

HiFi/Stereo Review

NOVEMBER 1967 • ~~60 CENTS~~

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: \$449.95. (Cabinet

The Fisher 500-T

If you're a regular reader of this magazine, you've undoubtedly read about the fully transistorized Fisher 500-T. It's our most widely acclaimed and best-selling FM-stereo receiver.

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The 500-T also includes many of the same features which make the 700-T the finest receiver you can own. These include our patented Stereo Beacon* and our exclusive Transist-O-Gard™ overload protection circuit.

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Tune across the FM band. Notice that Fisher's patented Stereo Beacon* signals the presence of stereo stations and switches to stereo automatically.

Count the stations you pick up. (You'll be surprised at how many there are.) The 200-T with its FET front end has 2.0 μ v sensitivity—even weak stations come in strong and clear.

Take special notice of the lack of distortion. The amplifier section has less than 0.8% harmonic distortion at full output. The power bandwidth is 22 to 30,000 Hz.

And don't worry about overloading the amplifier should you accidentally cross the speaker leads. The Transist-O-Gard™ circuit protects against that.

You can pay a lot more for a receiver. But if you don't want to, you don't have to. \$299.95. (Cabinet \$24.95.)



plus our new table radio

The new Fisher 100, FM Table Radio

It's a little misleading to call our new table model a radio. You don't expect a radio to have an IHF sensitivity of 2.5 μ v. You wouldn't guess that hum and noise are 90 db down.

And you might not predict that the 5¼-inch wide-range speaker, completely sealed in its own box, has a mammoth 2-lb. magnet. It produces an amazingly deep, satisfying bass comparable with much larger hi-fi systems.

Unlike most radios, the Fisher 100 has five separate tuning dials, each with a corresponding pushbutton below it. You can pretune your favorite stations and hear them instantly by pressing the appropriate button.

By now you may be wondering why we modestly called the Fisher 100 a radio instead of a high fidelity system.

The cost had something to do with it. It's priced like a radio, at \$99.95.

It's our Little Giant.®

The Fisher 220-T

The Fisher 220-T fully transistorized AM-FM stereo receiver is designed for music lovers requiring outstanding high fidelity sound reproduction at a moderate price.

It has much of the versatility and sophistication of the 550-T (left), while it costs \$120 less.

The 220-T has 55 watts music power (IHF). It can drive most speaker systems. Like all Fisher receivers, it is virtually distortion-free.

The FM tuner section with our Neo-Synchrode™ front end has 2.5 μv sensitivity—enough to bring in even weak stations and make them sound strong and clear. FM stereo separation is 35 db or greater.

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And the receiver includes Fisher's patented Stereo Beacon* and our exclusive Transist-O-Gard™ overload protection circuit.

The Fisher 220-T is a medium-priced receiver which delivers faithful reproduction of all program sources. \$329.50. (Cabinet \$24.95.)

The Fisher 700-T

The 700-T is the finest, most versatile and powerful FM-stereo receiver you can own.

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The 700-T is completely transistorized. It features Fisher's Super Synchrode™ front end with 3 FET's. It has 1.8 μv sensitivity. 4 IF stages. And it's equipped with Fisher's patented Stereo Beacon* which signals the presence of stereo stations and automatically switches to the stereo mode.

We've protected the amplifier from accidental overload with our Transist-O-Gard™ circuit. And we've loaded the 700-T with jacks, switches and controls for every imaginable function.

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The price: \$499.50. (Cabinet \$24.95.)

The new Fisher

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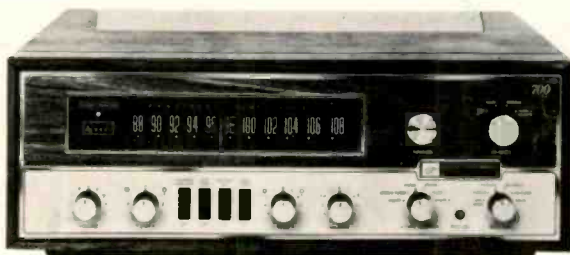
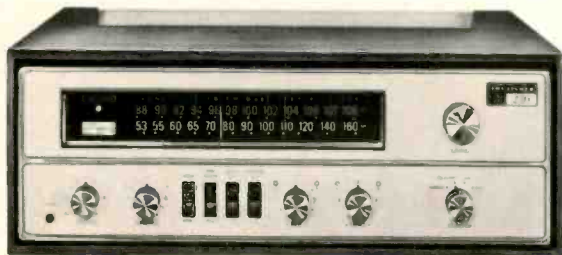
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And sensitivity. The receiver can pull in the faintest signals and make them sound clear.

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Five Fisher receivers p



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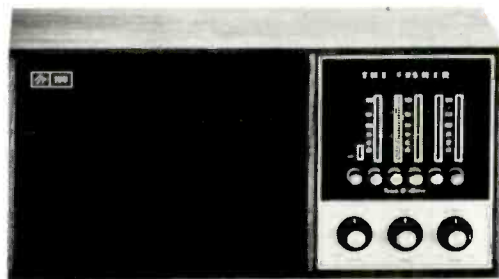
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**A full explanation of the Synchro-Lab Motor and the improvement it makes
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HiFi/Stereo Review

NOVEMBER 1967 • VOLUME 19 • NUMBER 5

THE MUSIC

LONDON LETTER <i>What serious English critics are saying about the Beatles.</i>	HENRY PLEASANTS.....	52
THE BOLSHOI OPERA AT ENPO 67 <i>A first North American look at the Russian company.</i>	GEORGE JELLINEK.....	56
THE BASIC REPERTOIRE <i>Beethoven's Eighth Symphony.</i>	MARTIN BOOKSPAN.....	61
MUSIC OF THE ROCOCO <i>Second in a series on the major stylistic periods in music history.</i>	H. C. ROBBINS LONDON.....	64
HOW LONG SHOULD "LONG PLAY" BE? <i>Various factors determine how much music goes on a record.</i>	RICHARD FREED.....	77
THE LOWDOWN ON HIGH NOTES <i>The opera singer's high-note hazards and how they grew.</i>	HENRY PLEASANTS.....	81
CHECKMATE <i>A new label from Elektra-Nonesuch debuts with four discs.</i>	DAVID HALL.....	124

THE EQUIPMENT

NEW PRODUCTS <i>A roundup of the latest high-fidelity equipment.</i>		24
HI-FI Q & A <i>Answers to your technical questions.</i>	LARRY KLEIN.....	32
AUDIO BASICS <i>Audio Specifications XV: Harmonic Distortion.</i>	HANS H. FANTEL.....	41
TECHNICAL TALK <i>AM Receivers—Part Two; Hirsch-Houck laboratory reports on the Kenwood TK-88 stereo receiver, the C/M Laboratories Model 911 amplifier, and the Altec Lansing 890B Bolero speaker system.</i>	JULIAN D. HIRSCH.....	43
INSTALLATION OF THE MONTH <i>Crafty Cabinetry.</i>		72
FREQUENCY RESPONSE IN AMPLIFIERS <i>The musical relevancy of square-wave amplifier tests.</i>	DIRK ROOS and PETER SUTHEIM.....	73
TAPE HORIZONS <i>Recording children.</i>	DRUMMOND McINNIS.....	161

THE REVIEWS

BEST RECORDINGS OF THE MONTH	87
CLASSICAL	93
ENTERTAINMENT	135
STEREO TAPE	157

THE REGULARS

EDITORIALLY SPEAKING	WILLIAM ANDERSON.....	4
LETTERS TO THE EDITOR		8
GOING ON RECORD	JAMES GOODFRIEND.....	50
ADVERTISERS' INDEX; PRODUCT INDEX		164

COVER: "LA LEÇON DE MUSIQUE" BY FRANÇOIS BOUCHER (1703-1770). MUSÉE COGNAC-JAY; PHOTO BY EDDY VAN DER VEEN

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PUBLISHER
PHILLIP T. HEFFERNAN

EDITOR
WILLIAM ANDERSON

MANAGING EDITOR
WILLIAM LIVINGSTONE

MUSIC EDITOR
JAMES GOODFRIEND

TECHNICAL EDITOR
LARRY KLEIN

ASSOCIATE EDITOR
ROBERT S. CLARK

ART DIRECTOR
BORYS PATCHOWSKY

CONTRIBUTING EDITORS

MARTIN BOOKSPAN
HANS H. FANTEL
WILLIAM FLANAGAN
DAVID HALL
NAT HENTOFF
JULIAN D. HIRSCH
GEORGE JELLINEK
IGOR KIPNIS
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DRUMMOND McINNIS
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ADVERTISING SALES MANAGER
LAWRENCE SPORN

ADVERTISING
SERVICE MANAGER
ARDYS C. MORAN

Editorial and Executive Offices
Ziff-Davis Publishing Company
One Park Avenue, New York, New York 10010
212 670-7200
Eastern Advertising Manager: Jerry Sweeney
Robert Ur, James J. Sullivan
Midwestern Office
307 North Michigan Avenue, Chicago, Illinois 60601
312 726-0892
Advertising Manager: Jerry Sweeney
Western Office
9025 Wilshire Boulevard
Beverly Hills, California 90211
213 875-0255; Blaudshaw 2-1161
Western Advertising Manager: Bud Dean
Japan: James Yagi
Ishikawa Mansion
1-1-1, Saku-cho, Saitobu-ku
Tokyo, Japan
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EDITORIALLY SPEAKING

By William Anderson

MUSIC ON TELEVISION

IF YOU have been working hard lately to keep yourself insulated from the howling winds of change, fad-a-minute, and hippitude now blowing through the minds of the minions of mass culture, you may have been able to preserve your innocence on the subject of McLuhanism, a controversial set of theories having to do with culture, communication, and the media through which they work (see Peter Reilly's review of "The Medium Is the Massage," page 90 of this issue). Briefly, Mr. McLuhan believes that the old, predominantly visual means of learning and of communication (the printed word) are going out, and that new, audio-tactile ones (radio, TV, and turntable) are coming in. As usual, an idea not quite new under the sun: the Arab world has built, and for a couple of millennia sustained, a rich and influential culture that is primarily oral. But the idea is new to most of us. And it puts HiFi/STEREO REVIEW in a delicate position: We are using an "old" medium (print) to describe, discuss, and criticize a "new" one (recorded sound). I suspect that we are safe enough for a while, however—or at least until records are released with a musical performance on one side and a critique of it on the other.

As for hopelessly old-fashioned me, a slave of the printed word from the age of four (*Flopsy, Mopsy, and Cottontail*), the spot I'm in forces me to keep up: since music (popular music, at least) is seizing an increasingly large share of TV time, I came to terms with necessity and bought a television set. Over the past decade or so I had seen enough TV to prejudice me slightly in favor of the TV-as-Wasteland Theory, and I am sorry to report that prejudice has become conviction. I can't stand even the cleverest commercial more than once, three in a row give me the acute fantods, and the shows themselves the galloping pip. I grew up on Saturday matinee Westerns, but what is that pop-psych, frontier Freud, 007-in-the-boondocks stuff on the tube? Where in this or any other universe do they get those incredible situation-comedy young marrieds, old marrieds, and unclassified family groups who smirkingly open up those cans of laughter in the TV studios? I'm out of it, as you can see.

Is there, then, no oasis in the Wasteland? Well, I found *one*, planted (inadvertently, I'm sure) by NBC this fall: a broadcast of "An Evening at Tanglewood" starring violinist Itzhak Perlman playing Saint-Saëns' *Introduction and Rondo Capriccioso* and Wieniawski's *Scherzo Tarantella*. The broadcast seemed to me to be all that music on TV ought to be and is not—very few shots of the conductor's back, fewer of the poker-faced, "I'm not here" instrumentalists sawing and blowing away. There was, instead, a close, continuing, and brilliant camera surveillance of the soloist himself, and the result was fantastic. No one, even the conductor, can ever get as close to the actual making of music as the zoom lens of the camera did—perched almost on the violin scroll itself, a breath away from the bow, while the telegenic Perlman had at the two pieces. The music falls, I suppose, rather easily into the "chestnut" category, but when you have a real artist polishing off a chestnut, you are suddenly overwhelmed by the fact that this is beautiful music, beautifully performed on a beautiful instrument. Here, at least, Mr. McLuhan may have something, and I want more. Would RCA Victor please record these two pieces with Perlman pronto?



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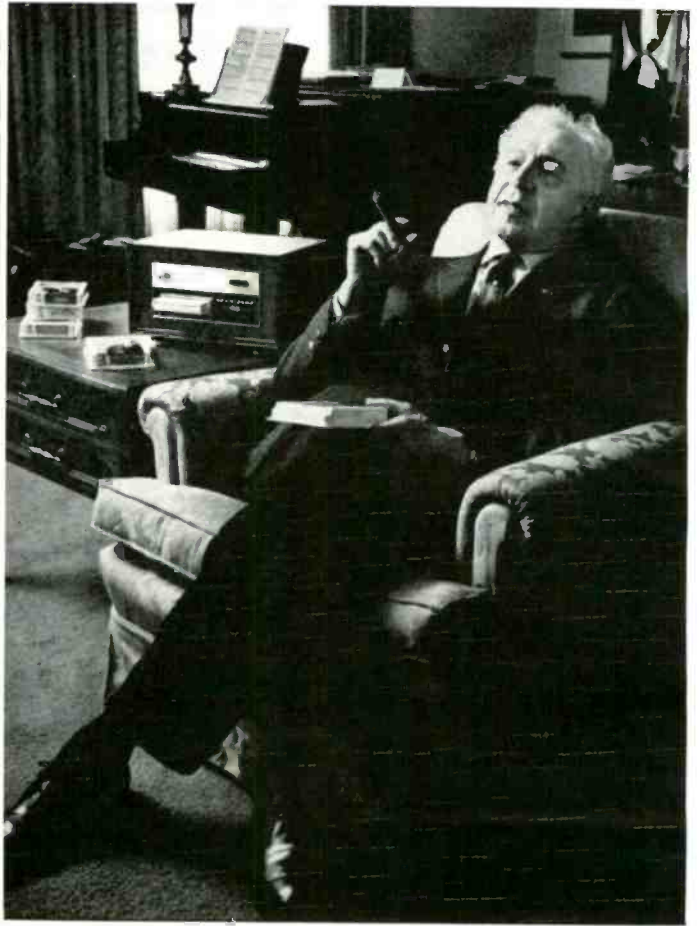
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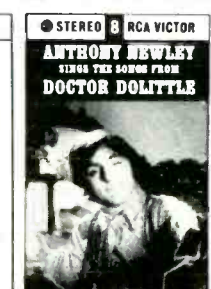
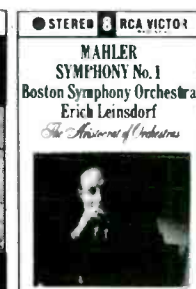
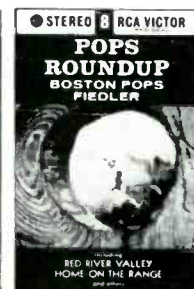
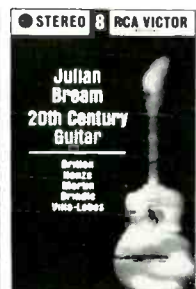
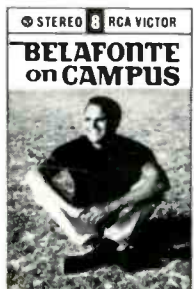
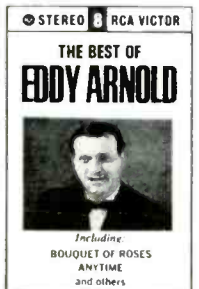
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LETTERS TO THE EDITOR

Music for the Ballet

● We have just re-read with relish "A Basic Library of Music for the Ballet" (September). Three cheers for Messrs. Barnes and Livingstone!

As a fortunate group of balletomanes, each possessing practically a complete library of the recordings mentioned in the article, we were delighted to see the recognition given those mighty ballet-disc performances under Antal Dorati's dynamic baton. Too often in the past, we have been subjected to glowing reviews of other recorded performances of these scores, which in our experience have proved to be somewhat below the exacting standards set by the Dorati/Mercury releases.

As for the "faded and aged" sonics of these discs, we are unanimous in stating preference for the clean and incisive (if somewhat too bright) sound of these treasures, as opposed to the multi-miked, knob-twiddled, distant, and doctored sound of so many later releases.

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 Fort Smith, Ark.

Musical Poverty: Front-Line Reports

● I have just read Arthur Matthews' article "The War on Musical Poverty" (September). I am on his side. As a music librarian, I always have students from two or three colleges in the area hunting this or that exact record for their music appreciation courses.

As Mr. Matthews says, most of the students do not have the feel of measure, phrase, etc., but are supposed to know the various themes of each movement of this or that composition in a very short time. What bothers me is the fact that the student knows nothing about music before taking these so-called cultural courses in college. Where have they gone to school? No music in their elementary or junior-high training? I have taught music in the public schools, and at that time children got a good dip into the various aspects of music. I liked to teach sight-reading of music, so the children I came in contact with *had* to pick up some knowledge as we went along. My philosophy was that no child was a musical loss—even the non-singers. But today's college

students taking music-appreciation courses cannot read music. If the record they need is out of the library, the day is lost.

B. ADELE KNEPLEY
 Trenton, N. J.

● After reading Arthur C. Matthews' "The War on Musical Poverty," I feel compelled to express my thanks for this exposé of the poor music-education courses in our schools today. I am a fourteen-year-old veteran of two years of so-called music-appreciation courses. I know from my own experience in these courses that they not only *can* lessen interest in good music, but usually *do*. Rare indeed is the "general-music" teacher who will play good music to his classes instead of merely assigning term papers or making the class learn by memory the seating plan of an orchestra. Even when teachers do get around to playing good music, it is rarely anything more substantial than the 1812 *Overture* or *Bohème*.

JEFFREY A. ESCHLEMAN
 Reading, Pa.

● I very much appreciated Arthur Matthews' article in the September issue. When I was still quite young, my parents introduced me to all types of music: they supplied me with records, took me to concerts, bought me a piano and later a classical-type guitar. I wasn't pushed to enjoy music, I wasn't pressured to play a musical instrument, but I devoured music, all music.

There is a good deal of truth in the old platitude "ignorance is bliss." believe me. My college music-appreciation course, the aim of which was to teach me how to enjoy music, nearly destroyed my interest in music—not to mention my enjoyment.

I'm glad to say that I survived with every music-loving bit of me intact. I still can't tell the difference between a clarinet and an oboe, but that's not what really matters, is it?

JANETTE WEISBERG
 Bronx, N. Y.

● In the September Editorial ("The War on Musical Poverty") William Anderson indicated that he expected a good number of letters complaining about the view he expressed. Here is one letter that will not complain or argue one iota. I agree with Arthur Matthews and him one hundred percent.

(Continued on page 14)

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Every aspect of the Dual is designed and engineered to perform smoothly and quietly at tracking forces well under $\frac{1}{2}$ gram. This includes tonearm, motor, platter, cueing, automatic cycling and switching.

For example, it takes only $\frac{1}{4}$ gram of force to slide the operating switch to "stop" when a record is in play. So there's no annoying stylus bounce. It takes even less force to activate the automatic shutoff when the stylus reaches the runout groove.

Tonearm adjustments are equally

precise. The direct-dial tracking force adjustment is accurate to within 0.1 gram. And the Tracking-Balance control (anti-skating) is not only calibrated to tracking force, but to different stylus radii as well.

When precision like this is combined with rugged reliability proven over the years, it's no wonder that most leading audio editors and record reviewers use a Dual in their own stereo systems.

Among the many exclusive Dual features these professionals appreciate are the variable speed control and the single-play spindle that rotates with the platter, exactly as on manual-only turntables.

These and other advanced Dual features are described on the opposite page. But as with all audio equipment, nothing can take the place of an actual demonstration. And as you will then learn, nothing can take the place of a Dual.

Dual's Tracking-Balance Control (anti-skating) equalizes tracking force on each wall of the stereo groove, eliminating distortion and uneven wear on stylus and record that result from skating. The direct-dial anti-skating control is applied in a continuously variable range and is numerically calibrated to the tracking force dial. You don't undercompensate or overcompensate. This precision is in keeping with the extremely low bearing friction (under 40 milligrams) Dual tonearms, which can thus skate freely even when tracking as low as 1/2 gram.

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Variable Pitch-Control lets you vary all four speeds over a 6% range, and assures perfect pitch with any speed record. Invaluable when playing an instrument accompanied by a recording or when taping from off-speed records.

Elastically damped counterbalance with vernier adjustment for precise zero balance. Other Dual refinements include nylon braking on shaft to prevent slippage, and damping between counter-balance and shaft to reduce tonearm resonance to below 8 Hz.

Rotating single play spindle. Integral with platter and rotates with it, a professional feature that eliminates potential record slip or bind.

Direct-dial stylus force adjustment. applied directly at pivot to preserve perfect dynamic balance of tonearm. Numerical dial is continuously variable (no click stops) and accurate to within 0.1 gram.

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CIRCLE NO. 50 ON READER SERVICE CARD
14

Unfortunately, talented listeners are very few and far between, but I am fully convinced that early adolescence is the time when the "real" music educators should strike and strike hard. As I read Mr. Matthews' enlightening account of his experiences in bringing serious music to young people, I couldn't help but be amazed at the similarity to my own. The manner in which he became involved with music and the way he has brought it to other young people sounds like a carbon copy of my background.

Dusty professors who play dusty records in dusty classrooms, usually on low-fi equipment, convert more potential talented listeners to the ranks of the Rolling Stones, *et al.*, than anyone else. Young people must be permitted to listen to music for its own sake. This is one reason for the success of the Cincinnati Symphony Orchestra's concerts for young people and junior high-schoolers. These children are exposed not only to "great classics," but also to music which is exciting to listen to. Last year, the CSO performed 108 such concerts—our contribution to the war on musical poverty.

GLENN A. SMITH
Director of Public Relations
Cincinnati Symphony Orchestra
Cincinnati, Ohio

Speakers

● The article entitled "The Concise Dictionary of Loudspeaker Terminology" by Victor Brociner (August) was much appreciated. Your editorial approach—combining art and technical medium-analysis—is quite successful.

JUDSON EMERICK
Philadelphia, Pa.

● It was quite a surprise to see the cover of *HIFI/STEREO REVIEW* for August 1967 display a Rola loudspeaker so prominently.

I should like to call your attention to the fact that the description on page 52 is not exactly complete. The Rola Company is no longer located in Oakland, California; the Rola Division of The Muter Company, which is the direct lineal descendent thereof, has offices in Cleveland, Ohio, and manufacturing facilities in Punxsutawney, Pennsylvania. I might add that the speakers which Rola now manufactures are of somewhat more advanced design than the one illustrated.

I thought that the issue itself was very interesting and well done. The only item with which I might quarrel was the article entitled "What's Wrong With Loudspeakers?", which, I believe, was mislabeled. Mr. Villchur described several things to listen for when choosing loudspeakers and described defects which may be found in some loudspeakers, but I certainly don't think that he intended an indictment of *all* loudspeakers, such as might be indicated by the title.

HERBERT J. ROWE, *President*
The Muter Company
Chicago, Ill.

● I read with interest the article on "revolutionary speakers" in the August issue, but was most struck by the last paragraph in the article—about adjusting speakers to the listening room itself. If only hi-fi fans could understand that adjusting a pair of speakers to the listening room does far, far more good than debating the merits of speakers in the same price class! Over a period of twelve months I have moved mine at least twenty

times in an effort to find the best possible location for the most natural sound.

CHARLES STEPANEK
Schenectady, N. Y.

● Thanks for George Augspurger's exposé of "major breakthroughs in loudspeakers" called "Whatever Happened to Those Revolutionary Loudspeaker Designs?" (August issue).

My continually growing slide lecture, which I call "Medieval to Modern Loudspeakers," has some frequency response curves of these "breakthroughs." One is of a speaker advertised back in the mid-Fifties as having " ± 2 db, 20 to 20,000 cps." The measured response was closer to ± 15 db, except where it went off the scale of my 30-db-range logarithmic attenuator.

There is a page in one of my old notebooks which I call the "graveyard of major breakthroughs," listing some fifteen or twenty examples of attempts to get "something for nothing." Probably you recall one of them, a claim that a pair of 6-inch speakers "coupled" offered the same response as a single 12-inch speaker.

PAUL W. KLIPSCH, *President*
Klipsch and Associates, Inc.
Hope, Ark.

Telemann and Mahler

● In the August issue, George Jellinek's review of Telemann's cantata "*Uro*" directly precedes Igor Kipnis' review of Telemann's *St. Matthew Passion*. Mr. Jellinek states that "*Uro*" was composed in 1765, when Telemann was eighty-four years old. And Mr. Kipnis mentions that the *St. Matthew Passion* was written in 1730, when the composer was forty-five. A slight discrepancy becomes apparent at once. Telemann was born in 1681 and died in 1767. So Telemann was forty-nine years old at the time of writing the *St. Matthew Passion*, not forty-five.

Many thanks to Harold Schonberg for his absolutely brilliant article on Gustav Mahler as conductor, in the same issue. I am a rather recently converted Mahler-phile, and much to my surprise and dismay I find myself in a meager minority, pitted against an unbelievably large number of Mahler-phobes. Perhaps a few more articles on Mahler the man will help these benighted souls to better understand a remarkable musical genius.

RONALD V. HARDWAY
Morgantown, W. Va.

Musical Heroes

● I hereby wish to cancel my subscription to *HIFI/STEREO REVIEW*. I have been receiving your publication for over four years now, and, formerly, I found it both illuminating and well-written. The past four months or so, however, have caused me to lose confidence in your editorial judgment and in the musical comprehension of one of your critics—Eric Salzman. Salzman bores me: he bores me so much that, from now on, I will satisfy my reading interests in the field of recordings and music with journals that appreciate the historic significance of men such as Arturo Toscanini.

Toscanini was the greatest conductor who ever lived, and despite Salzman and his kind, Toscanini's legend will always exist.

JAMES C. PUTZ
Philadelphia, Pa.

(Continued on page 16)

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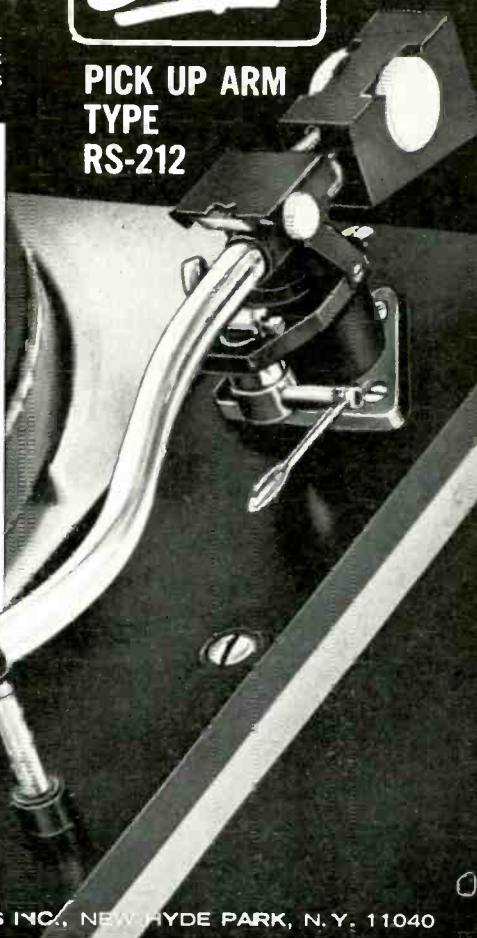
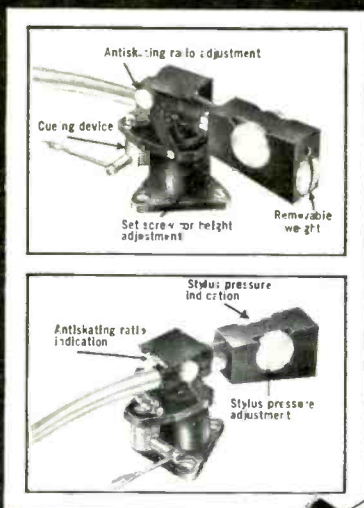
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CIRCLE NO. 43 ON READER SERVICE CARD

● The exchange of letters about Eric Salzman's opinions of Toscanini and of a wide variety of cultural and social and psychological phenomena was instructive.

But the primary issue was not raised. It is a question of literacy, of using words to mean what they say and of attempting to disclose the nature of the thing being discussed. Mr. Salzman is simply illiterate.

WILLIAM RALSTON, JR.
The Sewanee Review
Sewanee, Tenn.

● Eric Salzman's article on Toscanini (July) is the only really objective study of Toscanini that I have ever read. Of course, Toscanini was a sincere musician, but at the same time he provided just the right kind of fireworks that business interests were able to put, and still are putting, to work for publicity purposes.

Toscanini's temper tantrums and magnetic personality were great fodder for the newspapers, magazines, and recording-company advertising departments, but what this really means is that the public has been fed an awful lot of musical snake oil. For commercial purposes, both the listening public and, regrettably, too many of today's performing artists have been brainwashed into thinking that Toscanini's philosophy is the gospel—that clarity and precision are ends in themselves. This brand of Toscanini snake oil is widely claimed to be the beginning and the end of all music-making (I sincerely hope not!).

All through my life I have been bombarded by this Toscanini promotion, to the point that I paused and asked myself—as Eric Salzman has done—"is the Toscanini approach right for the spirit of music?" Listening to, and comparing, Toscanini recordings with those of other great conductors led me to one definite conclusion—that what Toscanini wanted to do, he did very well; but what he wanted to do was not right for the spirit of music. My own love of music stems from its power to enrich one's spirit. One cannot derive this inspiration from listening to the sound of a machine. Unfortunately, Toscanini made any orchestra under his baton play like a well-oiled machine, playing only the notes, but nothing *behind* the notes, printed in the score.

It takes a brave man to speak out against "the regime," but Eric Salzman does our younger generation a great service by suggesting that they listen with objective ears before they just jump onto the Toscanini bandwagon.

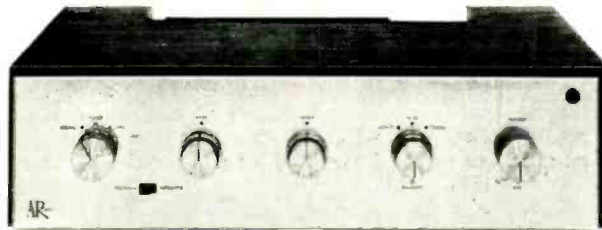
CHARLES H. RUSSELL, JR.
Weston, Mass.

● It seems not wholly fair of Eric Salzman to imply that the achievement of Toscanini's high standards came with the unhurried schedule of a "personal court orchestra"; Toscanini demanded and received these standards throughout his career, sometimes in schedules that few conductors today would care to undertake, and involving a great deal of new repertoire in that time. Questions of imperfections always obsessed him; it is possible that the advent of recording accentuated this, but again probably not so much as is implied.

One should be cautious about saying that "we are all standing on Toscanini's shoulders," for while much has been learned from

(Continued on page 18)

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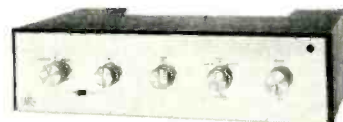
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1. PERFORMANCE — The state of the art of electronic design has reached the point where it is possible to manufacture a nearly perfect amplifier. There are a few such now available. We believe the AR amplifier belongs in this select group.

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3. POWER OUTPUT* — Enough to drive with optimum results any high fidelity loudspeaker designed for use in the home.

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The AR amplifier is sold under a two year guarantee that includes all parts, labor, reimbursement of freight charges to and from the factory or nearest service station. Packaging is also free if necessary. Literature on other AR products—loudspeakers and turntables—will be sent on request.

*Power output, each channel, with both channels driven: 60 watts RMS, 4 ohms; 50 watts RMS, 8 ohms; 30 watts RMS, 16 ohms.

Distortion at any power output level up to and including full rated power: IM (60 & 7,000 Hz, 4:1), less than 0.25%; harmonic distortion, less than 0.5% from 20 Hz to 20 kHz. Distortion figures include phono preamplifier stages.

Frequency response: ± 1 db, 20 Hz to 20 kHz at indicated flat tone control settings, at full power or below.

Switched input circuits: magnetic phono; tuner; tape playback.

Outputs: Tape record; 4, 8 and 16-ohm speakers.

Damping factor: 8 to 20 for 4-ohm speakers; 16 to 40 for 8-ohm speakers; 32 to 80 for 16-ohm speakers. Lower figures apply at 20 Hz; higher figures apply from 75 Hz to 20 kHz. Measurements taken with AGC-3 speaker fuses in circuit.

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CIRCLE NO. 3 ON READER SERVICE CARD

him, and some of his admitted excesses corrected, it is questionable whether we are better off. Just as one cannot re-create the Beecham approach, or the warmth and geniality of Walter, so too is lost the intensity and passion of Toscanini.

Rather than artificially setting up claims for Toscanini as a model "for all time," and then proceeding to knock them down, it seems to me that it would be far more useful to observe that Toscanini's was one of many valid ways of looking at music, to outline his good and bad points more objectively, as far as that is possible, and to recognize that it is only a great personality whose work lasts, not as a paradigm for the future, but as an example of great art.

D. J. HALL
Willowdale, Ontario

Mr. Salzman replies: "I agree completely with the suggestions in Mr. Hall's final paragraph—as I think a re-reading of my article on Toscanini will show."

● I am a teacher of piano and an ardent reader of HiFi/STEREO REVIEW. It is usually a tremendous treat for me to read your informative articles and reviews. However, my conscience will give me no peace until I have commented on Eric Salzman's misleading review of "Horowitz in Concert" (August).

First, I was fortunate to be a member of the overflow audience at one of the concerts from which this album was made, and at that time I witnessed some of the most spiritual—and most perfect—piano playing of my life. Warhorses took on new meanings. Mr. Salzman said he was told that "the recording

of the Horowitz come-back recital was doctored in order to eliminate mistakes." If Mr. Salzman will listen to this disc he will find that all the mistakes are on the recording (at least they are on mine). Reviewers owe it to the readers to report on the results of their listening, not on hearsay.

Second, getting back to the "Horowitz in Concert" disc, did Mr. Salzman consider that Horowitz could have purposely omitted a section of the Chopin Mazurka to prevent the frequently repeated theme from becoming monotonous? To me, the cut was logical, and improved the symmetry of the composition. As for the wrong notes or, as the article read, the "whole fistfuls of notes [that fell] by the wayside" did the reviewer notice how beautiful and poetic the many notes that stayed on course were?

ROBERT H. WHARTON
Wallingford, Conn.

Mr. Salzman replies: "Unfortunately, I was not able to attend the original Horowitz recitals, but my 'hearsay' evidence was, nonetheless, quite good. As I pointed out, there are indeed mistakes on the recording but, as it happens, there is an underground tape in circulation of the real performances and there are still more mistakes than appear on the record. But as I said in the review, this is not the crucial point; however, as is evident from the number of people who have been taken in, it was certainly my obligation to (if the expression can be pardoned under the circumstances) set the record straight. The argument that certain alterations in the music were intentional, not accidental, does not exactly exempt the pianist from criticism. Great a musician as Horowitz is, I prefer to take the word of Chopin and Liszt—also musicians with some performing experience, by the way—as to how their music should go."

● I should like to suggest some further targets for Eric Salzman's brand of criticism. He could tear down Schnabel's Beethoven Concerto recordings, the Flagstad-Melchior Wagner duets, or the Beecham Delius records. Since the high regard in which the Lipatti Chopin Waltzes are widely held must drive him up the wall, he could certainly honor them with a few unkind words. His Toscanini essay was bad enough. But his latest attack, on Rubinstein's new recording of the Chopin Mazurkas (September), was particularly distasteful to me because I have enjoyed these records more than any new releases in the past year.

Stripped of its patronizing verbiage, all his review really says is this: I am determined not to like this recording even if it's good; and I will not like it because I can call attention to myself by deprecating a great performance by a great artist. However, I am grateful to Mr. Salzman for one thing: he has caused me to re-listen very carefully to all three Rubinstein recordings of the Mazurkas—the first set, which was one of the glories of the pre-war era; the early LP set, which was even better; and the current set, which is the best of all.

Rubinstein's performances in public and on records are invariably well thought out, seriously studied, and played with all the technique and all the heart of one of the greatest pianists of this century.

HERBERT RENO
Denver, Col.

(Continued on page 22)

uniCLUB

saves you more on more of what you want!

RECORDS TAPES STEREO GEAR BOOKS

Here are 10 facts about uniCLUB. They are 10 reasons to clip the coupon and join now!

1. Any LP or tape on every U.S. or foreign label available. Columbia-Capitol-RCA-London & 350 more. No exceptions.
2. You save a minimum of 35% on LP's; 33% on tapes and 25% on books.

LP's LIST	uniCLUB
\$1.98	\$1.23
2.98	1.85
3.79/98	2.39
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5.79/98	3.69

3. You can save even more by taking advantage of the regular extra discount "Specials." Save up to 80% off list price. Right now, for example, the entire RCA Red-Seal catalog is \$2.75 mono; \$3.25 stereo. The Vox \$4.98 series is \$1.75 mono and stereo.
4. Never a requirement to buy. No monthly "stop-order" forms to return. You receive just what you order.
5. LIFETIME MEMBERSHIP
The club membership fee is \$5. This is for lifetime privileges which are increasing all the time.
6. FREE CLUB MAGAZINE
Members regularly receive "uniGUIDE" advising them of the latest releases, recommended best-buys and extra discount "Specials." When you join you receive a free 300-page Schwann record catalog listing every available record and its price. You receive a free Harrison tape catalog if you specify.
7. FASTEST SERVICE ANYWHERE
Your orders are not only processed but shipped the same day we receive them. This unique service is possible because your orders are picked from an inventory of over 250,000 LP's & tapes. You get factory-new sealed albums and tapes only. Defects are fully returnable at no charge.
8. SAVE UP TO 50% ON STEREO GEAR

Individual components or complete systems—

virtually every manufacturer at tremendous savings. This month's "Hi-Fi Special" is a Garrard Lab 80 turntable; List \$100.00, to members only \$59.95.

9. BOOKS OF ALL PUBLISHERS
The Book Division—only uniCLUB has it—offers members at least 25% off on any book in print.* You get only original publishers' editions. uniGUIDE lists best-sellers, just-published works and book "Specials."

*Texts are reduced 10%.
10. FOUR CLUBS IN ONE
uniCLUB is really a time-saver. It makes joining many clubs unnecessary. Now you can buy all your records, tapes, auto-cartridges, books and stereo-gear from one convenient source. We hope you'll join today!

SAVE MONEY EVEN ON YOUR MEMBERSHIP FEE

Give gift memberships with full lifetime privileges for only \$2.50 each. Splitting the cost with one other person lowers cost to \$3.75; enrolling five at a time brings cost down to only \$3 each.

Send my Free Schwann catalog; order blanks & uniGUIDE by return mail. \$5 enclosed guarantees me:

1. LIFETIME MEMBERSHIP in uniCLUB
2. 35%-80% savings on LP albums, 1/3 off on tapes, 25% on books.
3. No requirements ever to buy anything. Nothing will ever be sent until I order it.

I must be delighted with uniCLUB or within 10 days I will let you know and receive a full refund.

uniCLUB Inc.
255 West 42nd Street DEPT. HS117
New York, N. Y. 10036

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Send gift memberships at \$2.50 each to names and addresses listed on attached sheet.
 I am also interested in pre-recorded tapes.

!!! a Marantz receiver

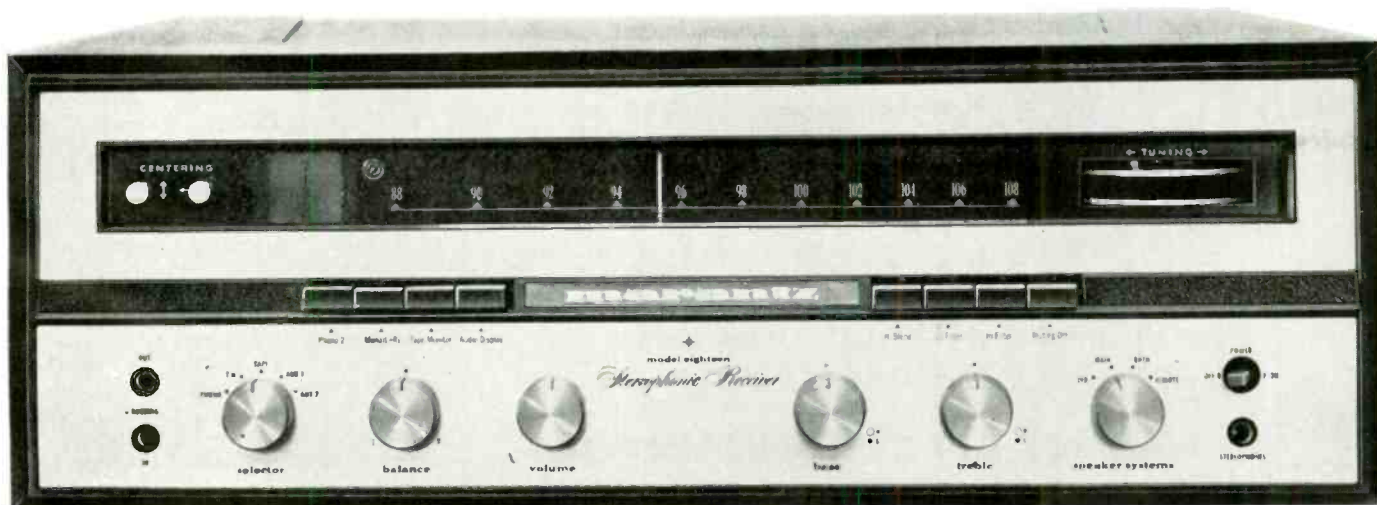
Now everyone may enjoy the eloquent sound of Marantz components, combined in a single completely solid-state system — the Marantz Model 18 Stereo Receiver. Here is the incomparable quality of Marantz stereo components — tuner, preamplifier and power amplifiers — combined on a single chassis. Designed to the unequivocal standards which have made Marantz a legend in stereo high fidelity, the Model 18 achieves the level of performance of the most expensive components in a moderately priced compact receiver. Here is the total performance you would expect from Marantz. Finer sound than you have heard from most quality component systems and it is priced at less than half the cost of the fine Marantz components which inspired its design — only \$595.00.

Features: Out of intensive research comes the Marantz "passive RF section" a revolutionary new development which advances the state of art and eliminates the overloading problems commonly encountered in strong signal areas . . . Four I.F. stages assure maximum phase linearity and maximum separation . . . an integral Oscilloscope, a Marantz hallmark, provides absolute tuning accuracy and permits elimination of multipath . . . Gyrotouch tuning provides a new experience in quick, silky-smooth station selection and precise tuning. **Amplifiers:** Solid-state throughout with a massive power output of 40 watts continuous rms per channel, from 20 Hz to 20k Hz, nearly three times the output of many receivers rated at 60 "music power" watts . . . Direct coupled design for instantaneous recovery from overload . . . Automatic protector circuits for amplifier and speaker systems eliminate program interruptions . . . Total distortion from antenna input to speaker output is less than 0.2 per cent at rated output . . . and substantially less at listening level. Flawless performance was the design objective. Flawless performance has been achieved.

Specifications: **Tuner Section:** Signal-to-Noise Ratio — 70 DB; Harmonic Distortion at 400 Hz, 100% modulation — 0.15%; Frequency Response, 75 microsecond de-emphasis — ±0.5 DB; Multiplex Separation, 20 Hz — 43 DB, 1000 Hz — 45 DB, 10k Hz — 35 DB, 15k Hz — 30 DB. **Amplifier Section:** Power, 40 rms watts per channel at 4 and 8 ohms, 20 Hz to 20k Hz; Distortion, 0.2% THD; Frequency Response, 15 Hz to 30k Hz, ±0.5 DB. **Dimensions:** 18¼" wide x 16" deep x 6" high.

marantz

37-04 57TH STREET, WOODSIDE, NEW YORK, 11377



MARANTZ MODEL EIGHTEEN STEREOPHONIC RECEIVER
CIRCLE NO. 58 ON READER SERVICE CARD

2 WAYS TO HAVE
THE JOY OF A
JansZen* Z-600
SPEAKER SYSTEM
(and save either way)

1. Buy a Z-600 console system, itself



(Suggested retail price)
Oiled Walnut Finish
\$208.95

We can't demonstrate the Z-600 performance and quality in print, but we can give you these facts in black and white. The Z-600 contains two JansZen Electrostatic speakers mated to our equally remarkable Model 350D Dynamic woofer. As a result, the system covers the entire audible range with such uncanny authenticity that unbiased U.S. and German testing organizations have rated it the best buy under \$1100.

2. Buy the exact kit counterpart of the Z-600



(Suggested retail price)
\$114.95

If you are a do-it-yourselfer, we'll meet you all the way in achieving the perfection of JansZen "sound without fury" . . . with the JanKit 41, exact kit counterpart of Z-600. It, too, contains two JansZen Electrostatics, perfectly mated to our 350D Dynamic woofer.

Everything's mounted on a single panel, all set for installation in existing cabinets, doors, stairwells and other solid enclosures. We'll even send you recommended cabinet construction tips, if you just ask.

* JansZen speakers incorporate designs by Arthur A. Janszen and are made exclusively in the United States by

NESHAMINY ELECTRONIC CORP.
JansZen FURLONG, PENNSYLVANIA, U.S.A. 18925

CIRCLE NO. 63 ON READER SERVICE CARD

● Your reviewer Eric Salzman is to be commended for his forthright, intelligent analysis of some of the basic musical failings inherent in certain of Artur Rubinstein's Chopin performances.

In his review of the pianist's latest traversal of the Chopin Mazurkas, Mr. Salzman shows rare courage in coming to grips with what for so long has remained virtually a tabooed subject. With all due respect for the unique personality of this senior member of the musical Establishment, the almost blind hero-worship generally accorded Rubinstein today tends to place him beyond the human pale—where valid and justified criticism must fear to tread. This is a situation that the artist himself might well deplore.

Moreover, Mr. Salzman's perceptive, sensitive setting forth of certain important (and too often unobserved) precepts of Chopin style is a fine contribution to the understanding of this subject.

Bravo to an honest and knowledgeable critic, and to your excellent publication for providing a channel for this voice of reason.

ANDREA WALDMAN
New York, N. Y.

Music Editor James Goodfriend examines the genesis and effects of hero worship in his "Going on Record" column this month, page 50.

Sousa

● Congratulations on the extremely fine article (July) on the life of John Philip Sousa by Richard Franko Goldman. It is, in my opinion, one of the most informative and well-written essays I have ever read about Sousa's activities and accomplishments.

Mr. Goldman, because of his own background and experience, grasps Sousa's philosophy and is able to paint a word picture of this great American musician such as no other author has equalled.

GEORGE S. HOWARD, *Chairman*
Sousa Memorial Committee
Washington, D. C.

● Richard Franko Goldman's article on John Philip Sousa in the July issue was simply magnificent. It brought out concepts and thoughts concerning Sousa that had not been published before, and is a real contribution to the permanent and authoritative literature on Sousa.

AL G. WRIGHT, *Director*
Purdue University Bands
Lafayette, Ind.

Bad Airs?

● A pair of Paul Kresh's reviews in the July issue were well-nigh impossible for me to read. My eyes kept filling with tears of pity for him, blurring the print.

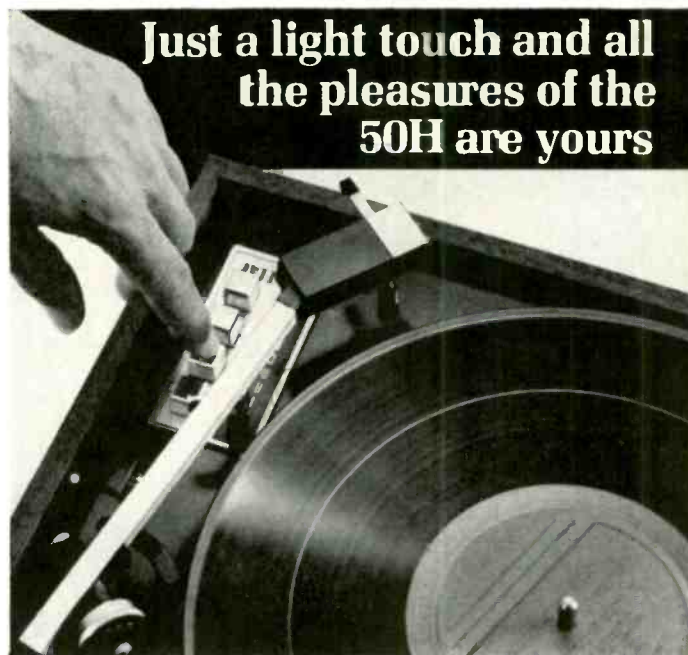
I got all choked up reading about the "banal material" this perceptive man was forced to wade through in listening to Leontyne Price's "My Favorite Hymns." Then the Robert Shaw Chorale's "Sing Unto the Lord" must have evoked memories of some dark night of his soul—"If we *must have* hymns. . ." (italics mine).

Hasn't this sensitive man suffered enough by being forced to review banalities so distressing to a noble spirit? Free him to the purer airs of The Cryin' Shames or The Grateful Dead!

ROGER HEIDELBERG
Memphis, Tenn.

CIRCLE NO. 15 ON READER SERVICE CARD →

One-finger exercise for the music lover



Audio magazine captured the true spirit of the Elac/Miracord 50H in its September 1967 review. "... an outstanding performer... its automatic features make it a pleasure to use. What was Audio talking about?

The 50H has four pushbuttons: a "stop" reject button and three operating ones, each programmed for another record size. The gentlest touch is all that's needed to put the 50H into automatic play: single records, once over or continuously, or stacks of up to 10 in automatic sequence. Or you can ignore the buttons, and play single records manually by simply placing the arm on the record. That's how easy it is

to operate the 50H and enjoy the many performance qualities it has to offer.

Other features of the 50H include: Papst Hysteresis motor; leadscrew adjustment of stylus overhang; cueing facilities; anti-skate compensation and direct-dialing stylus force adjustment to as low as ½ gram.

