not here.) If, however, you want to hear these noble creations played with an exemplary architectural sweep and truly Beethovenian profundity (this music is *not* typical Chopin), Frankl is your man.

Good sound on my stereo copy, but slightly noisy surfaces. H.G.



COUPERIN, FRANCOIS: *Leçons de Ténèbres: No. 1*

†Scarlatti, Alessandro: *Infirmata Vulnerata*

†Telemann: *Die Hoffnung ist mein Leben*

Dietrich Fischer-Dieskau, baritone; Edith Picht-Axenfeld, harpsichord; Irmgard Poppen, cello continuo; Helmut Heller, violin (in the Scarlatti and Telemann); Aurèle Nicolet, flute (in the Scarlatti).  
 • ANGEL 36237. LP. \$4.98.  
 • • ANGEL S 36237. SD. \$5.98.

There seems no limit to the range of styles that Fischer-Dieskau can embrace with complete musicality. Here he gives the impression of a true baroque specialist, not merely a concert singer holding himself in. Whether in the long, elegant (and rather bland) *bel canto* lines of the Scarlatti, the squarer-cut Telemann style, or the intricate ornamentation of Couperin, he focuses his marvelously smooth and rich voice directly at the heart of the music.

The Couperin is by far the best work; it takes a little adjusting to get used to a low voice in this music, since it seems more suited for a soprano or high tenor. Fischer-Dieskau himself provides the compensation. The supporting players are of like caliber. A.R.

DEBUSSY: *Nocturnes (3); Danse* (orch. Ravel)

†Ravel: *Rapsodie espagnole*

Temple University Women's Chorus (in Nocturne No. 3, *Sirenes*); Philadelphia Orchestra, Eugene Ormandy, cond.  
 • COLUMBIA ML 6097. LP. \$4.98.  
 • • COLUMBIA MS 6697. SD. \$5.98.

Even fervently Francophile record collectors who would not normally rank an Ormandy reading of a French masterpiece as first choice can find much to admire in the present stereo remakes of Ormandy's mono recordings of the Debussy Nocturnes and Ravel *Rapsodie*. The conductor has obviously taken special pains with the preparation of these versions and has infused them with a powerful sense of genuine personal involvement; and we have, in addition to the familiar Philadelphia executant opulence, Columbia's miraculously transparent, if sometimes almost too vividly so, stereo recording. Except in a few details (such as almost too much presence in the recording and a somewhat corn-fed freshness to the Siren's Song, which surely should be more mysterious and more distant), these are eloquently effective presentations, with a particularly electrical excitement in the second Nocturne (*Fêtes*) and in Ravel's delicately vivacious orchestration of the lilting *Danse* Debussy wrote originally as a *Tarantelle Styrienne* for piano solo.

In the *Spanish Rhapsody* I am especially impressed not only by the magnificent execution of an incredibly difficult score but by the way so many more details than usual are made audible.

Like most other great orchestrators, Ravel often went too far, and in this particular work there is a fantastic wealth of effects, at least some of which are more easily caught by the eye (in the published score) than by the ear (in performance). The *Rapsodie* really has to be read as well as listened to, and even then—even in recording as pellucid as this—not everything actually can be heard. But Ormandy and his players certainly give voice to more in the score than does any previous recording I know. This version is well worth everyone's hearing, but no one is likely to find it more valuable than a student or connoisseur of the art of orchestration. R.D.D.

FLOTOW: *Martha* (excerpts)

Anneliese Rothenberger (s), Lady Harriet; Hetty Plümacher (ms), Nancy; Fritz Wunderlich (t), Lionel; Gottlob Frick (bs), Plunkett; Robert Koffmane (bs), Sheriff; Georg Völker (bs), Tristram; Chorus and Orchestra of the Berlin Municipal Opera, Berislav Klobucar, cond.

• ANGEL 36326. LP. \$4.98.  
 • • ANGEL S 36236. SD. \$5.98.

For American tastes, *Martha* is an eminently excerptable opera. It has a wealth of melodic charm and of an innocent (but theatre-wise) sentimental appeal, but it is not a consistently strong score, and



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its elements of rather loutish rustic humor are pretty tiresome unless one is determined to be enchanted. Although it is by no means as poor or even as dated an opera as it appeared at the Met a few seasons back (nothing dates a piece more than up-to-date pseudosophistication), it is no doubt dead so far as the American repertory is concerned.

In consequence whereof, this collection of well-performed highlights is especially welcome. The absence of separating bands is of course annoying, but it undoubtedly expands the playing time somewhat, and there is an air of continuity to the proceedings that gives us a good dose of the work's flavor. The famous set-pieces are all here—"Ach, so fromm," the *Letzte Rose*, Plunkett's drinking song, the "good-night" ensemble, and the big Act III finale, along with several other choruses, the Plunkett/Nancy scene, the Plunkett/Lionel duet, Nancy's song, and sections of the auction scenes—a goodly selection.

There is little to complain of in the performances. Fritz Wunderlich is particularly fine, with only one or two bleaty top tones to mar some very warm, beautiful, and strong lyric tenorizing; I do wish the aria were taken a bit more slowly, for here it really careens along—but it is well sung despite the tempo. Gottlob Frick is also in splendid form, sounding younger and livelier than he has on some recent recordings.

The ladies are not quite so impressive: pretty and sensitive as Anneliese Rothenberger's singing is, I would like a little more body and authority in Lady Harriet's music; Hetty Plümacher, never an eye-popping singer, is as solid and dependable as ever: certainly neither female lets things down. The orchestral and choral work has lots of lift and spirit, and the sound is excellent, though the soloists are very closely miked, even for my taste. Texts, translations. C.L.O.

HAYDN: *Symphonies: No. 57, in D; No. 86, in D*

Cincinnati Symphony Orchestra, Max Rudolf, cond.

• DECCA DL 10107. LP. \$4.98.  
• DECCA DL 710107. SD. \$5.98.

The Cincinnati Symphony is the fourth oldest in the United States. Max Rudolf has been its conductor since 1958. Those who admired his work at the Metropolitan in earlier years may have wondered how he has been faring in the Midwest. The answer is that he's doing well.

I am particularly happy that he has chosen to record the Haydn No. 86. We have had two remarkable versions of that score, by Bruno Walter and, later, by Franco Caracciolo, but both these sets have been out of print for years. A recording has been much needed, since this is a beautiful and thoroughly mature work with an especially fine opening movement. Rudolf does it justice.

The Symphony No. 57 is available in a Góberman version (which I recommend), but it is always best to have an acceptable alternative in the catalogue at normal prices. The present one will do

admirably; I particularly like the prestissimo finale, which Rudolf plays with a light touch and ample wit.

Technically, the recordings of both Symphonies are good. The mono transfer is agreeably spacious even without a second channel. R.C.M.

JANACEK: *Missa Glagolitica (Slavonic Mass)*

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

Soloists; Westminster Choir; New York Philharmonic, Leonard Bernstein, cond. Soloists; Czech Singers' Chorus; Czech Philharmonic Orchestra, Karel Ancerl, cond.

For a feature review of these recordings, see page 66.

KODALY: *Adagio for Cello and Piano; Duo for Violin and Cello, Op. 7; Sonata for Cello and Piano, Op. 4*

Vilmos Tatrai, violin, Ede Banda, cello (in the Duo); Vera Dénes, cello, Endre Petri, piano (in the Adagio and Sonata).  
• QUALITON LPX 1149. LP. \$5.98.

Tatrai and Banda give to the Duo a rhapsodic, folk music quality which is at least as convincing as the thoroughly aristocratic Heifetz/Piatigorsky statement. The playing of Vera Dénes and Endre Petri glows with introspective warmth and spacious lyricism in the Sonata. Starker's old Period version was bigger, more impassioned, but scarcely more satisfying. This collection, then, is a superb one for those whose primary interest is Kodály's chamber music. The engineering, like the interpretations, could scarcely be bettered. H.G.

LISZT: *Les Années de Pèlerinage (complete)*

Aldo Ciccolini, piano.  
• PATHE DF 772/73/74. Three LP. \$5.98 each.  
• PATHE ASDF 772/73/74. Three SD. \$6.98 each.

Here is a real landmark in phonographic history: the first complete recorded performance of Liszt's "Years of Pilgrimage." These superb compositions feature the composer at his most poetic and pianistic. They were conceived during a richly fertile phase in his career. Happy with the piano, and deeply impressed with the things he saw during his travels about Switzerland and Italy, Liszt wrote Book I, "La Suisse," with the inspirations of his wanderings in mind. Book III, featuring supplementary material from the Italian source, came later, and is perhaps even finer. The writing ranges from lucid and almost classical (most of Book I) to near impressionistic (*Les Jeux d'eaux à la Villa d'Este* from Book III boasts an advanced style not too far removed from Ravel's *Jeux d'eau*).



While practically everyone who knows the piano literature is familiar with some of these works (the *Sonetto del Petrarca* No. 104, for example), many are totally neglected today. Thus even were the present performances no better than adequate, these discs would still be worth acquiring. Fortunately, Ciccolini does the music proud. He is a true Liszt stylist, with bravura technique at his disposal and a fine coloristic gift. He gives the simple, poetic pieces such as *Au bord d'une source* an elegant poise, and treats the fiercer ones like *Orage* and the *Dante Sonata* with fiery passion and rhetorical sweep. The somber, pastel-like tone paintings (the aforementioned *Jeux d'eaux* and also both portrayals of *Aux Cyprès de la Villa d'Este*) profit from the artist's variegated tone and supple phrasing.

Other factors making for the complete triumph of these discs: superbly resonant recording with extra-wide dynamic range, and a marvelously full-toned piano. H.G.

#### MENDELSSOHN: *Piano Works*

*Fantasia in F sharp minor, Op. 28; Introduction and Rondo capriccioso, in E, Op. 14; Songs Without Words: Op. 19, Nos. 1, 3, and 4; Op. 38, No. 6; Op. 62, Nos. 5 and 6; Op. 67, No. 4; Op. 85, No. 3; Variations sérieuses, Op. 54.*

Helmut Roloff, piano.

• ODEON-ELECTROLA ZTOX 5548. LP. \$5.98.

• • ODEON-ELECTROLA STO 80821. SD. \$6.98.

If one is seeking a less cumbersome alternative to Rena Kyriakou's excellent 12-disc marathon set of the complete Mendelssohn Piano Music (Vox), the present disc should prove manna: a generous cross section of the composer's best work is tastefully, indeed perceptively, played and beautifully recorded. Roloff strikes what seems to me a perfect balance between the old-style *piacere* florid *bel canto* approach, and the sparsely objective modern viewpoint. His expansive handling of the Introduction to the *Rondo capriccioso*, for example, preserves just enough rhetorical inflection to make the writing noble and generous, but stops far short of that redundant point where sentimentality and rigor mortis set in. The *Variations sérieuses* are a sterling combination of finely achieved pianism and devout musicality. Best of all, Roloff is one of those rare artists who can resist rushing the *Spinning Song* off its feet. He is a most satisfying Mendelssohnian. H.G.

#### MORLEY: *Canzonets, Madrigals, and Ballets (9); Keyboard Pieces (6)*

Valda Aveling, harpsichord (in the Keyboard Pieces); Ambrosian Singers, Denis Stevens, cond.

• ARCHIVE ARC 3209. LP. \$5.98.

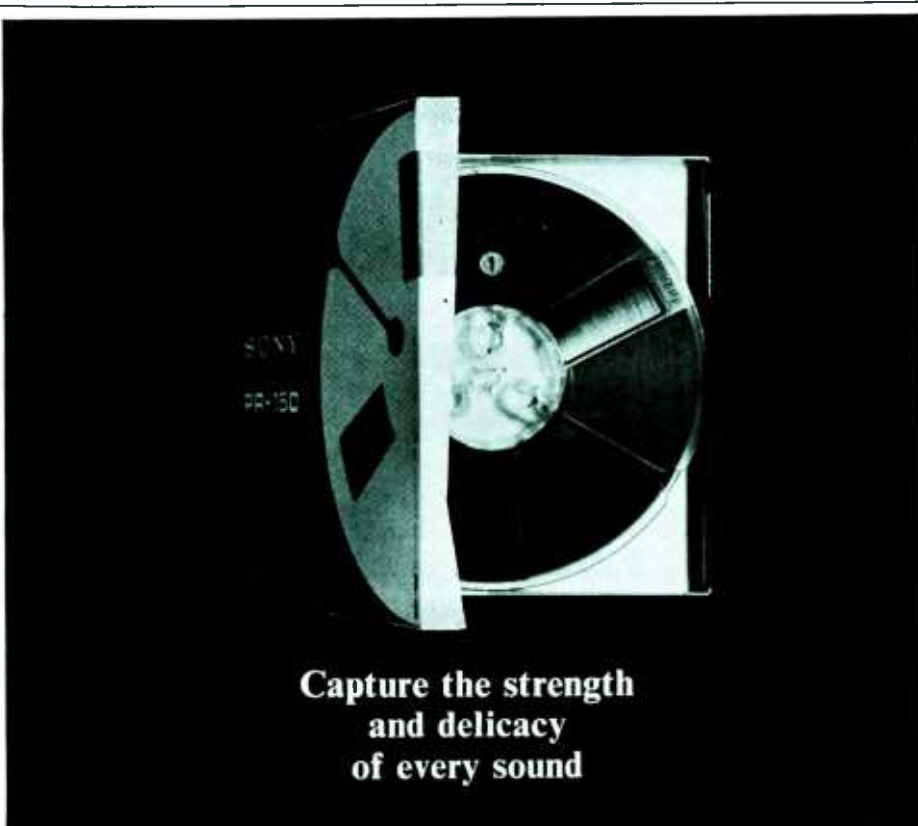
• • ARCHIVE ARC 73209. SD. \$5.98.

This is a good record that could, with

more imaginative planning, have been very good indeed. Since the keyboard works of Thomas Morley, though agreeable listening, are much less individual than his vocal music, it would have been better to intersperse them among groups of the madrigals rather than to lump a batch of them all together on one side of the disc. In any case they should have been presented in a different order; as it is, the record ends with two longish works, a fantasy and the *Go from my Window* variations, of very similar style—and long successions of four-measure phrases are no more fun in a sixteenth-century composer than in a more recent one. The dance-style keyboard pieces included—two pavans, a galliard, and an alman—are, however, attractive and

much more varied. All this music is played on a harpsichord that is clearly bigger than any set of virginals Morley would have known, but the two instruments are essentially the same in character, and Valda Aveling uses a nice blend of imagination and restraint that keeps the pieces moving without letting them sound overblown.

On the other side, Denis Stevens has put together an absorbing group of Morley's canzonets, madrigals, and ballets. It was not always the month of Maying with Morley, and the selection here concentrates on the composer's subtler moods to illuminating effect. There are fewer fa-la-la refrains than usual, and fewer homophonically bouncing lads. In their place are the lucid polyphony of *Good*



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Love then fly thou to her, the spacious sensuousness of *Now is the gentle season*, and, in *My lovely wanton jewel*, a harmonic inflection that is not merely sensuous but almost palpably sensual. The other pieces too stand high in Morley's output.

Stevens' Ambrosian Singers, who I hope will be individually named on the jacket, are as stylish as they are technically accomplished. Occasionally the diction wants clarity, and comparison of Stevens' *O grief even on the bud* with a recording issued in England under the direction of Raymond Leppard points up a certain lack of intensity in this new version. But Stevens achieves the kind of relaxed zest most of the music calls for, and the airy recording brings out the polyphonic textures well.

BERNARD JACOBSON

**MOZART: Sonatas for Organ and Orchestra (complete); Andante in F, K. 616; Fantasies in F minor: K. 594; K. 608**

Marie-Claire Alain, organ; Jean-François Paillard Chamber Orchestra, Jean-François Paillard, cond.

● WESTMINSTER XWN 19090/91. Two LP. \$9.96.

● WESTMINSTER WST 17090/91. Two SD. \$9.96.

In many of these seventeen one-movement church sonatas the organ is merely a continuo instrument, but in a few of the later ones it is given something to say for itself. Whether the organ is in the background or leading, the music is somewhat routine for Mozart, with that occasional glint of genius that flashes even in his least distinguished work. Miss Alain plays the sonatas on a small organ, and calculates so well that she is always precisely in step with the strings. For the F minor Fantasies she switches to a large instrument. It is startling to realize that these big works were written for mechanical cylinders in a clock—that is, a music box mechanism. When played as well as they are here—Miss Alain does the Andante of K. 608 especially poetically—they have a grandeur that completely belies the tinkly little sounds for which they were originally destined but just as completely fits their purpose (memorial music for a celebrated general). Paillard's orchestra is brisk and accurate, and the sound is entirely acceptable in both versions. N.B.

**MOZART: Symphonies: No. 30, in D, K. 202; No. 31, in D, K. 297 ("Paris")**

Philadelphia Orchestra, Eugene Ormandy, cond.

● COLUMBIA ML 6122. LP. \$4.98.

● COLUMBIA MS 6722. SD. \$5.98.

K. 202 need not detain us long. Except in the Minuet it has little of the charm of its neighbor in A major, K. 201, written a month earlier; Mozart himself apparently didn't think as much of it. The *Paris* Symphony is, of course, another

matter, though it, in turn, is still not on the level of the symphonies written later, for Linz, Prague, and Vienna. Ormandy and his crack orchestra bring out all the brilliance in this work, making the most of the contrast in the opening movement between the showy pomp of the first theme-complex and the delicate cantabile of the second. The tempo of the Andante is a bit on the breezy side, but it is sung with finesse. The finale in Ormandy's hands is a virtuoso showpiece, which is precisely what Mozart planned it to be. All together, a completely satisfying performance and recording of this work, which makes three, the DGG (Leitner) and Angel (Klemperer) versions being equally delightful, each in its own way. N.B.

