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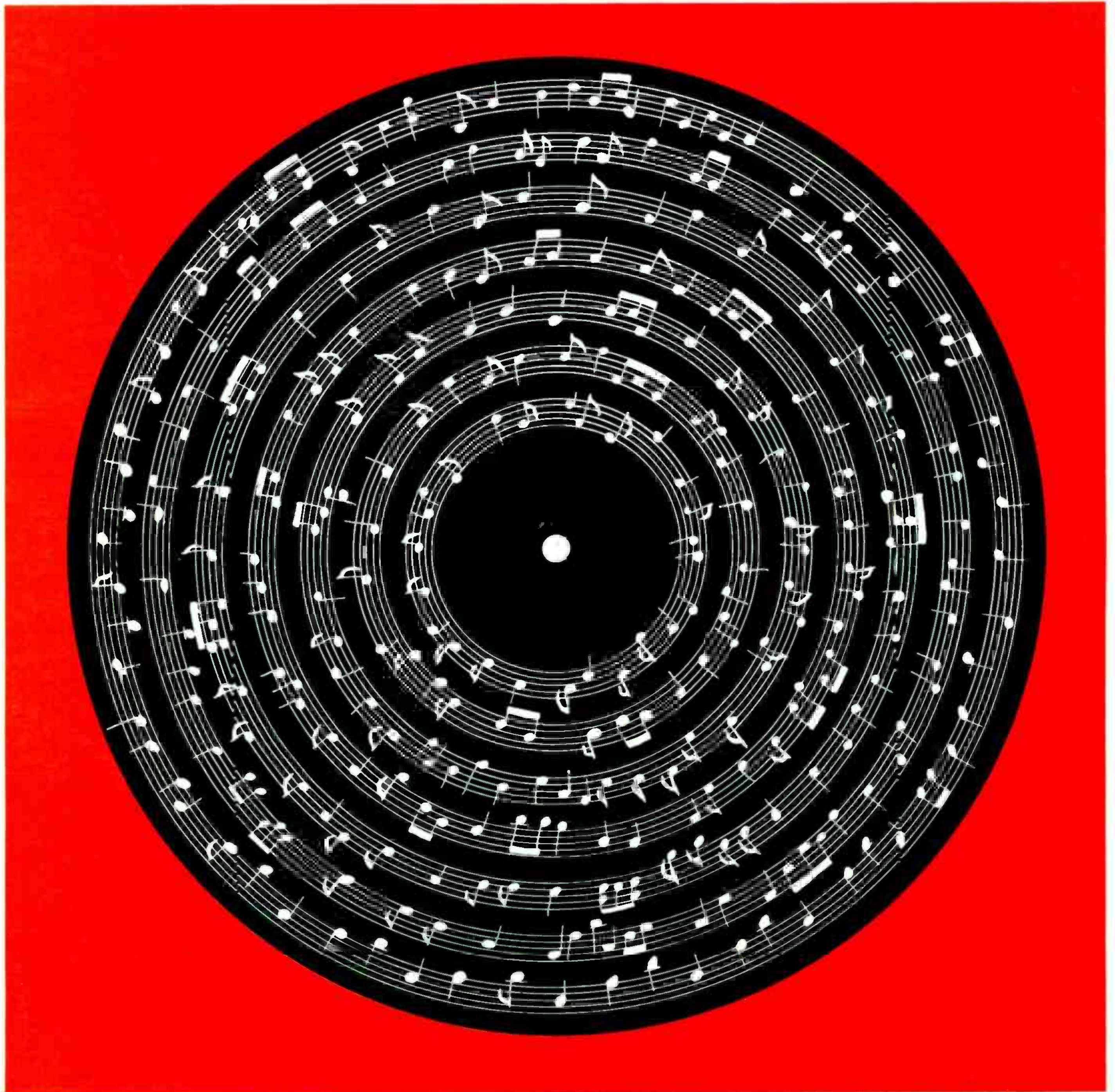

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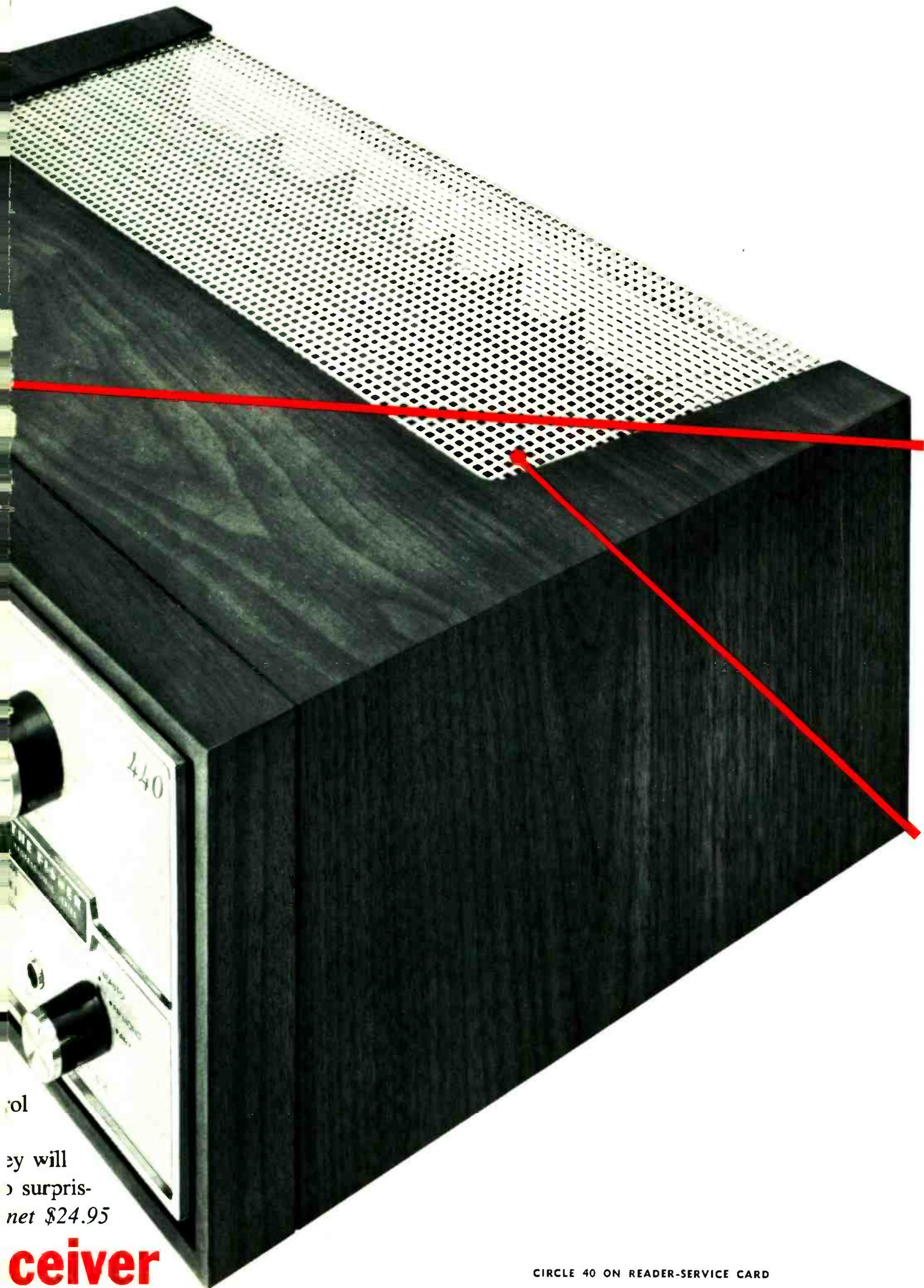

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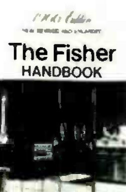

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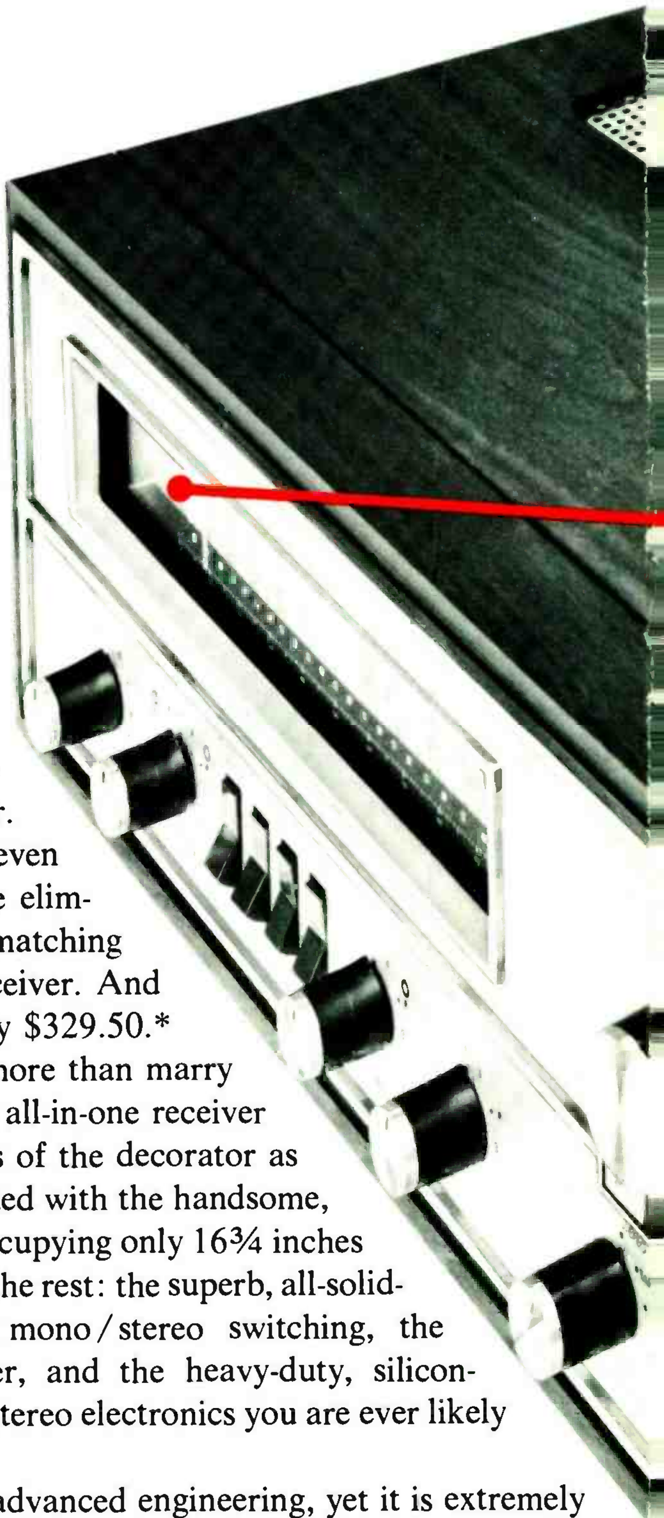

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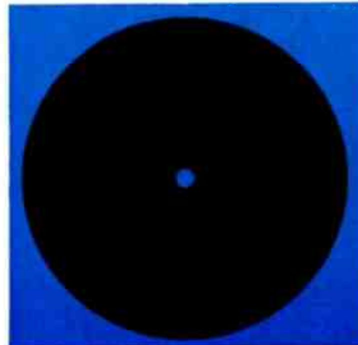

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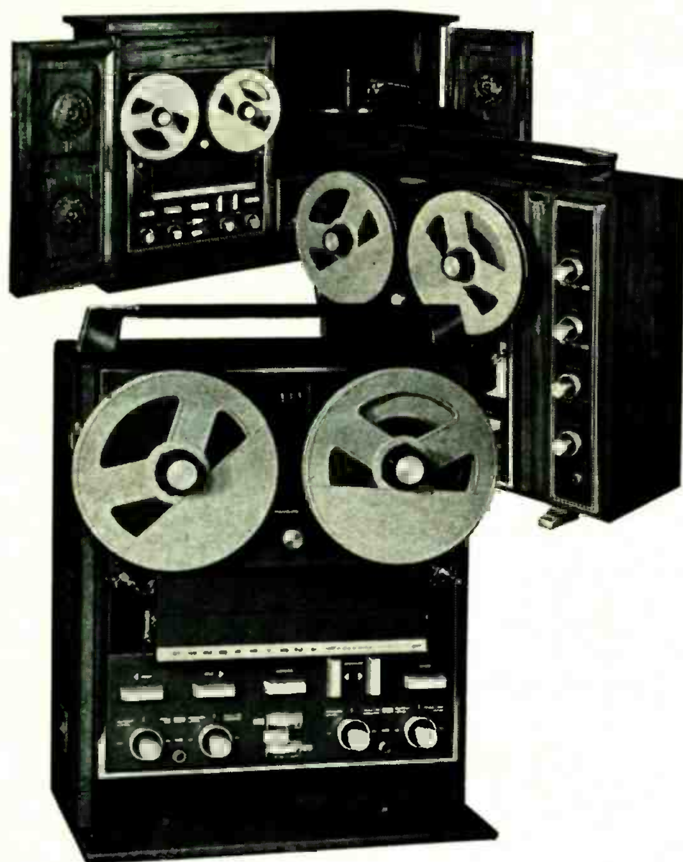

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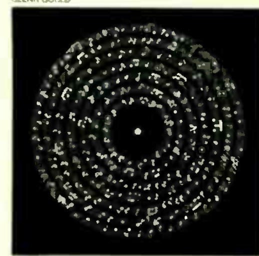

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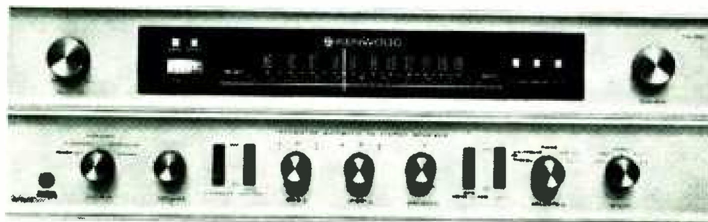

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Our Poor Reception

SIR:
May we take the liberty of pointing out a few small errors in your excellent coverage of stereo receivers (January issue)? The dimensions listed in the tabulation of the Scott 348 should be 18¼ by 11¼ by 6¼ inches. Inputs on this set, as well as on the Models 344B and 388, include both tape monitor and tape head. The Model 342 is available with walnut or leatherette case (both extra). And both the 388 and the 342 employ field effect transistors in their front ends.

William F. Glaser
Sales Manager
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The Posthumous Career of L. M. Marcus

SIR:
As is often the case, I was reading your magazine with great pleasure until I came upon a statement in "The Posthumous Career of J. S. Bach" by Leonard Marcus [January 1966] that prevented me from reading further until I could make some sort of rebuttal. Even though I am British, I must agree with his appraisal of Bach versus Handel ("Handel's reputation, if hardly his music, is still often placed on a par with Bach's. . . . Still, we must be tolerant of the British in their touting of their immigrant son: they are hard put to foster anybody else."). Should this article catch the eye of a music lover one hundred years from now, he may well be tempted to retort: "Mr. Marcus refers to the Stravinsky-Schoenberg revolution, but we must be tolerant of the Americans in their touting of their immigrant sons: they are hard put to foster anybody else."

Now I can read the rest of the article (I hope) in peace.

Ian G. Swainbank
Englewood, N.J.

SIR:
As Leonard Marcus points out in "The Posthumous Career of J. S. Bach," nearly every comprehensive music history textbook deals with Bach and Handel in the same chapter. However, I have never interpreted such chapters as indications that these two composers were in competition with each other, although Mr. Marcus suggests this is the case in his wholesale dismissal of Handel. The very fact that Handel's Neapolitan style differs so radically from Bach's Germanic

Continued on page 10

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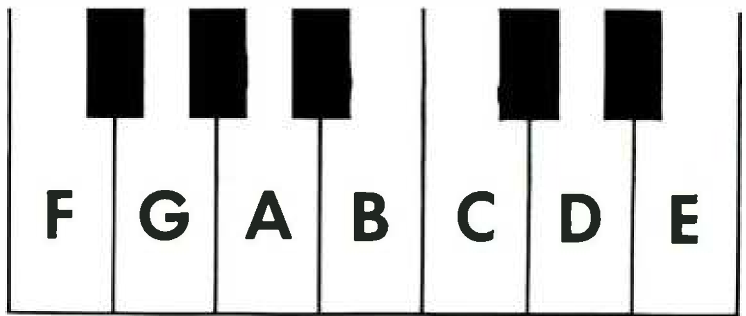

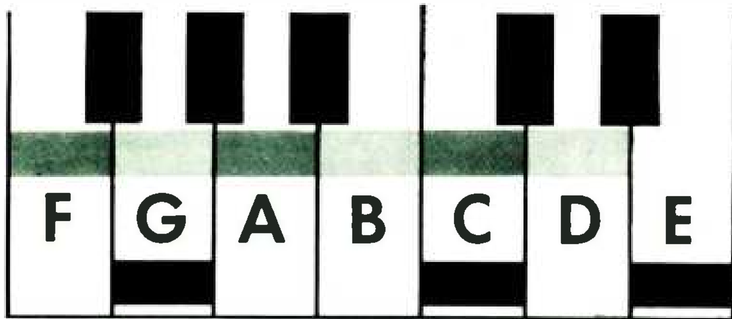

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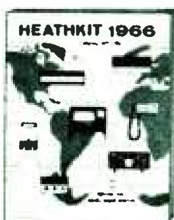

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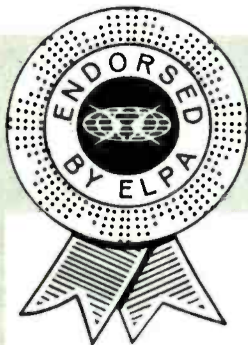

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CIRCLE 27 ON READER-SERVICE CARD

Continued from page 6

contrapuntal style makes such value judgments illogical. If there was one heritage the baroque left us, it was that of stylistic diversity—as personified in two musical giants, Bach and Handel.

Charles Dinarello
Yale University School of Medicine
New Haven, Conn.

Muzak de Table

SIR:
In reference to Bernard Jacobson's article "The 'In' Composer: Georg Philipp Telemann" [HIGH FIDELITY, February 1966]: if Telemann were a great composer rather than an "in" cult, would Mr. Jacobson have to protest so much? It would probably be more accurate to call Telemann the world's most prolific composer of background and occasional music, the archetype of *Kapellmeistermusik*. None of his vocal or organ music is comparable to anything by Bach or Handel: contrast, for example, the *St. John* Passion which was set by all three composers.

When the fad is exhausted (preferably before complete sets of the 600 French Overtures are released), perhaps Telemann and his industry can be allowed to rest in peace and we can get back to some real music.

P. L. Forstall
Evanston, Ill.

Unkind Fate

SIR:
How can those of us who cherish artistic operatic portrayals convince recording companies that they occasionally fail to preserve on discs some of the most refined operatic interpretations? A prime example of this neglect is the fate that has befallen Dorothy Kirsten. Certainly no more exciting Manon Lescaut or Girl of the Golden West can be heard today. Yet Miss Kirsten has no operatic releases available. How unfair to one who is currently celebrating her twentieth anniversary at the Met, singing with more vibrancy and beauty of tone than ever!

If recording companies insist on ignoring one of our top Puccini specialists, could we at least convince RCA Victor to make available to the general public the abridged versions of *Tosca* and *Madama Butterfly* they offered exclusively to members of the Metropolitan Opera Record Club during the Fifties? Artistry like hers should definitely be heard on discs.

Thomas Israel
Cleona, Pa.

CLO's Inutile Regret

SIR:
In the February issue I notice that Conrad L. Osborne comments, in his review of the Berlioz *Trojans*, on Georges

Continued on page 12

CIRCLE 6 ON READER-SERVICE CARD →

The speaker that went unnoticed until the ratings that count came out—

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Continued from page 10

Thill's splendid recording of Aeneas' "*Inutiles regrets*," and laments that it has not been reissued on LP. This scene *has* been transferred and it is available in the United States on an imported Pathé disc (50017), along with six other selections made by Thill between 1930 and 1935. On all of the selections Thill comes off as the one French tenor in my acquaintance to combine French style with a magnificent heroic ring; my special favorites are the two virile arias from Massenet's *Le Cid*.

Terence B. Smythe
London, Ont.
Canada

Toscanini Defended

SIR:
I find letters such as those written by James Badal, Bruce Brown, and Brian Murphy [October, December 1965] criticizing the reviews of Harris Goldsmith more than slightly irritating. Why should not the name and performances of Arturo Toscanini be called forth when discussing other recordings? Wasn't Toscanini one of the greatest and most influential conductors who ever lived? Many have since tried to imitate his style in both orchestral precision and interpretation. Herbert von Karajan, for example, was reported to have studied Toscanini's recordings of the nine Beethoven symphonies very closely before he committed his new version to discs.

The legacy of Toscanini will live on as long as music exists, and I hail critics such as Harris Goldsmith who keep his name alive and before the record-buying public.

Royce O. Thornburg
Menlo, Iowa

SIR:
It is deplorable that the younger generation should direct such amateurish remarks at musical figures who have succeeded in charming the listening public for over half a century. The brazen letters concerning Toscanini which appeared in the December issue of HIGH FIDELITY indicate rebellion simply for rebellion's sake. There can be little doubt that Toscanini was the dean of conductors. This opinion was not only shared by music listeners, but also by composers of such monumental stature as Verdi and Puccini, who heard and approved Toscanini's interpretations of their music. I am sure that neither Mr. Badal, Mr. Brown, nor Mr. Murphy would care to disagree with the composers themselves.

As for Mr. Goldsmith's veneration of Toscanini, I personally enjoy his evocation of the Maestro's past performances. It not only puts the flood of new recordings in their proper perspective, but it also keeps the youngsters on the musical scene in check. The only regret I

Continued on page 14

Anyone who walks into a store and asks for a reel of tape deserves what he gets.

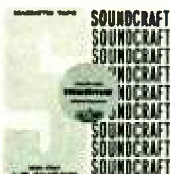
Chances are he'll walk out with a square peg for a round hole. Buying tapes is a lot like buying film. Lots of brands, types, sizes. Confusing? Not if you read further.

For one thing, don't buy a "white box" off-brand to save pennies. If it's worth recording, it's worth recording on a proven brand, like Reeves Soundcraft... supplied on all reel sizes from the 2⅜-inch size for miniature portables, on up to the 14-inch reel. Professionals and home recordists prefer Reeves Soundcraft Tapes for their reliability and performance qualities.

But—in asking for tape, you should say more than just the words "Reeves Soundcraft." You should ask for the Reeves Soundcraft Tape best suited to your recording needs.

An economical all-purpose tape like Reeves Soundcraft **STANDARD**, can probably answer most of your requirements. It gives you professional mastering quality with low print characteristics for any material that requires only normal playing time, (1200 ft. on a 7-inch reel).

If, however, you are a school concerned with rough handling or an archive recording for posterity, you should be using Reeves Soundcraft **LIFETIME**... the only tape with a life-time guarantee! Its rugged DuPont Mylar base makes the big difference. Virtually unbreakable. Never flakes or dries, regardless of temperature or humidity extremes. Both Standard and Lifetime offer normal playing time—1200 ft. on a 7-inch reel.



On the other hand, if you want to record long symphonies on a reel, Reeves Soundcraft **PLUS 50** should then be your choice. It provides 1800 ft. on a 7-inch reel to give you 50% more playing time! For example, over 6 hours of recording at 3¾ ips. Excellent dynamic range and rugged 1 mil Mylar base make Plus 50 the preferred extended-play tape.

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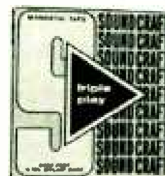

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LETTERS

Continued from page 12

have concerning Toscanini's recordings is that I have far too few of them.

Daniel R. Boston
Centralia, Ill.

SIR:
What started as a criticism by Mr. Badal of Harris Goldsmith's "irrational" bias in favor of Toscanini's recordings has now evolved into a criticism of Toscanini's performances themselves by Mr. Murphy. I feel compelled to comment on this matter because I, together with Mr. Murphy, belong to that "younger generation which never heard Toscanini conduct in the concert hall." His performances on record, however, clearly show to me that he was one of the greatest conductors who ever lived.

It is true that one must follow the scores while listening to his recordings in order to fully appreciate the performances, and it is a recognized fact that he never truly understood the Haydn and Mozart symphonies; but, in my opinion, he has never been equaled as an interpreter in the music of Beethoven or Verdi. Many of these discs are sonically poor, but many more musical details emerge than from the majority of modern-day stereo records. What Mr. Murphy describes as nervous, erratic, and overly fast strikes me as powerful, precise, and taken in exactly the right tempo.

James C. Chang
State College of Iowa
Cedar Falls, Iowa

SIR:
Since receiving the December issue of HIGH FIDELITY I have reached peaks of fury and abysses of disgust over Mr. Murphy's attack on Toscanini. I too am a member of "the younger generation which never heard Toscanini conduct in the concert hall," but I have, at least, a musical ear which discerns the overpowering beauty and passionate commitment of his recordings.

John Marberry
Platteville, Wis.

SIR:
I never heard Toscanini in the concert hall, but his recordings have provided a most vivid idea of his superb musicianship. In some few instances the performances are "nervous, erratic, and overly fast"; however, these are in the great minority. Most Toscanini performances are of a musical stature far above the average heard on records today. They possess an incomparable eloquence.

The phonograph should be regarded as a musical instrument. The music and performance are the end, the sonic fidelity merely the means. A great performance remains great even when it is indifferently reproduced, while a poor performance remains poor no matter how high the fidelity. Perhaps some modern-day listeners are listening to sound, not to music.

James Matthew Cartwright
Beaumont, Tex.

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COURTESY RIVERSIDE RECORDS AND HIFI/STEREO REVIEW

Jazz Group

Jim Robinson, Ernie Cognolotti, and Louis Cottrell participate in a Riverside Records recording session in New Orleans. The AR-3 in the background (one of a stereo pair) is being used to monitor recording quality.

AR-3 LOUDSPEAKERS ARE USED ALONGSIDE THE LIVE INSTRUMENTS THEY REPRODUCE.

AR-3 (one of a stereo pair)

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COURTESY CONCERTAPES-CONCERTDISC

String Quartet

Members of the Fine Arts Quartet listen to the first playback of a Beethoven Quartet, checking both their performance and the fidelity of the recording. The AR-3 speakers being used as monitors were chosen by the musicians themselves, who felt that AR-3's would create musical carbon copies of the live performances, free of hi-fi gimmick effects.

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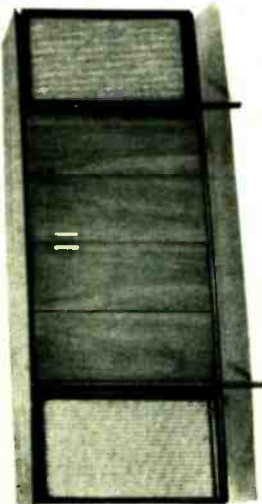

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NOTES FROM OUR CORRESPONDENTS

LONDON

Soprano Joan Sutherland spent the whole month of January this year commuting daily to Walthamstow Assembly Hall, ten miles from the center of London, to record Rossini's *Semiramide* and Bellini's *Beatrice di Tenda*—and the sessions might well have furnished material for a thoroughly absorbing film.

Sutherland Stage Center. Certainly there was no lack of expression on Sutherland's face when singing before a Decca/London microphone (whatever some of her detractors may say about her stage presence). With emotions that are very real, she reacts vividly to her own singing—tongue pushed out between teeth in self-reproach after what to her is a less than perfect roulade, hand clapped to brow in similarly exaggerated self-reproach, or (best of all) arms raised high to heaven in Moses-like imprecation as the moment approaches for a top C, then up still higher as the hazard is safely negotiated.

No affectation this, just sheer concentration on the musical job in hand. The sessions I managed to attend suggested a new dominance in Sutherland, one very fitting to a prima donna of her eminence. Enjoying every moment, she did not hesitate on occasion to muscle in on some of the conductor's functions (the conductor being husband Richard Bonynge), gently guiding colleagues to the right place when a new start took them unawares. In comparison the other soloists seemed somewhat subdued—the tenor, Luciano Pavarotti, singing out louder when prodded by a roving recording director, but habitually performing with chin in hand, elbow on music stand, as though top notes had no problem in them at all.

Perhaps Mr. Pavarotti was chastened by the London weather, exceptionally cold even for January, but Sutherland—in high fur-lined boots and frontier-style costume which would have done well for *La Fanciulla*'s Minnie in her snowstorm—braved the frosts with no sign of distress. Practical as ever, she even brought along to the sessions the petit-point cushion cover she is currently working on. The main pattern in color was pleasant enough to do, she said, but a whole month in the recording studio was a fine opportunity to get on with the boring black background. I am told that she never let the needlework distract her from the music—any more than Flagstad did with her famous knitting.

The microphone placing at one of the sessions for *Beatrice di Tenda* reminded me of a story told about a recording session involving both Sutherland and another famous diva. In the playback the rival singer sounded louder than Miss S.—not normally the case in the opera house—and Sutherland's comment to an inquirer was: "Well, you would sound louder too if you had two microphones!" This time it was Sutherland who, unlike the rest in the assembled cast (five soloists and full chorus), had two microphones. But, as any listener at the back of the hall (unaffected by the electronic balance) could tell, she might well have managed without one to herself at all.

Sutherland and Colleagues. Bonynge himself prepared the texts for both operas. In *Semiramide* he has managed to include more music than has been given in Sutherland's stage revivals, leaving out only a smattering of recitative, a cabaletta here and there if repeated later, and an episodic tenor aria. The result should fit nicely onto six sides. The very first session was with Marilyn Horne, one of the singers with whom Sutherland particularly likes to work: the rivalry in coloratura technique brings no jealousy (as it would with most other prima donnas), only the warmest admiration. *Semiramide* also demands a coloratura technique in the tenor, and Australian singer John Serge was chosen. The bass soloists were Joseph Rouleau from Covent Garden and Spiro Malas from the New York City Opera.

In *Beatrice di Tenda* the cast was

Continued on page 18

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

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

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

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

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

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

Our Integrated Production Design also makes this a "permanent" unit you can probably hand down to your son, and maybe grandchild. The electronics is wholly free of wires and tube-styled assembly. The rugged etched circuit boards and solid, bonded modules could go on a moon-trip. And note the size (a tip-off to newness) – yet inside it is strikingly uncrowded and uncluttered. Peek in and admire.

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

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CIRCLE 39 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

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quite different. Another very fine contralto was chosen, Josephine Veasey, who in recent months has done a fine Octavian at Glyndebourne and a Fricka at Covent Garden which completely gave the lie to the singer's small physical stature. That is some indication of her range, and she takes equally well to Italian roles. Other soloists included, besides Pavarotti, tenor Joseph Ward from Covent Garden and the Canadian baritone Cornelius Opthof.

Still to come is a Sutherland recording of *Faust* (scheduled for July in London) with Franco Corelli in the title role and Nicolai Ghiaurov as Mephistopheles.

EDWARD GREENFIELD

BARCELONA

The average record collector is apt to regard the Iberian peninsula as a locale for the production of popular or folk music discs exclusively—the fados of Portugal, the flamenco songs and dances of Spain, guitar music, music of the bullfight. Actually, a number of local companies (Hispavox, Edigsa, Iberofon, Zafiro, and Belter, for example) and a few of the larger international labels (Decca/London, EMI, RCA, Columbia, and Philips) do record serious repertoire, with such leading Spanish artists as Montserrat Caballé, Alirio Diaz, Alicia de Larrocha, and Rafael Frühbeck de Burgos; but for the most part these releases have been intended for domestic sale only.

There are, however, indications of a change in the wind. A short time ago Decca/London decided to give its two-disc collection of Spanish music conducted by Frühbeck de Burgos a chance on the world market, and results so far seem to indicate more such releases. And even more recently Montserrat Caballé's Voz de su Amo recording of songs by Montsalvatge and Rodrigo was made available in the United States on Odeon and is doing extremely well.

What bothers some local observers is that, a decade or so ago, two other Spanish artists rose to international fame—the late conductor Ataulfo Argenta and soprano Victoria de los Angeles—and both promptly left for greener musical pastures elsewhere in Europe. "At the time I suppose you could hardly blame them," one youthful recording executive admitted. "We're trying very hard to build an industry, but it's an especially difficult job if all your talented artists leave the moment they have become established." Unfortunately for Spain's recording prospects, history seems to be repeating itself: Frühbeck de Burgos has recently been making records in England for EMI, and Mme. Caballé, after her great New York success with the American Opera Society, signed an RCA Victor contract for recordings to be taped in London (a recital disc already available in the U.S.) and Rome (Donizetti's *Lucrezia Borgia*, scheduled for this spring). Behind her, however, Mme. Caballé left at least seven records on the Vergara label. Of these, four feature songs by Spanish composers; two discs, recorded at the twelfth Granada Festival, include songs of Strauss, Debussy, and Falla; and another is devoted entirely to the songs of Strauss.

Other Spanish musical greats are spottily represented in *Pauta Microsurcos* (the Spanish version of Schwann). Of Spain's past operatic luminaries (Supervia, De Segurola, Barrientos, Vignas, and Valero, to name a few) Supervia rates only a single listing, while tenor Miguel Fleta is heard singing semipopular songs on two RCA 45 EPs and a single twelve-inch LP. Among instrumentalists, all of Andrés Segovia's records available in America may be had here, and Narciso Yepes has nearly a dozen albums to his credit. Catalonia's best-known musical son, Pablo Casals, has vowed not to set foot in Spain while the present government remains in power, but his records are here on the CBS label and, in Barcelona at least, they sell well.

Alta Fidelidad. Much of Spain's record making and record selling takes place in prosperous Barcelona, the cultural and commercial capital of Catalonia. It is also the headquarters of Edigsa Records, a small company specializing in the classical and folk music of Catalonia. Composers Joaquin Serra and Eduard Toldra have been recorded by the label's chief ensemble, the Cobla Barcelona, a wind-and-string group using such native instruments as the tiple, the tromba, and the cobla (all of them double reed instruments resembling clarinets and bassoons but equipped with brass bells). The company's recordings are made stereophonically with the latest equipment and provide excellent sound. Edigsa doesn't have the field all to itself, however: both Alhambra, a label which concentrates primarily on folk music, and EMI have also done a number of albums of serious music with the Cobla Barcelona.

Records are a luxury in Iberia—stereo discs (which account for about thirty-five per cent of total sales) cost about five dollars—and the most advanced high fidelity equipment remains a toy for Spain's small wealthy class. Nevertheless, there has been enough business to see the rise of American-style audio salons, where dealers provide the ultimate in pleasant surroundings for the customer considering the purchase of amplifiers, tuners, turntables, loudspeaker systems, and tape recorders. "Our customers do not have to count costs," says Raimund Tort Alemany of Audio S.A., a chain operating in Spain's two largest cities. "As a result, we are able to sell the most sophisticated American equipment—even if prices run about twice as much as they do in the United States due to import duties and luxury taxes."

Recently, Audio S.A. has begun to receive competition from a number of smaller and less elegant radio shops

Continued on page 20

CIRCLE 7 ON READER-SERVICE CARD →

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He's the chief design engineer at Electroacustic, the people who make the Miracord turntable and Elac cartridges. And he's developing a real frustration about tone arms and cartridges.

His complaint: you start out with a tone arm built to perfection—mass, balance, tracking geometry. You design it to take any cartridge. And you give complete, detailed instructions for installing the cartridge correctly. Then, someone unfamiliar with these requirements, or unaware of them, mounts a cartridge into the arm, and *poof*—all the work's undone.

Robert Kuhn tells us, for example, that a variance of less than 1/8 th inch in the prescribed distance between stylus and arm pivot will send tracking error sky high. And what this does to distortion and record wear is unmentionable.

The integrated Miracord 40A was Kuhn's idea. And you can see why. Furnished with its own factory-installed cartridge, the 40A allows no chance for incorrect cartridge positioning or incorrect angle. The Miracord 40A user is assured of optimum tracking accuracy and playback performance.

If you don't think this makes a difference, ask your hi-fi dealer for a demonstration and hear for yourself. Price of the 40A with factory-installed Elac 240 stereo magnetic cartridge and diamond stylus is $89.50. Model 40H with hysteresis motor and factory-installed Elac 240 is $104.50.

For complete details, write: Benjamin Electronic Sound Corp., Farmingdale, N. Y. 11736

Robert Kuhn is a nut about tracking accuracy.

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CIRCLE 57 ON READER-SERVICE CARD

NOTES FROM OUR CORRESPONDENTS

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which are stocking more reasonably priced lines. In these shops automatic turntables account for the bulk of sales of record players, and these come primarily from Britain, West Germany, and Holland. All in all, *alta fidelidad* is by no means a popular hobby with the masses —but the Spaniard with upward of $2,000 to spend can assemble as fine a rig as any American audiophile.

ROBERT ANGUS

AMSTERDAM

"Musical purists are like vegetarians," said Eugen Jochum, seeming more outgoing than usual when we talked with him at Philips' recording sessions for Bach's *St. Matthew* Passion. Since Eduard van Beinum's death in 1960, Jochum has given the traditional Amsterdam performance of the work every year on Palm Sunday, but the Philips set will be his first taping. Jochum's vision of the *St. Matthew* inclines towards the great romantic tradition, with a rather big orchestra and chorus. "I hate a businesslike performance," he said to me; "why has the word 'romantic' a tinge of abuse in it today?"

The orchestra ("It should sound like a baroque organ," was another of the conductor's remarks) will of course be that of the Concertgebouw, and the choral forces are those of the Dutch Radio. Some of the soloists have sung their respective parts on records before: soprano Agnes Giebel (under Kurt Thomas on Oiseau-Lyre), tenor Ernst Häfliger as Evangelist (with Karl Richter for Archive), and alto Marga Höffgen (in London's edition with Münchinger). To be heard for the first time in a recorded *St. Matthew* are John van Kesteren in the tenor arias and Franz Crass in the bass arias.

Telemann's "Tonmalerei." Not long after attending the Bach sessions, I was invited to visit Philips' headquarters in the pleasant city of Baarn. There I heard the finished tapes of another *St. Matthew* Passion, this time Telemann's setting. Telemann composed the work in 1730. He took his text from a certain "S," which may mean Senior Seelmann or Gottfried Simonis. The work is scored for strings, two flutes, two oboes, and harpsichord/organ continuo. Curiously enough, there is no part for a contralto. The soprano (Sena Jurinac in the new recording) carries the main burden with at least seven arias. There is one aria each for the tenor (here Theo Altmeyer) and the bass (Franz Crass). Horst Günter sings the part of Jesus.

Conductor Kurt Redel, who did the same for the Telemann *St. Mark* Passion, brought the *St. Matthew* to Philips' attention—the score is published by Barocco in Vaduz, Liechtenstein. While it is simpler in style than the *St. Mark*, it is (to judge by its last year's premiere at the Lucerne Festival) just as songlike, inventive, and full of *Tonmalerei*. For the purposes of the recording some cuts have had to be made, but the two-disc album will at least help to fill the gap in the discography of Telemann's vocal music.

JAN DE KRUIJFF

WARSAW

Things are definitely looking up in the Polish record industry. The first thing that struck me on my recent visit here was the new look of the album covers. In a country in which attractive packaging and presentation have been more the exception than the rule, the handsome, imaginatively designed jackets stood out conspicuously. Further investigation revealed that this change in exterior is symbolic of a general improvement in the quality of the products put out by Polskie Nagrania, the state-owned record company. While the disc material used is not yet of the best and the pressings themselves leave something to be desired, the new releases I listened to suggest enormous acoustic and technical progress in Polish recording. Stereo production, by the way, was begun a couple of years ago.

Polish Progress. My talks with Paul Kruh, Polskie Nagrania's pleasant and knowledgeable director, were highly informative. (Everyone knows, of course, the drawbacks inherent in a state-operated business—red tape and governmental hindrance of free commercial action, and absence of profit-motivated incentive on the personal level. I cannot say how much of the former Mr. Kruh has to contend with, but energy, initiative, and executive ability he seems to have in abundance.) Polskie Nagrania, I was told, consists of three divisions, each with its own label: Muza for serious music; Pronit for dance, light, and pop music; and Veriton for folk music and speech. Together, these divisions produce eight million discs annually, as of this writing. A hard and fast program calls for the recording of three thousand minutes of music and speech each year, divided equally among the three labels.

This arrangement is, naturally, quite a break for the serious music division, which is able to bring out from fifty to sixty twelve-inch records a year. Although a considerable percentage of these is devoted to the standard repertoire, the list always includes four or five albums of modern Polish music. Contemporary Polish composers are in some ways, indeed, in an enviable position. The works of Lutoslawski, Baird, Serocki, Penderecki, Gorecki, Bacewicz, and many others are not only recorded but are also printed by the state publishing house (in editions that have also improved in quality in recent years).

One of the most extraordinary operations of Polskie Nagrania is the while-you-wait documentation of the annual Warsaw Autumn, a two-week festival of

Continued on page 22

CIRCLE 35 ON READER-SERVICE CARD →

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3 models to choose from. The **SC-430**, same AM/FM control center as the SC-440, with 'bookshelf' speakers that sound a lot bigger than they are—$419* complete. Model **SC-330** gives you FM stereo with a Garrard *Fifty* automatic turntable and 'bookshelf' speakers—just $389*.

Ask your Harman-Kardon dealer for a demonstration. You'll like them on sight—you'll buy on sound. *Harman-Kardon, Inc., 401 Walnut St., Philadelphia, Pa. 19106.*

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CIRCLE 35 ON READER-SERVICE CARD

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NOTES FROM OUR CORRESPONDENTS

Continued from page 20

contemporary music, inaugurated in 1956 [see "A Thorn Grows in Warsaw," HIGH FIDELITY, September 1965]. Within twenty-four to forty-eight hours after selected concerts have taken place, recordings of the most interesting works are on sale in the lobby of the concert hall. Technically, these recordings are not of studio quality, but some of them are surprisingly good. The historical value of the series is patent. Similar "information" records are issued in conjunction with competitions, such as the Chopin competition and the annual jazz festival.

Several other series merit attention. One of them, Musica Antiqua, is devoted to Polish music before 1700. Another comprises Polish works of the eighteenth, nineteenth, and early twentieth centuries. Several multidisc anthologies of recordings by famous Polish pianists and singers are on the market. Albums of poetry readings are especially popular, as are children's records and language instruction series.

Polish Potential. Polskie Nagrania's products are marketed abroad by the central trade agency, Ars Polona. The best customer is the U.S.A. Poland's organization has no exclusive arrangements abroad but works together with other companies as the occasion may arise—with Deutsche Grammophon, Philips, and Teldec in Western Europe and with the government agencies in the socialist countries of Eastern Europe. In some instances the records themselves are exported; in others, tapes are licensed to foreign firms. Polskie Nagrania, in its turn, takes over foreign productions for release at home.

The bulk of the catalogue, however, is the work of native artists and organizations, including the Warsaw Philharmonic and the radio orchestras of Katowice, Poznan, and other large towns. Studio recordings have been made in Poland by Russian and Rumanian orchestras and by a number of foreign artists. This, according to Mr. Kruh, is only a beginning. He hopes to develop the program of Polskie Nagrania on a much broader international basis.

Poland is a Johnny-come-lately on the European record scene, but things are now beginning to hum. The export market has scarcely been exploited to date—to a much lesser extent, for instance, than by Czechoslovakia's Supraphon and, more recently, by Hungary's Qualiton. And the home market is expanding by leaps and bounds. Under existing conditions, it is impossible, Mr. Kruh explained, for production to keep up with the demands of the domestic public alone, but he has ambitious plans for the future. I was shown a model of a projected new complex of studios (at present, the company has none of its own), offices, and factory which will be built in Warsaw in the foreseeable future. It is an impressive layout.

EVERETT HELM

Does that shiny new tape recorder you got for a gift have you buffaloed? Do you panic at the terms like acetate tapes, Mylar tapes, tempered Mylar tapes, standard-play tapes, longer-recording tapes, double-length tapes, triple-time tapes, low-print tapes, low-noise tapes, and inches-per-second? Here's how to stop trembling and start taping. A complete course in four easy, step-by-step lessons... plus a clearly marked paragraph of advertising from the makers of Audiotape.

Lesson 1. The Basic Question—Acetate or Mylar Base?

When you record something, you are magnetizing microscopic particles of iron oxide. If you don't know what iron oxide is, don't worry. Just bear in mind that the particles have to be attached to something or they will blow away, so they are coated onto plastic tape. This base tape can be either acetate or Mylar. Choice of base does not affect fidelity of sound, so why a choice? To save you money and trouble.

Acetate gives you economy. It's not as rugged as Mylar; but professional recording studios prefer it and use it almost exclusively. You may prefer it too.

Mylar* gives you mileage. It survives for years even in deserts and jungles (if you're taping tribal chants, you'll want Mylar). Mylar tapes also can be made exceedingly thin, which means a reel can hold more feet for a longer, uninterrupted program.

"Tempering" overcomes Mylar's tendency to stretch under stress, and is used for the thinnest, most expensive tapes (the next lesson takes you painlessly through thick and thin).

Lesson 2. Standard-Play, Longer-Recording, Double-Length, Triple-Time.

For "Play-Recording-Length-Time read "Thickness." Picture a tape-reel 7 inches in diameter. It will hold 1200 feet of standard-recording tape (acetate or Mylar) ...1800 feet of longer-recording tape (considerably thinner acetate or Mylar)...2400 feet of double-recording tape (still thinner Mylar tempered or standard). Easy, isn't it? Now you move on to:

Lesson 3. Which Speed to Record At

RECORDING TIME PER TRACK: ONE DIRECTION (IN MINUTES)

TAPE SPEED	1200 FT.	1800 FT.	2400 FT.	3600 FT.
1⅞	128	192	256	384
3¾	64	96	128	192
7½	32	48	64	96
15	16	24	32	48

*DuPont's registered trade mark for its polyester film.

CIRCLE 5 ON READER-SERVICE CARD

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The average embarrassed non-technical music-loving layman's clip-and-save INSTANT GUIDE TO RECORDING TAPE

Your tape recorder probably allows you to record at several different speeds (you, by the way, are a recordist; only your machine is a recorder). What's the reason for this smorgasbord of speeds? The faster the speed, the higher the fidelity; the slower the speed, the more playing time per foot and per dollar.

■ 15 ips (inches-per-second). Commercial recording companies use this speed when they tape your favorite performer for later transfer to records. Forget it.

■ 7½ ips is what you need for really good hi-fi music at home, and for the clearest reproduction of speech (foreign-language homework, sound-tracks for home movies, cocktail-party capers). An 1800-foot reel will play for 45 minutes—the length of a long-play record.

■ 3¾ ips is fine for background music and for most speech applications—dictating to your secretary and recording baby's first words. An 1800-foot reel will play for an hour and a half.

■ 1⅞ ips is a businesslike speed without hi-fi frills. Good for taping conferences at the office because it puts a lot of words on a single reel. An 1800-foot reel will play for three hours.

■ 15/16 ips is not recommended for anything but continuous monitoring. An 1800-foot reel will play for 6 full hours. Unless you do wire-tapping you are probably not in the market for 15/16 ips and you're ready to try this:

Tricky Test Question.

Q. How do you get longer playing time per reel of tape?
A. You can do it in either of two ways. (1) At slow speed. The tape plays longer but sound fidelity is reduced. (2) On thin tape. You get more footage per reel but it costs proportionately more. (To put it another way, the same recording job can cost you a dime or a dollar, depending on the method you select. If you're clear in that, you've earned your diploma.)

Lesson 4. Post-Graduate Course.

Experienced tape recordists, with ears and equipment that are ultra-sensitive, can sometimes hear "echoes" caused by "print-through." Think of it as a leakage of sound from layer to layer when very thin tape is wound on the reel. When you achieve that kind of expertise, you'll want special "low-print" coatings...as well as "low-noise" coatings which eliminate the barely perceptible tape-hiss that only the most expensive amplifiers can pick up anyway.

Advertising Paragraph.

Now that you feel like an expert, you'll want the brand of tape that's used by experts because it's made by experts. Its name is Audiotape. It's made by the people who supply tape for recording studios, corporate computers, Cape Kennedy countdowns and automobile stereo cartridges. It's made in the full range of acetateMylartempered Mylarstandardplaylongerrecording doublelengthtripletimelowprint lownoise. It's made better. Ask anybody who knows. They'll tell you to ask for Audiotape.

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audiotape trademark

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At left, the prodigy; above, with Sir Adrian Boult, the present prestigious artist.

A REPEAT PERFORMANCE AT FIFTY

Yehudi Menuhin this month celebrates his fiftieth birthday--and for the occasion has returned to the great phonographic triumph of his youth: the Elgar Violin Concerto.

By Edward Greenfield

IN 1932, AT THE AGE of sixteen, Master Yehudi Menuhin made a recording in HMV's Abbey Road studios that in some ways remains the most remarkable of his whole career: the Elgar Violin Concerto with Sir Edward Elgar himself in charge of the London Symphony Orchestra. So delighted, we are told, was the old composer with the young man's efforts that he cut the rehearsal short and insisted on a visit to the races instead.

It was one of the legendary occasions of recording history. No wonder, then, that for over thirty years Menuhin has made no attempt to re-record this grandest of violin concertos—not until his fiftieth year in fact, when in the days immediately following Christmas he went to Kingsway Hall, London, and taped the work afresh. No doubt when the finished record appears there will be much comparing of versions, and the Elgarian traditionalists (of whom in England there are many) will almost certainly swear that the old was better than the new. But after hearing some of the sessions, I for one am being cautious on the point.

If the young Menuhin had an incredible natural gift that far transcended his years in musical understanding, the fifty-year-old Menuhin remains a musical seer, intent on the music's message, conveying what he wants to say with a directness that is youthful in the fullest sense of the word. At the sessions my first question to him—perhaps tactless—was whether he had listened to his old Elgar recording again before coming to the studio. He revealed that he had not, and the reason was simple: no question of principle, no fighting shy, simply lack of time. It had been hard during Christmas celebrations, he confessed, even to look at the score very much.

One would not have known it. The sessions—with Sir Adrian Boult in charge of the New Philharmonia Orchestra and Peter Andry of EMI in the control room—went with express speed. It was partly Sir Adrian's influence, extraordinarily economical of word and gesture, but still the noblest Elgarian of them all, who can at once put an orchestra at ease, not to mention a soloist, with his own sureness of aim. To a complaint from the control room about extraneous noises, Boult recalled a story about Casals. During one of the cellist's recording sessions, Walter Legge had objected to the great man that he was singing to himself during his playing. "Then you can charge double for your records," was the sharp retort.