At \$149.50 less cartridge and base, the Miracord 50H is probably the most expensive in the field. It is also the finest. See it at your high fidelity dealer or write for descriptive literature: Benjamin Electronic Sound Corp., Farmingdale, New York 11735

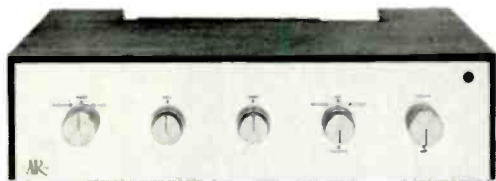
Miracord
the light touch

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

● **Acoustic Research** has produced its first electronic component, a solid-state 120-watt stereo amplifier. The AR amplifier's continuous-power output per channel (both channels driven) is 60 watts into 4-ohm loads, 50 watts into 8-ohm loads, and 30 watts into 16-ohm loads. Intermodulation distortion at any power output up to full power is rated at less than 0.25 per cent, and harmonic distortion is under 0.5 per cent from 20 to 20,000 Hz. All the above figures include whatever distortions there are in the phono-preamplifier stages. Signal-to-noise ratio (unweighted) is 65 db on phono and 76 db at the tape and tuner inputs. The input sensitivity of the phono section can be adjusted between 2 and 5 millivolts for full rated power output.

There are individual bass and treble controls for each channel, with concentric friction-clutch shafts. Other con-



trols include a concentric balance control and mode switch (with MONO, NULL-BALANCE, and STEREO positions), tape-monitoring, power on/off, and volume.

Special circuit features include a d.c. driver-clamping circuit to provide clean clipping and recovery from overloads. An "idler" power supply takes over while the main power switch is in the OFF position, to eliminate turn-on pulses and noise bursts. Bass tone-control curves are tailored to provide meaningful loudness compensation by making up for the differences in frequency sensitivity at various loudness levels. A built-in null circuit provides quick, accurate means for electrical channel balancing. Safety provisions include speaker-line fuses and self-resetting thermostatic circuit breakers on each channel. Color-coded input and output connectors simplify installation and help prevent errors in hookup. Price is \$225. The oiled walnut cover shown is \$15 additional.

Circle 175 on reader service card



● **Harman-Kardon** has added the Nocturne 520 and 530 (shown) to the expanding line of Harman-Kardon solid-state stereo receivers. Both Nocturne units have metal-oxide silicon field-effect transistors (MOSFETs) in the FM front-end tuning

section for reduction of cross-modulation and overload problems. The 530 has a MOSFET in the AM front end as well for enhanced AM sensitivity and noise rejection. Integrated circuits are used in the i.f. amplifier for improvement of tuning characteristics, rejection of unwanted signals, and for lower distortion.

The Harman-Kardon Nocturne 520 FM receiver is rated at 1.95 microvolts sensitivity (IHF). Total music power is 70 watts, and frequency response is virtually flat from 8 to 60,000 Hz at normal listening levels. It has a highly regulated power supply intended to assure clean, transparent sound even during the most taxing orchestral passages. The Harman-Kardon Nocturne 530 is identical to

the 520, but with the addition of an AM tuning section designed for exceptional noise and sensitivity characteristics. Prices of the 520 and 530 are, respectively, \$315 and \$349.

Circle 176 on reader service card



● **3M Company's** Wolensak 4200 cassette recorder is a restyled and improved version of their Model 4100. The Model 4200 has clearly marked controls and will accept a variety of accessories (foot control, headphones, and AC adapter). Insertion of the headphone plug shuts

off the speaker. Specifications of the Model 4200 include a record/playback response of 80 to 10,000 Hz ± 3 db. The signal-to-noise ratio is better than 45 db, and wow and flutter are 0.3 per cent. Measuring $4\frac{1}{2} \times 7\frac{7}{8} \times 2\frac{1}{4}$ inches, the unit weighs three pounds with five "C" batteries installed. Price: \$74.95 including carrying case.

Circle 177 on reader service card

● **Craig's** Model 6401 video tape recorder is a helical-scan, full-field FM-modulated unit using $\frac{1}{2}$ -inch tape. The Model 6401 eliminates mechanical brushes and slip-rings in its rotating head assembly by employing an electronic inductive-coupling system. Additional mechanical simplicity is achieved with a slanted tape deck for the supply reel that eliminates the idler assemblies and inclined tape guides found in similar helical-scan machines.

The unit employs a high-resolution two-head recording system that operates at a tape speed of $9\frac{1}{2}$ ips, accepts 7-



or $8\frac{1}{2}$ -inch reels, and records and plays back for 50 or 63 minutes, depending on the choice of reel sizes.

Other special features of the Craig include: the ability to rerecord the audio portion of a tape, leaving the video material unaffected, and the ability to freeze motion at any time with a stop-motion lever. Recording level is preset automatically, requiring no attention from the operator, and Craig guarantees 100 per cent interchangeability of tapes recorded on any Craig 6401. Price: \$1,035.

Accessory equipment for a complete closed-circuit television system includes the Craig 6201 12-inch Monitor/Receiver (priced at \$197) and the Craig 6102 Vidicon Camera with an $f/1.6$, 16 mm. lens (priced at \$248).

Circle 178 on reader service card

(Continued on page 28)



**Now.
Sound-on-sound
plus famous Ampex quality
at the lowest price ever. \$199⁹⁵**

Ampex tape recorders are the standard of the broadcast and recording industries. All the major networks use them. So do most local TV and radio stations. And almost all commercial record companies.

Now you can add that kind of quality to your component system for just \$199.95 with the all-new Ampex 750 tape deck.

The 750 is specially engineered for sound-on-sound recording and monitoring. You can mix narration with music tracks—add sound and musical effects to your home-produced programs. It's a professional feature you'd never expect to find on a machine priced this low.

And the 750 has Ampex's exclusive deep-gap heads for unmatched sound quality. Because deep-gap heads are designed to last longer, you'll enjoy peak performance for about three years—two years longer than most other types.

Another Ampex exclusive is rigid-block construction. The heads are securely anchored to a precision-machined metal casting. As a result, tapes align with the heads to one thousandth of an inch. With that kind of alignment, a 750 will find every sound that's on the tape.

Consumer and Educational Products Division

But you can't enjoy tape listening without tapes. So we're making a special offer with every 750. Select \$100 worth of pre-recorded programs and blank tapes for just \$39.95!

Let the music get through to you on an Ampex 750. It's the low price tape recorder with the big name behind it.

the people who started it all

AMPEX
CORPORATION



(Walnut cabinet model, \$249.95)

Tape Offer And Prices Good Only In U.S.A.

2201 Lunt Ave., Elk Grove, Ill. 60007

This



is the KLH receiver.

- Here are a few facts about it:
- It's our first stereo receiver. And our only one. We don't plan a line of receivers of assorted prices, power ratings, and quality levels. This is it.
- We have spent a good bit of time (a little over two years) making it everything we believe a receiver should be.
- It has an expensive amount of power: better than 75 watts IHF stereo power into 8 ohms; more than 100 watts into 4 ohms.
- Its FM reception is superb. In addition to an IHF sensitivity of 2.5 microvolts, it provides full limiting (a completely silent background) at well under 10 microvolts. This means that weak stations will not just "come in" (with a layer of noise or fuzziness), but will be fully listenable.

- It has effective, truly listenable AM reception—better than you may believe possible for AM. Its bandwidth is a very happy medium between ultra-wide (prone to whistles and "hash") and ultra-narrow (with soggy, "1930" sound). It has excellent selectivity and AGC characteristics to cope with the crowded and sometimes raucous AM dial.
- It has separate vernier tuning dials (of micrometer-like precision) for AM and FM. We believe that vernier tuning is simpler, more precise, and far more trouble-free than slide-rule, dial-cord tuning. (Having manufactured and sold over 100,000 vernier tuners, we have grounds for that belief.)
- It has a highly accurate "zero-center" tuning meter for FM. The same meter reads signal strength for AM tuning.
- It has functional and complete control facilities, arranged simply and logically.
- In most living rooms, it will drive virtually any loudspeaker now made.

This includes all of ours, except the Model Nine electrostatic.

- Its steady-state power (25 watts per channel with both channels driven into 8 ohms) helps provide a solid bass foundation for pipe organ and other instruments that demand large amounts of continuous power.
- Its official designation is the KLH Model Twenty-Seven. It also has a pre-production nickname, "Charlie," that we hate to give up. (We have been calling it Charlie for two years and the name has grown on us.)
- Its price is \$299.95[†]
- It's worth seeing and hearing for yourself.
- For further information write to KLH, 30 Cross Street, Cambridge, Massachusetts 02139, Dept. H4.



The KLH* Model Twenty-Seven

[†]Suggested retail price. Slightly higher in the West.
*A TRADEMARK OF KLH RESEARCH & DEVELOPMENT CORP.

NEW PRODUCTS

A ROUNDUP OF THE LATEST HIGH-FIDELITY EQUIPMENT

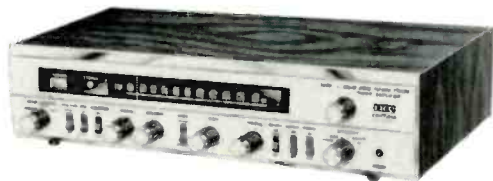


● **Panasonic's** new Model RS-766 stereo tape deck is a four-track, two-head, three-speed unit with transistorized preamplifiers. Frequency responses at the three operating speeds are: 30 to 18,000 Hz at $7\frac{1}{2}$ ips, 30 to 15,000 Hz at $3\frac{3}{4}$ ips, and 30 to 6,000 Hz at $1\frac{7}{8}$ ips. Signal-to-noise ratio is better than 52 db. Features include a walnut base, horizontal or vertical operation, two record-level meters, a digital tape counter, and a pause control. The Panasonic RS-766 measures $5\frac{1}{2}$ x 11 x $13\frac{1}{4}$ inches. Price: \$149.95.

Circle 182 on reader service card

● **Eico's** new stereo FM receiver, the Cortina 3570, is a solid-state unit available both in kit and factory-wired form. Sensitivity of the tuner section is 2.4 microvolts IHF, capture ratio is 4.5 db, harmonic distortion is less than 0.75 per cent, and hum is 70 db below full output. The Cortina 3570 has a stereo-indicator lamp, automatic stereo-mono switching on FM (which can be disabled by a front-panel rocker switch), and a signal-strength FM-tuning meter.

The stereo-amplifier section has a power rating (both channels combined) of 70 watts into 4-ohm loads and 50 watts into 8-ohm loads. The continuous power ratings,



with the same loads, are 40 and 30 watts, respectively. The IM distortion of each channel is 2 per cent at full power output and less than 1 per cent at 8 watts or below. Harmonic distortion of each channel is 0.8 per cent at 10 watts, 40 to 10,000 Hz. The IHF power bandwidth at rated power and at 1 per cent harmonic distortion is 10 to 40,000 Hz. Separate power supplies are used for the tuner and amplifier sections.

Front-panel amplifier control functions include a four-position headphone/speaker-selector switch, balance and tone controls, and a stereo-headphone jack. Rocker switches control tape monitoring, low- and high-cut filters, AFC, and power. Inputs are provided for magnetic phono, tape, and auxiliary. Hum and noise are 72 db below the rated power output. Size is 4 x 9 x 15 inches. Kit price is \$159.95; factory-wired, \$239.39.

Circle 183 on reader service card



teachers, recordists, pilots, and hams. The two switches are built into the standard three-contact stereo phone plug.

● **Radio Shack** has designed a four-way, light-weight, moving-coil headphone, the Duophone, which permits a choice of stereo or mono operation and a choice of 2,000-ohm or 600-ohm impedance. The under-chin headphone, which has a frequency response of 40 to 12,000 Hz and weighs only $1\frac{1}{2}$ ounces, is intended for use by music listeners,

One slide switch controls stereo-mono operation, and the other is for impedance selection. The earpieces are cushioned for comfort. Price: \$9.95. Also available is an 8-ohm only, switchable stereo-mono version priced at \$6.95.

Circle 184 on reader service card

● **Elpa's** Revox G-36 Mk III is now available as the G-36W in a satin walnut furniture case. The technical specifications and other features such as the $10\frac{1}{2}$ -inch



reel capacity and the use of three motors in the transport remain unchanged. The two-speed machine is available in two- or four-track head configurations. Price: \$585.

Circle 185 on reader service card

● **Dynaco** has introduced a new solid-state stereo preamplifier, Model PAT-4, available both factory-assembled and as a kit. In regard to specifications, the new unit is a counterpart of the older PAS-3, but a number of features have been added. The PAT-4 has a tone-control configuration in which the phase- and frequency-controlling elements are removed from the circuit when the control is in the mechanical center of its rotation. This provides the "flat" position of the more complex switch-action systems, at the same time retaining the infinite resolution capability of continuous-control systems.

Among the other special features of the PAT-4 are a three-step high-frequency filter, simplified tape-monitoring



provisions, a front-panel headphone output, and an input that can handle an electric guitar (with mixing between channels). As on previous Dynaco preamps, there is also an additional user option—a "special" input that permits adjustment for a variety of additional signal sources.

Harmonic and IM distortion of the PAT-4 are below 0.05 per cent at 2 volts output in the range of 20 to 20,000 Hz. Up to 10 volts output is available into high-impedance inputs. Other specifications include a magnetic-phono input with a signal-to-noise ratio of 70 db (below a 10-millivolt input signal). At the high-level inputs the signal-to-noise ratio is 85 db (below a 0.5-volt input signal). The preamp accommodates Dyna's three-speaker stereo arrangement, which provides accurate source localization from listening positions anywhere in the room. Price of the factory-wired Model PAT-4A: \$129.95; the kit model: \$89.95.

Circle 186 on reader service card

Introducing the long-playing cartridge Empire's 999VE



So nearly weightless you don't wear out your records.

Until now, long-playing records *weren't*.

Which simply means that after eight or nine plays, you could *hear* the wear and tear. Music that *was* bright and brilliant began to dim around the edges. Ten plays and you were hearing it through cheesecloth. Twenty plays and your favorite opera sounded like they forgot to raise the curtain.

That's why we invented the long-playing *cartridge*.

At an infinitesimal .5 gram, the solid diamond stylus of the 999VE glides through record grooves like a feather on an updraft. Gives you all the music *in* your records *without* bringing excess pressure to bear.



With a compliance of 30×10^{-6} , your 999VE ranges from 6 to 35,000 Hz, and maintains a 30 db stereo separation.

In short, the long-playing cartridge keeps the brand-new sound in your long-playing records longer. And it plays them *all* perfectly. Even a groove velocity of 30 cm/sec.—beyond the theoretical limits of modulation—is well within the perfect-play range of the 999VE while it floats along at less than a gram.

If you'd like *your* long-playing records to *be* long-playing records, ask your Empire dealer for a 999VE.

The long-playing cartridge.* \$74.95

*The 999VE is designed for use in high-performance playback systems only.

EMPIRE

SCIENTIFIC CORPORATION, 845 STEWART AVENUE, GARDEN CITY, L.I., N.Y. 11530

CIRCLE NO. 45 ON READER SERVICE CARD

TELEX \$25,000 STEREO STAKES



SYSTEM A

- 1 pair Electro-Voice Patrician 800 Speakers
- 1 each Marantz Model 7T Stereo Pre-Amp, with walnut base
- 1 each Marantz Model 10B FM Stereo Tuner, walnut base
- 1 each Marantz Model 15 120 Watt Power Amplifier, walnut base
- 1 each Koss Rek-O-Kut Model B-12GH Turntable with base and tone arm
- 1 each Stanton Model 631A Cartridge
- 1 pair Electro-Voice Model 666 Super Cardioid Microphones
- 1 each Magnecord Model 1028-42 Stereo Recorder in carrying case, with input and output transformers
- 1 each Viking Model 433 Stereo Recorder, walnut base
- 1 each Viking Model 811P 8-Track Cartridge Player
- 1 case BASF Magnetic Recording Tape (20 reels) 7" x 2400'
- 1 each J. F. D. Model LPL-FM6 Log Periodic FM Antenna
- 2 each Telex Serenata Headphones



SYSTEM B

- 1 pair Acoustic Research AR-3 Speakers
- 1 each Dual Turntable Model 1019
- 1 each Stanton Model 681A Cartridge
- 1 pair University Model 5000 Microphone
- 1 each Koss/Acoustech Model VIII Tuner with walnut base
- 1 each Koss/Acoustech Model V Amplifier with walnut base
- 1 each Magnecord Model 1024-42R Recorder with carrying case
- 1 each Magnecord Model 1024 Remote Control Station
- 1 each Viking Model 433 Stereo Recorder, walnut base
- 1 each Viking Model 811W 8-Track Cartridge Player
- 1 case BASF Magnetic Recording Tape (20 reels) 7" x 2400'
- 1 each J. F. D. Model LPL-FM6 Log Periodic Antenna
- 2 each Telex Serenata Headphones

win one of 5 COMPLETE HIGH FIDELITY COMPONENT SYSTEMS . . . or other valuable prizes.

You may win the high fidelity system of your dreams — or a luxury Telex Serenata II Headphone (\$44.95 value) as an individual hi-fi store winner! Enter as often as you wish; just stop by your Telex, Magnecord or Viking dealer and pick up additional entry blanks.

ENTER TODAY —
STEREO-STAKES ENDS
NOVEMBER 30



FREE

Telex Serenata II Stereo Headphones to winners of special drawings from each participating dealer. A guaranteed winner from every store!

RULES:

1. Entries must be mailed to or deposited at official participating dealership.
2. No purchase required (however, if winner has purchased Magnecord or Viking tape recorder or Telex headphone during contest period, cash refund equivalent to retail price will be made.)
3. Contestants must be 18 years of age or older.
4. Employees of Telex, Magnecord, Viking, their advertising agencies, and families of same not eligible.
5. Winners to be selected by random drawing. All decisions of the judges will be final.
6. Contest void in states where prohibited by law.
7. Entries must be postmarked or deposited at dealer's before midnight, November 30, 1967.
8. Winners will be notified by mail within 30 days of close of contest.

*Wisconsin residents mail entries to: Stereo-Stakes Contest, Box 7626, Tulsa, Oklahoma 74105

OFFICIAL ENTRY FORM TELEX \$25,000 STEREO-STAKES

Name _____

Street Address _____

City _____ State _____ Zip _____

Area Code _____ Telephone No. _____

Hi-Fi Dealer _____

City _____

PRODUCTS OF SOUND RESEARCH

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DIVISIONS OF THE TELEX CORPORATION
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1 pair Acoustic Research AR-3 Speakers
 each Acoustic Research Model AR-XA Turntable
 each Stanton Model 681A Cartridge
 each Sherwood Model 8800 Receiver in walnut grain leatherette case
 each Magnecord Model 1048-42 Stereo Recorder in carrying case
 each Viking Model 4400 Speaker/Amplifier System
 each Telex Amplitwin Amplified Headphones
 each Viking Model 811W 8-Track Cartridge Player
 case BASF Magnetic Recording Tape (20 reels) 7" x 2400'
 pair Electro-Voice 635A Microphones
 each J. F. D. Model LPL-FM6 Log Periodic Antenna
 each Telex Serenata Headphones



SYSTEM D

1 pair University "Mediterranean" Speakers
 1 each Acoustic Research Model AR-XA Turntable
 1 each Pickering Model XP-15/3 Dustamatic Cartridge
 1 each Fisher R-200-B AM/FM/Shortwave Tuner with walnut base
 1 each Fisher TX-100 Amplifier
 1 each Magnecord Model 1022R Recorder with carrying case
 1 each Magnecord Remote Control Station
 1 each Viking Model 433 Stereo Recorder, walnut base
 1 each Viking Model 811W 8-Track Cartridge Player
 1 pair University Model 5000 Microphones
 1 each J. F. D. Model LPL-FM6 Log Periodic Antenna
 1 case BASF Magnetic Recording Tape (20 reels) 7" x 2400'
 1 each Telex Amplitwin Amplified Headphones
 2 each Telex Serenata Headphones



SYSTEM E

1 pair Electro-Voice E-V Six Speakers
 1 each Acoustic Research AR-XA Turntable
 1 each Pickering Model XV-15/3 Dustamatic Cartridge
 1 each Electro-Voice Model 1177 Tuner/Preamp/Amplifier
 1 each Magnecord Model 1022R Recorder with carrying case
 1 each Magnecord Remote Control Station
 1 each Viking Model 433 Stereo Recorder, walnut base
 1 each Viking Model 811W 8-Track Cartridge Player
 1 pair Altec Lansing Model 679A Cardioid Microphones
 1 pair University Model 5000 Microphones
 1 each Viking Model 4400 Speaker/Amplifier System
 1 case BASF Magnetic Recording Tape (20 reels) 7" x 2400'
 1 each J. F. D. Model LPL-FM6 Log Periodic Antenna
 2 each Telex Serenata Headphones

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The CROWN computer stores the last command given it in its memory (forgetting all previous commands) and by a continuous knowledge of the operating state of the machine (motion and direction), it takes all the necessary measures and executes the command. This is all done without time-wasting delay mechanisms.

Computer Logic Control brings to you rapid error-free tape handling. It is actually impossible to accidentally break a tape. Call your CROWN dealer NOW!

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HiFi Q&A

By
**LARRY
KLEIN**

Tape-Equalization Changes

Q. It seems to me that lately the tape-recorder manufacturers are guilty of some sort of planned obsolescence. Why else are there these constant changes and revisions of playback-equalization standards in the recorders?

EVAN WARNER
Brooklyn, New York

A. The NAB tape equalization playback curve, like the RIAA disc equalization, was arrived at after a great deal of argument among manufacturers. The raison d'être of both playback equalizations is the same—that is, to get as much high-fidelity modulation of the tape oxide or the record groove as possible, while avoiding overload on one hand and noise on the other. This is done by, in effect, boosting the treble and cutting back the bass during the recording process. In playback the opposite equalization is applied; high-frequency noise is cut back along with the treble reduction, and the bass can be restored without risking overmodulation.

Unfortunately, any time equalization, either boosting or cutting, of any frequency is applied, one runs the risk of distortion of one kind or another. Therefore, it would seem that the least equalization is the best equalization. As the tape characteristics and recording equipment improve, less and less equalization is required for wide-range, low-distortion, and low-noise results.

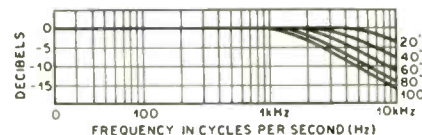
Speaking of improvements in tape, I recently attended a demonstration of a tape with a new type of coating developed by Du Pont. The coating is chromium dioxide (rather than one of the iron compounds used in all current brands of tape), and it appears to have significantly better performance in the areas of noise, sensitivity, and high-frequency response than the best of the standard tapes. Trade-named Crolyn, it will be limited to video and computer use, at least through the remainder of this year, but we may see it appear on the audio market some time in 1968. Its cost, according to present estimates, will be about 25 per cent higher than standard tape, and for best results, it will require a change in record bias.

Mike-Cable Loss

Q. I have been doing some on-location tape recording using a fairly good high-impedance microphone connected to the high-impedance mike input on my tape recorder. It frequently happens that I would like to extend my mike cable in order to get the recorder at least fifty feet away from the performer. I understand that adding an extra length of shielded cable to the one that is already connected to the microphone will cause high-frequency losses. Can you give me some idea what I can expect in that regard?

ALVIN BLYSTONE
Palo Alto, Calif.

A. The chart below will give you an approximate idea of the amount of high-frequency loss to expect for five



different lengths of average-capacitance microphone cable. Note that the nature of the roll-off is such that the loss with cable lengths under 30 feet or so will probably not be audible on voice. The roll-off is also smooth enough that it can be compensated for quite well with treble boost from a tone control. If you encounter hum problems, then you are going to have to get a pair of mike-cable matching transformers. One transformer is used at the output of the mike to provide a low impedance before the signal enters the cable; the other is used immediately before the input jack of the tape recorder to restore the high impedance required by the input circuit of your particular recorder.

Tape-Head Magnetization

Q. Is there any way of telling if a tape-recorder head is magnetized and if so, how badly?

IGNACIO G. MENDOZA
Lima, Peru

A. One can measure the residual magnetism in a tape head using

(Continued on page 36)

CANADIAN HIGH FIDELITY SHOW

A Canadian High Fidelity Show will be held November 22 and 23, 1967, at The Inn On The Park in Toronto. The show will be the first held in the area for more than three years, and will provide residents of Toronto with a rare opportunity to see all the latest developments in high-fidelity stereo components on simultaneous display.

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If not, consider the Five-Twenty. The Five-Twenty has the power to drive any speaker, regardless of impedance or efficiency; the sound quality to please the most critical ear; the styling to please the most critical eye; all the features that most listeners require; and a surprisingly low price. We believe that the Nocturne Five-Twenty delivers a

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If you're interested in AM, listen to the Nocturne Five-Thirty. It's the Five-Twenty *plus* a radically new kind of AM; the best AM we've ever made. The Five-Thirty employs a MOSFET front-end and separate AM board with its own I.F. strip.

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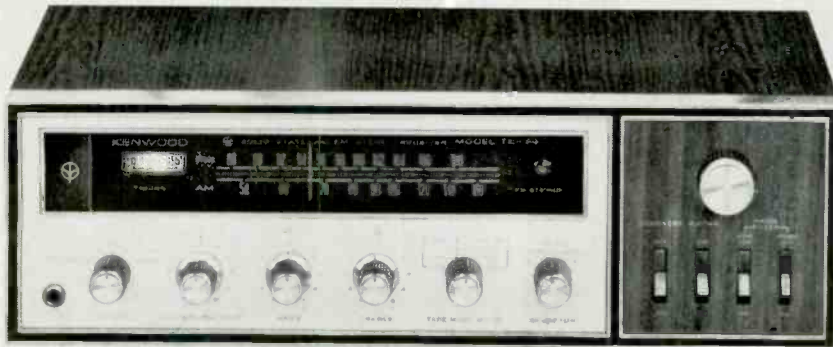
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**MODEL TK-66 AM/FM
60 WATT FET SOLID STATE
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CASE '68



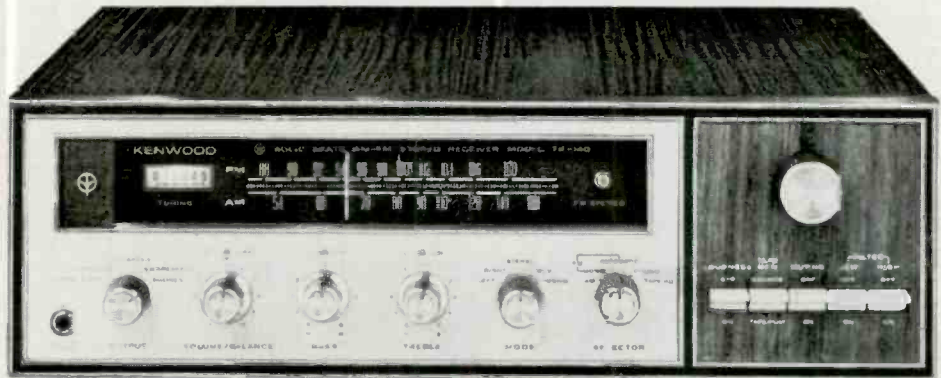
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Total Music Power (IHF Standard)	4 ohms 8 ohms	130 watts 120 watts	90 watts 80 watts	60 watts 50 watts	60 watts 50 watts	30 watts 25 watts
RMS Power (0.8% THD 1KHz)	8 ohms	50/50 watts	32/32 watts	20/20 watts	20/20 watts	10/10 watts
Frequency Response (± 2 dB)		20-50,000 Hz	20-50,000 Hz	20-50,000 Hz	20-50,000 Hz	20-50,000 Hz
2 Sets Stereo Speakers and Speaker Selector Switch		Yes	Yes	Yes	Yes	No
Usable Sensitivity (IHF Standard)	FM	2 μ V	2 μ V	2 μ V	2.5 μ V	2.5 μ V
FM Cross Modulation Rejection		80 dB	80 dB	80 dB	80 dB	80 dB
FM Capture Ratio		2.5 dB	2.5 dB	2.5 dB	2.5 dB	2.5 dB
FM Stereo Separation (at 400 Hz)		38 dB	38 dB	38 dB	38 dB	38 dB
FM Interstation Muting		Yes	Yes	Yes	No	No
FM Stereo/Mono Auto. Switching		Yes	Yes	Yes	Yes	Yes

*The price includes the handsome simulated walnut cabinet.

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CIRCLE NO. 64 ON READER SERVICE CARD

a device known as a gaussmeter. Gaussmeters are available for about \$350 to \$500 and can provide a precise reading in gauss of the residual magnetic flux at the tape heads. (Empire Scientific makes several very nice models.) But while the gaussmeter will measure the residual magnetism of the heads, it won't remove it. On the other hand, you can buy a tape-head demagnetizer for \$5 or less that, although it won't measure the magnetic field at your heads, will remove whatever magnetism is there. The choice is yours.

Approaching the question more seriously, it has always puzzled me why so many readers write to ask, "How often should I demagnetize the heads in my tape recorder?" The question is asked as though it were in the same category as, "How often should I change my diamond stylus?" Since head demagnetization is a one-minute procedure at most, it seems to me that it should be done before every important taping session to make sure the hiss level on your tapes is as low as possible.

One last point. I've recently come across some head demagnetizers which, although they seem to work properly, have inadequate instructions for use. The theory of a head demagnetizer is this: the undesired residual permanent magnetic field of the tape heads (as opposed to the varying magnetic field produced by the record head and picked up by the playback head) is removed by the application of a rapidly varying high-intensity alternating magnetic field produced by an a.c. electromagnet in the body of the head demagnetizer. The magnetic field at the pole pieces of the demagnetizer reverses polarity 120 times a second when powered by a 60-Hz a.c. power line. If you were to place the poles of the demagnetizer on the head gap, and then simply switch it on and off, there's a good chance that your heads will be fluxed up worse than before. The correct way to use any demagnetizer—including a bulk-tape eraser—is to apply a gradually diminishing alternating magnetic field to the area you wish to demagnetize. The way to do this is to switch on the demagnetizer, apply its poles to the head gaps, and then slowly remove the magnetizer, leaving it switched on until it is a foot or so away from the heads. The same technique should be used when bulk erasing tapes; the bulk eraser and tape reel should be slowly separated from each other and the eraser should be kept on until the reel is a foot or so away.

Because the number of questions we receive each month is greater than we can reply to individually, only those questions selected for this column can be answered. Sorry!

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E-V The E-V SEVEN is the small speaker for people who don't really want a small speaker. Built in the shadow of one of the biggest speakers of them all (the vast Patrician 800) the E-V SEVEN refuses to sound as small as it is.

But why does an E-V SEVEN grow up when it's turned on? Our engineers point to years of painstaking exploration in the byways of sound. They'll patiently explain the virtues of our low resonance 8" woofer and 3½"

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ers many times larger (and costing much more) they treasure the pleased look of surprise most people exhibit when they hear an E-V SEVEN for the first time.

If you have just 19" of shelf space, 10" high and 9" deep... and have \$66.50 to invest in a speaker, by all means listen carefully to the E-V SEVEN. It might well be the biggest thing to happen to your compact high fidelity system!

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E. Model E-V FOUR is our finest compact. A co-ordinated three-way system with 12" woofer. \$138.00.

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*IHF output at 4 ohms.



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**The Good Guys are always
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TO ORDER SET OF 6 GOOD GUYS GLASSES (WHEREVER LEGALLY PERMISSIBLE) SEND \$5 CHECK OR MONEY ORDER TO WHITE HORSE, DEPT. 5-A, P.O. BOX 16F, MT. VERNON, N.Y. 10559/BLENDED SCOTCH WHISKY—86 PROOF—BROWNE-VINTNERS CO., N.Y.





AUDIO BASICS

by HANS H. FANTEL

SPECIFICATIONS XV: HARMONIC DISTORTION

BROADLY speaking, distortion can be defined as anything that keeps the music that reaches you through your loudspeakers from being a flawless replica of the "live" music you might have heard in the presence of the performing artists. But in the technical sense, distortion usually means the kind of tonal falsification stemming from changes in the waveforms of electronically reproduced sounds. Three principal types of such distortion—harmonic, intermodulation, and transient—plague audio designers.

The first, harmonic distortion, takes its name from the harmonics, or overtones, that are produced by an instrument in addition to its basic pitch. It is these natural overtones, or harmonics, that give an instrument its distinctive tone color. Suppose you are playing a 1,000-Hz note on a trumpet. What emerges from the instrument is not a pure 1,000-Hz tone—called the fundamental—but a mixture of the fundamental tone with the harmonics or multiples of that frequency, such as 2,000, 3,000, 4,000 Hz and so on. What determines the character of the trumpet sound is the exact proportion in which these overtones appear—that is, their strength in relation to each other and to the basic pitch. These harmonics are *not* distortion; they spring from the basic sonic nature of the instrument.

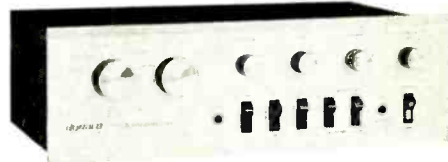
Harmonic distortion enters the picture if your sound equipment distorts the waveform and adds overtones of its own, thus altering the proportions of the original overtone pattern. These spurious overtones, generated within the equipment, are then superimposed on the music and thus change the essential natural coloration of the various instruments. No amplifier, cartridge, tuner, or speaker is entirely free of this unwelcome tendency to add its own impromptu frequencies to the music. But the object of good audio design is to minimize such additions.

The usual way to measure harmonic distortion in an amplifier is to feed into it a test tone consisting of a single pure frequency. (Incidentally, a pure test tone without harmonics always has the shape of a sine wave.) A filter connected at the amplifier's output then suppresses this particular frequency. Ignoring hum and hiss, whatever other frequencies still remain in the amplifier output must be the products of harmonic distortion. The strength of the harmonic-distortion signal is then measured and expressed as a percentage of the amplifier's output at a given power level. Thus, a typical specification may read: "Total harmonic distortion (THD) 0.3 per cent at rated output." Distortion readings should also be stated at 1-watt output to indicate the amplifier's performance at low volume.

Harmonic distortion is the least obtrusive of the three types, yet, for all its subtlety, it may well foil the attentive listener's attempt to tell a Baldwin from a Steinway or to compare the characteristic tonal aura of the Vienna Philharmonic with that of the Philadelphia Orchestra. For such knowing, fine-eared listening to be possible, THD above 200 Hz should not exceed 0.5 per cent. Sensitivity to distortion varies with the frequency and the harmonics (second, fifth, tenth, and so forth) involved. Fortunately for sensitive listeners, audio designers have succeeded in reducing harmonic distortion in high-quality amplifiers to inaudible levels.

Last chance: A few copies of the Basic Audio Vocabulary booklet are still available on a first-come, first-served basis. To get yours, just circle number 181 on the Reader Service Card, page 19.

WORTH WAITING FOR!



DYNACO PAT-4

Kit—\$89.95; Assembled—\$129.95

A transistorized version of the famous Dynaco PAS-3X pre-amplifier with equivalent performance and many added features.

- Extraordinary versatility with simplicity
- Dynaco's patented center-flat tone controls with independent concentric knobs
- 4-position high filter
- Low filter
- Front panel input for guitar or tape recorder, and output for headphones or similar 600 ohm or higher impedance loads
- Infinitesimal distortion and noise
- Modular design for easy kit assembly
- Matches the FM-3 tuner.

The waiting list is already thousands long, so there will necessarily be delays in meeting the demand. Please be patient if your dealer does not yet have the PAT-4. Meanwhile, the PAS-3X will give comparable noise-free, distortionless performance at a \$20 saving.

Specifications available

DYNACO INC.

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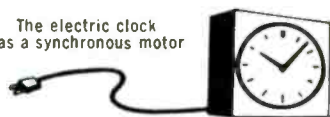
The story behind Garrard's new Synchro-Lab Motor™

—a true synchronous motor that also incorporates the desirable features of the induction type. Designed to make possible new and higher standards of performance in stereo reproduction.

The advantages of the synchronous motor for record-playing equipment have long been known.

The synchronous motor does not slow down or speed up, even in the slightest, with changes in voltage, load or temperature. Its speed is governed solely by the frequency of the alternating current, which is unvarying at 60 Hz. Applied to a record-playing unit, its perfectly constant speed prevents distortion of time and pitch resulting from variations in rate of revolution. A typical example of the constancy of synchronous motors is the accuracy of the familiar electric clock. Its hands are moved at an absolutely constant, reliable rate of speed by a small synchronous motor.

The electric clock has a synchronous motor



But the motor of an electric clock has relatively little weight to move. When the synchronous motor has, in the past, been applied to automatic record playing equipment, certain problems have been encountered. The starting speed and torque of the ordinary synchronous motor are typically low. Increasing the power and torque also tends to increase the rumble and noise levels. These factors are satisfactorily corrected in manual turntables of the type used in record cutting or broadcasting . . . where the advantages of perfectly constant synchronous speed are so important that cost is a minor consideration, and where a record changing mechanism is not applicable. These professional units have synchronous motors.

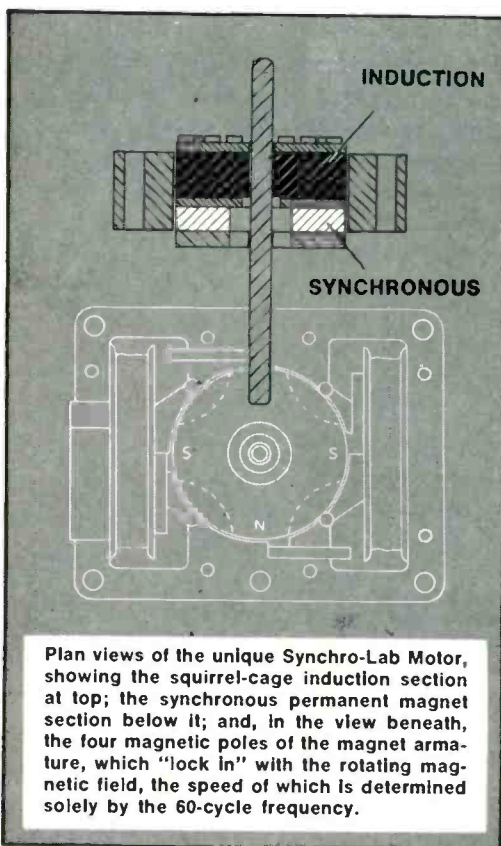


The induction motor, on the other hand, has certain advantages of its own. It gets up to full speed quickly. It has high driving torque. When built to quality standards, it is relatively free from rumble.

With this background, the Garrard organization undertook a project of great potential significance: to design a synchronous motor that would have the best features of both synchronous and induction types. Such a motor would turn records at perfectly constant synchronous speed, yet it would also have high torque and instant acceleration, plus an intrinsic freedom from rumble that would make expensive correction unnecessary.

That is the engineering triumph that more than a half century of Garrard experience and expertise have achieved, in the revolutionary new SYNCHRO-LAB MOTOR—a true synchronous motor with the most desirable features of the induction type built in. Study the diagram. Note that the motor has two sections. On starting, the squirrel-cage section at top acts as an induction rotor, providing strong driving torque and instant acceleration. Immediately, the synchronous section beneath takes over; its four permanent magnetic poles lock into the rotating magnetic field, the speed of which is determined solely by the rigidly-controlled frequency. The entire motor is now synchronous and cannot fluctuate in speed.

So efficient is the SYNCHRO-LAB MOTOR that it will not vary in speed even when the line voltage is radically altered. It is a common experience to see a television picture, for example, shrink and flutter when a powerful appliance, such as a refrigerator, starts up on the same line; or for other appliances to lose efficiency when the line is heavily loaded.



The "locking in" of a Garrard SYNCHRO-LAB MOTOR to the 60 cycle frequency of the electric current can be visually verified. The spindle of the motor is attached to a disk, across the center of which is painted a bar of white. Under a fluorescent lamp (whose intermittent light provides a stroboscopic effect), the motor is started. It quickly accelerates, and the white bar becomes an amber-colored, irregularly spinning cross. At once, however—and the effect is dramatic—the cross straightens into four distinct vanes and holds absolutely steady! This is the instant at which the motor has attained synchronous speed and locks into the frequency. Thereafter, for as long as the motor is left running, the cross (produced by the rotating white bar being always precisely in the same position at the same instant the light flashes on) will remain perfectly steady.



At rest



At synchronous speed

With this exciting motor development, Garrard has established new high standards in the one aspect of record playing equipment where relatively little advance has been made during the high fidelity era.

The Garrard SYNCHRO-LAB MOTOR, exhaustively pre-tested and proven, has been incorporated in a complete range of four superb new automatic turntables, Garrard's all-new SYNCHRO-LAB SERIES™. Two special Garrard factors now prove to be of significant benefit: (1) that Garrard builds its own motors and (2) Garrard's sales in over 80 countries of the world make it possible to amortize the very considerable tooling costs of a radically new motor over volume production. Thus, the matchless benefits of synchronous speed plus high torque can be made available in a complete range of four new Garrard Automatic Turntables—the SYNCHRO-LAB SERIES, priced from \$59.50 to \$129.50, less base and cartridge.

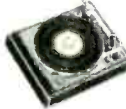
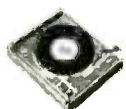


A 20-page Comparator Guide, just published, shows all the new Garrard models in full color, with features and specifications. For a complimentary copy, write: Garrard, Dept. AS-5, Westbury, N.Y. 11590.

But the voltage fed to the Garrard SYNCHRO-LAB MOTOR can vary from the normal 117v to as low as 25v or as high as 250v without the slightest change in turning speed!

This means that the user of a Garrard SYNCHRO-LAB Automatic Turntable may have several heavy appliances in use at the same time—as many, in fact, as the line will withstand—without affecting the turning speed of his records. It also means that variations in voltage in the local power supply (as when power drain is heavy at peak periods) will be similarly without effect on record speed.

Record load is another problem which may slow the speed of turntables driven by induction motors, but which has no effect whatever on the speed constancy of the Garrard SYNCHRO-LAB MOTOR.

Stylus pressure and temperature ("running hot" or "running cold") are other factors encountered with induction motors. Neither of these will alter the even speed of the SYNCHRO-LAB MOTOR.

 SL95— \$129.50	 SL75— \$109.50
 SL65— \$79.50	 SL55— \$59.50

Garrard
World's Finest
SYNCHRO-LAB SERIES

TECHNICAL TALK

By JULIAN D. HIRSCH



● **AM RECEIVERS—PART II:** In my September column, I discussed some of the factors influencing the quality of AM reception. AM has been a stepchild of the high-fidelity family for many years, and the growth of FM broadcasting resulted in the virtual disappearance of good AM tuners. Recent FCC rules require that broadcasters with both AM and FM outlets transmit separate programming for a portion of the broadcast day. In some cases this has resulted in good music (or at least light classics) replacing some of the rock-and-roll and pointless conversation that dominate AM programming. This should provide an incentive for manufacturers of receivers to include *good* AM tuners in their new lines.

Note the emphasis on *good*. Many receivers whose audio and FM sections meet high-fidelity standards include AM tuners that in sensitivity and audio quality are actually inferior to small transistor radios. Played through a good audio system, the imperfections of such low-grade tuners are unpleasantly audible. These include such faults as numerous whistles and other spurious responses, limited high-frequency response (often not exceeding 2,000 Hz), and severe distortion.

Some years back, AM tuners of good quality were available, principally from Fisher and H. H. Scott. With the present trend in AM programming, the time should be ripe for a return to the standards of a decade ago, or even beyond then. I look forward to testing a new generation of AM tuners in the months to come.

"Testing" is perhaps not the best word to use. A Hirsch-Houck

Laboratories test of an FM tuner is comprehensive, and we derive a clear picture of a tuner's quality objectively by test-instrument readings as well as subjectively by listening. Unfortunately, AM tuners are not as simple to evaluate. Ideally, any tuner test should be made in a shielded room. Completely surrounded (floor, ceiling, and walls) by at least two layers of copper mesh, and with all incoming power lines thoroughly filtered, such a room allows no external signals to reach the receiver. Sensitivity and quieting measurements can then be made without interference from unwanted signals.

In the case of FM tuners, practically all the noise in

their outputs originates in the early stages of the receiver. By tuning to a clear frequency (which can be done even in the crowded New York metropolitan area), we have no difficulty performing our tests without the use of a shielded room.

On the AM broadcast band, one is beset by man-made and natural noise—buzzes, crackles, and pops—which are difficult to isolate from the receiver's own noise level. True, these are the same noises that plague AM reception, but we are interested in evaluating the specific equipment under test, not the AM transmission medium.

There are also fewer clear channels, and at night there may be none. Before ferrite antennas were used, simply removing the long-wire antenna from an AM receiver would silence it quite well. This is no longer true, and the remarkably efficient ferrite rod built into practically every AM tuner picks up a band full of signals which make sensitivity measurements impossible outside a shielded room. We do not have such a shielded room since it is a large, relatively permanent, and expensive installation, difficult to justify for the small number of AM tuners that we test.

Another—and less serious—complication is the fact that a tuner equipped with a ferrite or loop antenna cannot be tested simply by connecting a signal generator to its external antenna connection and feeding in "X microvolts." An r.f. field of known strength, expressed in *microvolts per meter*, must be generated around the antenna. The techniques are well defined, but relatively awkward to apply. Even if sensitivity figures were obtained, it is questionable

that they would convey worthwhile information to most people interested in AM reception.

Frequency response and distortion are measurable in a straightforward manner. A good laboratory-grade AM signal generator, modulated by an audio generator, is required. The signal level and distortion of the receiver's output are measured in the same way as with an FM receiver. However, a generator of suitable quality is not inexpensive (\$500 to \$1,000 or more). If a substantial number of really good AM tuners were to appear on the market, we would certainly install one, but it seems unwarranted at this time. (Continued overleaf)

REVIEWED THIS MONTH



Kenwood TK-88 AM/FM Receiver
C/M Model 911 Power Amplifier
Aitec Lansing 890B Speaker

Until now, our reports on AM/FM receivers have usually dismissed the AM section with a few descriptive comments. Frankly, most of them are unworthy of serious discussion. Occasionally, however, an AM tuner section that is exceptionally good (or bad) earns special mention.

If and when better AM tuners appear, we will devote

an appropriate amount of space to describing them and their sound. When an AM tuner produces sound virtually indistinguishable from that of an FM tuner (yes, we have heard some that do when tuned to a wide-band station), we will say so with unrestrained admiration. Let us hope it will happen soon.

≈ EQUIPMENT TEST REPORTS ≈

By Hirsch-Houck Laboratories

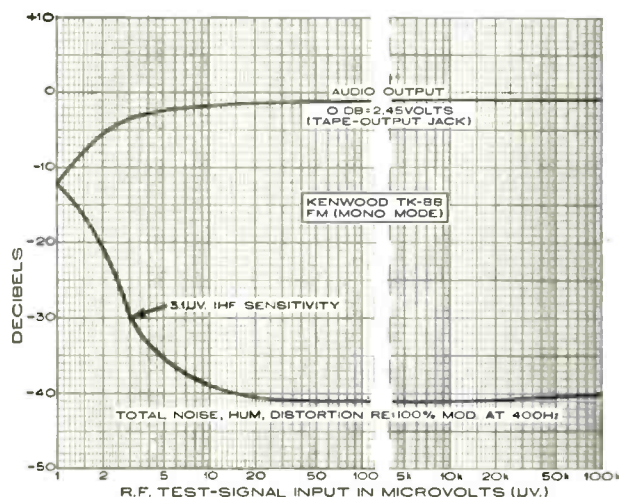
KENWOOD TK-88 AM/FM STEREO RECEIVER



● THE Kenwood TK-88 is a moderate-price AM/FM stereo receiver with many features previously offered only on more expensive models. It has a field-effect transistor (FET) front-end tuning section, five i.f. stages (including four limiters), and a wide-band ratio detector. The tuner automatically and quietly switches to stereo when receiving a stereo broadcast, and a light on the dial face indicates stereo reception. The TK-88 also has an interstation-noise squelch circuit, rare in receivers of its price class.

The amplifier section of the Kenwood TK-88 has special circuit protection for the output transistors that is evidently quite effective, since they came through our extended full-power tests undamaged. The TK-88 is rated at 90 watts total music-power output into 4-ohm speaker loads. Outputs are provided for two pairs of stereo speakers. Either pair, or both pairs together, can be selected by a front-panel switch that also controls the power to the receiver. The speakers can also be switched off for stereo-headphone listening via a front-panel jack.

The tone controls are ganged, with slip clutches for individual adjustment of each channel. The volume and balance controls are individually adjustable and concentrically mounted, a convenient arrangement that makes more sense to us than the usual separate controls. Input-selector positions are provided for AM, FM, PHONO, TAPE HEAD, and AUX. In the rear are tape-recorder inputs and outputs, controlled by a combined TAPE MONITOR MODE switch. The three clockwise positions of this switch are STEREO, REVERSE, and MONO, effective on all inputs. The three counter-clock-



wise positions are for listening to the output of a tape recorder, either in stereo or one channel at a time. This same switch makes it possible to use the TK-88 for direct off-the-tape monitoring from a three-head recorder while making recordings.

We measured the IHF sensitivity of the Kenwood TK-88 as 3.1 microvolts. This is more than adequate for any but the most extreme fringe-area reception. The "limiting sensitivity," at which the signal-to-noise ratio is within 3 db of its ultimate value, was 7.5 microvolts. Distortion was 0.9 per cent with 100 per cent modulation of the input test signal.

The frequency response of the FM tuner was +2, -1 db from 20 to 15,000 Hz. Stereo separation was good over a wide frequency range, exceeding 30 db from 50 to 2,500 Hz and better than 20 db at the higher and lower frequencies. The automatic stereo switching worked perfectly, and we were made aware of its action only by the lighting of the red stereo indicator on the dial face. A qualitative check for cross-modulation indicated that the FET front end was doing its job effectively. We heard no cross modulation between three successive alternate-channel stations (400 kHz apart), one of which was located less than 2 miles from us. The interstation-noise muting worked well, although occasional noise bursts could be heard when tuning on or off a station.

The audio section of the Kenwood TK-88 was able to deliver 30 watts per channel (continuous) into 8-ohm loads, with both channels driven, at less than 0.7 per cent distortion between 80 and 20,000 Hz. At 15 watts the distortion was under 0.6 per cent from 25 to 20,000 Hz, and at 3 watts (a louder-than-average listening level with most speakers) it did not exceed 0.3 per cent from 20 to 20,000 Hz.

At 1,000 Hz, the distortion fell from 0.5 per cent at 0.1-watt output to less than 0.2 per cent between 3 and 25 watts, rising to 2 per cent at 35 watts. IM distortion was between 0.15 and 0.2 per cent from 0.1 to 18 watts, rising to 1 per cent at 30 watts. At any listenable level, therefore, the audio output of the TK-88 was essentially distortion-free. Into 4- and 16-ohm loads the available output power was, respectively, 15 per cent higher and 30 per cent lower than into 8-ohm loads.