**MOZART: Die Zauberflöte**

Evelyn Lear (s), Pamina; Roberta Peters (s), The Queen of the Night; Lisa Otto (s), Papagena; Hildegard Hillebrecht (s), First Lady; Antonia Fahberg (s), First Spirit; Rosl Schwaiger (s), Second Spirit; Cvetka Ahlin (ms), Second Lady; Sieglinde Wagner (c), Third Lady; Raiili Kostia (c), Third Spirit; Fritz Wunderlich (t), Tamino; Friedrich Lenz (t), Monostatos; James King (t), First Armored Man; Martin Vantin (t), First Priest; Dietrich Fischer-Dieskau (b), Papageno; Franz Crass (bs), Sarastro; Hans Hotter (bs), The Speaker; Martti Talvela (bs), Second Armored Man; Manfred Röhrli (bs), Second Priest; RIAS Chamber Chorus; Berlin Philharmonic Orchestra, Karl Böhm, cond.

● DEUTSCHE GRAMMOPHON LPM 18981/83. Three LP. \$17.94.

● DEUTSCHE GRAMMOPHON SLPM 138981/83. Three SD. \$17.94.

The second *Zauberflöte* of 1965—it is one of those operas that seems to come in for more frequent and serious attention on records than in the opera house, at least in this country. Some comparison with the recent Klemperer edition is almost inevitable; I hope I will be forgiven if I otherwise sidestep comparisons with alternate versions, in view of the fact that close and detailed attention will be paid to this matter in a Mozart opera discography now under preparation.

Comparisons notwithstanding, this is a splendid production, exceptionally well cast, authoritatively engineered and "staged." It has a mature, masculine flavor, stemming partly from Böhm's conducting and partly from an eschewal of cuteness and low-comedy baloney (in Papageno's suicide scene, for example). And it also has a genuinely dramatic atmosphere—some of the dialogue is included (and well done), and the whole thing "plays." This alone, in my view, gives it an important advantage over the Klemperer performance, which adds up to a glamorous concert performance of the work's musical sections.

Böhm's reading is on the highest level—dramatic, balanced, clear. There is a difference between meticulously observing certain details such as the important violin sforzandi in the overture, and really rendering them in an empathetic

way as Böhm does here. Without ever damaging the musical frame, his reading sets scenes, clarifies the dramatic purposes of the music. Once in a while it has a deliberate feeling—the *Bildnisarie*, for example, stays at an even, gradual tempo throughout—but it never sounds as if a conductor were getting between the music and the listener.

The cast has hardly a weak link, but among them the three male principals (Fritz Wunderlich, Dietrich Fischer-Dieskau, Franz Crass) stand out. With each new recording Wunderlich sounds more and more like the legitimate successor to Tauber: warm, ringing tone; easy, free technique; musicality and sensitivity that never becomes precious. Allowing for individual tastes in tempos and in phrasing, one finds it difficult to imagine a finer Tamino.

Fischer-Dieskau is in the groove, or rather in one of the many grooves he can track with equal facility—to come from hearing his Gunther straight to his Papageno (which, as it happens, I have done) is downright otherworldly. Here is sparkling, bright, mellow tone, technical fluency, brilliant handling of the dialogue—in short, a Papageno who is genuinely attractive and funny, never embarrassing, and, of course, effortlessly sung. Crass makes his finest impression yet on commercial recordings, with his immense organ of a bass ranging evenly and powerfully through Sarastro's music. The low notes are not merely there—they are pleasant to listen to, and everything benefits from the rich, lustrous tone and the pure legato of his singing. Perhaps "*In diesen heiligen Hallen*" is just a trifle overexpressed, overshooting the reposeful feeling wanted: nonetheless, neither this aria nor "*O Isis und Osiris*" has been this satisfyingly sung for many a season.

Evelyn Lear is most attractive, especially moving in some of her dialogue—and I do not say this to give the back of the hand to her singing, which is very good. Once in a while the line sounds a little cloudy and heavy, as if there were not much reserve behind the singing; but there is actually very little one can quibble over. If Roberta Peters does not really encompass her role in all its vocal and musical aspects, it is not for want of trying, for it is obvious that she feels the part's dramatic possibilities. The conviction and honesty of her interpretation, her stylistic grasp, and her projection of the text (she does far more with the words than most Queens will bother to indicate) are such that one can forgive the somewhat hard-pressed vocalization of the arias, with their wiry ascents into the stratosphere, and the headlong rush at some of the staccato figures. Not a perfect star-flaming Queen, but an interesting one, deserving of respect—far more impressive here than in the yawning Metropolitan.

To the small roles: Lisa Otto an exemplary Papagena; Friedrich Lenz a lively Monostatos with some real nastiness; Hans Hotter (Lord, withhold Thy lightning!) just too heavy and spread for *Der Sprecher*, however lofty the concept. The three ladies not much above average, but the Armored Men's

Chorale (James King and Martti Talvela) enormously imposing—one of the set's high points.

The sound is excellent. The soloists are a little close-to (Crass, especially, could use a bit more distance); but this is not an extreme example of DGG's zoom lense technique. The stereo effects are well chosen and wonderfully executed—the Three Ladies' warning cries of "Papageno!" for example, in rapid-fire succession from all points of the compass. Nothing is stretched, but one gets a feeling of truly magical appearances and disappearances—very important in this opera.

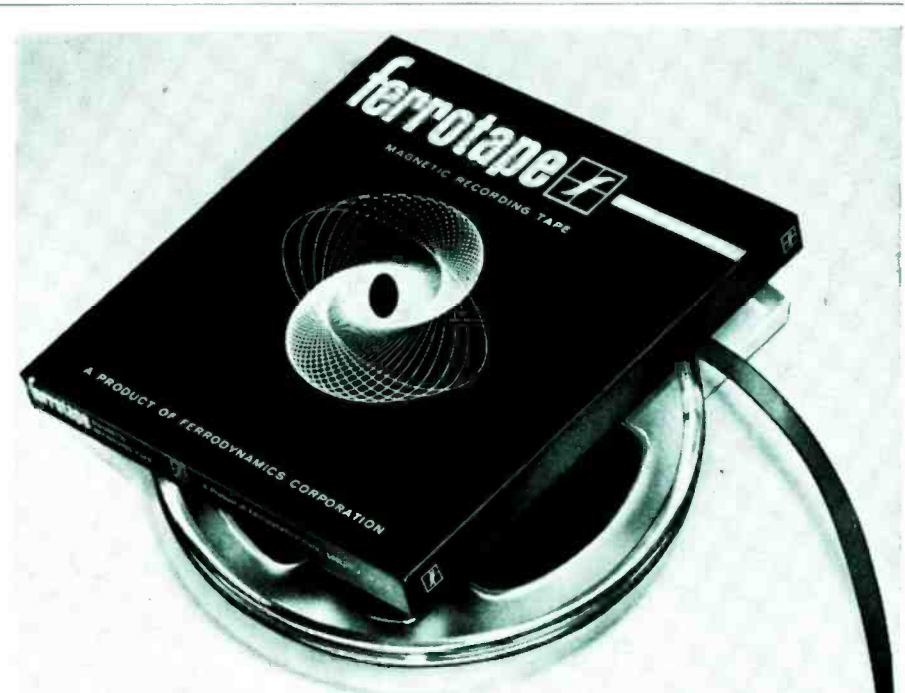
There we have it—nearly everything on the positive side, which in a *Zauberflöte* is no mean achievement. C.L.O.

**POULENC:** *Sextet for Piano and Winds; Trio for Piano, Oboe, and Bassoon; Sonata for Flute and Piano*

Michel Debost, flute (in the Flute Sonata); Jacques Fevrier, piano; Paris Wind Quintet.

- ANGEL 36261. LP. \$4.98.
- • ANGEL S 36261. SD. \$5.98.

A wonderful reflection here of the two faces of Poulenc—conveying the bump-tious and irreverent sauciness of the 1920s and '30s by way of the Trio and Sextet (with, even then, occasional prophetic turns into a thoughtfulness verging on sentiment), and the free songfulness of the Flute Sonata, in which the jester's



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mask is laid aside in all save the last movement. In the early works, rhythmic patterns are struck off as dry and quick as sparks from a flint, and the cockiness is never more apparent than in the self-styled Haydn-allegro form of the Trio's first movement. In the Sonata of 1957, a spontaneous melodic line uncoils with a simplicity which is deceptive. In all three works, one almost overlooks the skill below the surface.

Poulenc's compatriots do him credit in these performances. The Sextet demands, and is accorded, deft interplay among the participants (with what extraordinary sonorities produced!), and Michel Debost is warm and never brittle in the Flute Sonata. S.F.

**RACHMANINOFF:** *Vocalise*—See Canteloube: *Songs of the Auvergne*.

**RAVEL:** *Rapsodie espagnole*—See Debussy: *Nocturnes (3)*; *Danse* (orch. Ravel).

**ROZSA:** "Rózsa Conducts Rózsa"

*Thema, Variationen und Finale, Op. 13; Capriccio, pastorale e danza; Overture to a Symphony Concert, Op. 26a; Notturna Ungherese, Op. 28.*

RCA Italiana Orchestra, Miklós Rózsa, cond.

• RCA VICTOR LM 2802. LP. \$4.98.  
• • RCA VICTOR LSC 2802. SD. \$5.98.

The jacket notes quote Rózsa as saying that he is a composer who can have his cake and eat it too. This being interpreted means that Rózsa can write for the movies and the concert hall with equal facility; but this record suggests that no matter how you slice it, it's the same old cake. The *Overture to a Symphony Concert* (wonderful title!), the *Notturmo Ungherese*, and the *Theme, Variations, and Finale* are pure Hollywood, but the *Capriccio, pastorale e danza* is quite delightful and ought to take the place vacated by the demise of Georges Enesco's *Rumanian Rhapsodies*. The performances are very deft, the recording unbeatable. A.F.

**SCARLATTI:** *Infirmita Vulnerata*—See Couperin: *Leçons de Ténèbres: No. 1.*

**SCHOENBERG:** "The Music of Arnold Schoenberg, Vol. 3"

*Five Pieces for Orchestra, Op. 16; Four Orchestral Songs, Op. 22; Chamber Symphony No. 1, Op. 9; Kol Nidre, Op. 39; Herzgewächse, Op. 20; Dreimal tausend Jahre, Op. 50a; Chamber Symphony No. 2, Op. 38. Bach (Schoenberg, arr.): Prelude and Fugue in E flat ("St. Anne"); Schmücke dich, O liebe Seele; Komm, Gott, Schöpfer, Heiliger Geist.*

Victor Braun, speaker (in Op. 39);

Regina Sarfaty, soprano (in Op. 22); Rita Tritter, soprano, Laura Newell, harp, Paul Jacobs, harmonium, George Silfies, celesta (in Op. 20); Festival Singers of Toronto (in Op. 50a); Cleveland Orchestra (in Op. 22, Op. 9, *Schmücke dich . . .*, and *Komm, Gott . . .*), CBC Symphony Orchestra (in Op. 38, Op. 39, and *Prelude and Fugue*), Robert Craft, cond.

• COLUMBIA M2L 309. Two LP. \$9.98.  
• • COLUMBIA M2S 709. Two SD. \$11.98.

The emphasis here in the third volume of Robert Craft's Schoenberg survey is upon tonal works of the composer's early years and "neo-tonal" works of his final phase. And an entire side of one disc is given over to Schoenberg's orchestral transcriptions of Bach.

The First Chamber Symphony is a prime example of the romantic, heaven-storming, youthful Schoenberg who has descended from Wagner by way of Mahler and Strauss and forged his own winged personality in the process. The piece is often bracketed with *Verklärte Nacht*, but its brilliant sonorities, its brevity, energy, and urgency are quite its own. Craft gives it an especially notable profile. Craft's work throughout this set is especially fine; indeed he quite surpasses himself in all the original works of Schoenberg, though his Bach lacks weight and variety.

The Second Chamber Symphony is less well known than the First but it is even more breath-taking in its scintillant trajectory. Since this score was begun in 1906 but not finished until 1939, it serves as bridge between the two Schoenbergian eras which the set essentially explores.

The two symphonies employ large-scale, grandly conceived forms; the Five Orchestral Pieces, however, are sketches and fragments that deal less in the heroic ordering of sound than in its uses to suggest, imply, and insinuate. *Premonitions, The Past, Colors, Peripeteia, and The Obligato Recitative* are the somewhat enigmatic titles Schoenberg attached to these pieces, which are among the most colorful, curiously shaped, and pungently emotional in the modern orchestral literature. Craft has recorded the Five Pieces before, but never half so well, both in the interpretation and in the quality of the sound that emerges from the disc.

*Herzgewächse* is a short song for soprano, harp, celesta, and harmonium. The instruments emphasize bright, icy sounds, and the writing for the voice—very high in tessitura but sustained, and quiet in volume—is in keeping. The whole thing is a spiritual needle-shower of a most exhilarating kind, and not the least of its exhilarations arises from one's respect for Rita Tritter's virtuosity in the performance of the soprano solo.

The Four Orchestral Songs constitute a typical atonal, expressionist cycle such as we have come to associate with Schoenberg's disciples, Berg and Webern. The vocal writing is very angular and difficult, the orchestral sonorities very rich and very subtle. Craft



suggests that this cycle is not as well known as it might be because of its extreme orchestral demands (four bass clarinets and such), but it just might be that the work is not one of Schoenberg's finest achievements.

The Bach arrangements are wonderfully big and dramatic; I confess, however, to finding their interpretation a good deal less than ideal. Schoenberg filled out harmonies, occasionally added counterpoints, and generally built up Bach in the approved fashion of the orchestral transcribers of his time. The main difference is that Schoenberg found moral imperatives for his arrangements; the others, of course, were just trying to make a big noise.

Schoenberg lived in Los Angeles in the last years of his life and professed proper contempt for that city's leading industry; but the *Kol Nidre* is as close to Hollywood as a great composer is likely to come. The speaking voice, the dialogue of speech and choral song, the tremblings and vibrancies of the orchestral writing—somehow it all doesn't add up to a convincing expression. However, *Dreimal tausend Jahre*, a tremendously complex piece of choral polyphony written in 1949 and also on a Jewish subject, is a work of the great Schoenberg, and it ends the music of the set in proper style. Also included in the album is a recorded interview between Schoenberg and Halsey Stevens, wherein the composer discourses pleasantly on parallels between music and painting as seen from the vantage point of one who was an amateur painter and a highly professional composer.

Recordings throughout are up to Columbia's very highest standard, and the set is accompanied by a fantastic book full of notes and analyses by Craft, Glenn Gould, and Claudio Spies. A.F.

**SIBELIUS:** *Concerto for Violin and Orchestra, in D minor, Op. 47; Finlandia, Op. 26*

Christian Ferras, violin (in the Concerto); Berlin Philharmonic Orchestra, Herbert von Karajan, cond.

• DEUTSCHE GRAMMOPHON LPM 18961. LP. \$5.98.

• • DEUTSCHE GRAMMOPHON SLPM 138961. SD. \$5.98.

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

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

Zino Francescatti violin; New York Philharmonic, Leonard Bernstein, cond. (in the Sibelius), Thomas Schippers, cond. (in the Bruch) [the Bruch from Columbia ML 5751/MS 6351, 1962].

• COLUMBIA ML 6131. LP. \$4.98.

• • COLUMBIA MS 6731. SD. \$5.98.

For some reason the Sibelius Violin Concerto is not currently faring as well on discs as one could hope. In the DGG recording both the soloist and the conductor are less than thoroughly at home with the idiom; but while Ferras strives

for the big line and suitable boldness (with detrimental effects on his usually fine-grained violinism), Karajan doggedly sticks to his usual method (with overly smooth, four-square metronomic effect on the music). As for the new Columbia version, after hearing Francescatti and Bernstein go through the first movement with piercing passion and controlled bravura, I thought that this was going to be a performance for the ages. I was disappointed. Francescatti's intonation on the second note after his entrance in the *Adagio di molto* misses its mark by being a half tone sharp. This sort of thing can happen to anybody, but why leave it on a record? And why permit release of a third movement which fluffs those treacherous double thirds both

times they come and features a coda where soloist and orchestra are momentarily adrift? The editions by Ricci (very similar to the Francescatti in its craggy momentum, incidentally) and Heifetz remain uncontested.

DGG's coupling of *Finlandia* comes off well in a broad, sonorous reading, and the sound is excellent throughout this recording. The Bruch Concerto on the Columbia overside is presumably the same performance once released in conjunction with the Francescatti/Szell Mendelssohn. It throbs a bit excessively, and in the slow movement especially the soloist's scoops are on the side of vulgarity. Schippers' big, brawny accompaniment is consistent with the soloistic views. The Heifetz/Sargent stereo G

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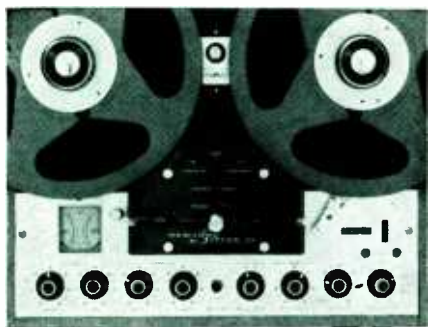


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minor for RCA Victor is my preference for this warhorse. H.G.

**TAYLOR:** *Suite, Through the Looking Glass*—See Vaughan Williams: *Serenade to Music*.

**TELEMANN:** *Die Hoffnung ist mein Leben*—See Couperin: *Leçons de Ténèbres: No. 1*.

**VAUGHAN WILLIAMS:** *Serenade to Music*

†Taylor: *Suite, Through the Looking Glass*

Nancy Jaynes, soprano, Waldie Anderson, tenor, John Mack Ousley, bass, Interlochen Arts Festival Chorus (in the Vaughan Williams); Interlochen Youth Orchestra, Van Cliburn, cond. (in the Vaughan Williams), Joseph Maddy, cond. (in the Taylor).