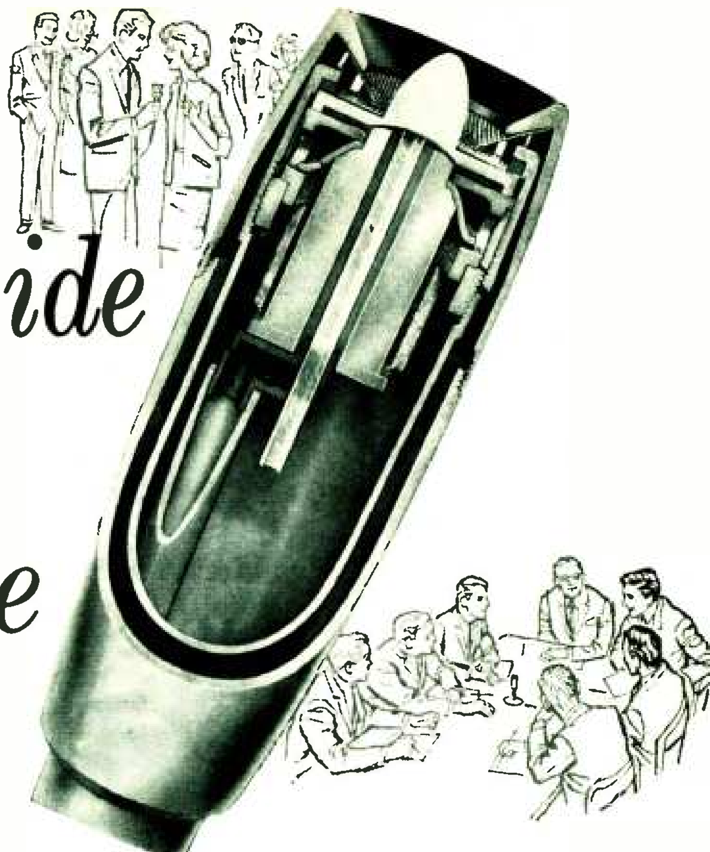
The Elgar Concerto is a work which Menuhin feels "should be sung," and sing he did (though not literally) in some wonderfully sweet playing. But every now and then a single note would bother him, not once but repeatedly, and he would have to endure the penance of repeated short takes. The wonder was that each time, however short the passage, he seemed able to switch on the same directly communicative intensity. Each time you were caught from the very first note.

I asked him about this special quality

Continued on page 28

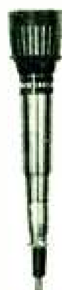
www.americanradiohistory.com

Let's Look Inside The Dynamic Microphone

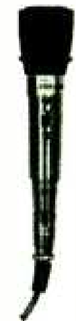


THIS is no ordinary microphone. It's a University Dynamic. Its manner of working is no less complex than a modern day computer. Its system of elements is a carefully integrated electromechanical network in a critical acoustical area. Without showing it, it's really quite a bit more than it appears to be — you have to listen to know the results of its performance.

For example — you move toward a flurry of activity on a busy street corner and witness a man-on-the-street interview. To you and other observers the conversation is barely audible above the noise of people and traffic. But to radio listeners the conversation is clear and unaffected by the sounds of the city . . . They are remote . . . in the background where they belong. This is the distinct advantage of a microphone with a good directional pick-up pattern.



Model 8000 Directional (Cardioid) Shock Mounted



Model 8100 Directional (Cardioid) With Switch Shock Mounted

To demonstrate another case in point — Imagine yourself an unseen observer in a conference room of a large organization. A tape recorder, fed by a single microphone in the center of the conference table, is in use to store all that is said. Many speak at once; some face away from the microphone; it appears that all that is said may never be recorded, but every word is captured on the magnetic tape for later review.

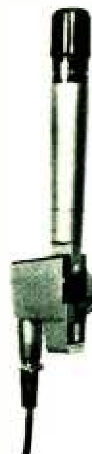
Both are University Dynamic Microphones, but they are different in design, to serve different applications. The first is a highly directional (cardioid) dynamic microphone, sensitive only to the areas of sound intended for radio transmission or recording . . . proportionally attenuating sounds emanating from adjacent unwanted areas. The second is a highly omni-directional dynamic microphone sensitive to sounds in all surrounding areas, specifically designed to pick up all sounds.

Model 2000 Omni-Directional

University makes only dynamic microphones, and they have the precision and reliability of modern day computers. Look at the inside to confirm this. The bullet shaped dome of the directional cardioid is a precise and significant component of the system. It smoothes the vital mid-range to provide a more dynamic, natural quality of sound. Filters, in a special configuration, soften sudden bursts of sound, minimize sibilants and protect the inner components from dust, dirt and the elements. A series of ducts further extends the performance of the microphone's transducer element providing gross and fine tuning (similar to the bass ducts of a speaker system) to sharpen the directional characteristics and reinforce the bass response.

Model 2040 Omni-Directional With Switch

The unusual, rugged, yet highly sensitive characteristics of the exclusive University UNILAR diaphragm are responsible for the remarkable high frequency performance of the University Dynamic Microphone—sharp, bright, clear and transparent. The UNILAR diaphragm is not easily seen in the precision cut-a-way shown above. It is extremely light and sliver thin, rugged and virtually indestructible. It could easily withstand torturous bursts of sound and vibration, even without the "extra-measure-of-protection" blast filter screen in the assembly. This feature alone guarantees continued distortion-free and trouble-free performance . . . and, it is only one of many features that make the University Dynamic Microphone the choice of professionals and recording buffs. No matter what the nature of sound, University captures the live natural quality that makes the difference right from the start . . . better than other microphones costing $10, $15 or even $20 more. And, the exclusive University warranty gives you five times as long to enjoy this "lively sound." Stop at a franchised University Dealer today and try for yourself. Get more info too! Write to Desk D-61. UNIVERSITY SOUND, P. O. Box 1056, Oklahoma City, Oklahoma 73101 . . . we'll send you a FREE copy of "Microphones 66."



Model 2050 Omni-Directional With Swivel & Switch

Attache' 6000 Miniature Directional (Cardioid) With Lavalier

CIRCLE 68 ON READER-SERVICE CARD

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EXPERTS' CHOICE:

The editors whose job it is to know—recommend DYNACO

STEREOPHILE
In this perfectionist magazine's selection of Recommended Components in each issue, Dyna preamps, amplifiers, and the Dynatuner have consistently dominated Groups B and C in all applicable categories. In their own words: "Component categories are as follows: Class A — Highest in price and prestige value, top quality sound; Class B — Sonic quality about equal to that of Class A components, but lower in cost; Class C — Slightly lower-quality sound, but far better than average home high-fidelity; Class D — Good, musical sound, better than the average component system but significantly less than the best sound attainable."

HI-FI BUYERS GUIDE 1966
The top three Shoppers Special recommendations are clear:

Maximum Fi — PAS-3, 2 Mark IIIs, FM-3
Music Lovers — PAS-3, Stereo 70, FM-3
Most Fi Per Dollar — SCA-35 and FM-3

POPULAR SCIENCE — 1963 and 1964
"The Low-Down on Hi-Fi Stereo" in September 1963 picked the Dyna PAS-2 preamp and the Stereo 70 amplifier for their top-most system at $700 "selected to please the true hi-fi buff" with the further comment "It was the unanimous opinion of the panel that you could spend well over $1000 and not get any better sound from your records."

The "Low-Down on Hi-Fi Stereo Tuners" in September 1964 picked the Dyna FM-3 in both major categories. It was one of the three assembled tuners over $150 selected as "outstanding buys," and one of two tuners which were ranked as "definitely the best of the under-$150 kits."

FM-3 Stereo FM Tuner Kit $99.95

SCA-35 Stereo Amplifier Kit $99.95

PAS-3X Stereo Preamplifier Kit $69.95

Complete specifications and test reports are available on request.

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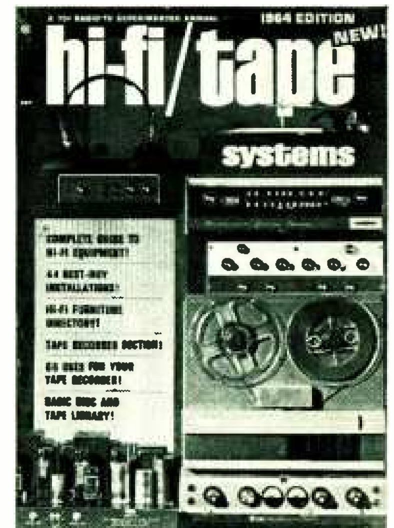
Modern Hi-Fi & Stereo Guide '64
"Experts Choose The Most Sound For The Money" with the Dyna SCA-35 in 3 out of 6 systems, and the PAS-3 with 2 Mark IIIs, and the FM-3 separately picked in two other systems.

HI-FI TAPE SYSTEMS 1964
"Editor's Choice Of Hi-Fi Systems": "Maximum Fi — The Dyna . . . (FM-3, PAS-3 and 2 Mark IIIs) . . . is the least expensive way to obtain state-of-the-art performance. Music Lovers — The Dyna . . . (FM-3, PAS-3 and Stereo 70) . . . has been recommended by more experts, and their nephews, than any other hi fi system. We don't hesitate to join the parade knowing that we run no risk whatever that anyone will be unhappy with the expenditure. Most Fi Per Dollar—This makes it three in a row for Dyna but we won't apologize. The SCA-35 is the finest low powered amplifier on the market, delivers 16 watts from 20 to 20,000 cycles at less than 1% distortion and below 3 or 4 watts the distortion is unmeasurable."



Many audio magazines have published detailed test reports on Dynaco amplifiers and tuners which have verified their consistent ability to meet or exceed specifications. But specifications alone are never able to fully define comparative performance in the home, and such reviews never make comparisons. The interpretation of those statistics is left to the purchaser. The magazines quoted here are some of the independent publications which have chosen specific Dyna music systems in combination with ancillary equipment by other manufacturers. Never before has such a modestly-priced selection been so widely recommended and acclaimed.

The Dynaco components below are available as easy-to-build kits for the do-it-yourself enthusiast, or completely assembled at slightly higher cost. Pick a combination to suit your power requirements and your budget. Comparable standards of excellence, differing only in power output, are assured. Unsurpassed sound, regardless of cost, is a Dynaco tradition.

2 Mark IIIs
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Kits
$79.95 each

Stereo 70
35 watts/ channel
Kit
$99.95

Stereo 35
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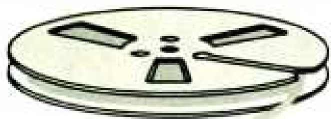

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Tab

. . . makes every tape reel self-threading!

2 "Easy Threader" Tabs — FREE — in each box of 7" and 5" (1800' and 900') of Sony Magnetic Recording Tape.

Other good reasons for buying Sony Magnetic Recording Tape with "Easy Threader" Tabs are: **Convenience** — instant take-up, no fumbling with tape ends. **Performance** — Lubri-Cushion, Permatizing, Oxi-Coat, are exclusive Sony tape features for everlasting performance.

Don't Lose Your Heads Over Price!

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It's false economy to buy cheap tape. Bargain brands — white box tape — **are no bargain** in the end! Magnetic Recording Tape MUST contain lubricants to minimize costly wear on your recording and playback heads. Cheap recording tape lubricants — if they use any — quickly wipe off. The tape becomes abrasive, causing pits in the heads which trap shedding oxide and form gummy film. You lose high frequencies and ultimately mute all sounds. In the end, expensive recording and playback heads must be replaced and damaged tape-feeding mechanisms repaired.

For TRUE ECONOMY, full range fidelity and lasting performance, buy Sony tape. The heavy Oxi-Coat used on Sony Magnetic Recording Tape is impregnated with LUBRI-CUSHION, an exclusive silicone lubricant which can **never** wear off!

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A REPEAT PERFORMANCE

Continued from page 24

of what might be called aural magnetism, and Menuhin explained that it was largely a question of feeling convinced about the music, of having something fresh to say about it each time. If you felt you were just repeating yourself, then what you said became boring. This reply seemed to me to beg the question of how some musicians are able to convey their conviction with such intensity, but at least we agreed that this quality was tangible if inexplicable—and that among younger artists the cellist Jacqueline du Pré has it in abundance.

We rushed on to another Menuhin theme, the training of children as musicians. For the last two years Menuhin has sponsored a small boarding school where children receive, along with a general education, musical training too. His aim is to provide ideal conditions for the development of musical talent, and his chief worry seems to be that these young people are having so happy a time—the sort of contentment which his own years as a child virtuoso may perhaps have precluded—that the world outside will seem very cold and ungrateful. He may be right, for the school curriculum has an Elysian ring—visits every week from Nadia Boulanger, who comes flying over from Paris, concerts of every kind both by the children themselves and by distinguished visitors, discussion and talk.

I asked him when the public might sample the results of all this good work, and his answer was brief: "When they can play a good scale!" "But surely some of them . . . " I began, but he waved me aside. "It is the most difficult thing in the world to play a good scale."

Undeniably, there is still something of the *Wunderkind* about Menuhin, eager and alert to talk about this or that new project, but it is the completeness of the man that is the more remarkable, the utter absence of scars from that unnatural childhood of the prodigy, at once so spotlit and so sheltered.

More projects came to mind. As we spoke he kept dipping into his jumbo-sized briefcase, now for an apple, now for a fistful of almonds, now for a lichee—all of them from his own shop in Baker Street, where food is sold guaranteed free from chemical fertilizer and the like. With Menuhin natural foods are a crusade, and he is delighted that his shop has encouraged the establishment of others like it.

Despite his extraordinary range of commitments Menuhin insists on a full family life, getting away as often as he can from the hotel existence that most well-known performers endure. He has now given up his policy of never traveling by air (he kept to it for eight years) and between tours he makes straight for one or another of his homes—a house at Gstaad, Switzerland, another in Los Gatos, California, and a quiet retreat on an island in the Aegean. He also has a residence in London, a most beautiful Georgian house at the top of Highgate Hill, overlooking Hampstead Heath and the whole panorama of London beyond; next door is the house where Coleridge lived, and one could not imagine a more desirable haven for a celebrated artist.

In England, now, we feel that we have adopted Menuhin—a national feeling given admirable expression recently when he received a very rare accolade. The Queen conferred on him the knighthood of the British Empire, which is a not uncommon, if exalted, honor for British subjects but which is otherwise reserved for those for whom the nation has a special affection and admiration. You might almost rank it with the honorary American citizenship bestowed on Sir Winston Churchill.

Not that Menuhin feels any slackening of his ties with America. He was touched when the town officials of Los Gatos sent him congratulations on his knighthood, and mention of his American tours led him to speak rapturously about American audiences, particularly those at the universities. For them, he said, he loved devising programs without thought of the music's difficulties, for he was sure that the most taxing works would be welcomed. There was such a welcome for chamber music too, he added.

Chamber music has become a major activity for Menuhin, and it is this, more than anything else, which gives him his special character among present-day virtuosos. He is not unique of course—Isaac Stern provides another outstanding instance—but Menuhin's work in the chamber field is now almost more important to him than his career as a solo performer. Nowhere does he demonstrate this new versatility so triumphantly as at the Bath Festival every year. This Festival has the stamp of his personality on it, just as the Aldeburgh Festival revolves around Benjamin Britten, and you are almost as likely to find Menuhin in one of half a dozen different musical roles as playing the violin. It was here that he had the happy idea of linking his own Bath Festival Orchestra with the Moscow Chamber Orchestra for performances of Michael Tippett's Concerto for Double String Orchestra, and there have been a number of recordings in which Menuhin has appeared as conductor—including the recent performance of Britten's *Variations on a Theme of Frank Bridge*, reviewed in HIGH FIDELITY last month.

One might also mention Menuhin's interest in the East and his promotion of Oriental music, his practice of yoga (you might say that so active a man needed relaxing), and his support for international causes of all kinds. More perhaps than any other prominent musician today, Menuhin is a citizen of the world, one of the rare interpretative artists who has even more to say than is contained in his playing. In that, Yehudi Menuhin at fifty is even more remarkable than he was at fifteen.

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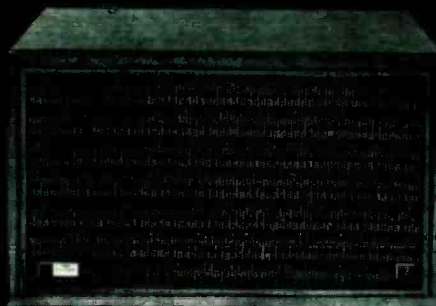
Wait till the neighbors hear this!



A high-fidelity loudspeaker by Fisher sounds good even through an apartment-house wall. But if your music-loving neighbor lives two miles down the road, he will come running anyway. Fisher sound in your home is the kind of thing people will hear *about*, even before they hear it.

The loudspeaker is perhaps the most critical component of a high-fidelity system. It is the device that actually pushes the air in your listening room to produce sound waves. It is the only component you literally *listen* to. Consequently, your tuner, pickup and amplifier cannot possibly sound better than the loudspeaker through which you hear them.

Strangely enough, this most important hi-fi component is the least standardized today. There are almost as many ways of designing a speaker system as there are speaker manufacturers. And, of course, this is where the traditionally perfectionist approach of Fisher makes a particularly big difference.

Fisher speaker enclosures are rock solid. Fisher speaker magnets are huge. Fisher coils are lavish with copper. Prohibitively costly features if it were not for Fisher engineering and Fisher production methods.

Take the Fisher XP-7 loudspeaker system, for example. It is neither the most ambitious nor the most modest Fisher design, but in terms of value perhaps the most remarkable. At only $139.50, it has been ranked by independent authorities with speakers well up in the $200's. With a pair of XP-7's for stereo, you are ready even for a concert violinist neighbor.

(Other Fisher speaker systems from $54.50 to $249.50, all in oiled walnut. For a free copy of the 80-page Fisher reference guide to high fidelity, 1966 edition, use card on magazine's front cover flap.)

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The SONIC SHOWCASE

"Highlights from an Evening at the 'Pops'." Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor LSC 2827, $5.79 (SD).

This typically Fiedlerian program of light classics and special symphonic arrangements of Broadway hits, etc., differs from its recent predecessors in having been engineered *without* the use of Dynagroove techniques and in being (unlikely as it may seem) the first Boston Pops album to have been made with a live audience present (on the evenings of May 20 and 21, 1965). I can only say that, whatever the reason, the recording seems to me outstanding in the vivid authenticity of its Symphony Hall ambience. And this authenticity is not of the acoustic warmth only: the microphones apparently have been placed so that they not only capture the orchestral playing with perfect clarity (yet without oppressive closeness or spotlighting) but so that they also convey an uncanny sense of the audience's *presence* even while that audience is maintaining a near perfect silence during the actual performance.

This kind of "presence," so much rarer than the usual types of sonic realism, is both remarkable in itself and a remarkably effective enhancement of the expectedly brisk and deft performances. And it is of course particularly evident in the characteristic Pops-program last-section encores: Richard Hayman's *Triptych* on TV themes, and Jack Mason's arrangements of the Beatles' *And I Love Her* and *A Hard Day's Night*. The powerful illusion that one is in fact present in Symphony Hall is notably heightened and sustained too by the apparent continuity in recording (achieved without equipment shut-offs) throughout the complete A-side sequence: Texidor *Amparito Roco*, Suppé *Poet and Peasant* Overture, and Strauss *Blue Danube* Waltz. There seems to be a similar continuity during most of the overside's lighter works, which include, besides the encores already mentioned, the *Farandole* from Bizet's *Arlésienne* Suite No. 2 and Jack Mason's scoring of highlights from *Fiddler on the Roof*. Short of attending the Pops in person, this is about as close as you can come to the real thing.

"Mantovani Olé!" Mantovani and His Orchestra. London PS 422, $4.79 (SD); tape LPM 70101, 38 min., $6.95.

Mantovani's commercial success often tends to obscure the facts that his orchestra, altogether apart from its cascading-string clichés, can play extremely well and that almost without exception it has been magnificently recorded. The current excursion into genuine and bogus Spanish pop favorites may not be the best example technically of Mantovani releases, but it is surely the most spectacularly brilliant—at least in its powerfully modulated stereo disc edition. (Since the corresponding 7.5-ips taping has been processed at a much lower level, it's difficult to make accurate comparisons. I surmise, however, that good as the tape is, it can't match the sensational high end of the disc.) In other respects, the program is more conventional and more uneven. The conductor/arranger's best is heard in a few pieces (*Adios*, *Perhaps Perhaps Perhaps*, *Spanish Gypsy Dance*, and a not too original *Piccolo Bolero*). But he is self-consciously stilted in a *Carmen* Fantasy, and often overfancy as in the too elaborately scored *Mexican Hat Dance*, *Tico-Tico*, *Jalousie*, etc. No great matter: what is played here is less important than how it sounds—and that is sizzling indeed.

"The King of Sound." Eric Rogers, organ. London SP 44068, $5.79 (SD).

"What you are about to hear," announces the jacket annotator, "is the greatest organ sound ever recorded!" For once, such hyperbole has some justification—provided you aren't naïve enough to confuse "greatest" with "most attractive." What the Phase-4 engineers have provided in this technological blockbuster is probably the loudest and certainly the biggest and most solid pipe organ sound ever recorded. It is also often the most intolerably sharp-edged and ugly. The colossal organ itself (in Kingsway Hall, Walthamstow—date and designer unspecified here) embodies all the worst tonal characteristics of nineteenth-century "symphonic" organs, while Eric Rogers (hitherto best known as an arranger and conductor) seems determined to exploit its powers in the vulgarest possible theatre organ fashion. Lumbering from a slapdash Sousa *Stars and Stripes Forever* and Offenbach *Can-Can* to a rock 'n' rollish *Downtown* and elephantine *Girl from Ipanema*, the selections and performances are perhaps no worse than dozens of others today; but given the present atom-explosive stereo sonics, the over-all effect of this release would seem to mark a distinct aesthetic setback in audio progress.

R. D. Darrell

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HIGH FIDELITY NEWSFRONTS

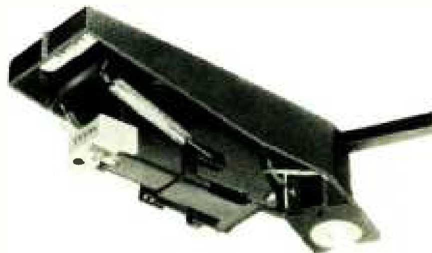
BY NORMAN EISENBERG

Tape Cartridges Coming Up. A new trend in portable tape recorders may be under way with the release by the 3M Company of a cordless cartridge recorder. Designated as the Wollensak Model 4100, it is very similar in all respects to the Norelco Carry-Corder, costs within one dollar of the Norelco, and is fully compatible with it in that cartridges are interchangeable from one machine to the other. The Model 4100 comes attractively packaged and includes the recorder itself (measuring 7¾ by 4½ by 2¼ inches and weighing three pounds), a vinyl carrying case with both hand and shoulder straps, dynamic microphone with remote-control attachment and mike pouch, a patch cord for feeding other signals into the machine or for playing it through another sound system, three blank recording cartridges, three Scotch-brand "Living Letters" mailers, and the five "C" batteries that power the unit. The Model 4100 is fair-traded

Wollensak's cartridge tape recorder.

at $99.95. A company spokesman told us that 3M's introduction of the new machine "illustrates our continued faith in the cartridge principle" and pointed to both the Model 4100 and the AC-operated Wollensak stereo tape changer as evidence of a growing trend to tape cartridges in more than one form for different uses: the larger stereo model for serious indoor use; the newer portable for on-the-spot work such as interviewing.

Shure Gard-A-Matic. The Shure Gard-A-Matic, Model M80E, is actually a Model M55E cartridge fitted and wired in a tone-arm shell that itself fits onto the arm of a Garrard Lab 80 or Type A70 automatic turntable. Another version, the M80ED, is specifically designed for use on the Dual 1009 turntable. The name Gard-A-Matic refers to a retractile suspension system designed to improve the turntable's resistance to jarring from external shock—even under conditions of careless handling and excessive floor vibration. Our use tests of the M80E,



Retractile suspension in Gard-A-Matic

fitted to a Garrard A70, confirm that the system does indeed accomplish what it is intended to, and more—by permitting the changer mechanism of the A70 to be activated at stylus forces below 1 gram under less than ideal installation conditions. So far as we can determine, the extra hardware in the arm shell contributes no spurious audible effects and in no way keeps the arm from being correctly balanced. Response of the cartridge itself seems the same as that reported originally on the M55E (see HIGH FIDELITY, January 1966). Cost of the Gard-A-Matic M80E is $38; of the M80ED, $38.50.

Audio Provincial. Is it something more than coincidence that two firms are offering equipment cabinets in French Provincial design? Rudy Bozak tells us that his firm had planned to drop this style cabinet from the line, but will retain it as a result of unexpected and continued demand. Bozak's offerings in audio furniture now include French and Italian Provincial, Moorish, Urban, and Century—the last two being contemporary in feeling. Equipment cabinets and matching speaker enclosures are available. From Furn-a-Kit comes word of three new cabinets in assemble-it-yourself form. The styles—chosen, the firm says, to complement today's three most important decorating trends—are Country French, Italian Provincial, and Mediterranean. This company's line also includes Early American and Scandinavian styles, and one contemporary cabinet that may be hung directly on a wall.

New Products. A new dome-shaped "ultratweeter" has been incorporated in Jensen's TF-3 bookshelf speaker system, changing its nomenclature to Model TF-3A and improving the system's response above 10,000 Hz. The TF-3A is available in several forms, from a kit at $69.50 to a factory-built version in oiled walnut costing $115.50. . . . Benjamin Electronic Sound has brought out a new Elac cartridge—at $19.95, its lowest-priced model to date; designated the 240, it is offered as a compatible pickup, for playing either mono or stereo records. . . . The "top of the line" unit in Allied Radio's Knight-Kit series is the new Model KG-895 integrated amplifier; completely solid-state, it is rated for 40 watts rms power per channel and is available, at $149.95, as a kit only. . . . Viking has introduced a "tape-turntable"—actually a two-speed playback-only tape transport without electronics. Designed for connection to the tape-head inputs of a receiver or amplifier, the machine comes in a walnut base and costs $124.95. The new Model 807 will play both speeds, half or quarter track, stereo or mono. Viking feels that there is a significant market for this type of equipment, pointing to rising interest in both 3¾-ips and 7½-ips commercial tapes. . . . This view is substantiated by reports of expansion in the prerecorded tape field. For instance, some forty-two stereo tapes for playing at 3¾ ips were added to the Ampex stereo tape catalogue in recent months. And at least two new prerecorded tape libraries have recently been launched. General Recorded Tape, Inc., of San Francisco, lists eight recording labels in its catalogue and is producing reels in both 3¾-ips and 7½-ips speeds. (One of the company's first releases, a Music Guild tape of Bach cantatas, was reviewed in last month's "Tape Deck.") In Los Angeles, American Tape Duplicators will issue a new series of 3¾-ips reels at $11.95 per album. The first issue consists of twelve tapes; selections include a wide range from pops to classical music. A library of some 150 releases is projected by the fall of this year.

Spoken Word Releases. Taped readings of "great books" are offered by Halvorson Associates, P. O. Box 9975, Chevy Chase, Md. 20015. Some twenty reels, at $8.00 each, are devoted to authors ranging from Plato to John Dewey. They are recorded monophonically at 3¾-ips speed, and run about three hours per reel. The one sample we've heard (No. 8, Pascal's *Thoughts*, chapters 1-6, in the Wight translation of 1886, and including the long Victor Cousin introduction) seemed very clearly and pleasantly read —and well recorded except for the inclusion of some very slight background hum. Interested tape collectors should write to Halvorson Associates for complete catalogue details.

Better Editions at Lower Cost. The books *Reproduction of Sound* by Edgar Villchur and *High Fidelity Systems—A*

Continued on page 36

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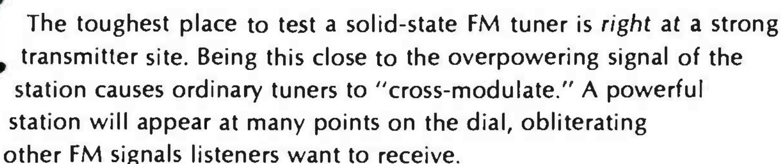
Amazing tower test proves superiority of Scott FET design!



The toughest place to test a solid-state FM tuner is *right* at a strong transmitter site. Being this close to the overpowering signal of the station causes ordinary tuners to "cross-modulate." A powerful station will appear at many points on the dial, obliterating other FM signals listeners want to receive.

To prove the superior cross modulation rejection of Scott's new Field Effect circuitry, the 342 FM Stereo Receiver was tested *right* at Boston's WHDH-FM transmitter tower. Here the radiated energy from the multi-kilowatt transmitter is at maximum level, and any susceptibility of a receiver to cross-modulation would be drastically evident. Not only did the Scott 342 reject cross modulation exceptionally well, but, equipped only with the normal FM dipole antenna supplied with the unit, the 342 picked up *31 stations* loud and clear in spite of impossible reception conditions.

Until development of Field-Effect circuitry by Scott engineers, it was impossible for an all-solid-state FM receiver to provide the listener with *both* high sensitivity *and* freedom from annoying cross modulation. This test strikingly demonstrates achievement of *both* desired results. Cross modulation rejection is at least 20 db better than conventional designs . . . and there is *no* sacrifice of sensitivity. In separate tests reported by Texas Instruments, Inc., a new Scott field effect transistor (FET) front end gave 1.6 microvolts sensitivity, over 96 db cross modulation rejection . . . hailed as an outstanding engineering accomplishment.

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Scott FET design dramatically improves FM reception

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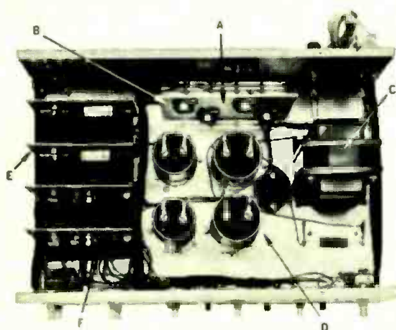

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Continued from page 32

User's Guide by Roy Allison (the authors are, respectively, president and plant manager of Acoustic Research, Inc.) have been reissued by Dover Publications, New York, in attractive new format and at half their former prices. The Allison work has been expanded to include new material on room acoustics and a series of trouble-shooting charts. Considering the amount of accurate information and the clear presentation offered by the authors, and the improved binding and cover of the Dover editions, either of these books—at $1.00 each—strikes us as a remarkable buy.

A Living Legend? Under the exotic name of Aladdin, a new firm in Berkeley, California, has brought out a rather unusual line of speaker systems. One is the Octavium, a floor-standing reproducer designed to handle the deepest bass from both stereo channels while feeding (via a built-in network) frequencies above 70 Hz to a normal pair of stereo speakers. The "mixed bass" idea is not new, of course, although the Octavium is the first product in some time to embody it since it was bruited about in the early days of stereo. Aladdin also offers a full-range speaker system, the Octavium II, designed for hanging on a wall. This system is housed in an enclosure three feet long, one foot wide, and only three inches in depth; it uses specially designed very low-resonance woofers for the bass and a pair of smaller drivers for mid-range and highs. Aladdin's idea of an "ultimate" system is to combine a pair of these systems with the Octavium bass reproducer. Full details are available on request to the company, Aladdin Electronics, Inc., 1450 Sixth St., Berkeley, Calif. 94710. Incidentally, the name of Aladdin for stereo speakers may be more than usually appropriate—recalling that the youth of legend had *two* jinn to serve him.

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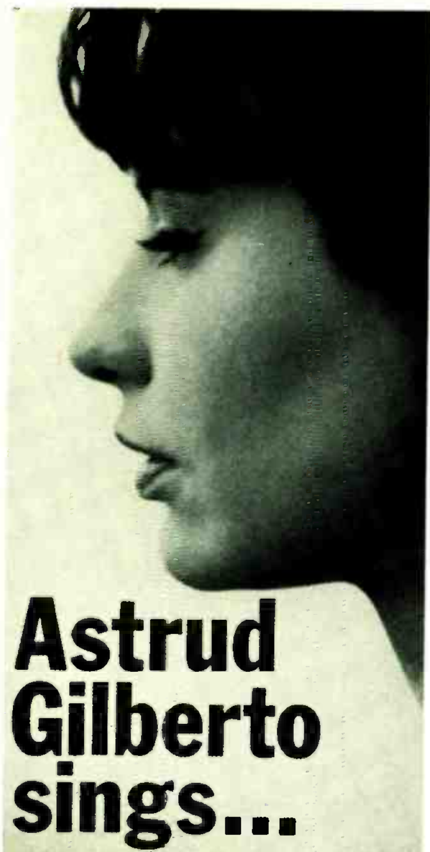

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Charlie Byrd Trio: "Travellin' Man." Columbia CL 2435, $3.79 (LP); CS 9235, $4.79 (SD).

The joy that Charlie Byrd finds in his guitar is amply demonstrated on Side 1 of this set, recorded during a performance at his base of operations, the Showboat in Washington, D.C. These vital efforts include a version of *Yesterdays*—a magnificent display of the virtuosity of both guitarist and his bassist brother, Joe Byrd—a swinging blues, a gay jingle (*Mama I'll Be Home Someday*), and a truly rhapsodic treatment of *I Hear a Rhapsody*. The second side is, in comparison, rather calm although Byrd sports a jaunty air on *Travellin' Man* and projects a slyly rhythmic bounce in *Squeeze Me*. Byrd was one of the pioneers in adapting the plucked technique of the Spanish guitarists to jazz and, he has become a beautifully finished performer in this idiom.

Wild Bill Davison: "Blowin' Wild." Jazzology 18, $4.98 (LP).

Wild Bill Davison rarely changes. His broad, often delightfully blowsy, tough-and-tender use of the cornet remains substantially the same year in, year out, no matter what the surrounding circumstances. In this case, the surrounding circumstances are just about perfect and Davison responds by being just a little more like himself than usual (if that is possible). The setting is a live performance by Davison with Alex Welsh's English band, which, on the evidence of this disc, must be one of the finest small swing groups in existence. The Welsh band has a clarinetist, Johnny Barnes, who has a soaring, driving attack that sparkles with excitement (and he plays baritone saxophone with the same vitality). In addition to a driving pianist, Fred Hunt, the band boasts a rhythm section that establishes and sustains a momentum that carries the entire group along magnificently. The opening track of the disc, *Blues My Naughty Sweetie Gives to Me*, is as fine an example of small-group swing as one is likely to encounter anywhere. It not only includes stirring solos by Davison, Barnes, Hunt, and trombonist Roy Crimmins, but there is perceptive ensemble backing behind the soloists that serves as both a listening and playing stimulant. Along with several other rambunctious selections (*After You've Gone*, *Royal Garden Blues*, *'S Wonderful*), Davison also places his highly individual stamp on a pair of ballads, *Memories of You* and *I'm Confessin'*.

Paul Desmond: "Glad To Be Unhappy." RCA Victor LPM 3407, $3.79 (LP); LSP 3407, $4.79 (SD).

Paul Desmond's alto saxophone, the wistful, singing reed of Dave Brubeck's quartet, has a plaintive, keening timbre that is quite in keeping with such reflective songs of sorrow as *Glad To Be Unhappy* and *Stranger in Town* and it is practically ideal for the slightly *misterioso* tone of *A Taste of Honey*. But Desmond works a very narrow area and a steady diet of his rather limp way with a ballad can become cloying. Fortunately, Jim Hall's pungent guitar is on hand to lend balance to this collection. Hall's earthy tone is an excellent counter to Desmond's ethereal flights, giving the performances a firmness and body they might otherwise lack. Assisted by Connie Kay on drums and either Gene Wright or Gene Chirico on bass, they play very engaging chamber jazz with, to borrow an old Artie Shaw phrase, one foot in the groove.

Al Haig: "Today!" Mint 711, $4.98 (LP).

Al Haig was one of the most active pianists in the bop groups on 52nd Street in New York in the mid- and late-Forties. He was a regular member of Charlie Parker's quintet and, for a couple of years, was the pianist in one of Stan Getz's earliest groups. Then, seemingly, he disappeared. Throughout the 1950s almost nothing was heard of him until, in recent years, he turned up playing in a restaurant in West Orange, N.J. This disc, so far as I know, is his first recording since his *Jazz Will o' the Wisp* for Counterpoint almost a decade ago. What the years have produced is a matured and polished pianist functioning in what is now the mainstream of jazz. Haig's playing is direct, uncluttered by frills or gratuitous decorations. He phrases with a strong rhythmic sense so that his single note lines and his chorded figures always have an interior sense of movement. This, of course, is a useful

Continued on page 40

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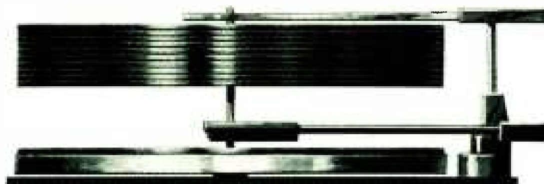

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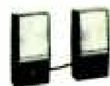

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Continued from page 38

attribute on such intrinsically swinging pieces as *Bags Groove* and Haig's own *Thrio.* But it is particularly notable when he turns to relatively slow ballads, *The Good Life* and *Willow Weep for Me*, for Haig lifts these tunes and gives them rhythmic life without resorting to obvious gimmicks or crutches. Ballads such as these can be a stumbling block for even the best of jazz musicians, but Haig takes them in stride and with an easy skill. He gets strong support throughout the disc from Eddie De Haas on bass and Jim Kappes, drums.

Earl Hines Trio: "Grand Reunion, Vol. 2." Limelight 82028, $4.79 (LP); 86028, $5.79 (SD).

This second disc taken from a day and night of recording at the Village Vanguard in March 1965, when Hines was appearing there with Coleman Hawkins and Roy Eldridge, is far more satisfying than the first. Hines (with George Tucker, bass, and Oliver Jackson, drums) plays a long and thoroughly representative medley (*Breezin' Along with the Breeze, A Cottage for Sale, Fine and Dandy*) which avoids the pretentious moments that crept into his two medleys on the first disc. Eldridge does a brilliantly crisp trumpet treatment of *The Man I Love*; and although Hawkins, whose playing was generally diffident on Volume One, is still inclined to depend on well-worn rotating riffs, he is occasionally prodded into a good chorus or two. The finale of this set, *Undecided*, is a wild and woolly bit which generates plenty of excitement for both listeners and musicians.

Roger Kellaway: "The Trio." Prestige 7399, $4.79 (LP); S 7399, $4.79 (SD).

Kellaway represents a relatively new (and promising) development in jazz—the musician whose interest is not riveted to one narrow aspect of jazz or of music in general. This collection of piano performances by Kellaway (accompanied by Russell George, bass, and Dave Bailey, drums) ranges from material that is out of the recently popular "soul" school to an exploration of the prepared piano in jazz terms. Yet through it all, Kellaway works with a basic, two-handed swinging attack that often recalls some of Earl Hines's stylistic touches. Even when he is dealing with ordinary material (as in the "soul" basis of *Organ Morgan*), Kellaway brings a brightness and verve to his playing. And when he takes off on *Signa: O.N.* or *Brats* (he plays a prepared piano in the latter number as though it were a perfectly normal vehicle for hard-driving jazz), he builds joyously intense performances that are in a vein completely his own. Kellaway is primarily an excitement man and he loses his creative momentum on slow ballads—although when he does bring his two-handed attack to bear on a ballad such as *Can't You See It*, he happily jounces the song out of what might have been a lethargic treatment.

Stan Kenton: "Conducts the Los Angeles Neophonic Orchestra." Capitol MAS 2424, $4.79 (LP); SMAS 2424, $5.79 (SD).

In view of the depths of pretentiousness into which Kenton can descend (remember his recent Wagner disc?), this set is not at all as bad as one might expect. The Los Angeles Neophonic Orchestra is actually a big band much in the traditional Kenton style (heavy on flaring brass) but differing slightly in that, given the opportunity, it swings more easily and loosely than Kenton bands of the past decade. Basically, it is a well-rehearsed group of highly capable studio men who cope in clean and vigorous fashion with generally unprovocative music by five composers: Hugo Montenegro, Johnny Williams, Allyn Ferguson, Jimmy Knight, and Russ Garcia. Garcia's *Adventure in Emotion* should please fanciers of odd sounds; but his representations of Pathos, Anger, Tranquility, Joy, and Love-Hate-Love have the obvious, programmatic quality of a movie sound track. The only jazz soloist of consequence throughout the disc is Bud Shank, whose alto saxophone is consistently strong and enlivening. When the band settles into swinging passages in parts of Knight's *Music for an Unwritten Play* and Ferguson's *Passacaglia and Fugue*, the music suddenly comes alive. But too much of it is merely empty and meandering.

Gerry Mulligan: "Feelin' Good." Limelight 82030, $4.79 (LP); 86030, $5.79 (SD).

When a jazz musician who apparently hit his peak a decade or more ago continues to grow and mature, it is cause for amazement. Gerry Mulligan, like a very few others (Duke Ellington and Dizzy Gillespie come quickly to mind), is a constant and rewarding surprise: he is always getting better. This disc, on which he plays clarinet and baritone saxophone with a rhythm section and ten strings, is as fine a collection as he has ever produced. His talents as a clarinetist really come into focus here (he has used the instrument occasionally before) as he finds much the same resources of reflection and charm that in the past made his work on baritone saxophone distinctive. On both instruments he sings (Julian Lee's arrangements for the strings amplify this aspect of his playing) and he has a jaunty way with rhythms. The material here is popular and from a variety of periods (*Please Don't Talk About Me When I'm Gone, Love Walked In, Feelin' Good, The Shadow of Your Smile*, among others) and, in Mulligan's treatments, it is constantly delightful.

"Rare Bands of the Twenties." Historical Jazz 3, $4.98 (LP).

"Rare Blues of the Twenties, No. 2." Historical Jazz 2, $4.98 (LP). Available from Historical Jazz, Box 1, Canarsie, Brooklyn, N.Y. 11236.

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Continued on page 42

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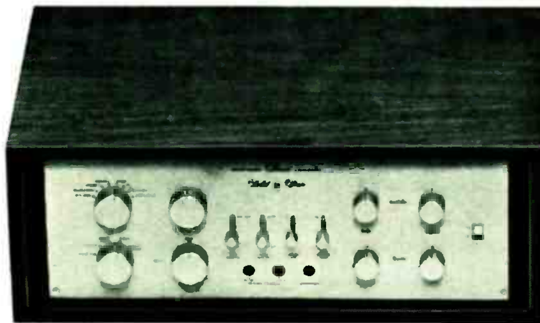

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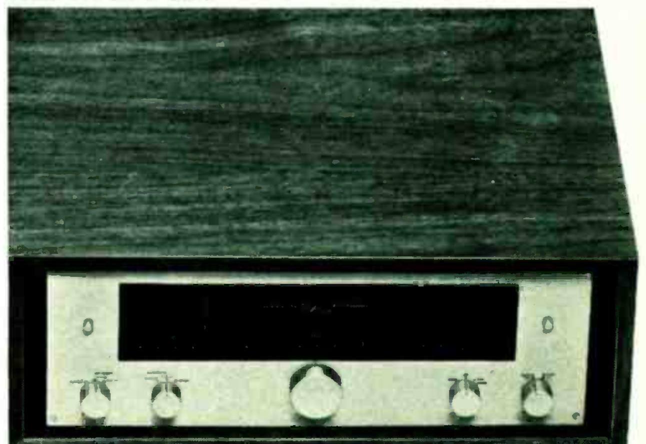

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Continued from page 40

cordings made by minor labels in the late Twenties and early Thirties. The recordings of the singers and bands represented here are "rare" indeed. But that is not their only merit. They are also remarkably good for performers who have languished in varying degrees of obscurity for thirty-five years or more. The "bands" might more properly be called combos or groups—only Duke Diggs's Orchestra (a pseudonym for Alphonse Trent) has sections that one would expect from a big band. But whether bands or combos, there are sterling performances by Alex Hill's orchestra with Omer Simeon and Jabbo Smith, two superb blues by Reuben Reeves's River Boys with Simeon again shining, and worthwhile pieces by the Kansas City Tin Roof Stompers (with Jimmy and Junie Cobb), John Williams' Memphis Stompers (with Mary Lou Williams as of 1927), and King Mutt and His Tennessee Thumpers. The sound—presumably dubbed from Vocalion, Gennett, Champion, and Brunswick 78s—is in general remarkably good.

The singers on the blues disc, which also covers 1927 to 1930, include Ivy Smith, a big-voiced but relaxed singer in the classic tradition; Memphis Minnie, who is brash, jovial, and robust; and Hound Head Henry, who talks, sings, and coaxes in very expressive fashion. Jake Jones with the Gold Front Boys presents a low pressure blues singer but, thanks to an unidentified clarinetist who is both accompanist and soloist, the group's two selections have a warmly comfortable, old-shoe feeling. The transfers here are often scratchy, but did you ever hear an old blues record that wasn't?

Tony Scott: "Music for Zen Meditation." Verve 8634, $4.98 (LP); 6-8634, $5.98 (SD).

Tony Scott recorded this disc in Japan in 1964 toward the end of a six-year stay in the Orient. It consists of a series of improvisations by Scott on clarinet, Shinichi Yuize on koto, and Hozan Yamamoto on schackuhachi (a bamboo flute). The results are a set of serene and utterly lovely performances which fit into no particular musical classification but, since they are improvised and Scott brings to them a jazz musician's improvisational background, inevitably tie into jazz. Most of the nine selections are duets involving Scott's clarinet, generally in low register, and the strong, percussive twang of the koto. Before Scott went to the Orient, he was a remarkably flamboyant jazz clarinetist but in these improvisations he plays with sensitive delicacy and a fine sense of shading. The bamboo flute is heard on only a few pieces—once with the clarinet, once in an unaccompanied solo (a thing of shimmering beauty), and once in the only trio selection in the set. Whether one follows Zen or not, this is music that induces contemplation: unobtrusive but compelling. JOHN S. WILSON

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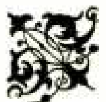

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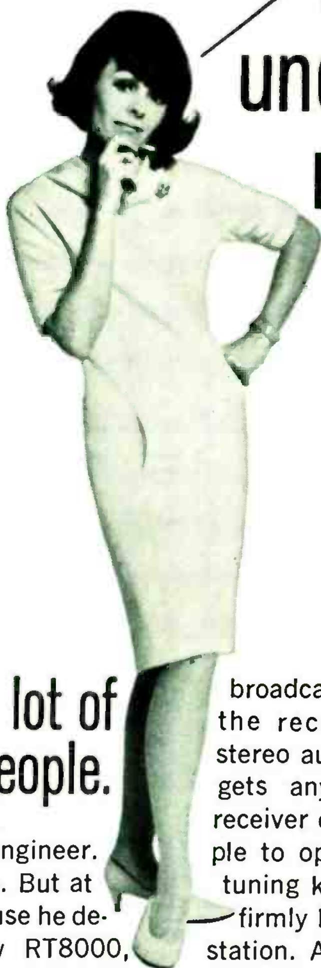
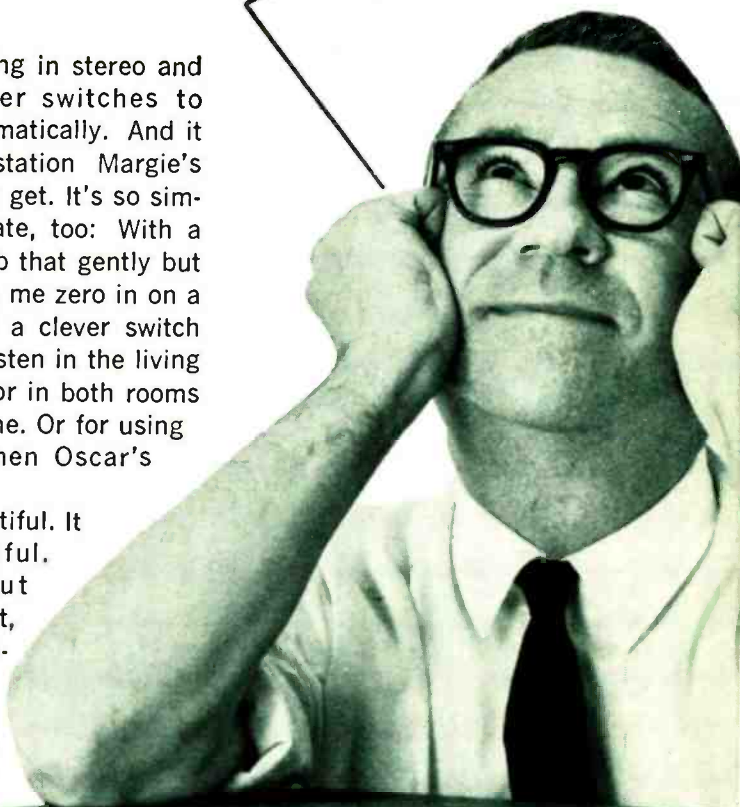
I don't understand my Oscar



OUTPUT POWER: 35 watts per channel, 70 watts combined (IHF rating). Peak power, 140 watts. **FREQ. RESPONSE:** 20-50,000 cps ± 1 db. (Subsonic sharp cut-off filter is incorporated to eliminate noise and rumble below 20 cps). **DISTORTION:** Less than 1% at rated output. **FM SENSITIVITY:** 2.3 uv (IHF). **AM LOOP SENSITIVITY:** 80 uv per meter for 10 db S/N. **FM STEREO SEPARATION:** 25 db at 50 cps; 38 db at 1,000 cps; 22 db at 10,000 cps. **ANTENNA:** FM built-in line; external connection for balanced 300 ohm or 75 ohm co-ax cable. AM HI-Q loopstick; connection for outdoor antenna. **AUDIO SENSITIVITY:** Phono Mag. 2.5 mv; Tape Head 2 mv; Aux. 200 mv. **OUTPUT IMPEDANCES:** 4/8/16 ohms. **OUTPUTS:** speakers, tape out. **INPUTS:** Mag. phono, tape head, tape monitor, aux. **SPECIAL FEATURES:** Instrument-type tuning meter, automatic stereo switching with "Stereo Minder" light indicator, front panel jack for stereo headphones, special circuitry to avoid triggering false FM-stereo indications, counter-balanced flywheel tuning, four IF stages for FM, plus wide-band ratio detector, 3 IF stages for AM, special low-noise RF transistor, oversize heat sinks for extra-cool operation. **Price: $319.95.**



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He's an electronics engineer. And he talks like one. But at home, too? Just because he designed Bogen's new RT8000, does he have to bend my ear with silicon output transistors and oversize heat sinks?