The basic frequency response of the amplifier was down 2.5 db at 20 and 20,000 Hz relative to the mid-frequency response. The rumble and scratch filters, independently switched from the front panel, had little effect on either noise or program. The loudness compensation, which can be switched off if desired, was pleasing in its effect and produced a slight high-frequency boost as well as a low-frequency boost at reduced volume-control settings. The tone-control characteristics were well selected.

The RIAA phono equalization was about 2 db down at 50 Hz and perfectly accurate from 70 to 15,000 Hz. Hum and noise were low, being 85 db below 10 watts at the

(Continued on page 46)

Our most-honored receiver





*Sherwood Electronic Laboratories
 proudly announces
 that its most-honored FM receiver,
 the Model S-8800, has been further enhanced
 with the addition of Field-Effect Transistors.*

The highly-rated Sherwood S-8800 now features Field Effect Transistors (FET's) in the RF and Mixer stages to prevent multiple responses when used with strong FM signals.

Among the Model S-8800's many useful features are two front-panel switches for independent or simultaneous operation of main and remote stereo speaker systems.

Visit your Sherwood dealer now for a demonstration of those features which make Sherwood's new Model S-8800-FET receiver so outstanding. With Sherwood, you also get the industry's longest warranty—3 years, including transistors.

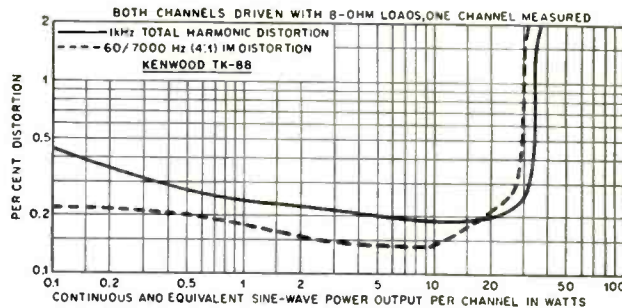
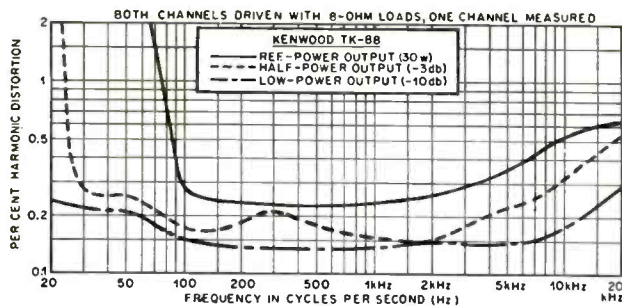
Compare these Model S-8800 specs: 140 watts music power (4 ohms) • Distortion: 0.1% (under 10W.)
 • FM sensitivity: 1.8 μ v (IHF) • Cross-modulation rejection: -95db • FM hum & noise -70db.

CIRCLE NO. 80 ON READER SERVICE CARD

Model S-8800 custom mounting \$369.50
 Walnut leatherette case \$378.50
 Hand-rubbed walnut cabinet \$397.50

Sherwood

Sherwood Electronic Laboratories, Inc.,
 4300 North California Avenue,
 Chicago, Illinois 60630. Write Dept. IIR.



auxiliary inputs and 55 db below 10 watts at the phono inputs. The latter was almost all hiss and totally inaudible at normal playing levels.

The AM tuning section was reasonably free of whistles and other spurious noises, but somewhat lacking in highs. It had fair sensitivity with its built-in ferrite antenna, and was adequate for popular music or news broadcasts.

While neither as powerful nor as sensitive as some of the premium-price receivers we have tested, the Kenwood

TK-88 with most program material sounded as good as any of them. It had ample power for driving the lowest-efficiency speakers, and in listening tests picked up a full complement of FM stations in mono and stereo. Its virtues become more impressive when one considers its low price—only \$289.95, including a metal cabinet finished in simulated walnut. We have seen few receivers priced as low as the TK-88 that can compare with it.

For more information, circle 187 on reader service card

**C/M LABORATORIES
MODEL 911 STEREO
POWER AMPLIFIER**



● ALTHOUGH there are a number of amplifiers capable of delivering 50 or 60 watts per channel with low distortion, one has few choices in the region of 100 watts. A recent arrival in the "super-power" category is the C/M Laboratories Model 911 basic power amplifier. We saw and heard it in action at last fall's New York High Fidelity Show, and recently were able to test a production unit.

As one might expect of an amplifier that can deliver over 100 watts per channel with negligible distortion, the C/M Model 911 is large and heavy. It measures 14¾ inches wide, 8⅞ inches high, and 11⅝ inches deep, and weighs

about 40 pounds. It has twenty-three silicon transistors and seven silicon diodes, including rectifiers.

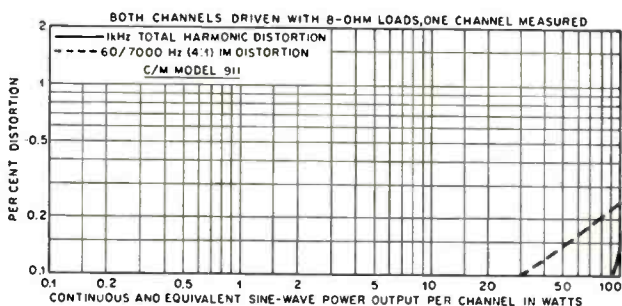
C/M rates amplifiers as we do, with both channels driven simultaneously, and specifies an output of 100 watts into 8 ohms, 90 watts into 4 ohms, and 60 watts into 16 ohms. An unusual (and unverifiable) specification is the total available peak power output of 1.1 kilowatts into very low impedance loads. In any case, our measurements convinced us that under real operating conditions the C/M Model 911 can deliver well in excess of 500 watts peak power into 8-ohm loads, which should be sufficient for anyone.

The C/M Model 911 cannot be damaged by transient overloads, and it is protected from continuous overload or short circuits in the speaker output lines by a relay that reduces the supply voltage to the output transistors. A red standby light on the amplifier indicates an overload condition. Removing the short or overload restores operation. The Model 911 required a 0.5-volt input signal to drive it to 10 watts output, or about 1.5 volts input for full power output, which is never likely to be used in the home. Input impedance is about 50,000 ohms, which most pre-amplifiers can handle without difficulty. Hum and noise measured 74 db below 10 watts, an inaudible level. The rated frequency response of ±0.5 db from 20 to 20,000 Hz was confirmed by our measurements, although this is close to the accuracy specification of our instruments.

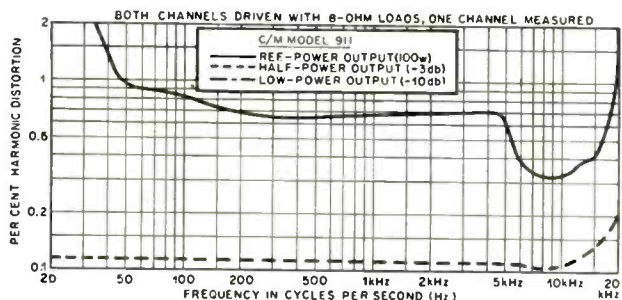
We were most impressed by C/M's conservative power and distortion specification of less than 0.5 per cent IM distortion at any power from 1 to 100 watts into 8-ohm loads. The IM proved to be about 0.08 per cent (about the residual level of our instruments) from 0.1 watt to about 30 watts, reaching a still very low 0.23 per cent at 100 watts. The 1,000-Hz harmonic distortion was 0.15 per cent at 100 watts and less than 0.08 per cent below 75 watts. Measuring the power output at the point of visible waveform clipping, we found it to be 131 watts into 4 ohms, 95 watts into 8 ohms, and 75 watts into 16 ohms.

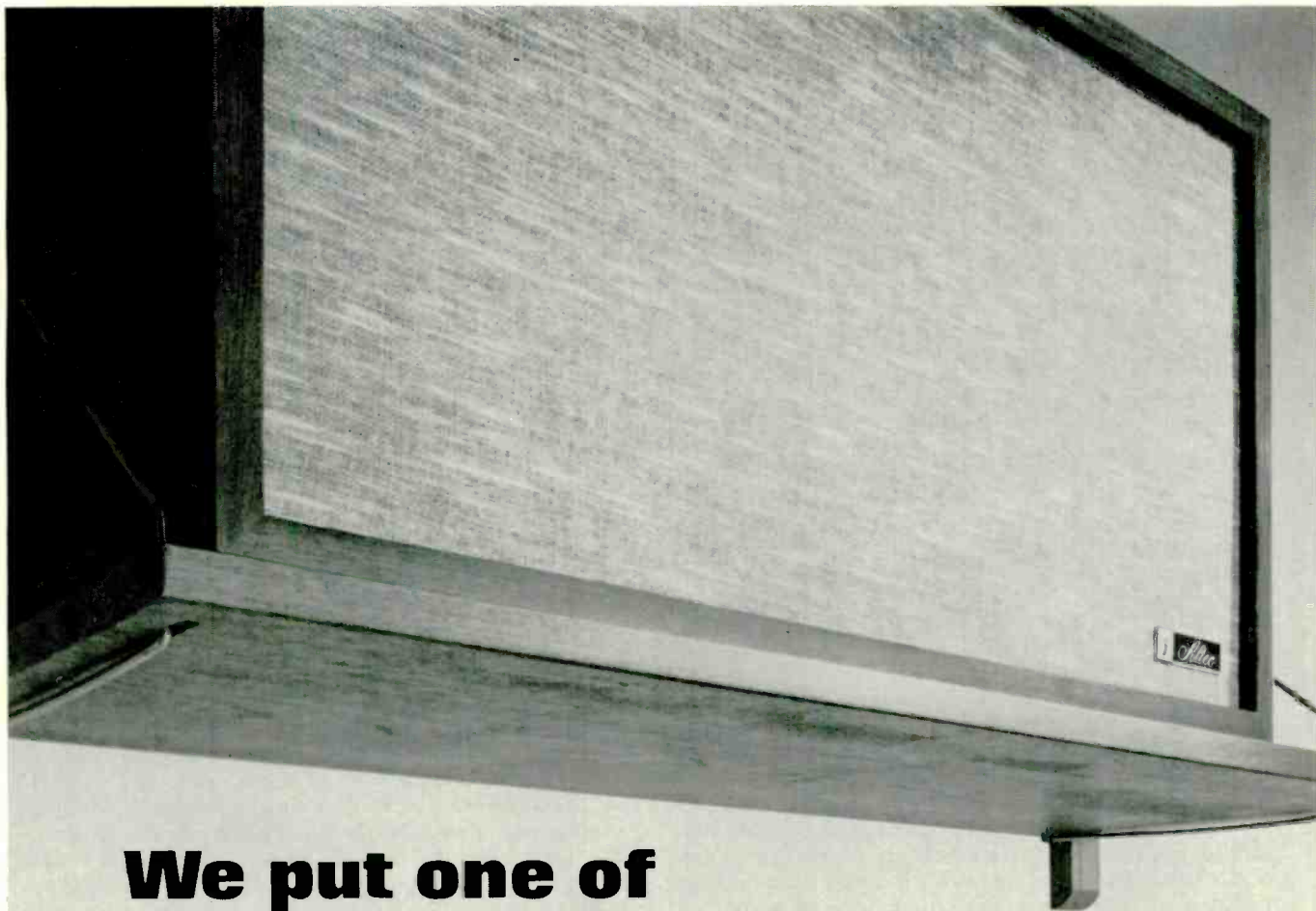
In the power-bandwidth measurements, the C/M Model 911 delivered 100 watts from 50 to 18,000 Hz at less than 1 per cent distortion (actually about 0.7 per cent over most of the frequency range). The apparent discrepancy between these figures and the ones previously mentioned results from the fact that the power-bandwidth measurements were made with the amplifier fully heated from pro-

(Continued on page 48)



Both IM and 1,000-Hz harmonic distortion are below the lowest chart value over most of the power range. Similarly, low-power output distortion (below) remains below the 0.1 per cent level.





We put one of our best ideas on the shelf.

Over the past 30 years, we've had a lot of good ideas about speaker systems. Some of them ended up in Cinerama, in the Houston Astro-dome, in Todd A-O, and places like that.

This one ended up on a shelf. (Or a lot of shelves, matter of fact.)

Which is where you'd expect to find a 2 cubic foot speaker. Only the Bolero isn't just another small-size speaker, with a small-size sound. It's different.

What makes it different is that part of this speaker isn't what it seems to be. There appear to be two woofers, but one of them is actually



a free-suspension phase Inverter.

So?

So it's tuned to work in precise phase with the woofer. And as a result, you get a bass response that few large systems could match.

The true woofer is a full 10", with a massive 10-lb. magnetic structure that makes the Bolero as efficient as a big speaker. With one watt of input, you get a rousing 92 dB of sound. Clean sound, no matter how loud you play it. Powerful sound, even with a medium-power amplifier.

Then Altec's 3000H multicellular horn and driver handles the highs without shrillness, shriek or quaver. In addition, a built-in 3000 Hz dual element crossover network with variable shelving control gives you

precise frequency separation.

We didn't stint on the styling, either. The cabinet is hand-rubbed walnut, finished on all 4 sides so you can show off the Bolero any way you want to. And, just to please the hard-to-please, we made the grille a snap-on, so you can change the grille cloth to suit your mood or decor. Any time.

The Bolero fits almost anywhere. (14½" x 25¾" x 12".)

It also fits almost any budget at just \$179.50.

Give it a listen at your Altec dealer's. And while you're there, ask for your free 1967 Altec Stereo catalog. Or write us for one. You can keep it on the shelf next to your Bolero speaker.



A Division of *ETV* Ling Altec, Inc., Anaheim, California 92803

longed operation at high power, while the others were made with the amplifier relatively cool. At 50 watts, distortion was under 0.2 per cent from 20 to 20,000 Hz. At 10 watts, it was less than 0.1 per cent up to nearly 10,000 Hz, rising to 0.21 per cent at 20,000 Hz.

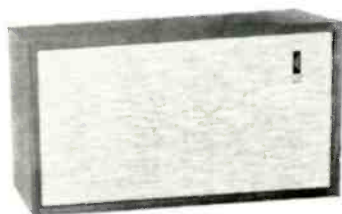
The C/M Model 911 is completely stable under capacitive loads or into open circuits. Delivering full power for prolonged periods without distress (or distortion) and withstanding repeated short circuits of its output terminals, it had no weaknesses that we could discover.

As with any fine amplifier, this one has absolutely no special sound quality or coloration of its own. It is unstrained and effortless at any level from a whisper to the

loudest signal we dared apply to our speakers. The 911's construction and performance suggest that it can be installed and then forgotten, and it obviously can drive even the least efficient speaker to the limits of endurance without any risk of damage to, or even any distortion from, the amplifier. The very low distortion at low power levels also makes this amplifier especially suitable for homes where listening is sometimes done at a moderate or very low level, as well as at full orchestral volume. Not everyone will have the need or the desire for a super-power amplifier, but for those who do, we can't suggest a better one than the C/M Model 911. It sells for \$477.

For more information, circle 188 on reader service card

ALTEC LANSING 890B BOLERO SPEAKER SYSTEM



● ALTEC LANSING'S 890B Bolero speaker system is a relatively large bookshelf unit measuring 14½ inches high, 25¾ inches wide, and 12 inches deep. These dimensions require a somewhat oversize bookshelf, although the system's weight, which we estimate at about 40 pounds, is not excessive. On the other hand, its proportions are also suitable for floor mounting, leaving a free choice for the user.

A 10-inch bass driver, operating in conjunction with an undriven 10-inch free-suspension phase-inverter cone, is used to reproduce the low frequencies. Above 3,000 Hz, an Altec 300H multi-cellular horn tweeter takes over, operating to beyond the limits of audibility. The bass driver has a cast-aluminum frame and a 10-pound magnetic structure. It is a wide-range speaker and carries the bulk of the audible program. The free-suspension phase-inverter is identical to the woofer in appearance, but lacks a voice coil and magnetic structure. The airtight construction of the enclosure can be demonstrated by pressing in the cone of one of the bass speakers which causes the other cone to move outward (it requires more than a second to return to its original position).

The opposed movement of the two bass cones might lead one to expect a cancellation of low-frequency output. However, the system can be considered to be a variant on the bass-reflex design, in which the undriven cone, because of its mass and stiffness characteristics, serves as a highly damped, tightly controlled port that reinforces the bass response at lower frequencies without introducing undesired resonance peaks. At higher frequencies the contribution of the undriven cone falls off again. The elimination of the magnet and voice coil from the undriven speaker makes this an economical way to obtain improved bass performance. The horn tweeter has a level control located in the rear of the cabinet. We found the most pleasing aural balance with the control set somewhat below its maximum, and it was this setting that we used for our measurements.

Our frequency-response measurements were made with a group of four microphones whose outputs were elec-

trically averaged and recorded automatically. This procedure was repeated with four new microphone positions in the test room, and therefore our final curve represents an average of eight microphone positions. Below about 200 Hz, the output sloped down at a 6 db-per-octave rate. To some extent this could have been influenced by the room environment. More important was the fact that the slope was gradual and smooth, free of the large peaks and holes that many speakers exhibit in the lower octaves. The harmonic distortion at low frequencies was extremely low, not exceeding 6 per cent even at 20 Hz, with 1-watt drive. The combination of low distortion and a smooth response slope indicates that the low end of the Bolero can be easily equalized with tone controls without danger of distortion. Locating the speaker on the floor, preferably in a corner, will flatten out the low end appreciably. Our test was made with a normal bookshelf location for the speaker.

Above 160 Hz, the response of the Bolero was similarly smooth, within ±5 db from that point to the 15,000-Hz limit of our test microphone's calibration. A curve run by Altec in an anechoic chamber shows a strong similarity to our "live-room" response above 100 Hz, and indicates that the high end extends to beyond 20,000 Hz, which we do not doubt from the evidence of our own measurements up to 15,000 Hz.

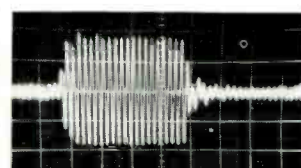
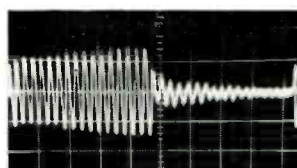
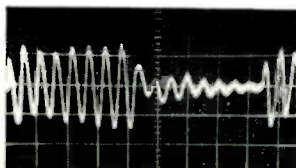
The tone-burst transient test was also quite flattering to the speaker. At only one point, near 4,000 Hz, was there any significant ringing, which may have resulted from the effects of the crossover near that frequency. Elsewhere, the tone-burst response can be described as ranging from good to excellent.

Up to this time we had not done any extended listening to the Altec 890. When we did, there were no surprises. Given our test results, we expected to hear an open, clean, and well-balanced sound, free of coloration—especially tubbiness or boom in the 75 to 150-Hz region, where many speakers have response peaks. And that was just the way it sounded. There certainly was no impression of thinness in the bass. The sound had a pleasant, "live" quality.

Altec claims that the Bolero is the finest bookshelf speaker at any price. Doubtless others will dispute that claim, but we would unhesitatingly rate it as one of the best speakers available in its price class (\$169.50). As with any speaker, it is advisable to hear it before purchase—but you should not omit the Altec 890B from your auditioning if you are shopping in this range.

For more information, circle 189 on reader service card

Overall excellence of the Altec 890B's tone-burst response is demonstrated by these oscilloscope photos of its performance with bursts at frequencies of 205, 400, and 10,500 Hz.



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cartridge player. Scott makes a whole range of compact stereo music systems, in AM/FM, FM stereo, or phono models. Prices run from \$249.95 to \$469.95. See them all at your Scott dealer. (Model 2504, FM stereo system shown. Price \$299.95.)



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CIRCLE NO. 100 ON READER SERVICE CARD

GOING ON RECORD

By JAMES GOODFRIEND



HERO WORSHIP AS A FORM OF CHEATING

THE WORST musical snobs are people with only a small stake in music. Their knowledge of the subject is lacking in breadth, in the variety of music with which they are familiar; this, of course, is a *result* of their snobbery. But their knowledge is also lacking in depth, in what it is that music is all about, and this (although you will rarely get one of them to admit it) is the *cause* of their snobbery.

A musical snob chooses a conductor, a performer, a composer from among the most celebrated, and makes him the object of his hero worship. He praises indiscriminately all work done by the hero, reveres even his most accidental qualities, and defends his preeminence at all times over all suggested competition. He will listen to the music of no others; he knows without listening that it is inferior. Nor would he, if he had the power to prevent it, allow anyone else to listen to the music of others; he is rabid for converts. He is self-satisfied and sure, safe behind the already established public reputation of his hero. That reputation is the snob's defense against the exposure of his own intellectual poverty. Any disapproval, any statement of preference for the music of someone else, is taken—as it must be—as a personal attack. "What do you mean, you'd rather listen to Fauré than to Brahms? Are you trying to make me look foolish?"

We have so many such snobs in this country! And they write such fierce letters in defense of Beethoven and Verdi, of Toscanini and Horowitz, of Judy Garland and the Rolling Stones, that one wonders what they couldn't accomplish if they channeled their passion into some worthwhile cause. For their cause is not worthwhile. It has to do not with music, but with reputations, and its values are imposed from outside. I would venture that better than half of those who so violently and categorically defend Toscanini could not recognize a Toscanini performance blindfolded, and might not even like it when they heard it; that most of those who adore Beethoven to the exclusion of everyone else could not tell a Beethoven symphonic movement (assuming they had not heard it before) from one by Berwald, and might even prefer the latter; that the greatest number of those who insist upon knowing and buying only the "best" performance of a standard symphonic work could not, if

the occasion presented itself, even tell the difference between a great, a good, and a substandard performance of that work. This is not to say that differences—as between Toscanini and Szell, Beethoven and Berwald, Horowitz and Rubinstein, as between good, better, and awful—do not exist; far from it. But it is those very people who are most firmly and categorically on one—and only one—side of the fence that are least likely to know the difference.

I maintain that this hero worship, this snobism, is a form of cheating. It cheats everyone and everything concerned, and most of all, it cheats the one whose attitude it is. Certainly, anyone who is willing to sign his name to the statement that Toscanini (or Furtwängler, or Walter, or Mahler, or any other you care to name) was the "greatest conductor who ever lived" is not being honest either with himself or with music. How does one determine this rating? Is there a filled-out scorecard on every conductor's performances reposing in the files of the Stick Wavers' Hall of Fame? Nonsense! Do you say that so-and-so had the only correct attitude toward music, only his performances are correct, and therefore that he is the greatest conductor? Double nonsense! Do you say that so-and-so performs things exactly the way they are in the score, and therefore . . .? Three times nonsense. You could have six conductors play a symphony "exactly the way it is written in the score" and you would get six different performances.

THE hero worshipper cheats himself because he accepts a valuation that is not of his own making, and he does nothing to prove or disprove its validity through extensive listening himself. I have heard the most preposterously ragged ensemble playing held up as a model of orchestral discipline because the hero worshipper preferred to hide behind a reputation rather than use his own ears. This is no way to listen to music. Restricting one's listening to works by a few composers, conducted or played by a few performers, is no way to deepen one's knowledge or one's enjoyment of music. And the broader and deeper one's knowledge of music is, the less likely it is that the listener will succumb to snobism or hero worship. Greatness in music is very much a qualitative thing, and measurement is, at best, a very inaccurate

procedure. There are too many composers, too many conductors, too many singers and instrumentalists who have too much to offer to be simply dismissed, ungraciously and inaccurately, as being "not the best."

The hero worshipper cheats music itself. Because he frequently does not know enough about music to offer a tenable defense of his hero on a musical basis, he changes the field of battle. He talks about incredible technique as an end in itself, about miraculous memory, about political affiliations, about statements on world problems, about mass popularity, about show-biz—and about money. He talks about everything *except* music, but in his belief that music is precisely what he *is* talking about, he unwittingly cheats. One of our correspondents has written: "Heroes are heroes because they have done something heroic." It isn't true—not in this world, at any rate. Heroes are created by public opinion. Either the public (of one or more) believes that one has done something heroic or one is not a hero. And if it already believes, the heroic act can, if necessary, be invented afterwards: performer X is a hero, therefore his latest record, bad though it may be, is heroic. It is true that such shenanigans can sometimes bring people to good music who would not have been attracted to it otherwise. But such people are musical children, and the faster they lose their innocence and discover music for themselves, the better.

Finally, the hero worshipper cheats his hero. It's obvious. Beethoven has no need of an apologist, nor does Toscanini. The fact that not everyone likes it takes nothing away from the quality of their work. Nor does it take away from their accomplishment that they each, on occasion, did substandard work. It seems that it is never necessary to a creator that he be perfect—only to his disciples. Toscanini without partisans is still the same conductor; it merely remains for us to make up our minds, without benefit of public relations, just what kind of a conductor he was and, in his recordings, is.

It is the job of the responsible critic to listen to the performance first and the reputation second. Both may have a bearing on the matter, but if the reputation is right and the performance is wrong, then it *is* wrong, and it is the critic's job to say so. His opinion is subjective (what else can it be?), but it is so on the highest level of informed and informative subjectivity and honesty. It is the job of the amateur of music to accept the honesty and the ability of the critic—not necessarily to agree with him, but, if he is interested in the particular music under discussion, to verify or not verify the matter with his own ears rather than dismiss it with third-hand generalities. In short, it is necessary to be honest with oneself and with music.

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344C/384 Specifications Music Power Rating, 90 Watts @ 4 ohms; Harmonic distortion, 0.8%; Frequency response, 15-30,000 Hz \pm 1 dB; Cross modulation rejection, 90 dB; Usable sensitivity, 1.9 μ V; Selectivity, 46 dB; Tuner stereo separation, 36 dB; Capture ratio, 2.2 dB; Signal/Noise ratio, 65 dB;

Price: 344C, \$399.95; 384, \$439.95

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CIRCLE NO. 100 ON READER SERVICE CARD



CAPITOL RECORDS

A paradigm of the human condition?: Ringo Starr in *A Hard Day's Night*

LONDON LETTER

TAKING THE BEATLES SERIOUSLY

By Henry Pleasants



SOMETHING very odd is going on in this town. "Serious" people are taking The Beatles seriously—such critics as William Mann of *The Times*, Wilfrid Mellers of *The New Statesman*, and Edward Greenfield of the *Guardian*.

It began in *The Times*. There, on the solemn editorial page, was a three-column spread: "The Beatles Revive Hopes of Progress in Pop Music." An unlikely place, I thought, for a piece on The Beatles. But then I read: "By William Mann, Music Critic."

"What on earth," I thought, "does Bill Mann, author of a penetrating and knowledgeable study of the operas of Richard Strauss, know about The Beatles?" It took very little reading to discover that he knows a lot—and not just about The Beatles, but about the entire pop scene.

What had set Bill Mann off on this astonishing critical *tour de force* was The Beatles' latest album, "Sergeant Pepper's Lonely Hearts Club Band." But before he got around to his main subject he had discussed Bob Dylan, The

Monkees, The Rolling Stones, Manfred Mann, Sandie Shaw, Dave Clark, The Animals, The New Vaudeville Band, The Kinks, The Who, and the Procol Harum, pointing only to note that the last of these, if its Latin had been up to its music, would have spelled it "Procul."

Best-known to Americans, of course, and discounting The Beatles, are The Monkees, whose appearance on British TV has made *Last Train to Clarksville* one of the hits of the year. Mr. Mann, while noting the song's debt to *A Hard Day's Night*, gives The Monkees high marks for showmanship, if not for artistry. "I suspect," he wrote, "that their songs were written by a computer fed with the first two Beatle LP's and *The Oxford Book of Nursery Rhymes*."

About "Sergeant Pepper" he was conspicuously and quite properly more reverent, pointing to "the rare but often appealing grope back to classical or baroque musical language . . . the grow-

(Continued on page 54)

NO RISK A 8 DAY HOME DEMONSTRATION

- ALABAMA**
Birmingham
James W. Clary
Lassetter's
Lixis Stereo Center
Mobile
Electronic World
Montgomery
Belias Hess
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- ARIZONA**
Phoenix
Audio Specialists
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All White Front Stores
Artesia
Carson Electronics
Bakersfield
Bakersfield Audio
Berkeley
Cal Hi Fi
Pacific Electronics
Zach's Corp.
Covina
Hi Fi Covina
Culver City
Hi Fi Music
Hollywood
Hollywood Electronics
Inglewood
Inglewood Electronics
Laguna Beach
Music Systems
Lakewood
Cal Fi
Los Angeles
Figaris
S & N Camera
Warsco Sales
Mountainview
Cal Hi Fi
Modesto
Pacific Electronics
Oakland
Fidelity Sound
Fisher Electronics
Waynes Sound Accent
Orange
Fidelity Sound
Pasadena
High Fidelity House
Redlands
Sound Room
Sacramento
Cal Hi Fi
Lafayette Radio
Lombard Electronics
San Francisco
Bay Listening Post
Hacienda
Eber Electronics
House of Sound
McDaniel's Hi Fi
San Francisco Radio
Skinner Hirsch and Kaye
Stairway to Sound
San Jose
Electro Sound
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Santa Rosa
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Torrance
Signal Electronics
Vallejo
Boyd-Wann
Westwood
Bei Air Camera
Whittier
Hi Fi Haven
Oxbow Electronics
- COLORADO**
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GEM
Howard Sound
CONNECTICUT
Fairfield
Bader TV
Hamden
Lafayette Radio
New Haven
Audio Den
Norwalk
Arrow Electronics
Stamford
Atlantic Electronics
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E. J. Korvette
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Lafayette Radio
Westport
Beck and Quint
DISTRICT OF COLUMBIA
Custom Hi Fi
Gien's Audio Annex
- FLORIDA**
Jacksonville
Hi Fi Service Center
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Miami
Electronic Equipment
Freidman Sound
Orlando
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Lafayette Radio
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Sarasota
Audio Fidelity
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Atlanta
GEX
- HAWAII**
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Audio Center Ltd.
Hawaii Camera
- ILLINOIS**
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All E. J. Korvette
Allied Radio
Muscraft
- IOWA**
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Fort Wayne
Maxwell Radio
Indianapolis
Van Sickle Radio
South Bend
Al Smith's Record Bar
- KANSAS**
Overland Park
Village Hi Fi
- LOUISIANA**
All Sterling Electronics
Lake Charles
Sylvan's Sound Service
Shreveport
Koeblamy Sales
- MAINE**
Augusta
Corner Music & Book
- MARYLAND**
Baltimore
All E. J. Korvette
Bethesda
Audio Center
Mt. Rainier
Lafayette Radio
Silver Spring
Custom Hi Fi
Silver Spring Electronic Supply
- MASSACHUSETTS**
Boston
All Lafayette Radio
Cambridge
Minute Man Radio
Wellesley
Music Box
Worcester
Consumer Audionics
- MICHIGAN**
Ann Arbor
Electronic Discount Ctr.
Detroit
All E. J. Korvette
Ecorse
Double-U-Sound
Warren
Home Electronic Center
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Minneapolis
Ken-Craft
Sound of Music
- MISSOURI**
St. Louis
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All GEM
Best Sound
Kansas City
David Beatty
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Best Sound
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- NEW HAMPSHIRE**
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Franklin Lakes Stereo
Newark
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New Brunswick
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Arrow Electronics
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- NEW YORK**
Albany
GEX
Ithaca
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All Sam Goody
All E. J. Korvette
All Lafayette Radio
Alex. Radio
Audio Unlimited
Bryce Audio
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Electronic World
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HI-FI/STEREO REVIEW

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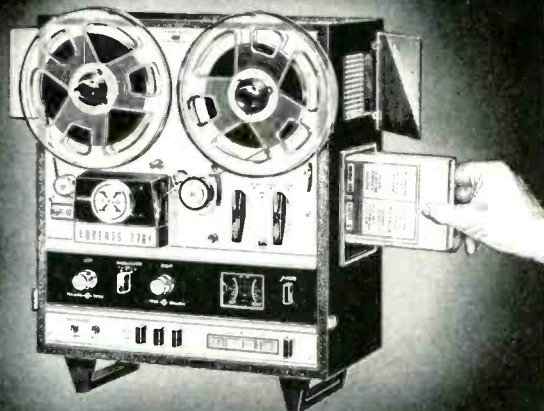
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ing allure of Indian music . . . and a preoccupation with more or less disciplined swirls of electronically manipulated clusters of sounds made famous through *Tomorrow Never Knows*."

"Sooner or later," he concluded, "some group will take the next logical step and produce an LP which is a popsong cycle, a Tin Pan Alley *Dichterliebe*. Whether or not the remains of Schumann and Heine turn in their graves at this description depends on the artistry of the compilers."

Mr. Mellers, whose two years at the University of Pittsburgh on a Mellon Trust grant produced an excellent book on American music, *Music in a New Found Land*, felt that this was precisely what The Beatles had already done with their "Sergeant Pepper" album.

"Though it starts from the conventions of pop," he wrote in *The New Statesman*, "it becomes 'art'—and art of an increasingly subtle kind. For one thing, this beautifully produced disc isn't just a collection of numbers, but a whole, of which the parts, if remarkably various, are related. The whole is about loneliness."

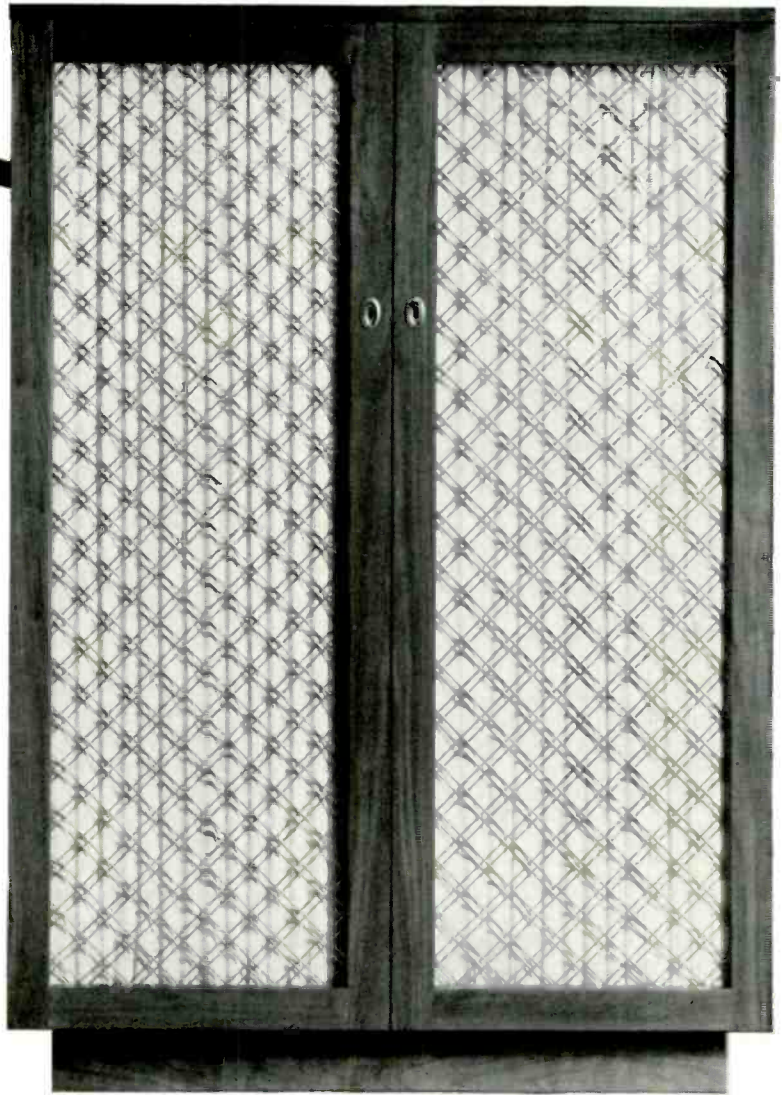
Like Mr. Mann, he reviewed the record analytically, tune after tune, arriving finally at the epilogue, *A Day in the Life*, about which he said: "The phrase the song opens with is one of the most typical, and certainly most haunting. The Beatles have ever created: a tender slip of a tune that . . . changes as the beat grows stronger and the song turns hallucinatory, opposing the dream within the mind to the nightmare outside. It is at once ripely funny and deeply sad. It helps us to understand the young, and I think it helps the young to understand themselves."

MR. Greenfield's comments in the *Guardian* popped right out of a record review dealing with Polish composer Krzysztof Penderecki's *St. Luke Passion*. The Beatles, he wrote, "have written more good and memorable tunes since the war than anyone except Benjamin Britten." And, like Mr. Mellers, he sees "Sergeant Pepper" as a continuous cycle.

All these critics are well aware that such excursions may strike their regular readers as outrageous. Mr. Greenfield backed into his encomium by saying: "There is no longer any need, thank goodness, to apologize for talking seriously about Beatle music," which reads very much like an apology. Mr. Mann, less explicitly self-conscious but aware, nonetheless, of the enormity of his deed, went about setting things right a week later in an article titled—so help me—"Mozart's Role as Pop Composer." I doubt that it lowered any highbrows, but it must have been comforting to Paul McCartney after all that fuss about *Lucy in the Sky with Diamonds*.

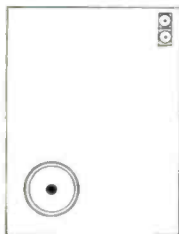
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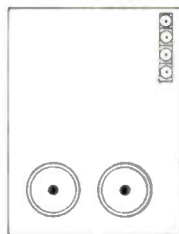


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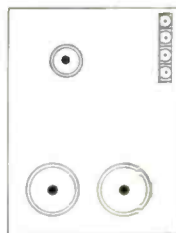
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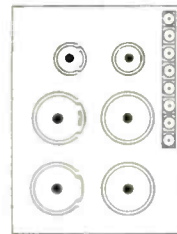
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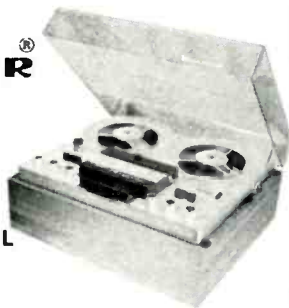
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Scene from the Bolshoi
Opera's production of
Borodin's Prince Igor
at Expo 67 in Montreal

**THE
BOLSHOI OPERA
AT EXPO 67**

By George Jellinek



CULTURAL exchange, a flow of ideas among nations, is one of the few bright hopes left for a world apparently seized by collective insanity. Paradoxically, the recent visit of Russia's Bolshoi Opera to Expo 67 at Montreal—as fine an example of cultural exchange as anyone could wish—points up an unexpected advantage of cultural isolation. For only a nation kept apart from the currents of modern Western musical culture could have preserved for us the operatic tradition of the late nineteenth century to such an amazing degree. Colorful, tumultuous, richly invested, and totally oblivious of stylization, the settings of *The Queen of Spades* and *Prince Igor* (the two productions I saw in Montreal in August) must have been very similar to the originals as conceived by Tchaikovsky and Borodin two generations ago.

Partisans of the elusive ideal of "living opera" may condemn the Bolshoi's conservatism, but those given to a historical view are likely to find much to admire in their performances. In any case, the Bolshoi treatment seems singularly appropriate to the operas in question—they are products of national Romanticism, and are not easily attuned to radical innovations.

Since opera is a thoroughly undemocratic institution, it is by no means surprising that its exigencies are so lavishly well served by the Bolshoi's patently totalitarian ways. Comparison with the technical facilities of perpetually bankrupt, public-supported theaters is pointless—without state subsidies you simply cannot properly mount an opera like *Prince Igor*. I have often been haunted by the suspicion that stylized settings—simplified designs, threadbare stage, projections, and the like—are really innovations imposed by economy, and that, having the wherewithal, designers would

invariably prefer a cathedral to a symbolic cross, a forest to a forlorn tree, and brocade to burlap. Visually, the Bolshoi is realistic to the point of extravagance, leaving virtually nothing to the imagination. The costumes are lavish, the settings are detailed but uncluttered, and extras are legion. The snow falling on St. Petersburg (*The Queen of Spades*, Act III) creates a perfect illusion, and the burning of Putevl (*Prince Igor*, Act I) is carried off with a realism that caused me concern for the radiant interiors of the Salle Wilfrid Pelletier. Everything works smoothly and persuasively, as it probably does as a matter of course in Moscow on less ceremonious occasions.

Within the rich settings, however, the stage action very often leaves room for criticism—there is little evidence of inventive, imaginative stage direction. *Pique Dame's* scenes are often excessively dark, the ending of Act I rather too puritanical for the situation at hand. Broad gestures and exaggerated movements abound, particularly in Act II of *Prince Igor*, where, with the amorous Vladimir and Kontchakovna cavorting all over the stage, the scene borders on a grotesque semi-ballet. While the acting at no time suggests that one is watching the legatees of Chaliapin or Stanislavsky, animation and conviction never seem lacking. And, though I am not entirely clear about the nature of the rather involved stage business which precedes the fatal *dénouement* in *The Queen of Spades'* final scene, I am convinced that it is based on precise historical data: carousing Russian officers very likely carried on in this manner.

The Bolshoi chorus is magnificent; its orchestra is probably as good as any opera orchestra in the world. On the other hand, familiarity with Russian—
(Continued on page 58)

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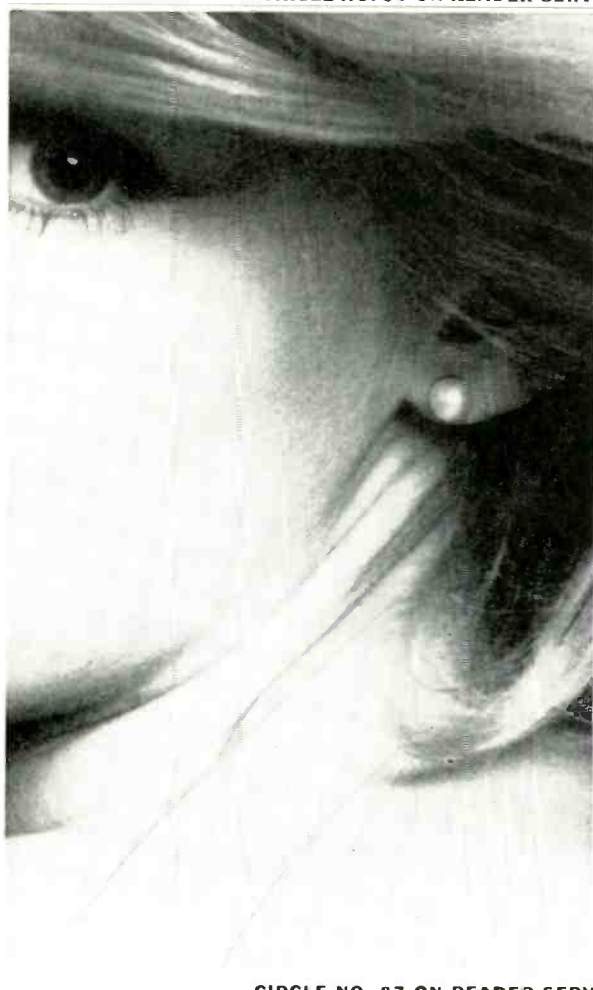
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made operatic recordings of the last twenty years conditioned me not to expect outstanding vocal achievements in Montreal, particularly since the company's three prominent stars—soprano Galina Vishnevskaya, mezzo Irina Arkhipova, and basso Ivan Petrov—were not scheduled for the two evenings in question. Thus, my expectations were, if anything, exceeded: the visual riches enhanced the overall impression, whereas in a recording judgments are made solely on the basis of what is transmitted to the ear.

To be more specific, in *The Queen of Spades*, baritone Evgenyi Kibkalo, heard rather impressively in several Russian recordings, was a complete disappointment, a straining, colorless Yeletsky. Both Tamara Milashkina (looking very lovely) and Zurab Andzhaparidze (looking like an overweight Tony Curtis) sounded better than they do in the opera's new Melodiya/Angel recording (see this month's Classical section), and Valentina Levko (*The Countess*) and V. Romanovsky (*Tomsky*) made strong impressions in their roles. In *Prince Igor*, the ladies interpreting Yaroslavna and Kontchakovna were quite disastrous, the men acceptable. A. Eisen (the Russians continue to regard the first names of their artists as classified information) made much of his opportunities in the hammy part of Prince Galitzky. M. Kiselyev was somewhat undersized vocally for the title role, and A. Vedernikov as Khan Kontchak looked much fiercer than he sounded.

THE overall impression was that of big voices improperly schooled and, very often, mercilessly abused. Russia was once an important touring center for the greatest singers, and a haven for outstanding vocal teachers. Some of the Russian artists who emerged during the first two decades of this century—Borona, Nezhdanova, Kurenko, Smirnov, Sobinov, Baklanoff—are remembered as being leading exponents of the *bel canto* tradition. Obviously, things have changed; decades of isolation have allowed fine natural gifts to develop inadequately through inept schooling, and now we have the prospect of a new generation of singers under the guidance of teachers who themselves have never really learned to sing.

This gloomy thought inescapably intrudes on an otherwise pleasurable acquaintance with the Bolshoi Opera. Nonetheless, the projected spring visit of this organization to the United States should not be missed. What it offers is not merely a performance tradition, but also a repertoire, that is vital and unique, staged with dedication and unparalleled authenticity. While its artistry may be flawed, the Bolshoi fulfills its role as the custodian of a rich national operatic heritage.

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CIRCLE NO. 4 ON READER SERVICE CARD



LUDWIG VAN BEETHOVEN
Drawing by Moritz von Schwind

Beethoven's
EIGHTH SYMPHONY

As I have had occasion to remark previously in this series, the external circumstances of a composer's life at any given time often have no relationship at all to the music that wells up from within him. Listening to the effervescent Eighth Symphony of Beethoven, one might imagine that the score represented a particularly happy time in Beethoven's life. Such was not the case.

The Eighth Symphony is a product of the summer of 1812. What was Beethoven's life like during those months? He suffered from a persistent digestive ailment and rushed from one spa to another in hopes of easing his discomfort: in July he was in Töplitz, in August he went to Karlsbad and then to Franzensbad, but he felt no better in either place, and so it was back to Töplitz once again. In late September, Beethoven impulsively decided to hie himself off to Linz and meddle in the affairs of his brother Johann. It seems that that worthy gentleman had entered into an alliance with a young lady of whom Beethoven thoroughly disapproved. Once in Linz, he voiced his objections to the situation in no uncertain terms. Johann, in effect, responded that it was a joy to have his older brother visit him—but the circumstances of his personal life were his own concern. In a

rage, Beethoven then went to the police and to the bishop and arranged for the forcible expulsion from Linz of the errant young lass. Johann, however, foiled the plan by marrying the girl—and for the rest of his life he was able to blame his brother for forcing him into an unfortunate marriage!

Beethoven's presence in Linz was the cause of considerable local pride. Early in October a musical journal in Linz wrote: "We have had the long wished-for pleasure of having within our metropolis for several days the Orpheus and greatest musical poet of our time . . . and if Apollo is favorable to us, we shall also have an opportunity to admire his art and report upon it to the readers of this journal." A few days after this story appeared, Beethoven completed the symphony he had begun some weeks earlier in Töplitz and worked on in Karlsbad. It was, of course, his Eighth, but it was not in Linz that the symphony had its premiere; rather, some sixteen months elapsed before the score was finally performed for the first time, in Vienna.

Only four months passed between the completion of the Seventh Symphony and that of the Eighth; for Beethoven this was a remarkably short time. Four years



At latest count, the catalog offers fifteen stereo recordings of Beethoven's Eighth Symphony, all of them remarkably good. Such disparate conductors as Pierre Monteux (RCA Victor), William Steinberg (Command), and Pablo Casals (Columbia) lead superb performances—Casals', recorded "live" at the Marlboro Festival, being perhaps the best of all.

had intervened between the Sixth and Seventh, and a full decade was to pass before Beethoven set himself to work in earnest on his Ninth. The Seventh and Eighth, then, can be said to constitute a pair in Beethoven's output. The English pianist, composer, and music historian Sir Donald Francis Tovey wrote: "The Eighth Symphony reflects the unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Comparing the Seventh and Eighth Symphonies, Richard Wagner wrote: "Nowhere is there greater frankness, or freer power, than in the Symphony in A [the Seventh]. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven himself called his Eighth Symphony "my little symphony in F," but he was infuriated when the public reception of it was lukewarm compared with the wide enthusiasm for the Seventh. In a fit of pique he said that the Eighth was "much better" than the Seventh. "Better" than the Seventh it is not, but it is completely disarming on its own robust and exuberant terms. In the words of Pitts Sanborn, who used to write the program notes for the concerts of the New York Philharmonic, it is a symphony of laughter—"the laughter of a man who has lived and suffered and, scaling the heights, achieved the summit."

THE Eighth Symphony presents relatively few problems to the conductor. The score probes no great depths, nor is its musical argument an elusive one. Basically, there are two approaches to the music: one emphasizes its robust masculine vigor; the other, its gentler feminine grace. This alternation of elements that are perhaps best described as "masculine" and "feminine" is a distinguishing feature of Beethoven's entire output—indeed, in the symphonies one can generalize that the odd-numbered ones are the masculine defiances, the

even-numbered ones the feminine charmers. In the Eighth the two disparate qualities are perhaps more evenly balanced than in any of the others.