- RCA VICTOR LM 2807. LP. \$4.98.
- • RCA VICTOR LSC 2807. SD. \$5.98.

Were I to make my record debut as a conductor, I would probably also choose Vaughan Williams' ineffably beautiful setting of Shakespeare's lines in honor of music (from *The Merchant of Venice*). There is no more eloquent testimonial in the repertory to the power and glory of the art we serve.

Van Cliburn obviously realizes this, but his expression of it is far from complete. His is a performance marked by a cold efficiency but a fatal lack of flexibility. It moves along evenly, but with little involvement. The orchestra plays professionally, and the singers are all more than adequate, but one must turn elsewhere for the full measure of this score—preferably to the performance under Sir Henry J. Wood on a recent Odeon 45-rpm reissue (SED 5553).

Dr. Maddy, founder and director of Interlochen, leads a solid and respectable performance of Deems Taylor's pretty but faded set of watercolors. A.R.

### VERDI: *Il Trovatore*

Gabriella Tucci (s), Leonora; Giulietta Simionato (ms), Azucena; Luciana Moneta (ms), Ines; Franco Corelli (t), Manrico; Angelo Mercuriali (t), Ruiz and A Messenger; Robert Merrill (b), Count di Luna; Ferruccio Mazzoli (bs), Ferrando; Mario Rinaudo (bs). An Old Gypsy; Chorus and Orchestra of the Rome Opera House. Thomas Schippers, cond.

- ANGEL CL 3653. Three LP. \$14.94.
- • ANGEL SCL 3653. Three SD. \$17.94.

*A Trovatore* of many satisfactions, which do not, however, add up to a completely satisfying total. The set's big virtues are in its individual vocal contributions—it is a handsome-sounding cast, particularly on the male side.

In Franco Corelli we have a singer whose equipment is just about ideal for the role—a genuine Italian dramatic tenor, big, ringing, with top notes to spare and, at the same time, enough technical

savvy and freedom to preclude stiffness and to allow for some malleable phrasing in the part's many lyric sections. Not that he always does with it just what one might want; he seems to have less of an affinity for this music than for that of, say, *Chénier*. In a live performance, the sheer vitality and dash of his work are quite enough, but on records, one tends to care more about the aspirate h's which chop up the legato, the lack of any mournfulness in "*Deserto sulla terra*" or of any real point in "*Ah si, ben mio*," the smearing in "*Ai nostri monti*." "*Di quella pira*," of course, is another matter—the turns done with a force reminiscent of Tamagno's recording, the Cs stunning in their sheer power and ringing clarity. The long scene with Azucena in Act II is splendid, as is the last-act accusation ("*Da quest' infamia per l'oro venduta*," etc.). Among the lyric portions of the score, his "*Mal reggendo*" and *Miserere* come off well. If one could dovetail the complementary merits of Corelli and Bergonzi, one would come up with the Manrico—which would still face worthy competition from the truly great Bjoerling performance.

Merrill also gives us a quantity of fat, resonant tone, and a perfectly solid presentation of the part in a generalized way. The voice does not seem in quite so fine a condition as it was a couple of years back; a dark, almost muddy timbre prevails here, accompanied by some weightiness on top, which makes one wish for the slightly lighter, brighter singing he has done in the past. But very much a major voice, of course, well suited to the part. If his "*Il balen*" does not have all the finesse of Warren's, he compensates with the strength and steadiness of his "*Per me ora fatale*." The Ferrando, Ferruccio Mazzoli, could hardly be improved upon, for he has a rich, firm bass which encounters no difficulties in the figuration of his narrative, which can sound so elephantine.

Gabriella Tucci is a soprano who has had scant representation on records—her Nedda for London in 1959 is the only major role she has previously recorded for an international company. Her Metropolitan appearances have shown her as an extremely reliable, authoritative singer who can be counted on for stylish, honest performances in a wide range of roles. The voice's size and timbre are on the light side for the big dramatic parts, and her round, attractive tone sometimes takes on a flutter and breathiness (noticeable here in parts of "*D'amor sull'ali*"); but her intelligence and sincerity always put her interpretations on the positive side of the ledger. Here she sings with dignity and sensitivity. The vocalism is seldom overpowering—it is not that kind of voice—but neither is it overcareful or precious; she sails into all the high options and does not compromise with the big effects. One can say that there is simply not quite enough of her, but it is an enjoyable presentation, nonetheless, with some memorably beautiful suspended *piano* phrases.

In view of recent reports and her Metropolitan cancellation during the past season, I was a bit apprehensive as to



the state of Giulietta Simionato's voice. To be sure, there is some wobbliness and weakness in the lower middle area, and the marked division of registers that has always been present in her singing. But if she is over the hill, it is just a step or two from the crest—the chest tones are still imposing, the top ones still steady, full, and focused, the dynamic control very fine for a veteran of so many big campaigns. And she is a wonderful artist, one who is able to replace the normal embarrassing hysteria with some inner intensity. Everything is direct and genuine, nothing in the music is slopped over—listen to the lovely, haunting little chromatic run near the end of her Act II scene with Manrico, or to the "Ai nostri monti," so beautiful because it is so simple and restrained. An admirable performance.

Schippers is hard to puzzle out—an almost eerily uneven conductor, one who seems almost to have no real point of view towards much of the music he conducts, for all his energy and his bursts of *simpatico* leadership. We have heard from him a *Macbeth* so "right," a *Forza* so surprisingly limp and picky, a *Trovatore* so revved-up, almost desperate-sounding—all Verdi, all recorded very recently, and taken together, lacking in identity or consistency of any kind, except perhaps in their almost uniformly good technical execution. There are things in the *Trovatore* that are exciting: the finales are sometimes overdriven, but for the most part alive and solid. and most of the big dramatic confrontations (e.g., Leonora/Di Luna) are well underlined. But there is no breathing space. no sense of repose or of rise and fall between the big sections, no opportunity for a whipped-up effect that is allowed to pass. If you want to hear some insistent cymbals, listen to the "Squilli, echeggi" chorus. You simply can't play *Trovatore* as if it were *Otello*—it has a different kind of dramatic curve, and the big numbers are much too similar in treatment (especially rhythmically) to allow each of them to be hit so hard and fast. Here, not only are both sections of the Act IV Leonora/Di Luna scene, for instance, driven right to the limit, but the little bridge between them ("Conte," etc.) is played as if the survival of Western civilization depended on the outcome. This approach is in no way softened by the engineering, which has these big, ringing voices close up in a rather harsh, metallic-sounding ambience, a little too much like some rock 'n' roll records one has heard.

This, for me, is what keeps the set from the top drawer—it is just too insistent, too fatiguing and artificially exciting, despite the prevailing good singing and playing. As to cuts: the normal one in the Azucena/Manrico duet is opened up, as is the repeat of the baritone cabaletta, "Per me ora fatale." Leonora's "Tu vedrai," however, is not present, and this is otherwise the "standard" edition. C.L.O.

VILLA LOBOS: *Bachianas Brasileiras* No. 5—See Canteloube: *Songs of the Auvergne*.

AUGUST 1965

Mash Note From A Critic:

## Dear Marilyn Horne,

I know that you are married to Henry Lewis, who so capably conducts the Royal Opera House Orchestra on your first solo album "Presenting Marilyn Horne" (London OS 25910, M 5910). I do not seek to embarrass you with a public confessional. But my interest in your work has been growing for some time: my faith in your future is unshakable. I recently witnessed you conquer an audience at Philharmonic Hall with your gleaming mezzo-soprano voice, your musicianship, your personal magnetism. These qualities have been captured fully in your recording of Rossini, Meyerbeer, Mozart, and Donizetti arias. I have not been so musically excited by an American singer or a first collection of arias since the advent of Leontyne Price. I am mentally, like the long-vanished students of old Heidelberg, pulling your carriage through the streets. Your devoted admirer,

Greer Johnson  
Cue Magazine  
March, 1965



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## Recitals & Miscellany

MARIAN ANDERSON: "Jus' Keep on Singin'"

*Oh, Heaven is one beautiful place, I know; Lord, how come me here?: Prayer is de key; He'll bring it to pass; You go!; Jus' keep on singin'; Ain't got time to die; I been in de storm so long; I've been 'buked; Le's have a union; Oh, Glory!; Ride on, King Jesus!* (all arr. Johnson).

Marian Anderson, contralto; John Motley, piano.

- RCA VICTOR LM 2796. LP. \$4.98.
- • RCA VICTOR LSC 2796. SD. \$5.98.

There is an unfortunate level of pretension involving the first seven of these selections. They are joined together in Hall Johnson's arrangement, with piano bridges, an occasional spoken comment, and such sound effects as the cracking of a whip. I do not think that Miss Anderson should be subjected to this kind of pseudodramatic framework: the beauty of her art in this repertory is its innate simplicity.

Her singing, at this late stage in her career, remains amazing. The deep throb of her lower register still raises bumps on the spine, and so do her prayerlike soft tones. There are some unfocused notes once in a while, but they are of no consequence. Despite the occasional arty overtones, not of her doing, this record belongs within reach of anyone who values the virtue of sincerity in the arts. A.R.

VLADIMIR HOROWITZ: "Carnegie Hall Recital, May 9, 1965"

Vladimir Horowitz, piano.

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

LEONHARDT CONSORT: "Music for Consort in the Seventeenth Century"

Leonhardt Consort. Gustav Leonhardt, cond.

- TELEFUNKEN AWT 9461. LP. \$5.98.
- • TELEFUNKEN SAWT 9461. SD. \$6.98.

A pleasant posy of chamber works from the late Renaissance and early baroque. The composers are English, German, and Italian: the oldest is William Byrd, born in 1543, and the youngest H. I. F. Biber, born a century later. In texture the works range from three parts to five. I found especially interesting the Trio Sonata by Francesco Turini, an early example of this type; Biber's Sonata IV (1683), with its rich, motetlike writing and its occasional affinity to Purcell's Fantasias;

the Sonata, by turns expressive and lively, of Georg Muffat; a grave and lovely Pavan by Samuel Scheidt; the contrasts and, in the final movement, the unusual harmonic progressions of Biagio Marini's *Balletto secondo*; and the two attractive Sonatas by J. H. Schmelzer.

These are all played on instruments of the violin family, whose baroque measurements have been retained or restored, and tuned a half tone lower than normal today. The playing is vital—the approach is clearly not archeological but aesthetic. At times there are dynamic nuances—crescendo-diminuendo, attacks that begin softly and grow louder—that are not usually considered characteristic of this period, at least not in such profusion, but these occur mostly in the first two pieces. The sound is lifelike, with a fine resonance. N.B.

JEAN-FRANCOIS PAILLARD: "Fanfares—from the Sixteenth Century to the Present"

Maurice André, trumpet; Georges Barboteu, horn; Maurice Suzan, trombone; Brass Ensemble of Paris; Trombone Quartet of the R. T. F. Orchestra, Jean-François Paillard, cond.

- MUSIC GUILD MG 120. LP. \$2.49.
- • MUSIC GUILD MS 120. SD. \$2.49.

First sight of the main title here aroused my long hibernating hope for a modern equivalent of one of the most unusual 78s of the early Thirties—an HMV collection of fanfares commissioned from Bantock, Bax, Berners, Bliss, Quilter, and other British composers. But a closer look at the present some seventeen short items reveals that the term "fanfares" is used in the looser sense which covers various types of ceremonial music for brasses either alone or with percussion. Previous explorations of this repertory have made connoisseurs relatively familiar with some of the composers and or selections included here, representative of both the early Golden Age in the sixteenth and seventeenth centuries (Gabrieli's *Sonata pian' e forte*, a sonata by Johann Pezel, French Renaissance dances originally published by Attaignant, etc.) and modern times (fanfares from Debussy's *Martyre de Saint Sébastien* and to precede *La Péri* by Paul Dukas). But many of the other pieces surely will be novel to most listeners. I, for one, particularly relish those by Josquin des Prez, Johann Kugelmann, Matthew Locke, and Henry Purcell, among the older composers; the very "Russian" fanfares by Liadov and Glazunov for the 1890 Jubilee of Rimsky-Korsakov; and the larger-scaled, impressively symphonic modern examples by Florent Schmitt (from *Anthony and Cleopatra*, Op. 69), Albert Roussel ("pour un sacre païen," 1920), and André Jolivet ("pour Britannicus . . . Narcisse," new version of 1962).

Despite the informative notes' reference to early fanfares calling for cornetts (*Zinken*), I can't hear any evidence that these—or any other authentically ancient instruments—are actually used

here. And while the players are obviously skilled professionals, for the most part commanding brilliantly ringing timbres vividly captured in the robustly open, broadspread, and reverberant—originally Erato—stereo recording, they seem considerably more assured in the modern works. Indeed I suspect that the older ones have been chosen so as to avoid as far as possible those which demand great fluency in the highest trumpet registers. In any case, the one which does make such demands, the Op. 7 *Divertissement* for two trumpets by Michel Corrette (1709-95), is played with both an obvious sense of strain and unpleasantly shrill tonal qualities. Despite all of this, however, and despite too the accumulatively tiresome effect of hearing so many short pieces in rapid succession, there are such genuine aural thrills in this program that many fanciers of sheer sound are likely to enjoy it as much as the specialists for whom it is undoubtedly intended. R.D.D.

**VIENNA SYMPHONY WOODWINDS: *Twentieth-Century Wind Music***

Poulenc: *Sextuor*. Roussel: *Divertissement, Op. 6*. Françaix: *Quintet*. Ibert: *Trois pièces brèves*.

Hans Graf, piano (in the Poulenc and Roussel); Vienna Symphony Woodwinds.  
 ● WESTMINSTER XWN 19097. LP. \$4.98.  
 ● ● WESTMINSTER WST 17097. SD. \$4.98.

Most of this charming, lighthearted, somewhat cheeky repertory is familiar from earlier recordings, including a superb performance of the Poulenc on Columbia with the composer at the piano. The Viennese performances are efficient and beautifully recorded, but they lack a little of the charm that the New York and Philadelphia Wind Quintets have come up with in competitive versions. Too often one is more aware of beat than of flow, and the delicious Françaix work becomes so well mannered as to lose the whole point. A.R.

# Reissues

**ALBINONI: *Concerti a Cinque, Op. 9(12)***

Cesare Ferraresi, violin; Michele Visai, oboe; Fiorentino Milanese, oboe; Italian Baroque Ensemble, Vittorio Negri Bryks, cond. [from Vox DL 193, 1955].  
 ● DOVER HCR 5225/27. Three LP. \$6.00 (also available separately).

Devotees of the baroque will welcome this reissue: an elegantly packaged set of concertos by the Venetian composer Albinoni, whose music Bach so much admired, and for good reason. Albinoni's basses are mercurial and mobile, and in

consequence the ear is beguiled not only by pleasing melody but also by a more than usually interesting structural support. Most opportunely, the bass line emerges with considerable clarity and sharpness of focus in these concertos, which are delightfully varied as regards solo timbre. There are three basic groups of four, and each group has been assigned to a single disc: the first has all the concertos for solo violin; the second, all those for solo oboe; and the third, for two oboes.

The players perform their appointed tasks with apparent relish, and the sound of two mellow Italian oboes playing in chains of thirds may well prove irresistible. In the solo oboe concertos, Michele Visai proves himself a stylish and sensi-

tive performer, carrying with ease the long lyrical lines of the slow movement of No. 2 in D minor (the best-known concerto of the entire set). The solo violinist, Cesare Ferraresi, plays his four concertos with an extrovert gusto and enthusiasm (as well he may, for all are in major keys). The Italian Baroque Ensemble responds well to its director, and the harpsichordist comes through plainly, which is rare in some collections of this type.

In general the recording is excellent as regards presence and sonority, with a not too dry acoustic. An unusual feature of this reissue is the availability of two entirely different sets of notes. Albert Mell provides biography and analysis on each separate liner; but if you

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

Zino Francescatti, violin; New York Philharmonic, Thomas Schippers, cond.

For a review including this reissue, see review of Sibelius' *Concerto for Violin and Orchestra, in D minor, Op. 47*, page 79.

SCHUBERT: *Quintet for Piano and Strings, in A, D. 667 ("Trout")*

Denis Matthews, piano; Josef Herrmann, contrabass; Members of Vienna Konzerthaus Quartet [from Vanguard VRS 1034/VSD 2019, 1958].

• VANGUARD EVERYMAN SRV 151. LP. \$1.98.

• • VANGUARD EVERYMAN SRV 151SD. SD. \$2.98.

The reissue of this bright-toned, genially intimate *Trout* is welcome in the bargain category, although some of the tempo sound rather fast and rhythmically loose. It has good, expansive sound too, but there are more distinguished editions available—for example, the Schnabel/Pro Arte, Curzon/Vienna Octet, Kentner/Hungarian, Glazer/Fine Arts, and Horszowski/Budapest. The last-named, like the others mentioned, is a full-priced record, but since it also includes Beethoven's Piano Quartet, Op. 16, it is hardly more expensive than the version under review. H.G.

ALESSANDRO BONCI: *Vocal Recital*

Gluck: *Paride ed Elena: Spiagge amate*. Pergolesi: *Tre giorni son che Nina*. Donizetti: *Don Pasquale: Prender moglie . . . Sogno soave: Cercherò lontana terra. La Favorita: Spirto gentil*. Boito: *Mefistofele: Giunto sul passo*. Ponchielli: *La Gioconda: Cielo e mar*. Meyerbeer: *L'Africana: O Paradiso*. Bizet: *Carmen: Il fior che avevi*. Massenet: *Werther: Ah, non mi ridestar*. Puccini: *La Bohème: Che gelida manina*. Leoncavallo: *Zazà: Vieni amor mio*. D'Erlanger: *Tess: Stanotte ho fatto*.