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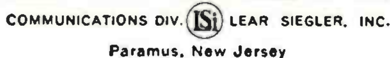
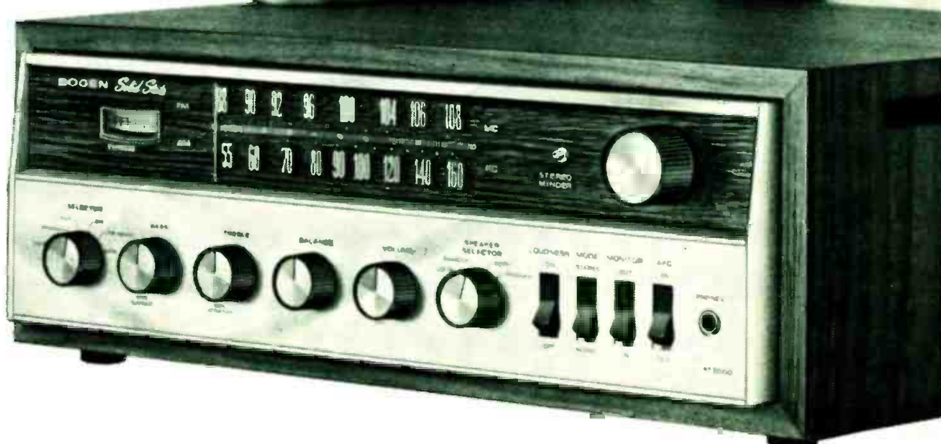


Paramus, New Jersey



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A Progress Report

A FIFTEENTH ANNIVERSARY is neither here nor there. At ten a magazine can congratulate itself on having survived the dangerous years of infancy. At twenty-five it can look back on a quarter century of achievement. But at fifteen it is in a kind of no man's land between youthful self-esteem and mature recollection. We are no longer the brash newcomer. We are not yet the elder statesman. But we are very much alive—and delighted to be celebrating another anniversary.

If nothing else, the occasion provides an editor with the opportunity for making a progress report to his readers. I am happy to say that the news is good. In the five years since we observed our tenth anniversary, we have increased our circulation, expanded the scope of our editorial coverage, initiated a series of regional editions unprecedented for a publication of this size, and seen accumulating evidence of our influence here and abroad.

By far the most important event in our recent history has been the acquisition of *Musical America* and its incorporation as a magazine-within-a-magazine into the new Musical America Edition of HIGH FIDELITY. This new edition (we call it HF/MA for short) first appeared in February 1965 and is now well past its shakedown period of trial and error. The HF/MA subscriber receives not only the basic parent magazine but also the monthly *Musical America* supplement, a 32-page compilation of news and reviews of major musical events throughout the world. (In addition, the subscriber to HF/MA receives a bonus in the form of a thirteenth issue: the December 15th Directory Issue, which is a basic reference guide to all aspects of contemporary musical life. It's a monster production—last year's issue ran to 402 pages—and a useful source of information.) Many of our regular record critics are now writing for the new Musical America Edition, and such distinguished authorities as Abram Chasins, Glenn Gould, Walter Legge, and Martin Mayer have also contributed some fascinating essay reviews. All in all, I think it safe to say that the new combined publication is unsurpassed in the completeness of its musical coverage. And apparently it has struck a responsive note. With only minimal promotion, the Musical America Edition of HIGH FIDELITY has put on more than 10,000 new readers within the space of a year.

The amalgamation of these two publications—one devoted primarily to recorded music, the other to "live" music—is symbolic of a growing rapport between art and technology. There was a time when records were looked upon as the enemy of music, or considered at best a poor substitute for the real thing. Some people still hold that opinion, but their ranks are thinning. The scene is now dominated by a new generation of musicians and listeners for whom recordings and music are inseparably linked. No one is more typical of this generation or better epitomizes its outlook than the Canadian pianist Glenn Gould, and it is to him that we have turned for the major feature of this anniversary issue—a probing examination into "The Prospects of Recording" (page 46). As a companion piece to Gould's prognosis on music and the microphone, we have a report by staff-writer Leonard Marcus on "The Prospects in Audio" (page 64), based on conversations with many of this country's leading electronic engineers. And just to keep the glorious future in perspective, we have included a bit of nostalgia about the early days of high fidelity ("How It All Began," page 68).

Some interesting innovations will be apparent in HIGH FIDELITY's immediate future. One of them makes its debut on this month's cover: a new, strikingly modern logotype from one of America's outstanding designers, Ivan Chermayeff. In the next issue we initiate "High Fidelity News and Views"—an expanded monthly survey of the latest developments in componentry. And in June we begin a new collaboration with CBS Laboratories, which will utilize the full resources of its uniquely equipped testing facilities to provide us with the basic data for our "Equipment Reports."

In every way the prospects seem encouraging.

ROLAND GELATT

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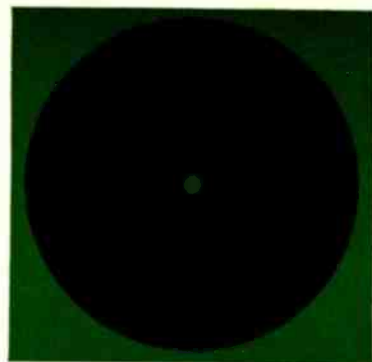

by GLENN GOULD

The Prospects of Recording

In the United States, Glenn Gould is known as a brilliant and provocative pianist and as an occasional author of brilliant and provocative musical commentary. In his native Canada he is known as well as a radio and television "personality"—a magnetic educator of Bernsteinian skill and stature. One of his most talked-of shows for the Canadian Broadcasting Corporation was last year's wide-ranging report on "The Prospects of Recording," a 90-minute program which examined in some detail the profound effect of electronic technology on the whole panorama of music, viewed from the standpoint of the performer, the composer, and the listener. As soon as we heard it, we knew that this radio script contained the basis of a fascinating and important article, and we asked Mr. Gould to prepare it for this anniversary issue of HIGH FIDELITY. At is turns out, the adaptation delves into the subject far more thoroughly than the broadcast. "The Prospects of Recording" is a lengthy and occasionally difficult essay, but we consider it well worth our space and your attention.

Alongside the Gould article are marginal comments on its major themes from various key figures in the worlds of music, recordings, and mass communications: Milton Babbitt, America's leading composer of electronic music and a professor at Princeton University; Schuyler G. Chapin, vice-president in charge of programming at Lincoln Center for the Performing Arts; Aaron Copland, a major force in the development of American music; John Culshaw, manager of classical recordings for Decca/London; B. H. Haggin, doyen of American record critics and author of the first over-all guide to music on records; Lord Harewood, former artistic director of the Edinburgh Festival and present artistic advisor of the New Philharmonia Orchestra; Goddard Lieberson, president of Columbia Records Inc.; Enoch Light, veteran bandleader and founder of Command Records; John McClure, director of Masterworks, Columbia Records; Marshall McLuhan, sociologist of mass communications and director of the Institute of Culture and Technology at the University of Toronto; George R. Marek, vice-president and general manager of RCA Victor Record Division; Richard Mohr, musical director of Red Seal Recordings, RCA Victor; Denis Stevens, musicologist-conductor-critic specializing in early music; Leopold Stokowski, conductor and long-time recordist. Their comments are excerpted from taped interviews.

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IN AN UNGUARDED MOMENT some months ago, I predicted that the public concert as we know it today would no longer exist a century hence, that its functions would have been entirely taken over by electronic media. It had not occurred to me that this statement represented a particularly radical pronouncement. Indeed, I regarded it almost as self-evident truth and, in any case, as defining only one of the peripheral effects occasioned by developments in the electronic age. But never has a statement of mine been so widely quoted—or so hotly disputed.

The furor it occasioned is, I think, indicative of an endearing, if sometimes frustrating, human characteristic—a reluctance to accept the consequences of a new technology. I have no idea whether this trait is, on balance, an advantage or a liability, incurable or correctable. Perhaps the escalation of invention must always be disciplined by some sort of emotional short-selling. Perhaps skepticism is the necessary obverse of progress. Perhaps, for that reason, the *idea* of progress is, as at no time in the past, today in question.

Certainly, this emotional short-selling has its good side. The afterthought of Alamogordo—the willingness to kill off a monster of their own creation—does more credit to the pioneers of the atomic age than all the blessings this generation can expect that breakthrough to give birth to. And, if protest against the ramifications of man's ingenuity is inevitable, and even essential to the function of his genius, then perhaps there really is no *bad* side—just amusement at and, ultimately, acceptance of that indecisiveness which proclaims the frailty of man's continuing humanity.

In any event, I can think of few areas of contemporary endeavor that better display the confusion with which technological man evaluates the implications of his own achievements than the great debate about music and its recorded future. As is true for most of those areas in which the effect of a new technology has yet to be evaluated, an examination of the influence of recording must pertain not only to speculations about the future but to an accommodation of the past as well. Recordings deal with concepts through which the past is reevaluated, and they concern notions about the future which will ultimately question even the validity of evaluation.

The preservative aspects of recording are, of course, by no means exclusively in the service of music. "The first thing we require of a machine is to have a memory," said a somnolently pontifical character in Jean Luc Godard's recent film *A Married Woman*. In the electronic age a caretaking comprehension of those encompassing chronicles of universal knowledge which were tended by the medieval scholastics—an encumbrance as well as an impossibility since the early Middle Ages—can be consigned to computer-repositories that file away the memories of mankind and leave us free to be inventive in spite of them. But in limiting our investigation to the effect of recordings upon music, we isolate an art inhibited by the hierarchal specialization of its immediate past, an art which has no clear recollection of its origins, and therefore an art much in need of both the preservative and translative aspects of recording. As a recent brief prepared by the University of Toronto's Department of Musicology proposing a computer-controlled phonographic information system succinctly noted, "Whether we recognize it or not, the long-playing record has come to embody the very reality of music."

As concerns its relations to the immediate past, the recording debate centers upon whether or not electronic media can present music in so viable a way as to threaten the survival of the public concert. Notwithstanding the imposing array of statistics which testify to the contrary ("Ladies' Lyric League Boasts Box Office Boost 3rd Successive Year"), I herewith reaffirm my prediction that the habit of concertgoing and concert-giving, both as a social institution and as chief symbol of musical mercantilism, will be as dormant in the twenty-first

The concert is an antique form as it now stands. Most towns cannot afford the best concert artists and I don't see the advantage of seeing a second-rate artist over hearing a superb one. — LIEBERSON

With all the progress that we have made in the reproduction of sound, I have yet to hear on record what I hear in the concert hall or what I hear in my mind when I read a score. — MAREK

In a recording an artist can be encouraged to give a more immediately intense performance than he could under concert or theatre conditions. — CULSHAW

For me, the most important thing is the element of chance that is built into a live performance. The very great drawback of recorded sound is the fact that it is always the same. No matter how wonderful a recording is, I know that I couldn't live with it—even of my own music—with the same nuances forever. — COPLAND

I can't believe that people really prefer to go to the concert hall under intellectually trying, socially trying, physically trying conditions, unable to repeat something they have missed, when they can sit home under the most comfortable and stimulating circumstances and hear it as they want to hear it. I can't imagine what would happen to literature today if one were obliged to congregate in an unpleasant hall and read novels projected on a screen. — BABBITT

Many people have come to the concert hall expecting to hear the glowing, glossy, beautiful performances they have heard on records only to be shocked by the natural acoustics. The Dvořák Cello Concerto on a recording can easily have the soloist as the absolute protagonist, with great presence, whereas he is often drowned out by the orchestra in the concert hall. But—I also think that many more will feel that the adventure, the accidental excitement of a live performance is much more stimulating and satisfying than just listening constantly to a record. — CHAPIN

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I think that records have already replaced concerts for a great many people and have affected a great number of others in their concert- and operagoing. If you push this logically, to the complete replacement of concerts by recordings, you would have complete disaster. For then you would have no artists coming up, trying out in halls, making careers for themselves. It would be disastrous not only for live music but for the gramophone. — HAREWOOD

Certainly I conduct a performance for a recording differently than I would for a live performance. In a recording what we are really striving for is to express the physical and emotional nature of the music in terms that will both be eloquent and convey the composer's ideas in the average living room. — STOKOWSKI

With today's multiple microphoning you really have to be careful not to achieve too surgical a line. I think it important to have touch-up microphones in front of the winds, or the basses, but most composers have written for instrumental sections rather than for individual instruments in the orchestra, and we must make sure that these sections are in the proper balance with each other. The microphone must not become too analytical. — LIGHT

century as, with luck, will Tristan da Cunha's Volcano; and that, because of its extinction, music will be able to provide a more cogent experience than is now possible. The generation currently being subjected to the humiliation of public school solfège will be the last to attain their majority persuaded that the concert is the axis upon which the world of music revolves.

It is not. And considering for what a brief span the public concert has seemed predominant, the wonder is that pundits allowed it ever would be. To its perpetuation, however, a substantial managerial investment is currently committed ("For Rent: Complex of Six Acoustically Charming Auditoria. Apply, J. Rockefeller."), and we must realize that to reckon with its obsolescence is to defy the very body of the musical establishment. It cannot be overemphasized, however, that the fate of the public event is incidental to the future of music—a future deserving of far greater concern than is the fiscal stability of the concert hall. The influence of recordings upon that future will affect not only the performer and concert impresario but composer and technical engineer, critic and historian, as well. Most important, it will affect the listener to whom all of this activity is ultimately directed. It is to an examination of some of these changes that this present anniversary issue of HIGH FIDELITY is devoted.

A Change of Acoustic

IF WE WERE TO TAKE an inventory of those musical predilections most characteristic of our generation, we would discover that almost every item on such a list could be attributed directly to the influence of the recording. First of all, today's listeners have come to associate musical performance with sounds possessed of characteristics which two generations ago were neither available to the profession nor wanted by the public—characteristics such as analytic clarity, immediacy, and indeed almost tactile proximity. Within the last few decades the performance of music has ceased to be an occasion, requiring an excuse and a tuxedo, and accorded, when encountered, an almost religious devotion; music has become a pervasive influence in our lives, and as our dependence upon it has increased, our reverence for it has, in a certain sense, declined. Two generations ago, concertgoers preferred that their occasional experience of music be fitted with an acoustic splendor, cavernously reverberant if possible, and pioneer recording ventures attempted to simulate the cathedral-like sound which the architects of that day tried to capture for the concert hall—the cathedral of the symphony. The more intimate terms of our experience with recordings have since suggested to us an acoustic with a direct and impartial presence, one with which we can live in our homes on rather casual terms.

Apparently, we are also expected to live with it in the concert hall. Some of the much heralded links in that prodigious chain of postwar auditoria catastrophes (Philharmonic Hall of Lincoln Center, Royal Festival Hall, etc.) have simply appropriated characteristics of the recording studio intended to enhance microphone pickup, the special virtue of which becomes a detriment in the concert hall. Proof of this is that when the audience is sent home and the microphones moved in close and tight around the band, Philharmonic Hall—like many of these acoustical puzzles—can accommodate surprisingly successful recording sessions.

Just how great a change has come about can be seen in a comparison between recordings made in North America and Western Europe and those originating in Central and Eastern Europe, where—for reasons both economic and geographic—the traditions of public concertgoing retain a social cachet which for North America's split-level suburbia has long since been transferred to twelve-tone doorbells,

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nursery intercom, and steam room stereo. One need only compare a typical Continental reverberation such as that present in the Konwitschny recordings from Leipzig or (though it somewhat contradicts the geographical assumptions of my argument) in Van Beinum's from the Concertgebouw with the Studio 8H sound of Toscanini's discs of the late Thirties and Forties or with the Severance Hall balances for George Szell's recent Epic recordings to appreciate the modifications that the North American attitude to recording can impose on even the most resolute martinet.

A more precise comparison can be found between the discs made by Herbert von Karajan with the Philharmonia Orchestra in London for EMI-Angel and the same maestro's recordings for DGG in Berlin. Any number of the latter (I am thinking now of such releases as the 1959 performance of *Ein Heldenleben* with a distant brass and all but inaudible timpani) suggest a production crew determined to provide for the listener the evocation of a concert experience. The EMI recordings, on the other hand, provide Karajan with an acoustic which, while hardly chamberlike, at least subscribes to that philosophy of recording which admits the futility of emulating concert hall sonorities by a deliberate limitation of studio techniques.

Further evidence of this curious anachronism can be found in some of the recitals recorded by Sviatoslav Richter in Eastern Europe, of which the magnificent performance of Mussorgsky's *Pictures at an Exhibition*, taped in Sofia, Bulgaria, is a good example. Here is a great artist with an incomparable interpretation transcribed by technicians who are determined that their microphones will in no way amplify, dissect, or intrude upon the occasion being preserved. Richter's superbly lucid playing is sabotaged by some obsequious miking which permits us, at best, a top-of-the-Gods half-earful. Unlike their colleagues in North America, who are aware of serving a public which to a considerable extent has discovered music through records and who evaluate their own presence in the booth as crucial to the success of the end product, the production crew in Sofia, off-stage in the wings of some palace of municipal amusement, made no such claims for the autonomy of their craft. They sought only to pursue it as an inconspicuous complement of Richter's performance.

The North American and Western European sound strives for an analytic detail which eludes the Central European displacement. By virtue of this Westernized sound, recording has developed its own conventions, which do not always conform to those traditions that derive from the acoustical limitations of the concert hall. We have, for instance, come to expect a Brünnhilde, blessed with amplification as well as amplitude, who can surmount without struggle the velvet diapason of the Wagnerian orchestra, to insist that a searching spotlight trace the filigreed path of a solo cello in concerto playing—demands which contravene the acoustical possibilities of the concert hall or opera house. For the analytical capacity of the microphones has exploited psychological circumstances implicit in the concerto dialogue, if not within the ability of the solo instrument itself, and the *Ring* cycle as produced by a master like John Culshaw for Decca/London attains a more effective unity between intensity of action and displacement of sound than could be afforded by the best of all seasons at Bayreuth.

The ideal for a phonograph record is the concert hall illusion, or rather the illusion of the concert hall illusion, because you can't transfer the concert hall into the dimensions of a living room. What you can do is record a work so that you think you are in a concert hall when you listen to it at home. — MOHR

Personally, I don't like the present fashion of close-up miking, not even for the piano. I prefer perspective. I don't believe the engineer should intrude between the composer, or performer, and the listener and suddenly make you hear a flute or trumpet. I think the next step will be a regression back to the old days, with fewer microphones placed further away both to give perspective and to let the ears listen on their own. If a composer wants to write the other way, he should frankly call his piece a String Quartet for Four Instruments and Four Microphones; that is quite a different sound than for instruments alone. — LIEBERSON

An Untapped Repertoire

ANOTHER ITEM to be added to our catalogue of contemporary enthusiasms is the astonishing revival in recent years of music from preclassical times. Since the recording techniques of North America and Western Europe are designed for an audience which does most of its listening at home, it is not surprising that the creation of a

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recording archive has emphasized those areas which historically relate to a *hausmuzik* tradition and has been responsible for the triumphant restoration of baroque forms in the years since World War II. This repertoire—with its contrapuntal extravaganzas, its antiphonal balances, its espousal of instruments that chiff and wheeze and speak directly to a microphone—was made for stereo. That prodigious catalogue of cantatas and concerti grossi, fugues and partitas has endowed the neobaroque enthusiasm of our day with a hard core of musical experience. A certain amount of this music has then found its way back into the concert hall and reëngaged the attention of the public audience—sometimes indeed through considerable musicological enterprise. New York's Jay Hoffman, perhaps the last concert impresario truly deserving of that once proud title, offered his audience on consecutive evenings during Christmas week, 1964, comparative versions of *Messiah* according to G. F. Handel and other editors. But this scholarly exactitude has come about by virtue of a recorded library which enables such works to be studied in great number, in great privacy, and in an acoustic that fits them to the proverbial T.

Now that people have such a vast command of the musical literature on records, they can compare more and see where the structural, and even the tonal, similarities lie between the old and the new. We hear a lot of talk about so-called "totally organized music" nowadays. But this is reflected in earlier disciplines to some extent, as in the totally isorhythmic motet, where the exact rhythms of a piece of music were specified. Similarly, one could say that early Stockhausen is closer to Dunstable than to anyone else in between. But to appreciate this, one needs good recordings of Dunstable and these are hard to find. — STEVENS

From a musicological point of view the effort of the recording industry on behalf of Renaissance and pre-Renaissance music is of even greater value. For the first time, the musicologist, rather than the performer, has become the key figure in the realization of this untapped repertoire; and in place of sporadic and often as not historically inaccurate concert performances of a Palestrina Mass or a Josquin *chanson*, or whichever isolated items were heretofore considered approachable and not too offensively pretonal, the record archivists have documented a new perspective for the history of music.

The performer is inevitably challenged by the stimulus of this unexplored repertoire. He is also encouraged by the nature of studio techniques to appropriate characteristics that have tended for a century or two to be outside his private preserve. His contact with the repertoire he records is often the result of an intense analysis from which he prepares an interpretation of the composition. Conceivably, for the rest of his life he will never again take up or come in contact with that particular work. In the course of a lifetime spent in the recording studio he will necessarily encounter a wider range of repertoire than could possibly be his lot in the concert hall. The current archival approach of many recording companies demands a complete survey of the works of a given composer, and performers are expected to undertake productions of enormous scope which they would be inclined to avoid in the concert hall, and in many cases to investigate repertoire economically or acoustically unsuitable for public audition—the complete piano works of Mozart which Walter Gieseking undertook for Angel, for instance.

Archive recordings must have a future one way or another. But a commercial record company can go on producing these albums for only so long and I think that what must develop in the recording field is what has developed in the book business, where it has taken the form of the university press. I've already approached one of the large foundations to ask them to interest themselves in this problem. Some kind of central warehousing of all esoteric recordings would be an appropriate function for a foundation. — LIEBERSON

But most important, this archival responsibility enables the performer to establish a contact with a work which is very much like that of the composer's own relation to it. It permits him to encounter a particular piece of music and to analyze and dissect it in a most thorough way, to make it a vital part of his life for a relatively brief period, and then to pass on to some other challenge and to the satisfaction of some other curiosity. Such a work will no longer confront him with a daily challenge. His analysis of the composition will not become distorted by overexposure, and his performance top-heavy with interpretative "niceties" intended to woo the upper balcony, as is almost inevitably the case with the overplayed piece of concert repertoire.

It may be that these archival pursuits, especially where the cultivation of earlier literature is involved, recommend themselves both to the performer and his audience as a means of avoiding some of the problems inherent in the music of our own time. One is sometimes inclined to suspect that such phenomena as the baroque revival provide refuge for those who find themselves displaced persons in the fran-

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tically metamorphosing world of modern music. Certainly, the performance traditions indigenous to those areas of repertoire revived by the microphone have had an enormous influence upon the way in which certain kinds of contemporary repertoire are performed, and have, indeed, bred a generation of performers whose interpretative inclinations respond to the microphone's special demands.

The recordings of Robert Craft, those prodigious undertakings on behalf of the Viennese trinity Schoenberg, Berg, and Webern—not to mention Don Carlo Gesualdo—tell us a good deal about the way in which performances prepared with the microphone in mind can be influenced by technological considerations. For Craft, the stop watch and the tape splice are tools of his trade as well as objects of that inspiration for which an earlier generation of stick-wielders found an outlet in the opera cape and temper tantrums. A comparison between Craft's readings of the large-scale orchestral studies of Schoenberg, especially the early post-romantic essays such as *Verklärte Nacht* or *Pelleas und Melisande*, with the interpretations of more venerable maestros—Winfried Zillig's glowingly romantic *Pelleas* of 1949, for instance—is instructive.

Craft applies a sculptor's chisel to these vast orchestral complexes of the youthful Schoenberg and gives them a determined series of plateaus on which to operate—a very baroque thing to do. He seems to feel that his audience—sitting at home, close up to the speaker—is prepared to allow him to dissect this music and to present it to them from a strongly biased conceptual viewpoint, which the private and concentrated circumstances of their listening make feasible. Craft's interpretation, then, is all power steering and air brakes. By comparison, in Zillig's reading of *Pelleas* (on a now withdrawn Capitol-Telefunken disc) the leisurely application of rubatos, the sensual haze with which he gilds the performance as though concerned that clarity could be an enemy of mystery, point clearly to the fact that his interpretation derived from a concert experience where such performance characteristics were intuitive compensations for an acoustic dilemma.

The example is productive of a larger issue with which the techniques of the recording studio confront us, and I have deliberately chosen to illustrate it with an example from that area of twentieth-century repertoire least indigenous to the medium. Whether Craft's analytic dissection of such repertoire is appropriate, whether there remain positive virtues to the presentation of late-romantic fare in the concert hall, is not really the point. We must be prepared to accept the fact that, for better or worse, recording will forever alter our notions about what is appropriate to the performance of music.

In the presentation of early music the performance very often precedes knowledge of the score. Indeed there may be only a single manuscript somewhere. It would be difficult to make this manuscript available to the general public, but a recording can at least show what it sounded like. As a musicologist, I find recordings constantly a challenge, because they help me to hear scores which have not been performed since the thirteenth or fourteenth centuries. But they also pose problems: record jackets very rarely give enough information. — STEVENS

The Splendid Splice

Of all the techniques peculiar to the studio recording, none has been the subject of such controversy as the tape splice. With due regard to the not so unusual phenomenon of a recording comprised of single-take sonata or symphony movements, the great majority of present-day recordings consist of a collection of tape segments varying in duration upwards from one twentieth of a second. Superficially, the purpose of the splice is to rectify performance mishaps. Through its use, the wayward phrase, the insecure quaver can, except when prohibited by "overhang" or similar circumstances of acoustical imbalance, be remedied by minute retakes of the offending moment, or of a splice segment of which it forms a part. The anti-record lobby proclaims splicing a dishonest and dehumanizing technique that purportedly eliminates those conditions of chance and accident upon which, it can safely be conceded, certain of the more unsavory traditions of Western music are founded. The lobbyists also claim that the

As for the morality of splicing, I suppose there should be no objection to Toscanini's not liking what an oboe did on the first take and not liking what a flute did in the second and then taking the best parts of each take to make a whole. It's still essentially Toscanini. Whatever moral uneasiness I have about such things is just a holdover from the past and perhaps I should adapt myself to the possibilities of the present. But I don't like the idea of Schwarzkopf putting her high C on Flagstad's recording. — HAGGIN

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common splice sabotages some unified architectural conception which they assume the performer possesses.

It seems to me that two facts challenge these objections. The first is that many of the supposed virtues of the performer's "unified conception" relate to nothing more inherently musical than the "running scared" and "go-for-broke" psychology built up through decades of exposure to the *loggione* of Parma and their like. Claudio Arrau was recently quoted by the English journal *Records and Recordings* to the effect that he would not authorize the release of records derived from a live performance since, in his opinion, public auditions provoke stratagems which, having been designed to fill acoustical and psychological requirements of the concert situation, are irritating and antiarchitectural when subjected to repeated playbacks. The second fact is that one cannot ever splice style—one can only splice segments which relate to a conviction about style. And whether one arrives at such a conviction pre-taping or post-taping (another of the time-transcending luxuries of recording: the post-taping reconsideration of performance), its existence is what matters, not the means by which it is effected.

Tape splicing isn't a moral question at all, any more than the number of stagehands used backstage at a play production is a moral question or the number of revisions of a book is a moral question. It's really the product that counts. The consumer's only concern should be what he hears and how he reacts to what he hears. He has a legitimate complaint only when the splicing technique actually does affect the final product, when the impact or the over-all line is damaged because of obvious inserts. — McCLURE

A recent personal experience will perhaps illustrate an interpretative conviction obtained post-taping. A year or so ago, while recording the concluding fugues from Volume I of the *Well-Tempered Clavier*, I arrived at one of Bach's celebrated contrapuntal obstacle courses, the Fugue in A minor. This is a structure even more difficult to realize on the piano than are most of Bach's fugues, because it consists of four intense voices that determinedly occupy a register in the center octaves of the keyboard—the area of the instrument in which truly independent voice-leading is most difficult to establish. In the process of recording this fugue we attempted eight takes. Two of these at the time were regarded, according to the producer's notes, as satisfactory. Both of them, No. 6 and No. 8 respectively, were complete takes requiring no inserted splice—by no means a special achievement since the fugue's duration is only a bit over two minutes. Some weeks later, however, when the results of this session were surveyed in an editing cubicle and when Takes 6 and 8 were played several times in rapid alternation, it became apparent that both had a defect of which we had been quite unaware in the studio: both were monotonous.

Tape splicing borders on immorality because there are many artists today on the concert stage or in the opera house who cannot give you the performance in life that they can give you on records. — MOHR

Each take had used a different style of phrase delineation in dealing with the thirty-one-note subject of this fugue—a license entirely consistent with the improvisatory liberties of baroque style. Take 6 had treated it in a solemn, legato, rather pompous fashion, while in Take 8 the fugue subject was shaped in a prevailingly staccato manner which led to a general impression of skittishness. Now, the Fugue in A minor is given to concentrations of *stretti* and other devices for imitation at close quarters, so that the treatment of the subject determines the atmosphere of the entire fugue. Upon most sober reflection, it was agreed that neither the Teutonic severity of Take 6 nor the unwarranted jubilation of Take 8 could be permitted to represent our best thoughts on this fugue. At this point someone noted that, despite the vast differences in character between the two takes, they were performed at an almost identical tempo (a rather unusual circumstance, to be sure, since the prevailing tempo is almost always the result of phrase delineation) and it was decided to turn this to advantage by creating one performance to consist alternately of Takes 6 and 8.

Once this decision had been made, it was a simple matter to expedite it. It was obvious that the somewhat overbearing posture of Take 6 was entirely suitable for the opening exposition as well as for the concluding statements of the fugue, while the more effervescent character of Take 8 was a welcome relief in the episodic modulations with which the center portion of the fugue is concerned. And so two rudimentary splices were made, one which jumps from Take 6 to

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Take 8 in bar 14 and another which at the return to A minor (I forget in which measure, but you are invited to look for it) returns as well to Take 6. What had been achieved was a performance of this particular fugue far superior to anything that we could at the time have done in the studio. There is, of course, no reason why such a diversity of bowing styles could not have been applied to this fugue subject as part of a regulated a priori conception. But the necessity of such diversity is unlikely to become apparent during the studio session just as it is unlikely to occur to a performer operating under concert conditions. By taking advantage of the post-taping afterthought, however, one can very often transcend the limitations that performance imposes upon the imagination.

When the performer makes use of this postperformance editorial decision, his role is no longer compartmentalized. In a quest for perfection, he sets aside the hazards and compromises of his trade. As an interpreter, as a go-between serving both audience and composer, the performer has always been, after all, someone with a specialist's knowledge about the realization or actualization of notated sound symbols. It is, then, perfectly consistent with such experience that he should assume something of an editorial role. Inevitably, however, the functions of the performer and of the tape editor begin to overlap. Indeed, in regard to decisions such as that taken in the case of the above-mentioned A minor Fugue, it would be impossible for the listener to establish at which point the authority of the performer gave way to that of the producer and the tape editor, just as even the most observant cinema-goer cannot ever be sure whether a particular sequence of shots derives from circumstances occasioned by the actor's performance, from the exigencies of the cutting-room, or from the director's a priori scheme. That the judgment of the performer no longer solely determines the musical result is inevitable. It is, however, more than compensated by the overwhelming sense of power which editorial control makes available to him.

Here's the dilemma. You get an extraordinarily beautiful take of a movement, but there are two or three flaws —a horn didn't quite make it, or the pizzicati weren't together, or something. Now you go back and retake the movement, but somehow the men and the conductor can't recapture the same peak of expression. What do you do? If you're sensible and not involved in moral issues, you fix those few mistakes in the first take with inserts from the inferior take—using as little as possible, to be sure—and what you end up with is something far beyond what is normally possible at a concert. — McCLURE

Splicing presents a great temptation when you're putting something together and you know you can make it almost flawless. You can't help wanting to do it. I suppose it's the human aspiration to perfection. But there is always the possibility that you could get something absolutely perfect and it would be absolutely boring. — MOHR

The "Live" Performance on Records

THE CHARACTERISTICS enumerated on our inventory represent the past rendered in terms that seem appropriate to the electronic age. Although they compile, by themselves, an impressive list of present-day convictions about the way in which music should be performed, they do not, except by implication, suggest a direction for recording to pursue. It is quite likely that these preferences engendered by phonographic reproduction—clarity of definition, analytic dissection by microphones, catholicity of repertoire, etc.—will determine to a considerable extent the kind of sound with which we shall want our musical experiences to be endowed. It is less likely that the recording industry will always concern itself primarily with an archival representation of the past, no matter how painstakingly embalmed, but for a long time to come some portion of the industry's activity will be devoted to merchandising the celebrated masterworks which form our musical tradition. Before examining the larger ramifications for the future of recording, I should like to consider here some hardy strains of argument that perennially decry the influence of recording upon standard items of the repertoire and upon the hierarchy of the musical profession.

These arguments sometimes overlap each other, and it can become rather difficult to detect the area of protest with which each is concerned. However, under a general heading of "humanitarian idealism" one might list three distinguishable subspecies, which can be summarized as follows:

1) An argument for aesthetic morality: Elisabeth Schwarzkopf appends a missing high C to a tape of *Tristan* otherwise featuring Kirsten

Even if I were to grant all the things that are possible in the making of a record, I would still want certain performances live. You get something there sometimes which you just can't achieve in the recording studios. The live concert hall performance, or even such a performance recorded, could very well have qualities that are preferable—with all their imperfections—to one assembled from recording studio takes. — HAGGIN

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Flagstad, and indignant purists, for whom music is the last blood sport, howl her down, furious at being deprived a kill.

2) Eye versus ear orientation: a doctrine that celebrates the existence of a mystical communication between concert performer and public audience (the composer being seldom mentioned). There is a vaguely scientific pretention to this argument, and its proponents are given to pronouncements on "natural" acoustics and related phenomena.

3) Automation: a crusade which musicians' union leaders currently share with typesetters and which they affirm with the fine disdain of featherbedding firemen for the diesel locomotive. In the midst of a proliferation of recorded sound which virtually erases earlier listening patterns, the American Federation of Musicians promotes that challenging motto "LIVE MUSIC IS BEST"—a judgment with the validity of a "Win with Wilkie" sticker on the windshield of a well-preserved '39 LaSalle.

There is no excuse at all for recording live concerts. It's a lazy—and cheap—way to make records. Only if your artist—and he must be an important artist—is old or ill and there is no other chance to record him do I see any reason for these "live" recordings. Then you have a duty to preserve the concert as an historical document—warts, coughs, and all. I really doubt that anyone really plays better with an audience than without. They may think they do. But actually they only feel better. Listen to a transcription of a recorded concert that had the audience feeling "My God, that was wonderful" and you will find that it really wasn't that good. But it was an occasion, like a funeral, and one is excited and moved by having been part of the audience. When somebody buys the record he feels that he has been swindled if he doesn't go crazy like the audience of 2,000 or 3,000 that was present and so he doesn't apply his usual critical faculties. . . . He is a conditioned dog. — CULSHAW

As noted, these arguments tend to overlap and are often joined together in celebration of occasions that afford opportunity for a rear-guard holding action. Among such occasions, none has proved more useful than the recent spate of recorded "live" performances—events which straddle two worlds and are at home in neither. These events affirm the humanistic ideal of performance; they eschew (so we are told!) splices and other mechanical adventures, and hence are decidedly "moral"; they usually manage to suppress a sufficient number of pianissimo chords by an outbreak of bronchitis from the floor to advertise their "live"-ness and confirm the faith of the heroically unautomated.

They have yet another function, which is, in fact, the essence of their appeal for the short-sellers: they provide documentation pertaining to a specific date. They are forever represented as occasions indisputably of and for their time. They spurn that elusive time-transcending objective which is always within the realization of recorded music. For all time, they can be examined, criticized, or praised as documents securely located in time, and about which, because of that assurance, a great deal of information and, in a certain sense, an emotional relation, is immediately available. With regard to the late Dutch craftsman who, having hankered to take upon himself the mantle of Vermeer, was martyred for a reluctance to live by the hypocrisy of this argument, I think of this fourth circumstance—this question of historical date—as the Van Meegeren syndrome.

Hans Van Meegeren was a forger and an artisan who, for a long time, has been high on my list of private heroes. Indeed, I would go so far as to say that the magnificent morality play which was his trial perfectly epitomizes the confrontation between those values of identity and of personal-responsibility-for-authorship which post-Renaissance art has until recently accepted and those pluralistic values which electronic forms assert. In the 1930s, Van Meegeren decided to apply himself to a study of Vermeer's techniques and—for reasons undoubtedly having more to do with an enhancement of his ego than with greed for guilders—distributed the works thus achieved as genuine, if long-lost, masterpieces. His prewar success was so encouraging that during the German occupation he continued apace with sales destined for private collectors in the Third Reich. With the coming of V.E. Day, he was charged with collaboration as well as with responsibility for the liquidation of national treasures. In his defense, Van Meegeren confessed that these treasures were but his own invention and, by the values this world applies, quite worthless—an admission which so enraged the critics and historians who had authenticated his collection in the first place that he was rearraigned on charges of forgery and some while later passed away in prison.

The determination of the value of a work of art according to the information available about it is a most delinquent form of aesthetic appraisal. Indeed, it strives to avoid appraisal on any ground other than

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that which has been prepared by previous appraisals. The moment this tyranny of appraisaldom is confronted by confused chronological evidence, the moment it is denied a predetermined historical niche in which to lock the object of its analysis, it becomes unserviceable and its proponents hysterical. The furor that greeted Van Meegeren's conflicting testimony, his alternate roles of hero and villain, scholar and fraud, decisively demonstrated the degree to which an aesthetic response was genuinely involved.

Some months ago, in an article in the *Saturday Review*, I ventured that the delinquency manifest by this sort of evaluation might be demonstrated if one were to imagine the critical response to an improvisation which, through its style and texture, suggested that it might have been composed by Joseph Haydn. (Let's assume it to be brilliantly done and most admirably Haydn-esque.) I suggested that if one were to concoct such a piece, its value would remain at par—that is to say, at Haydn's value—only so long as some chicanery were involved in its presentation, enough at least to convince the listener that it was indeed by Haydn. If, however, one were to suggest that although it much resembled Haydn it was, rather, a youthful work of Mendelssohn, its value would decline; and if one chose to attribute it to a succession of authors, each of them closer to the present day, then—regardless of their talents or historical significance—the merits of this same little piece would diminish with each new identification. If, on the other hand, one were to suggest that this work of chance, of accident, of the here and now, was not by Haydn but by a master living some generation or two before his time (Vivaldi, perhaps), then this work would become—on the strength of that daring, that foresight, that futuristic anticipation—a landmark in musical composition.

And all of this would come to pass for no other reason than that we have never really become equipped to adjudicate music per se. Our sense of history is captive of an analytical method which seeks out isolated moments of stylistic upheaval—pivot points of idiomatic evolution—and our value judgments are largely based upon the degree to which we can assure ourselves that a particular artist participated in or, better yet, anticipated the nearest upheaval. Confusing evolution with accomplishment, we become blind to those values not explicit in an analogy with stylistic metamorphosis.

The Van Meegeren syndrome is entirely apropos our subject because the arguments *contra* the prospects of recording are constructed upon identical criteria. They rely, most of all, upon a similar confirmation of historical data. Deprived of this confirmation, their system of evaluation is unable to function; it is at sea, derelict amidst an unsalvageable debris of evidence, and it casts about in search of a point by which to take a bearing. When recordings are at issue, such a point cannot readily be found. The inclination of electronic media is to extract its content from historic date. The moment we can force a work of art to conform to our notion of what was appropriate to its chronology, we can attribute to it, arbitrarily if necessary, background against which in our analysis it can be portrayed. Most aesthetic analysis confines itself to background description and avoids the foreground manipulation of the object being analyzed. And this fact alone, discarding the idle propaganda of the public-relations machines, accounts for the endorsement of the recorded public event. Indirectly, the real object of this endorsement is a hopelessly outmoded system of aesthetic analysis—a system incapable of a contribution in the electronic age but the only system for which most spokesmen of the arts are trained.

Recordings produced in a studio resist a confirmation of such criteria. Here date is an elusive factor. Though a few companies solemnly inscribe the date of the studio sessions with each recorded package, and though the material released by most large companies can, except perhaps in the case of reissues, be related to a release number that

It may be my imagination, but I sometimes think a live performance does have more electricity, more excitement. There are more mistakes, of course, but if the artist is really in the vein, it can be more authentic, more vital. Many musicians freeze up in the recording studio as soon as the red light goes on. — MOHR

The only justification for "live performance" recording is if it's a legitimately historic and unduplicatable occasion. Otherwise I don't advocate it. We find that the critics and the public are no longer willing to take recorded recitals or concerts in lieu of carefully prepared studio recordings, and I must agree with them. — McCLURE

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will suggest an approximate date to the *aficionado*, it is possible that the music heard on that recording will have been obtained from sessions held weeks, months, or indeed years apart. Those sessions may easily have been held in different cities, different countries, taped with different equipment and different technical personnel, and they may feature performers whose attitudes to the repertoire under consideration has metamorphosed dramatically between the taping of the first note and the last. Such a recording might currently pose insuperable contractual problems but its complicated gestation would be entirely consistent with the nature of the recording process.

It would also be consistent with that evolution of the performing musician which recording necessitates. As the performer's once sacrosanct privileges are merged with the responsibilities of the tape editor and the composer, the Van Meegeren syndrome can no longer be cited as an indictment but becomes rather an entirely appropriate description of the aesthetic condition in our time. The role of the forger, of the unknown maker of unauthenticated goods, is emblematic of electronic culture. And when the forger is done honor for his craft and no longer reviled for his acquisitiveness, the arts will have become a truly integral part of our civilization.

Composers as Interpreters

How much influence a composer-conductor's recording of his own music will have on future generations depends on how good a conductor he is. Take Gustav Mahler or Richard Strauss, for example. They were as good conductors as they were composers, but we have no recordings of Mahler and only primitive ones by Strauss. Beethoven and Brahms were reputedly not very good conductors and I know that Debussy and Ravel, both extraordinary composers, were very mediocre conductors. It would be hard to see how recordings by them would have been very enlightening. But even with a composer who had equal talent as a conductor, the influence would be whatever you wanted to take from it. I have rehearsed and conducted Beethoven's Fifth Symphony hundreds, perhaps thousands of times. I know all its actual notes. Yet every time I return home after I have performed that work, I see new possibilities in the score. A work like that does not stand still. It is still growing—like a tree. — STOKOWSKI

I hope my recordings of my own works won't inhibit other people's performances. The brutal fact is that one doesn't always get the exact tempo one wants, although one improves with experience. — COPLAND

ALL CREATIVE ARTISTS claim, when challenged, that they have nothing but disdain for the limited vision of their present audience, that posterity will be their judge. For composers, recording makes this threat a fact; and, if they have some executant skill, insures that posterity will judge them not only for their works but for their interpretations of those works. Since the advent of the phonograph, its impresarios have been intrigued by the idea of letting composers make their notations permanent. In the early days, such efforts ran to the dilettantish noodlings of Gustav Mahler's keyboard transcription of excerpts from his *Des Knaben Wunderhorn*. A decade or two later, full-length works were needed for the catalogue, and Richard Strauss, for instance, was represented by a performance of his own glorious *Bourgeois gentilhomme* Suite—rendered with so contemptuously indolent a spirit that no conductor concerned about the renewal of his contract would dare to follow.

In recent years, the archival policies of several of the larger record companies have prompted them to put on tape the works of some of today's most distinguished composers in performances which are in every sense competitive with those previously in the catalogue. One thinks of Benjamin Britten's superb realizations of his own major scores for Decca/London, interpretations which show no trace whatever of that understatement so often associated with the composer-executant. In this country, Columbia Records has, for the past decade or two, been transcribing the complete works of Stravinsky with the composer at the helm. (Aaron Copland is even now embarking on a similar project.)

Stravinsky's merits as a conductor have long been a subject of debate; but as he proceeds each year with this monumental task, it becomes increasingly apparent that his rhythmic propulsiveness, melodic cynicism, and shyness about rubatos are all performance characteristics which go to the heart of Stravinsky the composer. The question, however, is to what extent these authentic documents will inhibit future conductors from indulging that revelatory aspect of interpretation wherein they attempt to uncover new facets, or new combinations of old facets, in the work of such a composer as Stravinsky. (Would our curiosity be more than academic were Beethoven's piano sonatas listed by Schwann in performances featuring the composer?) If one can judge by the efforts of such disparate Stravinskyans

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as Bernstein and Von Karajan (the latter rather uncharitably berated in the press by the composer for a recent release of what is surely the most imaginative and, in a purely compartmentalized sense, "inspired" realization of *Le Sacre*), the influence of these recordings cannot as yet really be considered decisive. On the other hand, it may be that Stravinsky's Stravinsky will afford a scaffolding upon which future conductors will feel compelled to erect their interpretations of his works.

I should think the composer-recorded testaments are the thin edge of a rather different sort of wedge. Their influence may have less to do with inspiring or inhibiting future generations of interpreters than with discouraging the independent performance tradition itself. There is, after all, no reason why the performer must be exclusively involved with revisitations of the past, and the reëmergence of the performer-composer could be the beginning of the end for that post-Renaissance specialization with which tonal music has been conspicuously involved.

Composers' documentation of their music on records will not tend to inhibit future generations' interpretations. First of all, I have never seen an inhibited conductor. Secondly, he'll pay no more attention to the composer's version than he does to the composer's manuscript markings. Nor should he. The reason for following the composer's suggestions, recorded or written, is a sense of curiosity. It is very interesting to know how he does it, but it is not necessarily the best way. All it does is show us one particular person's nervous system. — LIEBERSON

Music of the Future, Electronically Influenced

EVEN AS ONE EXAMINES those works of the present day designed for conventional instrumental forces, it is apparent that electronic reproduction has had an enormous (though perhaps for certain composers indirect if not subliminal) influence. Paul Hindemith, for instance, with his Bauhaus modernism and his joyous linear style, which sometimes suggests nothing so much as a pre-Renaissance contrapuntal jubilee, was a composer whose works were, and are, a "natural" for the microphone. Many other composers of comparably conservative bent have been treated to recordings of their works which have made apparent balances that are virtually unobtainable in a concert hall. (An obvious example: Frank Martin's *Petite symphonie concertante*, which—with its solo forces of harp, harpsichord, and piano against a tutti of strings—offers sonorities that having once been heard in a recording so splendidly engineered as the DGG performance conducted by Ferenc Fricsay will be forever unsatisfactory as offered in a public concert.)

With those works that utilize electronic equipment not only for their reproduction but to facilitate the process of their composition as well, one senses the fulfillment of certain dominant ideas manifest in the composing procedures of the twentieth century. Electronic music is an infant craft still toddling uncertainly between the comfort and security extended by those of its parent-procedures that mimic the sonorities of conventional instruments and the intriguing challenge afforded by possibilities indigenous to electronic means from which new compositional premises will eventually be elaborated. Professor Marshall McLuhan, communication-theory's man-of-the-hour, has observed: "The meaning of experience is typically one generation behind the experience—the content of new situations, both private and corporate, is typically the preceding situation—the first stage of mechanical culture became aware of agrarian values and pursuits—the first age of the planter glorified the hunt—and the first age of electronic culture (the day of the telegraph and the telephone) glorified the machine as an art form." Perhaps for this reason, the most accessible electronic scores are those that superimpose conventional instrumental or vocal textures upon electronically produced sound sources—such works as Henri Pousseur's superb ballet score *Electre*. The one temporary disadvantage of these compromise works is that they create a climate of public acceptance which encourages the proliferation of recital-evenings executed by stereophonically marshaled speaker platoons—exhibitions organized by die-hard impresarios convinced that each auditorium is potentially St. Mark's

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with or without a resident Gabrieli. The new audience at these events is as remote from a genuine electronic participation as were those skeptical window-shoppers who, in the late 1940s, queued up for an appliance-store demonstration of a ten-inch Milton Berle in glorious black and white.

Whatever the present limitations of electronic music, whatever the stimulus of that "feedback" through which it has inspired more conventional forms of music making, many of the constructive methods peculiar to it have transferred with remarkable ease to conventional instrumental and vocal idioms. The reiterated note pattern, with measured crescendo and diminuendo, the dynamic comparison between close-up and far distant statements of the same configuration, the quasi-mechanical ritard or accelerando, above all the possibility of a controlled release and attack of sound—all of these motifs have been borrowed by the post-Webern idioms which so decisively influence our compositional experience at present. Indeed, the influence of these electronically derived manifestations is so widespread that they appear in any number of works by composers avowedly hostile to tape music. Consciously or not, they are employed because of the fascination that such gestures, symbolic of an autocratic composing process, hold for the creative musician.

Somebody will ask those of us who compose with the aid of computers: "So you make all these decisions for the computer or the electronic medium but wouldn't you like to have a performer who makes certain other decisions?" Many composers don't mind collaborating with the performer with regards to decisions of tempo, or rhythm, or dynamics, or timbre, but ask them if they would allow the performer to make decisions with regard to pitch and the answer will be "Pitches you don't change." Some of us feel the same way in regard to the other musical aspects that are traditionally considered secondary, but which we consider fundamental. As for the future of electronic music, it seems quite obvious to me that its unique resources guarantee its use, because it has shifted the boundaries of music away from the limitations of the acoustical instrument, of the performer's coördinating capacities, to the almost infinite limitations of the electronic instrument. The new limitations are the human ones of perception. — BABBITT

One must be careful, however, to assert that "autocracy" in this sense does not necessarily suggest single-minded authority. The composer, indeed, may not long retain that splendid isolation which early electronic experiments indicated would be his. It may well be that the effect of editorial afterthought upon performance will breed a type of technician-*cum*-performer whose realizations of the diagrammatic intention will be just as essential to the reputation of a composer as was the devotion of the itinerant virtuoso in earlier times. "Autocracy," then, as a description of the composing process in the electronic age, may simply suggest the possibility that the composer will become involved in some portion of each procedure through which his intention is made explicit in sound.