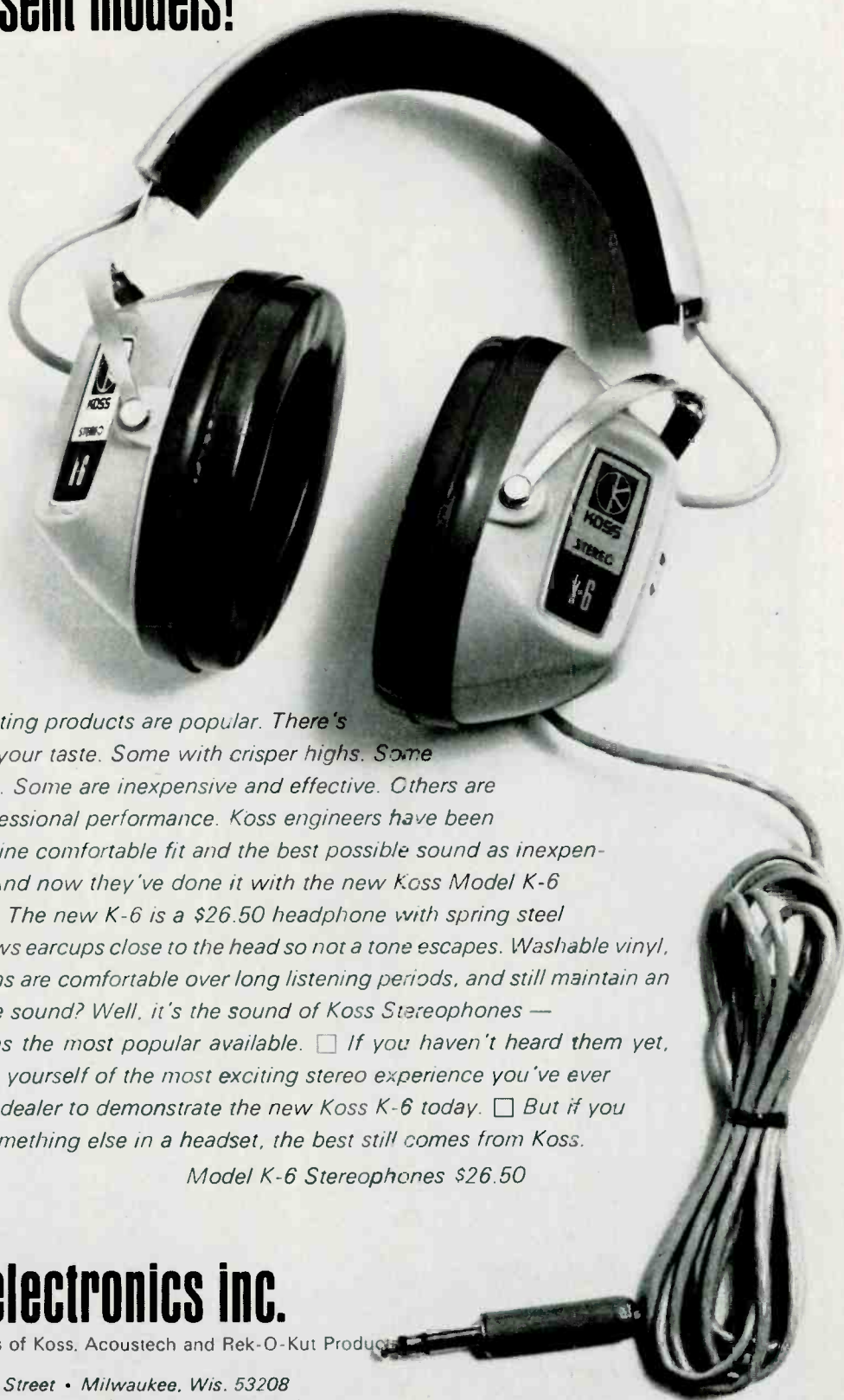
Ten individual recordings of the symphony are listed in a recent Schwann catalog, and there are eight others included in integral sets of all nine of the composer's symphonies. Fifteen of the total of eighteen recordings are available in stereo/mono performances. What is remarkable about the discography of Beethoven's Eighth Symphony is that there is such a uniform excellence among the different recordings. My own particular favorites are performances conducted by Pablo Casals (Columbia MS 6931, ML 6331), Otto Klemperer (Angel S 35657, 35657), Pierre Monteux (RCA Victor LSC/LM 2491), William Steinberg (Command S 12001, 12001—included in the two-disc set that also contains Steinberg's performance of the Ninth Symphony), George Szell (Epic BC 1254, LC 3854), and Bruno Walter (Columbia M2S 608, M2L 264—also part of a two-disc set containing the Ninth Symphony in addition to the Eighth). The six of them have in common a robust thrust in the outer movements and a lyrical ease in the two inner ones. All six are very well played and recorded, too. If I were forced to make an absolute first choice from among them, I would select the Casals. Recorded during an actual performance at the Marlboro Festival about four years ago, Casals' reading has a headlong impetuosity that is quite special. The sonics captured in the Marlboro concert hall are harsher than those in the other recordings, but this is a small blemish. (A bonus rehearsal record, "Casals, a Living Portrait," is included free.)

In the low-price field there are excellent performances of the score conducted by Sir John Barbirolli (Vanguard Everyman S 146, 146), Josef Krips (Everest SDBR 3089, LPBR 6089), and Steinberg (Pickwick S 4021, 4021—an earlier performance than the Command version mentioned above). You can't go wrong with any one of the three.

Of the six available tape versions, my choice is the Szell performance (Epic EC 831), finely etched throughout and very well processed in the tape medium.

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A Perspective View of Vaux Hall Garden: An excellent example of the Rococo spirit.

SOME YEARS ago, I arrived in Venice at the end of a long, wet spring. I booked in at a small, semi-private *pension* off the Grand Canal, and my landlady, after greeting me, said:

"Have you heard? They are selling the Palazzo Labia with all its furniture. Yesterday was the first day of the sale."

I needed no further words of encouragement to hurry

on over. The famous Palazzo Labia, with its renowned frescoes by Tiepolo, was already a kind of twentieth-century myth: owned by a multi-millionaire Spaniard who had purchased the palazzo just after World War II, it had been the scene of fantastic parties and the cause of considerable controversy. At one point the owner had tried to get permission from the communist city authorities to allow the fountains in front of his house



this scene depicts Londoners of 1744 enjoying a duo concertante for trumpet and horn.

to run with wine as they did in the seventeenth and eighteenth centuries; the city authorities had tartly refused. But he had commissioned antiquarians from all over Europe to make the Palazzo Labia a superb museum of seventeenth- and eighteenth-century furniture.

I arrived at the palazzo and squeezed through a vast throng of antiquarians, newspapermen, and television cameras. Stepping gingerly over electric cables and television equipment, I made my way to the upper story. The furniture had not yet been removed, and most of the rooms were still in their vast, glittering elegance. The inner courtyard, an almost perfect example of late-Baroque architecture, had been tastefully furnished: there were severe and massive Louis XIV chairs, Baroque coats-of-arms in heavy sculptured wood adorned the walls, and large, rather dark French and North Italian tables were placed at appropriate intervals against the walls. The ceilings were supported by austere wooden beams. But as you walked up the stairs and into the principal ballroom, you were transported immediately into another, enchanted world: the world of the Rococo. The furniture was graceful Louis XVI (upholstered chairs in sets of twenty-four—an antiquarian's dream), delicate French clocks rested on graceful gilt tables with attractive marble inlays, and although it was a big room, dominated by the magnificent frescoes of Tiepolo, the effect was yet one of cosiness.

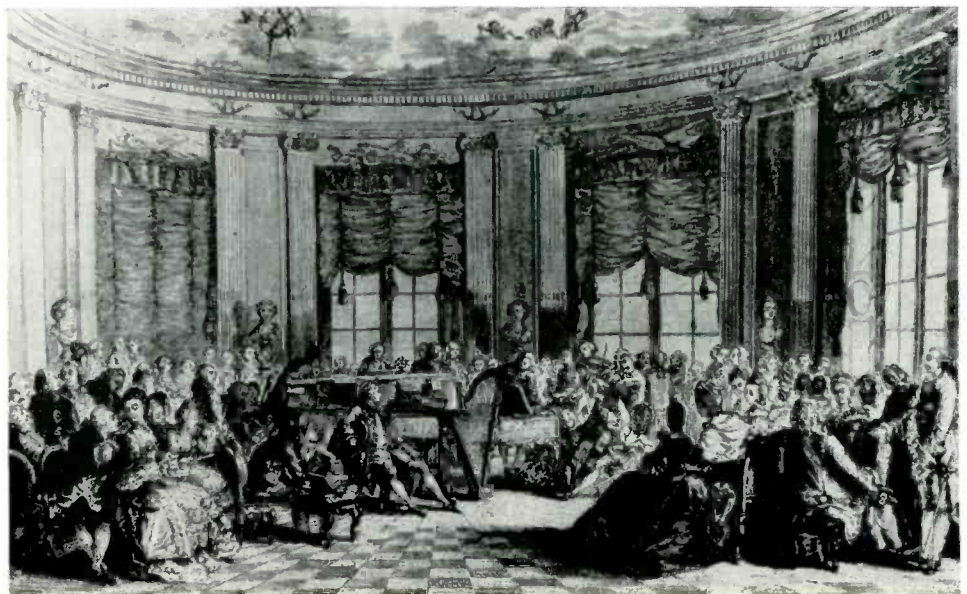
Comfort and cosiness were indeed important factors in the whole spirit of Rococo art. The word "Rococo" itself comes from the French *rocaille* (meaning "grotto"), the style began its life in France under the Regency (1715-1723), and it first flourished under Louis XV. The sea-shell motif which dominates so much of the ornamentation of the period—even to the so-called "shell" pattern of English Georgian silver—has led some scholars to imagine a connection between *rocaille*, Rococo, water, and shell. But whatever the symbolic or psychological background of Rococo, its visual and audible features are among the sanest and most sensible the

world has ever known. In furniture, architecture, art, and decoration, Rococo flourished throughout Europe about the middle of the eighteenth century, but it would not be an exaggeration to say that, music included, its heyday may justly be assigned to the period from 1750 to 1800.

If for artists the Baroque was a period of tremendous strength, excited and exciting movement, and large, epic forms, there was also the danger that a certain coldness and impersonality could manifest itself in their buildings, their sculpture, and their paintings. It is very difficult for music to be cold, but when it is, it is generally dull. In Baroque music there was a danger that the fugue, for example, might become a form in which the composer's interest in the mathematical possibilities of various combinations outweighed the joy of sound and the intent to please. In the Rococo style, however, everything was gradually reduced to humane, personal forms. The gigantic curves of Bernini's sculpture in Rome's Piazza Navona became transformed into the delicate lines of porcelain figurines. Southern Germany began to produce such porcelains, of exquisite beauty, in the famous schools at Munich (Nymphenburg, after the name of the famous Rococo castle there) and Dresden (Meissen). Vast, marbled spaces gave way to less lofty ceilings and to delicate gilt decorations. "Broken" colors began to be used for the ceilings and panellings of rooms. The stone grandeur of huge Baroque fireplaces gave way to smaller and more practical ones made of delicately carved colored marble. In short, decoration became an end in itself: it was part of an intense desire—from Naples to St. Petersburg, from Paris to Vienna—to make life more comfortable, less formal, more *gemütlich*.

In the field of music, no one thinks of the Rococo as starting any earlier than about 1750. It is always something of a problem to apply architectural and/or artistic terms to musical forms, and in music the words "Baroque" and "Rococo" may mean later periods than they do if we are referring to sculpture or painting. Never-

The lavish and inviting Rococo hall of mirrors at Amalienburg (opposite page), a hunting lodge in the park of Nymphenburg Palace near Munich, would seem to be another ideal setting for just such an elegant but informal soirée musicale as is shown in the Duclos engraving Le Concert (right), which has been assigned—by a researcher with a taste for irony?—the approximate date 1789.



theless, there *is* such a thing as Rococo music, although it would be quite wrong to imagine that *all* the music written between 1750 and 1800 is Rococo.

But it *was* during this half century that several important musical forms emerged, such as the string quartet and the comic opera; and these same fifty years saw intensive development of such existing forms as the symphony and concerto. Gradually, however, one particular kind of form began to dominate the whole of instrumental music throughout Europe. This was the so-called "sonata form"; it is one of the greatest musical ideas ever developed in Western music.

In its strictest sense, the term sonata form applies to a movement of a musical work which can be structurally analyzed as follows:

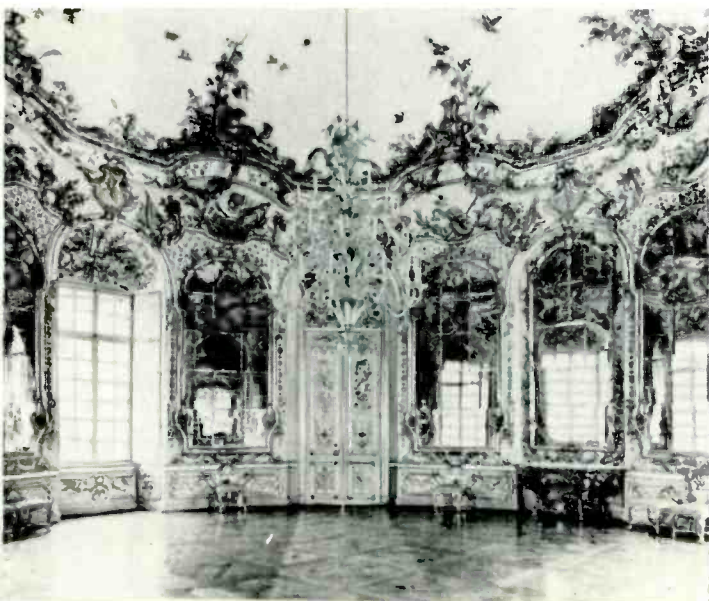


This tripartite structure was further broken down into a rather rigid series of rules regarding the sequence of keys the music was to be written in. It worked as follows: in the exposition, the scheme was such that you began with a principal theme, or group of themes, in the tonic (or main) key and then modulated to the dominant (the fifth tone higher), where a new thematic subject, or subjects, was introduced. By the time you had reached the double bar you were firmly in the dominant key. During the development section, you showed your ability to extend, to "develop," the various themes, or parts of themes, and very often to combine them with one another. In order to do this, most good composers had recourse to older contrapuntal forms, so that a simple and singable melody in the exposition might also turn out to be the subject of a fugue in the development section. The recapitulation used basically the same musical material as the exposition, except that the second subject no longer appeared in the dominant but remained in the tonic key.

Although this general scheme looks rather rigid on paper, it in fact gave composers enormous latitude to express their ideas while at the same time preserving the satisfying formal symmetry which had been the purpose of its creation. Just to mention two typical variants, many composers (Haydn for one) liked to preface this entire structure with a slow introduction, a sort of curtain raiser, and it was also possible to add a kind of coda, or tail-piece, at the end of the recapitulation. The form outlined above was intended primarily for opening movements, and the tempo was generally some kind of *allegro*.

Gradually, the term sonata form began to be applied not only to first movements, but to the entire three- or four-movement work. The Italian operatic overture, or *sinfonia*, generally consisted of three movements: an opening *allegro* in the form described above, a slow middle movement in a different kind of form, and a finale in a very quick tempo, such as *presto*. As early as 1740, however, G. M. Monn (1717-1750), an obscure Viennese composer, added a minuet to these three already existing movements and created the four-movement symphony (a sonata for orchestra) that was to be so popular forty to fifty years later. [And this may be the place to point out parenthetically that Haydn did *not* invent the symphony and he did *not* invent the sonata form—both were flourishing long before he began to compose symphonies. Indeed, Johann Stamitz (1717-1757) composed all his symphonies in Mannheim (South Germany) before Haydn had written a single symphonic work. On the other hand, scholars now believe that the string quartet in the form known to posterity really *was* the invention of Haydn.]

Opera continued to dominate the musical world in Italy to such an extent that instrumental forms—the sonata, the trio, and the symphony—gradually ceased to exist there as the eighteenth century progressed. In Northern Europe, on the other hand, instrumental music soon became the dominant expressive means of the musical language. In Italy, a new kind of opera had come into being: the so-called *opera buffa*, or comic opera. This stood in sharp contrast to the standard *opera seria*, a popular form used to celebrate marriages and other official events. The plots of these works, generally dealing with Greek or Roman heroes, gradually became merely vehicles to show off the vocal prowess of individual singers. Italian comic opera started life as an *intermezzo* performed between the acts of a grand *opera seria*; it did not deal with the dead heroes of antiquity, but with living persons of that day and age. The new form soon became very popular, and during the eighteenth century the Italians themselves grew further and further away from the *opera seria* and devoted most of their attention to making the *opera buffa* more complex and more interesting. Yet, the two basic forms of Italian opera continued to exist side-by-side until the very end



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of the century, and it is interesting to recall that both Mozart and Haydn wrote strict *opere serie* in 1791—Mozart *La Clemenza di Tito* for Prague, and Haydn *L'anima del filosofo (Orfeo ed Euridice)* for London. As far as opera was concerned, the Italians still dominated the musical scene in Europe; their composers and singers resided in St. Petersburg and Vienna, in London and Paris. And Haydn had a large contingent of Italian singers throughout his long stay at Esterháza Castle.

In Northern Europe, however, the dependence upon Italy and Italian music gradually ceased to exist. The new center for music in Europe became Paris, which had long led the world in fashion and furniture styles. Music publishing first flourished on a large scale in Paris, long before it was at all important in Italy or Vienna. In Vienna, it was still cheaper to hire a copyist to copy out a symphony by hand than to buy the same symphony in printed parts. Parisian taste dominated almost the whole of Europe; the petty German courts made their small copies of Versailles, and furniture makers in Venice and Vienna turned out delicate Louis XVI chairs as soon as the originals appeared in Paris. But although *Musique pour les soupers du Roi* soon became *Tafelmusik* in a small Bohemian castle or North Italian villa, French music as such was less strong in influence than it had been at the time of J. S. Bach. There were talented composers in France, such as Antoine Dauvergne (1713-1797), André Grétry (1741-1813), and Michel Corrette (1709-1795), and, until his death in 1764, at least one truly important holdover from an earlier generation in the person of Jean Philippe Rameau. Parisians were active and avid consumers of music, and musical touches were evident in much of their visual art. But the true well-springs of musical creativity were, at least temporarily, drying up in France. Meanwhile, the Germans and Austrians were beginning to shape the fashion of music in

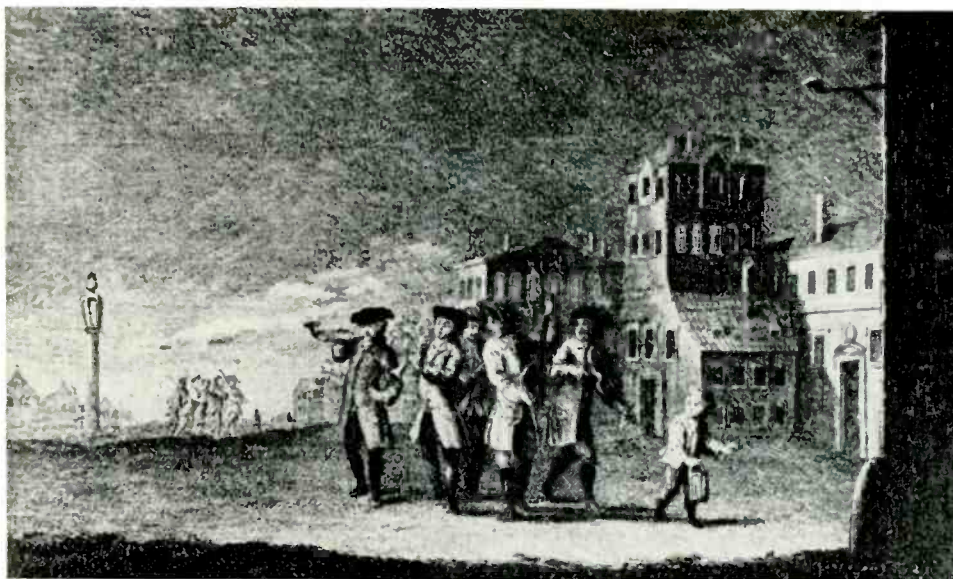
Europe for the next hundred years, and perhaps longer.

In order to show, even if briefly, the function of music at the beginning of the Rococo, let us analyze the various musical forms then in use and their place in everyday life. Opera was, of course, given all over Europe; it was presented not only in the semi-private theaters of kings and emperors, but also in public theaters in almost every civilized town in Europe. Opera was, for many among the poorer classes (even in Germany), almost the only contact with music if one did not play an instrument himself (which would be unlikely in a large city and unless one had been a professional musician). With the growing ability of the German and Austrian schools, opera in the German language soon became a force to be reckoned with. Haydn's very first opera was a German comedy for the Vienna Burgtheater called *Der neue krumme Teufel (The New Deceitful Devil)*, and all through the second half of the eighteenth century Viennese audiences could hear both Italian and German operas in about equal proportions.

DANCE music remained the other popular musical form enjoyed by all classes. In the famous Vienna Redoutensaal, bakers and servant girls could enjoy Mozart and Haydn minuets and German dances just as thoroughly as Emperor Joseph II and the Austro-Hungarian aristocracy did. Nowadays we tend to overlook what magnificent dance music most of the great composers have left us, and London's recent recording of all of Mozart's dances (London Ⓢ 6412-4, 6459-61, 6489; Ⓜ 9412-4, 9459-61, 9489) should go a long way toward showing that while the form was small, the content was large.

The *Tafelmusik* idea was soon expanded to include all sorts of entertainment, not only music to be listened to from the dining table. In Vienna, street serenades became popular in the middle of the eighteenth century, and

A musical form popular in the Rococo period was the cassation. Much like the divertimento in structure, it was an instrumental suite intended to be played out of doors by a small orchestra, as illustrated in this eighteenth-century etching from Czechoslovakia.



Mozart composed some of his finest pieces, such as the great Serenade in C Minor (K. 388) for wind band, for such an occasion. Another popular Viennese art form that sprang up in those days was called a *divertimento* (from the Italian word *divertire*, to amuse). This was a kind of stepchild of the symphony or sonata, and it usually consisted of five movements: allegro, minuet, slow movement, minuet, and finale (quick). Viennese composers in the 1750's wrote *divertimenti* for string trio (two violins and cello); for wind band (oboes, bassoons, and horns—later with clarinets as well); for harpsichord with accompaniment (sometimes violin and cello, sometimes two violins and cello); and Haydn seems to have thought up the idea of writing a *divertimento* for two violins, viola, and cello. Out of these rudimentary street serenades were soon to emerge the more sophisticated art forms of piano trio, violin sonata, and of course string quartet. In those days, however, there was not much difference, formally speaking, between a wind-band *divertimento* and a trio sonata with harpsichord, violin, and cello.

In Catholic countries, religious music, accompanied by a full orchestra, still flourished. Like opera and dance music, the Mass for solo voices, choir, and orchestra was performed before every class of society. In the Austro-Hungarian empire, large-scale church music was written by almost every well-known composer up to and including Beethoven. The Mass, for obvious reasons, remained somewhat out of the mainstream of all these other musical developments, but it is in the nature of the Church, and thus of its music, to be conservative. When W. A. Mozart wrote his father in 1783 to get some of Leopold's church music to perform at Gottfried van Swieten's Sunday concerts, Leopold seems to have written that his church music was now old-fashioned and not worth playing, to which Wolfgang replied:

When the weather gets warmer, please make a search in the attic under the roof and send us some of your own church music. You have no reason at all to be ashamed of it. Baron van Swieten and [the Viennese composer] Starzer know as well as you and I that musical taste is constantly changing—and, what is more, that this extends even to church music, which ought not to be the case.

Nevertheless, the growth of the symphonic form, and the development of the orchestra, had a profound effect on the composition of church music, especially in Southern Germany and the Austro-Hungarian empire.

A new factor in musical life was the emergence of the public concert. This was a novel idea in many smaller towns, though it was already a tradition in such capitals as London. In these concerts (in Vienna they were called Academies), composers gave benefits and introduced their new works to the public, and popular traveling virtuosos performed large-scale concertos. There was now obviously a *need* for orchestral music: the symphony came to be entirely divorced from the opera and, as the new *concert* symphony, occupied the attentions of many leading composers. Thus the three-movement opera overture gradually shrank to one movement, and the concert symphony came, after considerable experimentation (particularly on Haydn's part), to achieve the form which the later Haydn, Mozart, and early Beethoven adopted: four movements, with a minuet as the third.

Although these public concerts were patronized by the aristocracy, they were also supported by the rising bourgeoisie, who began to cultivate music themselves at home. Central Europe was fortunate in having not only an aristocracy which was musically well trained, but a middle class that soon came to be passionately addicted to chamber music at home. This gradual change of focus from primarily aristocratic and ecclesiastical patronage to a more popular and broadly based support also opened

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Grace, comfort, and delicacy were characteristics of the spirit that pervaded the arts during the Rococo period. In contrast to the epic Baroque sculpture, the Rococo produced such exquisite figurines as these from Fulda (left) and Meissen (above).

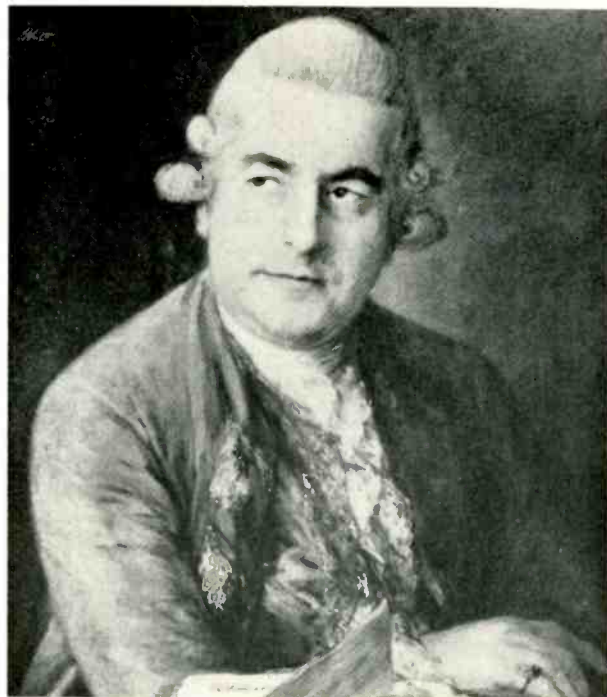
new vistas both for composers and for music publishers. The latter could now—not only in Paris, but also in Vienna—profitably sell Mozart's piano trios and Haydn's quartets to the wealthy bourgeois houses of Vienna or Salzburg or Prague.

Vienna also had a unique claim to music's future in that there the popularity of the harpsichord was soon eclipsed by that of the new *fortepiano*. So popular was the latter instrument that today it is practically impossible to find a Viennese harpsichord made in the second half of the eighteenth century. Everybody wanted to play the piano, which had opened up all sorts of tonal combinations and dynamic gradations unknown to the harpsichord—at least in that part of the world. (Virtuoso organ and harpsichord playing never achieved in Vienna the vogue it enjoyed in France and in Northern Germany.)

There is sometimes a tendency to identify Rococo with superficiality, which is at best a half truth. Rococo castles can be splendidly masculine in their way, and so can Rococo music. It is true that composers in this age wrote music in exquisite taste, and that the kind of music that, say, a Viennese merchant generally preferred was a small-scale Haydn piano trio or a Boccherini quartet rather than a large Baroque oratorio. The forms *had* become smaller and more intimate, the emotions scaled down.

IN some respects, Johann Christian Bach (1735-1782) might be considered a typical Rococo composer—versatile, cultivated, worldly-wise, he seems to look at us from the famous Gainsborough portrait like any eighteenth-century gentleman of fashion. His music was extremely popular, and in London he dominated the musical scene for years. Yet there is a side to J. C. Bach that reveals another aspect of Rococo, one that is spiky, uncomfortable, and even slightly sinister: his Symphony in G Minor, which has recently been recorded (but not yet released), sounds as unlike Rococo music as anything one could imagine. For, in truth, there was a draughty, bleak, and unheated backstairs area behind every one of the splendid marble staircases that led from entrance hall to delicately furnished salon. While musicians in fancy livery played Haydn's latest symphonies to Louis XVI as he dined with his courtiers, thousands of peasants in France were starving. There were social and political undercurrents all during these seemingly idyllic and placid years which were to explode with frightening intensity on one summer's day in 1789. On that day Joseph Haydn received the score of an opera he was preparing for performance at the Esterháza court opera theater: *Le nozze di Figaro*, Mozart's great and humane masterpiece, which itself tells us that all was not well with Rococo Europe. The date was July 14, 1789, the day the Bastille fell.

Musically speaking, this apparently sudden entrance of the somber G Minor into the placid and urbane world of J. C. Bach is by no means an isolated exception. In



J.S. Bach's youngest son Johann Christian, known as "the London Bach," is an ideal exemplar of the Rococo composer. He lived for some time in England, where Gainsborough painted this portrait.

the late 1760's a whole group of *Sturm und Drang* (storm and stress) compositions appeared throughout the Austro-Hungarian empire; Haydn was one of their leading producers, but many lesser-known composers (such as Johann Baptist Vanhal and Carlos d'Ordoñez) also contributed furiously intense symphonies and quartets in minor keys, the musical content exploding out of the formal frame like molten lead poured into a cold vessel. It is only in recent years that scholars have examined in detail the effect of this *Sturm und Drang* school on the history of music, even though they knew that the German literary world had itself undergone a *Sturm und Drang* period, though chronologically slightly earlier. The term itself comes from a play (by the German author Friedrich Maximilian von Klinger—1752-1831) produced at Weimar in 1776. This was also the period of Goethe's famous *Werther*, and as with their musical predecessors, the appearance of such works, so out of keeping with previous German literary tradition, proved baffling to many people at the time. They should have known better, for art very often reveals the social truths of an age that its citizens cannot or will not see for themselves. In any case, *Sturm und Drang* brought an element of wildly exaggerated, passionate romanticism into an age that had gone to great pains to cultivate moderation and sensibility. It is my opinion that, in music, the fusion of the *Sturm und Drang* with the Rococo is directly responsible for the school now generally known as the Viennese Classical Style, the emergence and triumph of which begins where this article ends.

H. C. Robbins Landon, a musical scholar of international repute, will be remembered by our regular readers for his articles on Haydn's Castle (*May 1966*) and Music's St. Cecilia (*April 1967*).



A BOUQUET OF ROCOCO RECORDINGS



By Eric Salzman

FOR THOSE who want to explore the recorded riches of the Rococo (the style, almost unknown in the concert and record lists of a few years ago, is astonishingly well represented today), here is a handful of composers who represent a range of chronology, forms, nationalities, and sub-styles.

• **GIOVANNI BATTISTA PERGOLESI (1710-1736):** *La Serva padrona*. Soloists; orchestra of the Milan Teatro Nuovo, Ettore Gracis cond. NONESUCH Ⓢ H 71043, Ⓜ H1043. One of the sources of Rococo style was the Neapolitan *opera buffa*, and one of the key figures in Neapolitan opera was Pergolesi. Pergolesi died young and wrote little (most of the music attributed to him is not by him at all), but he *did* write *La Serva padrona*. After his death, this delightful little "one-acter" was brought to Paris and created a sensation. Its simple freshness and charm thus came to have a tremendous influence on the development of musical style in France and Germany.

• **GEORG PHILIPP TELEMANN (1681-1767):** *Tafelmusik*. Schola Cantorum Basiliensis, August Wenzinger cond. DEUTSCHE GRAMMOPHON ARCHIVE Ⓢ ARC 73234-9, Ⓜ ARC 3234-9 six discs. Telemann was a good bit older than Pergolesi, and, like his contemporaries Vivaldi (in Venice) and Rameau (in Paris), represents a transition—the emergence of Rococo out of a simplification of the grand and rich style of the late Baroque. Germany was fertile territory for the new music, since it was broken up into dozens of small courts and city-states, each of which supported a musical establishment. These courts and cities, open to Italian and French influences, wanted and got a decorative art—elegant, ornamental, not overly difficult or complex—which was intended to grace their style of living. Telemann's *Tafelmusik*—or *Musique de Table*, "dinner music"—is an excellent example of this art.

• **JEAN-PHILIPPE RAMEAU (1683-1764):** *Pièces de clavecin*. Albert Fuller (harpsichord). CAMBRIDGE Ⓢ 1601/2/3, Ⓜ 601/2/3 three discs. Just as French Rococo art ranges from the grandeur of Versailles to the frivolities of Boucher and the picturesque genre pieces of Le Nain and Chardin, so does French Rococo

music range from Rameau to the decorative elegance of Boismortier and Leclair and the picturesque simplicity of Grétry and Jean-Jacques Rousseau. Rameau, whose theoretical writings established the basis of tonal harmony as it is still known today, was a prolific theater composer, but I have chosen to represent him with his characteristic and superb keyboard pieces.

• **JEAN-MARIE LECLAIR (1697-1764):** *Flute Concerto in G*. Claude Monteux (flute); Academy of St.-Martin-in-the-Fields, Neville Marriner cond. L'OISEAU-LYRE Ⓢ S 279, Ⓜ 279. From Vivaldi to Mozart, the emerging solo concerto was a major form in Rococo music, and the flute, the perfect Rococo instrument, was an early favorite. The concerto had a major development in France, in the hands of such composers as Leclair, Loeillet, Boismortier, Corrette, and others. The first two of these are represented on this disc of flute concertos, along with André Grétry and Johann Joachim Quantz.

• **JOHANN CHRISTIAN BACH (1735-1782):** *Sinfonias in D and E for Double Orchestra; Sinfonia Concertante in C*. Little Orchestra of London, Leslie Jones cond. NONESUCH Ⓢ H 71165, Ⓜ H 1165. J. C. Bach—the "London Bach"—developed a very elegant instrumental style which was quite popular on the London concert scene (London was one of the leading centers of public concert-giving), and which had a strong influence on the Continent. Many of his works employed or were influenced by the concerto or *sinfonia concertante* style.

• **CARL PHILIPP EMANUEL BACH (1714-1788):** *Magnificat*. Soloists; Hamburg NDR Orchestra, Adolf Detel cond. DEUTSCHE GRAMMOPHON ARCHIVE Ⓢ ARC 73267, Ⓜ ARC 3267. J. C. Bach's older brother was one of the most important and influential musicians in Europe in his day: in the second half of the eighteenth century, when one said Bach, one meant C. P. E. His career ranges right from late Baroque up to the sentimental and *Sturm und Drang* movements of late Rococo and even on to true Classicism. C. P. E. Bach's very important and beautiful piano sonatas have not fared well in the record catalogs; some of the concerted and symphonic works are available, however. I have chosen a relatively conservative piece, the *Magnificat*, partly to vary the selection, partly to show a large-scale vocal-instrumental work of the

type popular at the time, partly to illustrate the serious side of the Rococo, and partly just because this is a very good piece.

• **LUIGI BOCCHERINI (1743-1805):** *Quintet in E, Op. 13; Guitar Quintet in C*. Alirio Diaz (guitar); string quintet (Schneider, Galimir, Tree, Soyer, Harrell). VANGUARD Ⓢ 71147, Ⓜ 1147. The Rococo fusion of Italian and German elements with more than a *souçon* of French influence produced a truly international style. Evidence of this can be found in the remarkable parallels between the music of the Austrian *Kapellmeister* Josef Haydn and the *Italiano in Spagna*, Luigi Boccherini. I offer an early quintet using cellos, and a later one using a Spanish guitar.

• **JOHANN WENZEL ANTON STAMITZ (1717-1757):** *Symphony in D*. **KARL STAMITZ (1745-1801):** *Quartet in C*. Mozart Society Players. BAROQUE Ⓢ 2862, Ⓜ 1862. The court of Mannheim was famous for its resident orchestra, one of the largest and best-trained in Europe, and it was in that city that the Classical symphony began to take shape. Among the most important composers associated with Mannheim and the early development of the symphony were the Stamitzes, father and son. We get both of them here—Karl in an orchestral piece *a quattro*, referred to in the old style as a quartet.

• **FRANZ JOSEF HAYDN (1732-1809):** *Symphonies Nos. 6 ("Le Matin"), 7 ("Le Midi"), and 8 ("Le Soir")*. Saar Chamber Orchestra, Karl Ristenpart cond. NONESUCH Ⓢ H 71015, Ⓜ H 1015. The evolution from Rococo to Classical can best be studied in the wonderful output of Haydn, which is hardly surprising considering how much of that evolution he was responsible for. Out of a vast realm of possibilities I have chosen an early and characteristic trilogy of symphonies.

• **WOLFGANG AMADEUS MOZART (1756-1791):** *Divertimento No. 1, K. 113; German Dances; "Les Petits Riens" Ballet Music*. London Pro Arte Orchestra, Charles Mackerras cond. VANGUARD Ⓢ S 186, Ⓜ 186. Mozart was brought up in the midst of the Rococo, and his output is full of light, "occasional" works written for courtly entertainment purposes. Here we find the young Mozart turning his hand to three typical Rococo forms.



INSTALLATION OF THE MONTH

CRAFTY CABINETRY

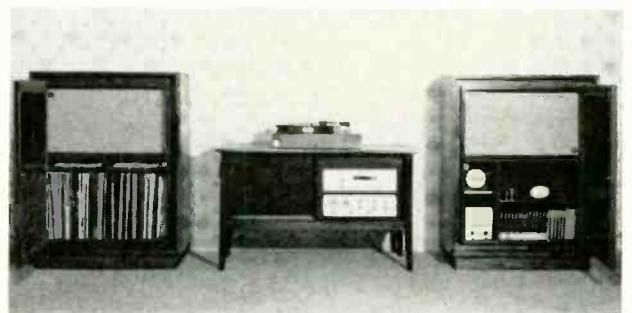
RICHARD W. FREY teaches a business course at Clovis High School, Clovis, California, but for the past several years he has spent much of his leisure in the satisfying attempt to, in his words, "purify the sound of my hi-fi stereo system." The most novel feature of Mr. Frey's setup is his use of multi-purpose loud-speaker cabinets of his own design.

When their doors are closed, the walnut cabinets appear to be a pair of large floor-standing speaker systems. (The door panels are cut out and the entire front is covered with grille cloth so that sound is not obstructed.) When open, the cabinets reveal a pair of AR-2a^s speakers housed in the upper section of each cabinet. Each "dummy" enclosure is 37 inches high, 27 inches wide, and 16 inches deep, and for future upgrading each will accommodate an AR-3. The bottom section of the left cabinet provides storage space for more than one hundred records, and the right cabinet is equipped with an Alliance antenna rotator indicator and an Eico vacuum-tube voltmeter connected to the FM tuner to function as a center-channel tuning indicator.

The center cabinet (originally intended for record storage) was modified to serve as a housing for a panel-mounted Dynakit PAS-3 preamplifier, Stereo-70 power

amplifier, FM-3 tuner, and an AR turntable with an Ortofon cartridge and foam-rubber-mounted Dust Bug. Installed on the left side of the center cabinet is a stereo test switch (wired according to instructions in an article in the September, 1966, issue of *HiFi/STEREO REVIEW*) and a speaker-selector switch that permits selection of the main speakers, auxiliary speakers in a photographic darkroom, or Koss headphones.

The antenna for the system consists of a ten-element Channel Master yagi mounted 50 feet above the listening room and using a 72-ohm coaxial lead-in cable. Mr. Frey writes that he intends to add a Sony Model 350 tape recorder in the near future. —L.K.



FREQUENCY RESPONSE IN AMPLIFIERS

A REPORT ON AN INVESTIGATION INTO THE RELATIONSHIP
BETWEEN AN AMPLIFIER'S SQUARE-WAVE RESPONSE
AND THE RISE TIME OF ACTUAL MUSICAL WAVEFORMS

By DIRK ROOS and PETER SUTHEIM



THE SEARCH for certitude—for objective validation of subjective experience—is as old as science itself.

In audio, the equipment designer has available an arsenal of instrumentation capable of measuring any desired aspect of a component's performance. The problem for the designer is to decide which factors to measure to achieve a direct correlation between subjective listening quality and objective instrument readings. As has been said before in the pages of *HiFi/STEREO REVIEW*, one can, if desired, make a colorimetric analysis of the paint on an amplifier chassis and chart the spectrum of the paint's components. The measurements would be precise, accurate—and meaningless as far as giving any information about how well the amplifier would perform.

One of the tests commonly made on amplifiers uses a square-wave test signal. What is a square wave, and why is it thought to be so important in sound reproduction? Imagine an electrical waveform whose voltage can change instantly—that is, in *no* time—from some value (including zero) to some other value, remain steady at that value for a given period, and then instantly return to its original value. If you make a graph of such a signal, plotting its voltage level against time, the resulting waveform has the shape shown in Figure 1. Now imagine that the signal source repeats this pattern indefinitely with a regular period, or frequency. A graph of such a voltage is an unending series of rectangular alternations from one value to the other, with the transitions occurring instantaneously so that the rises and falls are perfectly vertical. Since, in nature, transitions from one state to another are *not* instantaneous, there is no such thing as a "perfect" square wave, but it is possible to generate very nearly perfect ones with electronic equipment alone.

The question that needs examination, however, is whether insistence upon near-perfect square-wave reproduction at all frequencies constitutes a confusing distraction from other measures of amplifier performance that more truly reflect the audible quality of an amplifier.

Let's dig deeper into the nature of square waves and see what they imply about an amplifier's frequency response.

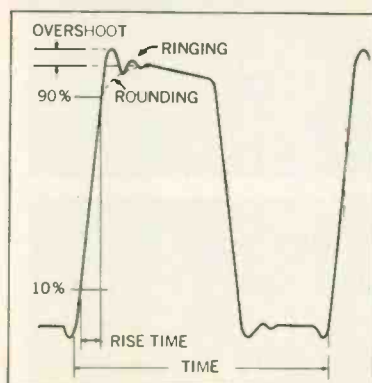
A square wave of a particular frequency (unlike a sine wave) is not a "pure" tone. That is, it is a composite of many frequencies. In fact, a perfect square wave can be shown mathematically to consist of a pure sine wave (the fundamental frequency of the square wave) and all *odd* harmonics of the fundamental frequency. Sonically, a square wave reproduced through an amplifier and speaker has a buzzy quality. In contrast, a sine wave (Figure 2) has a pure, soft, bland quality. The only traditional musical instrument that comes close to producing pure sine waves is the orchestral flute, and then only at certain points in its range.

Figure 3 shows the development of a square wave using the fundamental frequency plus its first three odd harmonics. Although it is clear how the resultant wave-shape (heavy line) gets squared off with the addition of the higher odd harmonics, only the beginning of the process is evident since none but the first three odd harmonics are present.

Suppose we put an ideal square wave with a 1,000-Hz



Figure 1.
An actual photo of a square wave on an oscilloscope (top) will not show the vertical components of the waveform if the rise and fall times are fast enough. Some of the characteristics of a less-than-perfect square wave are shown in the drawing below.



RISE TIME IN MUSICAL WAVEFORMS

THESE oscilloscope waveform photographs, representative of the results of tests conducted by McIntosh engineers at Harpur College (State University of New York), show the rise times of a variety of musical instruments.

A Bruel & Kjaer capacitor microphone with a frequency response flat to 20,000 Hz was used to pick up the sounds of the musical instruments. (A microphone with a 30,000-Hz response was also used without affecting the shape of any of the waveforms.) The signal from the microphone was fed to the vertical-deflection input terminals of a Tektronix oscilloscope. The horizontal deflection of the scope (the "time" sweep) was set for triggered "one-shot" operation so that a single waveform was traced on the screen—and photographed—only when a sound striking the mike triggered it. The scope has a built-in delay circuit so that the vertical deflection of the beam did not begin until the sweep had started, thus insuring that the very first instant of the "attack" of the input waveform would be displayed.

Each photo shows the full width of the oscilloscope screen, which is marked off into ten 1-cm-wide divisions. The caption for each photo gives the total time required for the beam to traverse the ten divisions. Hence, the time represented by one division is just one-tenth the total time, and measuring the horizontal distance occupied by the vertical trace from minimum to maximum amplitude (height) gives its rise time.

A. Cymbal clash (10 milliseconds, 1 msec/div.—a millisecond is equal to 1/1,000 of a second).

B. Cymbal clash (1 millisecond, 0.1 msec/div.). The first division of the first photo has been electronically expanded to full oscilloscope screen width, and it is clear that the steep-

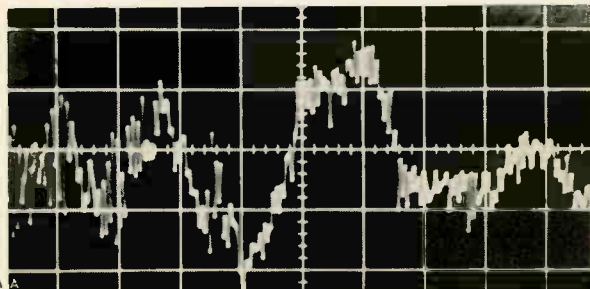
est rise visible takes slightly more than one-fifth of a division for completion. One full division is 0.1 millisecond or 100 microseconds (a microsecond is equal to 1/1,000,000 of a second), and the distance between subdivisions is thus 20 microseconds, the approximate rise time of this waveform.

C. Temple block (100 milliseconds, 10 msec/div.).

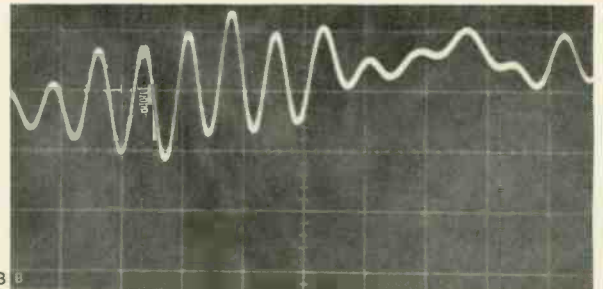
D. Temple block (10 milliseconds, 1 msec/div.). Here the transient occupying the first division in photo C has been expanded to fill the oscilloscope screen. The waveform is almost perfectly sinusoidal, and the rise time is approximately 400 microseconds. Incidentally, this waveform, and hence the sound of a temple block, could be generated electronically by modulating a 600-Hz sine wave with the same rate of rise and fall shown.

E. F clarinet (10 milliseconds, 1 msec/div.). One might expect the clarinet to produce something resembling a square wave because an electronically generated square wave heard through a speaker sometimes has a hollow, "woody" tone much like that of the clarinet. Though the waveform looks nothing like a square wave, graphical analysis applied to this pattern would show that, like a square wave, it contains a high proportion of odd harmonics and relatively little even-harmonic energy. However, the phases of the harmonics are shifted relative to the fundamental so that the resulting wave is not squared. Experiments suggest that the human ear cannot easily distinguish between a square waveform and a non-square waveform whose harmonic components are the same but are shifted in phase. The steepest rise here is of the order of 200 microseconds.

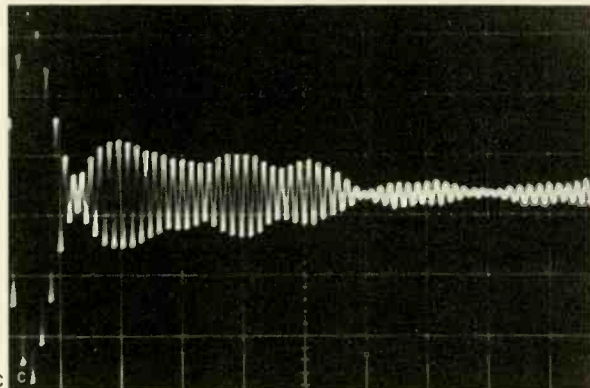
F. Chimes (1 millisecond, 0.1 msec/div.). The fastest rise (about 40 microseconds) is at the initial transient.



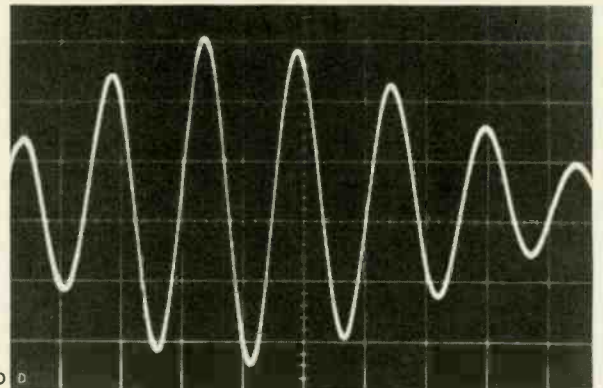
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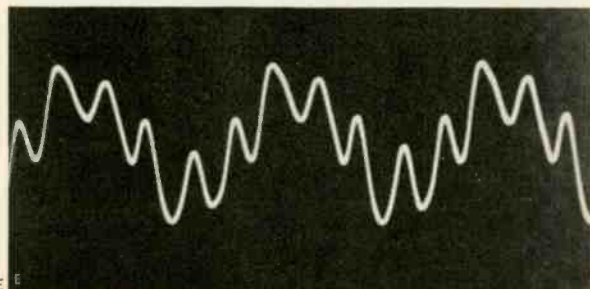
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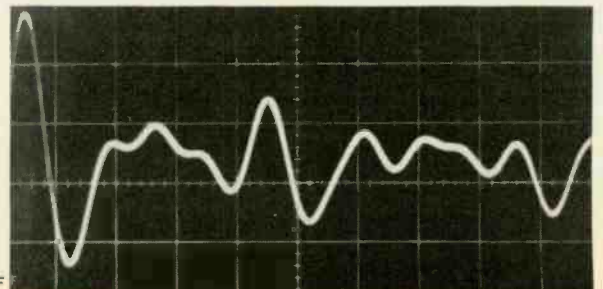
C



D



E



F

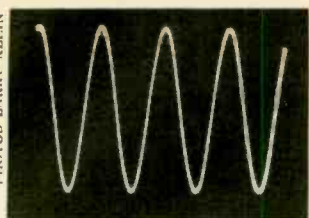


Fig. 2

Sine-wave oscilloscope photo in Fig. 2 may appear taller, shorter, or more spread out, depending on the setting of scope controls. The two square-wave photos show effects of high-frequency loss (Fig. 4) and a severe case of ringing (Fig. 5) due to high-frequency instability.

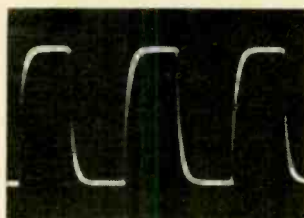


Fig. 4

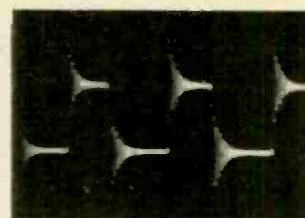


Fig. 5

fundamental frequency through an amplifier. If it is still to look like a square wave at the speaker-output terminals, the amplifier must pass at least the first ten odd harmonics of 1,000 Hz: 3, 5, 7, 9, 11, 13, 15, 17, 19, and 21 kHz. (A kilohertz [kHz] equals 1,000 Hz.) If the amplifier's frequency response rolls off below about 20 kHz, the input waveshape will not be reproduced accurately; there will be some slope to the "rise," or the leading corner will be rounded as in Figure 4. (The effect depends on the amplifier's frequency response and also on its phase response—whether and how it shifts the phases of the harmonics with respect to each other and to the fundamental frequency.) To reproduce perfectly a square wave with a fundamental frequency of 10 kHz, the amplifier's frequency and phase response would have to extend beyond 200 kHz!

It is worth noting here that no experiment has ever established that human beings can hear frequencies beyond about 20 kHz; in fact, the upper limit is usually lower than that and tends to go still lower with age. Since all the harmonics present in a 10-kHz square wave

are higher than 20 kHz (the first one is 30 kHz), one might well suspect that no one could distinguish (aurally) a 10-kHz square wave from a sine wave of the same frequency.

That this may be so is suggested strongly by the centuries-old organ-builder's practice of substituting inexpensive flue pipes (ones that produce flute-like, nearly sinusoidal tones) in the highest octaves of 2- or even 4-foot ranks of reed pipes (which produce complex wave-shapes containing large amounts of harmonic energy). Above a certain frequency, it becomes impossible to distinguish the timbre of the pipe; the flue pipe sounds just as good as the more expensive and delicate reed.