Alessandro Bonci, tenor; Ferruccio Corradetti, baritone (in *Prender moglie . . .*); piano; orchestra [from Fonotopia originals, 1905-08].

• Roco R 42. LP. \$5.95.

If Caruso was the tenor of this century's first two decades, Alessandro Bonci and John McCormack were the "other" tenors, the ones most frequently mentioned in the same breath with the Neapolitan. Bonci sang some of the Caruso roles, but he was a very different sort of singer, less dramatic of voice

and temperament, noted for the finish of his phrasing, the delicacy of his vocal shading.

I have never been able really to warm up to Bonci's records, partly because I don't care for the sort of fast vibrato characteristic of his tone (matter of taste), and partly because his technique, for all its refinements, has never sounded like a really secure one to me. He delights in the spun-out *mesa di voce* and decrescendo, but the truth is that he almost never executes it evenly—there is usually a little click, a flutter, once in a while nearly a break, to betray the precariousness of the trick, and sometimes sustained high phrases do not seem to be "on the breath."

I do like the gracefulness of execution and the evenness of legato, as well as the clean ring of the top tones. Among the many excellent choices Roco has made, I actually enjoy most the selections from the *spinto* repertoire, rather than those from the *leggiero*. One will not often hear (even on old records) such arias as "*Cielo e mar*," "*O Paradiso*," or the "*Flower Song*" done with such fine vocal balance and attention to line. The "*Cercherò lontana terra*" is also extremely fine.

Musically, there are a few unusual selections. The Leoncavallo numbers (accompanied by the composer, incidentally) are both dreary, but the scene from Baron d'Erlanger's *Tess* is surprisingly interesting and effective, and very well sung. There is fairly heavy noise on a couple of bands, but most are reasonably clean, and the voice is always distinct. C.L.O.

MARIA REINING: *Operatic Recital*

Mozart: *Le Nozze di Figaro: Porgi amor; Dove sono; Deh vieni, non tardar*. Giordano: *Andrea Chénier: La mamma morta*. Puccini: *Madama Butterfly: Sul ponte del cielo. La Bohème: Sì, mi chiamano Mimi*. D'Albert: *Die toten Augen: Psyche wandelt durch Säulenhallen*.

Maria Reining, soprano; Orchestra of the Vienna City Opera. Rudolf Moralt, cond. [from various 78-rpm originals]. • ODEON E 60632. 10-in. LP. \$4.98.

So far as American collectors are concerned, Maria Reining's recording career has not been especially fortunate—about the only good example of her singing to find its way onto domestic LP is the splendid DGG *Ariadne*, a 1944 live performance. (The London recording of *Der Rosenkavalier* shows this singer well past her prime.)

Reining was a singer of what we tend to think of (rather imprecisely) as the Viennese school. Her tone was pure, less open and rich in vibrato than the typical Italianate soprano's. It was prevaillingly bright, and a bit whitish, sounding best at the in-between dynamics—*piano* to mezzo-forte. It was, in other words, the Mozart/Strauss sort of voice, not the Verdi/Puccini sort of voice.

These selections are a trifle disappointing, at least to me. Not much personality

shows through in the voice; the singing is not urgent enough or outgoing enough for my taste. The *Nozze di Figaro* pieces are certainly pretty and controlled, but also a little dull and undramatic. Curiously (because it is a Countess voice), the Susanna aria comes off the best of the three, having a good portion of that suspended, quiet-evening feeling it assumes when done well. On the non-Mozart side, the *Bohème* and *Toten Augen* pieces are good, though the latter contends with the unforgettable Lehmann version. The *Butterfly* and *Chénier* arias are too sluggish, and suffer from some precarious top tones. Moralt, perhaps, is partly to blame—things are just too leisurely. There is some surface noise (from the originals) on a couple of bands; no notes or texts. Everything is sung in German. C.L.O.

**JOHN CHARLES THOMAS: "An Affectionate Recollection"**

John Charles Thomas, baritone [from various RCA Victor recordings, 1932-44].  
 • RCA VICTOR LPV 515. LP. \$4.98.

Ever since that wondrous vocal lesson given us by JCT in the last compilation-release of his art ("This I Leave You," Word W 3276) I've been hoping for more. Contained in this "Vintage Series" RCA disc are some sixteen selections (only four of them duplications from the old RCA Camden "John Charles Thomas Sings Songs You Love," CAL 208)—certainly a fair representation of the wide range of music Thomas liked to sing. We remember him as star of the Broadway musical theatre, an opera singer, a recitalist, and a popular radio performer. All those facets of Thomas are here represented—and with them all that was best and worst about his work is on display. We have the awful dramatic excesses of *Open Road* and *The Green-Eyed Dragon*, the splendid straightforward and to-the-point presentation of *Love Can Be Dreamed*, the astonishingly even-voiced (though dramatically meaningless) "In questa tomba," the marvelous vocal line of "Di provenza," and the little-boy kind of exuberance of "Largo al factotum." And the voice itself is a miracle. I would gladly suffer any of my complaints at his faults to hear Thomas sing anything at all. Oh, you can't get from it what you can from a John McCormack singing "anything," but there is almost always that wonderfully free quality, seemingly divorced from conscious mechanical effort, which so few singers may possess. With all his evident dramatic shortcomings there was one kind of music to which he always brought a simple and firmly convincing kind of special warmth. Listen to *Softly and Tenderly* and I think you will see what I mean. The best of this record represents my kind of *bel canto*, and I recommend it highly to all who love a beautiful voice. WARREN B. SYER



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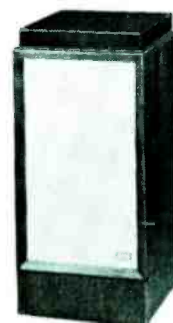
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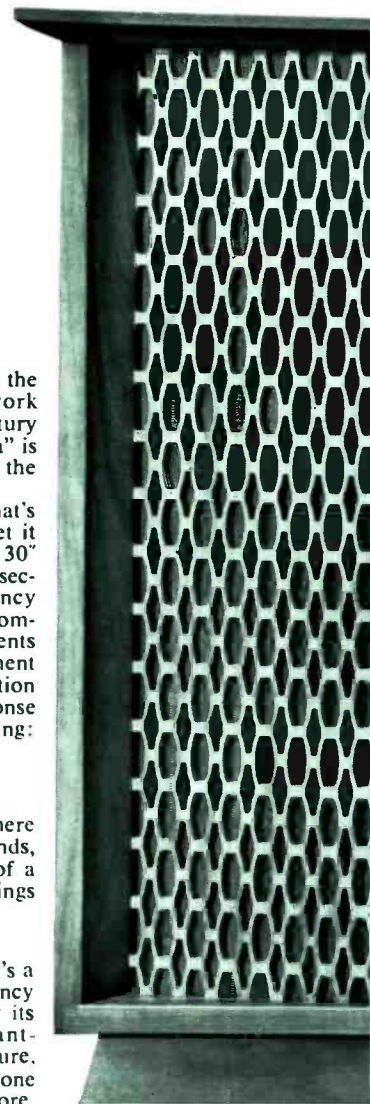
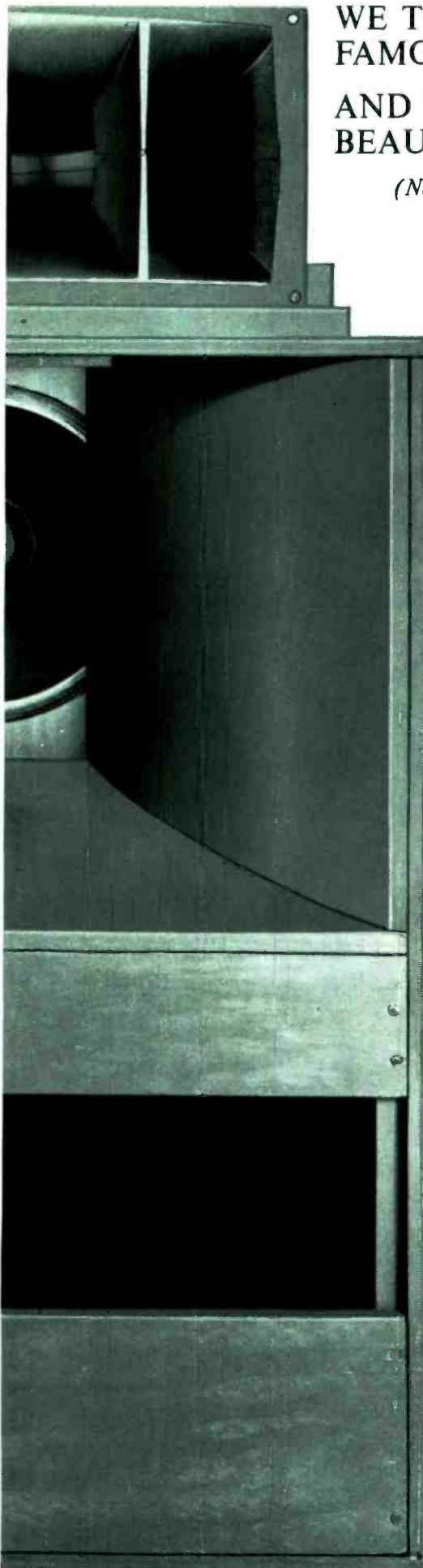
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# The Lighter Side



## For José Feliciano--Room at the Top

**J**OSÉ Feliciano is a young (nineteen), blind Puerto Rican singer and guitarist who has already mastered and refined so much of a musician's art and an entertainer's skills that the effect is often jazzling. What is more, he has brought his musicianship and his showmanship together in ways that constantly throw the listener off his guard.

His style on the first band of this disc (*Hi-Heel Sneakers*) goes right to the rhythm and blues origins of rock 'n' roll and he projects this with real authority. Two bands later, however, there is *Dos Cruces* which Feliciano opens with a guitar introduction in the classical Spanish style; he then sings the vocal in a vibrant, expressive, and expansive fashion. *Duelin' Banjos* becomes a tour de force in which he plays two contending lines on high and low strings, moving from one to the other so fluently and building both lines so logically that the trickery of this gimmick is quickly forgotten under the power of Feliciano's playing.

And this is only the beginning of his startling, all-purpose talents. A wild sort of humor crops up here and there—he sings *Walk Right In* not only in English and Spanish but in Yiddish too. On *Chinita* he babbles along in conversational style, dropping English and Spanish

phrases in a random flow, building from a casual, rhythmic beginning to a performance that bristles with tension. The rhythmic variety of this performance is astounding and his oral percussive sounds (resembling Miriam Makeba's *Xhosa* clicks) contribute to the general excitement.

He is simple and straightforward with Bob Dylan's *Don't Think Twice* or broad and rugged on *Mule Skinner Blues*. The latter is a work song where he mingles cries and suggestions of a yodel with his singing while his guitar technique is marked with flourishes and breaks that give it a bluegrass quality. Playing a gentle bossa nova on his guitar—*Manha de Carnaval*—he stretches and lifts the lines of the melody exquisitely and then plucks his way through *Flight of the Bumble Bee* with a nimble virtuosity that left me breathless.

On any one of a number of counts, Feliciano would be a remarkable performer. But to hear them all coming from the same source borders on the incredible. Where, one wonders, can he go from here? J.S.W.

**José Feliciano:** "The Voice and Guitar." RCA Victor LPM 3358. \$3.98 (LP); LSP 3358. \$4.98 (SD).

**Marlene Dietrich:** "Marlene." Capitol 10397, \$3.98 (LP); S 10397, \$4.98 (SD).

**Hildegard Neff:** "Germany's Hildegard Neff." London 91367, \$3.98 (LP); 99367, \$4.98 (SD).

Roles are reversed on these two discs, both of which are sung in German. Miss Dietrich's long familiar role as a superbly seductive singer of the throaty school is taken over by Miss Neff, while Miss Dietrich drops the glamour in favor of a folksy approach (on a strongly felt rendition of Bob Dylan's *Blowin' in the Wind*), spiced by an appreciation of the contemporary (with *Theme for Young Lovers*, a teen-age type of song with a gentle rock beat). The private side of her publicized image as Grandma Marlene is revealed in the children's song *Puff, der Zauberdrachen* (which somehow sounds much more wondrous than in the pedestrian English translation of *Puff, the Magic Dragon*). She sings this charming play song with a ukulele tinkling gently behind her, all freshness and light. *Hush, Little Baby* becomes a soothing lullaby that could easily charm a sixty-year-old as well as a babe in arms. There are sentimental songs too (*The Little Drummer Boy*, *A Little on the Lonely Side*) sung with tenderness and care.

The battle of the sexes, to which Miss Dietrich has contributed so much artistry in the past, is now left to Miss Neff, who worthily upholds the inviting throaty standards that Miss Dietrich set in the past. She can be broad, lusty, or gaily lilted and she equals Miss Dietrich's skill in phrasing and projection, as she suggests a lifted eyebrow in each sinuously intimate phrase. Miss Neff is particularly effective in two Brecht-Weill songs—a gleeful *Mackie-Messer (Mack the Knife)* and *Seeräuber Jenny*, which she endows with a glittering cockiness that adds to the bite of the song.

**Claus Ogerman and His Orchestra:** "Soul Searchin'." RCA Victor LPM 3366. \$3.98 (LP); LSP 3366. \$4.98 (SD).

These instrumental arrangements by Claus Ogerman attempt to transform rock 'n' roll from teen-oriented music into something that has a more lasting interest. Ogerman, who has been one of the most successful arrangers for singers and groups dependent upon the



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Big Beat, has adapted elements of instrumentation and rhythm from his vocal arrangements to create orchestral treatments that project the same pulsing, insistent rhythms. Even more of the same instrumental sounds are present (notably guitar and organ) but with variety and subtlety that are not usually found in a singer's recordings. In doing this, he has taken advantage of the attractive melodies usually buried in loud, monotonous performances. The tunes get a far better presentation here in performances which derive their effectiveness from Ogerman's imaginative selection of instruments. There is a steady and often fascinating confluence of riffs—by flutes, a brass team, strings, piano, and guitars—that reinforces the rhythmic beat of the tunes without indulging in distracting exaggerations. Meanwhile the melody is passed deftly among the non-riffing elements. These are interesting and catchy performances, suggesting that the Beat has a long and apparently productive life ahead.

**Pearl Bailey:** "For Women Only." Roulette 25300, \$3.98 (LP); S 25300, \$4.98 (SD).

Pearlie Mae, more inimitable than ever after twenty years of her caustically casual examinations of stories of attempted female aggrandizement, has several more tales of a similar nature to tell on this disc. But she has also elected to include two recent show tunes—*Look at That Face* from *The Roar of the Greasepaint* and *Hey, There* from *Pajama Game*—which allow her to reveal the exceptionally fine singing voice that is at the root of her throw-away style. A few more songs of this nature and less repetition of the tired little sex joke on which so many of her songs are based would have added interest to this collection. Although variety is lacking here, there still glows the warm, lighthearted personality that Miss Bailey projects so skillfully.

**Tony Bennett:** "Songs for the Jet Set." Columbia CL 2343, \$3.98 (LP); CS 9143, \$4.98 (SD).

If you're looking for a recorded portrait of Tony Bennett—including both his good points and his failings—this disc could be it. Fortunately, his failings are minor and restricted to a couple of songs which are made stiff and empty through the "big treatment." On the other hand we see the unusual range and adventurousness of Bennett's selection of material: he includes attractive new songs by Duke Ellington, Rodgers and Sondheim, Peggy Lee and Cy Coleman, Lalo Schifrin and Gene Lees, as well as an established bossa nova, *How Insensitive*, a standard from the Fifties, *Fly Me to the Moon*, and a standard from 'way back, *Sweet Lorraine*. His accompaniment is varied to suit each piece: strings cushion his voice on ballads, guitars, and a modest group of voices set the bossa nova atmosphere, Al Cohn's tenor saxophone wanders through several selections, and, on *Sweet Lorraine*, there is a brilliantly apt choice of accompaniment—Joe Marsala's low register clarinet and

Bobby Hackett's wondrously resourceful ukulele. Bennett himself progresses from a big and deliberate delivery of *Fly Me to the Moon* (surprisingly effective for a song that is frequently given a wistful treatment) to a casual, finger-snapping approach on Ellington's delightful *Love Scene*, and he is at ease in both styles. Bennett's arranger, Don Costa, and accompanist, Ralph Sharon, deserve considerable credit for the success of this album.

**Joe Mooney:** "The Happiness of Joe Mooney." Columbia CL 2345, \$3.98 (LP); CS 9145 (SD).

Mooney's second disc for Columbia is a product of two different recording situations, a juxtaposition that shows how easily a singer's potential can be undermined by unimaginative production. A part of Mooney's charm as a singer is that he adapts his voice to the musical ensemble he sings with—his performances never result in an isolated solo voice with anonymous accompaniment. Most of the selections on this disc were produced independently last year by Mooney and his manager, Kay Finegan, and were turned over to Columbia when he signed with the label. On these we hear Mooney in his proper setting with groups that range from a trio to a sextet. He is light and blithe on Cole Porter's *You Irritate Me So*, wistful but happy in a superb performance of the Harold Arlen—Johnny Mercer song, *I Wonder What Became of Me*, and a casual rhythmic joy in an instrumental treatment of *Honeysuckle Rose*—a performance with just the right touch of piquancy as Mooney occasionally hums an accompaniment to his organ playing. But then there are also five selections produced by Columbia which, if one were not aware of Mooney's potential, would leave the impression that he is an ordinary singer with not much of a voice. The difficulty is that he has been treated as though he were just another singer. Everything is separated and made over-prominent—Mooney's voice is out in front of his accompaniment, the drumming is disturbingly loud and insistent, and the sense of ensemble unity that is the essence of Mooney is completely missing. This is the usual, routine way of recording a singer, any singer—which may be why so many of them sound routine.