One of the first musicians to grasp the significance of recording to the composing process was Arnold Schoenberg, who, in a dialogue with Erwin Stein, transcribed in 1928, remarked: "In radio broadcasting, a small number of sonic entities suffice for the expression of all artistic thoughts; the gramophone and the various mechanical instruments are evolving such clear sonorities that one will be able to write much less heavily instrumented pieces for them." Intentionally or not, the development of Schoenberg's own style demonstrates his understanding of the medium and its implications, and it is hard to think of certain of his works, perhaps especially those from the earlier years of his experiments with twelve-tone technique (the Serenade, Opus 24, or the Septet, Opus 29, for instance), without realizing how indigenous are their gloriously eccentric instrumental combinations to the mobile microphonic dissection. And the theories espoused by Schoenberg, as the leading radical of music in the twentieth century, have become so influential, so much a part of the contemporary musical gesture that, approved or spurned, they have affected the music of the last two generations as profoundly by their intense molecular analysis as drugstore paperback psychology has been affected by Sigmund Freud. Schoenberg's theories, to simplify outrageously, have to do with attributing significance to minute musical connections and they deal with relationships that are on the whole subsurface and can be projected with an appropriate definition only through the intercession of electronic media.

Even as Schoenberg strove for choice regulation, other composers have elected to delegate selection privileges. Both procedures, however divergent their sponsors' intentions, have in common a denial of that condition of compositorial ambiguity which was the essence of late nineteenth-century romanticism. At the present time, in such

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excursions as aleatoric music—that triumph of quasi-improvisatory buck-passing—these decision-making privileges have been relinquished ostensibly in favor of the performer. But it seems reasonable to suggest that such privileges will not need to remain the exclusive preserve of a tape editor-interpreter. They could quite possibly be delegated directly to the listener. It would indeed be foolhardy to dismiss out of hand the idea that the listener can ultimately become his own composer.

The Participant Listener

AT THE CENTER of the technological debate, then, is a new kind of listener—a listener more participant in the musical experience. The emergence of this mid-twentieth-century phenomenon is the greatest achievement of the record industry. For this listener is no longer passively analytical; he is an associate whose tastes, preferences, and inclinations even now alter peripherally the experiences to which he gives his attention, and upon whose fuller participation the future of the art of music waits.

He is also, of course, a threat, a potential usurper of power, an uninvited guest at the banquet of the arts, one whose presence threatens the familiar hierarchal setting of the musical establishment. Is it not, then, inopportune to venture that this participant public could emerge untutored from that servile posture with which it paid homage to the status structure of the concert world and, overnight, assume decision-making capacities which were specialists' concerns heretofore?

The keyword here is "public." Those experiences through which the listener encounters music electronically transmitted are not within the public domain. One serviceable axiom applicable to every experience in which electronic transmission is involved can be expressed in that paradox wherein the ability to obtain in theory an audience of unprecedented numbers obtains, in fact, a limitless number of private auditions. Because of the circumstances this paradox defines, the listener is able to indulge preferences and, through the electronic modifications with which he endows the listening experience, impose his own personality upon the work. As he does so, he transforms that work, and his relation to it, from an artistic to an environmental experience.

Dial twiddling is in its limited way an interpretative act. Forty years ago the listener had the option of flicking a switch inscribed "on" and "off" and, with an up-to-date machine, perhaps modulating the volume just a bit. Today, the variety of controls made available to him requires analytical judgment. And these controls are but primitive, regulatory devices, compared to those participational possibilities which the listener will enjoy once current laboratory techniques have been appropriated by home playback devices.

It would be a relatively simple matter, for instance, to grant the listener tape-edit options which he could exercise at his discretion. Indeed, a significant step in this direction might well result from that process by which it is now possible to disassociate the ratio of speed to pitch, and in so doing (albeit with some deterioration in the quality of sound as a current liability) truncate splice-segments of interpretations of the same work performed by different artists and recorded at different tempos. Let us say, for example, that you enjoy Bruno Walter's performance of the exposition and recapitulation from the first movement of Beethoven's Fifth Symphony but incline towards Klemperer's handling of the development section, which employs a notably divergent tempo. (I happen to like both performances all the way through, but there's no accounting for taste.) With the pitch-speed correlation held in abeyance, you could

One cannot stop the owner of a record from making a fool of himself by monkeying around with the way an artist has performed the music. But if he has the legal right to make a composite tape, he has neither the aesthetic nor the moral right. A work of art, whether of creation or of performance, has an integrity that nobody, least of all the listener, has a right to touch. A listener's rights end with his listening. — HAGGIN

I think there is a parallel to tape recording in the technique of xerography. All the centuries of centralized mass production of books and printed material has suddenly become decentralized. The reader of any book can, with the aid of a Xerox machine, assume the role of author and publisher simply by snipping hither and thither from a multitude of sources. The tendency of this technology, and of electronic circuitry in general, is to tailor the response to the exact needs of the reader, the viewer, the listener. — McLUHAN

I believe the listener should leave his phonograph alone; if he wants to get into the picture, let him play the piano. I would like to see a standard set with phonographs whereby even the volume could not be changed. Then you would finally have what the artist wanted. If you carried the opposite to its ultimate, you would end up with a printed piece of music to be played mechanically, with instructions to the customer to set his own tempo and dynamics; then everybody would be his own Beethoven interpreter. — LIEBERSON

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If the listener does eventually come to the point where he makes the ultimate performance by splicing tapes from other musicians' recordings, he will eventually become just as bored with it as with other recordings, for it will still always be the same. Look, for instance, at electronic music. The boys are already becoming bored with what they do because they put it irrevocably on tape. The best indication of this is that more and more they are mixing the live performance element with their tapes. — COPLAND

Rather than seeing a more participant audience in the future, it seems to me that just the opposite is true. There will always be those few tinkerers who will probe to find new depths in every art and science, but we live in this society essentially as people who are not doers but takers. — CHAPIN

With recording, the music of the world becomes available at any moment—just like an encyclopedia. We begin to develop a vast tribal encyclopedia of musics. Music becomes plural. You cannot speak of it any longer in the singular, or refer to it as an international language. We know from recordings that that old pet cliché of the nineteenth century—music the universal language—just isn't so. — McLUHAN

snip out these measures from the Klemperer edition and splice them into the Walter performance without having the splice produce either an alteration of tempo or a fluctuation of pitch. This process could, in theory, be applied without restriction to the reconstruction of musical performance. There is, in fact, nothing to prevent a dedicated connoisseur from acting as his own tape editor and, with these devices, exercising such interpretative predilections as will permit him to create his own ideal performance.

It's tempting to speculate upon the innovations which this splice-conscious listener will demand in the editorial practice of magazines such as HIGH FIDELITY, where the reviewing staff is already strictly segregated along chronological lines, and where, for example, Nathan Broder is automatically restricted in his assignments to material deriving from the year 1756 (May to November). Clearly, this horizontal specification will need to be superseded by a more progressive and, perhaps, in the light of multichannel possibilities, more vertical review policy, in which, at least for longer works, the staff might choose to spell each other relay-fashion—with Alfred Frankenstein handling splices in chromatic textures, Harris Goldsmith specializing in percussive overhang problems, and Denis Stevens dealing with choral climax adjacencies.

En Route to a Stylistic Mix

THE LISTENER's splice-prerogative is but one aspect of that editorial mix which recorded music encourages. In terms of its unself-conscious juxtaposition of a miscellany of idioms, it will have an effect similar to that which André Malraux—in his *Voices of Silence*—attributes to art reproductions. One result of this stylistic permissiveness will be a more tolerant regard for the artistic by-products of those cultures which are, from our Western point of view, chronologically "out of sync." The transmission of events and sounds around our planet has forced us to concede that there is not just one musical tradition but, rather, many musics, not all of which are concerned—by our definition of the word—with tradition.

One thinks, for instance, of Russia, a country which—with its belated awakening to Western European tradition—offered as recently as the later years of the nineteenth century a splendid Shangri-La for the most extraordinary artistic experiments. By no means part of the mainstream of Western European thought, these were experiments of a culture which, because it had for centuries operated from a quasi-nationalistic limbo wherein it sought immunity to the modes and mores of the West, was oriented towards an altogether different chronological sequence. Having missed the adventure of the Renaissance, the empire of the Russias found a substitute Renaissance in the importations of that eighteenth-century "*entente de couture*"; and ever since it has vacillated between an assignation with the traditions of Western thought and the fond hope of fidelity to the memory of its past. Surely, those contemptuously original masterpieces of Mussorgsky—with their deliberately awkward harmony, their ruthless simplicity cloaking a high complexity, their disdain for the worldly temptations of salon success—are implicit confirmation of the message of that extraordinary exhortation from Father Zossima in *The Brothers Karamazov*, itself an astonishing preview of electronic culture: "There are those who maintain that the world is getting more and more united, more and more bound together in brotherly community as it overcomes distance and sets thoughts flying through the air. Alas, put no faith in such a bond of union."

Through simultaneous transmissions, through radio and television particularly, the art of such a country becomes for those of us on the outside rather too easily accessible. Such media encourage us to invoke comparisons between the by-products of such a culture and

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those to which our own very different orientation gives rise. When we find that the expression of that culture represents what seems to us archaic ideologies, we condemn it as old-fashioned or sterile, or puritanical, or as possessed of any other limitation from which we consider ourselves emancipated. With simultaneous transmission, we set aside our touristlike fascination with distant and exotic places, and give vent to impatience at the chronological tardiness the natives display. To this extent, Professor McLuhan's concept of the "global village"—the simultaneity of response from McMurdo Sound to Murmansk, from Taiwan to Tacoma—is alarming. There just could be some fellow at McMurdo, "out of sync" and out of touch, revivifying C major as Mozart never dreamed of!

But these intrusions pertain only to those media developments that reproduce images or sounds instantaneously. Recordings arouse very different psychological reactions and should always be considered with this proviso in mind. Whereas simultaneous reception reveals differences on a current, comparative, indeed competitive basis, the preservation of sound and image makes possible the archival view, the unimpassioned reflection upon the condition of a society, the acceptance of a multifaceted chronological concept. Indeed, the two utilizations of electronic transmission—for clarification of present circumstances occasioned by radio and television, and for indefinite future reëxamination of the past permitted by recording—are antidotal. The recording process with its encouragement of a sympathetic "after-the-fact" historical view is the indispensable replenishment of that deteriorating tolerance occasioned by simultaneous transmission. Just as simultaneous reception tends to provoke unproductive comparisons and encourages conformity, preservation and archival replay encourages detachment and nonconformist historical premises.

I object to background music no matter how good it is. Composers want people to listen to their music, they don't want them doing something else while their music is on. I'd like to get the guy who sold all those big businessmen the idea of putting music in the elevators, for he was really clever. What on earth good does it do anybody to hear those four or eight bars while going up a few flights? — COPLAND

In my opinion, the most important of the missing links in the evolution of the listener-consumer-participant, as well as the most persuasive argument for the stylistic mix, is to be found in that most abused of electronic manifestations—background sound. This much criticized and often misunderstood phenomenon is the most productive method through which contemporary music can confide its objectives to a listening, consuming, Muzak-absorbing society. Cunningly disguised within the bland formulas from which background sounds are seemingly concocted is an encyclopedia of experience, an exhaustive compilation of the clichés of post-Renaissance music. Moreover, this catalogue provides a cross-referenced index which permits connections between stylistic manifestations with fine disregard for chronological distinction. Within ten minutes of restaurant Muzak one can encounter a residue of Rachmaninoff or a blast of Berlioz proceeding without embarrassment from the dregs of Debussy. Indeed, all the music that has ever been can now become a background against which the impulse to make listener-supplied connections is the new foreground.

If the quality of background recordings were improved, it not only would enhance the pleasure of the people in the office, factory, elevator, or store, but would also make them aware of different forms of musical expression. And this would carry over into the enjoyment they could have at concerts. The more music we make available to people in their everyday lives, the more they will appreciate the unusual musical experience in the concert hall. But I think that we must replace the wishy-washy background music so prevalent today with something more rugged. — LIGHT

The stylistic range of most background music at present offers an appreciably greater variety of idiomatic citation than can be found among all the disparate ideologies to which "serious" musicians of recent times have subscribed. For commercial images on television or for restaurant Muzak, the background may be confined to idioms which, at their most advanced, draw upon the clichés of impressionism. On the other hand, the musical backgrounds of many Grade B horror thrillers coming out of Hollywood exploit advanced idioms (Leonard Rosenman's score for *Cobweb* was a typical offshoot of late-Schoenbergian twelve-tone). As background material, some significant scores find their way into the listening experience of an audience that would almost certainly avoid them as concert music.

These scores achieve this, of course, under the cover of neutrality. It is axiomatic in the composition of background material that its

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success relates in inverse proportion to the listener's awareness of it. It attempts to harmonize with as many environmental situations as possible and to minimize our awareness of its own intrusion and character. Indeed, it can succeed only through a suspension of conventional, aesthetic values.

There is an interesting correlation between the neutrality of this background vocabulary—the unobtrusiveness of its contribution—and the fact that most background music is conveyed through recordings. These are, in fact, two complementary facets of the same phenomenon. For since the recording does not depend, as does the concert, upon the mood of a special occasion, and relies instead upon relating to a general set of circumstances, it exploits in background music those abilities through which that phenomenon is able to draw, without embarrassment, upon an incredible range of stylistic reference—summoning to the contemporary world idiomatic references from earlier times, placing them in a context in which, by according them a subdivided participation, they achieve a new validity.

Today we hear so much musical sound all the time, in trains, in airplanes, in restaurants, that we are becoming deadened to it. Our sensitivity to music is in danger of being lost, as we are becoming insensitive to the stupid brutality we see so much of on television or in the motion pictures. Now, I love the cinema and go to it often. And I think that television is a medium of enormous potential. But we see how modern developments and techniques can be very harmful. Still, we are able to turn off the television, or walk out of the bad motion picture or poor concert. You can't walk out of the airplane. — STOKOWSKI

Background music has been attacked from many quarters—by Europeans as a symptom of the decadence of North American society, by North Americans as a product of megalopolitan conformity. Indeed it is, perhaps, accepted at face value only in those societies where no continuing tradition of Occidental music is to be found.

Background music, of course, confirms all the argumentative criteria by which the opponents of musical technology determine their judgments. It has no sense of historic date—the fact that it is studio-produced and the stylistic compote of its musical substance prevents this; the personnel involved are almost always anonymous; a great deal of overtracking and other electronic wizardry is involved in its making—hence such arguments as those of automation, aesthetic morality, and the Van Meegeren syndrome find in background music a tempting target. This target, however, protected at present by commercial rather than aesthetic considerations, is immune to attack.

Those who see in background music a sinister fulfillment of the Orwellian environment control assume that it is capable of enlisting all who are exposed to it as proponents of its own vast cliché. But this is precisely the point! Because it can infiltrate our lives from so many different angles, the cliché residue of all the idioms employed in background becomes an intuitive part of our musical vocabulary. Consequently, in order to gain our attention any *musical* experience must be of a quite exceptional nature. And, meanwhile, through this ingenious glossary, the listener achieves a direct associative experience of the post-Renaissance vocabulary, something that not even the most inventive music appreciation course would be able to afford him.

Music's Role in an Electronic Age

As THIS MEDIUM EVOLVES, as it becomes available for situations in which the quite properly self-indulgent participation of the listener will be encouraged, those venerable distinctions about the class structure within the musical hierarchy—distinctions that separated composer and performer and listener—will become outmoded. Does this then contradict the fact that since the Renaissance the separation of function (specialization) has been the professional lot and that the medieval status of the musician, one who created and performed for the sake of his own enjoyment, has long since been supplanted by our post-Renaissance orgy of musical sophistication? I should say that these two concepts are not necessarily contradictory.

This overlapping of professional and lay responsibility in the creative process does tend to produce a set of circumstances that superficially suggests the largely unilateral participation of the pre-Renaissance world. In fact, it is deceptively easy to draw such parallels, to assume that the entire adventure of the Renaissance and

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of the world which it created was a gigantic historical error. But we are not returning to a medieval culture. It is a dangerous oversimplification to suggest that under the influence of electronic media we could retrograde to some condition reminiscent of the pre-Renaissance cultural monolith. The technology of electronic forms makes it highly improbable that we will move in any direction but one of even greater intensity and complexity; and the fact that a participational overlapping becomes unashamedly involved with the creative process should not suggest a waning of the necessity for specialized techniques.

What will happen, rather, is that new participation areas will proliferate and that many more hands will be required to achieve the execution of a particular environmental experience. Because of this complexity, because so many different levels of participation will, in fact, be merged in the final result, the individualized information concepts which define the nature of identity and authorship will become very much less imposing. Not that this identity reduction will be achieved without some harassment from those who resent its implications. After all, what are the batteries of public relations men, advertising executives, and press agents doing if not attempting to provide an identification for artist and producer in a society where duplication is everywhere and where identity in the sense of information about the authors means less and less?

Before printing, the scribe apparently tended to be very much of an author in that he had, entirely on his whim, the opportunity to excerpt Plato, Aristotle, Aesop—anybody. Whatever he chose to put together or arrange became by that token a book. He was not only the copier, he was the author. This primitive form of scribe has returned with today's technology. — McLUHAN

The most hopeful thing about this process—about the inevitable disregard for the identity factor in the creative situation—is that it will permit a climate in which biographical data and chronological assumption can no longer be the cornerstone for judgments about art as it relates to environment. In fact, this whole question of individuality in the creative situation—the process through which the creative act results from, absorbs, and re-forms individual opinion—will be subjected to a radical reconsideration.

I believe the fact that music plays so extensive a part in the regulation of our environment suggests its eventual assumption of a role as immediate, as utilitarian, as colloquial as that which language now plays in the conduct of our daily lives. For music to achieve a comparable familiarity, the implications of its styles, its habits, its mannerisms, its tricks, its customary devices, its statistically most frequent occurrences—in other words, its clichés—must be familiar and recognized by everyone. A mass recognition of the cliché quotient of a vocabulary need not suggest our becoming saturated with the mundanities of those clichés. We do not value great works of literature less because we, as men in the street, speak the language in which they happen to be written. The fact that so much of our daily conversation is concerned with the tedious familiarities of common courtesy, the mandatory conversation openers about the weather and so on, does not for a moment dull our appreciation of the potential glories of the language we use. To the contrary, it sharpens it. It gives us background against which the foreground that is the habitat of the imaginative artist may stand in greater relief. It is my view that in the electronic age the art of music will become much more viably a part of our lives, much less an ornament to them, and that it will consequently change them much more profoundly.

We have all been affected as composers, as teachers, as musicians by recordings to an extent that cannot possibly be calculated as yet or predicted for the future. The music which is being most widely disseminated and most widely discussed, and therefore most widely imitated and influential, is that music which is available on records. The music that is only published is very little known. I don't think one can possibly exaggerate the extent to which the climate of music today is determined by the fact that the total Webern is available on records, that the total Schoenberg is becoming available. — BABBITT

If these changes are profound enough, we may eventually be compelled to redefine the terminology with which we express our thoughts about art. Indeed, it may become increasingly inappropriate to apply to a description of environmental situations the word "art" itself—a word that, however venerable and honored, is necessarily replete with imprecise, if not, in fact, obsolete connotations.

In the best of all possible worlds, art would be unnecessary. Its offer of restorative, placative therapy would go begging a patient. The professional specialization involved in its making would be presumption. The generalities of its applicability would be an affront. The audience would be the artist and their life would be art.

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The Prospects in Audio

Today's prototypes, tomorrow's possibilities—as the professionals view them.

BY LEONARD MARCUS

"Go find the future."

With this scavenger-hunt instruction as my audio assignment, I decided that the best place to search would be where all technological and cultural futures are first made manifest: in the thoughts of those pondering the problems of the present. My investigations produced a startling discovery. The future, in great measure, is already here. What to the layman might seem like the most far-out fantasies in fact already exist as prototypes or are being studied as workable possibilities. Most of them could be built right now—"if," as Dr. Harry Olson of RCA's David Sarnoff Research Laboratories told me, "someone gave us a hundred million dollars." What will eventually—say in fifty years—find its way into the general home music system, nobody could say for sure, although there was a tendency to designate certain developments as "inevitable."

The determining factors governing the prospects in audio are economic, cultural, and psychological as much as technological. Indeed this always has

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been the case. Prototype apparatus for FM radio, stereophonic reproduction, and, more recently, color TV existed for decades before consumer demand prompted the industry to push these developments to marketable form. Long-playing discs were developed thirty years ago, but their commercial viability had to wait until record companies were reasonably certain of a potential market. If the engineers determine the possibilities, the actualities are—and will be—decided by sales managers alert to the foibles and fancies of the mass market. In the end, it is the customer with ready cash who can convert possibilities into everyday actualities. At any rate, let us take a look at the possibilities.

PROGRAM STORAGE

Tape, disc, bars, or paper?

For the immediate future, magnetic tape and grooved discs will, according to the experts, continue to exist side by side. The advantages and disadvantages of each have been extensively debated. In the recording studio, tape can be edited; and in the home, it can take more abuse than a disc. Tape has clearly made the breakthrough in recordings for the automobile. And, with present-day techniques, sight-and-sound recordings—about which more later—will certainly use magnetic tape as a medium, at least at first. As Roy Allison of Acoustic Research pointed out: "A roll of tape has a great deal more surface area available for storage and scanning of information than a disc of the same volume. And the larger the surface area, the less critical your scanning device has to be."

The general consensus, however, is that in the long run the disc—at least some sort of disc—will show its inherent superiority for home use. Professor Frederick Hunt of Harvard University—noted for his studies of pickup design—explained why: "You can store a long thread of message most compactly and with most convenient access to intermediate points by winding it up in a flat spiral. Tape wastes the edges throughout." Or, as Dick Sequerra, chief engineer for Marantz, put it: "A record groove is significantly smaller than a tape track width." Dr. Olson agreed that "you can store more information on a disc" and added that unless bulk tape recording becomes practical, as bulk erasing now is, "this will continue to be an expensive method of duplication. The trouble with tape, as with the Edison cylinder, is that each and every one has to be recorded."

If compactness of storage space is the major criterion it seems to be, can we look forward to still slower tape and record speeds? A few years back no audiophile would consider playing tape at less than 7-1/2 inches per second; now 3-3/4 ips and 1-7/8 ips have achieved acceptable sound, and even 15/16 ips has been demonstrated with the promise that it too may eventually achieve realistic response. As for very slow-speed discs, Dr. Peter Goldmark at CBS Laboratories demonstrated for me a clear recording—of speech, to be sure—on a seven-inch disc that contained four hours' worth of material. The grooves were much closer than on commercial recordings, and the speed was 8 rpm. Dr. Goldmark also told me that CBS Labs has "records that measure only seven inches in diameter and have everything on them that a twelve-inch record has—and that means both time *and* quality. [The smaller disc] is certainly very handy to store, not to mention the space you would save with the much smaller turntable. The only question would be: is now a time for change or not?"

RCA's Dr. Olson mentioned an even more startling possibility. "You could have the record in the form of a code. There would be no music on it at all, just a binary-system code. This could trigger a synthesizer which would in turn produce the actual music. You could have a very small record and you might not even require any moving parts. The record could be scanned by an electron beam, or some other type of switching system which would interrogate the synthesizer's memory.

"I think something of this sort is indeed coming. With the synthesizers we have already developed, and using the binary system as we have used it, merely a 'yes-and-no' system, you could record half an hour's worth of music on a disc the size of a quarter. You could also code this information on a flat plate, or small bar, or a printed page—using paper—and scan it from that. This sort of development is, I believe, as inevitable as the universal application of computers is inevitable. So much money and effort is today being expended in digital systems and the storage of digital information in computers that I believe there is no question but that the process will find its way into the home."

At Bell Labs, Dr. Manfred Schroeder, Director of Acoustics, Speech, and Mechanics Research, told me about a coded voice synthesizer called a "vocoder," or voice coder. When you speak into one end of the vocoder it breaks down or "analyzes" the speech signal into its frequency components, then codes it into a form that is related to these frequency components, transmits the coded information, and finally synthesizes a speech signal at the other end. "It's a sort of speaking machine, and with it you can make both bandwidth and storage savings on the order of ten to one." The vocoder, Dr. Schroeder later informed me, was invented at Bell Labs by Homer Dudley—in 1928.

Not everybody saw the inevitability of synthesizers, but most seemed to agree that more efficient and compact—and, most likely, digital—methods of storing recorded information were sure to become the norm. Concomitantly, new scanning devices would

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be developed to "read" the new systems. "The possibilities," insisted Dick Sequerra, "are limitless. There is promise in thermoelectric recording, in which heat is used for changing the molecular structure on a piece of plastic. There may be a convergence of disc and magnetic tape systems so that you might have a thin sheet of some sort of plastic on which you could record, either magnetically or in other ways, both audio and video. The form that the recording will take will ultimately be determined by what can get the most information in the smallest space. You must not think in terms of groove dimensions, for there is no reason to believe that the future disc will contain physical grooves, although this too is a possibility. At any rate, it should be feasible to get one hundred times the amount of information we put on today's recordings in one tenth the space."

Professor Hunt thought that grooves would continue to be used in discs, if not to store the information at least to guide the scanning device. "Let's take the electron beam, for example. First of all, you'd need to center it and control the speed. Then you would want something to index the beam, perhaps a lever to follow the track. Pretty soon you wind up with a little pointer that's going to ride in a groove to tell you where the beam should be looking.

"If you want to track the groove optically, say with some shiny material inside, you run into other disadvantages. You have to reflect the light back into a feedback system and this gets to be a very sophisticated piece of equipment for the home. I've been saying for several years that we are just marginally within the state of the art where we can make a photoelectric playback. But the requirements on the tracking mechanism are terrific, however slow the record speed. If you want to do it as a tour de force, I think it can probably be done right now; but one thing is for sure, it will be neither simple nor cheap. I don't think you'll be able to lick it within ten years. In the long run, who knows?"

Ampex, in fact, has already marketed a grooveless "convergence of disc and magnetic tape systems"—primarily for broadcasters—called the Cuematic. It combines the advantages of tape with the convenience of cuing or "accessibility to intermediate points" that discs offer. The disc, or "mat" as Ampex refers to it, on which the magnetically stored information is contained, sits on a turntable and is scanned by a tape head. The tracking problem is solved by mounting the head on a mechanism that matches the spiral of information on the mat, and by locking the mat firmly into place to avoid slippage. While the mat is only three mils thick (twice as thick as ordinary recording tape) it takes a twelve-inch diameter to get less than four minutes of music. Cost of the playback apparatus is about $1,100.

In its work with computers, Ampex has also been recording and playing back with both coherent-light beams (lasers) and electron beams. Such a system might some day be utilized for music in the home, but at present the cost of the playback apparatus lies in the neighborhood of $150,000.

MINIATURIZATION

You still need a knob.

"EVERYBODY'S working on them," said Avery Fisher of Fisher Radio. He was referring to what are colloquially known as "chips" or "wafers" and are elegantly called "integrated circuits." These are miniscule components, about the size of a pin head, which can replace entire segments of traditional circuits. At present they are being used in such compact equipment as the latest computers, satellites, and space vehicles, because they are not only small but extremely reliable. They are also too expensive for home use, although everyone expects their cost to come down eventually. "In five or ten years, maybe less," predicted Mr. Fisher, "they will have become standard in audio components. There will then be no limit to the miniaturization possibilities. Human convenience will be the only limitation."

Victor Brociner of H. H. Scott agrees: "The technical possibilities of real miniaturization through the use of integrated circuits are tremendous, assuming that costs become acceptable." He counsels, however, that the success of such a development "may be a matter not so much of technology as of public acceptance. Compact cars were supposed to be small and economical to operate, but now we have 'big compacts' with powerful engines; perhaps people will think that microminiaturization gives them less for their money." On the purely technical side, Brociner wondered whether the number and size of controls themselves may be a limiting factor in miniaturization. "Of course they would not prevent a drastic decrease in the front-to-back dimension of the component." And even the front panel could be made smaller by the use of computer techniques. "For example, a single knob might be used to control any number of functions—volume, bass, treble, tuning, and so on, depending on which of a number of tiny push buttons were operated."

A somewhat similar view was expressed by Fred Nichols of Electro-Voice, who agreed that eventually the front panel of a component may comprise essentially the entire component, with something like a one-inch-thick chassis behind it to house the microminiaturized circuitry.

Dick Sequerra, however, sees miniaturization in another light. "We have already reached a size in audio components commensurate with the human being. It would be pointless to make them significantly smaller. The value of microcircuits is not so much in their small size as in their reliability and iterative quality, that is, in the similarity each unit has to the next. . . . A power amplifier can certainly not become much smaller. It must generate some heat and that heat must be dissipated. With transistors, amplifiers are today 80% efficient. Unless

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you reach an impossible 100% efficiency, you are going to need space to get rid of the heat."

Dr. Amar Bose, who heads an audio research project at the Massachusetts Institute of Technology, showed me a 15-watt amplifier about the size of a mousetrap. He explained that "the theoretical limitation of a class B amplifier is 78%. The amplifier we have developed is already 90% efficient—not theoretically but actually—and the only limitation in working towards the unattainable limit of 100% is device technology." He added that a 40-watt amplifier of the same type, only slightly larger, had also been constructed. (Neither of these units, by the way, uses chips.)

On this score, Dr. Olson added an even more startling tidbit. "Chips are not being developed for audio alone, but their widespread use will make them more economically suitable for audio. You can get your resistors, capacitors, inductances, solid-state transducers—maybe half a dozen transistors, as it were—all on the same molded lump. They will eventually even replace the larger heat-producing units. Fifteen-watt amplifiers have already been developed which are only an eighth-of-an-inch cube." Then, not even waiting for this revelation to take effect: "At present you can't replace a big inductance with an integrated circuit, but that's the hope everybody has. For economic reasons as well, we hope to be able to stamp out a three-stage audio amplifier"—and here he pounded his fist on the table—"just clunk, clunk, clunk!"

Dr. Goldmark foresees the day when "all you will have left is the knob, with all the microcircuitry inside it. Then we'll have to grow smaller fingers."

SPEAKERS AND ROOM ACOUSTICS

Do away with both?

THE BEST OF today's amplifiers, preamps, and tuners have reached a degree of perfection where further improvements would make scarcely any audible difference, and the highest-quality pickups have kept pace in refinement. But with loudspeakers the story is different.

Historically, speakers have lagged behind other audio components, since not only electronic technology is involved but the physical moving of air. "The optimum loudspeaker configuration is the pulsating sphere," pointed out Roy Allison, "but at present the most pressing need in all types of conventional loudspeakers is to make them generally smoother in response, and to get the high frequencies to radiate uniformly in all directions. A sphere, of course, would automatically have the same frequency response at all angles."

Dr. Bose hopes that he has the problem solved with a new speaker in the shape of a quarter of a hemisphere, imbedded with twenty-two small speakers and placed snugly in a corner of a room. By reflecting the sound against the adjacent walls and floor (imagine this optically, he suggests, with mirrored walls and floor), what you presumably perceive is a full sphere, in a room effectively eight times actual size. The speaker uses an amplifier designed specifically for it.

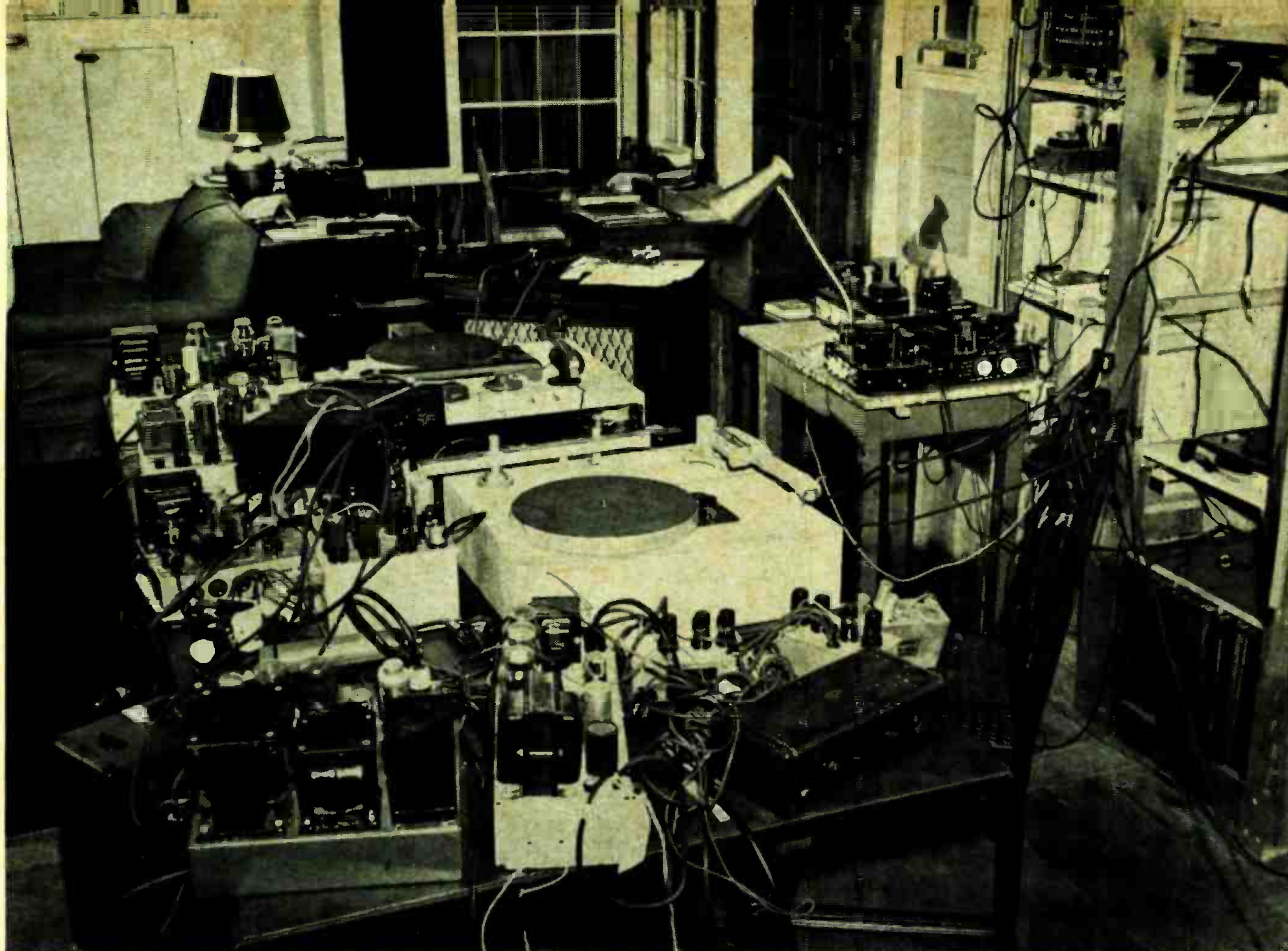
Henry Kloss, the K of KLH, seconds at least the importance of the relationship between speaker and amplifier. "The amplifier and the speaker must complement each other. I am thinking of one of the finest amplifiers on the market, with a constant-voltage output—regarded as a good thing in itself—which, when used with one of the finest high-efficiency speakers on the market, proved deleterious to the speaker. The overriding requirement in any present sound system is the balance of the different frequency bands, from octave to octave or half-octave to half-octave. The amplifier must at least satisfy the speaker's requirements in this respect. Fifty years from now, the speaker will look and act pretty much the way it does today, but the rest of the system will be better suited to it."

Victor Brociner sees another possible development in the not too distant future. The rise of integrated components and systems suggests to him "the space-saving type of speaker, possibly electrostatic, which could be purchased virtually like wallpaper and plastered on the room walls."

Both Kloss and Brociner agree that eventually the loudspeaker may be eliminated entirely. Sound could reach the brain directly from the electronic system via our auditory nerves. "With electrocardiograms, for instance," points out Kloss, "you get the electrical signal from the body: you can also get electrical signals into the body. It turned out, about a year ago, that some people were able to perceive radar signals as sound. In the future you might be able to get information into the body, translated by aural nerves into sound, through the use of a high-powered radar beam. Now, this may all be possible, but I wouldn't bother with it. For music, at least, it's sort of getting away from the whole spirit of the business, don't you think?" Brociner thinks that the speakerless music system would permit the sound enthusiast to come into his own, "playing music as loud as he pleases without worrying about disturbing the neighbors, and without the inconvenience of wearing headphones."

On a more practical plane, Mr. Kloss termed "the most dramatic development" coming in the immediate future the use of "several extra speakers displaced around the periphery of the room to simulate, through built-in delays, the echoes coming from different parts of the concert hall. A record manufacturer can make a record sound as though it were *recorded* in a large hall, by introducing reverberation; but here we can make it sound as though we were *listening* to it in a large hall."

At Bell Labs digital computers have been used to determine the manifold *Continued on page 131*



HOW IT ALL BEGAN

IN THE BEGINNING was chaos—and the delight of discovery. Nothing better illustrates the happy confusion of high fidelity's nonage than the scene above, photographed in 1951. It shows the listening room of Mr. C. G. Burke, one of our early record reviewers and an irrepressible audiophile of those primeval days. Not everyone pursued the quest for good sound with such magnificent abandon. But if not typical, Mr. Burke's clutter is certainly symbolic of a time when high fidelity was a hobby rather than an industry. We do not mean to imply that those were The Good Old Days. In our view, high fidelity has improved immeasurably in every way during the past fifteen years. But, having been around at the beginning, we must admit that photos of long-outmoded equipment and installations do evoke some vivid memories. To those of our long-time readers who share those memories, we dedicate this sentimental journey through the first issues of a new quarterly publication called HIGH FIDELITY Magazine.

A nostalgic reminder of the latest in high fidelity when we were very young.

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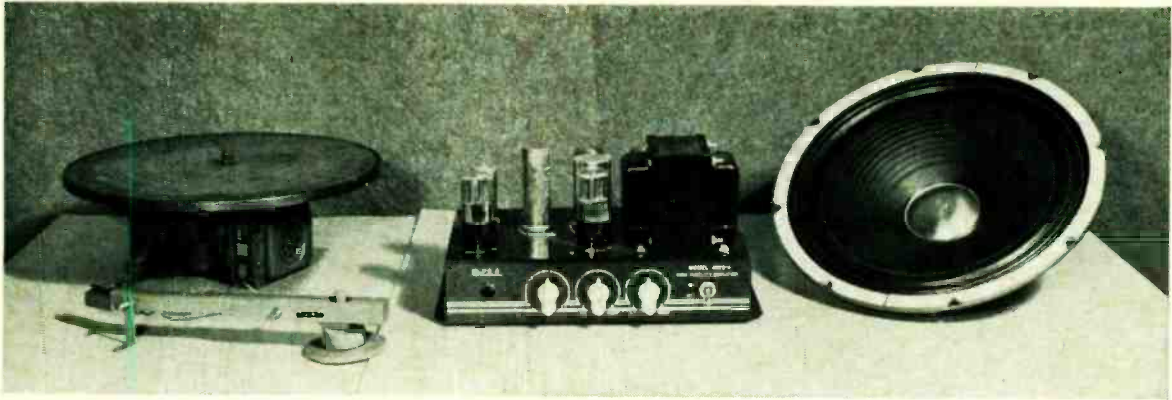
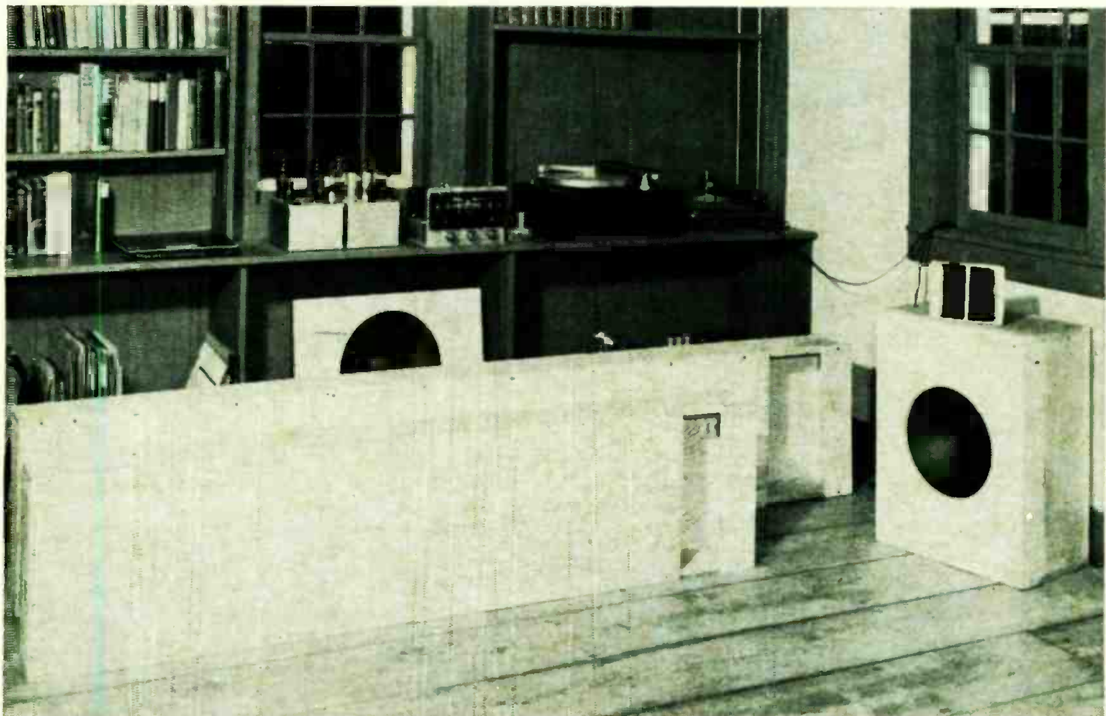


The rough-and-ready approach to high fidelity sound was typified by the above "nuts and bolts" budget system, circa 1951, consisting of a General Industries motor and turntable, an Audax arm and pickup, a Bell 10-watt control amplifier, and a University 12-inch speaker. The turntable had to be mounted on one's own plinth, and the speaker installed in one's own enclosure. High fidelity then was plainly a hobby for the man who possessed more than usual skill with tools. At left is one of the first audio showrooms (as distinguished from a "parts dealer") set up by Kierulff and Co., Los Angeles. Shelves and compartments helped organize an abundance of equipment, although the salon concept was still something for the future: note the steampipes exposed at the ceiling. Section under shelves on left-hand wall contained a row of low-cost "utility" enclosures. Below, one of the first attempts to get improved bass response from ordinary speakers: the "air coupler" system described in Vol. 1, No. 1 of this journal. Those of us who built this monster were so impressed by its deep boom that we ignored (for a time) its distortion.



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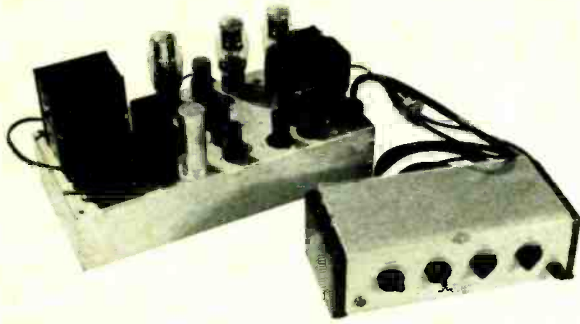
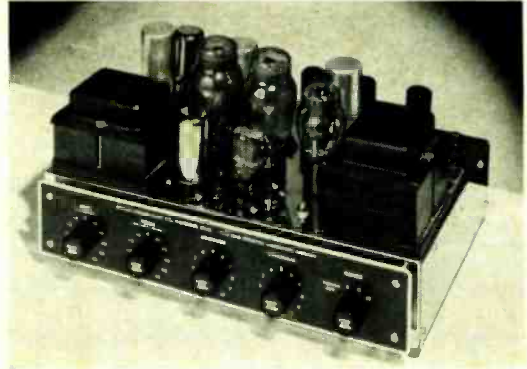
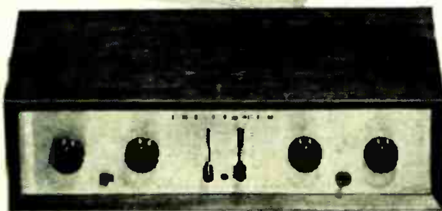
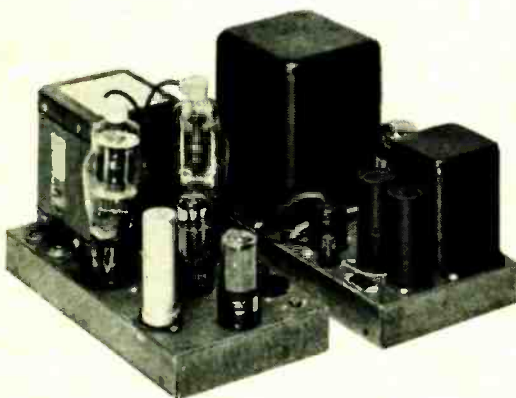
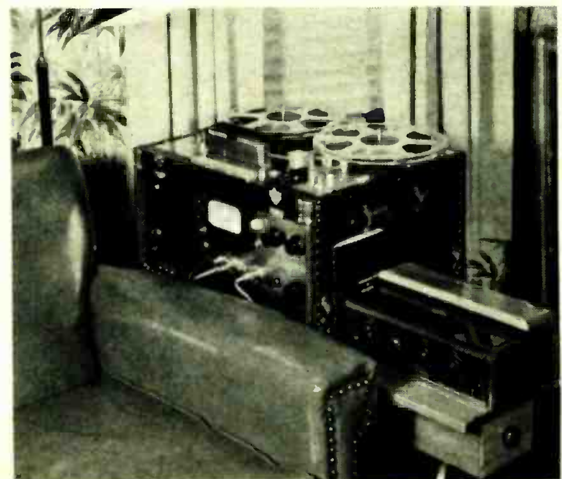




Many first alarums and excursions into sonic splendor were made with the help of components such as those shown here. Left column, top, the Brook preamp-control unit and mating power or basic amplifier, the latter featuring the use of triode output tubes for linear response and low distortion. Below it, an early preamp by McIntosh: the program selector is numbered rather than marked with the names of program sources (one needed a good memory as well as technical skill in those days). Next is shown a Fisher preamp-power amp combination, the Models 50C and 50A respectively. The former introduced Fisher's slide controls for variable disc equalization, the latter was one of the first high-powered units introduced for home use. Another was the Williamson-type power amplifier, offered by Heath as Kit Model W-3M; power supply and amplifying stages occupied separate chassis. At the top of this column is one of the first high-performing integrated or control amplifiers, the Scott Model 210-B. A novel feature of this unit was its built-in "dynaural noise suppressor" which offered continuously variable control of high and low frequency noises with a minimum of loss of response of musical material. Directly below, an early Ampex, literally a tape recorder housed in a trunk. Equipment like this, originally built for professionals to use at on-location recording sessions, soon found its way into home systems, albeit installed more fittingly than this one.







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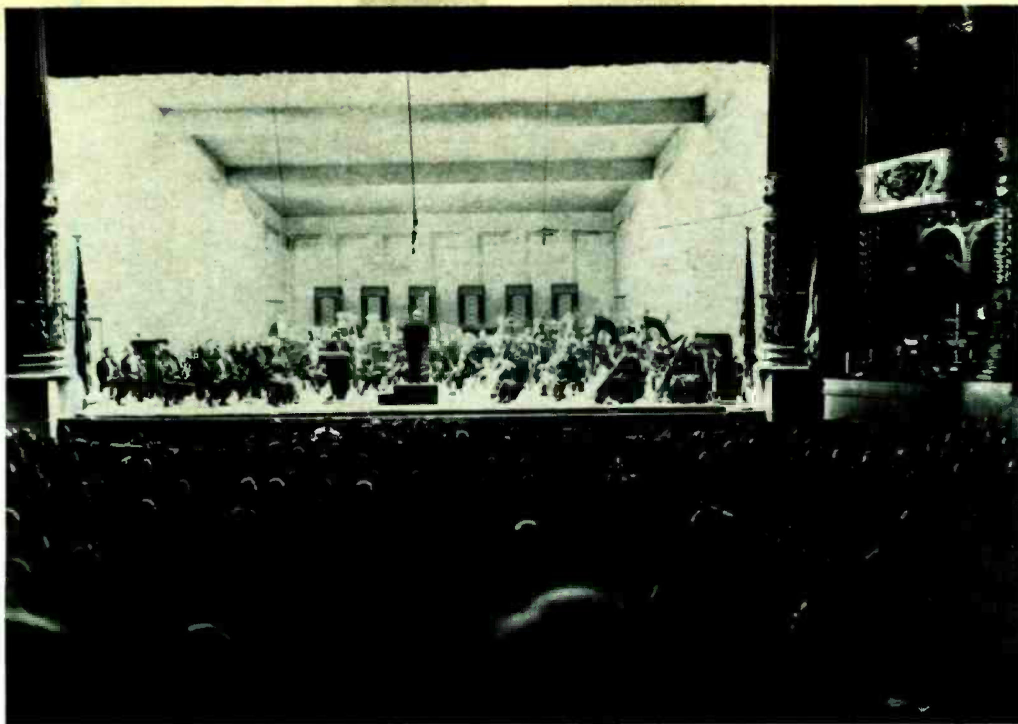

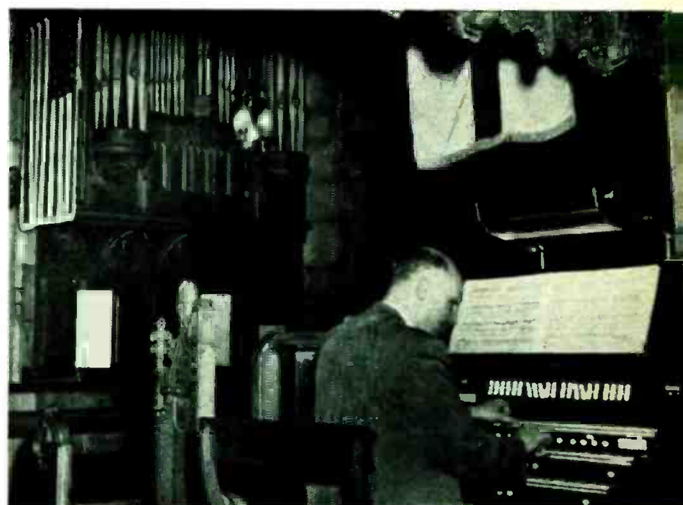

Live-versus-recorded music demonstrations were an early feature of the burgeoning world of high fidelity. Above, the Philadelphia Orchestra and equipment by Ampex, Fisher, and Jensen intrigued a capacity audience at the Academy of Music, Philadelphia. At right, Edgar Hilliar at the organ in St. Mark's Episcopal Church, Mt. Kisco, N. Y., where an overflow audience could not, for the most part, distinguish between the live instrument and its reproduction via Fairchild and Fisher amplifiers, and speaker systems by Acoustic Research, JansZen, and Bozak; recorders used here were Ampex and Magnecord. Stereo fooled more listeners more consistently than monophonic reproduction. Below, some early audio goodies for the adventurous hobbyist: left, one of the first variable disc equalizers for use with amplifiers which themselves lacked this feature. Made by Pickering, it had to be connected between the turntable and the preamp. Next to it, a Heathkit electronic crossover which separated highs and lows for feeding them to separate power amplifiers and speakers. This "biamplifier" approach was the rage for a time but was eclipsed eventually by stereo. Speaking of which, the double-headed tone arm at the right was developed by Livingston to play binaural records engineered by Emory Cook. Two cartridges tracked two grooves cut on the same disc—by today's standards a crude technique but evidence of the reaching out for new goals that characterizes the audio art.