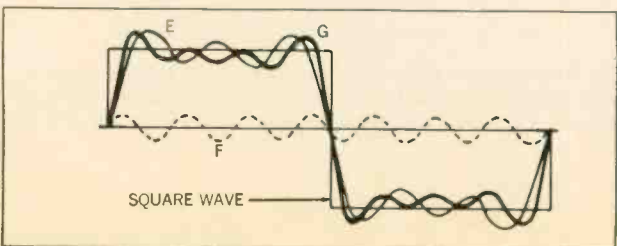
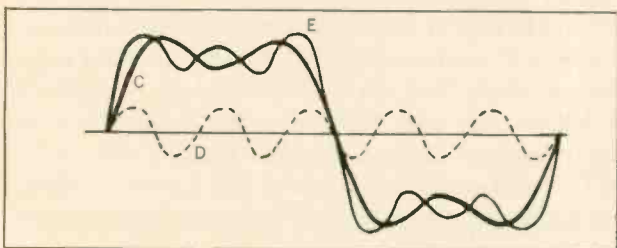
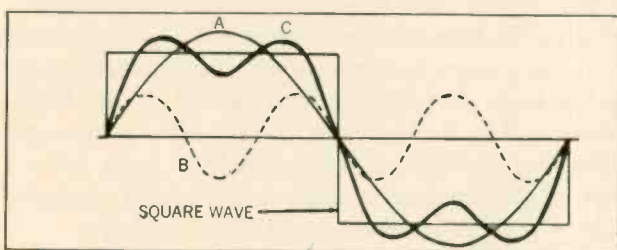
Frequency response and rise time are inextricably related. To reproduce with absolute perfection a waveform with a vertical rise like that of the ideal square wave, one which therefore contains an infinite number of harmonics, an audio amplifier would have to have an infinitely wide frequency response. Since that's impractical—and probably unnecessary—let's see what compromises can be made without decreasing an amplifier's ability to handle musical waveforms.

On March 14, 1966, a group of engineers from the McIntosh Laboratory in Binghamton, N. Y. undertook a small research project with the cooperation of the music department of Harpur College of the State University of New York. Their main purpose was to discover whether conventional musical instruments produced sounds whose characteristics approximated square waves—either during their initial attack or as part of their sustained sound.

The tests performed by the McIntosh engineers (described in detail elsewhere in this article) with a variety of musical instruments—and the human voice—indicate that the fastest rise times of musical instruments (found in such high-frequency percussive instruments as cymbals and the triangle) are of the order of 20 to 30 microseconds (20 to 30 millionths of a second). If an amplifier can handle a square-wave test signal with a 20-microsecond rise time (rise time is defined as 80 per cent of the time from the highest positive to the lowest negative peaks) without delaying or otherwise distorting it, then presumably it can perfectly reproduce a "fast" waveform such as a triangle or a cymbal attack.

What does 20 microseconds mean in terms of frequency response? The highest frequency humans can hear is presumably 20,000 Hz, which is to say a vibration at the rate

Fig. 3. Formation of a square wave from odd harmonics of a sine wave mixed with the sine wave is illustrated in three stages. Curve A is the fundamental, B is the third harmonic, C is the resultant. The fifth harmonic D mixed with C forms E. The seventh harmonic F mixed with E forms semi-square wave G.



of 20,000 complete cycles per second. The total time occupied by one cycle of a 20,000-Hz sine wave is, of course, 1/20,000 of a second, or 50 microseconds. The rise time of a sine wave is 80 per cent of half the total time of the cycle, or 20 microseconds. Therefore, if an amplifier is capable of flat frequency response to 20,000 Hz, it is inherently capable also of passing unaltered a rise of 20 microseconds—which is as short as the rise time of any musical instrument whose attack has been recorded.

One might assume, therefore, that the need for a frequency response extending beyond that point is questionable if the amplifier is going to be used to reproduce conventional music. However, there's another point to be considered. During high-power operation, the frequency response of an amplifier falls off both in the low and high frequencies. In order to maintain a 20-kHz bandwidth at high powers, it is necessary to achieve perhaps double that width at low powers. (The proponents of ultra-wide bandwidth—100 kHz, for example—occasionally cite the fact that a laboratory oscilloscope may be required to be able to handle a rise time ten times as fast as that of the input signal. But there the aim is to eliminate any possible trace of *visible* waveform distortion regardless of whether such distortion is audible or not.) If these findings are valid, then there would appear to be little sense in subjecting amplifiers to tests involving square waves of 10 kHz or higher, as is often done.

As mentioned earlier, square waves are still useful for checking the stability of an amplifier—whether it has any tendency to “ring” or oscillate when shock-excited by the steep wavefront of a square wave. A good example of ringing is seen in the oscilloscope photo in Figure 5. Ringing contributes unpleasant effects to the audible sound, although if the ringing occupies only a small portion of the square wave it is obviously of a much higher frequency than the square wave itself. It is doubtful, therefore, that checking for ringing (or overshoot of the leading edge of the waveform) with a 10-kHz square wave has any meaning. It probably can't be heard.

ALL things considered, square-wave tests can provide a fast look into what an amplifier is doing, but they indicate little or nothing that can't be found via other measurements—and there is a tendency among engineers to spend an enormous amount of time prettifying up an amplifier's square-wave response to the neglect of some of its other—and more important—performance characteristics. The argument here is not that square-wave tests are worthless but that their importance has been overemphasized—both in terms of their usefulness and their relevance to what we hear.

The objective test criteria that correlate excellently with the subjective “quality” of an amplifier are the amount of *non-linear distortion* and the *dynamic range*. If the output signal of the amplifier does not remain

exactly proportional to the input signal as the input signal is varied in strength and frequency, the amplifier is said to be non-linear or to have non-linear distortion. This non-linearity (and there is always some, though it may be very small) can be measured by several techniques. The most common approach is to measure the total amount of harmonics produced by the amplifier when it is fed a pure sine wave, which, by definition, has no harmonic content. The harmonic content is expressed as a percentage of the entire output signal and is the figure usually quoted in specifications where only the word “distortion” appears. In all amplifiers, distortion varies somewhat with frequency and with power output. Square waves are of no help in measuring non-linear distortion.

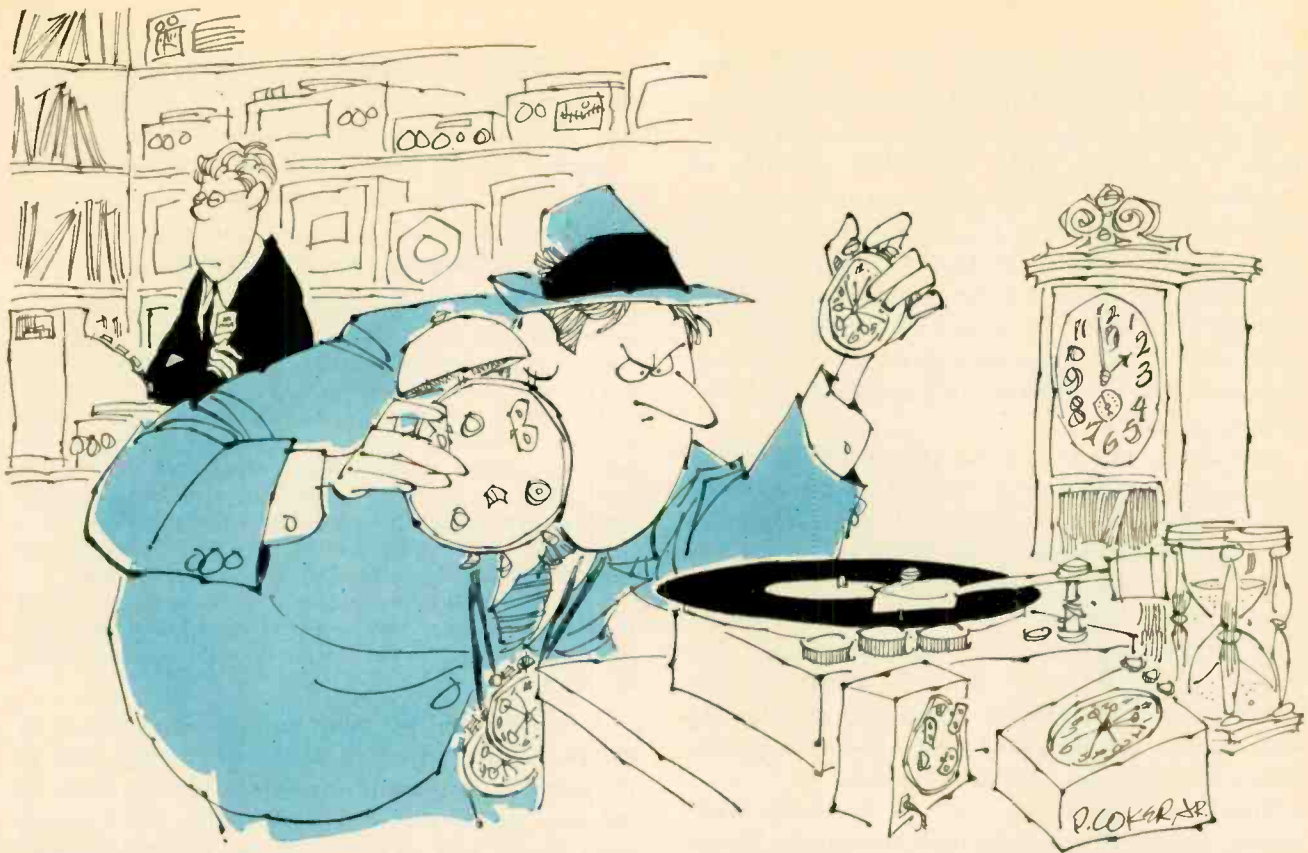
Another common way of specifying non-linearity is to measure *intermodulation* effects. A “per cent-intermodulation” figure indicates to what extent two different frequencies applied simultaneously to the input of an amplifier interact, or intermodulate, to produce new frequencies at the amplifier output. It is a remarkable fact that it is possible, in a perfectly linear system, to process any number of signals of different frequencies simultaneously without intermodulation, or sum-and-difference, components being produced.

Many audio engineers feel that intermodulation (IM) measurements are a more critical test of an amplifier's linearity because the sum-and-difference tones produced by intermodulation are more audible through the program material than the harmonic tones also created by nonlinearity. Harmonic distortion (in small amounts and/or at low frequencies) tends to be masked by the harmonic content of the original music.

Dynamic range defines the range of loudness an amplifier can handle. It is limited at the low-volume end by the internal noise (hiss and hum) generated within the amplifier. Obviously, any component of program material that is lower in level than the noise will be masked by the noise. Dynamic range is limited at the high-volume end by the maximum power output of the amplifier. An amplifier can produce only so much power, after which it becomes severely nonlinear and produces large amounts of harmonics and IM by-products.

There is a good deal of (perhaps not very rigorous) evidence to indicate that nonlinear distortion and dynamic range are much more important in the listener's judgment of fidelity than are simple frequency response and its sidekick, rise time. Which is rather a pity. It's quite easy to build a wideband amplifier, but very difficult indeed to build a wideband amplifier that is perfectly linear over the dynamic range required to reproduce a symphony orchestra at “natural” volume.

Dirk Roos serves in the areas of product design, engineering, and marketing for McIntosh Laboratory, Inc., Binghamton, N.Y. Peter Sutherland writes on audio subjects for a number of publications.



HOW LONG SHOULD "LONG PLAY" BE?

THERE ARE MANY CONSIDERATIONS OTHER THAN SIMPLE PLAYING TIME THAT GO INTO DECIDING JUST HOW MUCH MUSIC WILL BE ENGRAVED ON A DISC

By RICHARD FREED



A FEW MONTHS ago, Everest Records issued a disc of indeterminate vintage under the heading "Henryk Szeryng Plays Saint-Saëns" (© SDBR 3152, ® LPBR 6152). The only titles listed on the cover were the *Introduction and Rondo Capriccioso* and the *Havanaise*, and these were the only titles given on the disc labels too, one on each side. Well, there are slips in labeling from time to time: just about a year ago, for example, Mace Records released a disc on which only one of Beethoven's two Romances for violin and orchestra was announced but both were played, and I was confident that one of the Saint-Saëns concertos would turn up on the new Everest disc. The labeling was accurate, however—the nine-minute-and-five-second *Introduction and Rondo Capriccioso* was all there was on side one, and the nine minutes and forty-seven seconds of the *Havanaise* were spread over the full surface of side two.

This seemed to be pretty short weight, especially from a company that has a one-disc Beethoven Ninth in its catalog, and which managed to get all of the superb Fine Arts performance of the Beethoven E Minor Quartet on a single side (under the label of its subsidiary, Concert-Disc). The contrast between the Beethoven and Saint-Saëns releases brought to my mind the old question, "How much playing time should one expect on a record?"

Answers given in the form of records themselves are certainly varied. There are more than a few nine-minute sides, but there are probably as many or more in excess of thirty-five minutes. The record companies, of course, have long wooed the consumer with the advantages of *both* the long and the short side. About ten years ago, Vox reissued its old Klemperer recording of Beethoven's *Missa Solemnis* on a single disc which was probably (at 72' 30") the longest-playing 33 $\frac{1}{3}$ -rpm record produced up to that time. At about the same

time, however, Westminster was offering its "Lab" series of fancy-pack discs, priced at \$7.50 each and containing conspicuously less than what could be had on the regular \$4.98 Westminsters. Artur Rodzinski's recording of Kodály's *Háry János* Suite, which went on one side of XWN 18775 with no sign of crowding, was spread out to a side and a half on W-Lab 7034. All six of the Liszt *Hungarian Rhapsodies* for orchestra, conducted by Hermann Scherchen, were pressed comfortably on XWN 18190, but in the higher-price series there were only three each offered on W-Lab 7003 and 7007—and with no other material added.

Still earlier, RCA Victor had transferred Rodzinski's 78-rpm recording of Strauss' *Also sprach Zarathustra* to a single side—and then put Dukas' *Sorcerer's Apprentice* (Toscanini-NBC, and one of the fastest ever) on a side all by itself (it has since been reissued in a more generous format). And, still later, Mercury began reissuing some of its earlier recordings in phenomenally full packages: the Saint-Saëns Third Symphony and the Chausson Symphony (Paray) on a single disc, the big Rachmaninoff and Tchaikovsky piano concertos (Janis) on another, and many more such examples.

The layman, particularly one who keeps the Westminster Lab Series in mind, might assume that shorter sides automatically mean better sound, and that spreading ten or fifteen minutes of music over the entire surface means *still* better sound because of less "crowding" of the grooves. However, the W-Lab surfaces did *not* run very near the labels, which probably made them look still more costly. As E. Alan Silver, formerly one of the most respected free-lance record producers and now president of Connoisseur Society Inc., points out:

"A short selection on a 33 $\frac{1}{3}$ -rpm LP will sound superior only if the cutter cuts all of the selection as close to the outside of the record as possible and then leaves a big empty space in the middle. Any record buyer looking at such a disc will assume that this is cheating and will probably not buy the record. Therefore, even on very short sides, the cutters spread the grooves so that the record looks filled up and the last portion of the music is still cut and played back from the inside of the disc with the same amount of distortion as if it were a thirty-minute side."

There are, of course, any number of examples of this sort of thing, particularly among the old Bartók records, virtually all of which were admired as being ahead of their time sonically but which had a "short weight" appearance. Back in the early Fifties, Columbia remastered its old Bruno Walter/New York Philharmonic recording of the Dvorák G Major Symphony (ML 4119); the new pressings did leave a "big empty space," and the sound was substantially improved. The big empty space, though, looked very big and very empty, as it did on several other discs remastered at about the same time. Now the general practice is to spread the sound

across the full side, whether it be the Szeryng *Havanaise*, the Bernstein *Rhapsody in Blue*, or a real side-filler such as the Schumann Quintet or a Mozart concerto.

Since it was the Szeryng Saint-Saëns coupling on Everest that had triggered my interest in the subject, I wrote to Everest to ask how come, and received this answer from the company's president, Bernard D. Solomon:

"The problem of how much time per record side depends entirely on the material that is available for the record. For instance, when we wanted to put the Beethoven Ninth on one record, it meant that each side ran about 32 minutes. In the case of the Szeryng record, this was all the material we had available—so we had to make two short sides. We felt it was better to have this on the record than not to have the music available at all. The same theory would apply on our piano-roll records and folk-music records.

"Believe me, I would like to have all our records 30 minutes on each side—but this can't always be done.

"Another problem, in the case of contemporary works, is publishers' royalties. The pieces are kept short to keep the cost down—especially because of the low prices at which our records are sold."

A candid reply, but rather baffling—especially so in the face of the release of *additional* Szeryng discs as the next two numbers in the Everest catalog. Both, by the way, include contemporary material, and I cannot resist sharing with all and sundry the fact that the liner notes for SDBR 3153/LPBR 6153 ("Henryk Szeryng Plays Music of Spain and Mexico") have it that Manuel de Falla, after being influenced by "Debussy," composed his "masterpieces *El Amour Banjo* and *Nights in a Garden in Spain*."

AT ANY rate, as far as playing time is concerned, there are, it would seem, three determinants involved: technical (sound quality), merchandising (economy), and musical (aesthetic). The first of these is the only one on which there seems to be anything like agreement throughout the industry. Even on this point, agreement may not be complete, but these excerpts from a statement prepared by Robert E. Myers of Angel Records seem fairly representative of responsible attitudes in the recording industry:

"Maximum playing time capability of a 12-inch classical stereo LP is not necessarily determined by the total program time alone. Other factors must be considered in order to economically manufacture a product which will satisfy the stringent quality requirements of today's classical record buyer. . . . A maximum time of 26 minutes per side will still permit the manufacture of a record which conforms to recording-level and signal-to-noise specifications and therefore will also conform to the strict quality standards established for the classical product.

"If, for some reason, it becomes necessary to exceed the maximum time specification, the situation must be resolved in one of two ways. First, the nature of the program material must be examined to determine how it will affect the lacquer mastering operation. If the program material has an extremely wide dynamic range, it may be necessary to



limit the high-level information severely in order to produce an acceptable low level and in order to maintain an adequate signal-to-noise level throughout the record. If, on the other hand, the program material has a rather limited dynamic range and consists of high-level information throughout most of the side, it will usually be necessary to reduce the overall program level on the record, not only to prevent overcutting in areas of maximum level, but also to retain an acceptable groove-to-land ratio which will facilitate the pressing of an acceptably quiet record."

In other words, some compromises are generally necessary if a side is to run longer than twenty-six minutes. In most cases, these compromises can be made without noticeable effect, but there are times when they do raise problems, causing the man in charge to weigh the relative evils of such consequences as these:

1. lowering the overall level too much may result in the loss of powerful climaxes, or excessive surface noise in quieter passages
2. restriction of the dynamic range to too great a degree may destroy the musical conception of the artist
3. increased danger of inner-groove distortion
4. increased danger of groove breakdown.

Citing examples from his own company's experiences, Angel's Myers mentioned that the recent *Carmina Burana* conducted by Rafael Frühbeck de Burgos caused few problems even though it has one side exceeding 32½ minutes, but that the cost of processing the first satisfactory master of a certain solo piano record with a 29-minute side came to more than \$5,000 "simply because of the problems inherent in the playing time."

Some of Angel's releases here have been rather less generous in their use of space than the corresponding releases by the originating EMI labels (Columbia and HMV) in England: Lorin Maazel's *Also sprach Zarathustra*, which fills two sides by itself on Angel, has *Till Eulenspiegel* with it in England; the Klemperer remake

of *Das Lied von der Erde* (with Christa Ludwig and Fritz Wunderlich) is complete on a single disc in England, but takes three sides on Angel. The difference in each case resulted from Angel's determination to make its domestic release more competitive with those of other U. S. labels in terms of sound quality. To quote Mr. Myers again, "I can only point out that the American and English economic scenes differ from one another to a considerable degree. Insofar as phonograph records are concerned, the American costs of manufacturing are considerably higher . . . while the selling price of the records is usually much lower."

Another illustration of the American-British dichotomy is seen in a recent release on another label, Victrola. The Munch recording of the Beethoven Ninth was reissued on Victrola in this country two years ago in a two-record set. A few months ago Victrola brought it out in England, not only complete on a single disc, but with no interruption in the slow movement for turnover: it is complete, together with movements one and two, on side one, whose total playing time is just short of thirty-nine minutes! Even this, however, is by no means a world's record: according to Columbia Records' Paul Myers, a couple of Danish engineers, with the aid of a computer, achieved a forty-five-minute side a year or two back. (The computer is also a part of RCA's "Dyna-groove" anti-distortion system, and, as noted earlier, the problem of distortion is one of the major factors operating against longer sides.)

An official of one recording company, who asked *not* to be quoted by name, spoke frankly about some non-technical factors affecting side length. Short sides (under twenty minutes), he said, "are more often to be found when the program material is something currently in vogue. If you have a new recording of some Nielsen symphony or concerto (particularly if your new recording will be the only one of that work in the catalog), you can be pretty sure that you'll sell just as many copies of that piece by itself as you would if you threw in an extra little overture or tone poem to bring the total time for both sides to between 40 and 55 minutes."

As we have seen, both technical and promotional considerations are effective in determining side lengths, and it is often a matter of weighing one against the other. There is another area, though, which seems to be given less weight in these deliberations, and that is the whole question of making musical sense. We like the idea of "full value," of course, but may find it irritating to have too *much* material bundled up together. Here I'm thinking not only of the omnibus assortments—the collections of fifteen or twenty short pieces on a record—but also of the questionable "advantage" in having three Haydn symphonies on one disc when such a layout means that one of the symphonies, which would easily fit on a single side by itself, has to be interrupted for

turnover and its first movement is an involuntary encore on side one.

Records now cost much less than they used to, particularly if we translate today's \$2.50 to \$5.79 price range in terms of its purchasing power in, say, 1940 or even 1950. Today's collector is not so likely to be irritated by a short side or impressed by a long one. He may, in fact, be rather more disturbed by some of the curious layouts on certain records coupling works of unequal length (more of this later) or, as described above, at finding three "10-inch" works on a single 12-inch disc. Perhaps the reference to "10-inch" will leave some readers puzzled, for it is now nearly a dozen years since American record companies decided to abandon the 10-inch disc in favor of a single standard size. It may be hard to believe today, but we used to have not only discs of various sizes, but even price distinctions between those offering more and less music. Four short works conducted by Sir Thomas Beecham on a Columbia "ML" 10-incher at \$4.00 were also offered in pairs on two "AL" 10-inchers at \$2.85 each, and London, Decca, and RCA Victor had similarly differentiated series of 10-inch records.

Perhaps the consumer really is not interested in returning to a system of staggered sizes and prices according to playing time. I suspect no one really *insists* on thirty minutes per side, and that nobody will kick about an occasional fifteen-minute side, particularly if it is really outstanding in terms of sheer sound and musical interest. Eight or nine minutes, though, might reasonably be considered short weight. Perhaps if the companies would exercise a little more judgment in laying out their sides—in terms of what follows or precedes this or that—there would be nothing to kick about at all.

Two examples of what I'm objecting to now are to be found on the Victrola label. One was in the very first Victrola release four years ago: the superb Szeryng/Munch Tchaikovsky Concerto was transferred from RCA Victor's full-price Red Seal series to the new "cheapie" and, as if it were not already bargain enough, the Tartini "Devil's Trill" Sonata was thrown in. Now, this meant that the cheaper disc offered substantially more music than the original full-price release, which had contained only the Tchaikovsky concerto. But this proved to be a backward kind of generosity, for in order to get the Tartini on the record, the second movement of the Tchaikovsky was moved from side two to side one. Since the second and third movements of this concerto are connected by a bridge passage, this contradicted the most basic principle of the long-playing record.

A more recent Victrola release is even more objectionable, although it reproduces exactly what was on its Red Seal predecessor. This is the recording of the Shostakovich First Symphony and the suite from the same com-

poser's ballet *The Age of Gold*, by the London Symphony Orchestra under Jean Martinon. Stunning performances of both works, handsomely recorded—but what an incredible layout! The turnover comes not even between movements of the symphony, but *within* a movement, shortly after the start of the finale. The surpassing foolishness of this presentation was abundantly denounced at the time of the original Red Seal release, and it was thought to be a principal reason for its deletion. Obviously, this ridiculous arrangement could easily have been avoided by the simple procedure of placing the ballet suite *before* the symphony instead of after it, with the short first and second movements of the major work on side one and the connected slow movement and finale on side two. And yet, it was repeated as before.

Why there is such a reluctance to place the short "fillers" *before* the main events on such records is baffling. London Records is one of the few companies willing to do it, and it makes much more sense. In the splendid Peter Maag recording of Mendelssohn's "Scotch" Symphony, the *Fingal's Cave* Overture opens the program, as it would in the concert hall. The Kertész disc of Dvořák's G Major Symphony and the *Scherzo capriccioso* is laid out in the same way. It seems, after all, a good deal less troublesome to spot the beginning of the symphony, if one doesn't want the shorter work this time around, than to have to stand by nervously waiting to lift the arm off the disc at the end of the symphony in order to avoid an anticlimactic encore. (Remember the old Stokowski *Firebird* on RCA Victor LM 9029, its blazing conclusion followed, after barely a gasp for breath, by the *Ballet des Sylphes*?) Next time the Brahms Third is coupled with the *Haydn Variations* or one of the overtures, let's have the short work first and let the end of the symphony make its full effect.

Naturally, if the record companies would agree either on minimum timings for record sides or on price differentials for short sides, and if they would also choose more sensible layouts for discs containing works of unequal lengths, the record-buying public could only be grateful. The former is not likely to happen, particularly since it would complicate retailers' inventories. As for the latter, perhaps we should ask the composers to standardize. After all, if they didn't write music that breaks as uncomfortably as the *Hammerklavier* Sonata, or pieces as short as Paul White's *Mosquito Dance*, which obviously can't be spread over a whole side, we wouldn't need this discussion. Let them all promise to write only 20- to 30-minute works from now on—works that will fit the disc limitations as handsomely as *El Amour Banjo*.

Richard Freed, an old and experienced hand in the record business and a frequent contributor to these pages, is Assistant to the Director of the Eastman School of Music in Rochester, N. Y.



The English soprano Elizabeth Billington (1765-1818), the sometime beauty shown in the 1801 caricature above left, had a voice celebrated for its flute-like agility and brilliance. Although the French tenor Gilbert Duprez (1806-1896) was physically somewhat unprepossessing, he soared to fame on his 'ish notes. Modern tenor high-note history begins with his high C.

THE LOWDOWN ON HIGH NOTES

IN THE MAIN, SINGERS HAVE ONLY THEMSELVES TO BLAME FOR THOSE TERRIFYING HIGH NOTES THEY HAVE TAUGHT THE PUBLIC TO LOVE

By HENRY PLEASANTS

DOES YOUR heart beat for Manrico at that moment in the third act of *Il Trovatore* when the militant rum-da-da-dum-dum in C Major announces "Di quella pira"? Of course it does. You wonder whether he will make those two high C's—and so does he!

But if Manrico—whoever he may be—is in a bit of a spot, he has only himself and generations of previous Manricos to thank for it. And you, too! Verdi didn't put him there. Enrico Tamberlik (1820-1889) did, back in

the 1860's, when he added those high C's to what had been, as Verdi wrote it, a not very fearsome cabaletta. Subsequent tenors could not do less than Tamberlik had done, and the applause harvested by Tamberlik has been echoed by enraptured audiences ever since—assuming that the Manrico of the evening survived those moments of truth. According to Giovanni Martinelli, whose high C's were among the best, even Verdi told Tamberlik that it wasn't a composer's business to quarrel with the audience. But the high C's, Verdi added, had better be good.

Those high C's in "*Di quella pira*" are the most famous and the most striking examples of the difficulties that singers have made for themselves by offering more than the composer requires. And they have been instructively, thrillingly, and sometimes amusingly memorialized on records by Tap 333, which presents forty versions of the aria by forty different tenors sounding eighty high C's (some with an electronic boost up to pitch). But these two high notes are not unique.

The baritone's A-flat in the *Pagliacci* Prologue is an interpolation, and so is the final G. Neither is appropriate to the text. The same is true of the tenor's high C at the close of the first-act duet of *La Bohème*, although this one may be passed up without the singer's disgracing himself. Most of the soprano's high E-flats and E's at the end of their big scenes are interpolations, including such traditionally obligatory examples as those that round off "*Caro nome*" and "*Sempre libera*," not to mention all the wild things that have been done (and are still done) with "*Una voce poco fa*," originally written for a mezzo-soprano.

THIS tradition of *ad libitum* high notes is about all that is left of the singer's privilege, clearly understood by composers and performers alike in the eighteenth century, of embellishment and melodic deviation. Even cadenzas, nowadays, are commonly stereotypes, handed down from generation to generation, and considerably abbreviated at that. And this tradition is a curious anomaly at a time when, in every other area of serious musical activity, the composer's written notes are accepted as holy writ and their violation condemned as sacrilegious. The same critics who would howl at an unindicated ritard in the "New World" Symphony, or at the slighting of double-dotted notes in an eighteenth-century French overture, take for granted the substitution of an A-flat and a B-double-flat for the notes that Verdi thought appropriate to Rigoletto's final "*Maledizione!*" And they even accept the transposition of "*Di quella pira*" and "*La donna è mobile*" by tenors not sure of their C's and B's. The rationalization is that neither pedantry nor reason nor taste nor discretion nor respect for the composer's intentions nor regard for the singer's vocal health can dispel or extinguish the thrill of a free, ringing, exultant, defiant high note.

In male singers, of course, such notes are associated in the public's mind with virility. It is in this sense that one speaks of vocal matadors. Many a tenor has sensed in the contours of the letter C the canted symbol of a bull's horns. His life is not at stake, but his reputation is; and in Italy, at least, where an opera house may quickly assume certain of the characteristics of an arena, his failure can be greeted by demonstrations hardly less disgraceful than those accorded a matador who has made a cowardly kill—or no kill at all.

The suggestion of sexual prowess would seem to be less obvious or certain on the female side, but the *risk* is there, and all the excitement and tension associated with the hazardous. The rewards of success and the penalties of failure are the same as with males. In either sex the blooming top is the symbol and the glory of a singer's vocal maturity, and its fading is commonly the first evidence of decline.

THE appeal of the vocal high note is not, in any case, essentially musical. The highest note of a phrase is normally the climactic point in the melodic contour, whether the phrase is sung or played; but no one would argue that high notes at the extreme reaches of the violin or the piano have the same effect as the tenor's high C. There is little of the element of derring-do. The high note of the trumpet comes closer to it, and with the trumpet we have again the evidence of physical power and prowess. Indeed, the analogy between trumpet and voice is documented in the famous account of Farinelli's triumph over a trumpet player—outdistancing him, so to speak, in compass and in length of breath—in Rome early in the 1720's, at the beginning of the career of that most celebrated of all the *castrati*.

But high notes were not so essential to the *castrati* as they subsequently became to the un mutilated males who succeeded them in opera's heroic roles at the beginning of the nineteenth century. The best of them had the high notes, particularly in their youth, and they made good use of them; but the music written for the *castrati* seldom ascends beyond the high C, and very little of it goes as high as that. Many of the *castrati* who began as sopranos, moreover, retreated to the mezzo-soprano range early in their careers without loss of status, and some of the best of them were mezzo-sopranos or contraltos to begin with, notably Bernacchi, Senesino, Carestini, Guadagni (the first Orpheus), and Pacchierotti.

Neither were the greatest female singers of the age of *bel canto* especially celebrated for their high notes, although some had them. The greatest singers of that time, male and female, may have had such an abundance of more musical virtues that they could disdain the athletic triumph of the high note. But high notes exerted a fascination then as now, and they added luster to the careers of certain singers, mostly females, reminiscent of the high-note glory of such singers of our own century as Erna Sack and Miliza Korjus.

The most famous of these early high-note singers was Lucrezia Agujari (1743-1783), more familiarly and less elegantly known as *La Bastardina*, or *La Bastardella*. Mozart heard her in Parma in 1770, and wrote down one of her cadenzas which had taken her to the *C in altissimo*—that is, an octave above the soprano's normal high B.

According to the British musical historian Charles Burney, however, Agujari achieved these altitudes by en-



Enrico Tamberlik (left) was famous for his high C-sharp in full chest voice. In earlier times, however, Domenico Donzelli (center) created a *fuore* with a full-voiced A, but Giovanni Battista Rubini (right) took his high notes with a mixture of chest and head resonance.

ploying falsetto—in other words, a kind of fourth-dimensional head voice probably similar to that used by Calvé in some of her recordings, or to the detached kind of head voice demonstrated more recently by Lily Pons. Burney preferred Anna Lucia de Amicis (1740- ?), who, he said, was “the first singer I had ever heard go up to E-flat in *altissimo* with true, clear and powerful *real* voice.”

It is significant that this specific attention to high notes becomes conspicuous in musical history only in the second half of the eighteenth century; in other words, when the age of *bel canto* started to exhibit signs of decadence. There can hardly be any doubt that the high-note phenomenon was a symptom of decline. When merely beautiful singing no longer sufficed, the astonishing high note was a last resort, an unwitting acknowledgment of desperation.

The same can hardly be said of the subsequent importance of high notes to un mutilated males. They were more fitting to the new kind of opera, particularly the operas of Meyerbeer and Verdi. Tenors and basses enjoyed only a secondary status in the age of *bel canto*, when the sound of the male voice, and particularly the bass, was felt to be a bit vulgar, and better suited to *buffo* roles. When the heroic parts came their way with the disappearance of the *castrati*, they were not immediately prepared to provide the truly masculine sound required by the new taste for romantic melodrama. The tenors and basses of the age of *bel canto* had been trained by *castrati*, and they were guided and judged by the same criteria (especially the tenors), emphasizing the languishing *cantilena*, appropriately embellished, and the *aria d'agilità*, calling for brilliancy of execution rather than booming high notes. If they took to higher altitudes—and they sang, indeed, higher than any tenor sings today

—they did so in a light head voice or falsetto, the sound at the upper extremes of the range resembling the male alto or counter-tenor of today. They would continue to sing in this fashion until well into the middle of the nineteenth century.

There was a singular and sudden abundance of fine tenors in Italy in the first decades of the nineteenth century, an astonishing number of them coming from Bergamo and its environs. Some of them, notably Giovanni David (1789-1851), had high-pitched voices with a considerable extension in falsetto. David used to interpolate cadenzas taking him as high as the F above high C. Parts written for him by Rossini—the role of Roderigo in *Otello*, for example—took him to the high D as a matter of routine. But the way the notes occur—almost always in *fiortura*—is evidence, if any were needed, that David did not sing them in chest voice. The same is true of the music written for the even more famous tenor Giovanni-Battista Rubini (1795-1854).

NONE of their contemporaries ever claimed for these tenors a note higher than a B in full voice, and the astonishment excited in the 1820's by Domenico Donzelli (1790-1873), who sang an A from the chest, suggests that David and Rubini, when they ascended much above an F or a G, did so with a *voix mixte* (a mixture of chest and head resonance) rather than the full chest tone of subsequent tenors. The high C of the last act of *William Tell*, for instance, which later brought fame and fortune to Gilbert-Louis Duprez, had so little effect as sung by Adolphe Nourrit (1802-1839), the first Arnold, that until Duprez came along the act was omitted in Paris, and the opera languished.

It is with Duprez (1806-1896) and this high C that modern tenor high-note history begins, specifically on



MUSÉE DE L'OPÉRA



The distress that high notes cause modern tenors can be blamed in part on Gilbert-Louis Duprez (right), who was the first to sing a high C from the chest. He is shown at left as Arnold in Rossini's *William Tell*, in which he made his sensational debut in Paris.

April 17, 1837, when Duprez made his debut as Arnold at the Paris Opéra. There is a curiously moving account of his debut in Berlioz's *Evenings in the Orchestra*, curious because neither Duprez nor the opera is identified, although the details correspond so precisely to the circumstances of Duprez's debut that there can be no doubt what occasion Berlioz was writing about:

A number comes during which the daring artist, *accenting each syllable*, gives out some high chest notes with a resonance, an expression of heart-rending grief, and a beauty of tone that so far no one had been led to expect. Silence reigns in the stupefied house, people hold their breath, amazement and admiration are blended in an almost similar sentiment, fear; in fact, there is some reason for fear until that extraordinary phrase comes to its end; but when it has done so, triumphantly, the wild enthusiasm may be guessed. . . . Then from two thousand panting chests break forth cheers such as an artist hears only twice or thrice in his lifetime, cheers that repay him sufficiently for his long and arduous labors.

One hopes that they also repaid Duprez's subsequent premature loss of his voice. He had discovered his high C during the Italian premiere of *William Tell* in Lucca in 1831. Until then he had been just another lyric tenor, rather a small-voiced one at that. When he first sang at the Odéon in Paris in 1825 it was said that one had to be seated in the prompter's box to hear him. He was selected for the role of Arnold only as an emergency replacement for the mezzo-soprano Benedetta Pisaroni. He knew that the kind of voice he had employed heretofore would be inadequate for the big scenes of *William Tell*, and, in his own words, as recorded in his *Souvenir d'un chanteur*, "it required the concentration of every resource of will power and physical strength. 'So be it,' I said to myself, 'it may be the end of me, but somehow I'll do it.' And so I found the high C which was later to bring me so much success in Paris."

Rossini could not complain, as he so often did of other

singers, that Duprez had presumed to improve upon the composer. The C is in the score, as is also, in another scene, a C-sharp, which Duprez did *not* sing. But Rossini didn't like it. "That tone," he used to say, "rarely falls agreeably upon the ear. Nourrit sang it in head voice, and that's how it should be sung."

Rossini had first heard Duprez's high C in his (Rossini's) own home, and had expressed his opinion by looking to see if any of his precious Venetian glass had been shattered. It struck his Italian ear, he observed, "like the squawk of a capon whose throat is being cut." And he foresaw, correctly, that Duprez's success would inspire emulation and even more hazardous exploits. The prophecy was fulfilled when Tamberlik interpolated a high C-sharp from the chest in the last act of *Otello*. Rossini was furious. When Tamberlik came to pay his respects to him in Paris, Rossini is said to have sent word that the tenor would be welcome, but that he might leave his C-sharp in the vestibule and retrieve it as he left.

Despite Tamberlik's C-sharp—and many other tenors have subsequently accomplished it—the high C natural has remained the tenor's proper ceiling. Something happens to the sound, if not the voice, when this ceiling is extended, even with the most superbly equipped tenors. The voice loses body and amplitude.

It is similar with the baritone A-flat, although an A natural, given the right voice, is more acceptable than the tenor C sharp. Many baritones have had a B-flat—Mattia Battistini, Titta Ruffo, John Charles Thomas, and Leonard Warren, for instance—and some have had a high C. But above the A natural, as the upward limit, the voice takes on a tenor-like quality. It tends to thin out, and the optimum effect is lost. Tenors and baritones alike, when they venture beyond these apparently natural ceilings, risk diminishing returns.

The escalation, so to speak, of the lower male voices is less easy to pursue and to document. There is no single

dramatic incident such as Duprez's high C in *William Tell* to signal the entry into a new era. Indeed, it is impossible even to fix the time when baritones came to be separated from basses.

In the age of *bel canto* there had been just tenors and basses, the latter singing within the span from F in the second octave below middle C to F above middle C. Confined to secondary roles in *opera seria*, they had found more congenial employment in *opera buffa*, and the most celebrated of them, Luigi Lablache (1794-1858) and Antonio Tamburini (1800-1870), made their initial fame as *buffo* basses before Rossini, Donizetti, and Bellini gave them roles in which they could prove themselves equally accomplished as serious singers and actors.

THE singer with whom the modern baritone category begins was probably Francesco Graziani (1829-1901), whose voice was described by the British music critic Henry Chorley as "one of the most perfect baritones ever bestowed upon mortal." He is the first bass or baritone of whom one reads (in *Grove's Dictionary*) that "his voice, though not extensive downwards, had beautiful and luscious tones, reaching as high as G and even A." One wonders where he put that A! In an earlier generation he would probably have been classified as a tenor. But when Graziani came along, the tenor top had already moved up a minor third from A to C.

Thirty years separated Graziani from Lablache and Tamburini, and in the interval there had been Giorgio Ronconi (1800-1890), for whom Verdi wrote *Nabucco* and Donizetti *Torquato Tasso*, and Filippo Coletti (1811- ?), who, although not the first Germont, was the first great one. A third historically important baritone was Felice Varesi, the first Macbeth, the first Rigoletto, and the first Germont.

Nothing that one reads of these three singers, however, suggests a prototype of the modern high baritone. They were referred to variously as baritones, basses, and *bassi cantanti*, and were equally famous in *buffo* parts. Ronconi and Varesi, particularly, had serious vocal deficiencies. Indeed, Chorley credited Ronconi with barely an octave. It is unlikely that any of them added any gratuitous high notes.

But the roles written for them provided the opportunity for Graziani and Antonio Cotogni (1831-1918) to establish a new intermediate category, and to separate forever the baritones from the basses. And the reference to Graziani's G and A suggests that he may have been the first to add to the baritone range those extra notes that composers subsequently came to take for granted. (Cotogni, incidentally, is the earliest singer who can be heard on records.)

IF mezzo-sopranos have been less inclined, as a rule, than other vocal categories to interpolate high notes, it is probably because they have troubles enough with what is already given them. No singer in her right mind, certainly, would wish to improve on the difficulties contained in the role of Fidès in Meyerbeer's *Le Prophète*. Besides, the mezzo-soprano who can easily sing higher is more likely to take over soprano roles and aim for the higher fees as well as the higher notes.

During the formative years of grand opera in the first decades of the nineteenth century the contralto, like the bass, was constrained to sing secondary or supporting roles; and with the disappearance of the *castrati* she was so frequently assigned to male parts that the designation *musico*, formerly applied euphemistically to the *castrati*, was passed on to contraltos specializing in them. Arsace in *Semiramide*, Tancred in *Tancredi*, and Maffio Orsini

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VICTORIA AND ALBERT MUSEUM



By dint of arduous training, the phenomenal nineteenth-century singing actresses Giuditta Pasta (far left) and Maria Malibran were able to add high notes to their mezzo-soprano ranges. Both then went on to fame and fortune in showy soprano repertoire.

in *Lucrezia Borgia* are examples of what was expected of them.

These are not conspicuously high parts, and that of Arsace, especially, indicates a kind of singer whose glory was at the bottom rather than the top. Nor, with the exception of Tancred, which was quickly appropriated by sopranos, were they starring roles. There was always a soprano above them. As with the basses of that time, contraltos, as stars, were reckoned more appropriate to *opera buffa*. Rossini, in *The Barber of Seville*, *La Cenerentola*, and *L'Italiana in Algeri*, gave them some of their most congenial roles and extended their upper range a minor third from G to B-flat. The ability to scale vocal heights, and the opportunity to do so, seem to be essential to operatic stardom.

But *opera buffa* was not enough for such ambitious women as Giuditta Pasta (1798-1865), Maria Malibran (1808-1836), and Malibran's sister, Pauline Viardot (1821-1910). They were mezzo-sopranos without a mezzo-soprano repertoire commensurate with their talents as singing actresses, and they simply extended their upper ranges by assiduous practice, moved in on their soprano sisters, and took over—not, it should be added, without vocal consequences similar to those which have befallen Maria Callas as the price of heeding ambition rather than discretion in her choice of roles.

Not until Meyerbeer conceived the role of Fidès for Viardot in 1849 was there a proper role for a mezzo-soprano (Adalgisa in *Norma*, now usually sung by a mezzo-soprano, was written for Giulia Grisi, a soprano, and that of Leonora in *La Favorita* for Cornélie Falcon, a dramatic soprano, and first sung by Rosine Stoltz, whose voice is variously described as a soprano or "high mezzo"). Verdi followed with Azucena, Eboli, and Amneris, Gounod with Sapho, Saint-Saëns with Delilah, and Bizet with Carmen. Wagner added enough to the repertoire to keep mezzo-sopranos busy for the rest of foreseeable time, and most of these parts are high enough to discourage any improvisatory upward extension.

THE problem for sopranos, being at the top to begin with, and accorded the privileges and fees pertaining thereto, has been a question not of altitude, but of weight and volume. No soprano has sung higher than Agujari, nor have there been any arias of more distressing *tessitura* than those of the Queen of the Night (written for Mozart's eldest sister-in-law Josepha Hofer, née Weber). But it was one thing to sing high in the light, girlish head tones favored in the age of *bel canto*, and perpetuated in the art of such later singers as Patti, Melba, Tetrizzini, and Galli-Curci, and quite another to bring to a high C or D-flat the forcefulness of utterance required of Verdi's and Wagner's soprano heroines.

The high C required of an Isolde, an Aïda, or a Turandot is equivalent to the tenor's high C from the

chest. It requires bringing the middle voice, or a good deal of it, up beyond the natural passage to the head voice, normally at an F or F-sharp. And it cannot be done habitually without loss of lightness, ease, and flexibility at the upward extreme of the vocal compass. But while tenors simply abandoned the extreme upper notes (above high C) and the *fioritura* common to their kind in the age of *bel canto*, sopranos split up into the now familiar categories of "dramatic," "lyric," and "coloratura." To each her own, and to each her own high notes.

IF singers have tended, as a rule, to move upward because *up* is where the money is, there are certain high-note problems that cannot be charged to their own ambition, vanity, and greed. These have been imposed by composers, and in almost every instance they have been a cause of embarrassment and exasperation rather than vocal satisfaction. Left to his own devices, a singer will interpolate a high note where it can be attacked most securely and where it will do the most good—the A-flat in the *Pagliacci* Prologue, for example. Composers, to whom a high note can never mean what it does to a singer, tend to put them where they are most difficult to reach, least effective when arrived at, or both.

There are various ways in which wily Iagos and Beckmessers can fudge over the high A's for Iago's Drinking Song and Beckmesser's third-act exit. But this is not true of the murderous A required of the Captain of the Pinafore in his tender address to the moon. The exposed high C in "*Salut! demeure*" from Gounod's *Faust* was almost certainly never intended to be sung in full voice, but nowadays few tenors can sing it any other way, and even fewer would dare to try it if they could. Isolde's high C's are real and inescapable—and likely to be lost in the orchestral flood. There is no escaping the pianissimo D-flat at the close of the Sleep Walking Scene in *Macbeth*, or the fiendishly exposed high C in "*O patria mia*." Only the impossible pianissimo B-flat at the end of "*Celeste Aïda*" has been turned to the singer's advantage. The tenor simply belts it out.

Whether imposed by the singer upon himself—and, if he is successful, upon others, who cannot then be inferior—or by the composer upon the singer, the high note and the high *tessitura* have become inexorably institutionalized. One may complain that they have nothing essentially to do with the music, that they represent athletic or acrobatic rather than melodic or lyrical achievements, that they inhibit the singer's ability and will to apply himself to worthier objectives, and that they shorten vocal life. It is all to no avail. And many of us would be more or less secretly sorry if it were not so.

Henry Pleasants, HIFI/STEREO REVIEW's London Editor and no stranger to these pages, is the author of the controversial *The Agony of Modern Music* and the more recent *The Great Singers*.

HIFI/STEREO REVIEW'S SELECTION OF THE TOP RECORDINGS BEST OF THE MONTH



CLASSICAL

PUCCINI'S *LA RONDINE*: A BRIGHTER FUTURE?

A neglected operatic work receives an admirable performance in a new RCA Victor recording

GIACOMO PUCCINI'S *La Rondine* was premiered in Monte Carlo fifty years ago—on March 27, 1917—but the total of its performances during the past half century would not add up to a very impressive figure. The American critic W. J. Henderson sounded a prophetic note in his review following the opera's first presentation by the Metropolitan, in 1928: "This stray blossom of Puccini's fancy is likely to be blasted by misunderstanding. It must be accepted for what it is and not damned for not being something else." Henderson also called the opera "an afternoon off of a genius," an appropriate description as long as we remember that condescension is out of place in appraising a work by a genius, even if the work was composed on an "afternoon off."

La Rondine is a stray blossom in the sense that it was originally conceived as an operetta, the result of a brainstorm shared by two enterprising Viennese stage directors. Although initially attracted to the idea, Puccini soon discovered that operetta was not his métier. Further complications arose with the outbreak of World War I, but work on the piece continued and, as the original libretto sketch (by Alfred Willner, a frequent associate of Franz Lehár) began to take final shape in the hands of Puccini's trusted collaborator, Giuseppe Adami, the composer began to regard *La Rondine* with growing affection.

The vestiges of operetta in the work are undeniable. The story combines the tested ingredients of *La Traviata* (demimondaine

swinger falling for Armand Duval-like country square) and *La Bohème* (a colorful second act at the Bal Bullier, which could pass for the Café Momus) with those of *Die Fledermaus* (heroine in disguise meeting chambermaid with theatrical aspirations, the latter dressed in heroine's borrowed finery). It is an unhappy romance, but there are no agonizing confrontations and no death scenes. The parting is tearful but gentle, the lovers taking their final leave of one another in an atmosphere of light sophistication.

Puccini's music fits the story to perfection. The atmosphere of the shallow society is perfectly caught; situations and music are matched with an unerring theatrical sense. The arias are brief and never stop the action, the love duets are sensuous, the ensembles very

effective. Waltz tempos predominate, and the love music of Lisette and Prunier bears a not too surprising resemblance to a strain in Lehár's *Eva* (1912). But the music is worked out with Puccini's mature operatic mastery, full of his characteristic melodic invention, with occasional reminiscences of earlier scores and fleeting anticipations of those yet to come (*Turandot*). Above all, the whole thing *flows*; it moves from one scene to the next with the inevitability of seasoned theatrical inspiration. *La Rondine* may be minor Puccini, but it is operatic art on a level few have approached since his passing.

RCA Victor's admirable new recording may lead the way toward a brighter future for this opera. Happily, the rich but sub-



ANNA MOFFO
Poignancy and unexaggerated passion

tle score is not overpowered by the treatment; Molinari-Pradelli's knowing hand assures light textures, careful dynamics, and just balances with the singers. Knowing Puccini's predilection, it is not surprising that the soprano has the best music, all of it sung by Anna Moffo with poignancy and a becoming, unexaggerated passion. Barioni, a gifted but unpredictable tenor, sings with convincing ardor and phrases gracefully. Graziella Sciutti and Piero De Palma are well mated as the interesting subsidiary couple (Musetta and Marcello—but not quite), both revealing ingratiating styles and slender vocal resources. What little Mario Sereni has to do in the role of the patient, forgiving banker Rambaldo (a Geronte, but without malice), he does very well. Chorus and orchestra are excellent. My only disappointment came with the big ensemble in Act II, which is not sufficiently clarified for optimum stereo effect, and therefore fails to generate the emotional climax it should.