**"Flora, the Red Menace."** Liza Minnelli, Bob Dishy, and Original Broadway Cast. RCA Victor LOC 1111, \$4.98 (LP); LSO 1111, \$5.98 (SD).

*Flora, the Red Menace* may not be particularly inspired as a satire of life among Greenwich Village radicals in the Thirties, but the score by Fred Ebb and John Kander, a new Broadway team, has a very pleasant lilt and an attractive sense of fun. This is a fun show that actually is fun, at least so far as the score is concerned—and that does not happen too often on Broadway these days. All the performers have the kind of youthful zest that the occasion calls for. The immediate center of attention is Liza Minnelli, not only because she is Judy

Garland's daughter but, more importantly, because she is already, at nineteen, a highly accomplished performer. One hears some echoes of Miss Garland in her singing, and a little Ethel Merman as well, but, in the end, the total impression is of a show business professional who is well on her way towards her own singing personality. Miss Minnelli, however, is only part of an unusually able cast which includes Bob Dishy, an exuberantly bumbling comedian (particularly when trying to sell the merits of the Communist Party to Miss Minnelli in *Sign Here*); Mary Louise Wilson, who is in the great tradition of dry, leathery comedienne; and James Cresson, a model of corn-fed sincerity as an inept singing cowboy who, together with Miss Wilson, adds to the prime Thirties flavor of a piece called *Knock Knock*. The great merit of *Flora* is that its effervescent score is kept bubbling along by a lively and skillful troupe of singers with the proper talents to make the most of the Ebb and Kander songs. At a time when the musical theatre often forgets how to have fun, this is a welcome combination.

**Liza Minnelli:** "It Amazes Me." Capitol 2271, \$3.98 (LP); S 2271, \$4.98 (SD). Miss Minnelli may be able to escape the shadow of her mother in a Broadway show such as *Flora, the Red Menace*, but when she is in a studio just making records the resemblances to Miss Garland become more pronounced. There are several instances here where she has obviously been placed in situations designed to draw the parallel. She carries off the Garland gambit quite well on *Wait Till You See Her* and *My Shining Hour*, but she is far better and much more interesting as herself. She has her own form of emotional projection which is not at all like her mother's. It is given full play on the title song, *It Amazes Me*, in a magnificently developed performance. She has humor, too, which serves to season most of her selections, particularly on her deliberately stumbling treatment of *I Like the Likes of You*. And, at the proper moment, she can open up and belt. If she successfully avoids the obvious temptation of patterning herself too closely after her mother, her potential seems boundless. In this set we hear that potential well on its way to realization.

**"Half a Sixpence."** Tommy Steele. Original Broadway Cast. RCA Victor LOC 1110, \$4.98 (LP); LSO 1110, \$5.98 (SD).

The strong points of this musical version of H. G. Wells's novel *Kipps* are concentrated in the lively talents of Tommy Steele, the English singer who plays the leading role, and of David Heneker, who wrote the music and lyrics. The emphasis is on "lively" because it is in the songs that have gaiety and rhythm that both Steele and Heneker shine. Steele has the brash charm of a veteran music hall performer (he is a product of the rock 'n' roll era and has since advanced to roles in both the musical and nonmusical theatre), and, taking advantage of this fact, Heneker

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has written several songs that glitter with a music hall flavor. When the two are joined, *Half a Sixpence* is a delight. Most of these songs are peripheral to the plot, which is concerned with a poor boy who thinks he has inherited money, is dazzled by worldly prospects, and finally finds, when his putative fortune is lost, that true happiness and true love do not depend on money. Occasionally Heneker has to face up to this plot with a song which is less than noteworthy and Steele does not sing these numbers with much conviction. Aside from Steele, the only singer who has much opportunity to be heard is Polly James who, in her few appearances, reveals a vocal personality resembling the warmth and freshness of Julie Andrews.

**Georgia Brown: "The Many Shades."** Capitol 2329, \$3.98 (LP); S 2329, \$4.98 (SD).

Miss Brown, who made a deep impression playing Nancy Sikes in the musical *Oliver!*, has both a strong, resilient voice and an actress' approach to her material. As a result, she seems to choose songs more for their interpretative potential than their vocal possibilities. Having done this, she has the acting ability as well as the vocal capabilities to carry out what she seeks. All this contributes to a superior set of performances. In addition to Miss Brown's singing talents, the disc presents an interesting program (the inclusion of four of Harold Arlen's less frequently heard tunes and two by Duke Ellington, one of which is the moving *Blues from Black, Brown, and Beige*, is indicative of Miss Brown's provocative taste) and the polished arrangements of Peter Matz. Miss Brown has a fondness for doing things big (just a little too big on Cole Porter's *I Concentrate on You*), but she is extremely good in a lighter vein, particularly on a bright, gay song called *Take You for Granted*.

**Nat King Cole: "Trio."** Capitol 2311, \$3.98 (LP); S 2311, \$4.98 (SD).

This is a set of recordings made by the King Cole Trio between 1943 (the year of the group's first session for Capitol) and 1949. It was the period when Cole was abandoning his jazz beginnings and developing the vocal style that won him such tremendous success. The performances are divided between completely instrumental selections and numbers built around Cole's singing. In both cases, the material includes some of the sturdiest standards of the pop repertory—*Body and Soul*, *Smoke Gets in Your Eyes*, *These Foolish Things*, *Embraceable You*, *I'll Never Be the Same*, *The Man I Love*. Cole's piano work is in a mood-conjuring vein, although inevitably there are some traces of his jazz origins. The disc catches Cole's musical personality at a mid-point—no longer a jazz musician, not quite yet the finished popular star he was to become.

JOHN S. WILSON





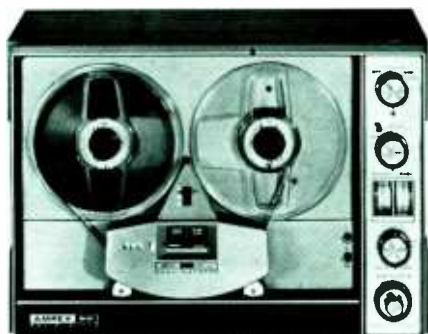
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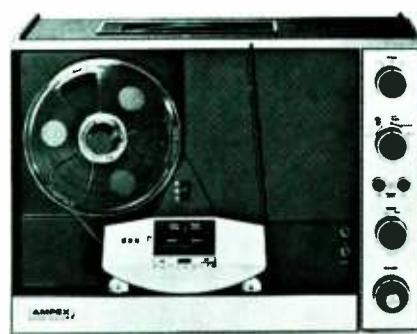
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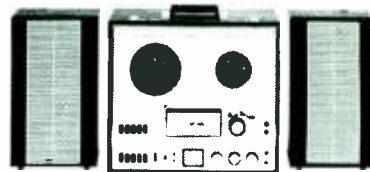
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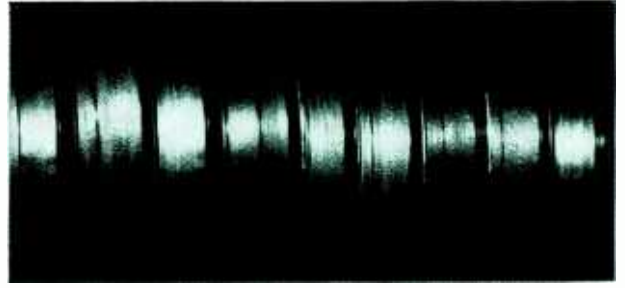
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**"Spectaculars!"** Philadelphia Orchestra. Eugene Ormandy, cond. Columbia MS 6739, \$5.98 (SD).

**"God Bless America."** Mormon Tabernacle Choir; Philadelphia Orchestra. Eugene Ormandy, cond. Columbia MS 6721, \$5.98 (SD).

**"Great Music for Relaxation."** Various orchestras and conductors. RCA Victor LM 2800, \$4.98 (LP); LSC 2800, \$5.98 (SD).

If anything here gives you a strong feeling of *"d'jà entendu"*, your memory's in good working order: with only two or three exceptions, the selections in all three programs have been anthologized from earlier releases. Ormandy's "Spectaculars!" goes no farther back than 1962 for its pertinent display excerpts from *Gaité Parisienne*, *Coppélia* and *Sylvia*, *The Nutcracker* and *Swan Lake*, Johann and Josef Strauss polkas, Prokofiev's *Lt. Kije*, and a Galop from Ponchielli's *Dance of the Hours* (which I can't trace as having been available previously). Since the original recordings were uniformly excellent, and since the present processing has been admirably achieved with what seems to be a slightly higher modulation level than before, the sonics are indeed spectacular. To borrow Leopold Mozart's comment on some Johann Stamitz symphonies, these showpieces are sure to be "very much liked, as they are very noisy."

There is somewhat more sonic variety in the patriotic program, since it includes pieces for chorus with organ and for orchestra only as well as for combined chorus and orchestra. But listeners must wade deep in quagmires of pure schmaltz. The title song (monstrously inflated here) and a more restrained *Goin' Home* (with organ accompaniment) apparently are new releases. Everything else is drawn from the chorus' 1961 "Songs of the North and the South," the orchestra's 1963 "Festival of Marches," and the combined forces' 1963 "This is My Country" releases.

The RCA Victor tranquilizer program starts out in very schmaltzy fashion too with Morton Gould's orchestral inflation of the first movement of the *Moonlight Sonata*, but after that there is generally more genuine sentiment than ersatz sentimentality. While the sonics themselves are attractive enough, they are seldom particularly impressive (except for the Stokowski/Luboff Choir collaboration in Bach's "*Sheep may safely graze*"), at least in the mono edition, which is the only one I've heard as yet. But apart from the familiar Munch/Boston Waltz from Tchaikovsky's *Serenade for Strings*,

a couple of other Morton Gould transcriptions, and an ultravibrant *Madama Butterfly* "Humming Chorus" by the Boston Pops under Fiedler that I don't remember having heard before, the rest of the program is a welcome resurrection of selections from the now out-of-print 1959 "Clair de Lune" program by Raymond Agoult and the London Proms Symphony Orchestra. These are particularly notable for their inclusion—besides a couple of favorite orchestral encore pieces—of the *Dream Children* by Elgar and the *Dance of the Blessed Spirits* from Gluck's *Orphée et Euridice*.

**"On Broadway."** Robert Shaw Chorale and Orchestra, Robert Shaw, cond. RCA Victor LM 2799, \$4.98 (LP); LSC 2799, \$5.98 (SD).

Even beyond the substantial public that welcomes every Shaw Chorale release, there should be a still larger one drawn by the special attractions of this program. It is devoted entirely to current and recent hit show tunes—the first of Shaw's discs to do so, I think, since his "On Stage" back in 1958. Moreover, the present all-new arrangements by Robert Russell Bennett are almost without exception delightfully fresh and effective. They, and the consistently beautifully controlled and colored performances, should be especially relished by sound fanciers who normally are fascinated by instrumental timbres and sonorities exclusively but who may discover here a whole new tonal world of even more subtly differentiated vocal qualities. The most distinctively original treatments are those of *76 Trombones*, *The Sound of Music*, and *Lost in the Stars*, but the combined Shaw/Bennett magic also gives new magnetism to *They Call the Wind Maria* and *New York, New York*, as well as providing—in the serene yet haunting *Sunrise, Sunset*—an invaluable discovery for those who haven't yet realized the full eloquence of *Fiddler on the Roof*. The recording itself seems well-nigh ideally vivid and broadspread.

**"Oompah Polkas."** Original Polka Brass Band, Franz Ganzberger, cond. United Artists UAS 6258, \$4.98 (SD).

The promised tuba oompah is omnipresent in this beer-garden band's sometimes heavily plugged, sometimes jaunty performances of such international favorites as the *Beer-Barrel* and (Strauss) *Pizzicato* polkas, and of such more exclusively sauerkraut specialties as the *Bayerische, Holzauktion*, etc., polkas. But either the personnel here is highly versatile or it's replaced by another (unaccredited)

ensemble in the *Slawische* polka (with male vocals) and a couple of other selections which feature more salonish accordion-dominated performances. In either case the robust recorded sonics are a bit hard in quality yet not without some genuine glitter, as in the glockenspiel's decorative passages. And for all the coarseness of the playing, the performers' relish for what they are doing is hard for even a completely sober listener to resist.

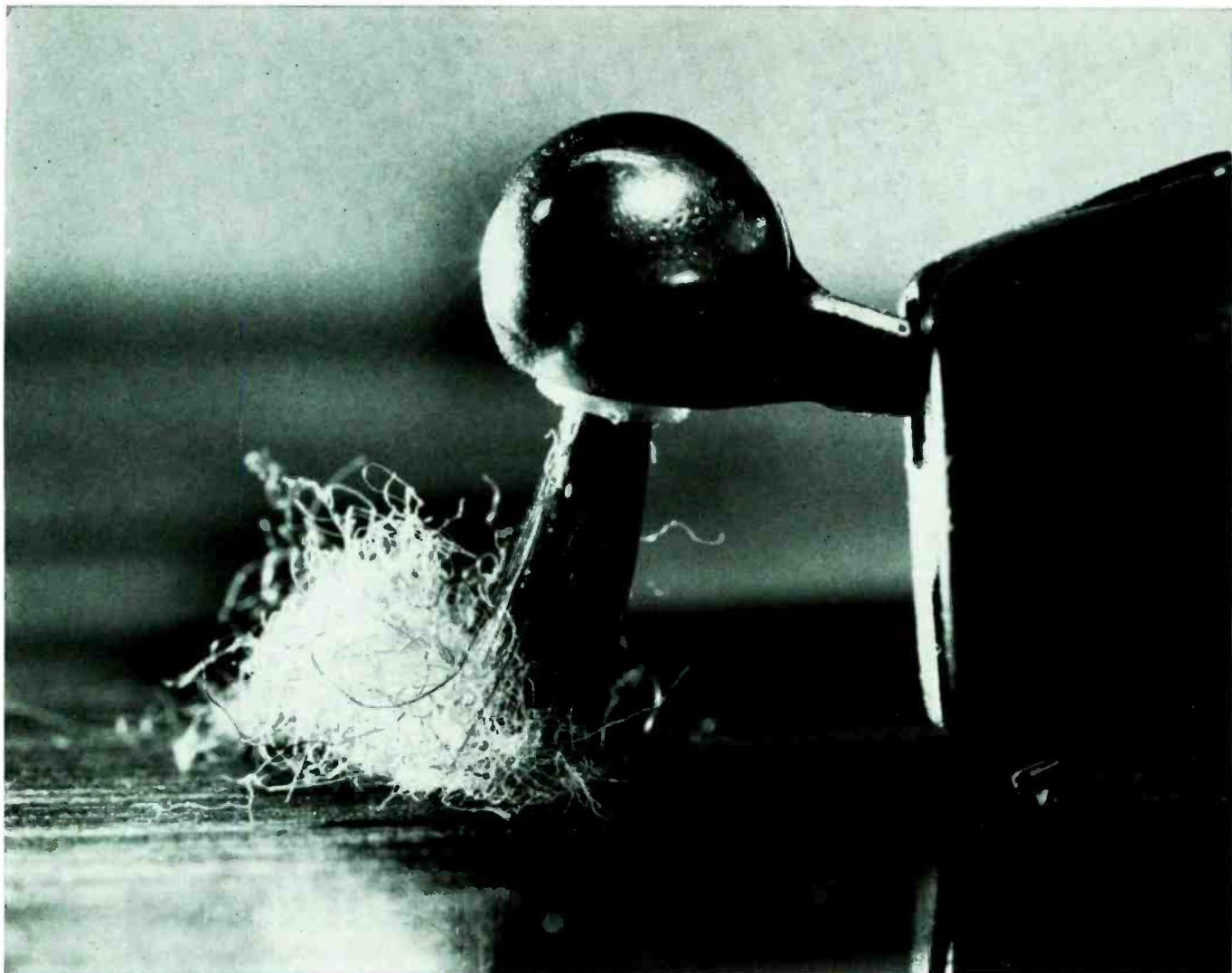
**"Showstoppers from the Popular Promenade Concerts."** New York Philharmonic, Andre Kostelanetz, cond. Columbia MS 6729, \$5.98 (SD).

Probably the most consistently crowd-pulling programs at Lincoln Center's summer Promenade Concerts are those starring Kostelanetz conducting selections from the all-time-hit musical shows. Robustly and sharp-edgedly recorded, the present disc features such sure-fire samples as the best-known tunes from *Show Boat*, *South Pacific*, *Kiss Me Kate*, *My Fair Lady*, *West Side Story*, and *The Music Man*—plus a pertinent encore in the form of Gershwin's easy-bouncing *Promenade*. Whatever else the characteristically extroverted performances may lack, it is never either vehemence or heart-on-sleeve expressiveness. But to my perhaps cynical mind this particular kind of interpretative emotionalism always suggests that of a gypsy café fiddler: at one moment passionately playing his heart out; at the next stretching out a hand for the tip. More objectively, I should say that the present release is to fill a gap to be left by the withdrawal of the conductor's Carnegie Hall pops program, "A Kostelanetz Festival," of 1961.