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YOUR EQUIPMENT: Consider first your tone arm's range of tracking forces. Too, keep in mind that the cartridge ordinarily represents the smallest monetary investment in the system, yet the ultimate sound delivered depends *first* on the signal reproduced by the cartridge . . . "skimping" here downgrades your *entire* system.

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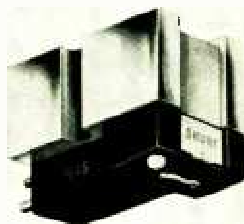

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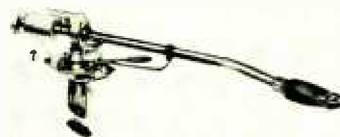

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HIGH FIDELITY EQUIPMENT REPORTS

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

ELPA/REVOX G36 TAPE RECORDER

THE EQUIPMENT: ReVox G36, a two-speed tape recorder supplied in carrying case. Dimensions: 19 by 13½ by 12 inches. Price: $500. Manufactured by Willi Studer, Regensdorf ZH, Switzerland; distributed in the U.S.A. by Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11044.

COMMENT: The new ReVox is the latest version of a tape recorder known and well received for some time abroad. It is essentially a stereo deck with built-in recording and playback preamplifiers; in addition it contains a monophonic power amplifier and speaker system for monitoring on either channel. It offers such professional features as true VU meters and the facility for handling 10½-inch-size tape reels; it also embodies many of the hobbyist features found on recent tape machines such as sound with sound and

echo effects. The ReVox is a sturdily built, reliable, high-performance machine of great versatility, and definitely in the "quality class."

The cover plate of the ReVox is logically divided into the transport section and the electronics portion. The transport is powered by three heavy-duty motors, of which the capstan-drive motor is a hysteresis-synchronous type that drives the capstan directly, without the use of intermediary belts or idlers. No pressure pads are used, and tape lifters keep the tape away from the heads during fast forward and rewind. There is a tape tension switch for adjusting the transport to accommodate different diameter reels up to the 10½-inch size, and an automatic shut-off device that turns off the motor circuits when a reel has run out. The ReVox is a three-head machine, with separate heads for erase, record, and playback. It is available in a two-track or four-track version; the model tested at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.) was the four-track version. It records and plays, of course, in stereo or monophonic modes. A built-in mixing facility is provided, as well as the circuitry and controls for transferring one recorded track to another, with or without adding new sound, so that multiplay (recording one signal while monitoring a previously recorded signal) and duoplay (recording two different signals at once) are possible.

The single-channel built-in power amplifier and speaker may be ignored or used in any of several ways, at the owner's option. For instance, it can serve as one playback channel for a stereo setup; it also may be used as a general purpose amplifier and speaker system, apart from the playing of tapes. During recording, it may be switched to either channel for direct monitor by its speaker or via headphones; alternately, one can monitor in stereo by hookup through one's system amplifier or receiver—assuming it has a tape-monitor function (which most have these days). The transport has five push-button controls for rewind, fast forward, play or record, stop, and recording interlock. Two tape guide pins at either side of the head assembly help smooth the tape's passage. A three-digit tape counter and a reset button are provided.

Electronic front panel controls are lighted from beneath to indicate their use and relative settings. At the left is a dual concentric control for power off/on and bass boost. Next to it is another dual concentric control for channel selection and volume of the internal amplifier. Recording controls are at the right. One set is for input signal and level on channel 1; the other set for channel 2. Centered below the head assembly are two VU meters, one for each channel. Between the two left-hand controls are buttons for tape speed selection; between the two right-hand controls are buttons for individual channel recording selection (the ReVox can record on one channel while playing through the other, if desired).

The signal connection panel is at the rear. It con-

REPORT POLICY

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

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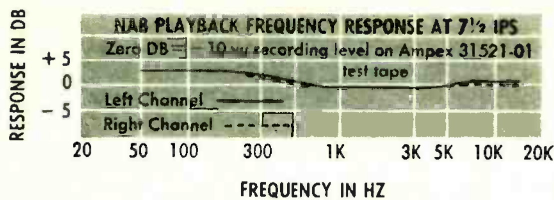
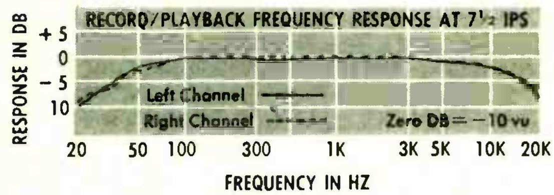
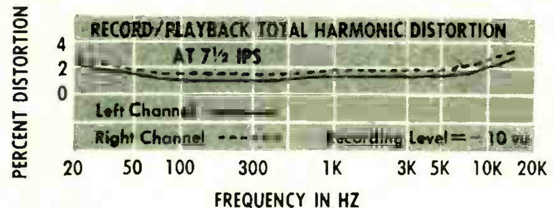


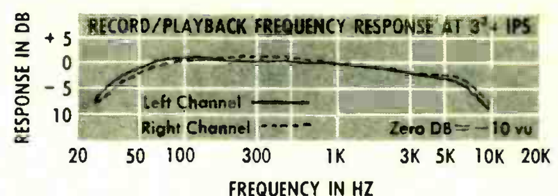


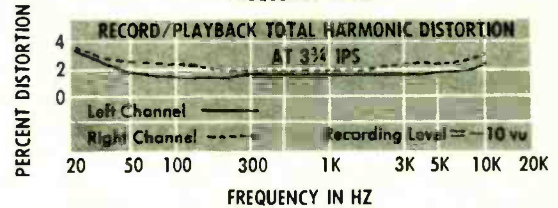


tains a stereo pair of microphone jacks for hookup of crystal or dynamic mikes; an additional line transformer must be used for low-impedance mikes. The other two sets of inputs may be used as "line" inputs from other program sources such as tuners, high-output pickups, and so on; individual channel controls for one set permit adjusting the recording sensitivity to avoid overloading on loud passages. There are two sets of stereo output jacks. One set are cathode-follower outputs from each channel for hookup to an external amplifier. The other set are cathode-follower outputs for individual track reproduction or for use with the ReVox Slide-O-Matic accessory device which permits automatic slide projection synchronized with narration on the tape. An unusual speaker jack also is provided. When a cable, from an external speaker, is plugged into this jack halfway, this speaker and the internal speaker both are connected to the monitor amplifier; full insertion cuts out the built-in speaker. The speaker jack also serves as the headphone jack. Signal jacks, incidentally, all accept the familiar RCA-type pin jack connectors; the speaker jack requires a GR-type banana plug. There also is, on the rear panel, a multipin connection for operating the ReVox remote control unit, available as an accessory. The fuse-holder incorporates another novel and useful feature: it may be inserted—with suitable size fuses—in any of five positions to adapt the recorder for operation on line voltages of 110, 130, 150, 220, or 240 volts AC.

Circuitry of the ReVox is built around twelve vacuum tubes, three silicon diodes, and three selenium rectifiers. Printed board wiring is used extensively, and parts and construction were judged on close examination to be of high quality and workmanship throughout. The owner's manual is a 33-page booklet, clearly written and well illustrated; it describes the versatility of the machine and all the possible uses, which are too numerous and detailed to present here.

The response and distortion characteristics of the ReVox are among the smoothest ever measured at NCTI and generally within manufacturer's specifications. Minor variations can be attributed to differences in test materials and/or reference levels employed here and abroad. The NAB playback response was excellent, and indicates the machine's eminent suitability for rendering prerecorded tapes. The record/playback response at 7½ ips was outstandingly smooth, and differed over-all by only 1 dB in the total





Lab Test Data

Performance characteristic	Measurement
Speed accuracy	0.23% fast at both speeds; line voltage does not affect speed
Wow and flutter, 7½ ips	0.06% and 0.06% respectively
3¾ ips	0.07% and 0.07% respectively
Fast-forward time, 7-in., 1,200-ft. reel	either speed setting, 42 sec
Rewind time, same reel	same
NAB playback response, 7½ ips (ref Ampex test tape 31321-01), l ch	+3, −0 dB, 50 Hz to 15 KHz
r ch	same
Record/playback response (with −10 VU recorded signal), 7½ ips, l ch	+0, −4 dB, 37 Hz to 15 KHz
r ch	+0.25, −4 dB, 38 Hz to 15.5 KHz
3¾ ips, l ch	+1, −5 dB, 31 Hz to 7.6 KHz
r ch	+1, −5 dB, 34 Hz to 8.2 KHz
S/N ratio (ref 0 VU test tape) playback	either channel, 51 dB
record/playback	either channel, 48 dB
Sensitivity for 0 VU recording level mic input	either channel, 0.9 mv
aux input	either channel, 1.2 mv
tuner input	either channel, 15 mv
Max output level (re −0 VU signal)	l ch: 320 mv; r ch: 280 mv
(re −10 VU signal)	l ch: 106 mv; r ch: 90 mv
THD record/playback (−10 VU recorded signal) 7½ ips, l ch	under 2%, 28 Hz to 9 KHz; 3% at 15 KHz
r ch	under 2%, 50 Hz to 5 KHz; 3.5% at 15 KHz
3¾ ips, l ch	under 2.6%, 30 Hz to 10 KHz
r ch	under 3.4%, 24 Hz to 10 KHz
IM distortion, record/playback +2 VU recorded level	l ch: 1.4%; r ch: 1.6%
Recording level for max 3% THD	l ch: +9.1 VU; r ch: +9.2 VU
Accuracy, built-in meters	for 0 VU, meters read 0.25 VU low; for −10 VU, meters read 5 VU low
Power output (built-in amplifier)	4.5 watts

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specified characteristic to 18 kHz. The rolloff at the low end was especially noteworthy in its indication of excellent head-to-tape contact (no bumps in the response curve). Response at the slower speed had a more apparent rolloff at the high end but was still considered fair for use when long playing time is the paramount need. Harmonic distortion, at both speeds, was very low and uniform across most of the audio band; IM distortion was unusually low, so low in fact that it was not even measured at the normal zero VU level. The recorder's sensitivity was superb, and indicates superior response with relatively weak input signals. Hum and noise levels were well below any level that could cause trouble.

Mechanically, the ReVox is equally admirable. Speed accuracy was excellent; all functions were performed smoothly and with no strain on the tape. Indeed, the machine is built with unusual ruggedness and would seem to be capable of running for years without trouble. All told, construction, performance, and versatility place the ReVox very high on the roster of currently available, and desirable, tape recorders.

GARRARD TYPE A70 AUTOMATIC TURNTABLE

THE EQUIPMENT: Garrard A70, a four-speed automatic turntable with integral arm. Dimensions: 15 by 12½ inches; clearance required of 4¾ inches above, and 3 inches below, chassis plate. Price: $84.50. Optional walnut base, $5.50; unfinished base, $4.95; mounting board for drop-in installation, $2.25; dust cover, $4.95. Manufactured by Garrard of England; distributed in the U.S.A. by British Industries Corp., Westbury, Long Island, N. Y. 11591.

COMMENT: The A70 is the highest-priced and best-performing of the four-speed (16-, 33-, 45-, and 78-rpm) models offered by Garrard. An automatic turntable with provision for manual, single-play operating and cuing, it is supplied with a long spindle for stacking records, a short one for the manual mode, and an adapter for manual play of 45-rpm singles. An accessory spindle for automatic play of 45-rpm's is

available for $3.80. The changer mechanism employs the familiar Garrard pusher-platform in conjunction with an angled and notched spindle.

A good-looking unit, the A70 is also very well constructed, and has proved in our tests to be a quiet and smooth-running performer. The platter itself weighs in at 3 pounds 11 ounces, which is about a median weight for current automatics. Controls are simple and functional: the speed selector is at the left, and the manual and automatic switches are at the right. The record-stacking platform is adjustable for two positions, to accommodate either 10-inch or 12-inch discs. Seven-inch doughnuts, of course, require the spindle adapter. The motor in the A70 is a four-pole shaded type. It drives the platter through a wheel which contacts that portion of the motor shaft chosen for a particular speed.

The tone arm of the A70 is a U-shaped metal type fitted at one end with a removable head for the pickup and at the other end with a sliding counterweight for balance. Along the underside of the arm is a spring-loaded and calibrated adjustment for stylus force. At the pivot end is an antiskating adjustment consisting of a notched bar and a sliding weight; the notches correspond to tracking force settings. The arm is of fairly low mass, and is well balanced.

In tests at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.), the Garrard A70 performed admirably. Rumble, measured by the NAB standard (re: 100 Hz at 1.4 cm/sec), was very low at -39 dB. If this figure were weighted for frequency it would be much lower. Rumble, in any case, is inaudible with the A70, even when playing through wide-range speakers driven by high-powered amplifiers. Figures for wow and flutter were just as excellent: a mere 0.07 and 0.05 per cent respectively, and of course totally insignificant. The arm, of fairly sophisticated design, had no measurable resonance, which is outstanding. Its vertical bearing friction was judged to be extremely low; lateral friction was by comparison a shade higher though still low enough. In normal use the arm's low mass and the compensation provided by the antiskating adjustment do make for very accurate groove tracking as well as an easy "professional feel" when cuing manually. The arm can be fitted with just about any cartridge available and will track well at the low forces recommended for today's advanced models. In automatic operation, it was found that the tripping mechanism worked correctly with tracking forces below 1 gram.

The calibration of the built-in stylus force adjustment was found to be accurate within one-tenth of a gram over its range, which obviates the need for a separate stylus gauge. The built-in adjustment, by the way, provides an aural as well as visual indication of stylus pressure—each ¼ gram, as the knob is turned, moves the pointer and also provides a clicking sound. With the bias, or antiskating adjustment then set accordingly, well-nigh perfect tracking at the force selected is assured.

Speed accuracy figures for all four speed settings are given in the accompanying table; they are, in sum, better than average for an automatic player and certainly well within any definition of "high fidelity" standards. The A70 is supplied with a well-written instruction booklet, and setting up for operation is quite simple. A nice detail, that can be appreciated by those who do a good deal of cartridge installing, are the four plastic sleeves fitted around the metal lugs that engage the cartridge pins; these assure against accidental shorting in the close quarters of the head. Using the A70 is a delight: the unit, in either its automatic or manual modes, goes through its paces with the ease of a thoroughbred—and specifically, one that has been updated to provide a flawless ride for today's improved pickups.

Speed Accuracy Data

Speed	120 Volts AC	105 Volts AC	129 Volts AC
16 rpm	0.1% slow	0.11% slow	no error
33 rpm	0.05% slow	0.2% slow	0.15% fast
45 rpm	no error	0.15% slow	0.15% fast
78 rpm	0.1% fast	0.1% slow	0.25% fast

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ELECTRO-VOICE E-V SEVEN SPEAKER SYSTEM

THE EQUIPMENT: E-V Seven, a compact full-range speaker system in integral enclosure. Dimensions: 19 by 10 by 9 inches. Price: $65. Manufacturer: Electro-Voice, Inc., Buchanan, Mich. 49107.

COMMENT: The E-V Seven is a smartly styled compact speaker system of commendable performance for its size and price. It is supplied in a walnut enclosure, finished on four sides. The front is framed in walnut, with a black inset strip and cane grille. The system may be positioned horizontally or vertically, and while it will perform well at any elevation, it is best used "off the floor"—on a table or shelf, for instance. It is a two-way system: an 8-inch woofer of fairly high compliance is crossed over, via an electrical network at 2 KHz, to a 3½-inch cone tweeter. A control at the rear adjusts the highs. The enclosure is fairly well stuffed with sound-absorbent material and is completely sealed so that the system functions as an air-suspension direct radiator. Efficiency is moderately high, and the Seven can be driven by any power amplifier, although the manufacturer specifies a peak power capacity of 50 watts. Input connections are made by binding posts; impedance is 8 ohms.

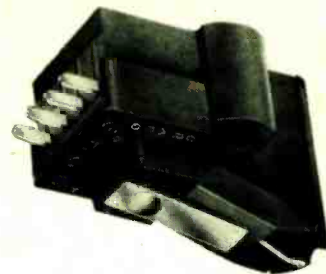
In our tests, the Seven's bass output seemed to diminish steadily in amplitude from about 150 Hz downward, although fundamental bass tones were audible down to 55 Hz, at which frequency doubling became apparent. With less signal input, or an increase in doubling, the Seven continued to respond to just below 50 Hz, below which point no real bass was audible. Response upward from this region was smooth and clean, with the least hint of "brightening" at about 3 KHz. The response seemed to begin its downward slope around 11 KHz, although 14-KHz tones could be heard when listening fairly close.

The dispersion characteristic of the Seven was quite good. A 1-KHz tone was clearly audible all about the system; this effect narrowed slightly going up the scale, although an 8-KHz tone was prominent very much off axis, and at 10 KHz the dispersion seemed just as good. Response to white noise was influenced largely by the setting of the rear treble control and varied from moderately hard to subdued.

At the setting marked "normal"—which we finally chose for our own listening tests—we found the white noise response fairly smooth on axis, and more subdued from a normal listening position.

The Seven, on program material, proved to be another of those less-than-one-cubic-footers whose sound belies its size and cost—especially when used in a stereo pair. It won't exactly re-create Symphony Hall in a 30-foot living room, but you can expect it to produce a good measure of clean, balanced sound in smaller rooms. Within its relatively limited response limits, it is a very natural-sounding reproducer: it never honks, screeches, or booms. A pair should do very nicely in a modest installation, or in a system designed for a small room or, of course, as extension speakers for any system.

GRADO MODELS BE AND BR CARTRIDGES



THE EQUIPMENT: Grado BE, a stereo cartridge fitted with elliptical stylus; price, $32.50. Grado BR, same cartridge fitted with spherical stylus; price, $19.95. Manufacturer: Grado Laboratories, Inc., 4614 Seventh Ave., Brooklyn, N.Y. 11220.

COMMENT: The new Grado B is a cartridge in the ceramic family, described as a solid-state generator employing tiny laminated elements which, when stressed by the motion of a stylus, produce signal voltage. The output of the Grado B is suited for direct connection to standard magnetic phono inputs, without the need for intermediary networks. Both versions, listed above, were tested for this report by Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.). The Model BE employs an elliptical stylus 0.6 by 0.3 mils; the Model BR uses a spherical stylus of 0.6 mils. In addition there is the B3, with a 3-mil stylus for playing 78-rpm discs. Any of these styli is interchangeable by the owner, and an accessory 78-rpm stylus, listing at $9.95, may be ordered for use with the basic cartridge. Another accessory, that is expected to be available by the time this report appears in print, is a dust brush ($2.50) that may be fitted to the front of the cartridge to help keep both the record groove and the stylus clean during play. Current pickups have a tiny hole predrilled to accept the brush; others may be returned to the manufacturer for this modification.

The new Grado is a very high-compliance pickup, rated at 25 x 10^{-6} cm/dyne. Its recommended tracking force range is from 1.5 to 5 grams; optimum tracking in our tests (installed in the SME arm) was found to be just 2.5 grams, with either the elliptical or the spherical stylus. Measurements, followed by extensive listening tests, add up to an inescapable conclusion: the new Grado pickup—whether you call it "ceramic" or "solid-state" or "stress generator"—offers exceptional performance of the highest order while utilizing a design approach hitherto generally considered not conducive to such performance, and (even in the more expensive elliptical stylus version) at a relatively low cost.

The response curves for the BE tell a good part of the story: over much of the audio range, they resemble lines drawn with a ruler—almost literally "flat"—which for a transducer is truly outstanding. The variations at the high end are relatively minor, and the over-all response characteristic is excellent: +0.75, −1.5 dB from 50 Hz to 20 kHz for the left channel; +2.75, −0.25 dB over the same range on the right channel. Output voltages were measured as 4.6 mV and 5 mV for the left and right channels respectively, values that are closely matched and very well suited for standard magnetic phono inputs on control amplifiers, preamps, or receivers. The response characteristic indicates no resonances in the audible range, which is an excellent design goal for cartridges. Indeed, the response of this cartridge obviously extends well beyond (at both high and low ends) the normal limits of standard test materials.

Channel separation was in keeping with the response measurements, being at least 24 dB for either

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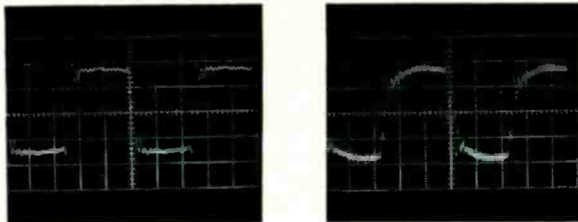
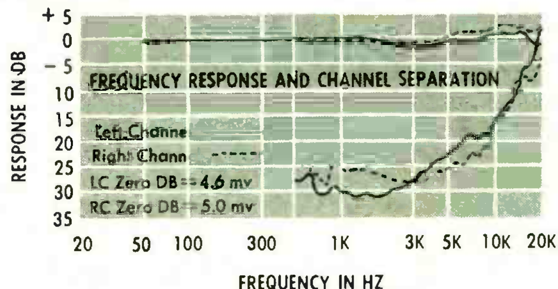
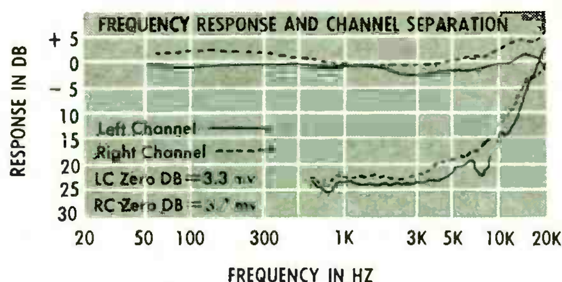


1-kHz square-wave response, BE, left, and BR.





Response characteristics, BE, top, and BR.

channel across the midrange to 3.8 kHz. Separation at 10 kHz measured 16 dB to each channel, and at 13 kHz still was better than 10 dB which is, of course, excellent. Harmonic distortion started at about 4 kHz and remained low out to 10 kHz, rising above this frequency. Vertical IM distortion was moderate; lateral IMD was very low. Tracking—both vertically and laterally—was excellent. Square-wave response was, for a pickup, "very square" which in test parlance means "great"—the sides of the wave-shape are sharp and clean, and the top is fairly flat. The lab response square-wave photo, in fact, closely resembles that published by the manufacturer.

The lower-priced Model BR is identical to the BE except for its use of a spherical, rather than elliptical, stylus. Apparently, the stylus here makes some, though not an overwhelming, difference. The BR tracked vertically and laterally as well as did the BE. Output voltages for the BR were measured as 3.3 mV and 3.7 mV for the left and right channels respectively. These levels, while a bit lower than the amounts obtained from the BE, still are well within the range of the magnetic phono input requirements of today's audio equipment.

Frequency response of the BR showed slightly more total variation at the extreme ends of the band than did the BE, although over-all these variations—in the context of the unit's total performance and the low cost—could easily "be lived with." Left channel response was measured as ±2 dB from 50 Hz to 20 kHz: right channel response was clocked as +6, −0.25 from 50 Hz to 20 kHz. The peak at the extreme high end of the curve is fairly typical of many high fidelity cartridges.

Left channel separation in the BR showed at least 20 dB up to 4 kHz; right channel separation measured at least 19 dB out to 4 kHz. Separation to either channel was still a healthy 14 dB at 10 kHz. Harmonic distortion started at 4 kHz, remaining low out to 10 kHz, and increasing above 10 kHz somewhat more markedly than in the BE version. IM distortion laterally was very low; vertical IM also was low, though not as low as in the BE model. Square-wave response of the BR indicates good transient response despite a rounding-off of the leading edge of the waveform.

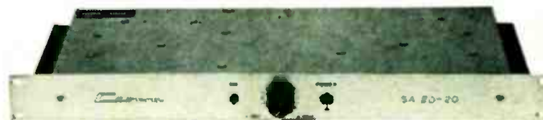
In use, the Model BE is discernible as a definitely superior phono pickup, the sort that mates with the finest available associated playback equipment. So far as we could determine, it offers a clarity and honesty of disc reproduction second to none. The lows are firm and well articulated; the midrange, clear and transparent; the highs, very "free" and "natural-sounding" with no disagreeable effects and offering outstanding response to musical transients. The BR has about the same virtues, although at times and with some program material there is the least tendency to "brightness" in the extreme highs—in itself a not unusual phenomenon as pickups go and something that is audible only by comparison with the BE and by deliberately listening for it. Either model, taking performance vis-à-vis cost on today's market, is a genuine "high fidelity bargain." Cost aside, the BE version is more than a match for today's best magnetic cartridges and is indeed something of a breakthrough in pickup design.

CROWN SA 20-20 AMPLIFIER

THE EQUIPMENT: Crown SA 20-20, a solid-state stereo basic amplifier. Dimensions: front panel, 19 by 1¾ inches; chassis depth including knobs, 8⅝ inches. Price: $199. Manufacturer: International Radio and Electronics Corp., 1718 W. Mishawaka Rd., Elkhart, Ind. 46517.

COMMENT: The slim silhouette of the Crown SA 20-20 contains what is easily one of the very best stereo basic amplifiers currently available. Design, construction, and performance all are of uniformly high quality and the unit should be equally at home in professional installations (it fits standard studio rack mounts) or in the music system of the audio perfectionist. It is unusually light in weight—weighing only 7½ pounds.

The polished aluminum front panel contains an amber pilot lamp, a toggle switch for power off/on, and a coupled input level control which may be used on both channels simultaneously or—by pushing in the center knob—on either channel independently.



The rear apron contains two sets of input jacks for each channel (one set accepts RCA-type pin plugs; the other, phone jacks). Outputs for speaker hookups are also phone jacks, requiring that the speaker lines terminate in phone plugs. Two sets of stereo speakers may be run at once.

The solid-state circuitry of the Crown SA 20-20 is mounted on plug-in printed circuit boards which, together with the heavy filter capacitors, bracket the input line power transformer within the completely enclosed chassis. The power supply used is a full-wave bridge with filter. Each signal output channel employs two transistors, directly coupled to the preceding stages (no driver transformer is used). The out-

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put transistors are mounted on either side of the chassis case which itself serves as an effective heat sink, aided by additional aluminum bar stock fitted over the transistors. In all, 14 transistors, 14 diodes, 2 zener diodes, and a neon lamp comprise the circuitry. All components are of good quality, and the layout and wiring bespeak a high order of careful workmanship, resembling that of military electronic equipment. Three fuses protect the circuitry.

In tests conducted at Nationwide Consumer Testing Institute, Inc. (a subsidiary of United States Testing Company, Inc.) the SA 20-20 exceeded its published specifications by an unusually wide margin and proved to be an extremely conservatively rated unit with outstanding characteristics. Rated for 20 watts output, the amplifier furnished about 35 watts without "batting an eye." Its power bandwidth extended beyond 100 kHz, actually beyond the limits of the test equipment, and NCTI comments that a power curve that obviously must extend off the page is exceptional and something of a first at this lab. Similarly, harmonic distortion across a good part of the audible range simply could not be measured; it was obviously below the residual distortion level of the meters. From 20 Hz to 20 kHz it was below 0.2 per cent at full rated output, which of course is well within specifications for the unit. Frequency response was simply a straight line to 30 kHz, and again, extends right off the page at the high end, and is down only 1 dB at about 7.5 Hz.

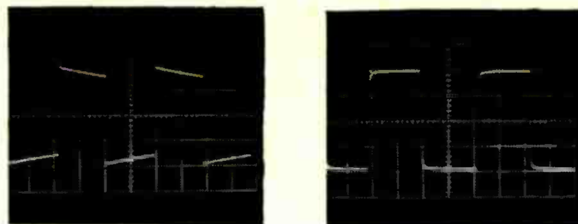
IM curves show a slight tendency to the rise at low output levels that is typical of many solid-state amplifiers, but even these "maximum" values of IM are lower than many amplifiers boast in their best areas. In general, at any output impedance, the IM at normally used output levels was below 1 per cent and not worth being concerned about as a listening factor. The amplifier's transient response was excellent: the high-frequency square wave was virtually a replica of the input test signal; the low-frequency response showed only about 20 per cent of "tilt"—in sum indicating superb, steady bass and utterly clean midrange and highs. Stability under capacitive loading was good, and this amplifier can be used to drive electrostatic speakers.

Damping factor was measured as 28.8—which is the only figure that is under the published specification. This is due, NCTI explains, to differences in the rating method used by the manufacturer and by the lab. In any case, a figure of 28.8 is comfortably high and—as we have had occasion to point out in the past—damping factors much above 20 add proportionately less improvement as the figure rises. The listening quality of the SA 20-20 is, in a word, outstanding. It clears the sonic hurdles of demanding musical passages with complete ease and authority; it seems aptly fitted for use with the finest of associated equipment and speaker systems. It is an amplifier that does nothing to the sound but—amplify it. About as close to perfection as any amplifier we have yet encountered, the SA 20-20 is among those which must be accorded top honors.

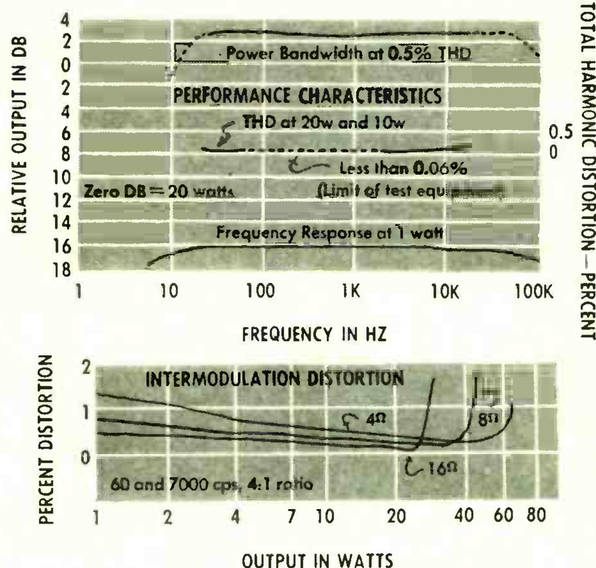
REPORTS IN PROGRESS

Scott LT-112 Tuner Kit

Thorens TD-150 Turntable



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



Lab Test Data

Performance characteristic	Measurement
Power output (at 1 kHz into 8-ohm load)	
l ch at clipping	34.8 watts at 0.07% THD
l ch for 0.5% THD	36.9 watts
r ch at clipping	34.8 watts at 0.07% THD
r ch for 0.5% THD	36.9 watts
both channels simultaneously	
l ch at clipping	28.8 watts at 0.07% THD
r ch at clipping	28.8 watts at 0.07% THD
Power bandwidth for constant 0.5% THD	11 Hz to beyond 100 kHz
Harmonic distortion	
20 watts output	less than 0.2%, 20 Hz to 20 kHz; less than 0.06% (limit of test equipment), 50 Hz to 2 kHz
10 watts output	same
IM distortion	
4-ohm load	1.4% at 1-watt output; less than 1%, 2.5 to 63 watts
8-ohm load	0.85% at 1-watt output; less than 0.6%, 2.6 to 42 watts
16-ohm load	0.5% at 1-watt output; less than 0.4%, 2.5 to 26 watts
Frequency response, 1-watt level	+0, −1 db, 7.5 Hz to beyond 100 kHz
Damping factor	28.8
Sensitivity	0.78 V
S/N ratio	82 dB

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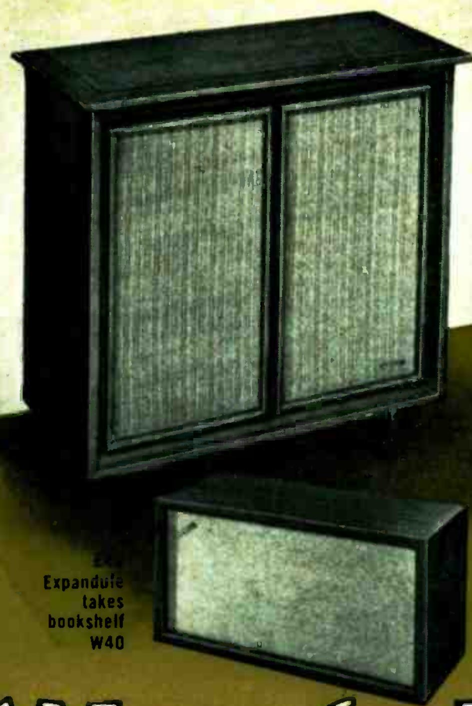

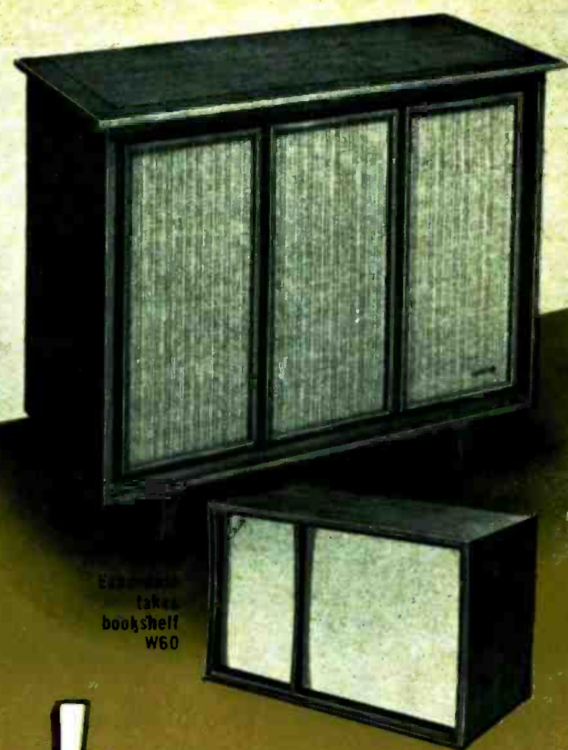

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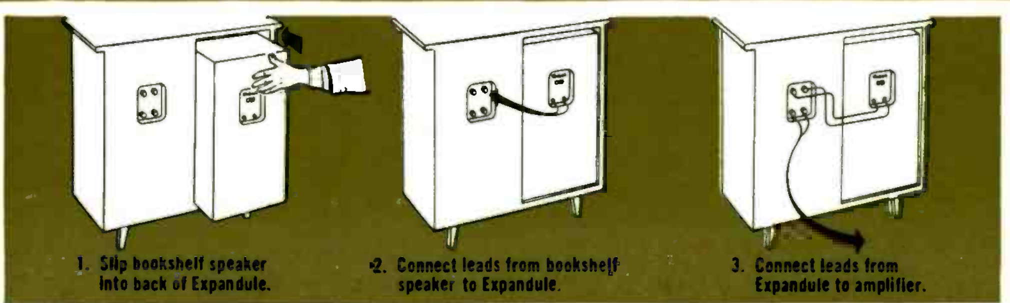

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Wharfedale is a smart investment, because you can start your music system with Wharfedale Achromatic bookshelf units (W30, W40, W60) and add the Expandules (E35, E45, E65) when you are ready... or now! Of course, we also offer the splendid W90 and W70 integrated floor-standing models for the finest realization of the Wharfedale sound, at highly attractive prices.

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Total performance good enough for personal systems of hifi critics

Judged by any test instrument, no matter how precise: by any ear, no matter how critical, the Dual 1019 stands alone as the ultimate achievement in playback equipment. Little wonder. For every advance in the art of record reproduction has been embodied in this unique automatic record playing instrument. Here are some of the reasons why so many high fidelity and music critics have actually purchased it for their own systems.

Everything.

Tracking Balance Control™... first meaningful and reliable anti-skating ever available in an automatic tonearm

All tonearms tend to skate, but not all actually do. Only the better precision-built tonearms have bearing friction low enough to permit the tonearm to respond to the side-thrust of the stylus against the inner groove.

In ordinary tonearms, therefore, anti-skating devices may look impressive, but actually contribute little to tonearm performance.

Not so with anti-skating control of the 1019 tonearm, in which bearing friction is so low (less than 0.04 gram) that the tonearm will skate even when tracking at ½ gram. Clearly Dual had to design a real solution for a real problem.

The major factor affecting skating is the friction between the stylus in the angled tonearm head and the rotating record. A secondary factor is tracking error, which can be kept at a minimum by provisions for adjusting stylus overhang. But others remained for Dual research to discover.

For example: the smaller the stylus radius, the higher the skating force. Which means that anti-skating is especially important with the elliptical stylus, whose tracing radius of either 0.02 or 0.03 mil is less than half that of the standard round stylus.

This is why the 1019's anti-skating control is calibrated for all styli and is precisely adjustable over a continuously variable range. In actual operation this means that you can now balance tracking on each stereo groove, with any stylus, thus eliminating distortion from unbalanced tracking (skating) at the program source itself.

Simple, yet precise adjustments for tonearm balance, stylus force and Tracking Balance Control™

To balance the tonearm, you merely rotate the counterbalance. To apply stylus force, you simply dial the number of grams you desire. And to apply Tracking Balance Control™ you again simply dial the number you want. It's as simple as that. Yet no external gauge can improve upon the accuracy of these adjustments.

Fully automatic start — even in single play — plus precise, automatic Cue-Control™

Even if you prefer to play most of your records one at a time, you can start just by touching a switch —not the tonearm. (If you can't do that, you don't really have an automatic turntable.) And when you want to start manually at either the beginning or anywhere on the record — or to interrupt play and then resume from where you left off — you can raise and lower the tonearm just by flicking the 1019's feather-touch Cue-Control.

Of course, for changing records (up to ten), just change spindles. Dual's unique Elevator-Action changer spindle carefully lifts the weight of the stack off the bottom record before releasing it. (And no need to remove the spindle to remove records from the platter.)

Exclusive features, like variable Pitch-Control™ at all four speeds, rotating single play spindle

If you've ever tried to play an instrument or sing to recorded accompaniment—or to tape treasured old 78's — or if you're simply blessed with a truly golden ear — you'll appreciate being able to vary each speed over a 6% range (makes more than half a note's difference). This too is done simply. Just dial the pitch you want.

Single play buffs will also appreciate the significance (improved signal-to-noise ratio, lowered wow and flutter) of the 1019's single play spindle that rotates with the record, just as on their previously cherished manual-only turntables.

And a few other features you may never have thought to ask for

Quite a few. A 7 pound-plus, dynamically balanced die-cast platter. An anti-static mat, concave to provide maximum support for records (even warped ones) at their widest diameter. Dual's powerful, utterly silent Continuous-Pole™ motor, for constant speed regardless of line voltage variations up to and beyond ±10%. Unique slip-clutch avoids jamming or possible damage even if the arm is restrained while cycling. Pause position for tonearm on the resting post lets you flip records without shutting off the motor. And compact dimensions of just 12¾" x 11½" — ideal in tight space.

Plus a full year warranty covering both parts and labor

It's a new, extra dividend resulting from Dual's relentless quality control . . . a warranty you'll probably never have to use. Because every unit is tested for a full hour throughout its assembly. Every tenth one is tested again. And a final acoustic performance test in a component system for every single unit. To meet Dual's standard of performance and reliability, nothing less will do.

You can verify it all in your dealer's showroom

There's still more to the Dual 1019. But you'll be able to appreciate it all only when you see it in action for yourself . . . at your franchised United Audio dealer. Then, if you don't care to spend the extra $30 for Tracking Balance Control™, Cue-Control™, rotating single play spindle and other refinements... you can still be ahead of everything else with the world-renowned **Dual 1009** at $99.50. For the perfectionist there are no other choices.

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MONTSERRAT CABALLÉ- "SPECTACULAR"

Here is the Red Seal recording debut of the soprano the New York Herald Tribune describes as having "one of those spectacular voices which can work miracles on an audience already familiar with the likes of Callas and Sutherland." Madame Caballé made her New York debut with the American Opera Society as Donizetti's Lucrezia Borgia—and a part of this new recording is devoted to a scene from that opera. Also included are arias from Norma and Il Pirata—each made almost unbelievably beautiful by that soaring, supple voice. Hear "the most exciting new voice of the season"—(New York Journal-American) in PRESENTING MONTSERRAT CABALLÉ—BELLINI AND DONIZETTI ARIAS. The orchestra and chorus are under the direction of Carlo Felice Cillario. Recorded in Dynagroove sound, this debut album deserves a prominent place in your collection.

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Ghiaurov: Philip wonderfully sung.

Verdi's Don Carlo— For a Festival Opera, the Elan of a Festival Production

by Conrad L. Osborne

EARLY IN 1966 though it be, we are safe in stating that the new London *Don Carlo* will be one of the year's major recording efforts. A very prestigious cast has been assembled, a high-powered conductor engaged, and the five-act version has been recorded down to the last bar.

The resulting totality is disappointing, at least to me, but whatever the faults of the performance, it does present more of the music Verdi wrote for this drama than any prior recording. This means that the revised (1884) edition has been used, but with the retention of the original first act (the Fontainebleau scene). This is the same version on which Deutsche Grammophon based its recording, with the difference that London has restored a fair number of bars at several points, chiefly in the development sections of certain numbers.

I cannot say that I think all the restored music worthy of inclusion: surely the *marziale* passage in the final Elisabetta/Carlo duet merits Toye's contemptuous opinion of it. On the other hand, a developmental section within the auto-da-fé march is of vastly more interest than the theme itself. And now that I have heard a few performances of the five-act edition, the four-act version seems sadly incomplete; the Fontainebleau scene is absolutely essential dramatically, and on a par musically with the best pages in the score. We are beginning to take completeness for granted these days, particularly when the company involved is London; but whatever we think of individual restored passages, we should not ignore the value of such thoroughness—never before have we been able to refer to many of these passages in the only way that counts for much, by hearing them performed.

The more I see and hear of *Don Carlo*, the more it seems to me that the apparent unevenness of the work is compounded not so much of problems in the score itself as in the imaginations of the performers. The piece stands no chance in an ordinary repertory performance, where the relationship between Carlo and Elisabetta—probably the subtlest, most fully developed such relationship in all of Verdi—becomes simply a series of love duets that never take off to the singers' satisfaction, and where Rodrigo becomes a large-voiced baritone who simply stands around waiting for his death scene. There is too full a canvas, too thorough a filling-out of character, too little house-rousing aria writing, to make up just another evening at the opera. As a concept (if not as a piece of execution), *Don Carlo* is a more mature piece than *Aida*, and demands proportionately more of its interpreters and its audience. It is a festival opera, as I commented in these pages when re-

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viewing the DGG recording four years ago (those interested in a fuller discussion of the situation with respect to editions are referred to *Records in Review, 1963 Edition*, HIGH FIDELITY's annual compilation of reviews), and this is true for recordings as well as for the theatre.

London has clearly intended its efforts as a festival production, not a repertory one. But of course festivals can mount disappointing presentations under the most favorable auspices (bad and thorough, rather than bad and sloppy), and the present performance stirs more excitement on paper than in fact. Georg Solti's conducting leaves no room for doubt as to his technical abilities, or as to his capacity for drawing exactly what he wants from his own home orchestra. What the reading offers in abundance is tautness and lucidity—the rhythms are admirably precise, both in the orchestra and on stage, and the textures are never sludgy, always crisp and clear. Moments that depend on these qualities are wonderful to hear—the agitated figure that underlies Elisabetta's lines about being unable to find her way back to the palace in the opening scene, or the brilliant opening of Act II, Scene 2 (the lead-in to Eboli's "Veil Song"), for example. The sheer sound of individual instruments and choirs is often splendid—the horns in the introduction to the first cloister scene have a somber luster that is just right.

But there are two things I have always missed in Solti's conducting of Verdi—expansiveness and weight. The absence of these qualities bothered me in his conducting of this opera at the Met, and while the recording puts his work in a more favorable light because of its natural focus on clarity of detail, these attributes are missed here too. The scenes that particularly bothered me are the two that constitute the heart of *Don Carlo*: the auto-da-fé and the closet scene. Inasmuch as they both made small impact on me the first time through, I made what I have come to regard as an absolutely essential test with an opera recording—laying the score aside, backing up, and listening again for the total effect.

The initial impression remained. The auto-da-fé finale has plenty of brightness and energy, but it has almost no feeling of sweep or massed weight—it sounds clamorous, but not important. Part of the difficulty may lie in the engineering, which does not seem to me to have quite the spaciousness or the impressiveness in massed sonority that the very best stereo recordings possess. In addition, there is something unnatural in the way some of the solo lines are handled against the chorus; Nicolai Ghiaurov seems to be in a different, more resonant acoustical ambience than anyone else in the big ensemble. This may be merely a result of the "bounce" that such a huge voice sets up—but in any case, it is not the effect one gets under performance conditions.

I am not sure just what does go wrong in the great King/Inquisitor dialogue, but somehow it never summons the crushing force, the sense of dark power and inevitability, which it ought to have, despite the presence of nearly exemplary performers of the two roles. It starts off well enough, with the statement of the Inquisitor's theme in the double basses magnificently caught by the engineering. But it fails to build from here, and when the Inquisitor finally thunders into his tirade, we do not feel that things are really being unleashed. At least I do not. There are many moments where light and clarity count for a great deal in *Don Carlo*, especially when the five-act version is performed, but they are mostly moments of relief. *Don Carlo* is essentially a dark, somber, heavy piece, and I do not think one "takes the curse off it" by operating against this quality—one merely loses much of the cumulative impact inherent in the work. For those who value precision, brightness, clarity, brilliance of execution more highly than I, and expansion and weight somewhat less, Solti's reading may be just the thing.

The cast. With all due deference to the ladies, and in realization of the fact that this is Renata Tebaldi's first complete opera recording in several years, I should like to consider first Ghiaurov, whose most important recording to date this is, and Dietrich Fischer-Dieskau, who is, as they say in show biz, cast against type. Now that I have heard Ghiaurov in the opera house (in this role, as it happens), I can accept the evidence of his recordings—this is the most important *basso cantante* voice to come along in many a season. It is relatively weak at the bottom—the low F, which really shouldn't be the end of the line for this kind of voice, is present, but nothing below the bass clef has much body or presence. From C up, though, it is a beautiful, round, large sound, and when it moves into the middle C to high F sharp territory, it is unique among recent voices in its easy power—it simply rolls out. Ghiaurov's handling of it is wonderfully smooth, and carries him from a lovely pianissimo to a huge, dark *forte* with never a hitch or a hint of strain.

As a characterization, this singer's Philip still has some distance to go. No doubt Ghiaurov will get there, for this is a role that can take a lifetime's study: it has been rewarding to watch the progress of Siepi's Philip at the Met, from a beautifully sung, intelligently presented creation to a really mature, controlled, specific characterization (a pity *his* Philip has never found its way onto records). In this set, the aria is astonishingly beautiful, a bit young-sounding, possibly, but better that than a phony coloration. The succeeding scene with the Inquisitor is powerfully and gorgeously sung, though not as hair-raisingly characterized as one might want, and perhaps his very finest singing comes in the quartet.

Earlier on, though, Ghiaurov is not entirely persuasive, primarily because he allows mere overemphasis to stand in place of real characterization. When he wants to make something dramatic, he simply shouts very loudly, rather than coloring the tone or inflecting the words to indicate a specific meaning. This happens any number of times in the scene with Rodrigo, and again when he commands the guards to disarm Carlo in the auto-da-fé scene. Naturally, it has precisely the reverse effect of the one intended—it robs the King of stature and dignity, disguises meaning rather than reveals it. It is wonderful to have the singing, but Philip demands much more than that, and Ghiaurov so far has what we could call a good general start on the role, but not a finished characterization.

Fischer-Dieskau's Rodrigo is going to start some fights, no doubt, and indeed I've already started one or two over it; let me, then, urge you not to take my word for it, but to listen to some of it. My own feeling is one of admiration but not of any real liking or satisfaction. I championed this singer's Rigoletto, despite the fact that his seems to me the wrong kind of voice for it, because his musicality, intelligence, and—above all—utter conviction swept me along with it. If Paul Anka can sing Don José with such total commitment that it carries me away, then I will go along with it too; still, his voice is not right for the part, and he will have to be pretty extraordinary to make me swallow it.

Fischer-Dieskau is the same great artist he was at the time of the *Rigoletto* recording, but Rodrigo, alas, is not the same kettle of fish at all. Nearly everything he sings is obviously intended for the kind of open, rich, fat sound that we associate with a good Italianate baritone. So is Rigoletto, of course, but there are many places—*"Pari siamo," "Sì, vendetta,"* most of the last act—where a brilliant singing actor can compensate for vocal inappropriateness. Not so with Rodrigo, and his great opportunities in the death scene are built around two *very* typical arias. Fischer-Dieskau phrases impeccably, sings freely and warmly, brings out many details of embellishment, dynamic marking, and rhythm often sloughed over. But for me, he remains basically the wrong kind of singer for the part, and there is not enough of the Rigoletto kind of opportunity for him to disguise the fact.

Tebaldi has only a few moments of bad intonation or edginess—by and large, her voice sounds warm and full if a trifle too heavy and sluggish. But like so many of the other roles in this opera, Elisabetta is a remarkably complete and three-dimensional character, and there is very little sense of emotional involvement, very little urgency in Tebaldi's interpretation. Indeed, I like best some of the moments that are not altogether comfortable for her. The first part of her Act II, Scene 2 duet with Carlo is terribly tame and colorless, but when it starts building towards its climax, some animation and interest enter her singing. The big moment just after Carlo's exit (*"Ah! Iddio su noi vegliò!"*) is splendid, and the sad little aria to the Countess of Aremberg is lovely. *"Tu che la vanità"* is singing of considerable grandeur, though not quite so good as the version on her recital record of last year, and most of the final scene is beautifully sung. But throughout I would like more involvement, more color, more

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sense of the variety and depth in the character.