Luigi Ricci, Puccini's friend and collaborator, and the author of the interesting annotations enclosed with the album, quotes the composer as saying that "My *Rondine* is beautiful and no less worthy of success than all my other operas." He was right, and this recorded *Rondine* (swallow) may turn out to be the harbinger of a long-delayed springtime.

George Jellinek

PUCCHINI: *La Rondine*. Anna Moffo (soprano), Magda de Civry; Daniele Barioni (tenor), Ruggero Lastouc; Mario Sereni (baritone), Rambaldo; Graziella Sciutti (soprano), Lisette; Piero De Palma (tenor), Prunier; Robert El Hage (bass), Rabonnier; others. RCA Italiana Opera and Chorus, Francesco Molinari-Pradelli cond. RCA VICTOR © LSC 7048, Ⓜ LM 7048* two discs \$11.58.

THE VIRTUOSO GUITAR OF JULIAN BREAM

His new program of twentieth-century music for RCA Victor is bold, vital, and provocative

ALTHOUGH I'm normally inclined to view the assignment of a virtuoso guitar recording for review with commingled disinterest and anxiety ("can I think of anything *interesting* to write about it?"), RCA Victor's new release of contemporary music played by Julian Bream has sent me dashing to my typewriter with enthusiasm. If there is a more rewarding, revealing, and provocative guitar recital in the catalog, I would be much surprised.

Much of the vitality of the recording is owing to the virtuosic sensitivity of Bream's playing, of course. But I'll get around to that presently. What fascinates me even more is the ingenuity with which the composers repre-

sented have extended the technique of an exasperatingly restricted instrument to the outer limits while—in most cases—maintaining a firm hold on expressive intentions.

The big piece on the program is Britten's *Nocturnal* (1963). If annotator John Warrack's comment that the piece "grows directly out of Bream's quality as a musician as well as responding to the enormous range of his technique" is correct, one would assume that the piece was written specially for Bream. In any case, before I heard it no one could have convinced me that I would listen to an eighteen-minute work for solo guitar without at least one mildly restless walk around the room. But Britten's writing for the instrument is like a fascinating free-association fantasy: he gets sounds from it that I *still* don't believe. I wouldn't be in the least surprised if the richly textured, expressive *Nocturnal* turned out to be a masterpiece for the instrument. At the moment, I can't think of any other by a composer of Anglo-Saxon origin.

The other works are of high quality. Hans Werner Henze's *Drei Tentos* (from *Kammermusik 1958*) are nearly as startling as Britten's piece in their use of the instrument. More accurately, I guess, they are just as much so, but their time span (just under ten minutes) minimizes this aspect of the achievement. In any case, they're sensitive, pretty works.

Reginald Smith Brindle, whose work is new to me, has gotten a surprising variety of chromatic results from the instrument too in his *El Polifemo de Oro* (1956), another piece written specially for Bream. The coexistence of Spanish rhythms and material developed from a tone row may give you a bit of a turn (it did me), but it won't bore you. Frank Martin's *Quatre pièces brèves* appeal to me less than anything on the record because they convey little on the expressive level—but that's par for my particular course. The Villa-Lobos Etudes are guitar classics; they end the program fittingly and brilliantly.

Bream's mastery of his instrument is an acknowledged musical miracle. But I find even more wondrous the unearthly sense of concentration and involvement one senses in his playing. And he has a bold, contemporary approach to musical style that I do not associate with even the best of other guitarists.

I don't see how one could ask for more gratifying recorded sound than RCA gives us here. With it, in combination with Bream's virtuosity, there are moments one asks oneself: "Is there really only *one* performer in that studio?" Even if protracted sessions with guitar music are not particularly to your taste, I suggest you have a go at this record. If they *are* to your taste, the disc is a must.

William Flanagan

JULIAN BREAM: *Twentieth Century Guitar*. Brindle: *El Polifemo de Oro*. Britten: *Nocturnal*, Op. 70. Martin: *Quatre pièces brèves*. Henze: *Drei Tentos*. Villa-Lobos: *Etude No. 5, in C; Etude No. 7, in E*. Julian Bream (guitar). RCA VICTOR © LSC 2964, Ⓜ LM 2964 \$5.79.



CARMEN McRAE:
Rock-and-roll never
had it so good

JAZZ

SOMETHING VERY SPECIAL
FROM CARMEN McRAE

The bravura jazz technique of a stunning vocalist reveals new values in a surprising repertoire

Miss Carmen McRae, one of the high priestesses of vocal jazz, has just made her Atlantic Records debut with an album titled "For Once in My Life." Because the occasion marked the wedding of a hip, sophisticated label to the abundant, mellow-toned, classically provocative voice of one of America's most talented singers, it naturally required something special in the way of material, and something special is what the disc delivers.

It was recorded in London, with Carmen getting the richly deserved backing of some of the best British jazzmen ever to be assembled under one roof. They play stunning charts by Johnny Keating, who wrote the score for the film *Hotel* and who has quite a reputation in British jazz circles. Working against stylish strings underscored by brass, Carmen does an extraordinary thing—she bypasses all the old standard evergreens, ditches all the Rodgers and Hart in her vast catalog, thumbs her nose at Cole Porter, and brings her dazzling bravura technique to bear on really interpreting rock-and-roll. Of course, this is no ordinary rock-and-roll album—many of these songs have never had it so good before and never will again. But what Carmen does is to curve her considerable talents around the rough edges of songs by Burt Bacharach, the Beatles, the Beach Boys, and

Buffy St-Marie, among others, bringing out new meanings, accenting lyric sensitivity, caressing the pungency of words that are often too distorted by rock groups to make much sense of.

As much as I liked the Beach Boys' *I Just Wasn't Made for These Times* when I first heard it (and I liked it a lot), I never realized what a really beautiful song it is; Keating's sensitive use in it of rock choir and strings is the most intelligent employment of this device I've ever heard. The song is given new dimensions. And Burt Bacharach should listen to the way Carmen sings his *The Look of Love*—one hearing should convince him that Dionne Warwick is not getting the most out of his talents (the way Carmen holds the last note on this band is awesome). Keating's own piece, *It's Not Going That Way*, is one of the most gorgeous songs I've heard this year. And the song *Flying* threatens to leap right off the record and sail across the ceiling—"Don't bring me down," wails the lady, and it is clear nobody ever could.

Never at any time during the proceedings do the songs get in the way of the singer's creative ability. And I never get the impression that the material is beneath her, as I often do when I hear such singers as Chris Connor and Mel Tormé sing rock-and-roll. If only more singers had the foresight to hire Johnny Keating to do their arrangements, then perhaps the really important rock-and-roll would get wider exposure.

This is a beautiful listening experience, showcasing Carmen's voice in better, more relaxed, more controlled shape than I've ever heard it. I have often been disappointed with her "in-person" appearances because she has a tendency to be all voice and no charm, giving lit-



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tle of herself to an audience. But on records like this one, all you have to do is get lost in her vocal personality and go with her. The disc is even more remarkable in that neither the jazz genius of the singer nor the pounding bloodstream of current rock music is compromised. Everything works. What a gift to the record business is Miss Carmen McRae and what a gift to us all is this smashing collection of stirring music. *Rex Reed*

CARMEN McRAE: *For Once in My Life*. Carmen McRae (vocals); orchestra, Johnny Keating arranger and conductor. *The Look of Love; I Just Wasn't Made for These Times; Flying; Got to Get You into My Life; Come Live with Me; Don't Talk; Until It's Time for You to Go; Our Song*; and three others. ATLANTIC © SD 8143, ® 8143* \$4.79.

ENTERTAINMENT

IS IT PROPHECY OR MC LUHANACY?

Columbia Records' disc exposition of controversial communications theories is pretty "cool"

IN ITS admittedly humorous and often trivial way, Columbia Records' new "The Medium Is the Massage" is, I think, an important, perhaps historic, recording. It is the clearest exposition I have yet heard of Marshall McLuhan's controversial theories about communications media, and its importance lies in the fact that for the first time McLuhan is using one of the media he has designated as "cool" (as opposed to "hot") in order to explain them.

Briefly, McLuhan designates as a cool medium anything that totally "involves" its viewers, listeners, or users: TV, rock music, sports cars. The people who are most receptive to these media he dubs "audio-tactile"—that is, generally speaking, today's young people, who have grown up in an age of all-involving media (television and telephone) which develop the senses of hearing and touch. Their parents are more receptive to the hot media—the printed word, films with strong story lines, etc. Hot media are uninvolved, predominantly word-oriented, "spectator" activities. McLuhan contends that the older generation is hot-media (visually) trained and therefore cannot understand the younger people who are cool-media (audio-tactile) conditioned, and that this lack of understanding is one of the major contributors to today's much-publicized "generation gap."

In my hot-media fashion, I have tried to explain some part of what all the ruckus is about. I do, however, find

first incarnation, was one of them), waiting until now to address us in one of the cool media he's been pushing. As a recording (stunningly produced by John Simon), "The Medium Is the Massage" is probably not quite like anything you have ever heard before. This applies most specifically to the stereo version: if you sit between the two speakers, you are literally bombarded on all sides with snippets of information, conversations, chamber music, rock music, seductive ladies' voices, speeded-up tapes of speeches—and gradually, without knowing specifically why, you begin to understand the theory of all-involving media.

It most certainly does not make "sense" in the conventional meaning of that word, but it does demonstrate, and brilliantly, how one can learn (?) not only by classifying and ordering material, but simply by absorbing through sudden feeling. McLuhan has said: "To the blind all things are sudden because they suddenly feel them. So is a tactile world full of surprises with discontinuous lines—no connections are meant or taken. It is a world of all-at-onceness. Information comes at you from all media, at once." Simplistic as all this may seem, I do think that the album is worth your time—and again I emphatically recommend the stereo version.

As for the theories themselves, I think it will take a considerable length of time before their validity can be in any way measured. In common with all prophetic utterances, they seem to offer two things: release of any guilt about being unable to perform and conform according to accepted standards, and the promise of a nirvana where status is based not on reaching any tangible goals, but on being open and receptive, on all levels, to intuitive cognition. If I make myself clear.

As one who has been lulled to sleep from time to time by a "good" book, I can appreciate on one level the (not bad) pun in the title of this disc. On another level, it also means, I take it, that for McLuhan the pun, which is a very complex example of hot-media communication, can also be a means of communicating his cool-media meanings—a "massage" works as well as a "message."

It is of course conceivable that McLuhan will take his eventual place alongside such immortal figures as Dr. Coué, who, during the Twenties, had armies of people muttering "Every day, in every way, I'm getting better and better." Power of positive thinking, to be sure, and Dr. Coué was taken fairly seriously. But then the Twenties was a time of feverish if undisciplined inquiry into all branches of learning and the arts—not unlike the Sixties we are living in now.

Peter Reilly

MARSHALL McLUHAN-QUENTIN FIORE: *The Medium Is the Massage*. Produced by John Simon; written by

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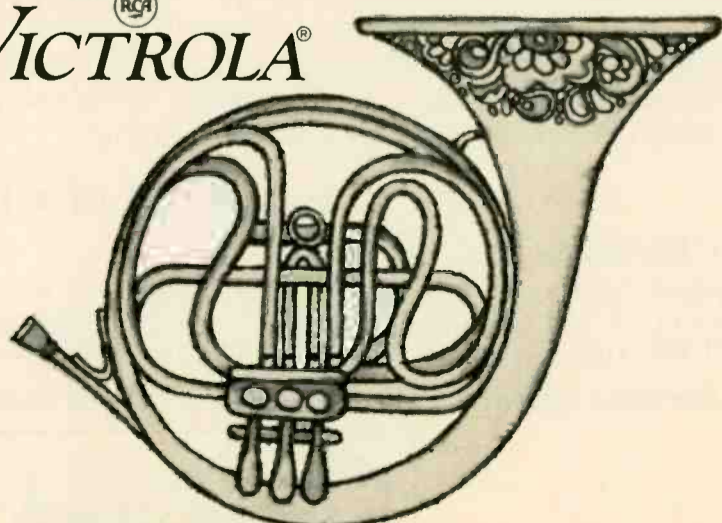


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CLASSICAL

Reviewed by WILLIAM FLANAGAN • DAVID HALL • GEORGE JELLINEK • IGOR KIPNIS • ERIC SALZMAN

A. AVSHALOMOV: *Piano Concerto in G on Chinese Themes and Rhythms; Peiping Hutings—Symphonic Poem.* Margaret Moore (piano); Portland Junior Symphony, Jacob Avshalomov cond. **J. AVSHALOMOV:** "How long, O Lord..."—*Cantata.* Neil Wilson (baritone); Portland Symphonic Choir, Frank Holman cond; Portland Junior Symphony, Jacob Avshalomov cond. **COMPOSERS RECORDINGS, INC.** CRI (S) SD 210, (M) CRI 210 \$5.95.

Performance: Highly professional
Recording: Fair
Stereo Quality: Hozy

In the mid-Thirties, Pathé-Marconi released some improbable records containing Western music on Chinese subjects written by a Russian-born émigré and performed by the Shanghai Municipal Orchestra conducted by the composer. One movement was even recorded in two versions, one using Chinese instruments. Actually, Aaron Avshalomov was only one of a number of Western composers who came under the influence of Eastern music(s) in the Twenties and Thirties. By far the most important were in the American group around Henry Cowell: Lou Harrison, Colin McPhee, Alan Hovhaness, and the young John Cage. But there were a number of Russians who, at the time of the Revolution, came through Siberia and settled in China and often adapted Chinese materials for their works. Alexander Tcherepnin is the best-known of these; Aaron Avshalomov was another. Unfortunately, the orientalisms of the latter's music are mostly icing on an old-fashioned piece of Russian pastry. This is particularly true of the rather flashy concerto. *Peiping Hutings* (or *Peking By-ways*) is a little more original and amusing in its literal evocations of the sounds and street cries of old Peking. The performances by the Portland Junior Symphony—virtually a student orchestra—under the direction of Avshalomov's son Jacob are quite remarkable.

Jacob Avshalomov's cantata for solo voice, chorus, and orchestra also shows Eastern influences, a little better integrated, perhaps, in a manner that is part Eastern European, part Honegger. His orchestra obviously finds this a trifle more forbidding, but the chorus is good. The recorded sound is modestly communicative and quite unlovable in quality. *E. S.*

Explanation of symbols:

- (S) = stereophonic recording
- (M) = monophonic recording
- * = mono or stereo version not received for review

RECORDING OF SPECIAL MERIT

J. C. BACH: *Sinfonia, in D Major, for Double Orchestra, Op. 18, No. 3; Sinfonia, in E Major, for Double Orchestra, Op. 18, No. 5; Sinfonia Concertante, in C Major, for Flute, Oboe, Violin, Cello, and Orchestra.* James Galway (flute); Derek Wickens (oboe); William Armon (violin); Norman Jones (cello); Little Orchestra of London, Leslie Jones cond. **NONESUCH** (S) H 71165, (M) H 1165 \$2.50.

Performance: Genial, sympathetic, stylish
Recording: Excellent
Stereo Quality: Very fine



COLIN DAVIS

Berlioz overtures with verve and grace

Curiously, Johann Christian Bach was the most successful of the Bach sons and yet today the tendency is to dismiss him as a facile composer whose best creations rank well below the similarly styled works of Haydn or Mozart. Perhaps the time has come for a reappraisal: to be sure, Johann Christian seldom stirs the depths, but one must not forget that he catered to an age that demanded lighter entertainment in its music and in the *galant* style, J. C. Bach had few peers. Mozart admired him enormously and learned much from him. Something of what we would call a Mozartean style is really a reflection of the kind of writing one hears on this record; if you heard either of the *sinfonie* (original opera overtures) or even portions of the *sinfonia concertante* without knowing who the composer was, you might be inclined to ascribe the music to J. C. Bach's somewhat younger Austrian contemporary. All three

works are first-rate, and I commend them to the interested listener with enthusiasm. Equally impressive is the quality of the performances: sensitive in phrasing, sparkling in attack and dynamics, and never overdriven. Nonesuch's recording, which features sensible though not objectionably obtrusive stereo separation for the antiphonal sections of the symphonies, is quite satisfactory throughout the disc. *I. K.*

RECORDING OF SPECIAL MERIT

BACH: *Missa brevis No. 1, in F Major (BWV 233); Missa brevis No. 2, in A Major (BWV 234).* Agnes Giebel (soprano); Gisela Litz (contralto); Hermann Prey (baritone); Pro Arte Choir, Lausanne; Pro Arte Orchestra of Munich, Kurt Redel cond. **WORLD SERIES** (S) (M) PHC 9060 \$2.50.

Performance: Worthy
Recording: Very good
Stereo Quality: Satisfactory

Bach's four *Missaes breves* have taken rather a back seat to the mighty B Minor Mass, perhaps because of their relative slightness: each consists only of a brief *Kyrie* and a more extensive *Gloria*. They were commissioned by the same Bohemian Count for whom Bach wrote the *Sancus* of his larger Mass; the other circumstances of their composition are shrouded in mystery. But one thing is certain: they must have been intended for Roman Catholic liturgy; though they have been called Lutheran Masses (as they are on this disc), their being set to a Latin text would have prevented them from being used at that time in a Lutheran service, and a twenty-odd-minute-long *Gloria* would have precluded their use for anything but accompaniment for the Roman liturgy. The music itself, at least in the first of the Masses, seems to be cut from the same cloth as the B Minor: there are a number of similarities—the same kind of vocal figuration and similar tonal painting, at least in the *Gloria*. The Second Mass seems to me on a slightly lower plane, although no less interesting. This is not their first recording, but it is a first in stereo. The performances by the enterprising Kurt Redel and his forces are most satisfactory; the soloists, choir, and instrumental players are all highly competent, and the recording has all the atmosphere and resonance of a church performance. The thirty-two-minute-long second side, however, inevitably ends with some constriction of sound. *I. K.*

BERLIOZ: *Overtures: Waverly, Op. 26; Les Francs-juges, Op. 3; King Lear, Op. 4; Roman Carnival, Op. 9; The Corsair, Op.*

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21. London Symphony Overture, Colin Davis cond. PHILIPS Ⓢ PHS 900138, Ⓜ PHM 500138* \$5.79.

Performance: In the vein
 Recording: Lacks richness
 Stereo Quality: Satisfactory

Colin Davis, for all his musical gifts, is an exasperating phenomenon at times. I have in mind the contrast between the strengths displayed on this disc and on the justly praised *Messiah* album opposed to his weak and unconvincing recorded performances of the Berlioz *Symphonie fantastique* and of the accompaniment for Magaloff's playing of the Tchaikovsky Second Piano Concerto. (Among top-ranking conductors of the past, another Englishman, the late Sir Thomas Beecham, displayed comparable unevenness both on and off records.)

Let us then be grateful for the verve and grace that Davis brings to these newly issued Berlioz overtures—just the right amount of Romantic wistfulness in the lyrical slow introductions, while preserving the essentially Gluck-like classical line of the melodies. The brilliant "action" music, on the other hand, is played with great dash and *brío*, yet without a trace of the hysteria that creeps into other readings I have heard. I trust that more of Berlioz will be forthcoming under Mr. Davis' baton in comparably fine performances on the Philips label. I would hope, too, that the recorded sound will have more richness, especially in the lower orchestral register. The present recording lacks genuine presence in the bass, most notably in the double-bass opening of *King Lear* and the scarily dramatic development episode of *Les Francs-juges*. D.H.

BOISMORTIER: *Cantata, "Diane et Actéon"* (see HANDEL)

BORODIN: *Prince Igor Overture; Polovtsian Dances* (see GLINKA)

BRAHMS: *Secular and Sacred Choral Music. Vineta; Waldesnacht; Vier Lieder aus dem "Jungbrunnen"; Fabr wohl; Abendständchen; Nachtwache I; Nachtwache II; Schaffe in mir, Gott, Op. 29; Fest- und Gedeksprüche, Op. 109; Warum ist das Licht gegeben dem Mühseligen?, Op. 74.* Monteverdi-Chor Hamburg, Jürgen Jürgens cond. TELEFUNKEN Ⓢ SLT 43100, Ⓜ LT 43100* \$5.79.

Performance: First-rate
 Recording: Good
 Stereo Quality: Very good

To the best of my knowledge, this is the only current disc devoted exclusively to Brahms' smaller choral works. The secular pieces, all dating from the composer's mature years, reveal both the folk-song influence (*Vier Lieder*) and genuine Romantic inspirations (*Waldesnacht*). The most attractive is the ingeniously constructed *Fabr wohl* and the equally lighthearted *Vineta*, which foreshadows the lilting charm of the *Liebeslieder Waltzes*. Nearly all of these are sung *a cappella*; *Vineta* and the *Vier Lieder* have simple (and virtually dispensable) piano accompaniments. The sacred choruses—all *a cappella*—are somber, with an interesting contrast between the elaborate, Baroque-influenced polyphony of the earlier Opus 29 and the bolder Op. 74 and Op. 109. (Continued on page 100)

BERNSTEIN. JUILLIARD QUARTET. ORMANDY. OZAWA. SCHIPPERS. SZELL

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Stanley Drucker, soloist

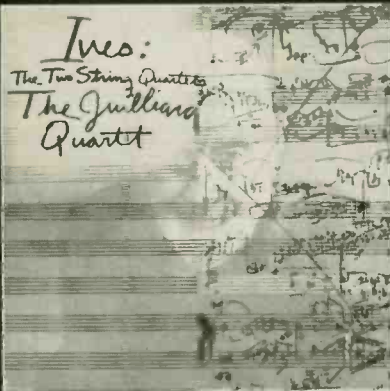


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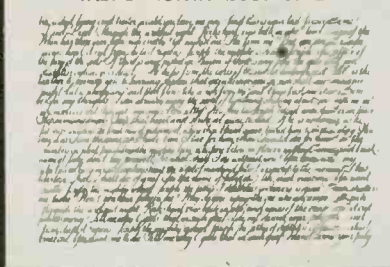
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GEORGE SZELL
THE CLEVELAND ORCHESTRA
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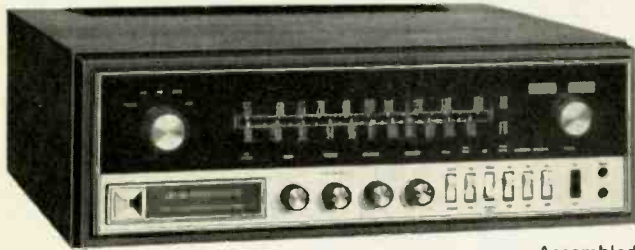


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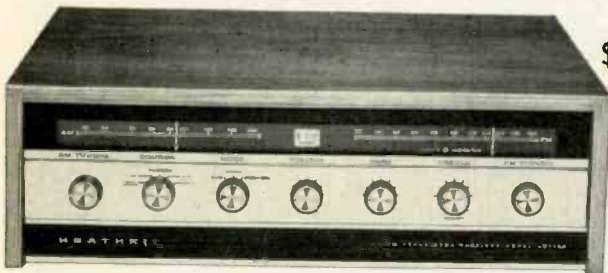
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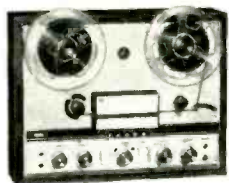
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BRAHMS: Symphony No. 1, in C Minor, Op. 68; Symphony No. 2, in D Major, Op. 73; Symphony No. 3, in F Major, Op. 90; Symphony No. 4, in E Minor, Op. 98. Cleveland Orchestra, George Szell cond. COLUMBIA Ⓢ D3S 758, Ⓜ D3L 358 three discs \$17.37.

Performance: Superior but disappointing
Recording: Excellent
Stereo Quality: Fine

RECORDING OF SPECIAL MERIT

BRAHMS: Symphony No. 3, in F Major, Op. 90; Tragic Overture, Op. 81. Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR Ⓢ LSC 2936, Ⓜ LM 2936 \$5.79.

Performance: Compelling
Recording: Superb
Stereo Quality: Excellent

Szell's anthology of the Brahms symphonies was an assignment I rather looked forward to when I received the album for review. For one thing, I hadn't *really* listened to them all in years because my interest in Brahms, once passionate, has long been dim. But Szell's recent all-Brahms disc (the *Haydn Variations*, the *Academic Festival* and *Tragic Overtures*), which I recently discussed in these columns, was so fresh and alert in approach that I thought I might be ready for a Brahms revival of my very own.

I don't know *quite* why, but the present issue disappoints me. It's possible that had I not received the spectacular Leinsdorf-Boston recording of the Third for cheek-by-jowl comparison, I might have felt differently. It is possible that the four symphonies are simply not for unabated chronological listening. Noting once more the celebrated fact that Brahms was late (age forty-three) in getting around to his first symphony, there is far less variety and stylistic development from first to fourth than most critics like to pretend. Given a style by its nature not strong on contrast, listening to them all in a row is like spending a day during which *Sauerbraten* is served for breakfast, lunch, tea, and dinner.

None of this touches on Szell's performances, of course. But I wonder if he has done as much as he could have to find the *precise* character of each symphony. I don't hear the range of contrast in dynamics that I'd like, and what seemed brisk and fresh in Szell's last Brahms release seems more businesslike and efficient here. While the conductor has found exactly the right ambling tempo for the beginning of the third movement of the First—the mood is a lovely one—the music goes oddly mechanical toward the end of the movement. And for all its technical brilliance, there is something inadvertently theatrical about the playing of opening *adagio* of the finale.

The Second is done with an attractive directness that suits me fine. This piece can't take the sort of Viennese mooning-over that it once did by tradition. The Fourth is a little militant, a bit heavily weighted accentually.

Comparing Leinsdorf's with Szell's Third is interesting. The latter bolts through the first movement in almost three minutes less time, and the second in a minute or so less. Both spend about the same time with the third and fourth movements. Perhaps this accounts for the fact that Leinsdorf's Third seems from the beginning to be building toward something, and consequently his finale seems breathtakingly vigorous and exciting. Boston's conductor clearly finds greater variety, more character, in each movement. One experiences his performance with the feeling that each movement, although part of a whole, is *about* something different. But to confuse readers completely, I will now suggest that his performance of the *Tragic Overture* is less successful than Szell's recent one.

Perhaps Szell's somewhat single-minded approach is ideal for a little bit of Brahms, or a lot of Brahms if the pieces are littler. And it should certainly be emphasized that the three-disc package is far above average.

Next Month in Hi-Fi/Stereo Review

American Composers Series:

EDWARD MACDOWELL

by Irving Lowens

Musical Comedy and Me

by Paul Kresh

Survey of the New Stereo Equipment
as Seen at Fall Hi-Fi Shows

by Peter Sutheim

Both releases have been recorded in the most glowing, luminous sound one could wish for. It could be that RCA Victor has a slight edge; or it could merely be that, aware as we all are of the miracle of the Cleveland Orchestra's development under Szell, there is still nothing *quite* like the sound of the Boston Symphony at its best.

W. F.

BRUCKNER: Symphony "0," in D Minor. Amsterdam Concertgebouw Orchestra, Bernard Haitink cond. PHILIPS Ⓢ PHS 900131, Ⓜ PHM 500131* \$5.79.

Performance: Excellent
Recording: Could have more body
Stereo Quality: Good

When the ailing seventy-one-year-old Bruckner took up the Austrian Emperor's invitation, in 1895, to move into rooms at the Belvedere, the composer came upon the score of his early D Minor Symphony, at which point he wrote on the title page: "Symphony '0'—quite invalid, only an attempt." Though

the music was not destroyed, Bruckner never allowed it to be performed or published. Not until 1924 was it heard for the first time, in Vienna.

Bruckner's "Nullte" or "Nothing" Symphony, recorded here for the first time, is far from being a "nothing" work. Like the Fourth Symphony of Shostakovich, which paved the way for that composer's mature work, the Bruckner "0" Symphony does not quite jell; but also like the Shostakovich Fourth, it is full of ideas and devices that were to reach full realization in the later works, beginning with the Symphony No. 3. Although the "0" was apparently begun in 1863-64, much of the real work was done on the score in 1869, after completion of the nominal First Symphony (recorded by Eugen Jochum on DGG).

Like the First, the "0" Symphony shows clearly the link between early Bruckner and late Schubert. The last movement, to my ear at least, also contains some strikingly Mendelssohnian elements, and only in the Scherzo do we inhabit the same world as in the better-known Bruckner symphonies. Aside from some impressive episodes in the opening movement, there is little in this piece that resembles the epic grandeur of the mature works.

Haitink's reading strikes me as sensible and vital, free of any attempt to inflate the music beyond its just proportions, and the playing of the Amsterdam Concertgebouw Orchestra cannot be faulted in any way. The recorded sound, however, lacks genuine body as heard on my equipment, the violin sonorities seeming to have partially dissipated themselves before reaching the microphone, and the brass also seeming to go over one's head rather than into the microphone. Nevertheless, until the Jochum DGG recording is made available here, this disc is heartily recommended for all true Bruckner buffs.

D. H.

CHABRIER: Piano Music. Bourrée fantasque; Pièces pittoresques; Cinq morceaux pour piano; Impromptu. Jean Casadesus (piano). ODYSSEY Ⓢ 32 16 0072, Ⓜ 32 16 0071 \$2.49.

Performance: Brilliant but sober
Recording: Good
Stereo Quality: Good

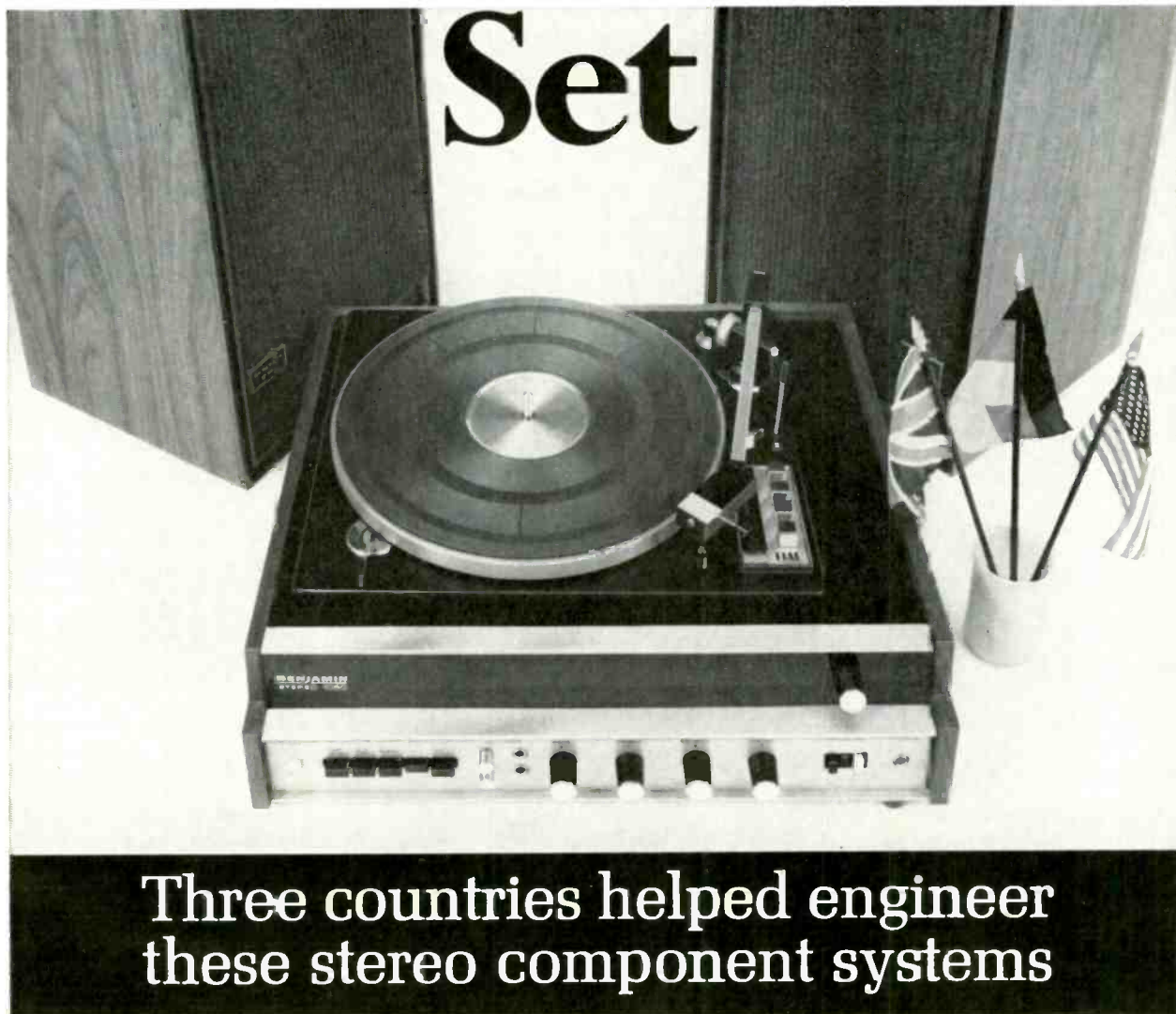
It seems to me that I must have been first told at birth how *important* a composer Chabrier was. Debussy, Ravel, and the more recent post-World War I School of Paris not only admired him but, so the story goes, owed a good deal of their joint accomplishment to his influence.

I am sure that this is all perfectly true and that I am just too sinful to see it except in certain superficial ways. But I personally cannot listen to Chabrier at all if I must listen to him as an Important Historical Figure. (I simply can't *hear* much of anything important.) Given orchestral dress and the light, sassy touch that a conductor like Ansermet brings to Chabrier performances, the music can be wonderful fun.

All of which brings me to this Odyssey low-budget issue of an all-Chabrier piano recital played by Jean Casadesus. (I hasten to mention that, no matter how much grumbling follows, I heartily recommend the disc to anyone who is fond of the music.) To be blunt, I am less than enchanted with the play-

(Continued on page 102)

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Photo: Gene Cook

ing, which may very well be owing to my casual attitude toward this composer's music. I nonetheless find that the pianist approaches his task here with rather too frequent moments of solemnity. I will not believe that *Mélancolie* or *Sous bois* should be performed as if the music were by Chopin. And for all its technical ingenuity, I can imagine the fugal structure of *Danse villageoise* projected convincingly with brilliance and humor, but not with brilliance and grandeur. The younger Casadesu leans dangerously toward the latter approach.

Naturally, there is a good deal of lovely playing on the disc. I wouldn't hope to hear the delicious *Idylle* played more felicitously. And the pianist does beautifully by the two big solo numbers, *Bourrée fantasque* and *Impromptu*. But in general, despite its polish and elegance, the performance seems to me shy on humor.

The recorded sound is perfectly fine. *W. F.*

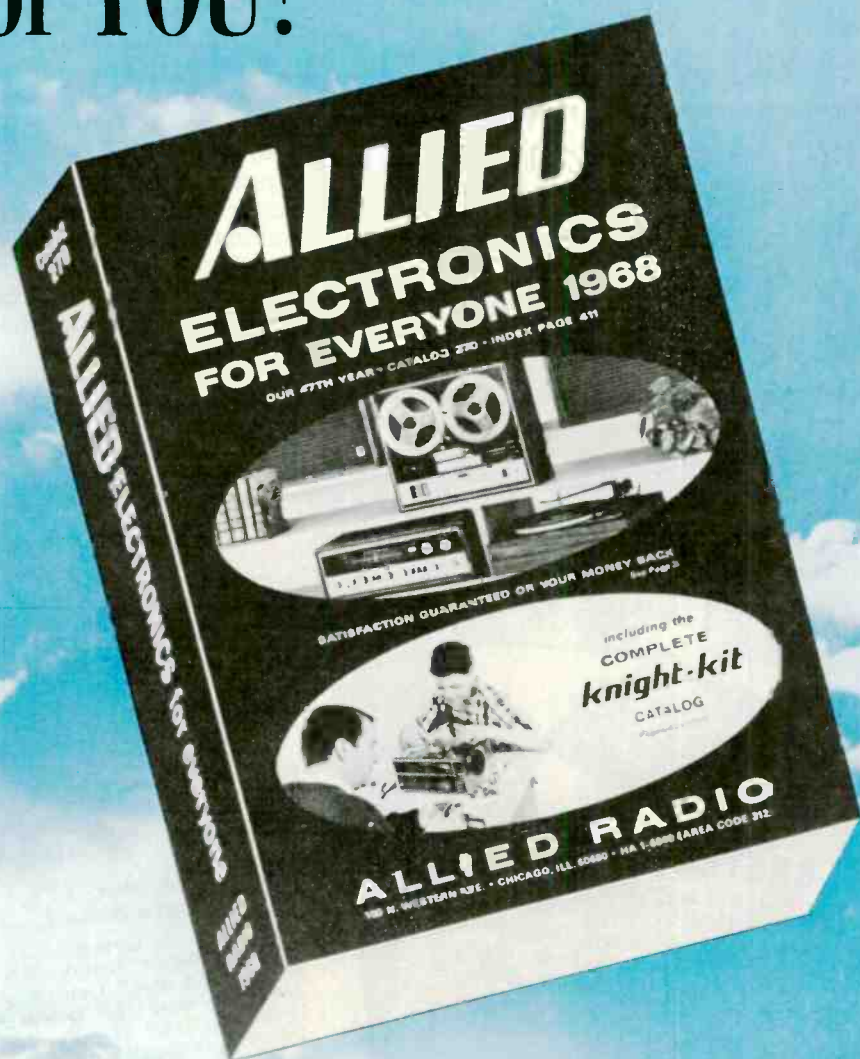
CHÁVEZ: *Symphonies Nos. 1-6*. Orquesta Sinfónica Nacional de México, Carlos Chávez cond. CBS © 32 31 0002, (M) 32 31 0001 three discs \$17.39.

Performance: Authentic
Recording: Good
Stereo Quality: Good

For me, the essential Chávez is on the first side of the first record of this set: the *Sinfonia de Antigona* and the *Sinfonia India*. Both of these works date from the Thirties and, although entirely contrasting in material, they both have the originality, freshness, and direct power that is lacking in the prolix, over-elaborated later works. The *Sinfonia India* is the piece that made Chávez's reputation, in this country at least. Its one-time popularity and the consequent type-casting of Chávez as a "primitive" led the composer to disavow folklore as a major source for his creative work. But, in spite of the obvious derivations from *Sacre du printemps*, the *Sinfonia India* retains a vitality all its own, a kind of calculated primitivism which draws on native sources—note especially the striking use of Latin percussion instruments—while integrating and transforming those sources in the simplest and most effective way. One thinks of the obvious parallels in the painted work of Rivera and Orozco; the power and sense of excitement at least are equivalent. The *Sinfonia de Antigona*—written for a performance of Sophocles' play and evocative of a dark, dimly remembered, pre-conscious era of the human race—is a much more sophisticated and inward work. Equally imposing in its way, it has a genuine tragic and dissonant grandeur, both austere and moving.

The title "symphony" in the case of these early works is purely honorific; this music seeks out its own highly condensed and unique forms. But it is only too appropriate for the later works, which pay considerable homage to traditional form. Symphonies No. 3 through 5, written between 1951 and 1954, all set forth some striking ideas but insist upon developing them at unconvincing length. No. 3, commissioned by Clare Boothe Luce in memory of her daughter, is almost three times the length of the *Sinfonia de Antigona* without a corresponding gain in real scope. Number 4 is subtitled *Sinfonia Romántica*, but it turns out to be the least "romantic" (in our usual sense), the light-
(Continued on page 106)

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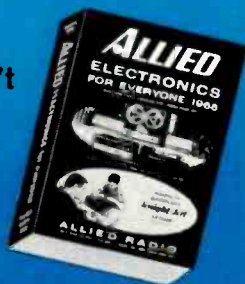
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est and most stylized of the six; *romántica* obviously does not have the stormy emotional sense for Chávez, but rather a pastoral-bucolic-erotic one. No. 5, for strings only, is the best of this group, but it has a weak finale that never quite gets off the ground. No. 6 is a stopper. This is the real *sinfonía romántica* of the set. I heard its first performance in 1964 (it was commissioned for the opening season at Lincoln Center), I've since tried it out several times in its recorded form, and I must confess that, with the exception of parts of the effective but totally derivative finale, I am unable to follow it without losing the thread every few minutes. This is an ambitious, lengthy, portentous, big symphony that is obviously supposed to rival the great classics of the literature; it does not, I find, succeed in doing so. Chávez, like many a gifted, wild, untutored, brilliant young man, has turned into a rather stuffy and even somewhat pompous "romantic" academician.

Chávez founded the Orquesta Sinfónica Nacional de México in 1928 and was its principal conductor for twenty-one years. Certainly this is one of his great and enduring works, and it is to the credit of CBS that they brought Chávez back to conduct his own orchestra, and that they did such a good job in getting it down on discs. I may be wrong about the later works, but I am sure that I am right about the early ones, and they are almost worth the total price by themselves. E. S.

DOSTAL: *Die ungarische Hochzeit (excerpts)*; *Clivia (excerpts)*. Sari Barabas and Ursula Reichart (sopranos); Heinz Hoppe (tenor); Harry Friedauer (baritone); Bavarian Radio Chorus; Graunke Symphony Orchestra, Willi Mattes cond. ODEON © SM 73933 \$5.79.

Performance: Good
Recording: Good
Stereo Quality: Lively

The operettas of Nico Dostal achieved considerable prominence in Germany during the late Thirties when Lehár was no longer turning out new works, and such excellent composers as Kálmán, Straus, Stolz, and Abraham were forced into exile. Although not in the same class with these masters, Dostal is nevertheless revealed in the present excerpts as a thoroughly experienced composer in the continental tradition and a creator of facile, though seldom really distinguished, melodies. The two operettas take place on different continents some two centuries apart, but their plots are virtually interchangeable. *Clivia* is a campy tale with a pseudo-South-American setting; *Die ungarische Hochzeit* is ersatz-Hungarian with strong indebtedness to Kálmán, who did this sort of thing better.

Sari Barabas and Heinz Hoppe are seasoned and stylish performers, the other two singers are passable. Chorus and orchestra are fine, and the spirit of the performance is quite engaging, as if all those involved really believed in it. Continental operetta fanciers will not go wrong with the disc—others will prefer *Countess Maritza*. G. J.

GAVINIÉS: *Violin Concertos (see LECLAIR)*

GLINKA: *Ruslan and Ludmilla: Overture*. **MOUSSORGSKY:** *Khovantchina: Prelude; Night on Bald Mountain*. **BORO-**

DIN: *Prince Igor: Overture; Polovetsian Dances*. London Symphony Orchestra and Chorus. Georg Solti cond. LONDON © CS 6503, (M) CM 9503* \$5.79.

Performance: Hard and brilliant
Recording: Clean and spacious
Stereo Quality: Excellent

Only the lovely, atmospheric *Khovantchina* Prelude and the rather infrequently heard *Prince Igor* Overture here depart from the well-worn track that marks the path to the usual Russian pop-concert program. Solti's way with the music is brilliant and a bit hard-fisted. Indeed, the London Symphony players seem a bit hard put to keep up with the pace he sets for his showpiece rendering of the *Ruslan and Ludmilla* Overture. His approach works well, however, with the uproar and hurly-burly of Moussorgsky's *Witches' Sabbath* and Borodin's Asiatic

HERBERT BRESLIN



ALICIA DE LARROCHA
Just about perfect in the *Goyescas*

dance episodes. (The *Polovetsian Dances* include the complete choral parts.)

The recording is clear and brilliant to a fault, if occasionally a bit overbalanced in favor of the brasses. D. H.

RECORDING OF SPECIAL MERIT

GRANADOS: *Goyescas (complete)*; *Escenas Románticas: El Pelele*. Alicia de Larrocha (piano). EPIC © B2C 165, (M) L2C 6065 two discs \$11.58.

Performance: Close to unbeatable
Recording: Superb
Stereo Quality: Excellent

During the years Enrique Granados lived in Paris, he cultivated a love of painting that was to lead to an intense involvement with the work of his countryman, the Spanish painter Goya—and not only with his painting, but with the period in which he had lived, its overall style, its mystique. Granados eventually gave musical expression to his predilection: first in the form of *Goyescas*, two sets of piano pieces named after episodes from Madrid's Goyesque period and scenes from Goya's paintings and tapestries; then, in an opera drawn from the piano work and bearing the same name.

Not long ago, Epic released Alicia de Larrocha's brave and just short of successful performance of Albéniz's challenging piano

suite *Ibérica*. It missed by so little that it is a special pleasure to report that in both *Goyescas* and the lesser-known *Escenas Románticas*—as well as *El Pelele*, an appendix to *Goyescas*—the pianist has done her job just about perfectly. Unlike Albéniz, Granados can go stickily sentimental on occasion, and, although it would falsify the composer's intention to sterilize the music, the sentiment has to be kept in check. As nearly as I can perceive, Miss de Larrocha has found exactly the right balance. She gives the slower music all the atmosphere and lushness it wants, but her taste is unflinching; and the big, brilliant fast pieces are brought off with a virility that leaves one listener happily free of the discomfort that usually results from the attempt of a woman to Play Like a Man.

The recorded sound is stunning. If Granados is your kind of composer, this release is a must for your record collection.

W. F.

RECORDING OF SPECIAL MERIT

HANDEL: *Italian Cantata, "Tu fedel, tu Costante?"* **BOISMORTIER:** *Cantata, "Diane et Actéon."* New York Chamber Soloists (Charles Bressler, tenor; Gerald Tarack, violin; Inez Lynch, viola; Albert Fuller, harpsichord; Alexander Kougell, cello). NONESUCH © H 71159, (M) H 1159 \$2.50.

Performance: Very good
Recording: Excellent
Stereo Quality: Ideal

The Italian influence—of Corelli and Vivaldi in particular—is common to these Baroque cantatas, but the differences in style, dramatization, and ornamentation are noteworthy. Combining the two on one disc was, in any case, a happy idea. The Handel Cantata dating from the composer's early (1706-1708) years, is one of more than a hundred he wrote in the genre. It is a lengthy and rather furious recrimination by a scorned lover, consisting of arias and recitatives, with bold and ornate violin and viola *obbligatos* to spice the rather conventional vocal writing. The French cantata—formerly attributed to Rameau and only recently credited to its rightful creator, Joseph Bodin de Boismortier (1691-1755)—is a tighter, more successfully dramatized, and altogether more mature work, revealing some expert descriptive effects. The *obbligato* is limited here to the violin, and it is less ornate than Handel's, but the Italian influence is nonetheless evident.

Bressler performs both works in his customary polished and musicianly manner, backed by an outstanding instrumental ensemble. The recorded sound is excellent; voice, *obbligato* instruments, and continuo are all captured prominently, particularly in the transparent stereo placement. G. J.

RECORDING OF SPECIAL MERIT

HANDEL: *Six Concerti Grossi, Op. 3*. Mainz Chamber Orchestra, Günter Kehr cond. TURNABOUT © 34103S \$2.50.

Performance: Hearty and enjoyable
Recording: Very good
Stereo Quality: Fine

HANDEL: *Concerti Grossi, Op. 6: No. 5, in D Major; No. 10, in D Minor; No. 12, in B Minor*. Berlin Philharmonic Orchestra, (Continued on page 108)



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CIRCLE NO. 53 ON READER SERVICE CARD

Herbert von Karajan cond. DEUTSCHE GRAMMOPHON © 139012 \$5.79.

Performance: Instrumentally superior, stylistically lacking

Recording: Excellent
Stereo Quality: Fine

Kehr's recording of the Handel Op. 3 originally appeared a year or two ago on the Vox label. It is a spirited reading with a good sense of style (including such essentials as double-dotting and embellishments at cadences), although there is not that degree of polish and dynamic *esprit* that may be heard in the Op. 3 recorded on Argo by the Academy of St. Martin-in-the-Fields, which I would rate as one of the greatest Baroque performances on record available today. Turnabout's sonic reproduction is quite satisfactory.

Karajan's Handel is very polished indeed; it is also a curious combination of the old and the new, the old being represented by a rather Romantic approach to phrasing and line as well as tempos (the soupy, overly slow *Larghetto* of the twelfth concerto is a good example). The new is represented by Karajan's double-dotting of the opening Overtures from Nos. 10 and 12 (though strangely not No. 5 or the slow recapitulation in the first movement of No. 10); it may also be heard in the conductor's use of continuo instruments: two lutes, harp (the latter heard most prominently in the aforementioned *Larghetto*), as well as two harpsichords, with Karajan himself playing the mildly inventive concertino harpsichord—that is, the harpsichord that accompanies the solo violins and cello, as distinguished from the harpsichord that plays with the full body. There is, however, some inconsistency: cadential trills are almost all omitted, and though the fast movements have enormous spirit, the slow ones drag and have a tendency to sound unctuous. The instrumental playing *per se*, though, is breathtakingly precise and tonally exquisite, and DGG's recording is faultless. I. K.

HAYDN: *Clavier Concerto in D Major* (see HUMMEL)

HAYDN: *The Creation*. Jeannette Van Dijk (soprano); Peter Schreier (tenor); Theo Adam (bass). Chorus and Orchestra of Gürzenich, Cologne, Günter Wand cond. VANGUARD © EVERYMAN SRV 238/9 SD, © SRV 238/9 two discs \$5.00.

Performance: Good
Recording: Good
Stereo Quality: Okay

Though superlatives may not be called for by this new version of Haydn's magnificent oratorio—the fifth version in the domestic catalog, and the third in stereo—it is an enjoyable performance. Everything is kept firmly in place by conductor Wand, and the dramatic elements of the score are not slighted, though the wonderful descriptive passages (No. 3, for example) could have been done more zestfully. Both male soloists are good: Schreier has the more attractive voice, Adam the more seasoned artistry and the more sensitive verbal projection. The soprano is vocally undistinguished, but musicianly. The choral passages are executed with strength, nuance, and precision. Technically, the set is satisfactory save for some echoes and occasional loss of clarity due to excessive hall

resonance. In sum: a good value for the price, especially since no other version is clearly superior on all counts. G. J.

RECORDING OF SPECIAL MERIT

HAYDN: *Horn Concerto No. 1, in D Major*; *Horn Concerto No. 2, in D Major*; *Six German Dances*; *Acide e Galatea Overture*. Barry Tuckwell (horn); Academy of St. Martin-in-the-Fields, Neville Marriner cond. ARGO © ZRG 5498, © RG 498* \$5.79.