**"Sound Effects," Vol. 6.** Audio Fidelity DFS 7036, \$4.98 (SD).

Sidney Frey's sounds of war are presented in bald documentary style rather than fancied-up in stereo extravaganzas. The latest release in his "effects" series (begun in 1961) starts off with illustrations of "small," "medium," and "large" wars, and goes on to devote at least twenty-five of the total thirty-eight bands to guns, planes, and other military noise-makers. Fortunately, their realistic authenticity is preserved by relatively distant mikings; the old weakness of this series for grotesque close-ups is restricted to just a few of the nonmartial sonic examples, such as match-striking, torrential w. c.'s, and what is billed as "soft" surf but the savage roar of which would scare all but daredevils from swimming in it. R. D. DARRELL





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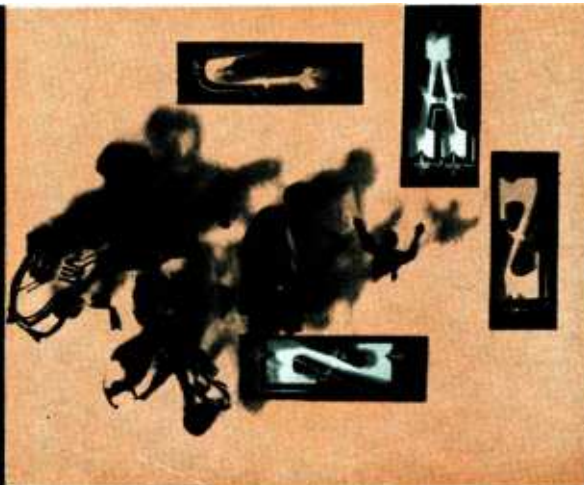
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## Rod Levitt—Jazz with a Goal

WHEN THE Rod Levitt orchestra first turned up on records a year or so ago on the now departed Riverside label, it brought a fresh, new sound to the generally moribund big-band scene. Not that the Levitt orchestra actually was a big band. It was only an octet, but thanks to Levitt's imaginative use of his instrumentation (trumpet, trombone, three woodwinds, piano, bass, and drums), the group sounded as though it were twice that size. That first disc revealed Levitt as an arranger and composer whose basic style was drawn from the earlier big bands (particularly early Ellington), but whose interests were completely contemporary, a balance which kept his music from being either imitative or, at the other extreme, simply esoteric. The performances came off successfully on that disc because Levitt's band was not an impromptu group, assembled on the spur of the moment in the studio to play his arrangements: it had existed for several years as a rehearsal band and the personnel had remained stable for a year before the Riverside recording was made.

Now comes Levitt's second disc, his first for RCA Victor. The band is still the same except for the added polish and finesse that comes from further work together. Levitt's writing is, in broad terms, still the same—soundly grounded in the jazz tradition from which he moves out in all directions. This time

there is more evidence of the humor that popped up here and there on his first disc. It shows up in the bent and twisted lines, the moaning bass figure, and the Raymond-Scott-like squirts of sound that he works into his arrangement of *All I Do Is Dream of You*. There is humor too in the blowsy, drunken trombone line of *Oh, You Beautiful Doll* and in the slapstick quality of *Stop Those Men!*

In his originals, Levitt writes with delicacy yet without losing the swinging vitality that infuses all his work. And he generates tremendous vital power, either through his own brash and lusty trombone playing (echoing the great plunger style of Ellington's Joe Nanton), or through the tight tensions he builds in ensemble passages. Rolf Ericson on trumpet and Gene Allen on baritone saxophone have most of the other solo spots. This is, however, a band in which one is not conscious of solos per se, partly because they are used as merely one element in the total concept. The fine work on this disc reinforces and extends the promising qualities apparent in Levitt's first recording; at a time when jazz often seems to have lost its sense of direction, Levitt is getting the music back on solid ground.

J.S.W.

**Rod Levitt Orchestra:** "Insight." RCA Victor LPM 3372, \$3.98 (LP); LSP 3372, \$4.98 (SD).

**Count Basie:** "Basie Picks the Winners." Verve 8616, \$4.98 (LP); 6-8616, \$5.98 (SD).

For dancers of the pre-twist school, this is a superb album. Everything is played at a medium tempo with a magnificently relaxed but compelling beat. You just can't help moving with it. This set retains the prime merit of recent Basie recordings—a smooth surface polish—but avoids the deadness that often gave them a mechanical quality. Billy Byer's arrangements of a good set of tunes, both current (*Watermelon Man*, *My Kind of Town*) and out of the past (*I'll Get By*, *Come Rain or Come Shine*), are bright, casual mosaics, colored with rich ensemble passages through which Basie's piano threads an easy path. Leon Thomas, Basie's vocalist, delivers *Nobody Knows You When You're Down and Out* in a surprisingly offhand way that proves to be quite valid.

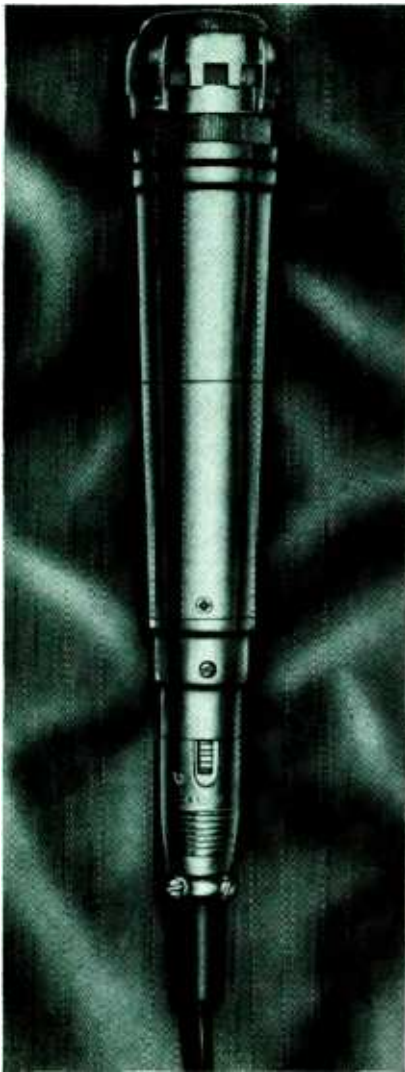
**Phil Bodner:** "Living Jazz: *Dear Heart* and Other Favorites." RCA Camden CAL 878, \$1.98 (LP); CAS 878, \$2.49 (SD).

For reasons best known to RCA Camden, this disc is presented with a profusion of apologies. It is subtitled "Professional and Pretty" and the liner notes begin with the statement that this jazz is "both commercial and good"—as if one automatically excluded the other. Granted, this is not jazz as Duke Ellington might play it. But the airy, rhythmic arrangements by Bodner (all with something very close to a bossa nova beat), played by a nine-man group made up of some of New York's busiest free lances (Dick Hyman, Mel Davis, Walt Levinsky, George Duvivier, Phil Kraus, and Bob Rosengarden among them), have a frisky charm that is very refreshing. The group is at its best when exploring new ways to approach a familiar standard (its version of *Serenade in Blue* is particularly attractive), but it also romps lightly through such recent hits as *Dear Heart* and *Never on Sunday* as well as several originals. The main drawback of the set is a similarity of sound and style from one piece to another.

**Hank Crawford:** "Dig These Blues." Atlantic 1436, \$4.98 (LP); S 1436, \$5.98 (SD).

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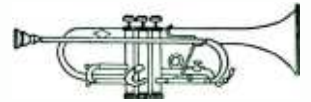
band that accompanies Ray Charles, plays both alto saxophone and piano in this set of strongly expressed instrumental blues, ranging from an easy rock to slow soulfulness. The personnel of his accompanying groups varies, but the instrumentation is always two saxophones, two trumpets, bass, and drums. Having a group of this size enables Crawford to use broad, sustaining backgrounds for his solos and to develop his arrangements with ensemble passages and punctuating riffs. Although the foundation for seven of the nine selections is a basic blues riff, Crawford has shown great ingenuity in building various turns and twists on these riffs. He is an extraordinarily expressive saxophonist when working in this vein and his solos sing and soar beautifully. At the piano, on two selections, he plays with a rugged, romping joy. The two pieces which are not riff blues are Duke Ellington's *Don't Get Around Much Anymore* and the standard *Baby, Won't You Please Come Home*, both of which take on exotically sinuous characteristics in Crawford's unusual, slow treatment.

**Dizzy Gillespie:** "Jambo Caribe." Lime-light LM 82007, \$4.98 (LP); LS 86007, \$5.98 (SD).

This musical visit to Trinidad by the Gillespie Quintet is divided between calypsos sung by Gillespie or his bassist Chris White, and instrumentals bearing such titles as *Trinidad Hello* and *Trinidad Good-bye*. The calypsos are routine comic efforts that have little to recommend them other than Gillespie's enthusiasm, but the instrumentals have their moments. The best is a catchy riff called *Fiesta Mo-Jo*, a lovely exotic piece developed largely through Gillespie's muted trumpet and Kenny Barron's graciously flowing piano. *Trinidad Good-bye* shows Barron whirling along at top speed with strong solos by James Moody (on tenor saxophone) and Gillespie. These are amiable but casual performances, presenting Gillespie at less than his peak either as entertainer or jazz musician.

**Coleman Hawkins and Lester Young:** "Classic Tenors." Contact 3, \$4.98 (LP).

This disc is comprised of eight pieces featuring Coleman Hawkins and four with Lester Young recorded in December 1943 for Signature Records. The Young performances are done with three men from Count Basie's band—Dickie Wells (trombone), Freddie Green (guitar), and Jo Jones (drums)—along with Bill Coleman on trumpet, Al Hall on bass, and Ellis Larkins on piano. Aside from Young, Larkins is the most interesting man in the group, for he plays with a light, pulsing, Basie-like drive that enlivens all the selections and provides a very comfortable setting for Young. Young is in fine form (his early, pre-Army form when his playing bubbled and sang). He builds an exceptionally intense solo on *I Got Rhythm* and composes a beautiful statement on *Linger Awhile*. Hawkins at this time was churning out looping solos that



often were impressive individually but tended to sound repetitious in quantity. Four of these selections are done with just a rhythm section in which Eddie Heywood on piano and Oscar Pettiford on bass spell Hawkins in the solo work. Heywood is particularly impressive, playing with strength and drive and yet with a stylistic individuality that makes him immediately recognizable. Hawkins' second group includes Coleman, Larkins, and Pettiford along with Andy Fitzgerald on clarinet, Al Casey on guitar, and Shelly Manne on drums. Again Larkins shines through while Casey has a superb solo on *Hawkins' Barrel House*. The entire disc is first-rate, swinging, small-group jazz. The recording is sometimes a bit thin by present-day standards, but the ear adjusts fairly quickly.

**Earl Hines:** "The Real Earl Hines." Focus 335, \$4.98 (LP); S 335, \$5.98 (SD).

**Earl Hines Trio:** "Fatha." Columbia CL 2320, \$3.98 (LP); CS 9120, \$4.98 (SD).

These two discs are the result of a series of three concerts that Hines gave in New York one week end in March 1964 (the Focus disc) and of a recording session directly after those concerts with Columbia. In both cases Hines is accompanied by Ahmed Abdul-Malik on bass and Oliver Jackson on drums. Tenor saxophonist Budd Johnson turns up on one selection in the Focus set, which is taken from tapes of Hines's actual concert performances. Hines is in superb form, relaxed yet always generating excitement. He begins with *Memories of You*, mulling the melody gently and gradually lifting it with graceful runs that grow in intensity. Other pieces—*I Ain't Got Nobody* and *Tea for Two*—start out in a similarly deceptive vein but develop into a brilliant showcase for Hines's joyous, tender, glittering, strutting, power-driven playing. From start to finish, including Johnson's one quietly reflective solo on *Someone To Watch Over Me*, this is a rare set of performances.

The Columbia disc was made later in the year in a recording studio. The sound is better than that of the concert tape but the performances might almost be by a different pianist. There are moments when the full-blooded Hines comes through (on *Louise*, *Broadway*, and in his moody singing and playing of *St. James Infirmary Blues*), but most of these performances are simply slick, casual, and even—heaven forbid—dull.

**Jazz in the Classroom, Vol. IX:** "A Tribute to Oliver Nelson." Berklee Vol. IX, \$3.95 (LP).

Past recordings made by the students of the Berklee School in the "Jazz in the Classroom" series have been impressive, but I don't recall any of such high quality as this one. The list of merits starts with the compositions by Oliver

Nelson, which make up the entire program. They are an unusually interesting and varied group of selections, ranging from a simple, basic blues to avant-garde work. But the real marvel—and one which should make established jazz musicians look to their laurels—is the body of students who wrote the arrangements and who make up the various groups, large and small, which play them. The writing, by six different students, is adventurous and, even though things get a little edgy in spots, there is nothing that can be categorized as a failure. Most of the writing, in fact, is fascinating and the performances are consistently good. The ensemble playing is clean, positive, and full-bodied and the soloists are often remarkable. At the very top of the list is Sadao Watanabe, a Japanese alto saxophonist and flutist with a strong, fluent style. He is already head and shoulders above most jazz flutists. Kent Carter, a bassist, and Erroll Burke, on tenor saxophone, also stand out, but the whole group is an excellent one and meets each challenge exceptionally well all through the disc.

**George Lewis and the Easy Riders Jazz Band:** "In Concert." Pearl 2, \$4.98 (LP).

The Easy Riders Jazz Band, a group of Connecticut traditionalists, is doing better and better with each recording. The band has already produced a fine clarinetist in Noel Kalet, and on this disc Fred Vigorito emerges as an excellent lead cornettist as well as an accompanist of taste and discernment. Unfortunately, because of the presence of the veteran New Orleans clarinetist George Lewis as a guest with the band, Kalet has been benched—relegated to the piano, where he plays an inconspicuous role. He takes up the clarinet only once, for a duet with Lewis, that does not quite come off because both performers play in a relatively tentative fashion. Lewis is what might be considered a polite guest—he plays well but modestly, never overshadowing his hosts. The tunes include several that have long been associated with Lewis—*Ice Cream*, *Walkin' with the King*, and *St. Phillip Street Breakdown*.

**Rune Ofwerman:** "Cool." Argo 752, \$4.98 (LP); S 752, \$4.98 (SD).

Only half of this disc is really under consideration here. One side is given over to selections on which a vocal group goes "doo-doo-doo" and, while some of the melodies are attractive, the singing group is so bland that even the glimpses of Rune Ofwerman's amiable piano playing cannot instill any life here. On the other side, however, there are no voices and Ofwerman takes over, revealing himself as something of a cross between the late Eddie Costa and early Eddy Duchin. Like Costa, he rumbles around the lower regions of the piano, swinging strongly all the time but without building up the same angry fury that Costa generated. His melodic sense is similar to Duchin's, although Ofwerman is a much more complex pianist. The end result is a group of dark-toned, rhythmic, melodious performances which

take on added charm when Ofwerman is joined by Rune Gustafsson, a guitarist who shares much of Ofwerman's lively warmth.

**Flip Phillips:** "Revisited." Sue 1035, \$3.98 (LP); S 1035, \$4.98 (SD).

Flip Phillips is not simply revisited on this disc—he is exhumed. A tenor saxophonist whose roots were in the Swing Era, Phillips arrived in the early Forties during the development of new jazz styles that could have made him appear obsolete. He survived, however, first in the Woody Herman band where all styles met, and later as a member of Norman Granz's Jazz at the Philharmonic troupe where he was encouraged to engage in honking and squealing to create the pre-rock 'n' roll excitement that helped carry Granz's tours. Since then, little has been heard of Phillips and one is inclined to think of him as having been drowned in his own honking. This disc comes as a very happy surprise, for here Phillips plays superbly, with greater drive and more control, warmth, and imagination than he ever showed in the past. He switches to bass clarinet on several selections, using that heavy-toned instrument with surprising lightness. His expert work on the tenor saxophone shows, in addition to his own exuberant attack, the influence of Ben Webster and of Lester Young. The material has been chosen with imagination: *Miss Thing* from the old Basie book, *Nuages* from Django Reinhardt, three Ellington numbers, *Sweet Georgia Brown* for a timeless entry, and *The Girl from Ipanema* for the contemporary. The unidentified rhythm section that accompanies Phillips is brilliant.

**George Shearing Quintet:** "Out of the Woods." Capitol 2272, \$3.98 (LP); S 2272, \$4.98 (SD).

This is such an enlivening change of pace for Shearing that he would be warmly welcomed back from his years in the musical doldrums were it not for the fact that this is not really his disc at all. It is a showcase for young Gary Burton and although he makes some able contributions on piano, Shearing appears simply as a sideman. The disc is entirely devoted to compositions by Burton (once the vibraphonist in Shearing's quintet, more recently a member of the Stan Getz quartet) for a nine-piece group made up of the Shearing quintet and a woodwind quartet. There is a large dose of Bach here, but Burton uses fugue and counterpoint with originality rather than emulating the current vogue which swings Bach without rewriting him extensively. Most of the performances are reminiscent of the bright and playful Alec Wilder recordings of the late Forties, although Burton is full of fascinating ideas of his own. In addition to writing the whole disc, Burton appears as vibraphonist in the Shearing group, plays Nordic lyre on one number, and, on *Dialogue for Two Pianos*, joins Shearing in a roaring piano duet. For young Burton, it is an impressive performance all around.

JOHN S. WILSON

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by R. D. DARRELL

# the tape deck

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

**BACH:** *St. Matthew Passion, S. 244*

Elly Ameling (s); Marga Höffgen (c); Peter Pears (t), Evangelist; Fritz Wunderlich (t); Hermann Prey (bs), Jesus; Tom Krause (bs); Stuttgart Boys' Choir; Stuttgart Chamber Orchestra, Karl Münchinger, cond.

• • LONDON LOV 90097. Two reels: approx. 97 min. each. \$25.95.