Grace Bumbry's Eboli is an outright letdown. The "Veil Song" goes well—better than most, in fact—but it is mostly downhill after that, a bright, clear mezzo trying to sound like a dramatic mezzo. The bottom seems dry and weak, the top often tight. She frequently betrays unsteadiness and poor intonation around E flat, and sings the wonderful middle section of the *"O don fatale"* throatily and without much real line. In short, she does not have by nature the true Italian dramatic mezzo voice asked for by the role, and has not been able to adjust the music to her own lighter, brighter instrument. Miss Bumbry has a fine voice, as her Bayreuth Venus shows, but if her work in the present recording is representative of the way she attacks this sort of music, the voice will have to be an awfully healthy one to last many seasons.

Carlo Bergonzi sings with his usual taste and command; everything is stylish, if unexciting. He has been in better vocal estate on some other recordings, to judge from the way he here reaches for one or two high notes and occasionally lapses into a falsetto, rather than a true *mezza voce*. All the same, it is controlled, attractive singing of a very difficult role, and my only real complaint is that, again, there is not much emotional variety or real conviction about his work—we get no hint of Carlo's despair, for instance, in the pleasant, bland vocalization at the end of the Fontainebleau scene.

Martti Talvela has the perfect voice for the Inquisitor—deep, solid, and tough, and sings most powerfully. He doesn't make it sound easy, but then, neither has anyone else—minute for minute, it's as killing a role as any in the repertory. The minor roles are well done, with a particularly lovely contribution from Joan Carlyle as the Heavenly Voice, and an intelligent piece of characterization from Jeanette Sinclair, the Tebaldo (the five-act version gives this character increased importance).

I believe that one's over-all feeling about the set will be largely colored by one's reactions to Solti's conducting and to Fischer-Dieskau's Rodrigo—if one responds favorably to these two rather special contributions, then the set has a great deal going for it.

VERDI: *Don Carlo*

Renata Tebaldi (s), Elisabetta; Jeanette Sinclair (s), Tebaldo; Joan Carlyle (s), A Heavenly Voice; Grace Bumbry (ms), Princess Eboli; Carlo Bergonzi (t), Don Carlo; Kenneth MacDonald (t), Count Lerma; John Wakefield (t), Royal Herald; Dietrich Fischer-Dieskau (b), Rodrigo; Nicolai Ghiaurov (bs), King Philip; Martti Talvela (bs), The Grand Inquisitor; Tugomir Franc (bs), A Friar; Chorus and Orchestra of the Royal Opera House, Covent Garden, Georg Solti, cond.

• London A 1432. Four LP. $19.16.
• • London OSA 4432. Four SD. $23.16.

Carl Ruggles: at ninety, rediscovered.

Sun Treader—the Work of an American Radical, in Its First American Hearing

by Peter Yates

The first issue (1927) of Henry Cowell's quarterly magazine *New Music*, which printed only the music score of new compositions, offered, in solitary grandeur, Carl Ruggles' *Men and Mountains*, a short, massive symphony in three brief lyrical movements. Of the some seven hundred original subscribers to Cowell's publication, about half at once canceled their subscriptions. The lines of comprehension were clearly drawn; not until thirty years later, when the long, illustrious career of *New Music* had ended, did the balance begin shifting in favor of the American experimental composers. The belated recognition of Schoenberg and Webern, the shift of emphasis from nineteenth-century harmony to atonality and the tone row, at last made possible some understanding of the most radical American composers. With the performance and recording in April 1965 of Ives's Fourth Symphony, commencing a five-year project by Columbia to document Ives's complete works, and with the first recording of Carl Ruggles' *Sun Treader*, the position of the experimentalists has been at last, as the military say, consolidated, if not secured.

Carl Ruggles is to Ives as Webern to Schoenberg, the mighty miniature, an equal radical and innovator, though working to a much smaller scale. "I was the closest to him," Ruggles said to me of his long friendship with Ives. Of the great independents, Ives, Cowell, Varèse, Salzedo, Riegger, who initiated the American experimental tradition in music, an adventure into the total field of sound which is now drawing an abundant following throughout the world, only Ruggles is left—and Charles Seeger, who gave up composing to explore sound and primitive music as a musicologist.

This year Carl Ruggles—born March 11, 1876, a year and a half after Schoenberg and Ives—celebrates his ninetieth birthday. "As a *Wunderkind* he played the fiddle for President Grover Cleveland!" I quote from the study of Ruggles contributed by Charles Seeger in 1932 to Henry Cowell's symposium *American Composers on American Music*, reissued in 1961. Seeger's is an authentic portrait, as true of the ancient and uproarious man who now lives over the dining room of a small motel in Arlington, Vermont, as of the thirty-four-years-younger composer, whose *Sun Treader* had just been given its first performance, in Paris. Since that time, this American masterpiece has been heard at modern music festivals abroad but until this year never in the United States. "One awaits with considerable interest the American performance of the *Sun Treader*," Seeger wrote in 1932. The first public American performance occurred January 24, 1966, when the Boston Symphony, led by Jean Martinon, performed it in Portland, Maine, as part of a Ruggles Festival being held at nearby Bowdoin College.

Though he joined Varèse and Salzedo in directing New York programs of contemporary music in the early 1920s, Ruggles is a countryman, a rugged Vermonter. He and his wife lived, until her death a few years ago, in a converted little red schoolhouse outside Arlington. A photograph on Columbia's album cover shows him standing before it, his face a wrinkled, animate mask of traditional New England. Living sparsely but comfortably, he divided his time between composing and painting. The lyrical freshness of his thought is as evident in his painting as in his complex, assertive scores, but without the dissonance of his elaborate, endlessly reconsidered, polyphonic harmony.

He has been described as a tone-row composer; this is incorrect. He arrived at his compositional methods by means

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of his own devising: to repeat no tone or its octave until after the tenth progression. He writes a polyphony without repetition or embellishment, in which every vertical relationship has been considered as a distinct event, a melodically fluctuating, oblique sound texture, polyphonically striated. His mind, though decisive, is never satisfied; he is constantly reordering these delicate sound relationships to obtain even more exactly the totality of unified effect he aims at. His *Men and Mountains*, for chamber orchestra, is a miniature symphony as brilliant in volcanic force as an eruption. It was during a performance of this work in 1931 that Ives got to his feet to shout at an objecting member of the audience: "Stop being such a God-damned sissy! Why can't you stand up before fine strong music like this and use your ears like a man!"

The title, from "Sun-treader, life and light be thine forever," Browning's invocation of Shelley in *Pauline*, is translated literally, from the opening pomp of elegiac dirge to fire and light. Unlike the orchestral works by Ives, the music contains no nostalgic, familiar tunes to warm the atmosphere, no similarity to any other music that the listening mind can grasp. It is like nothing but the work of Ruggles. And while his other works have the negative virtue of shortness, this one throws its sound about for a good twenty minutes.

One recognizes at once the stern austerity of his self-imposed limitation, his structural rule not to repeat tones, though he does sometimes evade it. Unlike the tone row, which developed out of Germanic counterpoint, the intuitively self-enforced discipline of Ruggles does away with chord and linearity. The melody is there, always striving to rise, to achieve sublimity, twisted and turned back. The harmony results from the simultaneity of disparate effects. Gaps open in the firmament, and sounds break through them; the musical design is continually exfoliating outwards. Heights and deeps respond; one recognizes the determining presence of the melody, broken, tossed, reconstituted, in broad-reaching curves upward and downward, interwoven with and giving way to brief areas of softly twisting lyricism. A powerful, slow drumbeat for a few measures marks the entrance, recurring but never sustained. A melodic passage may be repeated for emphasis.

The sound does not march forward but is continually broken, a multivocal activity too ruggedly rhythmical to be called "prose"—too wide-ranging for declamation. It is a continual upheaval, but not, as one gets into it, disordered. The movement is that of water boiling in a pot—or as architect and designer Buckminster Fuller might point out, of an expanding universe which is at the same time necessarily contracting, a motion without external limit. Compare with this the static metrical reiteration of figures which gives compressed power to Stravinsky's *Rite of Spring*, where beginning, ending, and extension in time are all-important.

"If the materials of the art of music are ever assembled into a new style comparable to that of the great styles of the past," Seeger prophesies, "Ruggles will be among the men who will have contributed to its making." We have seen similar prophecy realized in the decade of Webern.

Ruggles may have been ahead of us all.

The belated arrival of *Sun Treader*, recorded in connection with a Naumburg Foundation Award in American Composition, through the wise choice of a committee having the eminent critic Alfred Frankenstein as chairman, throws an unexpected burden on the other winner of that award, whose Symphony No. 1 in three movements fills the obverse of the record. Thirty-seven-year-old Robert Helps, born while the manuscript of *Sun Treader* was growing on its twenty-foot sheets, is, for all his experience, a near-lifetime younger than Ruggles. He has profited by the indulgences nowadays granted young American composers: a Fromm Foundation Award (for the Adagio of this Symphony. and for a chamber composition. Serenade), a Guggenheim Fellowship in 1964–65. He is an active pianist, notably in contemporary music; he teaches piano at Princeton University. His works have been extensively performed.

Mr. Helps's Symphony No. 1 is built around the award-winning Adagio, the best movement, to which the opening sonata-form movement provides a satisfactory introduction; the final movement seems a formalistic afterthought. One might have preferred a third-movement finale to the scale of the second movement. The idiom is made up of two contrasting styles: a relatively free-flung, flamelike procedure of invention, showing awareness of the experimental tradition of sound out of Ives and Ruggles, burning upon a relatively inert log of habitual symphonic process. The workmanship is substantial, informed, eloquent and sometimes powerful, tonally based, sectional. scholarly in design; it lacks daring in the crisis.

Zoltan Rozsnyai, a young conductor who escaped from Hungary during the 1956 uprising, directs the Columbia Symphony Orchestra—in this case a designation for performers assembled in Vienna, where the recording was made. One regrets that a major American orchestra, led by a major conductor of American antecedents, did not have the assignment. These disciplined musicians do their work well, however; the essential character of the music is presented, nothing seems to have been indifferently garbled with a foreign accent. If the note-careful reading is perhaps at times pedestrian, it assuredly does not lack vigor and decision. The recorded sound is ample, spacious, unconfused.

All in all, a record well worth having. Sit down before it and "use your ears like a man."

RUGGLES: *Sun Treader*
†Helps: *Symphony No. 1*

Columbia Symphony Orchestra, Zoltan Rozsnyai, cond.
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IT'S A SURPRISING REFLECTION, but true, that the cellist owes half of his most valuable recital repertoire to Bach. Apart from the three gamba sonatas and the six suites for unaccompanied cello, the only works for this instrument with any real claim to greatness are the five Beethoven sonatas, two by Brahms, and one by Debussy. The sonatas of Strauss, Prokofiev, Shostakovich, and Britten, enjoyable as they are, do not occupy the same lofty peak of inspiration.

Thus a new complete recording of Bach's suites is an important event, even though several versions are already in the catalogue. This is not the first time Janos Starker has recorded the suites. An old recording of Nos. 1, 3, 4, and 6 is still available on Period, and there used to be a disc of Nos. 2 and 5 on Angel. These last have also been available for a while on Mercury, and it is the same performance that is now released as part of the new set, but with sound considerably improved by remastering. The recording of the other four suites was done a few months ago.

In all Bach's music, the paucity of tempo, dynamic, and expressive markings has resulted in a whole plethora of differing interpretative traditions. There are almost as many approaches as there are musicians, and to compare them is a fascinating study. This is perhaps even truer with the Cello Suites than with some of the other works, for here, as in the Partitas for Unaccompanied Violin, two distinct traditions are active in the music itself. There is the polyphonic tradition going back to the choral masterpieces of the sixteenth century; for, paradoxically, this music, though written for much of its length in only one part, is in essence polyphonic—as Bach's first biographer, Johann Nikolaus Forkel, describes it, this is the art of writing in one part so that it is impossible to add another. Mendelssohn and Schumann, steeped in nineteenth-century homophony, did not understand this, and tried to provide accompaniments for the solo string music, but the attempt was doomed, for one of the principal features of Bach's unaccompanied melodies is that they are, in Tovey's words, their own bass. And on the other hand there is the more secular tradition of folk and of dance music, which led over the course of centuries to the string of dance movements that was the suite.

Building on these foundations, Bach produced, in the Cello Suites, a body of music that is at once dance music and some of the most rigorously concentrated and intellectual linear music ever written. Naturally, these disparate characteristics are present in varying proportions in the interpretations available to the public today either through recordings or in live performance. Apart from Starker's own, the most distinguished performances on record are the historic ones by Casals in the Angel "Great Recordings" series and those by Fournier on Archive. In addition, concert performances by Rostropovich (and a deleted Vanguard set by him of Suites

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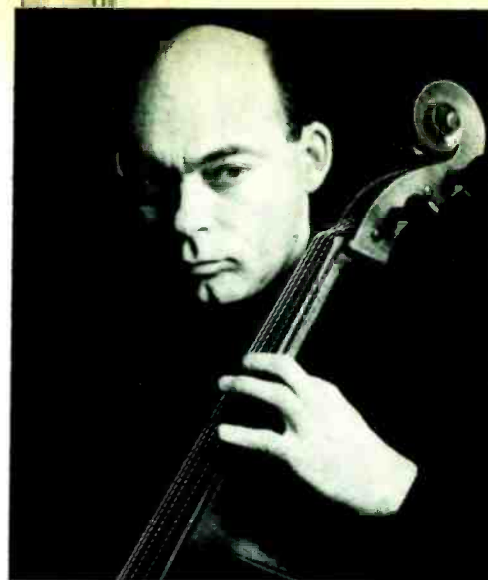
In Bach's Cello Suites, Playing Both Cerebral and Passionate

by Bernard Jacobson



Mary Morris
Janos Starker: a new emotional freedom.

Nos. 2 and 5) provide a further basis for comparison.

Among these interpreters, Casals is particularly good at the kind of tonal differentiation that illuminates the polyphonic structure of the music, and he also has the relaxed verve needed to do justice to the dance element. But to my taste his playing is too often disfigured by a romantic rubato that obscures both the harmonic flow of the polyphony and the rhythmic shape of the dance measures, and so, for all his musicianship, I have never been able to regard his version with the veneration it has aroused in some quarters. Fournier is an artist far above the common run of cellists, but in this repertoire he is outclassed by Casals, Starker, and Rostropovich. In his hands neither the polyphony nor the dance rhythm comes to full flower: there is simply some mildly beautiful music, rather uniform and not particularly memorable. It is beautifully executed but close to dullness. A symptom of Fournier's unimaginative approach is that his allemandes often proceed at exactly the same pulse as the preludes they follow, to very monotonous effect.

The older Starker recording came down fairly decisively on the polyphonic side. The performance was lucid and convincingly shaped, but not especially dancelike, and emotionally somewhat tight-lipped. In this new Mercury set Starker has preserved and strengthened the linear clarity of his playing, but along with it there is a new rhythmic springiness and a new expansiveness of feeling. The former can be sampled most obviously in such movements as the second Bourrée of the D major Suite, where Starker's new performance emulates Casals' rustic zest as his old one did not, but the change has a beneficial if less apparent effect throughout the set. And the greater emotional liberality is to be felt everywhere. The reason it does not, like Casals' rubato, cause the music sometimes to fall to pieces is that, though Starker is at least as passionate, his is a far more intellectual passion. It operates not through a dissipating emphasis on isolated notes but through the pacing of entire passages and the controlled grading of intensity throughout entire works. Technically, his playing has wonderful intensity and confidence, and in double stopping he achieves much greater harmonic tension than Fournier, who often underplays chords in surprisingly lily-livered fashion.

It is only in comparison with some performances I have heard Rostropovich give that I find Starker less than ideal. There is in Rostropovich's playing of movements as diverse as the Bourrée of the C major Suite and the Sarabande of the C minor a rapt, otherworldly, and yet still dancing beauty that unfailingly moves me to tears; and of this there is little in Starker's performance. But his interpretation is unsurpassed by any other player I have heard, and in saying that he lacks that particular quality of Rostropovich's I do not mean to suggest that he is ever insensitive: it is merely that his sensitivity is more straightforward, more—for want of a better word—masculine.

There are two small criticisms I must make. Starker's inconsistency with repeats is regrettable, since it leaves one never quite knowing what to expect; his usual policy, moreover, is to take the first repeat but omit the second, a questionable practice in this music. And in one or two of the preludes the sense of urgency and excitement always present in his playing results at moments in a pressing of tempo that tends to unsettle his rhythmic poise. The tendency is slightly discernible in the Prelude of the G major Suite, but more disturbingly so in that of the C minor.

Nevertheless, I hope I have succeeded in conveying my enthusiasm for these magnificent readings. The recording puts all previous versions in the shade. It captures the exceptionally rich bite of Starker's tone with startling vividness. Inevitably a fair quantity of extraneous noise goes with this unusual fidelity, and may disturb some listeners; but personally I find that the sound of bow on strings and the occasional catching of breath only increases the sense of reality conveyed by the recording and heightens my involvement in it.

BACH: *Suites for Cello Unaccompanied* (complete)

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Janos Starker, cello.

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Three decades ago, when Eugene Ormandy took charge of the Philadelphia Orchestra, much was written about the famous "Philadelphia sound" developed by Leopold Stokowski, the orchestra's former maestro, and enhanced by Ormandy. Today, critics attempt to describe this "sound" with metaphorical references to its lush texture and rich refinement, as one might try to capture in words the polished glow of fine, hand-rubbed mahogany.

Mr. Ormandy, however, has his own opinions. "There is no Philadelphia sound," he maintains. "There is just the conductor's sound. When I conduct abroad, people say: 'You know, the orchestra sounded almost like the Philadelphia Orchestra.' It's the biggest compliment they can make. It simply is not true that there is the sound of any one orchestra; there is only the sound of the conductor standing in front—assuming, of course, that he knows what he wants, and that the orchestra is willing to transform itself. Sound has to be something individual; it has to ex press the individuality and personality of th conductor."

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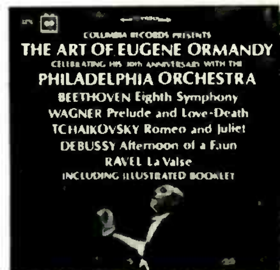

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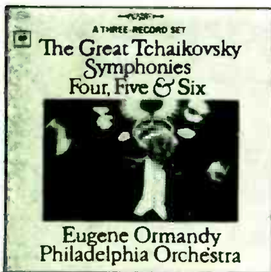

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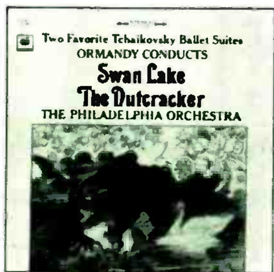

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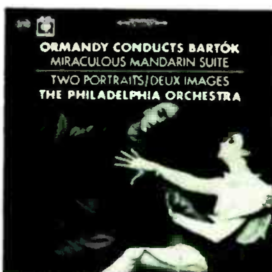

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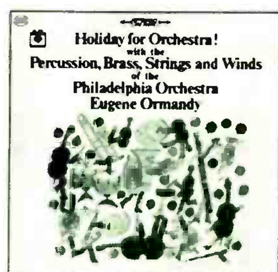

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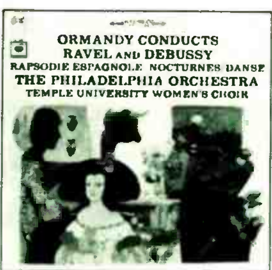

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Classical

BACH: ***Art of the Fugue***

Members of Vienna Radio Orchestra and Vienna Symphony Orchestra, Hermann Scherchen, cond.
• WESTMINSTER XWN 2237. Two LP. $9.58.
• • WESTMINSTER WST 237. Two SD. $9.58.

BACH: ***Art of the Fugue; Trio Sonatas: in C, S. 1037; in G, S. 1038***

Instrumentalists; Saar Chamber Orchestra, Karl Ristenpart, cond.
• MUSICAL HERITAGE SOCIETY MHS 657/58. Two LP. $5.00.
• • MUSICAL HERITAGE SOCIETY MHS 657/58. Two SD. $5.00.

The *Art of the Fugue* has been recorded as performed by a solo harpsichord, by two pianos, by three organs, by a string quartet, and by larger ensembles of various size and constitution. In no two cases, of the versions I have heard, is the order of the movements the same. Some versions include the canons; others don't. Some end at the exact spot where Bach put down his pen—part of the way through the quadruple fugue. Others include the chorale prelude that was tacked on in the first, posthumous publication of the work. Still others omit both the unfinished fugue and the chorale prelude. In other words, not only do all these recordings differ among themselves in such usual ways as choice of tempo, dynamics, phrasing, and so on, but no two of them agree on what instruments should play which fugues in what order.

The two new recordings add further variety to this motley picture. They also add a new wrinkle or two. In the performance by Scherchen, who uses an arrangement of his own instead of the one by Vuataz that he once recorded, all the fugues in which the principal theme of the work appears in its original form are scored for winds, and all those in which the theme is inverted, for strings. This rather schematic procedure works out well enough in the simpler fugues, and especially well in those where the theme appears both upright and inverted, but it becomes confusing in the double and triple fugues. Ristenpart uses an arrangement by Helmut Winschermann, which by a strange coincidence employs exactly the same idea but in reverse: upright form for strings, inversion for winds. Scherchen plays the incomplete quadruple fugue (with a theatrical slowing down and dying out at the end) and the chorale prelude. Ristenpart omits both. In both versions the canons are played on a harpsichord (sometimes, in the Ristenpart, two harpsichords).

Under the circumstances, since performing medium and order of movements are anybody's guess, a reviewer's reaction has to be even more subjective than usual. My own feeling is that this music is so fascinating in its combination of emotional power with fantastic skill in the manipulation of musical materials that it can stand almost any kind of dress and layout as long as it is not pulled out of shape or played in an un-Bachian style. Scherchen's performance, as might be expected, contains the greater contrasts. The tempos are mostly deliberate. Some of the slow fugues are very effective (Contrapunctus VIII, for example, which is Scherchen's No. 10); others are just slow. Contrapunctus X (No. 6) starts in lively fashion but slows up when the main theme appears. This is, surprisingly, not the only unstylish procedure: on several occasions there are big crescendos and diminuendos. The chorale prelude, coming after the sustained softness, slowness, and mysteriousness of the quadruple fugue, sounded to me merely sleepy. Throughout this reading there is an uneasy alternation between eloquence and mannerism. Ristenpart's performance is less polished, less nuanced, and considerably brisker (he takes three sides to Scherchen's four). I found this on the whole a straightforward reading, not fancy but by no means insensitive, and affording a good deal of pleasure, even though its sound is not quite as smooth as that of the Westminster recording. The performers in both sets, including the harpsichordists in the canons, are excellent, the woodwind players deserving special commendation for their good tone and accurate intonation. N.B.

BACH: ***Suites for Cello Unaccompanied, S. 1007-12 (complete)***

Janos Starker, cello.

For a feature review of this recording, see page 86.

BACH: ***Well-Tempered Clavier, Book I: Preludes and Fugues 17-24***

Glenn Gould, piano.
• COLUMBIA ML 6176. LP. $4.79.
• • COLUMBIA MS 6776. SD. $5.79.

With this disc Gould completes his recording of the twenty-four Preludes and Fugues of Book I, the three records of the set having been issued by Columbia at the rate of about one a year. His performances here, like the previous ones, are of engrossing interest. In the contrapuntal pieces each voice lives a life of its own, while at the same time maintaining its proper place in the texture. The phrasing is musical; the tone, in this fine recording, singing, but without an ounce of Romantic fat. The B flat major Prelude is here what Bach surely intended it to be—a virtuoso improvisation. The Prelude in B flat minor, on the other hand, is sung with poetic eloquence. There are fresh ideas here and there. For example, the B flat minor Fugue is treated as a kind of slow march, and the first part of the B minor Prelude becomes a study in contrast between a détaché running bass and smoothly connected slower material in the right hand. Again as in the earlier discs, some of the performances are less successful than others. The A major Fugue, for instance, strikes me as a little monotonous in its doggedly unrelenting *forte*. But such a reading is offset by one like that of the A minor Fugue, where all the wealth of detail is clearly presented with no faltering in the constant motion.

Despite the faint but annoying vocal obbligato, the Gould version of Book I seems to me the most interesting, and least conventional, of the piano recordings of that work now available. N.B.

BARTOK: ***Concerto for Orchestra***
†**Janáček:** ***Sinfonietta***

Cleveland Orchestra, George Szell, cond.
• COLUMBIA ML 6215. LP. $4.79.
• • COLUMBIA MS 6815. SD. $5.79.

The admirable qualities of this new recording of Bartók's *Concerto for Orchestra* make it all the more regrettable that the Finale is disfigured by a cut (from bar 428 to bar 556, prefaced by a makeshift repetition of some of the preceding measures). This was presumably done in order to accommodate a generous fill-up in the shape of Janáček's delightful, brass-happy Sinfonietta, but such barbarous measures simply will not do in these days. In every other way this is a thoroughly enjoyable account of the work, with appropriate tempos, a judicious blend of boisterousness and sensitivity, and some good, clean orchestral playing. The rhythms in the *Giuoco delle coppie* second movement are remarkably crisp, and the *Intermezzo interrotto* is handled more accurately than in Solti's version, which my colleague Eric Salzman rightly took to task in these pages last February for rhythmic distortion. In general, though, I like Solti's reading rather better than E.S. did, and I would put Szell's about equal with it if it weren't for that piece of butchery in the last movement. The recording is also on a level with London's, though string tone tends to become a bit fierce in the loudest passages.

Among other current versions of the Bartók one of the best is Ansermet's poised, lucid, fastidious performance, but it does not compare with the two new ones in recording quality, and no one has so far equaled the wonderful interpretation recorded by Van Beinum back in the days of 78s and long unavailable. As far as the Janáček is concerned, Szell's account is enthusiastic; but in spite of technical disadvantages the classic reading by Bretislav Bakala (Artia) is still unsurpassed. B.J.

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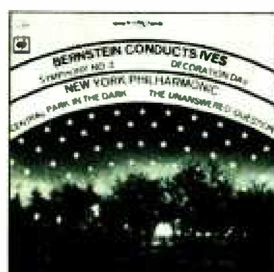

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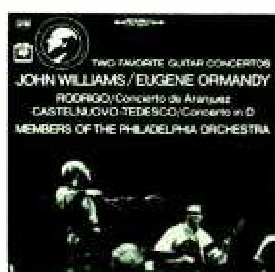

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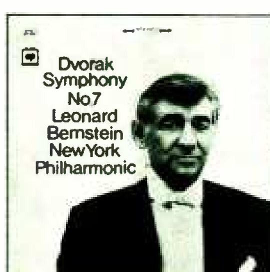

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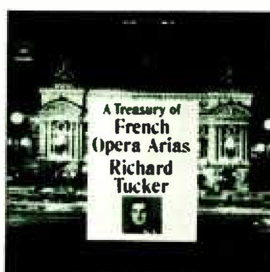

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BEETHOVEN: *Music for Wind Band*

London Wind Soloists, Jack Brymer, cond.
- LONDON CM 9442. LP. $4.79.
- • LONDON CS 6442. SD. $5.79.

Having recorded all of Mozart's wind music, these splendidly accomplished British players now turn their attention to Beethoven's. In contrast to Mozart's contributions in this medium, which include some of his profoundest masterpieces, Beethoven's efforts date from his youthful days (do not be misled by the late opus numbers) and are mostly charming and decorative rather than soul-searching.

There are tremendous international differences among schools of woodwind playing, a fact made instructively evident by recordings of some of this music from New York and Philadelphia, Vienna, Paris, and Prague. In terms of style, the present neat, objective, and tremendously efficient English accounts most closely resemble those of their American colleagues. Here one finds much the same stress on linearity and accent rather than on massive texture and darker colors. Also, in similar fashion to the New York and Philadelphia ensemble records of the E flat Sextet, Op. 71, the London musicians omit the exposition repeat in the first movement and play the appoggiaturas in the third as simple grace notes. The current rendering of the Octet is a shade noncommittal in comparison with the beguiling performance made by the Marlboro Festival players (Columbia), and is radically dissimilar to the appealingly rhetorical, vibrato-laden quaintness of the Prague Professors Ensemble edition (Vanguard). On the other hand, one finds in the Londoners' playing considerably more sense of structure and tonal chiaroscuro than in the easygoing Vienna Philharmonic Wind Group versions, which tend to let the music "play itself."

Other works beside the Octet and Sextet included in this anthology are the March in B flat, the Rondino for Wind Octet, and an early, fragmentary Quintet for Three Horns, Oboe, and Bassoon. Though the album is called "complete," it omits the duets and trios for wind instruments, the music for military band, and the compositions Beethoven wrote for winds in combination with other instruments. H.G.

BOCCHERINI: *Symphonies, Op. 21: No. 1, in B flat; No. 3, in C; No. 5, in B flat; No. 6, in A*

Austrian Tonkünstler Orchestra (Vienna), Lee Schaenen, cond.
- MUSICAL HERITAGE SOCIETY MHS 651. LP. $2.50.
- • MUSICAL HERITAGE SOCIETY MHS 651. SD. $2.50.

Despite the back-row position among classical symphonists generally accorded Boccherini today, the fact remains that he knew very well what to do with an orchestra when he sat down with the score paper in front of him. There are a dozen niceties among the present works to bear this out: the sense of texture in the middle movement of No. 5, where first and second violins are played off against each other; the interweaving of string parts in the finale of the same work; the three clear melodic lines in the *Andantino grazioso* of No. 6, pleasantly transparent; the solo cello allowed free rein in the slow movement of No. 3. The Austrian ensemble handles all this with just the right degree of poise and trimness, and the stereo recording does justice to the music, particularly in passages in which Boccherini sets the high strings alternating with the low, left and right. S.F.

BOULEZ: *Le Soleil des eaux*
†**Messiaen:** *Chronochromie for Orchestra*
†**Koechlin:** *Les Bandar-Log, Op. 176*

Josephine Nendick, soprano, Barry McDaniel, tenor, Louis Devos, bass (in the Boulez); BBC Symphony Orchestra, Pierre Boulez, cond. (in the Boulez), Antal Dorati, cond. (in the Messiaen and Koechlin).
- ANGEL 36295. LP. $4.79.
- • ANGEL S 36295. SD. $5.79.

This important record is a kind of modern French musical zoo: the Koechlin is "about" monkeys in a forest; the Boulez features an amatory lizard; and Messiaen's musical materials derive mostly from several dozen actual birdcalls. This is not so much a matter of pictorialism as of a kind of literal nature mysticism through which several French composers have attempted to renew the materials of modern music (as opposed to the logical-psychological biases of the Germans, the assertive craftsman-design approach of Stravinsky, or the experimental-experiential or technological approach of many American innovators).

The disc does not—as its notes seem to imply—represent any current state of things but rather a curious influx situation which has generally prevailed in French music between the "impressionists" and "Les Six" on the one hand and Boulezian serialism on the other. Between Milhaud-Poulenc and Boulez, only one really important creative personality arrived on the scene in France and that is Oliver Messiaen. Messiaen (born in Avignon in 1908) remains something of an enigmatic figure—a self-confessed mystic of an enormously varied and uneven output, father of the current European avant-garde (he was the teacher of both Boulez and Stockhausen) and himself influenced by that avant-garde. His earlier music evokes a kind of apocalyptic Christian mysticism, later expanded through a study and absorption of medieval and Oriental ideas. An important aspect of his work deals with rhythm, which he has rationalized in serial fashion (supposedly based on Oriental principles). He came to twelve-tone music through this interest in rhythmic patterning and became the first composer in Europe to serialize a piece in every dimension (not, as is often said, the first anywhere, since Milton Babbitt's far more complex totally rationalized music first appeared in 1948); finally, in his more recent work, he has himself been influenced by the younger composers—particularly in regard to the relationship between rationality and freedom—and by his own interest in and study of bird song.

From this transoceanic vantage point, Messiaen seems a little bit like a kind of Varèse *manqué*, a synthesizer who has had a great importance but who has never really quite succeeded—as Varèse did—in creating new spatial materials and block forms. Messiaen's music is built, like that of Varèse, in densities and in static volumes of revolving (not evolving) sound; within these outlines, the somewhat arbitrary system of durations is imposed along with densities, textures, and colors of great fantasy. *Chronochromie*, written in 1960, is a kind of grand (twenty-two-minute) optimum synthesis of all this: rushing water and wind (transcribed we are told in the French Alps); massive cluster chords (rocks); Japanese, Swedish, Mexican, and French birds in long, free, random, forest-noise simultaneity (or heterophony: polyphony or counterpoint are misleading words in this context); exotic timbres on the Oriental-percussion side and (as in much of Messiaen's music) highly concentrated in the upper registers; a scale or series of thirty-two different durational values (from the thirty-second note to the whole note which is the sum of thirty-two thirty-seconds); an arrangement in a fairly primitive, alternating form of implacable, static blocks and levels of sound within which the time-duration series are "colored" by the imaginative range of sonorities—hence *Chronochromie* or "Time-Color." The whole, if you can bear it, has a rather timeless, ecstatic, boring, Oriental, ritualistic, even visionary quality which is certainly, in its dogged, transcendental way, rather remarkable.

For sheer musical and poetic value, the most intriguing piece on the record is the Boulez, an early work adapted from some 1948 music for a poetic radio drama by René Char (along with Mallarmé, Boulez's favorite poet). The score was arranged for concert performance first in 1950, but the current version dates from 1958 and the work now is a kind of synthesis of Boulez's early earlier twelve-tone style and a more recent feeling for a highly inflected, organic instrumental texture and color. "The Lay of the Lizard in Love" is an astonishing agile and light-fingered bit of soprano-and-orchestra legerdemain; the second movement, "*La Sorgue*," a kind of fluvial litany hymning the river Sorgue, is set for a singing-and-*Sprechstimme* chorus with three solo voices, the whole worked in a rather complex and effective arrangement of layers or bands of sound. The derivations are obviously Webern (especially in the lyric qualities of disjunct line) and—in spite of Boulez' ambivalent feelings on the subject—Schoenberg (but the early, "atonal" Schoenberg of the *Erwartung* period). For all that, this is already an original and formed

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work, French and fully Boulezian in its sonorous fantasy, extraordinarily clear in its conception, and possessed of very great poetic beauty and a personal, precise fantasy in its realization.

Charles Koechlin (1867–1950) is one of those names that collectors of contemporary musical exotica will recognize; but there are few (even in his native France) who have ever heard a note of his music. A kind of patriarchal figure in his lifetime, Koechlin was the teacher of a devoted group of students (notably Milhaud, who has always talked of him as one of the great masters of the century), author of a prodigious series of technical treatises, and the composer of a long series of well over two hundred compositions, many of major dimensions, most of them still unpublished and unperformed.

Alas, *Les Bandar-log*, Op. 176, is to

ingly light, delicate, and genuinely lyric—an almost incredible achievement in these difficult, disjunct vocal lines. The recorded sound is excellent; the presentation full of odd and interesting material presented in a rather scatter-shot fashion. E.S.

BRAHMS: *Songs*

Liebe und Frühling I (Wie sich Rebenranken schwingen); Liebe und Frühling II (Ich muss hinaus); In der Fremde; Lied; Nachtigallen schwingen; Parole; Anklänge; Der Kuss; In der Ferne; Wie rafft' ich mich auf; Nicht mehr zu dir zu gehen; Ich schleich' umher betrübt; Der Strom, der neben mir verrauschte; Wehe, so willst du mich wieder; Du sprichst, dass ich mich täuschte; Bitteres zu sagen denkst du; So steh'n wir, ich und meine

projected by Fischer-Dieskau, simply sung, its sentiment never forced—is meltingly beautiful. Enunciation is exemplary throughout, the words metamorphosed into flowing tone . . . and the skilled pianism of Gerald Moore seems like a natural extension of the singing. The sound of the recording is excellent. R.L.

BRITTEN: *Prelude and Fugue for Eighteen-Part String Orchestra, Op. 29*—See Schoenberg: *Suite for String Orchestra.*

BRITTEN: *Sinfonietta, Op. 1*
†Hindemith: *Octet for Winds and Strings (1957-58)*

Members of the Vienna Octet.

long since established as an internationally celebrated artist, Ashkenazy seems to be phonographically revisiting the site of his initial triumph. In recent months we have been given new versions of the Second Ballade and the F minor Piano Concerto, and with this latest release comes the piece that was perhaps the most successful of all the onetime *Wunderkind*'s efforts, the Scherzo No. 4, in E major, Op. 54. We are thus given an opportunity to measure the mature performer of today against his own most precocious attainments.

What was so particularly remarkable about the first Ashkenazy recording of the Scherzo was its complete purity of contour and its laudable freedom from fussy rhetoric. With his limpid beauty of tone, and seemingly superhuman ease, the pianist reduced the treacherous demands of the composition—its fearsome double octaves and technically formidable filigree—to insignificance. Here, at last, was an E major *Scherzo* played as just that: a deft, joyously whimsical musical joke. There had been splendid performances before, and there have been many since—but nobody has approached Op. 54 from quite the same point of view as did the teen-age Ashkenazy. Nor does the present Ashkenazy: he is far too wordly-wise to attempt to recapture the pristine innocence of a decade ago. Nevertheless, he has very successfully merged many of that bygone performance's basic qualities with the focus and experienced judgment of a true master. The new reading, while just as rapid and rhythmically controlled as its predecessor, is far more pointed and analytical. Without upsetting the over-all shape of the work in any way (the usual shortcoming of most readings), Ashkenazy accentuates important leading tones and prolongs—ever so slightly—the ends of fundamental paragraph groups. The ensuing result is so limpid, and so compelling, that it almost supersedes the initial reading in my affections. May the remaining three Scherzos follow from this artist's hands, posthaste!

Ashkenazy also does commendably well with the late-period Chopin Nocturne, Op. 62, No. 1. Here, however, it might be reasonable to expect a bit more detached an interpretation, one combining the pianist's ravishing cantilena with steadier forward impetus. But about the two impressionistic compositions rounding out the disc, I have no reservations whatsoever. Debussy's *L'Isle joyeuse* emerges with complete *élan* and remarkable poetic strength. And it would be hard even to imagine a finer performance of the near-impossible *Gaspard de la Nuit*. The tigerish confidence of Ashkenazy's "*Scarbo*," the dreamy richness of "*Le Gibet*'s" bell tones, the complete clarity and detailed composure everywhere—these and other almost unfathomable felicities document a transcendental order of virtuosic attainment. The program, in short, is a breath-taking one, and it is beautifully recorded. H.G.

DEBUSSY: *L'Isle joyeuse*—See Chopin: *Scherzo No. 4, in E, Op. 54.*

DEBUSSY: *Préludes, Bk. I: No. 10, La Cathédrale engloutie* (orch. Stokowski)—See Mussorgsky: *Pictures at an Exhibition.*

DVORAK: *Quartet for Strings, No. 3, in E flat, Op. 51; Bagatelles for Two Violins, Cello, and Harmonium, Op. 47*

Miroslav Kampelsheimer, harmonium (in the *Bagatelles*); Vlach String Quartet.
• Artia ALP 706. LP. $4.98.
• • Artia ALPS 706. SD. $5.98.

The popular E flat Quartet receives one of its finest recorded performances here: creamy, robust, broadly paced and supremely poised, the Vlach aggregation are gutty, vibrant, and completely convincing. I particularly like the prominence of the viola part, which gives majestic darkness to the total sonic fabric. Furthermore, the coupling here is of the absolutely delightful—and very rarely heard—little *Bagatelles*. If you are at all susceptible to Bohemiana, make a beeline for your nearest record dealer!

Gorgeous reproduction. H.G.

DVORAK: *Symphony No. 7, in D minor, Op. 70*

New York Philharmonic, Leonard Bernstein, cond.
• Columbia ML 6228. LP. $4.79.
• • Columbia MS 6828. SD. $5.79.

The unimpressive quality of both performance and recording in this new version of one of Dvořák's greatest works had me baffled until I noticed that the sessions took place just over three years ago, in January 1963. I'm sorry to have to be so negative, but the chief usefulness of this record is as a yardstick for the enormous improvements since that date in the acoustics of Philharmonic Hall and the even more striking development of Bernstein as a musician. In point of sound, the Symphony is sabotaged here by the almost impenetrable fog of resonance that stifles all but its basic outlines. One of the glories of Dvořák's orchestral style is his exquisite woodwind writing, but all this degenerates here into a vague burble in the distance. (I have a suspicion that the mono version, which I haven't heard, may be better than the stereo in this respect: it sometimes happens with recordings of this kind.)

The performance, insofar as it can be heard, is eloquent but sluggish. The tempos are all on the slow side, and they are dragged out still further at moments of particular intensity. The Bernstein who has been giving such magnificent performances this season is scarcely recognizable in this mannered interpretation.

The recent London recording, with Kertesz conducting the London Symphony, has far clearer, if slightly harsh, recorded sound, but Kertesz's interpretation is somewhat anonymous, and Szell's Epic disc is crisp but heartless. Both Kertesz and Szell tamper, in differing degrees, with Dvořák's entirely satisfactory orchestration. I have not been able to make a detailed comparison of the interpretations of Monteux (RCA Victor) and Karel Sejna (Artia), but as far as my memory serves me both are preferable to the three already discussed, though the Sejna is available only in a rather archaic mono recording. There is still room for a really good modern version. B.J.

GRANADOS: *Piano Music*

Allegro de concierto, in C sharp; Danza lenta; Piezas sobre cantos populares españoles; Valses poéticos.

Alicia de Larrocha, piano.
• Epic LC 3910. LP. $4.79.
• • Epic BC 1310. SD. $5.79.

Granados' piano music—with its vivid flair, its pungent romanticism, coloristic variety, and rich expressivity—is "high octane" writing par excellence. Mme. de Larrocha, splendid artist that she is, performs the examples here with tiger in her temperament, getting maximum mileage from the composer's pages. The entire pianistic lexicon seems at her disposal, for she combines an innate rhythmic awareness with an impeccable *ostinato* crispness, while maintaining all the nuance and line in the world. Best of all, this artist can phrase in a cantabile style; there is here an extravagant romanticism, even license, and at the same time no straying from the bounds of cogency. If the combination is fathomable, Mme. de Larrocha might be said to merge the brilliance and dash of Artur Rubinstein with the broad introversion remembered from the work of the lamented Dame Myra Hess. She is patently a peer of either of those celebrated musicians, as she so amply proved during her recent U.S. appearances.

Unfortunately, there is a fly in the ointment: how could the producer of this disc have permitted so atrocious a piano to be used? It has the clattery quality of an out-of-tune box in a roadside honky-tonk. To call it a disservice to the artist's magnificent playing is vast understatement. How Mme. de Larrocha gets from this instrument as much tonal beauty as she does must rate as a miracle. H.G.

HAYDN: *Quartets for Strings, Op. 33* (complete)

No. 1, in B minor; No. 2, in E flat; No. 3, in C; No. 4, in B flat; No. 5, in G; No. 6, in D.

Weller Quartet.
• London CM 9448/49. Two LP. $9.58.
• • London CS 6448/49. Two SD. $11.58.

A don at my Oxford College used to shave regularly to the accompaniment of Haydn Quartets (not only the *Razor* Quartet, I may add) and would occasionally play them in the evening for more aesthetic reasons to a group of

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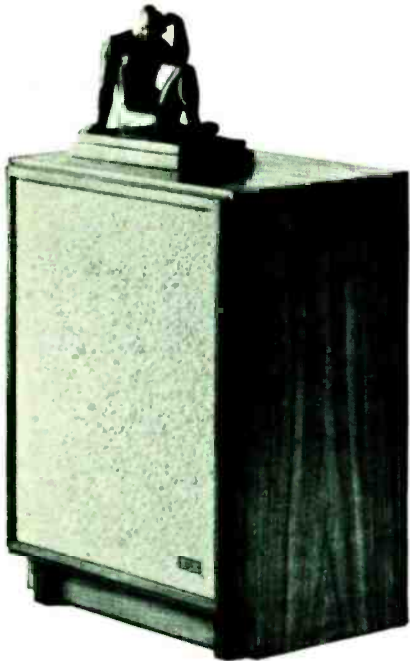

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music-loving students. Those records were from the splendid set made by the Pro Arte Quartet, but admirers of this music also have had the Haydn Society's old Schneider edition (still available on LP) and just last year Vox gave us a recording of the Op. 33 as part of the Dekany ensemble's traversal of the complete Haydn Quartets (Vol. 2, VBX 56 or SVBX 556). London's new entry is a welcome addition to the list.

The Weller group is a remarkably sensitive, musical, and well-integrated team, which shares that new approach to string playing whose outstanding apostle and evangelist is Henryk Szeryng. His control of vibrato in particular and of tone color in general has exerted a profound influence on modern violin technique, and by extension of viola and cello technique. For the listener, who may well remain unconcerned about such matters, the end result is an elegant, beautifully balanced tonal spectrum of such excellence that even a continuous hearing of all six quartets never tires the senses.

Superimpose upon the fine performance (or, if you prefer, spread below it) this generally excellent music, and you have something to reckon with. Paul I was hardly the most popular of Russian emperors, as one might guess from his assassination, but the occasion of his second marriage to a German princess enabled the couple to spend some time traveling in Europe, and (as the Grand Duke Paul) he achieved at least one claim to fame by subsidizing Haydn's Op. 33 Quartets, which were in consequence dedicated to him and are sometimes known as the "Russian" Quartets. Unlike Beethoven's *Rasumovsky* Quartets, Haydn's were not so Russian as to feature the folk songs of that country. What they did set out to do, to cite Haydn's prefatory words, was to emphasize "an entirely new and special manner" of composition. He had written no string quartets for nine years, yet the activity of those years was such that when he returned to the forms and textures he had so successfully exploited in his Op. 20 set, he found a new equality in the four instruments and a new joy in the logical and musical development of themes, changing and modifying them for emotional as well as structural purposes.

The best-known of the set is No. 3 in C, sometimes called *The Bird*. The weakest is said to be No. 4, in B flat; but the Weller's performance is so persuasively and thoughtfully presented that such weaknesses as may be present go almost unnoticed. No. 2, in E flat (called *The Joke* because of its quirky finale), also receives a memorable performance. Nobody should miss hearing this set, which will hopefully be followed by more Haydn recording from this group. D.S.

HINDEMITH: *Octet for Winds and Strings (1957-58)*—See Britten: *Sinfonietta, Op. 1.*

JANACEK: *Sinfonietta*—See Bartók: *Concerto for Orchestra.*

KHACHATURIAN: *Concerto for Piano and Orchestra, in D flat*
†Prokofiev: *Concerto for Piano and Orchestra, No. 1, in D flat, Op. 10*

Mindru Katz, piano; London Philharmonic Orchestra, Sir Adrian Boult, cond.
• VANGUARD SRV 185. LP. $1.98.
• • VANGUARD SRV 185SD. SD. $1.98.

Katz gives one of the most sheerly musical performances I can remember hearing of the tawdry, syrupy Khachaturian work. This Rumanian artist's fingers are remarkably assured, producing scales and chords of resplendent smoothness and clarity, iridescent color, and champagne-like sparkle. Since he also has an excellent feeling for rhythmic impetus and accentuation, he is able to convey a kinetic brilliance without ever resorting to punching his instrument black and blue (a common practice of headstrong young virtuosos attacking this frankly show-off composition). Boult and the LPO provide first-rate, brightly focused support, and the orchestral performance is notable for its inclusion of the often omitted flexatone part in the second movement. The sound of this instrument can only be described as bizarre—rather like someone whistling along with a mouthful of pomegranate seeds!

Alexander Glazunov is reported to have walked out of the Moscow Conservatory's auditorium when he heard the First Piano Concerto by his 19-year-old student Prokofiev. Would that some youngster today could produce a witty, original masterpiece on this level! Katz's reading is notable for its patrician control, and Sir Adrian's accompaniment is taut and crackling with rhythmic virtuosity. I still slightly prefer the caustic humor and greater variety of the Richter/Ancerl/Czech Philharmonic performance for Artia, but Vanguard's new one is undeniably splendid—and at a bargain price too.

The stereo recording alleviates the cramped feeling of the monophonic edition, and is to be preferred. H.G.

KOECHLIN: *Les Bandar-Log, Op. 176*—See Boulez: *Le Soleil des eaux.*

LUTYENS: *Cantata, Op. 13, O saisons, ô châteaux!*—See Schoenberg: *Suite for String Orchestra.*

MAHLER: *Symphony No. 7*

Utah Symphony Orchestra, Maurice Abravanel, cond.
• VANGUARD VRS 1141/42. Two LP. $9.58.
• • VANGUARD VSD 71141/42. Two SD. $11.58.

Until now, the Seventh has been, along with the Third, Sixth, and Eighth, the least recorded of Mahler's symphonies, with only two versions, and those rather ancient, in the current catalogues. It is a work of endless fascination for the Mahlerite, with a powerful and brilliantly structured first movement; a central group of two *Nachtmusik* movements (one predominantly mysterious, the other breathing luxurious fragrances of guitar and mandolin) enclosing a fleet, unquiet Scherzo marked *Schattenhaft* ("shadowy"); and a brilliant Rondo Finale. It would not, on the other hand, be a good introduction to Mahler for those unfamiliar with his music, because the emotional significance here is less clearly focused than that of any of his other works. In the Seventh, the ambivalence that is an essential principle of the composer's expressive *methods* attacks his creative *impulse* itself; and as a result the Finale blares its trumpets and thumps its drums so strenuously in an effort to achieve a positive statement that it batters us into satiety several minutes before the end. However, it is a fascinating and a moving work, and this new recording by Abravanel is very welcome. (Another one, by Bernstein and the New York Philharmonic, is due towards the end of the year.)

This is the first recording of any Mahler work to use the new Critical Edition—a particularly important point for this symphony, as Jack Diether's voluminously informative liner notes explain, since the first edition was full of inaccuracies. One very important change made by Mahler after the appearance of the first edition was in the tempo indication for the main part of the first movement, which he altered from *Allegro con fuoco* to *Allegro risoluto, ma non troppo*. Considerations like this give Abravanel's version a big start over previous recordings, but it is in any case a fine performance in its own right, with excellent orchestral playing and a conscientious and sensitive rendering of almost every nuance in the minutely detailed score. The interpretation is well served by a recording (both stereo and mono) of exemplary clarity and adequate warmth.