Performance: Scintillating
Recording: Excellent
Stereo Quality: Fine

Most of this material represents the Haydn of the early 1760's, just at the time he had attained his new post under Prince Esterházy. Neither the two horn concertos nor the three-movement *Acis* overture can be said to be up to the level of the fully mature



FRANZ JOSEF HAYDN
Engraving by Hoffmann

composer's work, but they do have many pleasant moments. The dances, a group from various collections (not all of it, perhaps, authentic Haydn), are of the Eighties or Nineties, and they are completely captivating. The music, altogether, could not be described as this composer's most significant, but when performances are as good as the present ones, as scintillating and bouncy, as beautifully phrased, as refined and precise—from the sensational horn playing of Barry Tuckwell to the sterling orchestral playing of that most admirable of English chamber groups, the Academy of St. Martin-in-the-Fields—one is forced to call this an important release. The recording too is first-class. I. K.

RECORDING OF SPECIAL MERIT

HAYDN: *Mass No. 4, in G Major (Missa in honorem St. Nicolai)*; *Mass no. 5, in B-flat Major (Missa brevis St. Joannis de Deo)*. Soprano and alto soloists from the Vienna Choir Boys; Rudolf Resch (tenor); Alois Buchbauer (bass); Joseph Boehm (organ); Vienna Choir Boys; Chorus Viennensis; Vienna Dom Orchestra, Hermann Furthmoser (Mass No. 4) and Ferdinand Grossman (Mass No. 5) cond. PHILIPS © PHS 900134, © PHM 500134* \$5.79.

Performance: Quite lovely
Recording: Excellent
Stereo Quality: Natural

Neither of these two Masses can be compared, in their rather naive expression of faith and *galant* charm, with the powerful impact of such late works as the "Lord Nelson" Mass or the "Mass in Time of War." Nevertheless, these are lovely pieces, typical of Haydn's best writing during the early 1770's. The performances here are very much responsible for my enthusiasm about the scores, for they include absolutely ravishing singing by the Vienna Choir Boys (the gradual fade out of the *Agnus* in No. 5 is an example). Both choruses are exceedingly well drilled, and in the Mass No. 5 (the one with the organ *obbligato*) the overall reading is both more dynamic and clearer in texture than in the competing version on DGG with Hans Schrems and the Regensburger Domspatzen. The Philips sound is first rate; texts (perhaps they are not really necessary) are not included. I. K.

HUMMEL: *Piano Concerto, in B Minor, Op. 89*. Martin Galling (piano); Innsbruck Symphony Orchestra, Robert Wagner cond. HAYDN: *Clavier Concerto, in D Major, Op. 21*. Alfred Brendel (piano); Vienna Chamber Orchestra, Paul Angerer cond. TURNABOUT © TV 34073 S, © TV 4073* \$2.50.

Performance: Sparkling Haydn
Recording: Reasonably good
Stereo Quality: Satisfactory

Johann Nepomuk Hummel (1778-1837) was a pupil of Mozart, a friend of Beethoven, and one of the eminent piano pedagogues of his day. The B Minor Concerto, dating from about 1820, is no world-shaking masterpiece, but it is a fascinating stylistic bridge between the Classical formalism of pre-Beethoven Vienna and the still Classically oriented Romanticism of the young Mendelssohn and Chopin. The present recorded performance, which ranges from the vital to the merely competent, was originally issued on the Vox label in 1962, coupled with a Boieldieu concerto. It would be interesting to hear a top-ranking virtuoso pianist and conductor really put this piece through its paces. The recorded sound is full but not very refined.

Alfred Brendel's performance of the sparkling Haydn Concerto, which comes from a 1963 Vox release, has plenty of verve and wit, and Paul Angerer contributes an apt and pointed accompaniment. The piano tone has ample body and impact, but the orchestra sounds a bit out of the aural picture in comparison. Even so, this is one of the more satisfying disc versions of the Haydn Concerto in piano form (the only stereo recording of the work with harpsichord is that of Sylvia Marlowe for Decca). D. H.

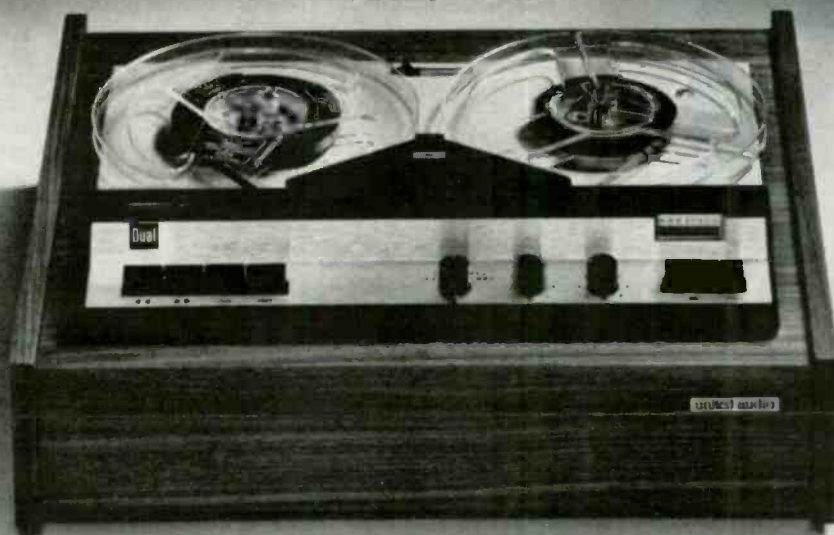
LECLAIR: *Violin Concertos, Op. 7: No. 1, in D Minor; No. 5, in A Minor*. GAVINIÈS: *Violin Concertos, Op. 4: No. 5, in A Major; No. 2, in F Major*. Claire Bernard (violin); Rouen Chamber Orchestra, Albert Beaucamp cond. WORLD SERIES © PHC 9039 \$2.50.

Performance: Stylish
Recording: Good
Stereo Quality: Good

A new name gets added to the Schwann catalog with this disc, that of the French violinist-composer Pierre Gaviniès (1728-
(Continued on page 110)

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
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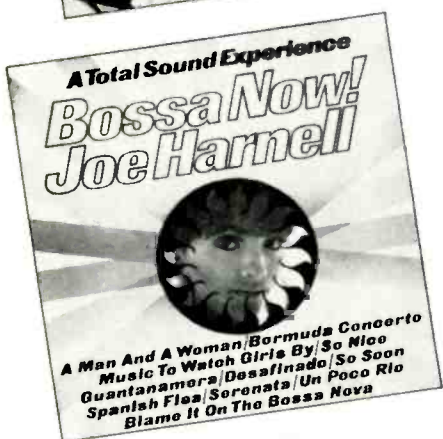
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1800): two of his concertos are recorded here for the first time. The music is nicely crafted and blandly agreeable, no better and no worse than that of any of the horde of composers in Europe's cultural centers who had the misfortune to work in the shadow of Haydn and the sons of Bach.

With Jean-Marie Leclair (1697-1764), however, we are in the presence of a master, and if his concertos seem in some ways to be of a piece with those of Bach, Vivaldi, and Corelli, the wealth of melodic invention, harmonic resource, and rhythmic verve that is heard in the two concertos recorded here shows M. Leclair to be a towering giant in comparison with M. Gaviniès. The first two movements of the D Minor Concerto and the finale of the A Minor are prime instances. Indeed, it would be a relief if the Bach violin concertos, wonderful as they are, were given a rest in favor of an occasional Leclair concerto.

Mlle. Bernard and the Rouen Chamber Orchestra under M. Beaucamp display keen musicality and stylistic know-how of the music concerned, in matters of phrasing and rhythm—not to mention taste, in the avoidance of heavy nineteenth-century-style *vi-brato*. The recorded sound is pleasingly transparent, yet with good orchestral body and solo instrumental presence. **D. H.**

LISZT: *Les Préludes*. WAGNER: *Lohengrin: Preludes to Acts I and III; Parsifal: Prelude; Die Meistersinger: Prelude*. Vienna Philharmonic Orchestra, Zubin Mehta cond. LONDON Ⓢ CS 6529, Ⓜ CM 9529 \$5.79.

Performance: Nicely polished
Recording: Good
Stereo Quality: Good

The programing of this disc makes a curiously unsatisfying mix for my ears. It would have been better to make up an all-Wagner package or, for that matter, an all-Liszt program rounded off with one or two of the lesser-known symphonic poems. Mehta's reading of *Les Préludes* stresses its lyrical rather than its dramatic aspect. The all-too-familiar prelude to Act III of *Lohengrin* gets a spirited treatment, while the ethereal Act I Prelude is played with better than usual string intonation in the opening and closing pages. The *Parsifal* Prelude is rather lacking in expressive intensity here, but the *Meistersinger* Prelude comes off with solid impact and excellently delineated polyphony. The sound is satisfyingly full-bodied. **D. H.**

MOUSSORGSKY: *Khovantchina — Prelude; Night on Bald Mountain* (see GLINKA)

MOZART: *The Magic Flute*. Josef Greindl (bass), Sarastro; Ernst Haefliger (tenor), Tamino; Rita Streich (soprano), Queen of the Night; Maria Stader (soprano), Pamina; Dietrich Fischer-Dieskau (baritone), Papageno; Lisa Otto (soprano), Papagena; Kim Borg (bass), Speaker; Martin Vantin (tenor), Monostatos; others. RIAS Symphony Orchestra and Chamber Chorus, Ferenc Fricsay cond. HELIODOR Ⓜ 25057-3 three discs \$7.50.

Performance: Excellent
Recording: Fairly good

As bargain reissues go, this *Magic Flute* (a 1955 performance previously available on

both Decca and DGG) is a complete triumph. In fact, only in the matter of sonics can the two current stereo versions claim distinct superiority over it; in all other respects the Heliodor set can hold its own. Fricsay's leadership is just about ideal: his touch is light, his textures transparent, his tempos brightly propulsive. His overall approach is warm, human, and affectingly un-pompous. The singers range from competence (Greindl) to well-nigh perfection (Fischer-Dieskau), with a great deal of excellence in between. The use of actors for the spoken passages is well-intentioned but unnecessary. The nearly complete Schikander text is retained in the performance, which is another plus in this very laudable release.

G. J.

RECORDING OF SPECIAL MERIT

NIELSEN: *String Quartet No. 3, in E-flat, Op. 14*. Copenhagen String Quartet. *Serenata in Vano*. Hilmer Nielsen (clarinet); Jörn Nilsson (bassoon); H.V. Sorensen (French horn); A. Lund Christiansen (cello); Johan Poulsen (double bass). TURNABOUT Ⓢ TV 34109 S \$2.50.

Performance: Good
Recording: Generally good
Stereo Quality: Good

This recording is the first of a Turnabout series devoted to the Copenhagen String Quartet performances of all four of Carl Nielsen's quartets. All were composed between 1888 and 1906, before the Danish master hit his full symphonic stride with the *Sinfonia espansiva* in 1910. Number 3 in E-flat is by far the most highly developed and interesting, being surpassed among the composer's chamber works for strings only by the fascinating Second Violin Sonata. A tightly woven polyphony dominates the opening Allegro con brio; there follows a rich yet restrained song-like slow movement; the Scherzo is rather in the spirit of the Brahms symphonic intermezzo, but with a fierce, almost satanic *presto* middle episode; the *allegro coraggioso* finale is bright and dynamic.

The Copenhagen String Quartet delivers a performance of great vigor, transparency, and—where called for—lyrical sensitivity. There is no lingering over episodes of sentiment, yet there is ample warmth to the interpretation as a whole. The recorded sound features a somewhat distant miking in a large hall, but the room reverberation is not unduly obtrusive.

As a filler we are given Nielsen's delicious little *jeu d'esprit* of 1915, the *Serenata in Vano*, whose "scenario" comprises a lyrically rhapsodic warm-up, a sensuous bit of Danish midsummer-night music, and a comical exit march. Members of the Lark Wind Quintet and collaborating string players render a tight-knit, beautifully honed, and gorgeously recorded performance of the *Serenata* on a Lyricord disc that also contains the Quintet for Winds. This Danish reading for Turnabout is decidedly more easygoing than its American competition, but not appreciably inferior for all that.

In any event it is the string quartet that constitutes the main focus of interest here, and no Nielsen *aficionado* will want to be without this first long-playing recording.

D. H.

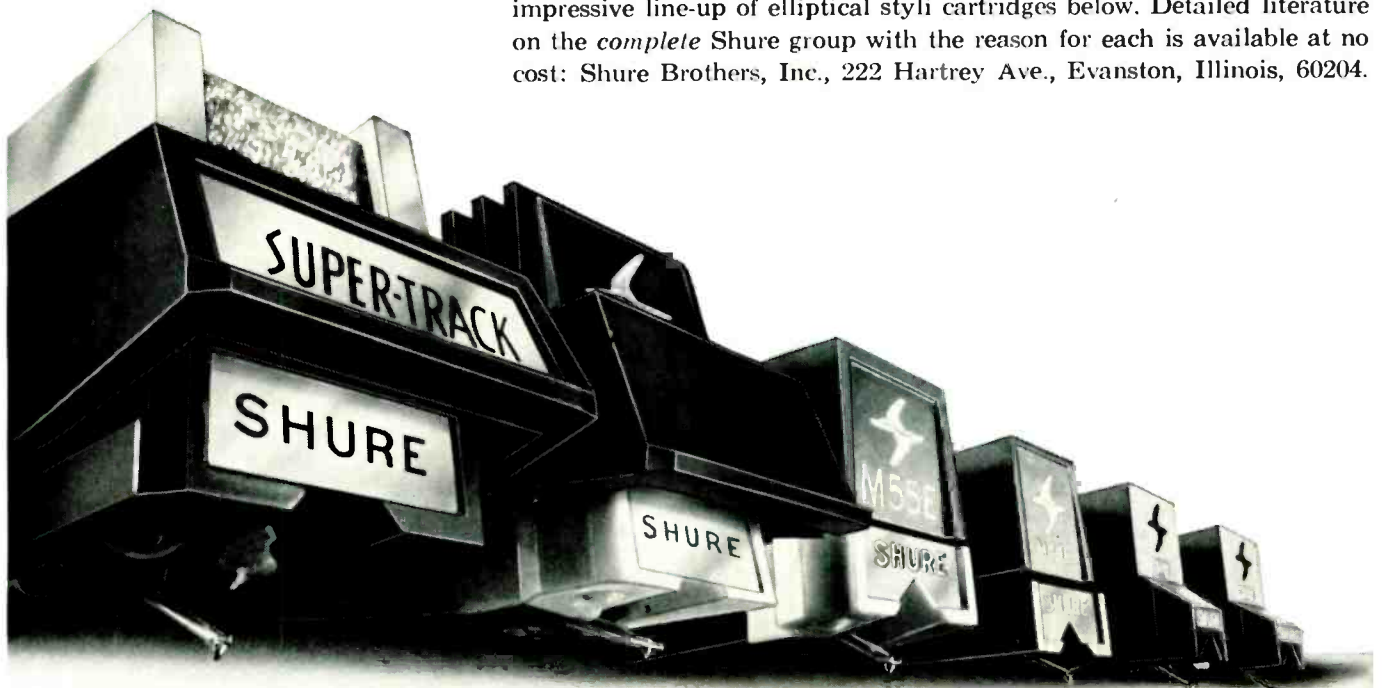
(Continued on page 112)

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RECORDING OF SPECIAL MERIT

POULENC: *Concerto for Piano and Orchestra* (1949). *Aubade for Piano and Eighteen Instruments*. Gabriel Tacchino (piano), Paris Conservatoire Orchestra, Georges Prêtre cond. ANGEL Ⓢ S 36426, Ⓜ 36426 \$5.79.

Performance: Superb
Recording: Top-drawer
Stereo Quality: Just right

The late Francis Poulenc, even during his lifetime, was not a neglected composer like Béla Bartók. But even for Poulenc, it is a shame he never lived to hear the inundation of superb recorded performances that have been lengthening the list of recordings under his name in the Schwann catalog lately.

The newest of these is, as performance and recording, nothing less than spectacular. And the coupling of these two piano works—the *Aubade* (1929) and the *Concerto for Piano and Orchestra* (1949)—give back-to-back insight into the arresting differences between the composer's style in the 1920's and his later manner.

I say arresting, because in both continuity, harmonic technique, and even lyric and rhythmic style the music, superficially, changes little. But while the *Aubade* is rather dry, parodistic, even astringent, the *Concerto* converts very similar materials into the luxurious, drop-the-pretenses Romanticism of the late Poulenc.

Each of these works has the further advantage of being rather less simplistic formally than most of Poulenc's characteristic

instrumental work. Like Schubert, Poulenc was uninterested to the point of disdain in the convoluted intricacies of the "development" of his musical ideas. (If the tune is pretty enough, he seems to say, just play it *again*.) Still, working in classical forms—sonata, allegro, rondo, *etc.*—he can often draw the lines of formal demarcation with a lack of subtlety that is a shade insulting to the listener's intelligence.

Aubade, in particular, is uncharacteristically subtle because it is conceived as an unbroken chain of short pieces: a toccata, a couple of "recitatives," a rondo, and so forth. (Like the similarly planned and recently recorded *The Model Animals*, it was conceived as a work for the dance).

But the *Concerto* works in more conventional movement forms and, happily, with some subtlety. One rarely finds Poulenc in such good form outside of his vocal music—there are some really glowing tunes in this piece—and I recommend it to Poulenc fans with some urgency and even to those who can take the composer or leave him.

I can't imagine either work's being more handsomely performed than here—Prêtre quite outdoes himself—and Angel has lavished its best recorded sound and stereo on the release. W. F.

RECORDING OF SPECIAL MERIT

PROKOFIEV: *Chout (The Buffoon)*; *Le pas d'acier (The Age of Steel)*. Moscow Radio Symphony, Gennady Rozhdestvensky cond. MELODIYA/ANGEL Ⓢ SR 40017, Ⓜ R 40017 \$5.79.

Performance: Vital
Recording: Good
Stereo Quality: Fine

I should think that Prokofiev-watchers in particular would rush to add this one to their collections. I particularly like the coupling. Consult the Schwann catalog, and you will see that the later ballet suites, *Cinderella* and *Romeo and Juliet*, are copiously recorded and obviously very popular. *Chout*, which goes back to 1914, and *Le pas d'acier* (1925) are much less well known, and Melodiya/Angel's new release brings the count to only two available recordings of each.

Chout, I must admit, I had never even heard, and, true to my own particular form, I find I like it better than much of the later Prokofiev (this goes for *Le pas d'acier*, too)—and better than either *Cinderella* or *Romeo and Juliet*. The style is not so slick, yet the score is rich in invention; it hammers away with youthful insolence, and its concluding excerpt (not untouched by Stravinsky's influence), which builds to a clangorously jubilant climax, is Prokofiev at his best.

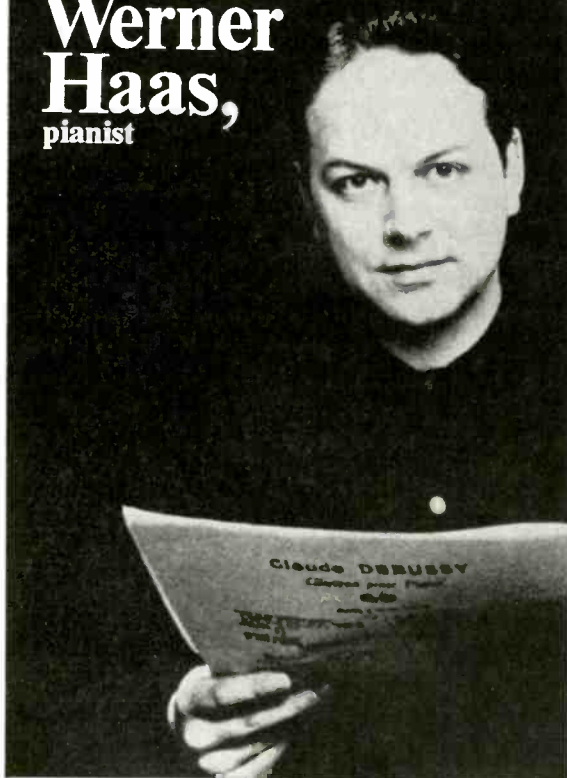
Le pas d'acier dates from that period when more than one modern composer had a hang-up on symbolizing modern life by industrial mechanization. Prokofiev, I should hasten to add, happily refused to get in on the act of conceiving the sort of "machine-age sounds" for his orchestra that so quickly dated similarly inspired work by others. This particular score sticks to purely musical means, with the possible exception of a sort of perpetual-motion closing excerpt called *The Factory*. The preceding stretch of music is sensitive, lyrical, and pretty, although its title, *The Bracelet-Wearing Sailor and the* (Continued on page 114)

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Working Woman, gave me something of a turn.

The performances are exhilarating and the recorded sound, although a little dull on the highs, is spacious and clean. *W. F.*

PROKOFIEV: *Classical Symphony* (see STRAVINSKY, *Sacre du printemps*)

PROKOFIEV: *Ivan the Terrible—Oratorio*, Op. 116. Valentina Levko (mezzo-soprano); Anatole Mokrenko (baritone); Aleksander Estrin (narrator); Moscow State Chorus and USSR State Symphony Orchestra, Abram Stasevich conductor. MELODIYA/ANGEL Ⓢ SR 40029/30 two discs \$11.59.

Performance: Stirring
Recording: Fancy
Stereo Quality: Lush

This is not really an intentional oratorio, but rather the Prokofiev music for the famous Eisenstein films of 1942-45, later arranged for concert performance by the conductor Stasevich. The music is strung together with a series of narrations, taken mostly from Ivan's various film speeches and mainly useful for brushing up your Russian. (One big theme is the conquest of the Baltic, an obvious justification for the Soviet take-over and a rather ironic touch in view of the Soviet position on certain recent events.) Stasevich has apparently rescued every scrap—including music that was never used in the films—and the result is an immense, sprawling, and uneven work which nevertheless contains some of Prokofiev's most impressive later socialist realism. The illness of Ivan is perhaps the most striking portion. It is a pity that Prokofiev did not make the suite or oratorio himself—unlike the devoted disciple, he would have had the courage to eliminate a few notes and make an artistic whole of the score, as he did, of course, with *Alexander Nevsky*. Even so, *Nevsky* lovers will be grateful for Stasevich's efforts. He gives the music an intense, ultra-Russian performance which can only be described as truly Eisensteinian and overwhelming. There is a little too much Slavic soul in the reading and a little too much plain Hollywood hokum in the sound for my taste, but maybe that's your cup of borscht. *E. S.*

PUCCHINI: *La Rondine* (see Best of the Month, page 87)

RIMSKY-KORSAKOV: *Mlada* (*highlights*). Tatiana Tugarinova (soprano); Nina Kulagina (mezzo-soprano); Vladimir Makhov (tenor); Aleksei Bolshakov (baritone); Aleksei Korolyev, Anatoly Blagov (basses). Chorus and Orchestra of the Moscow Radio, Yevgeny Svetlanov cond. MELODIYA/ANGEL Ⓢ SR 40012, Ⓜ R 40012* \$5.79.

Performance: Authentic
Recording: Very good
Stereo Quality: Very good

Intended as an opera of Wagnerian proportions, and indeed inspired to some extent by Wagner's *Ring*, Rimsky-Korsakov's *Mlada* became the victim of its excessive dimensions and impractical staging requirements. The composer himself held the libretto in low esteem, but that did not keep him from filling out its uninspiring pages of elusive and mystical nonsense with music bursting with

richness and exciting Slavic color. Whatever *Mlada's* fate may be as a repertoire opera—and it appears to be dim, even in Russia—the recorded excerpts will not disappoint the partisans of *Sadko* or *Tsar Saltan*.

The orchestra and chorus are the real protagonists here, and they perform rousing. The singers display the characteristic appropriateness of style and rough-hewn but passable vocal endowments. Technically, the disc is near the Western optimum—it's a pleasure to hear Russian recordings without apologizing for their sound. Texts and synopsis are provided, but the listener is still insufficiently armed against *Mlada's* obscurities. *G. J.*

RECORDING OF SPECIAL MERIT

ROSSINI: *Pécbés de vieillesse* (*Sins of Old Age, Piano Works*). *Tavantelle pur sang*; *Prélude prétentieux*; *Memento Homo*; *Assez de memento: dansons*; *Petit caprice* (style Offenbach); *Une caresse à ma Jeanne*; *Mon prélude hygiénique du matin*; *Ouf! Le Petit pois*; *L'Innocence italienne et la candeur française*. Luciano Sgrizzi (piano). NONESUCH Ⓢ H 71163, Ⓜ H 1163 \$2.50.

Performance: Solid
Recording: Fair
Stereo Quality: Okay

This is a fascinating release and most of it is news to me. For one thing, Joseph Braunstein's essay on the jacket is of such interest that, for the first time in my experience as a record reviewer, I must report that I "couldn't put it down." It reveals information brought to light by a medical document on Rossini that was discovered in Paris and first published in 1954. Its contents, inasmuch as they reveal the story behind Rossini's "renunciation" of composition at thirty-seven, are harrowing. One is tempted to take this Nonesuch release and slip the disc, as it were, to a movie producer as an idea for a film called *The Rossini Story*.

I knew vaguely that Rossini's weird cessation of creative activity after *William Tell*—the opera that presages a vastly more important composer than the one who wrote *The Barber of Seville*—was due to mental as well as physical disorder. But the details, as presented by Braunstein, are new to me, and spellbinding. For Rossini's painful bladder ailment precipitated a "psycho-pathological phenomenon that almost destroyed his life." A victim of "cyclothymia"—a mental disorder that appears to be indistinguishable from manic-depressive psychosis—he was "obsessed by the idea of death"; his moods alternated dramatically between unwarranted elation and deep depression and any work requiring intellectual function was virtually impossible. His illness even affected his tolerance for musical sound. According to Braunstein: "A painful symptom was the sensation of hearing any music simultaneously with an upper major third, which generated a profound melancholy and a longing for death." Evidently, only the steadfastness of Rossini's second wife saved him from long institutionalization.

But in the spring of 1857, at sixty-five, Rossini's mental and physical disorders abated. He returned to composing, and confined himself mostly to small vocal and instrumental pieces, of which there are one

(Continued on page 117)

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hundred eighty. To these the composer gave the inclusive title *Sins of Old Age* (called on this album "Sins of My Old Age"). The solo piano pieces that are the substance of this Nonesuch release bear similarly witty and self-deprecating titles. This kind of nomenclature (as well as the music itself) suggests in some odd and surprising way that Rossini never died in 1868 at all, but just took off for a clinic in Switzerland for rejuvenation and plastic surgery so that he could take the new name of Erik Satie.

The titles, as I have suggested, are often subtle put-ons: *L'Innocence italienne et la candeur française*. In French both "innocence" and "candor" mean the same thing, except that the former is the *exclusive* result of artlessness, while the latter carries a secondary meaning of *calculated*, sophisticated artlessness.

The music makes one think of Satie, too. Plain and simple as can be on the surface, it toys with banality like a cat with a mouse. And, Satiesque again, the most flashy display of craft on the program is turned into a spoof by both its title and certain musical details that make one wonder what word the nineteenth century used for camp. This would be the ingeniously fugal *Prélude prétentieux*.

Block my metaphor if you wish to, but the whole recording is a doll. Sgrizzi's playing sounds very competent, although I have a hunch it's not the last word on the subject. The recorded sound is only adequate, but the music more than compensates for it. I don't know if professional recitalists play this music, but if they don't they're cheating their audiences. W. F.

RECORDING OF SPECIAL MERIT

G. B. SAMMARTINI: *Symphonies: in C Major (J.C. 7), A Major (J.C. 73), D Major (J.C. 15), G Major (J.C. 50), and E-flat Major (J.C. 30)*. Angelicum Orchestra of Milan, Newell Jenkins cond. NONESUCH © H 71162, (M) H 1162 \$2.50.

Performance: Enjoyable
Recording: Very Good
Stereo Quality: Fine

Giovanni Battista Sammartini (c. 1701-1775) is usually credited with having been one of the fathers of the symphony. In this survey five of his seventy-seven works in this form have been chosen to represent the composer at different stages of his career, from the Baroque C Major to the late-sounding Symphony in E-flat, written in the 1760's. The interesting features of these scores are an apparently inexhaustible supply of melodic ideas plus a kind of restless energy, which is most apparent in the earlier works.

Newell Jenkins, an indefatigable champion of this composer, presents the works with great sympathy. He has a good sense of style (the use of harpsichord continuo in all but the final symphony is an example, although I do think that it might have been used vestigially even there), and the Italian orchestra plays well for him. Nonesuch's recording is fine, and the disc will in all likelihood appeal to the enterprising collector of eighteenth-century music. I. K.

RECORDING OF SPECIAL MERIT

SCHUMANN: *Frauenliebe und Leben*, Op. 42. R. STRAUSS: *Morgen; Einerlei*;

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RECORDS

Waldseligkeit; Hat gesagt; Seitdem dein Aug' in meines schaute; Schlechtes Wetter; Befreit. Lisa della Casa (soprano), Sebastian Peschko (piano). **TURNABOUT** Ⓢ TV 34125S \$2.50.

Performance: Exquisite
Recording: Satisfactory
Stereo Quality: Centered

If you like purity of tone, faultless intonation, and clear enunciation in singing (and who doesn't?), you will want this disc. One of Turnabout's welcome domestic releases from the German Electrola catalog, the present disc probably dates back a few years, and it captures Lisa della Casa in peak form.

As anyone who has seen Miss Della Casa's Marschallin or Donna Elvira will recall, she is an absolute vision on stage, projecting an

image of utter femininity with a certain lady-like aloofness. On records she creates a similar impression, and performs the Schumann cycle—a group of intimately scaled and very feminine songs—to virtual perfection. In the first song (“*Seit ich ihn gesehen*”) there is a recurrent upward curve which is very difficult because of its placement in the range (B-flat—E-flat). Miss Della Casa sings the phrase with a floating ease that ought to fill the connoisseur with delight.

The Strauss group is interesting and far from overfamiliar. *Einerlei*, an artificial and inflated setting of a simple poem, gets a glittering, stylized interpretation that is altogether appropriate, and the coyness brought to *Hat gesagt* and *Schlechtes Wetter* is also perfectly in place. Some of the low notes in the wide-ranging songs are produced with

insufficient support, but these minor shortcomings are easily overlooked alongside the many joys. Note the beautiful phrasing of the line “*dem Strand, dem weiten wogenblauen*” in *Morgen* and the ecstatic concluding phrases of *Befreit*.

The piano accompaniments, unfortunately, are much too subdued for ideal balance.

G. J.

RECORDING OF SPECIAL MERIT

SCHÜTZ: *Historia der Auferstehung Jesu Christi.* Helmut Krebs (tenor), Evangelist; Verena Gohl, Irmgard Dressler, and Renate Krokisius (sopranos); Georg Jelden, Johannes Feyerabend, Otto Pingel, Hans-Dieter Rodewald, and Johannes Hoefflin (tenors); Max Gründler (baritone); Klaus Ocker and Hans-Olaf Hudemann (basses); instrumentalists; Mathias Siedel (positive organ); Norddeutscher Singkreis, Gottfried Wolters cond. **HELIODOR** Ⓢ HS 25055, Ⓜ H 25055* \$2.49.

Performance: Highly commendable
Recording: Very good
Stereo Quality: Excellent

Schütz's Easter Oratorio (The Story of the Resurrection of Jesus Christ) is an early work (1623). It is a more accessible piece than the composer's later austere, sparse Passions, mainly because of greater prominence given the accompaniment—four gambas for the Evangelist, *basso continuo* for the remainder, as against virtually no accompaniment in the Passions. This recording was first released on DGG Archive in 1959, and it still remains the most movingly performed version in the catalog. The Heliodor pressing, aside from some ticky places in my copy, sounds extremely good, and except for the failure to provide texts and translations (which were included in the Archive version) as well as a listing of who sings what part, the release is most enthusiastically recommended.

I. K.

SERLY: *The Music of Tibor Serly. Four Songs from "Chamber Music" (James Joyce); "A Strange Story" (Elinor Wylie).* Carolyn Stanford (mezzo-soprano). *Concerto for Viola and Orchestra.* Emanuel Vardi (viola); orchestra, Tibor Serly cond. **KEYBOARD** Ⓢ K 101S* \$5.00, Ⓜ K 101M \$4.00 postpaid (available from Keyboard Records, Inc., 157 W. 57th St., New York, N.Y. 10019; New York residents add local sales tax).

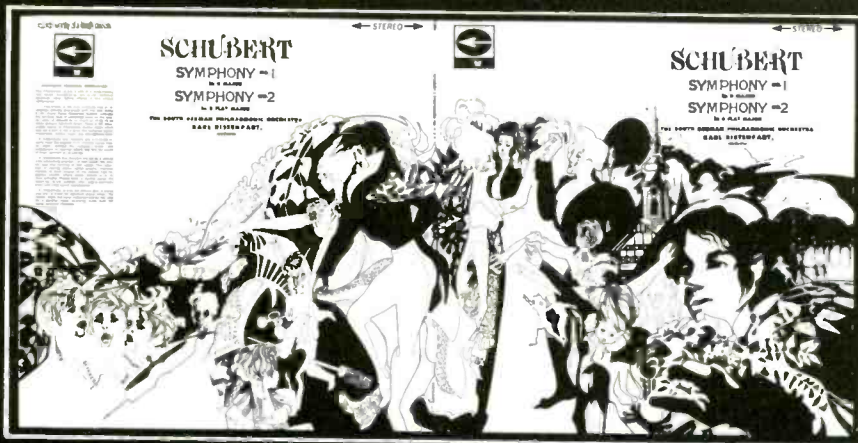
Performance: Excellent
Recording: Excellent

Tibor Serly may well be the most enigmatic figure in contemporary American music. Just about everyone in the musical community has heard of him. Outstanding composer-arrangers have been, and still are, among his devoted pupils. He has spent the better part of his sixty-five-odd years in New York City without, however, becoming identified with any musical Establishment. He has composed a lot, and most of his compositions have been played and published. He has done a good deal of conducting. He has written and lectured. And yet he remains a relatively obscure man.

To a considerable extent, of course, he has been obscured by his fellow Hungarian Béla Bartók. Most of those to whom Serly's name

(Continued on page 120)

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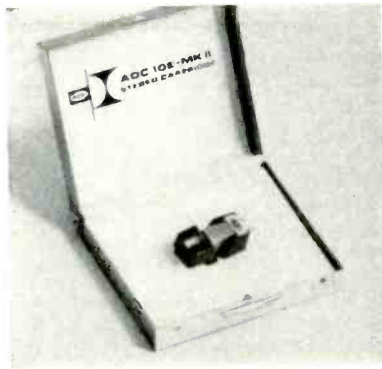


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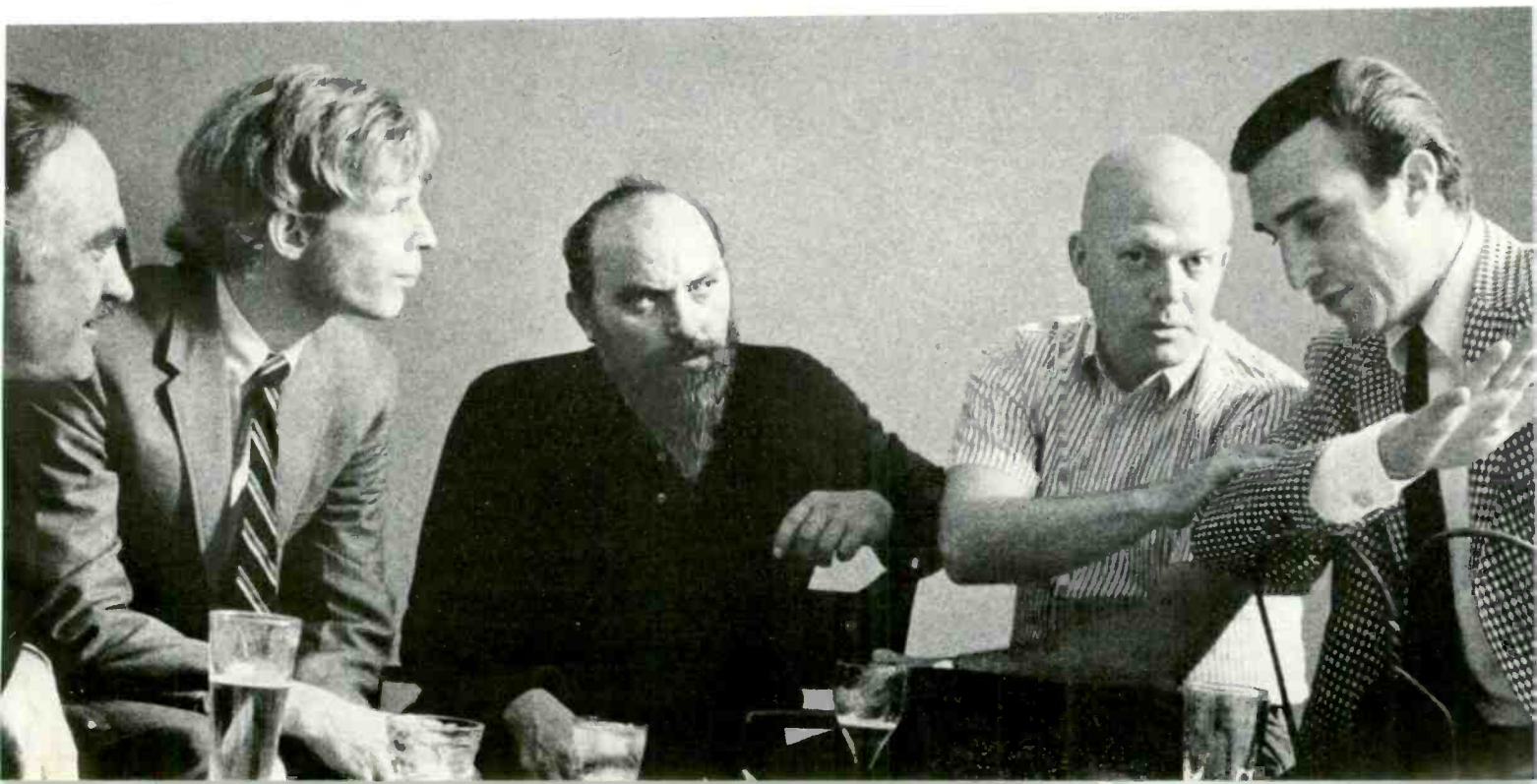
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is familiar know him as the composer who completed Bartók's Concerto for Viola and who was, during Bartók's last years in New York, one of his closest friends and confidants. And to some extent he has been obscured by Kodály, whose pupil he had been in Budapest in the early Twenties, and whose friend and partisan he remained. As Edward Jablonski puts it in his liner notes for this record, Serly's dedication to the art of music, "applied to the work of others . . . has tended, unfortunately, to obscure [his own] highly original work. . . ."

This new record leaves us still in the dark about his most original work. The dates of these three compositions are, respectively, 1926, 1927, and 1929. Any experienced listener, hearing them with no knowledge of what was being played, could date them pretty accurately. And this, again, is unfortunate. The obviously dated sound of these works tends to conceal the superb and fastidious craftsmanship that has always characterized Serly's compositions.

The Viola Concerto, particularly—sixteen years older than Bartók's—is beautifully made: the melodic style is both lyrical and vigorous, the rhythms are clean and insistent, the structure is fluent and confident, with splendid virtuoso opportunities for the soloist. Emanuel Vardi gives it a stunning performance, and the orchestra, under the composer's direction, is with him all the way.

The disc, incidentally, is the first in a series that will include other Serly works and a performance of Bartók's Third Piano Concerto led by Serly with the composer's widow, Ditta, at the piano. *Henry Pleasants*

SHCHEDRIN: *Mischievous Melodies* (Concerto for Orchestra); *Not Love Alone* (Symphonic Suite from the opera). Irina Arkhipova (mezzo-soprano); Moscow Philharmonic, Kiril Kondrashin cond. MELODIYA/ANGEL © SR 40011, Ⓜ R 40011 \$5.79.

Performance: **Sounds exceptional**
Recording: **Excellent**
Stereo Quality: **First-class**

Rodion Shchedrin (b. 1932) is a Moscow-born composer who, as far as I know, makes his American recording debut on this and another recent disc from Melodiya/Angel. Whatever his other exposure in this hemisphere, this is my first contact with his work, and I assume (from his being recorded in such style) that he is one of the more prominent of the younger Soviet composers.

One comes away from the disc with the impression that, if Shchedrin is at all characteristic of the newer composers in Russia, they are not in any significant way different from the generation that preceded them (Prokofiev, Shostakovich, Khachaturian, etc.). Shchedrin's music is quite substantially influenced by Prokofiev (the *Lt. Kijé*-like passages from *Not Love Alone*, for example); there are echoes of the same composer and of Shostakovich as well in the slow, more serious music.

You may or may not be surprised to hear distinct reflections of Stravinsky's relatively recent acceptance in Moscow—although it is clearly the earlier Stravinsky (not the neo-classical or presently dodecaphonic Stravinsky) that attracts Shchedrin. He is furthermore extremely cunning and sophisticated

in his use of the orchestra in a way that his predecessors, for all their skill and mastery, apparently never presumed to be.

I can't promise you any revelation with this disc, but in its familiar way, I find a good deal of the music bright and entertaining. I don't pretend to know why *Mischievous Melodies* (1963) is called a "concerto for orchestra," and I hope its appalling English title represents a large loss in the translation. But the piece is extremely attractive and quite flashily scored, and, in spite of an occasional echo of *Petroushka* or whatever, has a beguiling personal touch and some fresh diatonic lyricism.

The larger part of the release is taken up with *Not Love Alone*, an unhappily endless symphonic suite from Shchedrin's 1961 opera. A lot of it, at least in its symphonic context, is much more related to the conventionally glib gestures of "official" Soviet music than the curtain-raiser. Its longest episode is a vocal excerpt sung by mezzo-soprano Irina Arkhipova. Prokofiev looms large here, but Shchedrin writes a remarkably expressive vocal line and one senses a sharp theatrical instinct behind the music. But for the most part, I could do with the suite at about half its length and with another name—its title also gives me the pip.

I haven't the faintest idea of what the scores look like, so I can only suggest that the performance sounds as if it might be ideal. The recorded sound is exceptionally good, and the composer's tricky orchestration lends itself to fancy stereo separation. *W. F.*

R. STRAUSS: *Seven Lieder* (see SCHUMANN)

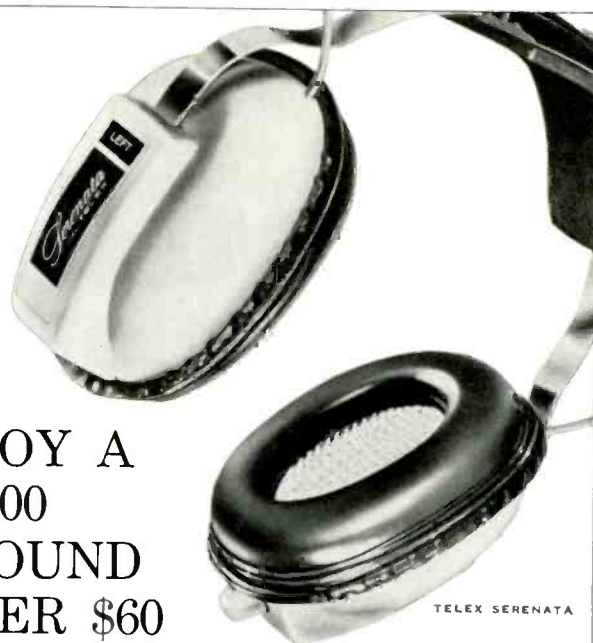
STRAVINSKY: *Le Sacre du printemps*. PROKOFIEV: *Classical Symphony*. New Philharmonia Orchestra, Rafael Frühbeck de Burgos, cond. ANGEL © S 36427, Ⓜ 36427 \$5.79.

Performance: **Virtuosic**
Recording: **Superb**
Stereo Quality: **Excellent**

There are so many recordings of Stravinsky's *Le Sacre du printemps* listed in the current Schwann catalog, representing so great a variety of stylistic approaches, that the listener who owned them all would have one to suit any number of moods. Should he feel depressingly lacking in perception and insight but properly wary of LSD, he could find unimagined illumination in Boulez's X-ray version of the piece. Should he feel frustrated and in need of a shattering evening in the theater, either because of inclement weather or because there was nothing particularly shattering in town, he could try Bernstein's view of the piece. Should he be weary of the factitiousness of everyday life, Karajan's slightly loony performance would be an ideal antidote. Or should he feel the need for someone—just *anyone*—to tell it to him like it *is*, he could turn to Stravinsky's own version.

Whether Frühbeck de Burgos has given us a reading of *Le Sacre* to suit yet another mood I have not yet ascertained. It is, in any case, an extremely flashy performance, a little eccentric as to tempo on occasion, and somewhat less coherent structurally than either Bernstein's or Boulez's. Whimsy aside, all of the performances I have mentioned are of exceptional quality except Karajan's,

(Continued on page 122)



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which is so erratic that it verges on perversity. I guess the point I'm getting at is that the time has arrived when any orchestra of quality can knock off the Stravinsky ballet as easily as a Strauss waltz. And in consequence, there are so many fine recordings of the work that, unless somebody has something really startling in mind, it's difficult to work up enthusiasm for even so brilliant a performance as this new one.

The "Classical" Symphony is played with elegance and wit, and Frühbeck de Burgos holds his own with the best available. The recorded sound, it must be added, is extraordinarily lucid and spacious, and the stereo treatment is imaginative. W. F.

STRAVINSKY: Cantata (1952); Mass (1948); In Memoriam Dylan Thomas (1954). Annette Baxter (soprano), Adrienne Albert (mezzo-soprano), Alexander Young (tenor), Gregg Smith Singers; Columbia Chamber Ensemble, Columbia Symphony Winds and Brass, Igor Stravinsky cond. COLUMBIA Ⓢ MS 6992, Ⓜ 6392* \$5.79.

Performance: The composer's own
Recording: Fine
Stereo Quality: Good

On this disc, new recording of the *Cantata* and of *In Memoriam Dylan Thomas* are coupled with a reissue of Stravinsky's performance of the *Mass*, originally partnered with *The Flood*. I have no complaints about the performance, but it does seem evident that people interested in the work (and these are the people who are supporting Columbia's Stravinsky series) will have already purchased the earlier record, and that to ask them to duplicate an item already in their collections, in order to obtain a couple of new items that aren't, is a bit of an imposition. And I hope I will not be thought merely petulant if I suggest that Stravinsky's performance of the *Cantata* here is needlessly dry and expressionless. The piece is full of perfectly beautiful things that sound far more so in Colin Davis' version on the L'Oiseau-Lyre label.

In Memoriam Dylan Thomas was composed in 1954 as Stravinsky was undergoing a sea-change—*en route* from his tonal neo-classicism to his recent quasi-dodecaphony. It is a piece that I've never been able to make much sense of. The setting of Thomas' most famous poem—"Do not go gentle into that good night"—was, according to the composer, framed in afterthought by a purely instrumental and (it seems to me) arbitrary prelude and postlude, both of which Stravinsky calls Dirge Canons presumably because the writing is canonic and because the total piece is *in memoriam* and its text is about death.

The setting of the words themselves is curious. Composers have traditionally attempted to create the *illusion* of reflecting the meaning of the words in their vocal lines and accompaniments. (The words of *The Camptown Races*, for example, would sound very strange if set to music similar in mood to *Ab, Sweet Mystery of Life!*) There is certainly no law about such things. Yet Stravinsky's corny reflection of the line, "Rage, rage against the dying of the light" is at strange variance with his setting of the remainder of the poem, which is utterly abstract. (It is only fair to add that there is no law against inconsistency; but it is frowned upon.)

The performance of this short work is an
(Continued on page 126)

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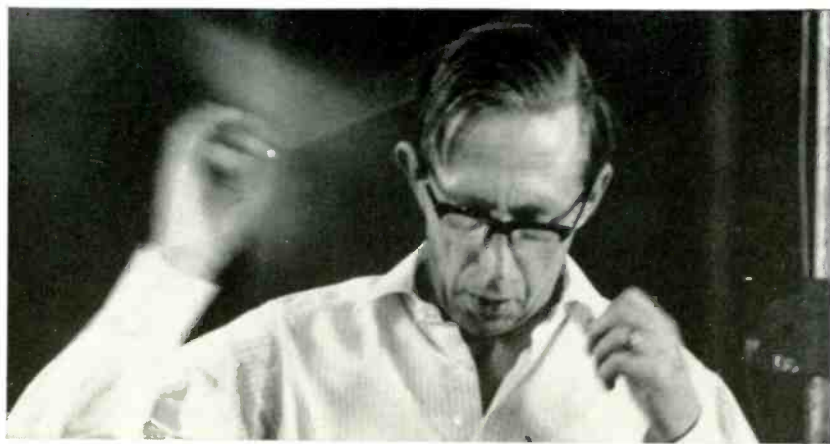
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LESLIE JONES (above) AND CHARLES MACKERRAS: Conducting talent for a new label



CHECKMATE

A New Stereo-Only, Medium-Budget, Dolby-Process
Classical Label from Elektra/Nonesuch
By DAVID HALL

IN LINE with what appears to be a recording industry trend toward stereo-only discs (at least in the classical repertoire), Elektra-Nonesuch—justly famed for high-quality folk recordings and more recently for the most interesting series of budget classical releases in the business—has established a new label called Checkmate. It has as its objective the building of a comprehensive concert-music catalog offering top-quality stereophonic sound in the intermediate price range: \$3.50 per disc. To this end, the new line makes use of the Dolby Noise Reduction System (see page 76, July HIFI/STEREO REVIEW) in the preparation of its tape masters, and the master discs are cut at half speed, thus assuring full and accurate cutter excursion for high frequencies and dynamic peaks.

So far, so good. Now what are we offered in the way of music *per se* in the initial Checkmate release? The Haydn "Military" and "Drum Roll" Symphonies, the Beethoven "Eroica," the Brahms First, and the Tchaikovsky Fourth. Fine and dandy, this, if you have at your disposal conductors of the caliber of Karajan, Szell, Klemperer, or Colin Davis, not to speak of orchestras in a class with the Berlin Philharmonic, the London Symphony, or the Cleveland. Unfortunately, Checkmate does not. In short, I feel that Elektra-Nonesuch

is taking a big, brave gamble in going into the standard-repertoire area with such relatively unknown—if soundly musical—conductors as Karl Ristenpart (Beethoven), Leslie Jones (Haydn), and Charles Mackerras (Brahms and Tchaikovsky), and with such solid but not first-rate ensembles as the South German and Hamburg Philharmonic Orchestras. Even so, by dint of canny repertoire choice, coupling, and sound quality, the initial releases on the Checkmate label cannot, I think, be ruled out of the running.