Notwithstanding the supreme musical importance of this most welcome first complete tape version of the *St. Matthew*, I'd like to emphasize initially the special fascination of the stereo technology here. I do so because I'm afraid that otherwise some tape collectors might pass up the present edition on the grounds of its high cost or their ownership of the fine Wödl-ike/Vanguard tape (reviewed in July 1964) of the *Passion's* major choruses and arias. For the moment I won't argue the advantages of hearing these excerpts properly integrated with the full narrative recitatives in the music-drama's story line. But I am most anxious to point out that every genuinely serious audiophile can learn valuable new lessons about the still scarcely explored potentialities of stereoism simply by listening to their imaginative exploitations—in depth as well as width—here. The accompanying notes-and-texts leaflet includes a detailed diagrammatic layout of the large and varied performing forces Bach's score calls for—and for once such a diagram corresponds closely with the sonic panorama of one's aural perceptions.

Münchinger's performance is one of great poetic fervency and yet great restraint. It may lack some of the grandeur and drive, and certainly much of the individuality, of other conductors' versions (I still hope that the memorable Klemperer reading for Angel may eventually be transferred to tape). But in its moving tenderness, its smooth but always propulsive flow, its engaging soloists (among

whom Elly Ameling and Peter Pears are outstanding), and above all in the expansive warmth of its vocal and instrumental sonics, this is sheer balm both to one's ears and one's soul. It should also be a special joy to the many admirers of the conductor himself, who in it not only celebrates the twentieth anniversary of his Stuttgart Chamber Orchestra but successfully achieves a far more ambitious recording feat than any he has ever attempted before.

**BEETHOVEN:** *Symphony No. 6, in F, Op. 68 ("Pastoral")*

New York Philharmonic, Leonard Bernstein, cond.

• • COLUMBIA MQ 715. 45 min. \$7.95.

One would scarcely expect a conductor of Bernstein's temperament to feel any personal affinity for the *Pastoral*, but he takes an obviously conscientious approach to the music and he consistently observes all the repeats—even that, so often omitted, of the exposition in the first movement. Both his performance and the robustly substantial Columbia recording (expansively stereoistic but with vividly close miking of the woodwind soloists in particular) are akin in sheer size and weight to the Reiner version for RCA Victor (February 1964). Bernstein, however, is not as precise as Reiner and cannot always resist his daemon's enticements into excessive vehemence. If you like a "big" treatment of the *Pastoral*, the Reiner tape remains the first choice. For a more warmly genial version, that by Walter for Columbia remains the general favorite, that by Ansermet for London is the choice of many connoisseurs.

**BRAHMS:** *Ein deutsches Requiem, Op. 45*

Elisabeth Schwarzkopf, soprano; Dietrich Fischer-Dieskau, baritone; Philharmonia

Chorus and Orchestra, Otto Klemperer, cond.

• • ANGEL ZB 3624 (double-play). 69 min. \$15.98.

**BRAHMS:** *Ein deutsches Requiem, Op. 45; Variations on a Theme of Haydn, Op. 56a*

Gundula Janowitz, soprano, Eberhard Wächter, baritone, Wiener Singverein (in the Requiem); Berlin Philharmonic Orchestra, Herbert von Karajan, cond.  
• • DEUTSCHE GRAMMOPHON DGP 8928 (double-play). 94 min. \$11.95.

Tape veterans may remember away back to a 2-track-era Brahms Requiem taping—a highly inadequate one to be sure, by Bamberger for Concert Hall. Now, at last, the gap left by that set's withdrawal is not only filled, but doubly so in an embarrassment of riches. For both of the new tapes are outstanding, in different ways to be sure: one as a favorite of disc connoisseurs since 1961, given special interest by the current celebration of its conductor's eightieth birthday; the other as a more recent recording which by chance appears here as the first example I have received of the long anticipated DGG/Archive releases missing from the tape catalogue until now.

To take the DGG/Karajan version first, I could scarcely believe my ears when it first began to unreel. We have had well-nigh perfectly silent tape surfaces and true pianissimos, but the literally *ppp* beginning here is the softest musical reproduction I've ever heard—clearly, of course. And in every other respect the present technology either meets the best previous tape standards or sets new ones. The recording is beautifully and wholly naturally wide, smooth, and warm, with unexaggerated but richly panoramic stereoism, generally excellent tonal balances, and the

*Continued on next page*



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CIRCLE 24 ON READER-SERVICE CARD

## THE TAPE DECK

Continued from preceding page

soloists well forward but certainly not excessively close; and the processing is truly immaculate, even to complete freedom from *préchoes*.

Interpretation and performance are nearly as outstanding—although it must be stipulated that not all listeners, especially those accustomed to traditional German, "devotional" approaches to the music, may approve of Von Karajan's sophisticatedly romantic treatment. Then too, the fine chorus is more admirable for its vocal attractions than for the clarity of its enunciation; and both soloists seem to overcareful, sometimes even constrained, in their otherwise fine performances. But in general the chorus and orchestra sound simply magnificent—as does the latter alone in the familiar *Haydn Variations*. And perhaps my praise for this performance can be given added weight by the admission that I was one of the very few reviewers, back in 1949, who dissented strongly from the general esteem given Karajan's first recorded reading of the Requiem (for Columbia). Here I no longer find more than bare traces of the interpretative quirks I objected to then: the conductor has incalculably strengthened both his conception and exposition of the work.

The superb technical qualities of the

DGG Requiem throw into higher relief the relative deficiencies of those in the Klemperer/Angel taping, the sonics of which are—if not quite opaque—decidedly thick in comparison. The processing is first-rate, with admirably quiet surfaces and no *préchoes*, but the dynamic range never encompasses anything as miraculous as the magical *ppp's* of the newer recording. Interpretatively, though, many Brahmsians may prefer the starker, more frankly devotional Klemperer approach; and neither his orchestra nor his chorus ever produces quite as enchanting sounds as do Karajan's, the solo contributions by both Schwarzkopf and Fischer-Dieskau may well constitute a powerful attraction for vocal connoisseurs.

Another, if negative, feature in favor of the Angel taping is its conventional single-reel boxing—in contrast with Ampex Stereo Tapes' new double-play format for all the recording companies it represents: an artificially fattened, sloping-edged package perhaps well suited for dealer display but warranting the curses of every tape collector pressed for shelf space. It's the DGG version that has the price advantage, though despite its markedly longer tape length (Karajan's Requiem runs seven minutes longer than Klemperer's and is followed by the 18-minute *Variations*).

Continued on page 102

## From the 3¼-Ips Reel Repertoire

BACH: *Brandenburg Concertos*, S. 1046-51 (complete)

Philharmonia Orchestra, Otto Klemperer, cond.

• • ANGEL Y2S 3627. 109 min. \$11.98.

Since reporting on the debut of the 3¼-ips tape reel for serious music, I have replaced my well-worn Ampex Model 960 with a current Model 2070, which provides rock-steady operation at the slower (as well as at the standard) speed. And this confirms—in rehearing last month's *Tosca* as well as in listening to the present *Brandenburgs*—my tentative impression that the new medium *can* be more effective than any 7.5-ips devotee has imagined it might be. Yet I still must make the proviso that—while the slow speed's disadvantages in signal-to-noise ratio and extreme high-frequency response are definitely less evident, under the best playback conditions, in actual practice than they should in theory be—the overall results are completely satisfying only as long as one does not demand the very best possible in wide-range reproduction and in particular abjures *direct* comparisons between the two technologies. I do not believe that any audio perfectionist can yet be satisfied with slow-speed tapings of either musical masterpieces or sonic spectaculars, though my principal objection is not so much to this use of the new medium as such as it is to the failure to provide in addition a standard-speed version of the same performances. I must also express my feeling that the present pricings of 3¼-ips

serious repertory do not represent adequate economic advantages.

To get to Klemperer's *Brandenburgs* themselves, they employ—as disc collectors have known since their release in 1963—modern instruments except for a harpsichord in the continuo part throughout and in the big keyboard solo in the Fifth Concerto, which is played here with more restraint than bravura by George Malcolm. The orchestra is not a large one, yet scarcely of chamber music proportions: the over-all approach is generally relaxed, but often exceptionally eloquent; the performances professionally skillful but without any attempt to conform to authentic baroque traditions. What makes the whole here far more satisfactory than the mere sum of its parts are Klemperer's own superbly communicative relish of the music and the truly crystalline clarity of both the playing and its gleamingly transparent recording. Few current examples of the best present-day technology could be better suited to make the very best of the 3¼-ips medium; one can only guess how much finer still all this might sound in 7.5-ips reproduction. In any case, since the only standard-speed taping of the *Brandenburgs* (by Scherchen for Westminster, August 1962) is both musically and technically unsatisfactory, we are still in need of a 7.5-ips version which makes use of all the instruments originally called for and which adheres closely to authentic baroque interpretative practices—preferably (say) a transfer of the Menuhin version (also for Angel) or Richter's for DGG. R.D.D.

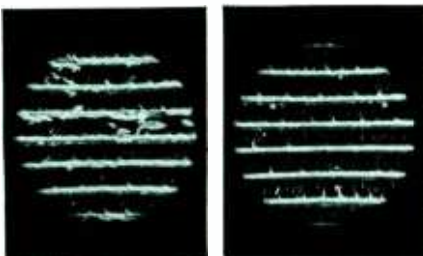
Some plain talk from Kodak about tape:

# Slitting accuracy and skew angle

Tape is made in wide rolls which are slit to width— $\frac{1}{4}$ " for most audio tapes. There are three main considerations in this process: cleanliness, dimensional accuracy and trueness of cut. Cleanliness cannot be given too much consideration. When the tape is slit, particles of the oxide and the base can flake off. This condition arises from poor oxide adhesion and poor quality-control standards on slitters. Slitting dirt is virtually nonexistent in Kodak tapes because of our "R-type" binder and our unique slitting techniques.

Tape dirt clogs the recording gap and prevents the tape from making intimate contact with the head, thus causing dropouts and high-frequency losses. Oxide dirt can also cause a phenomenon known as re-deposit. During a normal tape transport operation, gummy oxide dirt can actually re-deposit on the magnetic layer and fuse in position. Just imagine Main Street strewn with giant boulders. Well, that's the way re-deposits appear to your recorder heads. Pleasant thought, isn't it?

To get some idea about how Kodak tape slitting compares to ordinary slitting, take a look at these two photomicrographs. The dirt you see between the turns on the left is oxide dirt. Compare it to the virtually spotless edges of KODAK Sound Recording Tape on the right.

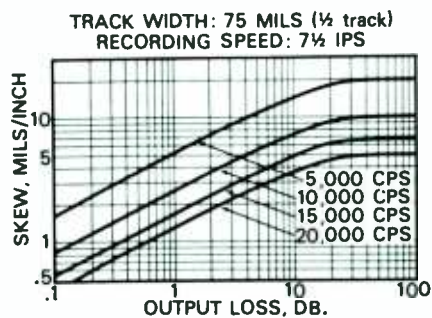


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From our 42-inch-wide master web, we have to cut 160 quarter-inch ribbons of

tape — each almost two miles long. That's a lot of total mileage, especially when you think how straight and true those edges must be to assure optimum tracking on your recorder. In terms of slitting accuracy, the standard specs call for a tolerance on width of  $\pm .0020$  inches. We decided that that was just about double what it really should be, so we hold ours to  $\pm .0010$  inches.

But the really critical part of slitting is a bad guy known as weave. When a tape weaves, it passes the head at a continuously changing skew angle. Look at the graph.

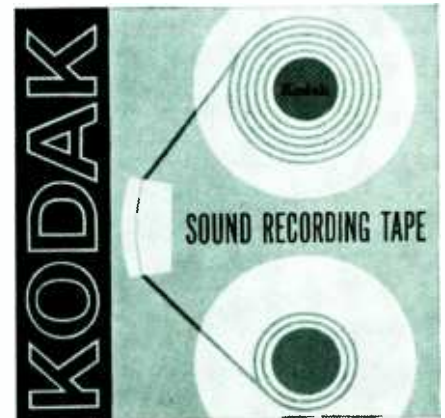


Note how losses pile up as skew angle increases. And as you would guess, the losses are in proportion to the frequency. Higher frequencies, higher losses. Same principle, really, as an azimuth loss.

The patterns of tension set up within the roll when the tape is wound are quite interesting. Normally, the tension at the outside of the roll will decrease until it reaches a point of zero tension about  $\frac{1}{2}$  of the way from the core. Beyond this point the tension increases, but the direction of that force is reversed. Near the core the tape is in a state of compression. It's just the opposite with the outer layers. They're clockspringed.

Proper tape tension is also important if you want to prevent "stepping." Stepping usually takes place at the point of zero tension. You can visualize

it as a lateral shearing of a roadway during an earthquake. Shades of old San Francisco. This sets up stresses which cause fluted edges and prevent proper head contact. From winding billions of feet of motion picture film, Kodak has developed some pretty specialized tension-control techniques. The end result, of course, is that when you get Kodak tape on a roll, you know it's wound properly: not too loose, not too tight. Just right. Our Thread-Easy Reel is part of the story, too. Because it is dynamically balanced, we get a good wind right off the bat, and you get a good rewind, too, when you run it on your tape deck.



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## THE TAPE DECK

Continued from page 100

**SAINT-SAENS: Concerto for Violin and Orchestra, No. 3, in B minor, Op. 61**

†Vieuxtemps: *Concerto for Violin and Orchestra, No. 5, in A minor, Op. 37*

Arthur Grumiaux, violin; Lamoureux Orchestra, Manuel Rosenthal, cond.

• • PHILIPS PTC 900061. 47 min. \$7.95.

Not only fiddlers and fiddle specialists will enjoy the Saint-Saëns warhorse in this beautifully fine-spun, entrancingly lyrical first tape edition by Grumiaux. The musical substance isn't great, but if one's mind is never deeply stirred, at least one's ears are deliciously soothed. The flashier Vieuxtemps Concerto, however, is somewhat less well suited to the artist's warmly songful treatment, and in any case we already have the far tauter, bolder, more bravura taping by Heifetz for RCA Victor (January 1963). Yet even owners of the latter may find it hard to resist the graceful tenderness of this Saint-Saëns performance, to say nothing of the present reel's magically floating and luminous stereo sonics and flawless processing.

**STRAVINSKY: Le Chant du Rossignol; Scherzo à la Russe; Fireworks; Tango; Four Etudes for Orchestra**

London Symphony Orchestra, Antal Dorati, cond.

• • MERCURY STC 90387. 42 min. \$7.95.

There is so much that is admirable in this reel—not least the brightly vigorous stereo recording of Dorati's crisp performances—that I regret confining its recommendation to Stravinsky specialists only. I must point out, however, that *Le Chant du rossignol* has never exerted any really general appeal—and is even less likely to in the present quite objective reading than in the lyrical one by Ansermet for London (April 1961) or the dramatic 2-track taping (now deleted) by Reiner for RCA Victor. The rest of the program is, I'm pretty sure, all new to tape, but the pieces are frankly trifles. Apart from the historical interest of the very early *Fireworks* and the engaging jauntiness of the 1940 *Tango*, the strictly musical appeal is scarcely either wide or substantial.

**VERDI: La Forza del destino**

Leontyne Price (s), Leonora: Shirley Verrett (s), Preziosilla: Richard Tucker (t), Don Alvaro: Robert Merrill (b), Don Carlo; et al.: RCA Italiana Opera Chorus and Orchestra, Thomas Schippers, cond.

• • RCA VICTOR FTC 8011. Two reels: approx. 90 and 85 min. \$21.95.

It's a delight to find Miss Price in

finer voice here than she has been since her *Madama Butterfly* of a couple of years ago. But for that matter the present *Forza* is notable for its exceptionally fine vocalism throughout—with perhaps special honors going to Ezio Flagello in the secondary but by no means minor role of Melitone. This version also has the advantages of genuine completeness (there were a few cuts in the only other "complete" taping, that conducted by Molinari-Pradelli for London and reviewed here in March 1961) and of remarkably opera-house-authentic, ultraclean, and vivid Dynagroove recording—although the effectiveness of the brazen chords at the very beginning of the overture is seriously flawed by a plague of preëchoes. Yet for all this *Forza's* notable attractions, there is for me a fatal lack of the dramatic force and conviction which are such distinctive features of the tonally less refined London taping. For many listeners, I'm sure, the magnetic power of this opera lies less in its sheerly musical appeal than in the perhaps crude but certainly electrifying dramatic excitements that the right conductor can generate. Schippers, however, either can't or won't try to produce the melodramatic bravura demanded. But of course every admirer of Miss Price (or of any of the other members of the distinguished cast) can well afford to ignore the directorial and acting weaknesses in order to enjoy so much fine singing as is to be heard here.

**"Beatle Jazz."** Bob Hammer Band. ABC-Paramount ATC 844, 27 min., \$7.95.

**"Big Band Beatle Songs."** Orchestra, Bob Leaper, cond. London LPL 74056, 37 min., \$7.95.

The only reel I know by the incredible British phenomena themselves is a 3¾-ips 5-incher of their original Capitol "Meet the Beatles" program. But of course the hit songs by the Liverpudlians' composer-members, John Lennon and Paul McCartney, are being exploited in a wide variety of styles, on tape as elsewhere. The Hammer-Band program should delight already Beatle-browed youngsters; others are likely to find it no less strenuous than the Bs' own performance. Yet for all the stridencies there is at least some gruff songfulness as well as immense gusto to such pieces as *Any Time at All*, *I'm Happy Just To Dance with You*, and *When I Get Home*. For a wider audience, though, this reel is far less satisfactory than the Phase-4 release in which a star arranger for the Grenadier Guards Band leads a nineteen-man brass-dominated ensemble in his own imaginative scorings of Beatle hit songs, many of which are truly metamorphosed here. Leaper certainly shares—if he doesn't preëempt—honors with Lennon and McCartney for his inspired versions of *Don't Bother Me*, poetic *This Boy*, easygoing *It Won't Be Long*, atmospheric *All My Loving*, jumping *Please Please Me*, etc. Superbly transparent Phase-4 stereoism makes the very most of the varicolored, richly sonorous tonal qualities.