Abravanel sometimes falls short of the intensity of accentuation to be found in Scherchen's good mono version on Westminster, but he keeps a far firmer grip on the more complex passages, and he gives a clearer picture of the work's overall shape—though not as persuasive a one, I feel bound to add, as Bernstein achieved in his superb Philharmonic performance last December. As for the Vox recording by the Berlin Radio Symphony Orchestra under Hans Rosbaud, I cannot understand how it ever came to be released. Rosbaud was one of the greatest conductors it has been my privilege to hear, but the performance he permits the orchestra to get away with in this work is an excruciating mess, and the recording lacks any positive virtue to make up for its total lack of dynamic contrast. This set is a disservice to Mahler and to Rosbaud's memory—it should be deleted. As of the present moment, I recommend Abravanel's performance as easily the best available. B.J.

MESSIAEN: *Chronochromie for Orchestra*—See Boulez: *Le Soleil des eaux.*

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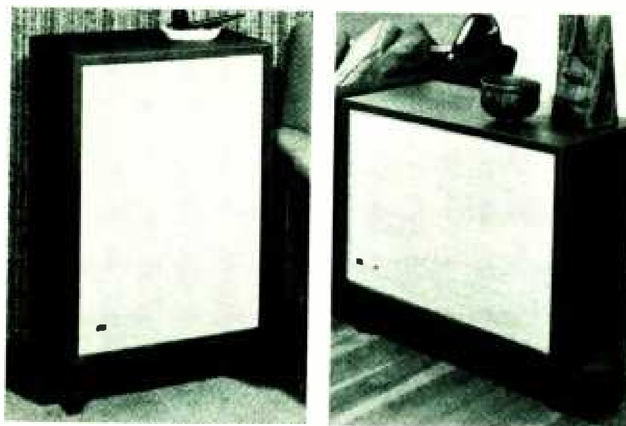

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MOZART: *Sonatas for Piano, Four Hands: in F, K. 497; in B flat, K. 358. Adagio and Allegro in F minor, K. 594*

Nadia Reisenberg, Artur Balsam, piano.
• Musical Heritage Society MHS 632. LP. $2.50.
• • Musical Heritage Society MHS 632. SD. $2.50.

If you can't find anyone to play these Sonatas with you, the next best thing is to listen to them in a recording like this one, where the artistry of the playing will make up in part for the ineffable satisfaction one gets when performing in a duet, even with an occasional stumble. Miss Reisenberg and Mr. Balsam, each long and well known as a sensitive and poetic performer, make a fine team. There is precision enough, but it is never cold or mechanical, and the music is beautifully sung. K. 358, written when Mozart was about eighteen, is light and charming; K. 497 is a big work, with considerable brilliance in the fast movements and engrossing dialogues in the Andante. K. 594 was originally written for a mechanical organ; there is no basis in fact for the statement in the notes that the four-hand arrangement is by the composer, nor does the work come off very well in this guise. Some top notes are split, but otherwise the sound is good. N.B.

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MUSSORGSKY: *Pictures at an Exhibition* (orch. Stokowski)
†Debussy: *Préludes, Bk. I: No. 10, La Cathédrale engloutie* (orch. Stokowski)

New Philharmonia Orchestra, Leopold Stokowski, cond.
• London PM 55004. LP. $4.79.
• • London SPC 21006. SD. $5.79.

Audiophiles will welcome with open arms this big, brassy, exhibitionist version of Mussorgsky's *Pictures*. Stokowski's orchestration is not exactly unknown, and was even recorded on previous occasions, though never in stereo. For this Phase-4 recording, however, the maestro appears to have reorchestrated his own reorchestration in order to emphasize bold antiphonal effects and startling cross-surges of color.

The playing of the New Philharmonia Orchestra is exceptionally brilliant and sonorous, and listeners who are more accustomed to hearing Ravel's orchestration (1923) will find a considerable number of divergencies and innovations. Passages given by Ravel to the woodwinds are here played by strings; others given to strings are now played by brass. Some of the solo instruments differ. For instance, at the beginning of *Il vecchio castello* the saccharine sobs of the saxophone make way for the old-fashioned plaintiveness of the cor anglais, which seems to suit the subject much better.

Traditional tempos, on the other hand, seem not to have changed all that much except for the sketch of the Polish ox wagon (*Bydlo*), which sounds as if the beast were in a hurry to get home before sundown. The advantage of this faster tempo enables the melody to emerge as a shape rather than as a rumbling succession of notes, though there will doubtless be some conservatives who prefer the slower approach.

The final picture (a color reproduction of the Hartmann original which graces the outside covers of the album) suggests not only the Great Gate of Kiev itself, but a procession of all the fabulous musicians of mighty Imperialist Russia marching through the main arch with their gusli, trubi, dudki, sopeli, roga, svireli, sipovochka, and (last but not least) the lozhki, whose clear wooden sounds penetrate the cataclysmic din of the closing bars. The only thing wrong with this splendificent peroration is the fact that it leads into Debussy's *Engulfed Cathedral* and thereby causes an anticlimax of an almost unavoidable nature.

I say almost, because the Debussy could have been omitted and the time (seven minutes) reallocated to some of the missing pictures. Ravel cut only one item: the *Promenade* between the ghetto scene and the picture of Limoges market place. The Stokowski version cuts

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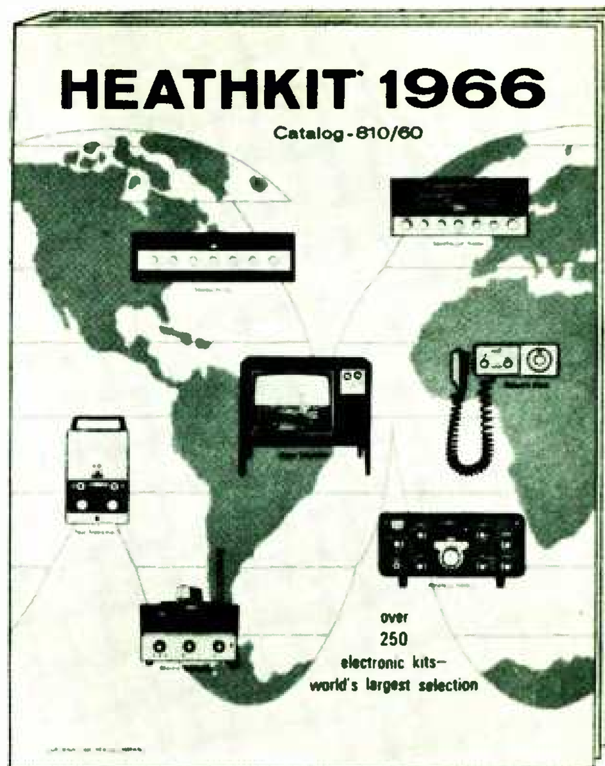

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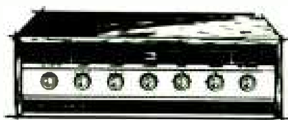

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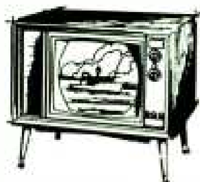

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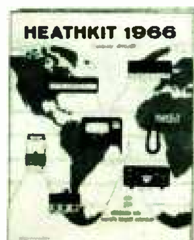

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this same *Promenade* and the whole of the Limoges number, thus taking us directly from the ghetto to the catacombs; and he also cuts the *Promenade* following *Il vecchio castello* and the whole of the Tuileries scene. The result is that the two numbers that add sparkle and life to an otherwise predominantly gloomy or majestic or grotesque series of pictures continually impress us by their absence. We long for something light and airy in this somber series of excerpts from what was initially a well-balanced viewing.

Large and small hunks have been hacked out of *Gnomus*, *Il vecchio castello* (which also contains a coda not composed by Mussorgsky), and *The Hut on Fowl's Legs*. The *Ballet of the Chicks in their Shells*, noteworthy for multitudinous flutter-tonguing effects, is extended for a few measures. Even if we concur that Mussorgsky was (to quote Gerald Abraham) "a poor, drink-sodden, inefficient little Government clerk, more than half a child to the end of his life," it may seem appropriate to bear in mind a final summing-up from that same authority on Russian music, who tells us that the composer was "a pitiable creature who happened also to be a genius."

Just how much of Mussorgsky's genius comes through this version is a matter for question and doubt. As noted, the nicely balanced sequence of pictures leading from grave to gay, from serious to light, has been changed in an effort to accentuate the grotesque, the gruesome, and the grim. It is also questionable whether the purely technical side of the disc would pass an average test of reliability. There are only sixteen minutes of music on Side 1, and seventeen on Side 2, yet a casual glance at the surfaces reveals that gross overmodulation was permitted at the cutting stage, a defect which can be confirmed by listening to the groove noise when the volume is turned down to normal room-listening level. Halfway through *Cum mortuis in lingua mortua* (about five-eighths of an inch from the rim of Side 2) there is a loud studio noise like a score being dropped. Technically, then, as well as artistically and musically, this recording leaves a great deal to be desired, though its appeal to the sound fancier will doubtless continue to prove positively magnetic. D.S.

PROKOFIEV: ***Concerto for Piano and Orchestra, No. 1, in D flat, Op. 10***—See Khachaturian: ***Concerto for Piano and Orchestra, in D flat.***

PUCCINI: ***Turandot***

Birgit Nilsson (s), Turandot; Renata Scotto (s), Liù; Franco Corelli (t), Calaf; Franco Ricciardi (t), Pang; Piero de Palma (t), Pong and Prince of Persia; Angelo Mercuriali (t), Emperor Altoum; Guido Mezziri (b), Ping; Bonaldo Giaiotti (bs), Timur; Giuseppe Morresi (bs), A Mandarin; Chorus and Orchestra of the Rome Opera House, Francesco Molinari-Pradelli, cond.

• ANGEL 3671. Three LP. $14.37.
• • ANGEL S 3671. Three SD. $17.37.

What we have here is a rather ordinary performance of *Turandot* with a couple of brilliant singers in the leads; it is Birgit Nilsson and Franco Corelli stepping into a repertory evening at the Rome Opera and making something more of it than just another performance. And since Mme. Nilsson has of course already recorded the role, in stereo, for Victor, it is really her chief partner who commands attention now; in a sense, Corelli's Calaf is what this recording is about.

It is a prodigious piece of vocalism. Here is a role in which command of a ringing top, the ability to sustain long, arching lines, and the art of maintaining a reasonable legato while giving or withdrawing volume add up to nearly everything; and when we add the exemplary clarity of Corelli's enunciation, the generosity of his temperament, and the sheer virility and vitality of his tone, there is really not much left to talk about. One is fortunate if in a lifetime one encounters a tenor capable of singing through the whole thing with freshness and volume, and without embarrassment at any point. When such a one is found under the same roof with a similar Turandot, a sort of operatic millennium has arrived. Yes, he uses the scoop, eleven or twelve times—or rather a sort of gulp in attacking a high note that swallows up

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part of its value. A number of Italian tenors use the trick, presumably to make sure the throat is open, and it can be annoying, especially on repeated high notes, as in *"Nessun dorma."* In Signor Corelli's case, there seems no reason why he could not hit the note on the button if he made up his mind to; but of course the thing is actually of extreme unimportance. Musically, he is on excellent behavior, unless one chooses to be upset over a high A natural which he holds for several pages while striking the gong, as in the house. I like it—provided it sounds like this.

Mme. Nilsson is this generation's Turandot, no question. True, Maria Callas does many interesting things with it on the previous Angel recording, but the role takes a voice of the Nilsson caliber and poise, and it is hard for me, at least, to get a feeling of authority and imperiousness from a voice that is on the thin edge much of the time. Mme. Nilsson's interpretation here is just about identical with the one recorded for Victor seven years ago. The sole difference worth noting lies in the fact that in the new version there are moments where the voice sounds a bit tired or unsettled: the opening section of *"In questa reggia"* discloses some fuzziness, or lack of focus, in the upper-middle voice (around G), and the two Cs at the end of the "Riddle Scene" (pp. 272-73 of the Ricordi vocal score) are distinctly on the shrill side. It goes without saying that most of it is still extraordinarily good, astonishing in fact—it is just that it is Nilsson a step or two away from her best. By and large, I prefer her work on the Victor recording, even though I have since heard her sing the role better in the house and on broadcasts.

The other point of some interest is the Liù of Renata Scotto. The voice is not really a beautiful one, and indeed when she tries to suspend a high *piano* tone (as Liù must more than once), the results are not even reasonably attractive. This is always a relevant matter, because the essence of Liù is warmth, fragility, limpidity—the music is written to underscore these qualities. Her treatment of the music, however, and her dramatic sensibility, are unusual and moving. I especially like her matter-of-fact, underplayed approach to the torture scene—she does not breathe defiance at the Princess, she simply refuses to answer her questions. The flat "no" is vastly more moving, in fact more courageous-sounding, than The Great Verismo Moment. A good artist: both arias are extremely well done, full without being milked. If only the sound itself were a bit more relaxed and beautiful.

Otherwise, we don't have much here to absorb the attention. Bonaldo Giaiotti is a dreadfully dull Timur—the voice is solid and often beautiful, but his treatment of music and text is unrelievedly dry, flat, and unimaginative. The masque trio is entirely adequate, but in Guido Mezzeri we have a Ping who just manages, with insufficient relaxation for *"Ho una casa nell'Honan,"* and labored top Fs. He is not really bad, it is just that nothing extra is made of this important subsidiary role. The chorus of the Rome Opera is, as we have had occasion to note before, pretty strong on the male side and not so hot on the female; when small groups of women have to sing in exposed passages, one longs for the local high school glee club. The orchestra is in the same league—a good opera orchestra, but only in the high minors when compared with such major league ensembles as the chief opera orchestras of Milan, Vienna, London, or New York. And Maestro Molinari-Pradelli (about to make his Met debut at this writing) makes the same impression here he has made on most of his previous recordings—a traditional, above-average Italian opera conductor. The tempos are all sensible, the execution solid, the balances fine. He does not have, on the one hand, Maestro Serafin's specific ear for colors and moods (well demonstrated on the earlier Angel *Turandot*) or, on the other, the penchant for tautness and clarity that marks Victor's Leinsdorf. Not especially memorable or individual, but a satisfactory reading of no eccentricities.

The sound is B plus—very listenable, with good balance between voices and orchestra, but a little disappointing in the massed ensembles, where it is apt to become less than crystal clear and where the impact is less than one would expect.

Among the existing choices, my selection would still be Victor, with four splendid principals (Nilsson, Tebaldi, Bjoerling, Tozzi), all in good form.

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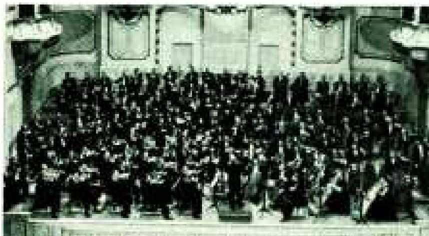

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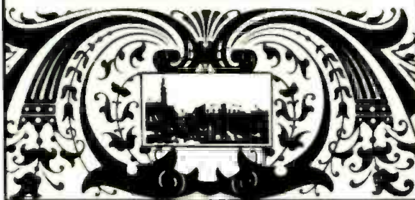

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Tozzi is far and away the best Timur on records, and Bjoerling is an admirable Calaf of a very different sort from Corelli—meltingly lyrical and surpassingly beautiful of tone, without the sheer size and *squillo* of the Corelli voice but with ample ring at the top. The London set offers Tebaldi again, at her very best, and frequent excitement from Del Monaco, though without the ease and legato flow of either Corelli or Bjoerling. The Turandot is Borkh, really quite solid, especially in the sustained high passages, but not one of *the* Turandots. The first Angel set has Callas, of course, plus a highly individual Liù from Schwarzkopf (in good condition) and a Calaf (Fernandi) who shows quite wonderful vocal equipment, of beauty and power, subjected to periodic strain and stress. It also has Serafin and the La Scala forces, and, unhappily, mono sound that now seems dull and cramped. The new set, I should say, is primarily for those who are willing to pay the price for Corelli's Calaf, which may well be worth it. They will get an interesting Liù into the bargain. C.L.O.

PURCELL: *Fantasias; In nomines*

Concentus Musicus of Vienna, Nikolaus Harnoncourt, cond.
• Bach Guild BG 676. LP. $4.98.
• • Bach Guild BGS 70676. SD. $5.95.

I am firmly convinced that if more people bought and listened to copies of this record, there would be fewer visits to the psychiatrist's couch. After all, what's wrong with one's own couch? Recline there, with suitably dimmed lights and no possibility of rude interruption; after only one side has been played, the nerves will be relaxed, the brain at rest, and the body refreshed. As John Dryden said in his *Ode on the Death of Mr. Purcell*: "The power of harmony too well they knew,/ He long ere this had tuned their jarring sphere,/ And left no hell below."

Why do the fantasias produce this effect? One reason, surely, is that the viols—played superbly as they are here—offer to the listener a measured calmness, a lack of purposeful passion, a sound that is sweet rather than brilliant, soothing rather than stimulating. Another reason, as Dryden hinted, is the magical power of Purcell's harmony. These fantasias and *In nomines* were all early works, written in all probability when the composer was about twenty and copied out neatly in his own hand by the time he was twenty-one. Many of them are dated even to the day, yet their melodies and structural features betray not the slightest feeling of immaturity.

What they do communicate to us is Purcell's excellent knowledge of the work of his English predecessors, and his own advances over their achievements because of his unusually broad contrapuntal mastery. Whereas they could manipulate themes, he knew how to invert them, make them go backwards—in fact to employ most of the "serial" tricks of modern times—and still produce a magnificent piece of music. The same is true of the *Fantasia on One Note*, which has middle C sounding all the way through, or the two settings of *In nomine*, based on the traditional *Gloria tibi Trinitas* antiphon.

Good as the Wenzinger performance was on Archive (ARC 3007), this new one improves on it considerably through the addition of stereo depth, through the less mechanical and more sensitive attitude towards the changing tempos that lie at the root of the fantasia style, and last but not least through the high standards of ensemble and homogeneity of tone which the Harnoncourt group have set for themselves. D.S.

RAVEL: *Gaspard de la Nuit*—See Chopin: *Scherzo No. 4, in E, Op. 54.*

RIMSKY-KORSAKOV: *Christmas Eve*

N. Shpiller (s), Oksana; L. Legostaeva (ms), The Tsaritsa; N. Kulagina (c), Solokha; D. Tarkhov (t), Vakula; P. Pontryagin (t), The Devil; S. Streltsov (t), The Sexton; S. Migay (b), Golova; S. Krasovsky (bs), Chub; V. Tyutyunnik (bs), Panas; A. Korolyov (bs), Patsyuk; Moscow Radio Chorus and Symphony Orchestra, Nikolai Golovanov, cond.
• Ultraphone ULP 144/146. Three LP. $14.94.

They're following me. No sooner have I completed my critical obligation to Tchaikovsky's witless *Cherevichki* than I am confronted with Rimsky-Korsakov's *Christmas Eve*, one glance at the libretto of which brings me to the depressing realization that I am right back where I started. The same Gogol-derived plot. The same dreary village of Dikanka, in the Ukraine. The same assemblage of characters.

Rimsky, though, if he has not made a great opera of this little folk tale, has at least made a pleasant one. He has placed rather more emphasis than Tchaikovsky on the purely magical elements, and this sort of material goes to his most obvious strength as a composer—his ability to summon up shimmery, evocative figurations and colors. There are, for example, two scenes set in the far reaches of space on a starry Christmas Eve that have lovely atmosphere, and there is another in which an old Zaporozhets who is a sorcerer sits in his cottage while cheese dumplings magically dip themselves in sour cream and pop themselves into his mouth, to an orchestral motif that is descriptive and funny.

And a good deal else has genuine wit. In the Tchaikovsky version, one cannot escape the feeling that the composer is attempting a humorous fairy tale under the distinct handicap of having no sense of humor. Thus, a scene in which four lecherous visitors to the hut of Solokha (including the Devil and a Sexton) are hidden from one another

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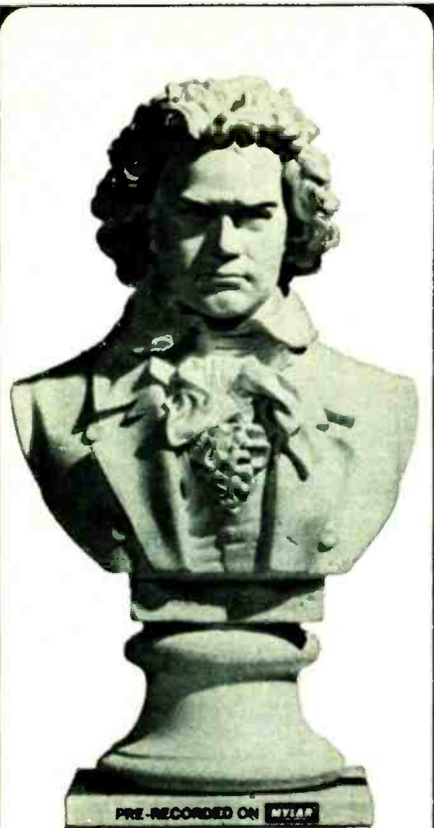

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in coal sacks emerges in Tchaikovsky as simply unpalatable, whereas Rimsky makes something at least mildly delightful of it. Further, Rimsky follows up on it, and gives us the succeeding scene wherein the sacks are opened—actually the wittier half of the episode, for the would-be lovers, having embarrassment heaped on top of guilt and humiliation and frustration, quite naturally put the blame on the lady. The best defense is a good accusation; it's not bad.

Musically, there are no startlingly brilliant scenes or immediately memorable arias, but there is a good deal of quite captivating choral and orchestral writing, nice interludes, a nice general ambience. If you are familiar with the orchestral suite, you know the sort of music to expect—simply add knowledgeable, well-crafted vocal writing, not up to the genuinely great level attained by certain scenes in *Tsar Saltan*, *Invisible City of Kitezh*, or *Snegorouchka* but decidedly listenable. It leaves a warm feeling.

It's rather a pity that the singing is not generally on a higher plane—more vocal beauty and ease from the romantic leads, in particular, would make a better case for the work. Miss Shpiller is downright poor, all over the place with her wiry, harsh tone, and while Tarkhov is musical and sometimes exciting, he strains at the higher passages with an effect more penetrating than beautiful; he is not as impressive here as on the splendid *Oprichnik* performance (see HIGH FIDELITY, January 1966, p. 74). There are two basses who will suffice as Chub and Panas; the Solokha is a rather good mezzo; and the character roles are well enough done. Still, one can listen through the recording without discovering anything much in the way of interesting singing as such. The chorus, though, is fine, and the orchestra sounds good. The recording dates from 1948, but is quite full and tolerable in quality, especially if one takes some rolloff on the tone controls. A background hiss is present much of the time, but diminishes as the performance progresses. Synopsis and libretto are included.

Worth the time of anyone receptive to the métier. C.L.O.

ROSSINI: *Quartets for Winds: No. 4, in B flat; No. 1, in F; No. 6, in F; No. 5, in D*

Jean-Pierre Rampal, flute; Jacques Lancelot, clarinet; Gilbert Coursier, horn; Paul Hongne, bassoon.
• MUSICAL HERITAGE SOCIETY MHS 618. LP. $2.50.
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Three of these four quartets—Nos. 1, 4, and 5—are transcriptions from the sonatas for strings which Rossini wrote at the age of twelve, and the transcriptions, though probably not by the composer, sound very good. No. 6, which was composed for these instruments, dates from 1812, when Rossini was twenty, and its last movement turns out to be an old and familiar friend—The Crescendo from The Rossini Overture. All four pieces fall pleasantly on the ear—"fall" being almost too right a word, since long stretches of them consist of successions of cadential formulas—and they are beautifully played by this distinguished team of soloists. The recording is excellent: altogether an admirable presentation of some diverting light music. B.J.

RUGGLES: *Sun Treader*
†Helps: *Symphony No. 1*

Columbia Symphony Orchestra, Zoltan Rozsnyai, cond.

For a feature review of this recording, see page 85.

SCARLATTI, DOMENICO: *Sonatas for Harpsichord (52)*

Albert Fuller, harpsichord.
• CAMBRIDGE CRM B604. Three LP. $14.37.
• • CAMBRIDGE CRS B1604. Three SD. $17.37.

SCARLATTI, DOMENICO: *Sonatas for Harpsichord (16)*

Luciano Sgrizzi, harpsichord.
• NONESUCH H 1094. LP. $2.50.
• • NONESUCH H 71094. SD. $2.50.

Although a rather comprehensive three-record collection and an inexpensive single-disc sampling are hardly competitive releases (and only one sonata, that in A major, Longo 135 or Kirkpatrick 212, is here duplicated), these Scarlatti sets can properly be considered in tandem as representations of certain trends in harpsichord playing of the post-Landowska era. Both Fuller and Sgrizzi reflect Landowska's influence in their common tendency to strive for a big sound—indeed, both are occasionally guilty of overregistration—but for the most part they are very much latter-day artists, far removed from the special world of the late great High Priestess.

Sgrizzi, a most fluent technician, seems here to be a somewhat reserved, impersonal instrumentalist. He favors a strict, tautly symmetrical type of rhythm with a minimum of expressive rubato. Tempos are all on the fast side, producing a brilliant effect in the extroverted sonatas, which emerge with dazzling precision. In the more meditative pieces, however, I kept seeking a conversational flexibility and more fanciful sense of phrasing. One wonders if Sgrizzi isn't perhaps more of a transposed pianist than a true harpsichordist. Is the lack of detail and nuance in his playing the result of a philosophical sobriety? Or

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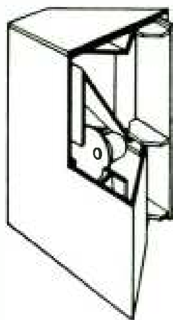

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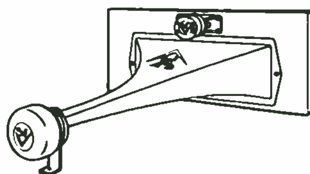

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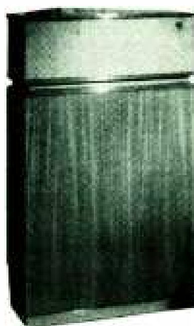

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is it a manifestation of the typical excellent pianist's unfamiliarity with the harpsichord's special idiosyncrasies? Pianists are apt to forget that, unlike their own instrument, the harpsichord does not respond to dynamic gradations done with the fingers. Yet in its own way Sgrizzi's playing on this Nonesuch disc is intelligent and highly acceptable.

Fuller, in contrast, is very much the harpsichordist. In fact, his liberal use of rhetoric and "expression" suggests that striving for subjectivity and freedom which is currently considered *de rigueur* for "enlightened" baroque specialists. In contrast to Sgrizzi, Fuller utilizes a more fragmentary, much more nervous type of rhythmic drive, and tends to rush slightly only to hold back an instant later. This, and the constant rapid alteration of staccato and legato (another "baroqueism" frequently misunderstood and thus misused), produces a sort of rhythmic desperation which evokes in my mind the image of an animated cartoon character feverishly bounding up a down escalator. Nevertheless, despite his constant toying with the musical line, Fuller's theatrical performances are very clean and sometimes exciting.

The harpsichord in the Cambridge set has been recorded very close-to, with the stereo edition notably liver and more resilient. Stereo reproduction in the Nonesuch disc also emphasizes the instrument's presence; here the monophonic counterpart makes it easier to savor the delicacy and oddly appealing nasal quality of Sgrizzi's registrations. I prefer it. H.G.

SCHOENBERG: *Suite for String Orchestra*
†Britten: *Prelude and Fugue for Eighteen-Part String Orchestra, Op. 29*
†Lutyens: *Cantata, Op. 13, O saisons, ô châteaux!*

Marilyn Tyler, soprano (in the Lutyens); Royal Philharmonic Orchestra, Norman Del Mar, cond.
• ODEON ALP 612. LP. $5.98.
• • ODEON ASD 612. SD. $6.98.

This is one of the Gulbenkian Foundation modern-music records being put out in England by EMI and issued here on the Odeon label. It may look like an odd hodgepodge but there's method in this madness. A widely held theory in England holds that Benjamin Britten is a kind of tonal English Schoenberg. According to this line of reasoning, the same kind of profound intellectual concerns have gone into the making of Britten's more "traditional"-sounding music as went into Schoenberg's atonal and twelve-tone work. This release is calculated to show the relationship very clearly, since Britten's Prelude and Fugue is one of that composer's most highly elaborated and tonally adventuresome works, while the Schoenberg Suite is the kind of tonal music that Schoenberg would have written if, like Britten, he had been committed to tonal music.

The Suite for String Orchestra, written in 1934 and Schoenberg's first completed American work, is in a firm, big G major. It's a kind of neoclassical *Gebrauchsmusik* cut to the general pattern of a baroque suite—Ouverture, Adagio, Menuet, Gavotte, and Gigue—and was originally conceived as "school music" for young players. In my second-fiddle days, I played the work with a chamber ensemble; we all thought it was the most complicated piece of music we had ever played.

Schoenberg was hardly content to turn out a simple little piece of practical *Spielmusik*; this is an enormous synthesis of the tradition, with a linear harmonic palette that ranges from Bach to *Verklärte Nacht* and a contrapuntal manipulation and complex density that comes close to transcending its material. Schoenberg did not so much apply serial techniques to traditional style (as some have claimed) as he invoked those universal principles which lie behind both the classics of the central tonal tradition and his own twelve-tone music. It is on this level that the Suite becomes a fascinating document. But then, it is fascinating on many levels: dense and ugly in sound, incredibly rich and sometimes even engaging in invention, always extraordinary in its virtuoso mastery of counterpoint, it is a source of endless discovery in its achievement of coherence through variety and vitality.

The Britten, for all the acknowledged relationships with the Schoenberg, does not quite achieve *that* level of interest; still it is a vigorous, resourceful work, far clearer in its externals than the Schoenberg and certainly related in its inner coherence of design. The opening is especially striking, and the unfolding

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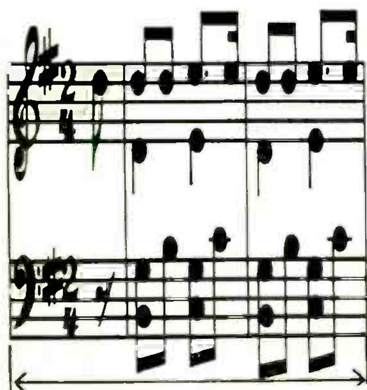

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of the fugue is carried out with great and lively skill.

Oddly enough, Elisabeth Lutyens' little "cantata"—really an accompanied song—is a bit out of place in this company. Miss Lutyens was the first English composer to write twelve-tone music à la Schoenberg, and the present work is an expressive, expressionist, twelve-tone setting of Rimbaud on the line of early Schoenberg or Berg. It is a *misterioso* piece in a mood of old decadent Vienna that stands in odd contrast to the classical heroics all around.

The performance of the Schoenberg under Norman Del Mar manages to put the piece across but without all of the ideal clarity and elegance that, no doubt, someone will some day achieve. The Britten and Lutyens come off well enough. Marilyn Tyler is a little scream-y in her first few lines; the rest of it, wide skips and all, seems cleanly, accurately, and expressively negotiated. Recorded sound is serviceable and clear for some rather dense music. E.S.

SCHUBERT: *Die Winterreise, D. 911; Lieder (6)*

Dietrich Fischer-Dieskau, baritone; Joerg Demus, piano.
• DEUTSCHE GRAMMOPHON LPM 39201 02. Two LP. $11.58.
• • DEUTSCHE GRAMMOPHON SLPM 139201 02. Two SD. $11.58.

This is Fischer-Dieskau's third recording of *Winterreise* and it presents us with an almost exact duplication of the motivating spirit behind his second recording (released on Angel a bare two years ago). Again, as formerly, this artist sings the music with great vocal beauty, and with a measure of response to the music that bespeaks a greatly cultivated and intelligent mind. If, at times, he fails to produce the tears or the chills that can be experienced in recordings by Hermann Prey or Hans Hotter, the differences are at any rate slight. It is honest singing, and never less than interesting. Demus is an admirable collaborator at the piano in the new recording: Gerald Moore was nothing less than that in the old.

If there is any point of superiority in this latest Fischer-Dieskau *Winterreise*, it is in a somewhat more intimate manner of recording, without the vast separation of the Angel set and with a microphoning that reduces the impression of the singer's breathing in your ear.

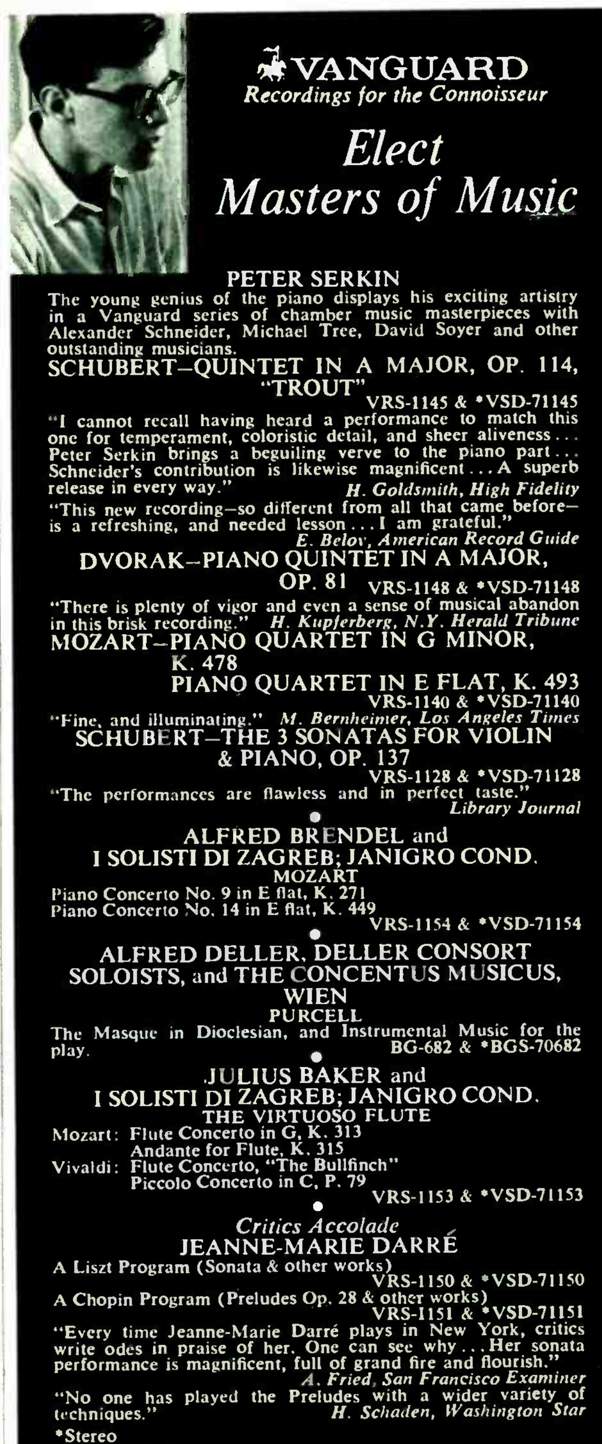
The cycle on the DGG set takes only three sides as opposed to Angel's four, and the six songs on Side 4 are all rarities. With the exception of the enchanting, early *Frühlingslied*, D. 398, however, they are pretty workaday examples of Schubert's art. The three settings of Leitner poems (*Das Wienen*, D. 926; *Vor meiner Wiege*, D. 927; *Der Kreuzzug*, D. 932) are weighed down with stuffy sentimentality. *Schiffers Scheidelied*, D. 910 begins exhilaratingly, but tracks through its material more often than it merits, and *Jägers Liebeslied*, D. 909 sounds like most other romantic hunting songs. At the rate Fischer-Dieskau has been traversing the Schubert literature it was inevitable that he would get to the dull songs sooner or later.

ALAN RICH

SHOSTAKOVICH: *Symphony No. 1, in F, Op. 10; Festive Overture*

Czech Philharmonic Orchestra, Karel Ancerl, cond.
• ARTIA ALP 710. LP. $4.98.
• • ARTIA ALPS 710. SD. $5.98.

Though I regard Shostakovich as one of the greatest composers of our century, I have always thought the general admiration for his First Symphony disproportionate: it is very small beer next to, say, the Fifth, Eighth, and Tenth Symphonies. But since he was only nineteen when he wrote it, this is hardly surprising, and the exuberant tunefulness and prophetic emotional ambivalence of the music entitle it to better luck than it has so far had on records. This new release is a shade too murky in sound to do justice to a fine performance. Ancerl properly emphasizes the work's almost neurotic energy. He tends to prepare tempo changes rather early, but the tempos themselves are admirably chosen, and the orchestra—particularly its superb woodwind soloists—plays with great stylistic conviction. The *Festive* Overture of 1954 is a sparkling occasional piece, infectious in its high spirits and remarkably swift



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of stride, and here too the orchestra responds to Ancerl's authoritative direction with tingling brio. But how stupid it was to put the Overture *after* the Symphony, so that the record has to be turned between the last two movements, which are meant to be played without a break! The conducting and playing on this disc are splendid, but the side break and the mediocre sound preclude a firm recommendation. B.J.

SULLIVAN: *Princess Ida*

Elizabeth Harwood (s), Princess Ida; Ann Hood (s), Lady Psyche; Valerie Masterson (s), Melissa; Christene Palmer (ms), Lady Blanche; Philip Potter (t), Hilarion; David Palmer (t), Cyril; Geoffrey Skitch (b), Florian; Kenneth Sandford (b), King Hildebrand; John Reed (b), King Gama; Anthony Raffell (b), Guron; George Cook (b), Scynthius; Donald Adams (bs), Arac; D'Oyly Carte Chorus; Royal Philharmonic Orchestra, Sir Malcolm Sargent, cond.
• LONDON A 4262. Two LP. $9.58.
• • LONDON OSA 1262. Two SD. $11.58.

Princess Ida exists in that semi-limbo of G & S works which are sometimes, but not often, trotted out for revival—*Sorcerer* is another, and *Ruddigore* yet another. And like those two, it has its following of Savoyards who will claim that it is the most special of all the Savoy operas—and certainly it is only a shade less delightful than the very finest of the G & S works.

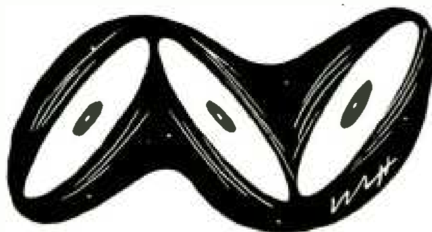
Gilbert is possibly not quite up to his best here. One finds a forcing of rhyme, a contrivance in some of the punning, and an occasional lack of freshness in the viewpoint—it does not always sound genuinely good-humored. It is also true that the basic butt of the satire—women's education—is a bit dated as a source of fun, though I don't think this actually matters much (I don't think it matters much anywhere in G & S—the real subject is always pomposity or hypocrisy or plain simple-mindedness, which are hardly things of the past). In any case, the joke cuts both ways, for the men in *Princess Ida* make perfect asses of themselves too. Besides, most of us men still think there's something preposterous about lady PH.D.s and nuclear physicists, though nowadays no one who values his physical safety is going to open his mouth about it. In any event, we can all still laugh at it and assure one another that the whole idea is out of date.

Musically, the opera bespeaks true genius, like most of Sullivan's scores. Lovely melodies, charming turns of phrase, constantly surprising touches in the accompaniments and inventive uses of harmony, and at least twice—in the trio with chorus, "Expressive glances," and the trio "The world is but a broken toy"—there is that wonderful ambiguity of feeling conjured up by so many of Sullivan's set pieces; there is at once a treacly sappiness that is being sent up, and a genuine beauty and truth that cannot entirely be laughed off. Is it funny or moving? Both.

The performance is very typical of latter-day D'Oyly Carte efforts—knowledgeable, traditional, secure. There are no truly great personalities or remarkable voices, but the whole thing holds together and makes a pleasant statement of the opera. I would like to hear more voice from the Ida—Elizabeth Harwood understands what to do with it, but is just barely able to sing the music, and doesn't make much effect in the finales. Mind you, I am all for G & S leads who can't really quite make it—that is part of the grand-opera take-off inherent in any G & S performance—but I think they should have substantial voices; it is much funnier to hear a large, almost-but-not-quite execution than one that simply isn't quite enough. The same goes for Philip Potter, the Hilarion, a cultivated, musical singer with a *very* light voice of no real substance; actually, David Palmer, who does Cyril, shows more vocal material in his song "Would you know the kind of maid?," which is a sort of poor man's *Hymn to Venus*.

The best of the female singers is Valerie Masterson, the Melissa. She has little strength in the low register, but a pretty tone with indications of some top, and exemplary enunciation. Christene Palmer also sounds good in some of Lady Blanche's lines; however, since her one major solo is cut (the only significant musical cut I was aware of, though I haven't a score at hand to check), it's a little hard to tell. John Reed's familiar rasp is put to good use in King Gama's patter songs, but Kenneth Sandford, the King Hildebrand, does not have the same sort of polish for this kind of material—he is constantly cheating the ends of phrases to get in some breath, and his songs sound unsettled as a result. Donald Adams' dark, smooth bass is fine for the juicy supporting role of Arac, and the English oratorio-bass hootiness he can summon above the staff is the perfect sound for the mock-Handelian "This helmet, I suppose." Chorus and orchestra are fine, as is customary; ditto Sir Malcolm's leadership.

I suppose I need not add that there is no dialogue whatever, a situation I always find deplorable—but apparently I am in a small minority. The sound is excellent; notes and libretto provided. C.L.O.



TELEMANN: *Ino*

Gundula Janowitz, soprano; Chamber Orchestra of the Hamburg Telemann Society, Wilfried Böttcher, cond.
• ARCHIVE ARC 3259. LP. $5.79.
• • ARCHIVE ARC 73259. SD. $5.79.

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"The 'In' Composer," in these pages last February) a recording of the magnificent dramatic cantata *Ino*, which Telemann composed in his eighty-fifth year, than hey presto! here it is. Perhaps I should discount the influence of these columns, since Archive's recording was actually made in April 1965, but it is nonetheless welcome.

Here the Haydn-esque side of Telemann is at its strongest. The music bestrides the borderline between baroque and *galant* styles with effortless assurance. It is rhythmically lively, full of melodic invention, and unerringly effective in its handling of a mythical libretto that could easily have degenerated into absurdity. Gundula Janowitz, a young soprano whose operatic work I have sometimes found a little too cool, is an excellent choice for the work, and she gives an accomplished performance. In the more strenuous passages her dynamics are occasionally bumpy, but her soft tone is appealingly lyrical. She keeps a good line throughout, and she has one of those rare vocal techniques in which you can really tell the difference (to borrow Eric Blom's phrase) between a bull's foot and a bull's flat foot. Böttcher provides an airy, spirited accompaniment; it's surprising, though, that so good a stylist should allow his soloist to get away with several ungraced cadences.

Quibbles aside, this is a worthy presentation of a lovely work. It is beautifully recorded, and supplied with full text and irresistibly picturesque translation. (One misprint deserves quotation: "I gloat in the sea.") I wish Archive would desist from its no doubt well-meaning suggestion "For your convenience it is recommended to cut out the above index card"; if you follow their advice and then look at the reverse side of the card, you will find that you have chopped the libretto in two. B.J.

VERDI: *Don Carlo*

Renata Tebaldi, Grace Bumbry, Carlo Bergonzi, Dietrich Fischer-Dieskau, Nicolai Ghiaurov, et al.; Chorus and Orchestra of the Royal Opera House, Covent Garden, Georg Solti, cond.

For a feature review of this recording, see page 83.

VERDI: *Messa da Requiem*

Birgit Nilsson, soprano; Lili Chookasian, mezzo; Carlo Bergonzi, tenor; Ezio Flagello, bass; Boston Chorus Pro Musica; Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 7040. Two LP. $9.58.
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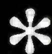
It is getting so that any real Verdi lover can hardly make do with only one version of the Requiem. It's hard to see how an interested party can very well



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manage without Toscanini's statement of the piece; on the other hand, what lover of great singing could forgo the Caniglia/ Stignani/Gigli/Pinza quadrumvirate of the prewar Serafin recording? And how many will want to pass up the special qualities of Reiner's version, with its imposing Price/Elias/Bjoerling/Tozzi contingent, or the unique musicality and ear for blend in the Giulini interpretation, with the wonderful Philharmonia forces and the interesting personal qualities of the soloists (Schwarzkopf/Ludwig/Gedda/Ghiaurov)? And now we have another entry which, even in the crowded field, demands serious attention; it has conducting of stature, orchestral playing and choral singing of the very first rank, soloists with major voices, and quite wonderful sound—an important factor with this work.

I have never been a special Leinsdorf admirer, primarily because it seems to me that this conductor is often willing to sacrifice practically everything for the sake of a lucid, transparent texture. The present reading contains many characteristic touches, points where inner voices or accompanying figures generally suffocated are made extremely clear—the triplets in the percussion under the massed *forte* on the word "*eleison*" (pp. 13-14 of the Schirmer vocal score), or the staccato flutes under the long diminuendo on the word "*sanctam*" (p. 107), for example. For me, the effect is salutary in the first instance, where it emphasizes the section's basic impetus, and unfortunate in the second, where it vitiates the sense of mystery and gradual resolution in the accompaniment. But certainly many points in the score benefit from this sort of treatment, and Leinsdorf does not let it detract from the over-all impact of the big sections, which is considerable. The cleanness of the execution, the always sensible and carefully related selection of tempos, the close to perfect balances, all are more than welcome, and of course the quality of the orchestra is such that the actual sound of the playing is always a pleasure to hear.

The Boston Chorus Pro Musica makes a splendid effect, whether in the massed climaxes, the pages of interwoven part writing, or in the quiet, invocatory passages. Its tone is bright, the balances among choirs good, and the intonation excellent. Fortunately, Victor has augmented the effect made by the gathered forces with sound which is brilliant (but not overly so, as in some of the company's past efforts), extremely clear, and easily capable of containing the full force of the greatest climaxes. At at least one point—the sudden cutoff of the triple *forte* for full orchestra and chorus at "*Coget omnes ante thronum*," p. 34—the engineers have caught the full physical impact of a crushing weight of sound in a large hall, one of the few similar instances on records. The quality of the sound contributes significantly to the fine cumulative effect this Requiem makes—the repeated outbursts of the *Dies Irae*, after all, need to be overwhelming.

The soloists are all operatic singers of large caliber, which is what the music requires. I happen to like a soprano soloist who will make a more personal statement of the music than Birgit Nilsson does, especially in the *Libera me*, and who will treat the words with more Latin flair—Nilsson is the sort of singer who will sacrifice word for tone, never the other way around. But I find her general temperamental unsuitability to Verdi much less bothersome here than on most of her operatic recordings. She covers the stretching tessitura with ease, and sings with considerable stylishness and sensitivity. The sound of her voice soaring to B and C over the massed ensemble must be something to hear in a live performance. My only criticism is with respect to her intonation, which, very uncharacteristically, sometimes winds up on the flat side; indeed, the E natural which she sustains through five bars before carrying it down to the E flat (p. 105, in the *Domine Jesu*) goes through several versions of E natural before finally settling—a strange effect. Small things.

I have always liked Lili Chookasian's voice very much—a shame the Met has found no better use for her than as Mamma Lucia and what-have-you. It is warm, big, and rich, with the genuine contralto timbre one seldom hears any more, and she controls it very well, save in one respect—the vibrato frequently turns to wobble, usually in sustained music in the middle register. This is bothersome more than once here—when it is matched against the purity of Nilsson's tone in the *Recordare*, for instance. When she is without it, there is little to complain of in her singing, and it is good to hear a voice with the strength in the low register to answer the soprano's "*Ante diem*" an octave down, or to maintain equal footing in the Agnus Dei duet.

Carlo Bergonzi does a lovely job, handling his voice particularly well at the in-between dynamics required by so much of the ensemble work—his contribution to the *Quid sum miser* trio, for instance, is just about perfect. His *Ingemisco* does not have all the vocal lushness or brilliance of the Gigli or Bjoerling versions, or even all the sheer beauty of the first Di Stefano interpretation (under Toscanini), but it is controlled, well phrased, and capped by perfectly focused B flats. I do wish that he would avoid shading off his mezza-voce into a falsetto mixture, as he does on the current *Don Carlo* and again at several points here, but beyond this there is little criticism to be made.

Ezio Flagello's fine bass is heard to excellent effect; he is especially good, I think, in the "*Mors, stupebit*" of the *Tuba mirum*, where a brighter voice does not sound quite so imposing. One could perhaps do with a little more flash in the *Confutatis*, but it's beautifully sung, nonetheless, and altogether he makes himself decidedly worthy of the very distinguished array of competing bassos already on LP—Pinza, Ghiaurov, Tozzi, Siepi. In fact, the set as a whole makes a very good case for itself against stiff competition. C.L.O.

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Recitals & Miscellany

MARIE-CLAIRE JAMET: *"Four Centuries of Music for the Harp"*

C. P. E. Bach: *Sonata in G.* Dussek: *Sonata in C minor.* Anon.: *Siciliana.* Naderman: *Sonata, Op. 92, No. 2.* Handel: *Theme and Variations.* Cabezón: *Pavan and Variations.* Palero: *Romance.* Ribayaz: *Hachaz.*

Marie-Claire Jamet, harp.
• NONESUCH H 1098. LP. $2.50.
• • NONESUCH H 71098. SD. $2.50.

Although the problems of recording the solo harp have not been entirely solved on this disc (there is a little too much resonance for maximum articulation, and the bass is much underplayed), the recital makes pleasurable listening nonetheless. The music ranges in mood from a lovely, touching Siciliana (Anon.) through the trimly classical, keyboardish style of C. P. E. Bach in a conservative mood, to the virtuosic stress and agitation of the piece by François Joseph Naderman, the composer latest in date (1773–1835) of those represented here. The performances are skillful, and the potentialities of the instrument well used. S.F.

KEYBOARD GIANTS OF THE PAST, Vol. 2

Bach—Saint-Saëns: *Gavotte.* Gabrilowitsch: *Caprice-Burlesque, Op. 3, No. 1.* Delibes: *Le Roi s'amuse: Passapied.* Debussy: *Images, Book I: Reflets dans l'eau.* Grainger: *Shepherd's Hey.* Mendelssohn: *Songs Without Words: Venetian Gondola Song, Op. 30, No. 6; Spinning Song, Op. 47, No. 4.* Kreisler—Rachmaninoff: *Liebesleid.* Mozart: *Sonata for Two Pianos, in D, K. 448.* Ravel: *Jeux d'eau.* Wagner-Liszt: *Der fliegende Holländer: Spinning Song.*

Various artists.
• RCA VICTOR LM 2824. LP. $4.79.

For the sequel to Vol. 1 of this project, RCA Victor has delved farther back into its archives to dredge up some of the lesser-known antiques. With the exception of the Mozart Duo Sonata—played by Josef and Rosina Lhevinne in May of 1939—all of the items on this disc are either acoustical or very early electrics. The most interesting discoveries are probably the four short selections played by Ossip Gabrilowitsch. His Bach—Saint-Saëns is full of pliancy and (for all its inauthenticity) idiomatic solidity. His own short piece, while no more profound than the general run of "performer's pieces," is a good deal less gaudy and vulgar than most of its genre. Gabrilowitsch made pitifully few recordings—the only major one known to me is the early electrical version of the Schumann Piano Quintet with the Flonzaleys—and many collectors with shorter memories (Gabrilowitsch died in 1936) will probably be hearing him for the first time here. Despite the archaic sound reproduction, it must be said that a definite personality emerges: polished, charmingly forthright, with a vein of light-handed humor.

The Lhevinne's account of the Mozart, while beautifully fluent and well played, reveals the basic discomfort with the idiom felt by all but a very few of the last generation of performers. Koussevitzky's solution to an insurmountable (for him) Mozartean problem was to bathe the music in a stream of opulent sound. The Lhevinnes tend to do the same thing, keeping the structurally simple episodes moving along and glossing over the music with a nuanced plasticity more appropriate for Schumann or Debussy. The D major Sonata is a much more powerful composition than these artists would have us believe.

Olga Samaroff's *Ride of the Valkyries* in the Ernest Hutcheson transcription is mainly a curio of the pianist who performs it, though it must be said that aside from its efficiency the playing leaves no distinguishing mark of the artist. Cortot's *Jeux d'eau* is well played and most poetic. The other items, by Paderewski, Rachmaninoff, and De Pachmann, may be taken with a grain of salt. Whatever one may say about these artists' interpretative transgressions, they *did* communicate! H.G.

PHILADELPHIA WOODWIND QUINTET: *Italian Woodwind Music*

Vivaldi: *Concerto for Flute, Oboe, and Bassoon, in G minor.* Cambini: *Quintet for Winds, No. 3, in F.* Rossini: *Quartet for Winds, No. 4, in B flat.* Ponchielli: *Quartet for Winds and Piano, in B flat.*

Donald Montanaro, E flat clarinet; Anthony di Bonaventura, piano; Philadelphia Woodwind Quintet.
• COLUMBIA ML 6199. LP. $4.79.
• • COLUMBIA MS 6799. SD. $5.79.

Unexpectedly, I found the Ponchielli the most enjoyable of these four works. In terms of chamber-musical style and form it is a little absurd, but the absurdity is disarming, and the languishing melodies and posturing rhythms succeed each other in charmingly innocent profusion. The Rossini piece is entertaining, the Vivaldi is rather routine, and the Cambini, after two competent but uninspired movements, ends with an attractively tuneful Rondo.

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The liner note, though sound in judgment, is somewhat stingy of facts: Giovanni Giuseppe Cambini lived from 1746 to 1825; and the third wind instrument in Ponchielli's Quartet, along with B flat and E flat clarinets, is a flute. The playing is all very smooth and polished. I felt a certain lack of positive character in the performances: this is not music that calls for profound interpretation, but here and there the phrasing could be a little more affectionate. Technically, however, there is nothing to cavil at, and the recording is faithful. B.J.

CHARLES ROSEN: *"Virtuoso!"*

Bizet-Rachmaninoff: *L'Arlésienne: Suite No. 1: Minuet.* Chopin-Rosenthal: *Minute Waltz in Thirds.* Kreisler-Rachmaninoff: *Liebesleid.* Mendelssohn-Rachmaninoff: *A Midsummer Night's Dream: Scherzo.* Schubert-Liszt: *Soirées de Vienne. No. 6.* J. Strauss-Godowsky: *Wine, Women, and Song.* Strauss-Rosenthal: *Carnaval de Vienne.* Strauss-Tausig: *Man lebt nur einmal.*

Charles Rosen, piano.
• EPIC LC 3912. LP. $4.79.
• • EPIC BC 1312. SD. $5.79.

Charles Rosen's many virtues apparently include complete candor. In his annotations for the present album he offers an apologia for his performances of this repertory: "Today, the style of the great pianists of the first quarter of this century and the air of casual elegance cannot be recaptured, and probably we shall never hear it again. . . . Their technical mastery may still be found, but their ease of manner and their sense of high style have been lost forever: they played like gentlemen."

Now, a pianist who can negotiate Stravinsky's Serenade, Debussy's Etudes, Schumann's *Davidsbündler Tänze*, or Beethoven's *Hammerklavier*, as Rosen has successfully done, cannot be disparaged. Yet the *smörgasbord* of the collection here is decidedly not his caviar. The *Midsummer Night's Dream* excerpt lacks point and sparkle; the other transcriptions, while well played in terms of sheer technique. are similarly joyless, devoid of lilt or charm, and much too impersonal. A pity, for the supreme accomplishment of Rosen's technical equipment will be lost on all but the most knowing of piano buffs. The only living artist known to me who could still give these pieces authentic flair is Robert Goldsand—like Rosen a product of the tutelage of Moritz and Hedwig Rosenthal but also older in years and of authentic Austrian musical lineage.

Rather bloodless, cramped studio piano tone. H.G.

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DVORAK: *Concerto for Violin and Orchestra, in A minor, Op. 53* (A)
†Tchaikovsky: *Concerto for Violin and Orchestra, in D, Op. 35* (B)

Georg Kulenkampff, violin; Berlin Philharmonic Orchestra, Eugen Jochum, cond. (in the Dvořák); German Opera House Orchestra, Artur Rother, cond. (in the Tchaikovsky) [(A) from Telefunken 3237/40, 1941; (B) from Telefunken E 3010/3, 1939].
• TELEFUNKEN HT 26. LP. $5.79.

The German violinist Georg Kulenkampff, born in Bremen in 1898, was famed in his native land for a sweet tone and an eloquent, poetic romanticism. With the outbreak of the Second World War, he went into exile in Switzerland, where he took over Carl Flesch's classes upon that master's death in 1944, and where he himself died of spinal polio in October 1948.

Fortunately, Kulenkampff's art is preserved in an extensive series of phonograph records covering virtually the entire classical and romantic concerto repertory. The present pair of reissues amply serves to demonstrate the virtues and failings of his rather specialized gifts. A smoothly accomplished player rather than a fiery one, he possessed a fine-grained technique which he used in a retiring, nonvirtuosic manner. Because it is in the mainstream of Teutonic romanticism, the Dvořák Concerto suits his style far better than the Tchaikovsky. Its wholesome bread-and-jam sturdiness apparently overcomes the violinist's own temperamental reserve and evokes from him a vibrant, red-blooded interpretation. He is ably seconded by a sumptuous orchestral framework under Jochum's eloquent direction, and the restored sound is still sufficiently robust.

Kulenkampff's playing of the Tchaikovsky, while of considerable interest to students of violinism, will be less congenial to the nonspecialized listener. Certainly the performer's technical facility is exemplary. (At times, he even opts for the same revised edition utilized by Heifetz in his recording with Barbirolli and by Oistrakh in his first phonographic performance with the Moscow Philharmonic; aside from Heifetz—who has since made even more extensive changes in the text—virtually no one bothers with such hurdles as those fearsomely difficult chromatic double thirds which Auer, presumably, introduced into two passages of the first movement.) It must also be noted that Kulenkampff phrases with great delicacy and much fine-grained sensitivity. But, as a whole, his handling of Tchaikovsky's music is inordinately lacking in virility. How one wishes that Kulenkampff would rise to the work's Cossack fierceness—or even lower himself to sample the "bad brandy" and "curses" which Hanslick allegedly found in the concerto's pages! Rother's subservient conducting (of a heavily cut score) and the wheezy, wow-afflicted 1939 sound are no added inducements for acquiring this equivocal relic. H.G.

SCHUBERT: *Moments musicaux, D. 780* (complete) (A); *Andantino varié, in B minor, D. 823* (B); *Divertissement à la hongroise, D. 818* (C)

Artur Schnabel, piano; Karl Ulrich Schnabel, piano (in D. 823 and D. 818) [(A) from HMV DB 3358/60, 1937; (B) from HMV DB 3518, 1937; (C) from HMV DB 3529, 1937].
• ANGEL COLH 308. LP. $5.79.

The two four-hand works here have already been transferred to microgroove, together with the three *Military* Marches and the A major Rondo (Odeon E 80872, reviewed in these pages last November). My welcome for the present disc, however, is a warm one: all told, Angel and its transatlantic relatives have done admirably by Schnabel. Would that certain other bygone luminaries fared as well in this fickle age.

There have been other commendable editions of the charming and popular *Moments musicaux* but Schnabel's retains a place of honor. Without sacrificing an iota of the grace and poetry, this master of structure manages to impart a powerful, cumulative line to the cycle. For once, the logic of the six little pieces *as an integral set* emerges, and the continuity of long play helps that effect along considerably. His ruddy, bouncing way with the first *Moment musical* is particularly noteworthy, for there is nary a trace of the stiff self-consciousness from which this exposed, deceptively simple miniature drama usually suffers. I also give Mr. Schnabel a posthumous nod of appreciation for his choice of certain obscure textual details such as the F flat in the trio of No. 4 and the altered chord at meas. 32 in the last piece of the group. These mutations from the standard edition derive from Schubert's Ms and, to my mind, enrich the fertility of the creator's thought.

As noted recently in connection with the Odeon release, the *Andantino varié* and the extended *Divertissement à la hongroise* were two of the finest in the long series of four-hand works Schnabel recorded with his son Karl Ulrich, then on the verge of making his New York debut. Since they were alloted more disc space in the German pressing, the sound quality there was somewhat richer and higher in decibel range. Nevertheless, Angel's restoration is perfectly adequate to convey the miracles of these performances, and of course, those priceless *Moments musicaux* are to be cherished. H.G.

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STRAUSS, RICHARD: *Sonata for Violin and Piano, in E flat, Op. 18* (A)
†Spohr: *Concerto for Violin and Orchestra, in A minor, Op. 47* (B)
†Tchaikovsky: *Sérénade mélancolique, in B flat minor, Op. 26* (C)

Jascha Heifetz, violin; Brooks Smith, piano (in the Strauss); RCA Victor Symphony Orchestra, Izler Solomon, cond. (in the Spohr); Los Angeles Philharmonic, Alfred Wallenstein, cond. (in the Tchaikovsky) [(A) from RCA Victor LM 2050, 1956; (B) and (C) from LM 2027, 1956].
• RCA VICTOR LM 2860. LP. $4.79.

Strauss's youthful Violin/Piano Sonata, written in the year 1887, might be described as a portrait of *Don Juan* before puberty. It has many of the same melodic idiosyncrasies—and even some of the erotic sensuality—of that still-to-come tone poem, but its capacity for sonorous fulfillment is naturally limited by the economy of the scoring, and also by one or two archaically derivative influences on the young composer. The reissue of the second of Heifetz's two recordings (a predecessor with Arpad Sandor, dating from the days of shellac records, was for a short time available on microgroove) is much to be welcomed. Heifetz virtually "owns" the score, playing it in the manner of a true rake—which is to say, with purity of intonation if not quite with purity of *intention*! The violinist's winsome sonority and thoroughbred composure in the face of all obstacles is ably seconded by some of the strongest piano playing ever vouchsafed by his accompanist Brooks Smith. Furthermore, the closely miked sound still maintains its compelling razor-sharp edge.

Spohr's "*Gesangscene*" Concerto flows elegantly, if a mite superficially, from Heifetz's remarkably assured bow. A bit more phraseological severity could conceivably be in order for so unpretentious a work. Tchaikovsky's *Sérénade mélancolique* ideally needs to be approached as pure lyricism, and Heifetz's essentially eye-popping brilliance seems decidedly out of place in an agonized, muscle-bound interpretation. The close-up microphoning allows many orchestral details to emerge with telling clarity, however. H.G.

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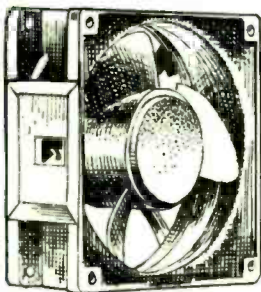

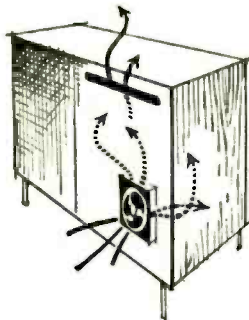

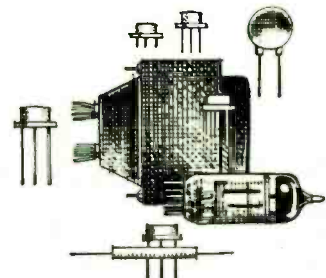

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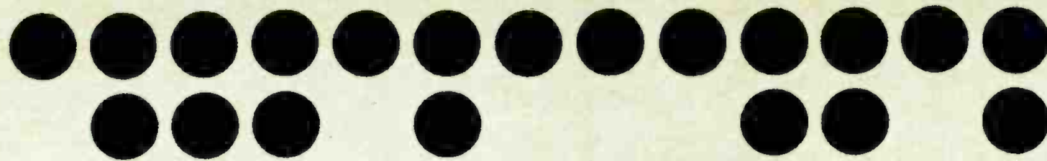

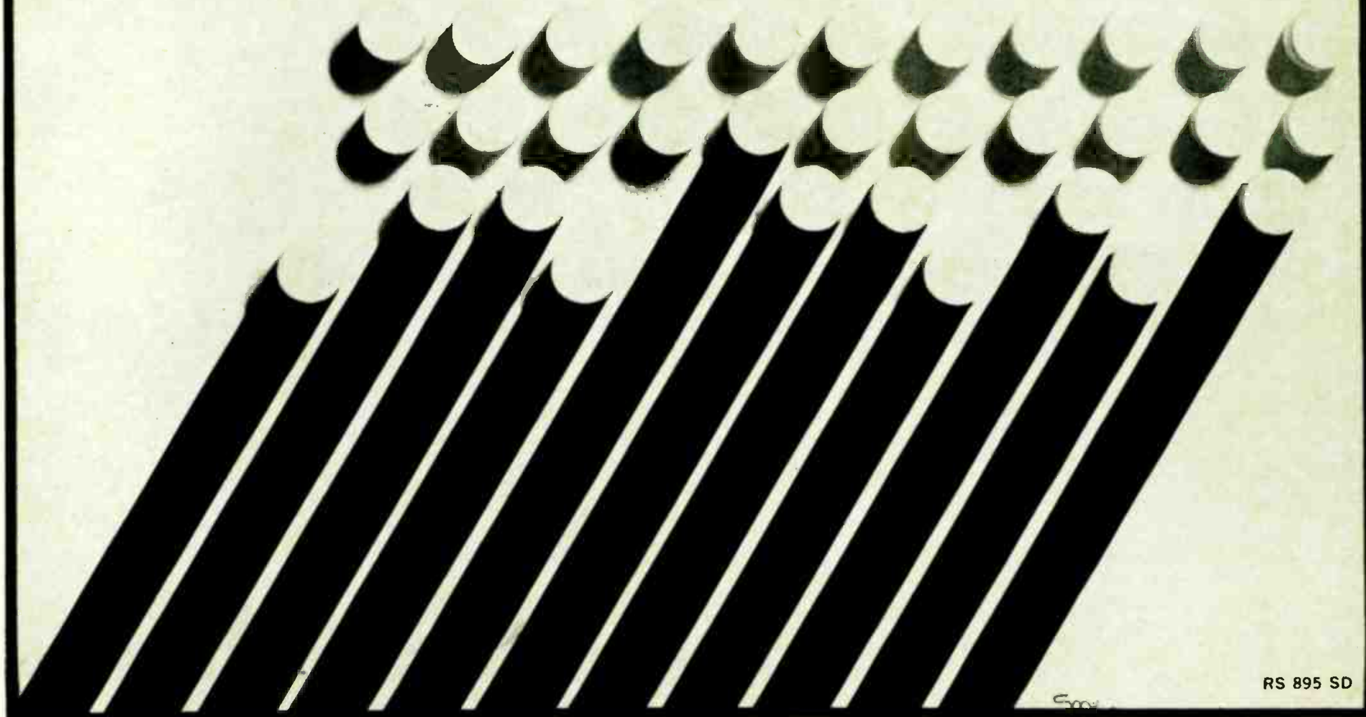

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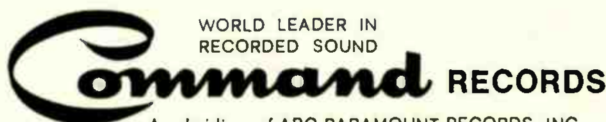

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"Ella at Duke's Place." *Ella Fitzgerald and Duke Ellington. Verve 4070, $4.98 (LP); 6-4070, $5.98 (SD).*

SINCE SHE has worked closely with jazz musicians for more than thirty years, it is not surprising that Ella Fitzgerald has become extremely adept in the jazz idiom, particularly in her development of a virtuoso form of scat singing. But ever since she joined Chick Webb's band in 1934, Miss Fitzgerald has basically been a ballad singer. Her effectiveness with ballads was so pronounced that, even as a teen-ager, her mere presence in the Webb band changed the focus of the group (one of the most hard-swinging bands ever to play the Savoy ballroom in Harlem) from driving instrumentals to settings for her singing.

As the years have gone by, Miss Fitzgerald has mellowed, matured, and reached a level of artistry in her treatment of ballads that places her in a class by herself. From a shy and sometimes awkward girl, she has developed into an assured and confident performer who has successfully fused the facets of jazz with those of balladry: each now complements the other in the way she extends a line or lifts a phrase or throws in a fill.

Ella and the Duke: what more need be said?

In this collaboration with Duke Ellington and his orchestra, Miss Fitzgerald is in league with one of the few really original creators of popular ballads. In writing his popular songs, Ellington has always gone his own way, disregarding commonly accepted rules just as he has disregarded them in creating the orchestral music that is so uniquely his. Ellington's songs follow no set patterns, conform to no preconceptions of length or structure, and are just as liable to swing as they are to float on a fluffy cloud.

The range that the Duke and Miss Fitzgerald cover in this set is suggested by the subtitles that have been given to each side of the disc: one is "The Pretty, the Lovely, the Tender, the Hold-Me-Close Side" (it includes *Something To Live For, A Flower Is a Lovesome Thing, Passion Flower, I Like the Sunrise*, and *Azure*); the other is "The Finger-Snapping, Head-Shaking, Toe-Tapping, Go-for-Yourself Side" (*Imagine My Frustration, Duke's Place*—which is *C Jam Blues* with lyrics—*Brownskin Gal in the Calico Gown, What Am I Here For*, and *Cotton Tail*). As in all things Ellingtonian, neither description is entirely accurate because there is considerable crossing of borders. *Azure*, for instance, originally was one of Ellington's beautifully serene mood pieces: but here it takes on a finger-snapping pulsation that puts it in a completely new and very attractive light.

Miss Fitzgerald encompasses the entire range, from the exquisite *Something To Live For* to the exuberant *Cotton Tail*, in what is—with one exception—impeccable style. The exception is *A Flower Is a Lovesome Thing*, which has a lyric with which not even Miss Fitzgerald can cope. The Ellington band, an occasional Ellington soloist, and the Duke himself move in and out of the spotlight briefly but the musicians are here primarily to serve as a setting—the most appropriate possible setting—for Miss Fitzgerald and the Ellington songs. J.S.W.

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Charles Aznavour: "The World of Charles Aznavour." Reprise 6193, $3.98 (LP); S 6193, $4.98 (SD).

The remarkable range of Aznavour as a songwriter and his impact as a performer—particularly before an audience—are both very apparent in this recording, made at a concert in Hollywood. At first his voice seems small and hollow, but as he builds in intensity and presses into the body of his songs, one quickly forgets whatever the voice may lack musically, for it penetrates like a hot iron. It is a searing voice, but one that can be both gay and tender as in *You've Let Yourself Go,* a tricky parlay that Aznavour carries off beautifully. Several of his songs are lively and very French (*Le Temps*), others are based on a rock 'n' roll beat (*You've Got To Learn*), some breathe pure nostalgia (*Que c'est triste Venise*), while others enact a situation, as in the babbling, bubbling talk of *J'ai perdu la tête*. Since he wrote the songs, Aznavour knows precisely how he wants them sung and no writer could ask for a better performer. Not the least attractive part of the disc is his commentary between songs—strongly reminiscent of Chevalier in accent and rhythm and yet definitely all Aznavour.

Luiz Bonfa and Maria Toledo: "Braziliana." Philips 200-199, $3.79 (LP); 600-199, $4.79 (SD).

The starting point of the bossa nova fad in the United States was, as far as one can judge, the score that Luiz Bonfa wrote for the film *Black Orpheus*. Yet Bonfa himself, both as guitarist and composer, has remained relatively unknown, while Stan Getz, Antonio Carlos Jobim, and João Gilberto rode the crest of the fad. Similarly, Bonfa's wife, Maria Toledo, was one of the first of the female Brazilian bossa nova singers to be heard here on discs, yet she has not received the acclaim accorded Astrud Gilberto. Both Bonfa and Miss Toledo are so good—so superior to much of the competition—that it is unfortunate that they have been overshadowed by the more publicized front-runners. Miss Toledo in particular rescues the singing of bossa novas from the deadpan monotone affected by Mrs. Gilberto. The poignancy one found attractive in Mrs. Gilberto's first song (before it became apparent that all her songs were to be done in the same dead, listless fashion) is also present to a large degree in Miss Toledo's singing. But in addition to the poignancy there is expression, shading, a lifting lilt, the warmth that indicates we are listening to a living, breathing human being. Her singing, mostly in Portuguese, is charming and usually accompanied here by strings and rhythm as well as by Bonfa's guitar. All the selections are Bonfa's compositions, a persuasive sampling of his lovely melodic lines.

Lena Horne: "Lena in Hollywood." United Artists 3470, $3.79 (LP); 6470, $4.79 (SD).

The buoyant, extravagant, exaggerated way in which Lena Horne projects a feeling of sexy high spirits—an approach which has a more personal tone than the cool attitudes of such other sex-and-fun singers as Pearl Bailey and Mae West—comes through exceptionally well in this set. Miss Horne is more relaxed here than we often find her: she manages to growl and twinkle without trying to belt the everlasting daylights out of every song. The mixture here is slinky rhythm (*Singing in the Rain, Never on Sunday, I Love Paris*), lilting rhythm (*A Fine Romance, Wives and Lovers*), and, in a less rhythmic style, ballads (*Somewhere, In Love in Vain*). The ballads allow her to display her range and control; but her mannerisms, which add a jaunty flair to her rhythm songs, sometime seem to be at odds with the more straightforward moods of the ballads.

Mimi Hines: "Mimi Hines Sings." Decca 4709, $3.79 (LP); 74709, $4.79 (SD).

Miss Hines is best known as a comedienne (teamed with her husband, Phil Ford) who digs up laughs by exaggerating her prominent teeth and small chin and employing a squeaky voice. Last December she replaced Barbra Streisand on Broadway in *Funny Girl*, where she has to depend on more legitimate vocal and histrionic attributes. This disc serves as a parallel recording debut; for, except for one chorus of *Chicago*, she is presented as a straight, ungimmicked popular singer. It is startling to find how good she is—startling because one does not expect to find such a finished talent buried under a slapstick comedy style. She has quite a range, excellent projection, and just a touch of vibrato that is faintly reminiscent of Judy Garland (although she never becomes as florid as Miss Garland). Most of her songs are from Broadway (one, *The Music That Makes Me Dance*, she sings in *Funny Girl*) and, except for the comedy touches on *Chicago*, they are sung with disarming sincerity. A pleasant introduction to a more than promising vocalist.

Lisa Kindred: "I Like It This Way." Vanguard 9196, $4.79 (LP); 79196, $5.79 (SD).

Miss Kindred belongs to the growing number of young vocalists who are venturing into the area of traditional or variants on traditional blues. But unlike most of her contemporaries, she shows no inclination to imitate some aspect of the great blues singers of the past. She has a big, dark-toned voice but she does not try to inflate it to the proportions of a Bessie Smith or a Ma Rainey. She sings easily and naturally, with a warmth that often carries a twinkle of fun, yet not without a suggestion of a hard edge just underneath the comfortable surface. She is a rhythmic singer and her own rhythmic inclinations are complemented in these performances by an accompanying group of two guitars, string bass, and drums. Here is a warm personality conveying a fresh, free and easy feeling in such songs as *Hangin' Around, I Like It This Way, Reuben,* and *Bring It with You When You Come.*

JOHN S. WILSON

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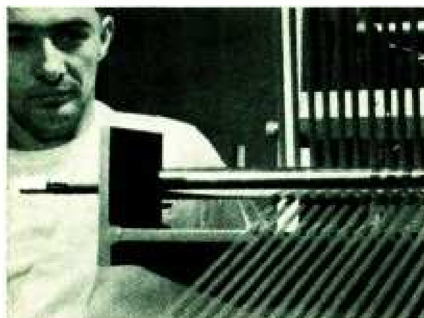
Some plain talk from Kodak about tape:

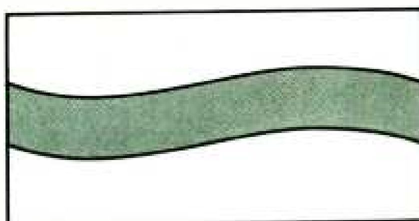
Sobering thoughts about slitting... and making the best basically better

A wise man once said, "Baloney's basic worth is unaffected by the manner in which you slice it." Maybe so for baloney...but certainly not for sound recording tape. Slicing, or to be technically correct, slitting quarter-inch ribbons of tape from the 42-inch-wide master web in manufacture takes a pretty sharp eye. This slitting operation is important to your pleas-



ure since the closer the tape comes to being dimensionally perfect, the better is the azimuth relationship between the recorded signal and the reproduce head. Like it in plainer English? Then consider some examples of poor slitting...and what they sound like.

"Drunken" slitting and others. Variations from the ideal occur if tape is too wide, too narrow, or if its width varies. If the tape is too wide, it may actually override the guides on your tape deck. If the tape is too narrow, it may see-saw as it passes by the head. Either way, you're in trouble. Variations also occur if the edges are not straight. One such variation goes by the name of "drunken" slitting. Sound bad? You bet. The edges snake even though the width is constant (see drawing). As a result, on playback the output varies as the tape weaves past the reproduce head...causes a warbling of the signal. This is a type of distortion the human ear is most sensitive to. You wouldn't like it.



Drunken slitting, a dramatization

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by R. D. DARRELL

the tape deck

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

BUXTEHUDE: *Chamber and Keyboard Music*

Robert Brink, violin; Judith Davidoff, viola da gamba; Daniel Pinkham, harpsichord and regal.
• • MUSIC GUILD 121. 52 min. $6.95.

Here's a sure antidote for the notion that Buxtehude is essentially a formidable Old Testament prophet of Bach. He did write mighty organ toccatas and fugues, of course, and he did live to a ripe old age—but he was young once and he wrote a wealth of engaging light works. Witness the present two *Canzonettas*, the quaintness of which is fascinatingly italicized by the reedy timbres of a miniature organ (regal) tuned in the meantone temperament. Switching from regal to harpsichord, Pinkham plays the more orthodox but vivacious solo Suite No. 12, in E minor, then the continuo parts for four wondrously fresh Violin Sonatas from Buxtehude's Op. 1. In these latter, scholars may particularly note the way in which the viola da gamba sometimes seems to be confined to doubling the continuo bass line while at other times it is independent enough to warrant calling the works Trio Sonatas. Nonspecialist listeners will simply enjoy this music for its own sake—the sturdy No. 4 in B flat perhaps most of all. The present performances (all first tape versions) admirably combine executant verve with stylistic authenticity, and the clean sweet stereo recording flawlessly preserves their true chamber music ambience.

Pinkham: verve, with authority.

FALLA: *El Amor brujo: No. 7, Danza ritual del fuego: El Sombrero de tres picos: Suites Nos. 1 and 2; La Vida breve: Interlude and Danza No. 1*
†Chabrier: *España*
†Ravel: *Miroirs: No. 4, Alborado del grazioso; Bolero; La Valse; Rapsodie espagnole*

New York Philharmonic, Leonard Bernstein, cond.
• • COLUMBIA H2M 5. 3¾-ips double-play. Approx. 89 min. $9.95.

A sure best seller for its combination of programmatic attractions and typically Bernsteinian interpretative excitement, Columbia's first slow-speed tape release of serious music is of exceptional interest to me for its technical qualities. The slow-speed technology here not only pays full justice to the still fine-sounding sonics of the Ravel program (which first appeared on disc in 1958, then in part in a 2-track taping, and later as a 4-track tape) but also—and far more unexpectedly—demonstrates most impressively the superior technical characteristics of the recent (reviewed in disc form only last January) Falla/Chabrier recordings: widened dynamic and frequency ranges, enhanced breadth, weight, and vividness. As a matter of fact, I was flabbergasted when, in lieu of direct 7.5/3¾ comparisons, I A/B'd the slow-speed tape against the stereo disc edition —and found a quite unbelievably close match both in modulation levels and in sonic qualities.

I'm well aware that in theory 3¾-ips tape characteristics simply cannot be as good as those of a 33⅓-rpm stereo disc (or a 7.5-ips tape)—but in practice it sometimes seems that electrons haven't read the book of how they *ought* to behave! Apparently, slow-speed tape technology has been improved to a point where, at its best, its remaining deficiencies have become less and less audible even when heard on first-rate home playback systems. In the present case, there are some quiet passages (especially on the Ravel side) where there may be slightly more surface, or background, noise than in a 7.5-ips tape; and in the very highest frequency ranges, reached only by *ff* percussive timbres, the slow-speed transients may not be quite as razor-edged. But on the whole the present reel sounds better than any veteran tape collector would expect it possibly could.

HANDEL: *Messiah*

Elisabeth Schwarzkopf, soprano; Grace Hoffman, contralto; Nicolai Gedda, tenor; Jerome Hines, bass; Philharmonia Chorus and Orchestra, Otto Klemperer, cond.
• • ANGEL Y3S 3657. 3¾-ips triple-play. Approx. 141 min. $17.98.

The last previous *Messiah* on tape was the severely cut, and to me otherwise unacceptable, Ormandy/Columbia version of June 1963, which actually dated as a master recording from 1959. The generally preferred reel version has been that of Boult for London (which goes back to February 1962) with some votes for the highly idiosyncratic Scherchen/Westminster version of August 1960. Hence, even taking into account the possible limitations of slow-speed tape (and actually there are few if any obvious technical deficiencies here), the new re-

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THE TAPE DECK

Continued from preceding page

lease in the most up-to-date recording could be expected to have decided sonic advantages. These are, in fact, further enhanced by exceptionally fine choral singing and orchestral playing.

But, Klemperer being Klemperer, there are a number of grounds for controversy here. *Con*: there are some traditional cuts (over twenty-five pages in the vocal score); the chorus and orchestra *sound* as if they must be considerably larger than Handel used; there is little attempt to follow baroque stylistic traditions; the harpsichord continuo part is usually weak, and sometimes inaudible; and Klemperer is often heavy-handed or overdeliberate. *Pro*: there is remarkable breadth, substantiality, and a well-nigh Old Testament fervor in this performance (and, while certainly not a purist one, it does avoid the worst excesses of the familiar British oratorio approach); the tenor soloist (Gedda) is consistently fine, while the others at least sometimes rise above routine levels; and, above all, the choral singing is superb. I won't suggest that admirers of the Boult and Scherchen versions abandon them, but I certainly urge a hearing of what is perhaps more Klemperer's than Handel's *Messiah*, if only for the incomparably dramatic impact of its climactic moments.

ROSSINI: *Il Barbiere di Siviglia*

Teresa Berganza (ms), Rosina; Ugo Benelli (t), Count Almaviva; Manuel Ausensi (b), Figaro; Fernando Corena (bs), Don Bartolo; Nicolai Ghiaurov (bs), Don Basilio; et al.; Rossini Chorus and Orchestra of Naples, Silvio Varviso, cond.
• • LONDON LOR 90105. Two reels: approx. 87 and 57 min. $21.95.

If you already own and enjoy the earlier *Barber* taping conducted by Vittorio Gui and starring Victoria de los Angeles (Angel ZC 3638 of January 1964), I suspect that you can afford to pass this new one by. Otherwise a choice is perplexing. For sheer beauty of vocalism, Teresa Berganza and Nicolai Ghiaurov of the present set can't be beaten. Technically there is a draw: in both versions the recording (including effective stereo sound effects) and processing are notably satisfactory. But I find London's Ugo Benelli rather small-voiced, Manuel Ausensi decidedly thick-voiced, and the Varviso performance in general (except for Ghiaurov and the ever delightful Fernando Corena) lacking in dramatic gusto. The responsibility must be the conductor's, for while he leads his appropriately reduced orchestral forces with deft competence, he seems unable to decant Rossini's musical champagne without losing some of its sparkling effervescence. Though I'd hate not to have heard Ghiaurov's *"La Calunnia"* and some of the best of London's ensemble scenes, I'll cling to the Angel version.

RAFAEL FRUEHBECK DE BURGOS: *Zarzuela Preludes and Intermezzos, Vols. 1 and 2*

National Orchestra of Spain, Rafael Frühbeck de Burgos, cond.
• • LONDON LCK 80167 (double-play). 88 min. $11.95.

These sparkling, tune-packed preludes, interludes, dances, etc. from Spanish operettas are the ideal answers for listeners seeking fresh examples of light-symphonic entertainment. Although zarzuela recordings enjoyed some American vogue in the early days of LP, there have been relatively few of them available lately (outside direct imports from Spain, at least) and none at all in the 4-track tape medium. (Veteran collectors will remember several fine Montilla reels in the 2-track era.) Frühbeck de Burgos may not be a complete master of the highly ritualistic traditions of zarzuela interpretation, but he conducts here with supreme assurance and verve; and his Spanish-sounding orchestra is reproduced in gleaming stereoism, perhaps especially notable for the brightness of even its softest percussion timbres.

As for the music itself, sixteen excerpts by ten composers are presented. Every listener will have his own special favorites. Mine are such festive, high-stepping pieces as those drawn from Vives' *Bohemios*, Chapí's *El Tambor de Granaderos*, and Giménez's *El Baile de Luis Alonso*. I also relish the even more imaginatively devised *Pantomime* from Usandizaga's *Las Golondrinas*, the *Fire Dance* from Luna's *Benamor*, and a perky Act II Prelude from Guridi's *El Caserío* which, oddly enough, might be a Spanish cousin of Kern's *Old Man River*!

"Angel Eyes." Dave Brubeck Quartet. Columbia CQ 757, 38 min., $7.95.

Except in some frankly—and quite disarmingly—romantic piano preludes and codas, this release marks the quartet's return to straightforward, zestful jazz performances. Both Dave and his co-star, Paul Desmond on sax, are in magnificent form, and they find ideal material in an all-Matt-Dennis program: *Will You Still Be Mine, Let's Get Away from It All, Violets for Your Furs, Angel Eyes, Little Man with a Candy Cigar*, and *The Night We Called It a Day*. The vivid, well-spaced-out stereo recording scarcely could be bettered either, and its over-all sonic breeziness markedly enhances the spontaneity of the improvisatory solos. There's so much to relish here that it's easy to dismiss two very minor flaws: the fact that Joe Morello's drumming, for all its vigor, seldom matches the Brubeck and Desmond inventiveness; and barely perceptible reverse-channel spill-over in the otherwise first-rate tape processing.

"The Best of Arthur Fiedler and the Boston Pops." RCA Victor FTC 2207, 47 min., $7.95.

Well now, I'd rather say "some of the

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best of the Fiedler/Pops encore favorites." Except for the famous *Warsaw Concerto* recorded in 1959 (still mightily impressive sonically) and "On the Trail" from the recently released but 1964 recording of Grofé's *Grand Canyon* Suite, this anthology is devoted entirely to relatively short pieces. Of 1962 vintage are *Mack the Knife*, *Blue Tango*, *Jalousie*, and the *Yellow Rose of Texas*. The two 1963 recordings are *The Glow Worm* and the (Dutch) *Prayer of Thanksgiving*; the others from 1964 are *More*, *I Want To Hold Your Hand*, *Hello, Dolly*, and the *National Emblem* March. I wonder how many sonic experts could date these recordings by their sound alone? I'd hate to have to try!

"Conquerors of the Ages." London Philharmonic Orchestra and Chorus, Reinhard Linz, cond. Audio Spectrum AST 214, 42 min., $4.95.

My first encounter with a Miller International Audio Spectrum release reveals that its budget price involves no compromise with standard technical and tape processing qualities. A big British orchestra is robustly if a bit dryly recorded here in a curious example of decidedly old-fashioned program music: a symphonic suite celebrating such anti-heroes as Alexander the Great, the Caesars, Attila, Genghis Khan, Cortez, Napoleon, and Hitler—composed with obvious scoring skill by the Philadelphia arranger and onetime prize-winning composer Edmond de Luca. The music itself lacks the dramatic immediacy (and spectacular sound effects) of the recent Phase-4 "Battle Stereo," but the release deserves some sort of immortalization if only for the supreme naïveté of its composer's (or some anonymous annotator's) program notes, done in what amounts to a straight-faced travesty of the not yet extinct "appreciation" style: "The harps and French horn depict a period of learning in Alexander's early youth at Macedon . . . the strings and woodwinds enter to portray Alexander's conquest of Thrace, Illyria, and the destruction of Thebes . . . the brass entrance signifies his ascendancy to power over all Greece. . . ."

"Easy Listening," Vol. 1. Various artists. Ampex AST T 182, 1⅞-ips, 178 min., $17.95.

No, no, a thousand times no: this is altogether too much! Slow-speed tapes at a respectable 3¾ ips have considerable justification but, except possibly for spoken word programs, there is no excuse at present for going down to 1⅞ ips: a static universe indeed, where reels barely seem to be turning at all, where the tape creeps—and scrapes—by like an aeon-old glacier, and where the frequency range is relatively microscopic. Inasmuch as I've previously heard, at normal speeds, many of the selections included here (there are sixty in all, representing some fifteen artists and at least half-a-dozen labels), I'm particularly aware of how much has been lost

Continued on next page

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Continued from preceding page

in the present dark and thick sonics, jagged-edged in the mid-highs (there are no true highs at all) and dully thuddy in the lows.

"Holiday for Orchestra!" Percussion. Brass, Woodwind, and String Choirs of the Philadelphia Orchestra, Eugene Ormandy, cond. Columbia MQ 741, 34 min., $7.95.

This showpiece program (reviewed in disc form in my December "Sonic Showcase") demonstrates effectively enough the special skills of the various Philadelphia choirs, but also reveals the arranger-orchestrator, Arthur Harris, as an uninhibited exhibitionist. He doesn't impress me much as a composer, either: his "original" *March of the Mandarins* unmistakably echoes the grotesque march in Hindemith's *Symphonic Metamorphosis of Themes by Weber*. On rehearing, the only arrangements which stand up well in musical interest are those of Rameau's *Hen* (featuring woodwinds), Rimsky's *Flight of the Bumblebee* (electrifyingly set for strings), and Benjamin's *Jamaican Rumba* (displaying a remarkably wide variety of percussive timbres). But of course the playing throughout is genuinely virtuoso and the ultrabrilliance of the original recording has been excellently preserved, despite a slightly lower modulation level, in a skillfully processed (if not entirely preëcho-free) tape transfer.

"Nero Goes 'Pops.'" Peter Nero, piano; Boston Pops Orchestra, Arthur Fiedler, cond. RCA Victor FTC 2209, 40 min., $7.95.

Following Al Hirt, RCA Victor's Peter Nero is now given Arthur Fiedler/Boston Pops exposure. Perhaps because he tries too hard, the pianist doesn't really rise to the occasion. In this all-Gershwin program he plays with as much dexterity and assurance as ever, but he also frequently appears slapdash and in the *Rhapsody in Blue*, at least, he seems entirely lacking in personal warmth and genuine involvement in the music. His arrangements of six song favorites are less chilly, but these (with the exception of a quietly poetic *Bidin' My Time* and—in part—*The Man I Love*) are excessively gussied-up, and the accompaniment scoring makes more use of a close-up "ringer" rhythm section than of the full orchestra. The powerful recording is only too clear—cruelly exposing the piano's hard and lusterless tonal qualities.

Newport Folk Festival, 1964: Evening Concerts, Vols. 1, 2, 3. Various artists. Vanguard VTH 1706. 3¾-ips triple-play, approx. 136 min., $12.95.

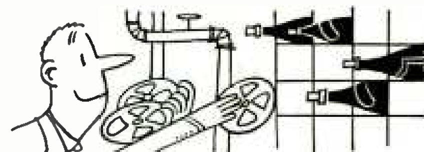
Here's where slow-speed tape technology really pays off, in making available on one reel (the first triple-play 3¾-ips release via Ampex I've heard) the equivalent of six stereo disc sides—and at a cost somewhat less than that of the three-disc monophonic edition. As most people know, the 1964 Folk Festival at Newport was one of the series' most successful years—a success effectively documented by the present recordings of the all-star evening concerts. Twenty-three solo or ensemble participants are represented here, and of these only two or three struck me as expendable (including the Kweskin Jug Band which many folkniks seem to think is just great). The list of all the performers I genuinely relished is too long to run here, but I must give special mention to José Feliciano, the Staples Singers, Jesse Fuller, Doc Watson, the Swan Silvertones, and the Cajun Band. The overall effectiveness of the performances and of their vividly realistic on-location recordings has been enhanced by exceptionally deft editing, which maintains a fine sense of continuity yet never allows the audible presence of the enthusiastic audience to stretch the listener's patience.

"See What Tomorrow Brings." Peter, Paul, and Mary. Warner Brothers WSTC 1615, 33 min., $7.95.

After their exceptionally fine program of last September, "A Song Will Rise," it's hardly surprising that even Peter, Paul, and Mary let us down a bit here. But if they offer a couple of routine performances or materials, they captivate one anew by their lilting *Early Morning Rain* and truly superb *Hangman*. And for good measure they give us the delightful, if less outstanding, *Jane Jane, The Rising of the Moon, The First Time Ever I Saw Your Face*, and *The Last Thing on My Mind*. They sing very earnestly and straightforwardly too in an unaccompanied Glazer arrangement of a Bach chorale, but for me this lacks their essential vivacity.

"Skyscraper." Original Broadway Cast; John Lesko, cond. Capitol ZO 2422, 39 min., $8.98.

I'm glad to see that Capitol hasn't abandoned 7.5-ips releases entirely, but, as it happens, the fine technical qualities (notably the markedly differentiated stereoism) of the present reel may well be overlooked in one's admiration for its extraordinary demonstration of the powers of sheer personality projection. As reviewers have almost unanimously agreed, James Van Heusen's *Skyscraper* score and Sammy Cahn's lyrics don't amount to much, and no one in the cast can (or at least does) really sing. But Julie Harris has apparently ensured the play's Broadway success, and in the recording her presence is suggested so potently that her voice alone not only commands one's delighted attention but softens one's critical attitude towards the rest of the proceedings. I enjoyed more than I had expected to enjoy here—and feel that if only there had been more materials like *Opposites, Haute Couture*, and *Spare That Building*, the show itself might have been almost worthy of its star.



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echoes from various parts of the room at any given point. Dr. Schroeder and his associates have also succeeded in simulating three-dimensional sound fields by computers using only two to four loudspeakers. (The computer determines the echoes and programs them along with the normal signal.) Unfortunately, there is only one optimum spot in the listening room to perceive the effect.

As for miniaturization of speakers, Dr. Olson mentioned such possibilities as "an air-flow loudspeaker, with a pump and a throttling system, a small unit maybe three inches on a side, which could produce sound down to 30 cycles at tremendous output. These have actually been built already, for high-powered sound systems. The fidelity isn't terribly good, but that can certainly be worked out."

AUDIO-VIDEO

A new type of program?

ANOTHER OF THE "inevitabilities" agreed upon by most of the people I spoke with was the combination of sight and sound in the home. Home video recorders have already been made economically feasible at least to some buyers by Ampex, Sony, and Norelco. One could say that video recording is today where high fidelity was in the late Forties: those with the interest and the money can become the first on their block to have the early models. McIntosh's Dick Bucci sees video tape as possibly the most significant development in the next few years not only in terms of product acceptance but for its implications as to the amount of information that can be stored on tape. "Compare," he said, "the 2.5 MHz bandwidth on today's video tape with the 20 kHz bandwidth barely attained on audio tape only a few years ago." Some form of wedding of aural and visual programming and equipment is inevitable, Bucci feels.

The major record companies are already planning future tape releases of operas and Broadway shows with both audio and video in mind; one executive estimated the early 1970s as the time when the market will be ready for this new medium.

Meanwhile, Westinghouse has developed a video disc (see "High Fidelity Newsfronts," August 1965), and Dr. William Gross of Ampex spoke to me of some German experimentation with recording television on discs. So far, the Westinghouse system can achieve only four hundred still pictures and forty minutes of audio on a twelve-inch record by use of an ordinary phonograph pickup, but one need not project too far into the future to consider the probability of motion being included.

Television via satellite has already proved its worth, and FM multiplex has also been successfully demonstrated, with good stereophonic separation, as bounced off RCA's Relay II. Present economics are against it, but there is no inherent reason why a network of satellites could not be tossed into space and equipped with powerful enough relay transmitters to enable home receivers in, say, the United States to monitor at least the major European FM and TV broadcasts. Certainly part of the FM band could be allocated to international stereophony, and the UHF channels could also be gainfully employed.

Three-dimensional viewing is another development that has recently made great progress and should eventually find its way into home entertainment. If a picture is taken with a laser beam and then projected in the same way, the result is a three-dimensional picture. It is called a hologram, and you will be hearing a great deal more about this in the next few years. Moreover, you won't need special glasses for viewing, as in the old "3-D" movies, and by stretching your neck you can actually see behind objects.

Combine holograms with audio-video, digitally coded records, and you will be able to play your disc, the size of a quarter (all right, make it a silver, oops, nickel-plated dollar), and sit in your living room while you take in a stereo sight/sound version of *Salome*.

Further refinement on this prospect is suggested by Dr. Olson. "Instead of buying the record, you might be able to pay for the information when you want it." A centrally located record library or information storage center could make any recorded performance instantly available to any adequately equipped home. "Then if you wanted to hear Beethoven's *Eroica* it might cost you a dime, or *La Bohème* might cost a quarter. It would all be charged to you by a small computer located in a corner of the room. And any time you wanted to see how you were doing financially you could look at the computer and it would show you your bills for home entertainment, your department store charge accounts, your gas and electricity bills, and your bank balance."

One might think it impertinent and presumptuous to consider any of the developments just described as inevitable for the home. But with all the effort and money being poured into communication research—by both government and private concerns—somebody is going to have to figure out how to get the maximum return. And somebody will. For, while in financing research and development we may be in hock to the future, the future is, after all, in hock to us.

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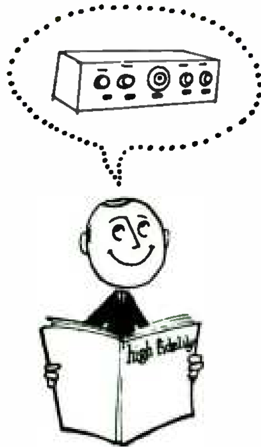

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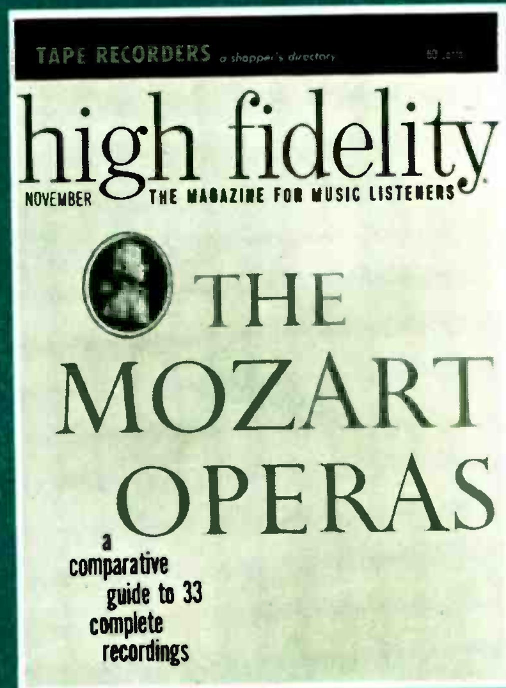

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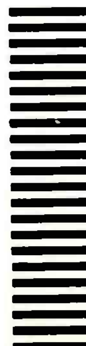

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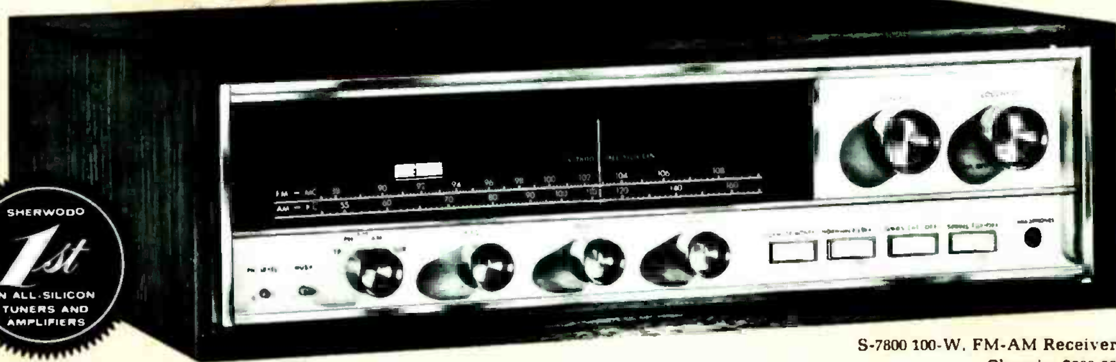

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