**"Command Performances," Vols. 1 & 2.** Pittsburgh Symphony Orchestra, William Steinberg, cond. Command C 11028/29, two reels, 33 and 35 min., \$7.95 each.

These are sample anthologies drawn from earlier releases in the celebrated Steinberg/Command series. Vol. 1 includes two *Nutcracker* dances plus short movements from the Third Symphonies of Beethoven, Brahms, and Schubert; also Beethoven's Seventh and Rachmaninoff's Second. Vol. 2 includes the *Ride of the Valkyries*, together with short movements from the First and Second Symphonies of both Beethoven and Brahms; also from Tchaikovsky's Fourth and from the Verdi Quartet as played by a full string orchestra. Musically, two bowls of such bouillabaisse at a sitting are highly indigestible. But as come-ons for the full-length Steinberg tapes these samples are highly persuasive salesmen. And students of audio engineering well may marvel over the consistency of excellence maintained in recording sessions spaced over several years.

**"More Music from Million Dollar Movies."** Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor FTC 2192, 39 min., \$7.95.

Unlike the first program (January 1961) in this series, which featured several relatively long piano "concerto" selections, this one is confined entirely to short pop film-hits. The performances themselves, however, are electrifying big-hall, big-orchestra realizations of opulent symphonic scores especially prepared by Richard Hayman, Jack Mason, and P. Bodge. And until you hear them you won't be able to imagine just how much genuine musical and sonic interest can be transfused into such familiar light materials as the main-title music for *Tom Jones*, *Get Me to the Church on Time*, *Moon River*, the *Lawrence of Arabia* theme, etc. If ever there were a deserved best seller, this is it—and for good measure the ultrarich and broad-spread Dynagroove recording has been captured in immaculately quiet-surfaced, preëcho-free tape processing.

**"The Sound of Music."** Sound track from the recording of the film. RCA Victor FTO 5033, 46 min., \$8.95.

Since I was one of the not too many reviewers who sneered nastily at the gushy sentiment of the original Broadway-cast recording of this Rodgers & Hammerstein cupcake, I've been wearing a smug "I-told-you-so" expression as I've read the disc reviews of the current movie version. But on hearing the present tape, I find myself just a bit embarrassed to report that I find the new performance, while undoubtedly sentimental, in generally better taste and, indeed, at times (as in the opening moments) downright admirable. Of course even the best efforts of the captivating Julie Andrews, a much better than usual orchestra, and first-rate clean, natural, unexaggerated stereo recording can't prevent the show as a whole from wandering dreamily on and on deeper into the cornfields. And it's not given any real lift by the injection

of a couple of new songs with the composer's own lyrics. Most importantly, even the best moments here never match the genuinely naïve and disarming charms of the finest of all "Sound of Music" representations: the album by the Trapp Family itself, which is happily still available on tape—Warner Brothers WSTC 1377.

**"Themes from the James Bond Thrillers."**

Roland Shaw Orchestra. London LPM 70091, 32 min., \$6.95.

Although I've caught all three of the James Bond/Ian Fleming films so far, not a note of their scores remained in my memory afterwards—which is perhaps to their credit as purposely self-

effacing backgrounds. Anyway, I am surprised to find that the *Goldfinger* and *Dr. No* pieces are either characteristically rock-n-roll to begin with or innately suited to that kind of treatment. I wince a bit at some of the ultrametallic twanginess of the energetic Shaw performances, but the *Twist with James* is very catchy indeed. And on the other, all *From Russia with Love*, side both the music itself and Shaw's playing are more conventionally attractive, especially in the colorful *Golden Horn* and exotic *Leila's Dance*. In both of these, the strong, extremely clean recording does particular justice to the arranger's (Shaw himself?) unusually effective use of light percussive decorations.

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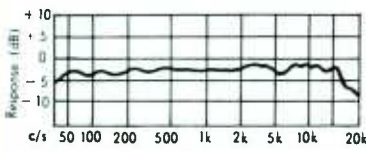
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## TAPE IN TRANSITION

*Continued from page 39*

in four-track stereo is on open reels. Whether such selections continue to be released at 7½-ips speed or come down to 3¾-ips speed, the conventional deck is the only machine that can play them.

In short, the best cartridge system—its unique attractions acknowledged and commended—cannot rival, in sound or scope, today's typically good open-reel tape machine. Both may have a place, but the place of honor still goes to the conventional deck.

### What is video tape, and how is it related to audio tape?

Video tape, or—as it is often called, “television tape” (because it was originally used, when Ampex introduced it in 1956, for TV)—is magnetic tape capable of storing and reproducing pictures as well as sound. The video tape recorder may be fed with signals from a TV receiver, or from a special kind of electronic camera for live work. It plays back through a video monitor (a slightly modified TV set), and the sound portion, of course, can be enhanced by being fed to a high fidelity system. Pictures and sound taken by the video recorder are automatically synchronized, and playback of either or both is instantaneous without the need for processing or developing. Video tape can be used for color pictures, and engineers advise that stereophonic sound is imminent.

Today, in addition to commercial television, video tape is used increasingly in education and in industry. Of more direct concern to us, it is seen as a potential new medium for home use—not only to record off-the-air TV shows, or to make one's own “instant home movies,” but as a playback medium so that one can watch, as well as hear, the Budapest Quartet, or Richard Burton's Hamlet, or Leinsdorf conducting the Mozart Requiem, or one's favorite Tosca doing in one's most hated Scarpia—as often as and whenever one chooses. Once the new technology reaches “consumer proportions,” it is believed that sight-and-sound releases of all types will be produced by the recording companies to be sold or rented for home use.

### What is the nature of that “modification” of a television set to adapt it for video tape?

For most home applications, this will be a fairly simple circuit change—quite within the capability of any competent service technician—which will permit the video recorder to be connected to the antenna terminals of the TV set, and which will not impair the set's ability to receive regular television signals. Most experts agree that eventually all television sets will be manufactured with this modification built in, and a simple selector switch will permit the user to choose between regular TV or the video recorder—in much the same manner as today you can choose, on an amplifier, between different signal sources.

For more professional hookups, such as would be used when a single video recorder supplies signals for several TV monitors—as in a closed-circuit system in a school or business establishment—the modification is somewhat more complicated but still entirely practicable.

### How good is the sound portion of video tape?

The wide bandwidths required for video work (1.5 megacycles and up) of course can accommodate wide-range audio, but because of the peculiarities of response at the tape speeds needed for video, impressing audio onto the tape by the usual means can—while capturing an over-all wider audio range—actually limit the bass end to about 200 cps. To overcome this, a form of “internal FM” is used that provides flat response from 30 to 15,000 cps. The second sound channel, for stereo, can be multiplexed right onto the one sound track.

### What will video tape cost the average consumer for, say, an hour's programming?

It is impossible to say at present. Professional video tape is expensive: a 12-inch reel of 2-inch-wide tape capable of furnishing one hour of playing time when used on a machine with rotating heads typically costs a little over \$200. The 8-inch reel of 1-inch-wide tape used on the Norelco EL-3400 (with a rotating head) costs \$65 and runs for forty-two minutes. The 12-inch reel of ¼-inch-wide tape developed by Ampex for its new VR-303 video machine (which uses fixed heads) runs for fifty minutes (twenty-five minutes in each direction of tape travel, less a 20-second interval while the machine automatically reverses itself) and costs just over \$50. The 7-inch reel of ½-inch-wide tape used in the Sony TCV models costs \$21.95 and \$39.95 for 30 minutes and 60 minutes of play respectively. The eventual use of ordinary audio tape, or at most, instrumentation tape (which costs about \$25 for a 10½-inch reel) has been speculated, but this would presume a real breakthrough in the new technology which, so far, has been evolving slowly through years of painstaking research and development.

### Is such a breakthrough imminent? What about the low-cost video machines we've been hearing about?

In the price class below the professional level, we have seen so far three video recorders that work as claimed and which, we are assured, are being produced and can be purchased. Two are the Ampex VR-303 and the Norelco EL-3400. Each costs \$3,950; each can record from, and play through, a commercial television receiver (at the demonstrations we attended, these video machines were



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hooked up to Zenith 19-inch sets). Cameras, for taping live, start at just under \$1,000 and—with accessories and lenses—can themselves run to two to three times that amount. Whether any such unit, in view of its cost, qualifies as a consumer product is perhaps best determined by the state of one's bank balance (both Ampex and Norelco are offering their new machines mainly to schools and business firms). The third is the Sony TCV-2010; priced at \$995, it includes an 8-inch TV set and the machine for video recording and playback. A camera, for live video taping, costs \$50.

There are reports too of video units below the top price level. For instance, the Fairchild model, initially reputed to cost less than \$500, is still an engineering prototype, but an alternate Fairchild video machine has since been announced at \$3,000. A new version of the Wesgrove has been announced, in kit form, at under \$400 (plus shipping and imports costs from Britain). We have one of the early versions of this kit which we ordered direct from England, and are awaiting repairs or replacements of some original parts and circuitry before evaluating it. According to Wesgrove, improvements in the unit's design coincide with the setting up of U.S.A. distribution; we should know soon how effective these changes are. Matsushita of Japan may release next year—through Concord—a video machine priced at \$500.

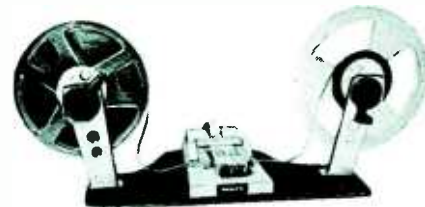
The only other video machine of promise in the under-\$1,000 class that we know of is the model being developed at PAR Limited in Clifton, New Jersey. This machine departs radically from all others in that it runs at only 60-ips speed, which, for video work, is astonishingly slow. Even more surprising is the firm's intent to get it to run satisfactorily at only 30 ips. The PAR unit promises to offer twenty-four minutes of continuous playing time using ordinary triple-play polyester tape on a 7-inch reel at its "fast" speed; twice that time at the slower speed. From what we saw during a recent visit, we would say that PAR is fairly close to realizing its goal. But when any of the low-cost video machines leaves the "breadboard" stage and becomes a producible and marketable item is anyone's guess.

In sum, what does the future of tape look like?

One is tempted to offer some brilliant fantasy of a system of the future, consisting of a compact, solid-state audio-video tape unit that will record and play color pictures and stereo sound with the ease of, and at no greater cost than, today's record player. However, for the time being, and probably for the next few years at least, we will have three general forms of tape and associated equipment: the standard open-reel system that will interest those seeking the highest audio quality; some form of cartridge that will come very close in performance but will appeal mainly to those who put convenience first; and an increasing number, at steadily decreasing cost, of video machines.

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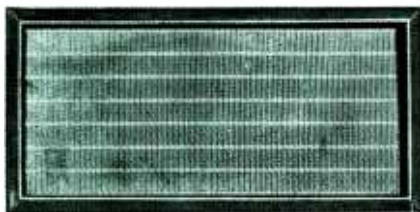
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## TAPES TO CHOOSE FROM

*Continued from page 42*

such adjustments. But the newer varieties of tape do, apparently, require substantially more bias than standard tape. To determine what happens when a machine that is adjusted for a specified tape is used with another kind of tape, frequency response curves at 7½-, 3¾-, and 1¼-ips speeds were made, using a machine for which a "general purpose" high fidelity tape, such as Ampex Type 600, is recommended. This tape, and 3M (Scotch) No. 202, a new "low-noise" tape, both were used. Both are representative, in our view, of similar tapes offered by many manufacturers.

The recorder has no equalization adjustment but its bias can be varied (typical of many recent home recorders). Response curves were made first, using the Ampex tape with bias as factory-set; next, using the 3M tape with bias readjusted accordingly; next the Ampex tape with the bias still set for the 3M tape; finally, the 3M tape with the bias returned to its original level, as if for the Ampex tape.

Results of all four tests—three speeds for each test—are shown on the graphs on page 42. Response of both tapes, with bias correctly adjusted for each, was substantially similar; the relatively slight differences (two or three decibels at some points) seem to fall within normal variations and would be virtually impossible to detect in listening tests.

The Ampex tape, at the higher bias level required by the 3M tape (test No. 3), gave very clean results; the high-frequency characteristic caused by the overbiasing served, in this instance, to correct the recorder's own slight peakiness—curtailing its high-end response somewhat but also smoothing it out.

Response of the 3M tape, run severely underbiased (test No. 4)—as when the machine was adjusted for the Ampex tape—had a fair peak in its high end as well as increased distortion, although some of the high frequency rise comes from the machine's own record equalization, as shown by the slight peakiness found in test No. 1.

It would appear, in any case, that differences in performance, while not very pronounced among similar kinds of tape even of different manufacture, are noticeably greater among dissimilar kinds of tape, regardless of manufacture. Possibly the main variable in adjusting the machine to function well with different kinds of tapes would be its bias—and it is best to adjust this for one type of tape and insofar as possible to use that tape exclusively. If both low-noise and standard tapes are used equally often, it may be expedient to sacrifice some high frequencies on the standard tape and use the higher bias setting indicated for the low-noise varieties, thus avoiding distortion, which is more objectionable than treble losses.

Ideally, record equalization should also be reset when changing tape types; however, nearly all home machines lack this adjustment, and in many cases little adjustment would be needed. If equalization is adjustable, and both kinds of tapes are used interchangeably, a compromise equalization could be set. Or, if the low-noise tape is used for more critical recordings, equalization could be set for this tape, though some rolloff of the highs, when using the standard tape, may be expected.

With home video tape recording an impending certainty, new questions arise. Will video recorders use audio tape? If not, what kind of tape will be required, how much will it cost, and will it be compatible with audio requirements?

Inasmuch as there are as yet no standards for home video recorders, it is impossible to answer these questions with any certainty at the present time. Most video recorders use rotating heads that scan across the tape at extremely high speeds. Yet, there are video machines that use ¼-inch tape, moving past fixed recording and playback heads, at 60 to 120 inches per second. Which type prevails as the "home standard" remains to be seen. Until we know not only what kind of tape will be required but at what speed it will run (hence, how much tape will be needed), the question of cost, like that of the kind of tape itself, must remain unanswered.



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Continued from page 55

bears an opus number. Of the four recordings of the *Seven Words from the Cross* (c. 1645) none is ideal. The Vienna recording under Grossmann (Lyrichord 91) is slow and ponderous to the point of dracinariness; in the Vox (14060 or 514060) version by the Telemann Society under Schulze the singing and playing is too often out of tune, and the *martellato* style produces a caricature. The rough, heavy-footed rendition of the Old North Singers on Cambridge (CRM 417 or CRS 1417) puts it out of the running, as do the faults in intonation and ensemble. The nod goes by default to the Collegium Cantorum Turicense under Max Meili on Amadeo (6282), despite some stylistic incongruities and poor singing.

The *Christmas* Oratorio of 1664, on the other hand, enjoys an embarrassment of riches; all four recordings are good to excellent. I personally prefer the intimacy of the Westfalian Kantorei's performance (Cantate 640201 or 650201) to the more brilliant one of the Swabian Chorus (Vox DL 780 or STDL 500780), but this is a matter of personal taste. The Windsbach Boys Chorus (Angel 36211 or S 36211) is in the same class; and the Oiseau-Lyre (50020) recording lags only a bit behind the others, chiefly because of the inferior sound.

All three Passions are recorded. The only listed disc of the *St. Luke*, by the Collegium Cantorum Turicense (Amadeo 6205), is a poor job; the choral singing is rough and off-pitch; the recitatives are twisted out of shape. Bärenreiter has a far superior version in its "Laudinella" series (EKLM) 201), which for some strange reason does not appear in the Schwann "Imports" section. As for the *St. John* Passion, the choice between Cantate (640222 or 650222) and Period (1103, a three-disc set) presents no problem: Cantate's Westfalian Kantorei wins hands down. The music flows better, the continuity is fine; the singing is spirited, but exaggeration is avoided. This is, in fact, the best recording of any of the Passions.

The Period box also contains the *St. Matthew* Passion and some miscellaneous pieces; all suffer from a too ponderous treatment and a hooty, unclear sound quality. Westminster's *St. Matthew* Passion (W 9606) makes an unsuccessful attempt to "dramatize" this essentially contemplative work by strong contrasts in dynamics and tempos. Archive's version (ARC 3172 or 73172) is the best, even though some of the tempos are slow. Dietrich Fischer-Dieskau sings the part of the Evangelist freely but superbly; Klaus Fischer-Dieskau conducts; Lore Fischer-Dieskau sings soprano.

Of all of Schütz's music preserved in manuscript, only two works are recorded. Both are Magnificats. The brilliant, colorful "Latin" Magnificat is given a breath-taking performance on Cantate (640233), a fairly good one on Lyrichord (133 or 7133). This Lyrichord disc also contains the lapidary "German" Magnificat for double chorus, Schütz's last work, written at the age of eighty-one. The performance by the Whitehart Chorale is just satisfactory; the text is practically unintelligible. Bärenreiter 1307 or S 1307 contains a splendid interpretation of the "German" by the Barmen-Gemarke Kantorei under Kahlhöfer.



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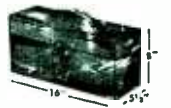
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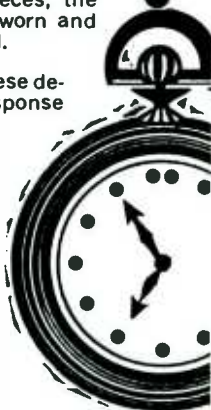
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