LESLIE JONES, whose Nonesuch set of the Haydn "Paris" Symphonies has won well-deserved praise, uses the authentic texts of the "Military" and "Drum Roll" Symphonies, even to the keyboard continuo employed by Haydn at the original London performances. Mr. Jones' readings, lean and brisk for the most part, face no budget-price competition of consequence other than the decade-old Mogens Wöldike Vanguard discs, and these do not pair the popular Nos. 100 and 103 on the same disc.

Charles Mackerras emerges as an intelligent and sensitive interpreter at the head of the Hamburg Philharmonic, most notably in the Brahms C Minor Symphony, which gets a performance both strong and warm. However, rhythmic tension gets the

better of lyrical feeling in the same conductor's reading of the Tchaikovsky Fourth: the dramatic excitement Mackerras brings to the music verges on nervous hysteria, and there is a lack of sufficiently warm phrasing and coloration in the symphony's lyrical episodes. The Barbirolli Vanguard Everyman disc offers strong competition here on the interpretive level.

Karl Ristenpart, best known for his many excellent readings of the Baroque and early Classic repertoire with the Saar Chamber Orchestra, disappoints in Beethoven with an "Eroica" performance that seems not only slack, but at times even unsteady in ensemble and tempos. The side-break midway in the slow movement is no help either. This "Eroica" is no match for the Monteux-Vienna Philharmonic reading on the Victrola label.

As for recording quality, the Checkmate sound is remarkably consistent in character regardless of the various locales and orchestras involved. Extreme clarity, almost total absence of interfering background noise, and a playback characteristic that favors the middle register somewhat at the expense of the extreme lows—this is what I hear on the first four discs. Stereo localization is both precise and tasteful in the horizontal plane, though my own taste would prefer both more depth illusion and more strength in the extreme bass. High-frequency transients come through with extraordinary clarity and realism—the cymbal and bass-drum explosions in the Tchaikovsky Fourth finale sound like the real thing instead of the usual amorphous, splintered sonic blobs.

A definitive verdict on the new Checkmate line—particularly one based only on this first four-disc release—would be premature. But I have heard enough to be hopeful. Conceivably an effective catalog could be built around the very substantial talents of Messrs. Mackerras and Jones, but it is too early to say for sure. The burden on the Checkmate director is going to be a heavy one not only when it comes to picking the right repertoire in terms of today's glutted and highly competitive market, but also to finding the right interpreter for the right work. Whoever he may be, I wish him well, and meanwhile recommend the Haydn and Brahms discs as the most desirable of the initial releases.

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TCHAIKOVSKY: *The Queen of Spades (Pique Dame)*. Zurab Andzhaparidze (tenor), Herman; Mikhail Kiselev (baritone), Tomsy; Yuri Mazurok (baritone), Yeletsky; Andrei Sokolov (tenor), Tchekalinsky; Valery Yaroslavtsev (bass), Sourin; Tamara Milashkina (soprano), Lisa; Valentina Levko (mezzo-soprano), Countess; Irina Arkhipova (mezzo-soprano), Pauline; others. Chorus and Orchestra of the Bolshoi Theater, Boris Khaikin cond. MELODIYA/ANGEL © SRD 4104 four discs \$23.16.

Performance: Vital but unpolished
Recording: Below the current level
Stereo Quality: Good

That the Melodiya-Angel alliance is making accessible to us the vast riches of Russian operatic culture in up-to-date recordings is indeed a cause for rejoicing. But the pleasure one actually derives from these discs may be limited to some extent by the current state of the vocal art in Russia, which is, to put it mildly, not the stuff of which a golden age is made.

This new *Pique Dame* is a good case in point. It is unquestionably a major opera, and probably the most theatrically effective of Tchaikovsky's works for the stage. It is also no stranger to records. This Melodiya/Angel set succeeds in capturing the atmosphere of the drama with a realism and conviction unmatched by the various German-language recordings or the Metropolitan's English adaptation. The dramatic effects of

the Pushkin-derived libretto are not short-changed, and the sweep and lyricism of the music are becomingly served. But, except for the improvement in sound quality, the new set offers no clear-cut advantage over its Russian-made (1950-ish) predecessor on MK 207—and even in the area of sound here, I have reservations.

The best singing is done by the baritone Yuri Mazurok in the role of Lisa's unsuccessful suitor, Prince Yeletsky—curiously, for in the MK set it was also the Yeletsky, the outstanding Pavel Lisitsian, in that case, who walked away with the vocal honors. As the distraught gambler Herman (some regard this as an "ungrateful" part, but I fail to see why), Zurab Andzhaparidze reveals a strong dramatic presence but a rather unwieldy voice and a rudimentary technique. Baritone Mikhail Kiselev is resonant but unfocused in tone as Tomsy. The interpreters of Tchekalinsky and Sourin are little more than adequate.

The singing is, on the whole, better on the distaff side, with the redoubtable Irina Arkhipova making a strong impression in the relatively minor role of Pauline. Tamara Milashkina is a seasoned artist who sings with conviction, ardor, and dependable intonation. Her voice is full-bodied and warm in the mid-range, but strident and considerably less appealing above the staff. Valentina Levko sings well, but her vocalization is altogether too straightforward—the possibilities of turning the part of the Countess into a memorable characterization seem never even to tempt her.


Orchestra and chorus are first-rate, and Boris Khaikin paces the music effectively and with good overall control. Some of the ensembles, however, seem to lack focus, in particular the Quintet in Act One. Admittedly, this episode hardly represents Tchaikovsky's vocal writing at its most inspired, but the duets, which are among the opera's strongest pages, are also rendered without ultimate refinement. On the other hand, the charming Mozartian interlude in Act Two receives a good orchestral treatment; that the vocal styles exhibited are hopelessly ungalant is hardly Khaikin's fault.

The engineering is not representative of the best Soviet efforts. Overmodulation seems to be the prevailing problem, with considerable distortion in the ensembles. There are also instances of excessive monitoring of individual voices, particularly Andzhaparidze's. All in all, though I have many reservations about the set, it offers an authentic presentation, uncut, of an important opera. Since *Pique Dame* is so rarely staged—even in a less authentic form—the set is well worth owning. *G. J.*

VIVALDI: *Beatus Vir (Psalm 112); Credo; Stabat Mater*. Shirley Verrett (mezzo-soprano, in *Stabat Mater*); Polyphonic Ensemble of Rome, Nino Antonelli dir.; I Virtuosi di Roma, Renato Fasano cond. RCA VICTOR © LSC 2935, Ⓜ LM 2935* \$5.79.

Performance: Adequate to good
Recording: Very good
Stereo Quality: Satisfactory

None of these three vocal works are new to discs, but in general the performances are equal or superior to any previous versions. The scores themselves vary from highly effective (*Stabat Mater* and *Credo*) to rather conventional (the Psalm). Fasano provides



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considerable drama, which helps to elevate some of the lesser music, and, at least in the fast sections, he has his players bow in a more detached manner, ensuring crispness. In the slower parts, however, he resorts to an unwelcome long-line approach to his phrasing, and he does not handle his trills in the correct manner. The harpsichord continuo is also too reticent for the most part, and one is often aware of a hole in the middle between the bass line and the melody on top. The choral work is quite satisfactory, but the tone is often spread and the manner a bit too operatic for my taste.

Miss Verrett performs most capably and sensitively in the *Stabat Mater*, but her interpretation would have been far more stylish had she observed the necessity for adding trills at cadences. Incidentally, Fasano assigns two parts of *Beatus Vir* to sections of the chorus (*Gloria et divitiae* to the sopranos

and the tenors). I suspect that these would have sounded far more effective had they been relegated to single voices as solos. There is, of course, no attempt at embellishing *da capos*. RCA Victor's reproduction, except for slight constriction at the end of the long *Beatus Vir* side, is very fine. Texts and translations are included. I. K.

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Performance: Excellent
Recording: Good
Stereo Quality: Moderately effective

SAMUEL BARON: *Twentieth-Century American Music for Solo Flute*. Riegger: *Suite for Flute Alone*. Mamluk: *Variations for Solo Flute*. Kupferman: *Line Fantasy from Infinites One*. Perle: *Monody No. 1*. Wigglesworth: *Lake Music*. Martino: *Quodlibets for Flute*. Hovhanness: *Sonata for Flute*, Op. 118. COMPOSERS RECORDINGS INC. (M) CRI 212 \$5.95.

Performance: Excellent
Recording: Okay

These are two of the most distinguished flutists in a country—this one—which has produced some very fine flute (and, in general, wind) playing in recent years. Baker, perhaps somewhat more of a classicist, emphasizes beauty of tone and phrase. Baron, while hardly deficient in those qualities, is a specialist in modern, even avant-garde repertoire: he is an excellent all-around musician (he is a fine conductor) and a virtuoso instrumentalist who skips nimbly through contemporary demands that were considered impossible only a few years ago.

The best qualities of these fine musicians are shown to good advantage in their choice of repertoire. The Martino is a pleasant, traditional work, and the Roussel a rather charming, clever composition close to "neoclassicism." Paul Reif, a Czech-born American composer, is represented by a set of miniatures, rather ironic in character, occasionally amusing or clever, but rather deficient in overall cohesiveness. By far the most effective piece here is the Piston Sonata, an early

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RCA VICTOR



SHIRLEY VERRETT

Sensitive singing in Vivaldi's *Stabat Mater*

and *Peccator ridebit* to the tenors). I suspect that these would have sounded far more effective had they been relegated to single voices as solos. There is, of course, no attempt at embellishing *da capos*. RCA Victor's reproduction, except for slight constriction at the end of the long *Beatus Vir* side, is very fine. Texts and translations are included. I. K.

WAGNER: *Orchestral Selections* (see LISZT)

RECORDING OF SPECIAL MERIT

WESLEY: *Magnificat in E Major; Nunc Dimittis in E Major; Anthems: "Ascribe unto the Lord"; "Wash me thoroughly"; "Man that is born of woman"; "Cast me not away"; "Praise the Lord, my soul."* Walter Hillsman and Alastair Ross (organ); Choir of New College, Oxford. David Lumsden cond. LYRICHORD © LLST 7173 \$5.98, (M) LL 173* \$4.98.

Performance: Exceptionally fine
Recording: Excellent
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and rather bold work by that composer and still one of his best; it is brilliantly played.

Baron's recital, although devoted exclusively to music for flute alone, has an even wider range: from the deliberate exoticism of Alan Hovhaness to the impressionist pleasantries of Frank Wigglesworth, to the careful but idiomatic and attractive twelve-tone writing of Ursula Mamlok and the free rather rambling chromaticism of Donald Martino. But easily the most successful and attractive works are the Kupferman and Perle, the former for its lively and innovative approach to the instrument, the latter for its synthesis of more traditional materials, total form, and imaginative fantasy. Perle's *Monody* is a lively and engaging little masterpiece of the medium. Baron is the absolute master of all these diverse kinds of music. The recorded sounds are good, Baron's is mono only. *E. S.*

JULIAN BREAM: *Twentieth Century Guitar* (see Best of the Month, page 88)

RECORDING OF SPECIAL MERIT

ZINO FRANCESCATTI: *Violin Spectaculars*. Vitali: *Chaconne*. Paganini: *I Palpiti*. Tartini: *Concerto in D Minor for Violin and String Orchestra*; *Variations on a Theme of Corelli*. Zino Francescatti (violin); Zurich Chamber Orchestra, Edmond de Stoutz cond. **COLUMBIA** (S) MS 6953, (M) ML 6353 \$5.79.

Performance: **Brilliant**
Recording: **Excellent**
Stereo Quality: **Excellent**

For once, the much-abused term "spectacular" is not an overstatement. Everything about this disc is outstanding: the choice of the program, the artistry displayed, and the recorded sound. The selections are pillars of early violin literature—virtuoso pieces, to be sure, but far more than exhibitionistic vehicles. In other hands, *I Palpiti* may perhaps fall into that category, but Francescatti states its theme (derived from Rossini) as a flowing *cantilena* unfolded by a super-singer, and he then proceeds to build exquisitely polished variations. The Vitali Chaconne is a noble, beautifully constructed work, the Tartini concerto a gem of marvelous inventions. Francescatti's playing throughout is a model of elegance, clarity, and tonal purity.

The accompanying annotations should have gone into more details, however, about the orchestrations, which appear to be the work of Francescatti himself. In the Chaconne, the accompaniment creates an organ-like surrounding which is very appropriate. In the Tartini concerto the harpsichord (which lends welcome color to Tomasow's fine version on Vanguard 154) is omitted and a cadenza, presumably the violinist's own, has been added. The Corelli Variations seem more elaborate in this context, but this is probably because of my familiarity with the Kreisler transcription for violin and keyboard only. These are points of curiosity—sidelights on the music, so to speak. The disc is recommended without reservation. *G. J.*

HANNE-LORE KUHSE: *A Lieder Recital*. Schubert: *Seligkeit*; *Daphne am Bach*; *Die Forelle*; *An die Musik*; *Du bist die Ruh*; *Heidenröslein*. Wolf: *Auf ein altes Bild*; *In dem Schatten meiner Locken*; *Auch kleine Dinge*. Brahms: *Vergebliches Ständchen*; *Sandmännchen*; *Mädchenlied III*, Op. 107,

No. 5; *Wie Melodien zieht es mir*; *Das Mädchen spricht*; *Wiegenlied*. Dvořák: *Zigeunermelodien*, Op. 55: *Rings ist der Wald*; *Als die alte Mutter*. Hanne-Lore Kuhse (soprano); Taijiro Jimori (piano). **RCA VICTOR** (S) LSC 2967, (M) LM 2967 \$5.79.

Performance: **Good**
Recording: **Bright**
Stereo Quality: **Intelligent**

One does not have to have much information about Hanne-Lore Kuhse, whose American debut disc this is, to be persuaded that she is a remarkable musician. The East German soprano, who has been since 1963 a leading artist of the Berlin State Opera, is said to be prepared to sing—and sing well—Leonore (*Fidelio*), Brünnhilde, Fricka, the Queen of the Night, Marie (*Wozzeck*), and other operatic roles, and to find time for oratorio and lieder appearances as well. Friedelind Wagner, the composer's granddaughter, heard Miss Kuhse in Leipzig in 1961; after prolonged negotiations with stubborn East German authorities, she was permitted to appear at Bayreuth and elsewhere in Europe. Last January she sang Isolde at the Philadelphia Grand Opera, and in August she appeared at Tanglewood in the original version of Beethoven's *Fidelio* (1805).

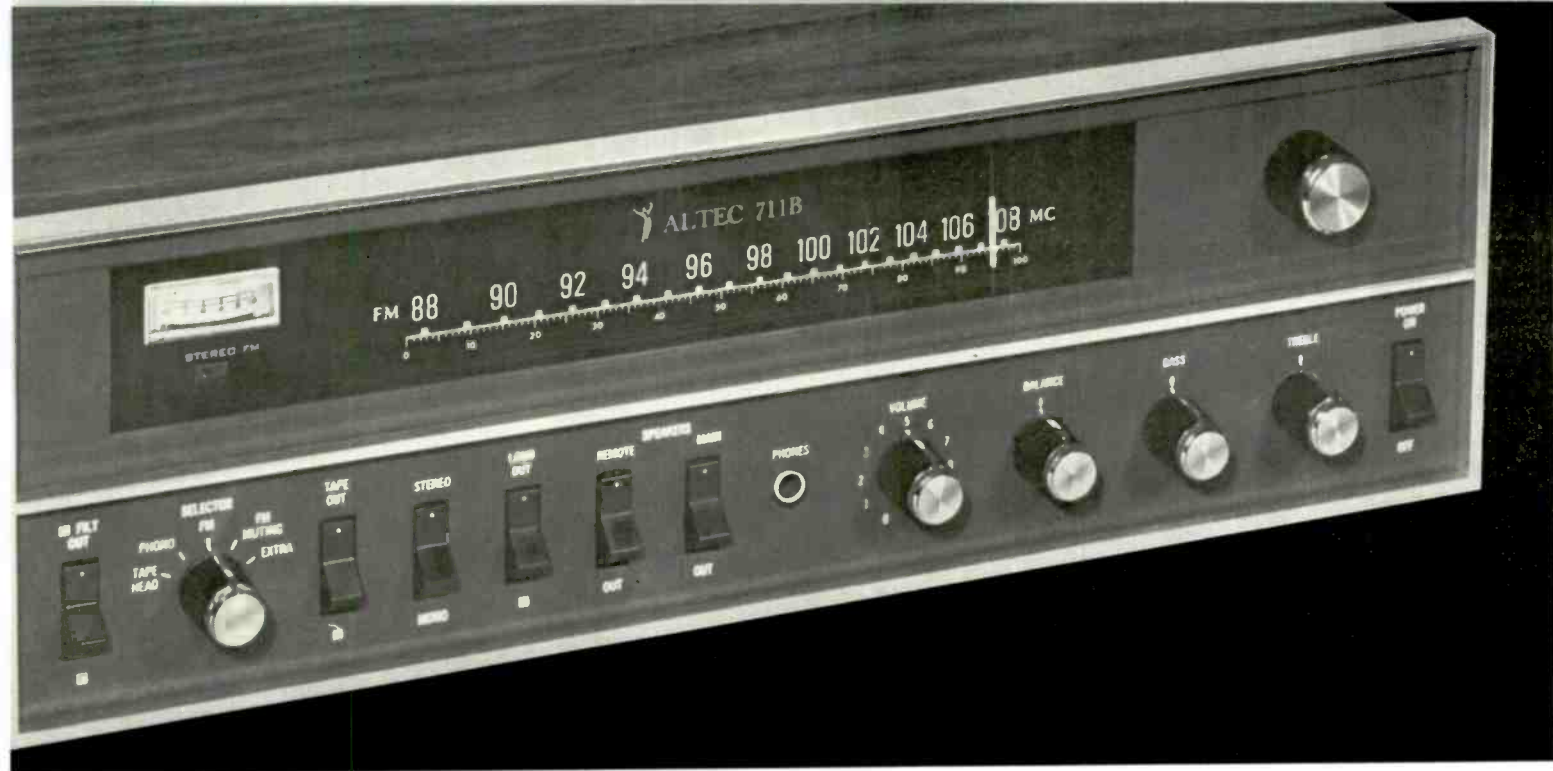
Miss Kuhse possesses a large dramatic soprano voice of great beauty. Her singing is free of mannerisms, and she articulates with admirable clarity. I heard the Tanglewood performance, and can attest she is a powerful Leonore. But—on the evidence of this disc, at least—Miss Kuhse, like many singers whose *métier* is opera, has difficulty adapting her vocal prodigality to the lied's subtleties. Some phrases are deficient in lyrical flow, there is little variety of color within a song's compass, and below *mezza voce* some attacks seem tentative.

I suppose it is captious to complain that Miss Kuhse's program here is so heavily weighted with the familiar—presumably these are songs she has performed most often and knows best; but when an artist elects to record such things as *Heidenröslein* and *Auch kleine Dinge*, she must offer something beyond lovely vocalizing to make a jaded listener sit up and take notice. Frequently Miss Kuhse does not offer that something more. Three choices do transcend the routine, however: Brahms' third *Mädchenlied*, a haunting spinning song; Schubert's delightful *Daphne am Bach*, an early (1816) "brook" song never before recorded, as far as I can tell; and *Rings ist der Wald*, from Dvořák's set of Gypsy Songs. Happily these are Miss Kuhse's most expressive performances, along with the well-known *Als die alte Mutter*, the rich phrases of which best display her gifts.

I expect we will be hearing a lot more from Miss Kuhse—she is singing Busoni's *Turandot* in New York early in October and Vanguard's new Cardinal series includes her recording of the three concert excerpts from *Wozzeck*. For now, one can get a good impression of her potentialities—and much pleasure, too—from this disc. The pianist is good but a little prosaic. RCA's recorded sound is fine, but particularly in view of the little-known Brahms, Schubert, and Dvořák pieces, the omission of texts and translations is inexcusable. *Robert S. Clark*

(Continued on page 130)

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RECORDING OF SPECIAL MERIT

MEISTER DES FLÖTENSPIELS. J. S. Bach: *Sonata for Flute and Clarinet, in A Major, BWV 1032.* C. P. E. Bach: *Sonata for Unaccompanied Flute in A Minor.* Poulenc: *Sonata.* Martin: *Ballade.* Messiaen: *Le Merle Noir.* Aurèle Nicolet (flute), Gerty Herzog (piano). TELEFUNKEN (S) SLT 43098 \$5.79, (M) LT 43098 \$5.79.

Performance: **Beautiful!**
Recording: **Excellent**
Stereo Quality: **Good**

This record is that all-too-rare phenomenon in the year of a record reviewer: the assigned release that, as he approaches its review with mild apathy, turns out to be a thoroughgoing pleasure. The apathy here was rooted in the fact that, at this point in my life, I am less than fascinated by solo recitals—recorded or otherwise—because they have evolved into events designed to display the brilliance of the soloist rather than (and often at the expense of) the music at hand. In this case, the mitigating factor might have been the presence of three contemporary composers on Nicolet's program. But alas, I thought, two of them—Martin and Messiaen—I almost invariably dislike.

As it turns out, Aurèle Nicolet's playing is so extraordinarily beautiful an example of woodwind playing in the French manner that, for the moment at least, he could make me listen to a flute transcription of the Bach-Gounod *Ave Maria* with rapt attention. But he has happily used his talents to no such intent. The opening Bach (J. S.) sonata is an exquisite work that Nicolet plays with

breath-taking sensitivity and control. The ensuing Bach (C. P. E.) sonata, for flute unaccompanied, is either the rare example of an unaccompanied work for an instrument of exclusively monodic possibility that I can hear without a shrug, or Nicolet makes it seem so—don't ask me which.

The Poulenc sonata is played with such subtlety and elegance that its simplistic musical structure is all but undetectable.

The Martin *Ballade* begins nicely enough as musical composition, but runs to overstatement in a mechanically achieved, chromatically evolved climax that I don't believe a note of. And the Messiaen piece, happily, doesn't last long.

Allowing for a detectable difference in stylistic orientation, Gerty Herzog gives the flutist fine collaboration. It is amusingly to her credit to hear her in the Bach sonata: after a somewhat leaden performance of the opening bars for piano solo, she very obviously and immediately lightens both tempo and touch to match the quicksilver purity of Nicolet's style. The recorded sound, moreover, is clean and alive, the electronic counterpart of a distinguished recorded event. *W. F.*

YEHUDI MENUHIN AND RAVI SHANKAR: *West Meets East.* Shankar: *Improvisations.* Enesco: *Sonata No. 3, in A Minor, Op. 25.* Ravi Shankar (sitar), Yehudi Menuhin (violin), Alla Rakha (tabla), Hephzibah Menuhin (piano). ANGEL (S) S 36418, (M) 36418 \$5.79.

Performance: **Excellent**
Recording: **Attractive**
Stereo Quality: **Excellent**

This record has a fine performance of the Enesco Sonata by Yehudi and Hephzibah Menuhin on one side and some brief improvisatory pieces by Ravi Shankar on the other. The connection between the two sides is to be found mainly in the fact that Yehudi Menuhin performs on both sides. The record is a souvenir of performances at the 1966 Bath Festival during which the violinist, squatting cross-legged in oriental fashion, joined Shankar and his group of musicians in performance.

The disc has two short samples of this along with a longer (but still, by Indian standards, very brief) improvisation by Shankar without Menuhin.

The short collaborative effects are in fact interesting enough to raise a good many questions. How much was "composed" by Shankar, and how much actually resulted from collective improvisation? (At one moment Menuhin seems to have flipped the wrong page and ended up in the middle of the Enesco Sonata.) Were these the only two successful bits they could mine out of the experience for recorded preservation? Why else take up half the side with a fascinating but cramped Shankar solo which could and should obviously have been expanded into a disc of its own? Or is this a way of slipping in an "introduction to Indian music"? It that necessary nowadays?

One would like to know more about the experimental collaboration. Such experiments are going to take place now more than the purists would like to permit—but they are inevitable. Thanks to electronics and

(Continued on page 132)

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certain conditions of contemporary life, it is probably possible for Indian musicians to conserve their traditions better than ever in the past and yet, at the same time, to experiment creatively without fear of destroying those traditions. It is maddening to find an interesting idea taken up here for a moment and then quickly abandoned. As an introduction to Indian music this is, of course, completely inadequate. The value, then, lies in the intense Enesco sonata—it yields nothing to Bartók in its exotic and dissonant treatment of Eastern European material—which is impressively performed and well recorded.

E. S.

RECORDING OF SPECIAL MERIT

IVAN PETROV: *Songs of My Russia. The Sacred Lake of Baikal; Monotonously rings the little bell; The Coachman's Song; Masha mustn't cross the river; Ab, Nastasya; Hey you, Vanya; The Postman's Troika; I set out alone on the road; The pretty girl has fallen out of love; Farewell, my joy.* Ivan Petrov (bass); Russian Folk Instrument Orchestra; Osipov Russian Folk Chorus, Vitaly Gnutov cond. MELODIYA/ANGEL (S) SR 40013, (M) 40013* \$5.79.

Performance: **Vital**
Recording: **Excellent**
Stereo Quality: **Very good**

The songs are the characteristic melancholy-fiery Russian kind, and Petrov sings them for all they are worth. He is probably the best of today's Russian basses, with an innate mournfulness typical of the breed, a metallic sonority in the *profundo* range, and a healthy ring on top, all the way to a baritone F. The voice is poured out generously, with unsparing strength and coloristic variety. Undoubtedly, he is a singer gifted with strong interpretive powers, and the tonal mannerisms displayed here are quite appropriate to the repertoire.

The prevalence of slow tempos and the unvarying strophic construction of some of the longer songs create a certain monotony, but the many partisans of Russian songs should snap up the disc eagerly because Petrov is an exciting interpreter, the choral-orchestral support is atmospheric and very well executed, and the sound is of great richness and immediacy.

G. J.

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Performance: **Mostly very accomplished**
Recording: **Good, though too high-level**
Stereo Quality: **Fine**

This collection is divided almost evenly between pieces played on a small organ and ensemble works performed on a variety of old instruments, including recorders, viol,

krummhorns, rebec, and vielle. The organ selections are, on the whole, quite lively in feeling, though Lionel Rogg is occasionally a little stiff in phrasing. The ensemble pieces, particularly the three sixteenth-century suites, with their effective use of the tambourin, are quite delightfully done, in a somewhat rustic manner. There are virtually no embellishments of repeats, however, and the galliards are invariably taken too fast to be danceable. As a whole, this is a pleasant collection, one that may have appeal for the beginning Renaissance collector who doesn't already own recordings of this material (the *Estampies* in particular can be found in a number of similar collections). The sound is rather too high-level for my taste. The documentation of titles and attributions, and the listings of instruments used and in what pieces, is inadequate; however, the very generalized program annotations, mostly about the instruments and types of dances, are well done.

I. K.

RECORDING OF SPECIAL MERIT

LJUBA WELITSCH: *Recital. R. Strauss: Salome: Final Scene. Mozart: Don Giovanni: Or sai chi l'onore (with Alessio de Paolis, tenor); Non mi dir. Puccini: Tosca: Love Duet from Act I (with Richard Tucker, tenor); Vissi d'arte. J. Strauss: Die Fledermaus: Czardas. Der Zigeunerbaron: Habet acht.* Ljuba Welitsch (soprano); Orchestra of the Metropolitan Opera Association, Fritz Reiner and Max Rudolf cond. ODYSSEY (M) 32 16 0077 \$2.49.

Performance: **Exceptional**
Recording: **Still good**

As operatic legends go, the Ljuba Welitsch/Fritz Reiner Metropolitan revival of *Salome* barely qualifies on the point of seniority—it happened in 1949, only eighteen years ago. Nonetheless it is a legend, and, happily, it is a living legend, perpetuated (in part, at least) in this remarkable recording, now returned to circulation after an absence of many years. It offers a definitive statement of *Salome's* shattering final scene: a perfectly evocative voice—youthful in timbre, basically unsensual but projected with powerful suggestiveness—soaring over the orchestra with a pure tone and sovereign disregard for the part's technical difficulties. No less ideal is Reiner's taut and transparent shaping of the seething orchestral score.

Collectors who have the deleted Columbia disc ML 4795 will find that the present reissue substitutes Donna Anna's two arias for the *Eugene Onegin* Letter Scene. These are done with the appropriate thrust and display of temperament, if not with full justice to the florid passages; Reiner tolerates a certain rhythmic slackness uncharacteristic of him. Results are happier in the *Tosca* and *Fledermaus* scenes (with an outstanding assist from Richard Tucker)—which are also worthy souvenirs of Welitsch's Metropolitan roles—and in the *Gypsy Baron* aria, another natural for the fiery Bulgarian diva. The disc belongs in every representative opera collection. Sonically it stands up quite well, despite the measure of overmodulation, which must be the result of reprocessing.

G. J.



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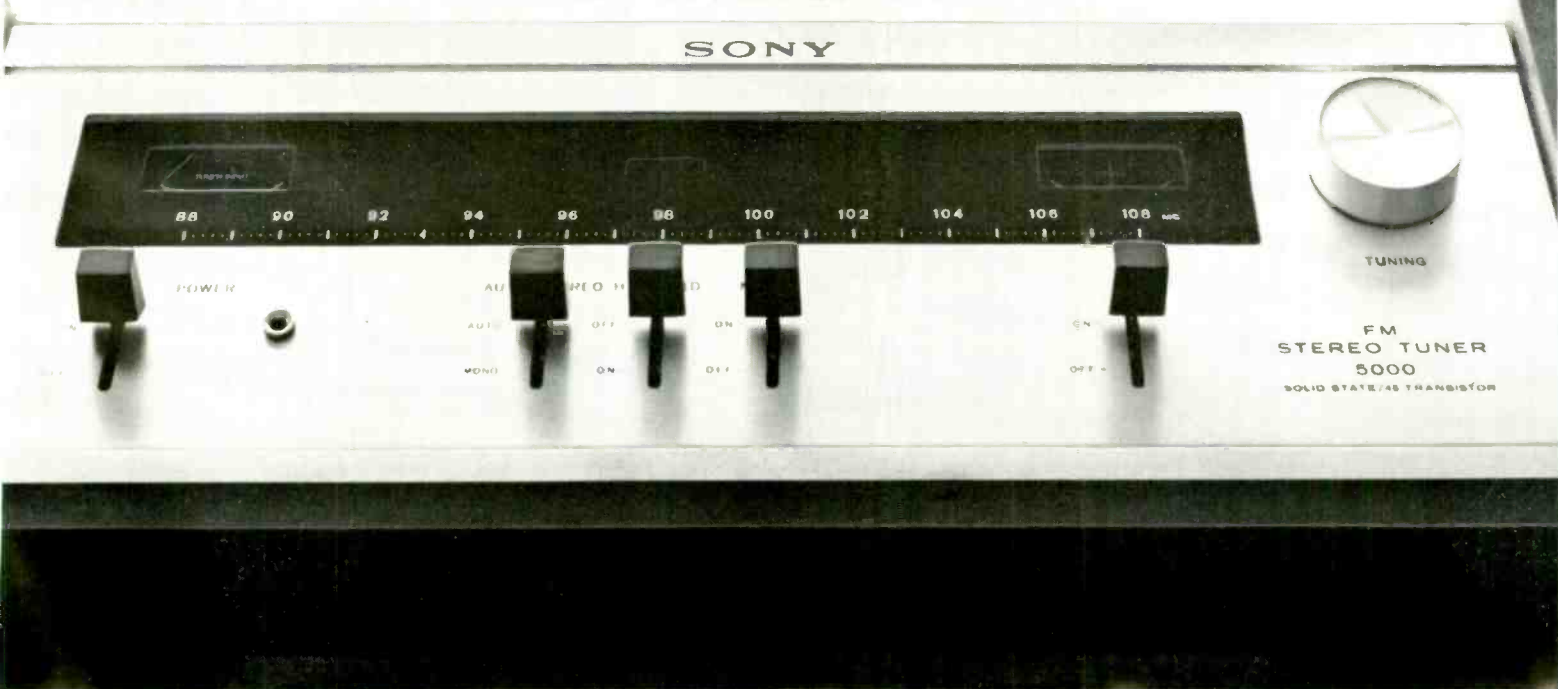
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LIZ ANDERSON: *Liz Anderson Sings.* Liz Anderson (vocals and guitar); orchestra. *No One Will Ever Know; Walk Out Backwards; To the Landlord; Too Many Rivers; Mama Spank;* and seven others. RCA VICTOR (S) LSP 3769*, (M) LPM 3769 \$4.79.

Performance: Good
Recording: Good

The last time I ran into Liz Anderson she was a member of the Triangles Trio along with Bobby Bare and Norma Jean. That group devoted itself to lieder about a rather messy domestic situation—i.e., the eternal triangle—and poor Liz was the wife who got betrayed again and again (that Norma Jean just didn't seem to care!). This time out Liz is on her own, and the change has done our girl a world of good. She sounds almost cheerful in *How to Break Up (Without Really Crying)*, and her instructions to a departing swain that he *Walk Out Backwards* ("so I'll think you're walkin' in") would seem to show the real power, a bit inverted I'll admit, of positive thinking. Now you might think, considering all Liz has been through, that a song entitled *To the Landlord* would inevitably be something grim about her inability to pay the rent or some such mournful happening. Indeed not. It is a peppy, chin-up little ditty about the wife of a soldier who is serving in Viet Nam. She tells him that she has gotten to be a real stay-at-home, that to the postman she is just a name on the mail box, that to the landlord she is only the occupant of apartment 34, but that most important, she knows that she "is the one you are fighting for, and to me that's all that matters after all."

Now don't you know that just when things are looking up for Liz, the next mail will bring Norma Jean's newest release, and it will probably be called "Norma Jean—Live !!!—in Viet Nam." P. R.

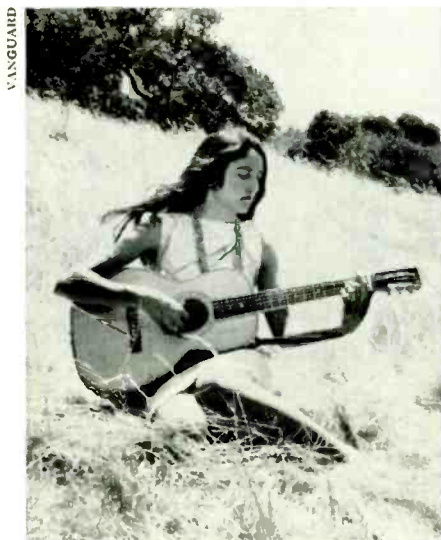
JOAN BAEZ: *Joan.* Joan Baez (vocals, guitar); orchestra, Peter Schickele cond. and arr. *Be Not Too Hard; Dangling Conversation; If You Were a Carpenter; Annabel Lee;* and eight others. VANGUARD (S) VSD 79240, (M) VRS 9240 \$5.79.

Performance: Joan is right, the arranger wrong
Recording: Excellent
Stereo Quality: Very good

Explanation of symbols:

- (S) = stereophonic recording
- (M) = monophonic recording
- * = mono or stereo version not received for review

Inevitably, Joan Baez, a young woman thoroughly immersed in the dangers and possibilities of her time, has recently been singing fewer traditional folk songs and has been selecting instead from contemporary pieces—some of them folk-like and others seeking after their own forms. Before discussing her selection of the songs in this album, it's necessary to emphasize that the primary responsibility for the failure of the recital—and it is on balance a failure although there are some memorable tracks—is that of the arranger. It is absurd to place songs that try to speak of NOW in the generally bland



VANGUARD

JOAN BAEZ

A vital talent in the wrong setting

and eclectic arrangements of Peter Schickele. There are, moreover, some strange lapses of taste. In a section of *Be Not Too Hard*, Miss Baez speaks the lyrics over her own vocalise in the background, and the effect recalls one of those Wayne King homilies which used to go something like "You built a temple out of the lumber of my life." In *Tuquoise*, Schickele's score sounds at one point as if he had been working on it while watching an old western on television. In *La Colombe*, the arranger is, to say the least, obtrusive. The arrangements, in general, are just not right for these songs (I except *Annabel Lee*, but that young lady's problem is rather distant in time). When Miss Baez relies on her guitar alone in the traditional *Greenwood Side*, it is like the first clear day after a long head cold.

As for the songs, Miss Baez has chosen interestingly from a diverse spectrum of writers—Donovan, John Lennon, the late Richard Fariña, Tim Hardin, and Paul Simon

among them. She has also collaborated on two songs with Nina Dushek. Most of the pieces are substantial, although I do not think Simon's *Dangling Conversation* will wear long. And the Baez-Dushek *Saigon Bride* does not have lyrics adequate to its stinging intent. But by and large, this is a repertoire that illuminates something of these dark times, in the private as well as the public sense. Two tracks in particular—Fariña's *Children of Darkness* and the Baez-Dushek *North*—are among Miss Baez's most affecting performances on record.

I look forward to the further exploration of contemporary songs by Miss Baez with the hope that a less anachronistic arranger can be found and that she will continue to take some care in her selections. Many of the new songs are not for her, requiring pitches of manic desperation or brooding confusion or acid ecstasy that fit neither her temperament nor the vibrant clarity of her voice. But others are for her—and I hope she herself will write more of them. N. H.

BLUES MAGOOS: *Electric Comic Book.* Ronnie, Ralph, Geoff, Mike, Peppy (vocals and instrumental accompaniment). *Pipe Dream; Gloria; Take My Love; Rush Hour;* and seven others. MERCURY (S) SR 61104, (M) MG 21104 \$4.79.

Performance: Foggy
Recording: Good
Stereo Quality: Good

The notes do not deign to tell non-initiates the last names or the instrumental affiliations of the Blues Magoos, but, as of this album, it really doesn't matter. There is a certain amount of electronic instrumental skill, but nothing startlingly distinctive. And the vocals—together with the lyrics—are a blur of jejune happenings and ruminations on love and life and ain't-we-hip. It is especially when they are serious (*Albert Common Is Dead, Summer Is the Man*) that the Blues Magoos are most embarrassing. Contrast them with the Bee Gees (let alone the Beatles) and you can hear the gulf between posturing and having something to say. N. H.

VIC DAMONE: *On the South Side of Chicago.* Vic Damone (vocals); orchestra, various cond. and arr. *It Makes No Difference; A Quiet Tear; On the South Side of Chicago; What Is a Woman?; Stay (Reste);* and five others. RCA VICTOR (S) LSP 3765, (M) LPM 3765 \$4.79.

Performance: Expert
Recording: Good
Stereo Quality: Variable

The career of Vic Damone is the American

show-biz success story without the payoff. The very young man from Brooklyn was brought to Hollywood by the big producer, cast in a series of big-budget but low-grade film musicals, married the beautiful movie star (Pier Angeli), grew up and grew older; his voice got better while his public utterances to the press got more outrageous, and finally, one day, almost everyone agreed that he was one of the truly "good" singers around. Remind you of someone else?

Unfortunately Damone has yet to record his breakthrough album—that is, the kind of album that Sinatra made many years ago for Capitol when his career entered its second and Augustan phase. The payoff, that of universal public acceptance above and beyond Jilly's jury, still eludes Damone. "On the South Side of Chicago" seems to me to offer several cogent reasons why. First there is his defensive arrogance: it seeps through every lyric he touches from the romance of *A Quiet Tear* to the Las-Vegas-style high spirits of *I'll Sleep Tonight*. Then, there is the suspicion that Damone is admiring himself as he sings, a trait that often makes him sacrifice musical meaning to pretty sound of and for itself. Most important and most fatal, to me at least, is his seeming unwillingness to become really involved with a song—involved beyond trying to sing it as well and as intelligently as possible. This lack of communication in its most basic sense is a common enough fault among "good" singers, but after all Damone's years in the business, I am surprised that he has not made more concentrated efforts to cure it.

This album is one of those curious catchalls that appear from time to time, generally from the major companies. Two tracks here are from the ill-fated *Breakfast at Tiffany's*, a show in which RCA Victor had a large investment. *I Do! I Do!*, another Victor show, provides *What Is a Woman?*, and *Love Me Longer* is the theme of a Tony Curtis epic, *Arivederci, Baby!* The songs on the album were recorded at such disparate places as Webster Hall and Studios A and B in New York, and at the Victor studios on the West Coast. The lack of a single concept is damaging to the album, in that there is a noticeable variation in sound and presence from band to band, and in the work of the three arranger-conductors.

In all, I find "On the South Side of Chicago" a rather slipshod effort. Damone is a man of obvious talent; I only wish he would loosen up a little bit and aim for something beyond the commercial hit. P. R.

LUC DOMINIQUE: *I Am Not a Star*. Luc Dominique (vocals and guitar). *Bain de Soleil*; *Prayer for Humor*; *Luc Dominique*; *Song of the Hearse*; *Louvain*; *Lady Beauty*; *I Am Not a Star*; and three others. PHILIPS © PHS 600239, (M) PHM 200239* \$4.79.

Performance: Too sweet
Recording: Good
Stereo Quality: Good

The Singing Nun, as everyone knows, is Debbie Reynolds on a motorcycle. But to Sister Sourire, the shy Dominican postulate in Brussels who left the convent after the movie of her life was released, being a singing nun is no laughing matter. She really means it. The publicity that resulted from that unfortunate bit of Technicolor heavenly hash sent her packing into the world of secular living to wear high heels, smoke ciga-

rettes, and sing songs about The Pill. With close-cropped blonde hair and a guitar she affectionately calls "Sister Adele," the Singing Nun now works her gig under the stage name Luc Dominique.

The voice is the same—soft, sure, feminine, all French, a touch too innocent to be believable and a touch too leaht to be interesting—and the material leans heavily on hymns of faith. But Sister Sourire—er, Luc Dominique—takes herself quite seriously. "I welcome luxury," she says in the liner notes—"one should know it, the better to resist temptation." Amen. Then her album producer comes on and announces: "I'm an atheist myself." There's even a teaser from a *McCall's* article describing *Pilule d'Or*, her song about the birth-control pill, which the church would have banned. "You're going to have a hard enough time launching this album, now that Sister Sourire has become



NELSON EDDY

Mother's favorites in a creamy-rich voice

plain Luc Dominique . . . You want to sell to families at Christmas. With the *Pilule d'Or* it would have to be marked 'Banned to those under 18,' and think of what that would do to your sales."

She took it like a trooper—a game girl, that Luc Dominique. No birth-control pill song this time. Instead, we get songs such as *I Am Not a Star* ("They gave me a gold record, what can I do with it; I am not a star really, the true star is the Lord") and *Luc Dominique* ("I demand from my brethren the right to develop myself . . . in shorts or a tunic, in blue jeans or pajamas"). They're not much to listen to, but they should get a lively spin when Debbie Reynolds sings them in *The Singing Nun Goes Instant Bananas in Waikiki*. R. R.

NELSON EDDY: *Nelson Eddy's Greatest Hits*. *Rose Marie*; *The Mounties*; *Song of the Volga Boatman*; *Short'nin' Bread*; *My Hero*; *I Married an Angel*; *Tramp, Tramp, Tramp*; *At the Balalaika*; *Stout-Hearted Men*; *Lover Come Back to Me*; *I'll See You Again*. COLUMBIA © CS 9481, (M) CL 2681 \$4.79.

Performance: Solid gold re-run
Recording: Fair
Stereo Quality: Imaginary

Did you know that Mr. Eddy once sang in *Wozzeck* with the Philadelphia Civic Opera Company under the baton of Leopold Stokowski? Never mind. He lived it down. And now at last, that creamy-rich voice is available in all its glory, mysteriously separated from the trilling soprano of Jeannette MacDonald by some baffling feat of phonography, and singing all of Mother's favorites on one big, wholesome disc. Here are the lusty numbers we've all missed so in our effete decline—*Tramp, Tramp, Tramp* from *Naughty Marietta*, *Stout-Hearted Men* from *The New Moon*, *The Mounties* from *Rose Marie*, interspersed with such melting moments from movie history as *Lover Come Back to Me*, *I'll See You Again*, and *My Hero* (from *The Chocolate Soldier*). These choice vintage items and others have been carefully culled by engineers from original tracks and masters ranging from 1939 to 1951 and reassembled, with all their luscious fruity flavor fully restored, for home consumption. Sometimes the technical inadequacies of an earlier age leave something to be desired, despite "electronic re-channeling," but the robust, ringing voice of the late, stalwart Mr. Eddy transcends all that. It takes you right back to your neighborhood Loew's in Hollywood's finest hour of golden grandeur—and who wouldn't want to be there? P. K.

EVERY MOTHER'S SON: *Every Mother's Son*. Dennis Larden, Lary Larden, Bruce Milner, Christopher Augustine, and Schuyler Larson (vocals and rhythm accompaniment). *Ain't It a Drag*; *Come and Take a Ride in My Boat*; *For Brandy*; *Allison Dozer*; *Come On Queenie*; *What Became of Mary?*; and four others. MGM © 4471, (M) 4471* \$4.79.

Performance: Still searching
Recording: Good
Stereo Quality: Good

One or two tracks in this set are interesting enough to warrant further investigation of this group as a commercial act with potential. *Allison Dozer* is a lovely, haunting Bach-flavored hymn which shows off the group's ability to make sounds resembling real music. *For Brandy* reveals flashes of sensitivity hitched to a hillbilly beat. The rest of the disc is inoffensive and bland. Most of the songs have been provided by Dennis and Lary Larden, two members of the group who also play electric banjos, guitars, and an autoharp. Their tunes have a distinctive sound, but their lyrics are strictly second-hand, of the deadbeat folk type that has long since ceased to be amusing or stylish. There are borrowed close harmonies from the Beach Boys and borrowed raga-rock from the Beatles, with a hint of the Cyrkle thrown in on the side. What Every Mother's Son needs is a sound of its own if it is to succeed in the already overcrowded rock market. R. R.

JUDY GARLAND: *At Home at the Palace*. Judy Garland (vocals); Lorna Luft and Joe Luft (vocals); orchestra, Bobby Cole cond. *I Feel a Song Coming On*; *What Now, My Love?*; *The Trolley Song*; *That's Entertainment*; *Over the Rainbow*; *Together*; and nine others. ABC © ABCS 620, (M) ABC 620 \$5.79.

Performance: Way, way over the rainbow
Recording: Good
Stereo Quality: Good

(Continued on page 138)

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This "live" recording of the opening-night performance of Judy Garland's umpteenth return to the Palace is an interesting document in several ways. The monsoon-like regularity of Miss Garland's comebacks is now beginning to take on the aspect of a ritual observance. The recordings of these love-ins generally start with the overture played by a bloated orchestra that sounds exactly like the one that used to accompany Miss Garland in her MGM musicals. After the overture, which always has those trolley bells clanging away, when the waif of Bel Air finally steps into the spotlight with the famous foxy smile playing about her lips, the audience erupts in an ecstasy of roared approval. In "At Home at the Palace" they react so stormily upon her first entrance that even Miss Garland seems audibly impressed, although she quickly settles down to her customary iron fragility as she wallops across *I Feel a Song Coming On* with the old excitement. Granting that part of the excitement nowadays is the rather sadistic one of an audience waiting to hear what part of the voice will shred next, in all fairness it must be said that when Garland is Garland, she truly is a theatrical presence who verges on the sublime. The rather ugly situation that now exists with a large portion of her audience (the hysterical sado-masochistic types among the Garland cultists who evidently attend her performances in the spirit of watching a man teetering on a ledge or some other possibly fatal situation) would not rightfully concern me unless it were part of this recording. But they are here. Often they shout "I love you" between songs, to which Miss Garland replies "I love you too, darling," sounding dismayingly like Tallulah Bankhead as she does so. There is a deafening thrill of silence when she loses her place in the lyrics of *That's Entertainment* and desperately ad libs, "They wrote too many damn words for this song" and then, after more floundering, "I think this was written by somebody at MGM," before she regains her place in the closing bars of the song. (By the way, I think it is fairly common knowledge that Miss Garland regards MGM and its management as one of the major culprits in her long emotional tug of war with herself, but by this time, almost twenty years later, I wish she could find it in her heart to forgive them for making her name a household word.)

Both Miss Garland and her audience seem unaware of the fierce irony implicit in her performance of *Together* from *Gypsy* with two of her children, Lorna and Joe Luft. Given what is generally known about Miss Garland's relationship with her own mother, who used to force her on stage or else "she would wrap me around the bedpost," I can only surmise that the decision to perform this number was an attempt at cheerful bravado. If not, it is emotional exhibitionism.

In the rest of her songs Miss Garland's voice sounds wrapped in cellophane. *What Now, My Love?*, sounds distant and spectral, and indeed there is a ventriloquial quality to almost all her singing. The exceptions seem to be when she is singing songs that she thoroughly knows and obviously loves, such as *The Trolley Song* and *You Made Me Love You*. Here she seems able to break through the cotton wool and momentarily recapture that unforgettable combination of wistful wonder, earnestness, and total belief that made her unique.

I don't think there is much doubt that Judy Garland was, and perhaps still is to many, a great entertainer. However, year by year her public appearances become more and more trials by fire. How long she will be able to continue in this manner without reaching a point of absolutely no return—artistically, that is—is a question which only she can answer. One thing is certain: as sad and trying an album as "At Home at the Palace" often is, it is also a gallant and essentially affirmative effort by a lady who may mystify, bore, enrage, delight, shock, or repel you, but of whom you may be sure you have not heard the last. P. R.

RECORDING OF SPECIAL MERIT

BOBBIE GENTRY: *Ode to Billie Joe*. Bobbie Gentry (vocals); orchestra, Jimmie Haskell arr. and cond. *Ode to Billie Joe*; *An*



BOBBIE GENTRY
Sex, sincerity, unmorbid sadness

Angel Died; *Mississippi Delta*; *Lazy Willie*; *Hurry Tuesday Child*; and six others. CAPITOL © ST 2830, ® T 2830* \$4.79.

Performance: Fascinating
Recording: Excellent
Stereo Quality: Good

After listening to this album, I am convinced that Bobbie Gentry comes to her overnight success (with the title song) with enough credentials and talent to ensure a lasting measure of fame—partly because of the songs she has written here (nine of the eleven included, all based on a rich vein of American life); partly because she is able to project sex, sincerity, and an unmorbid sadness through her voice; and lastly because she possesses the relaxed assurance of the true professional. This last attribute often causes a certain amount of unease among pop-culture admirers who, it sometimes seems, would prefer to think that their idols spring full blown from the brow of the man who assembles the best-seller charts. Judging from available biographical knowledge about her, Miss Gentry has had a thorough grounding in show business, and wow, has it paid off here!

This is not one of those stumbling, over-produced, over-arranged, and nervously similar-sounding collections of songs that so

often make up the debut albums of sudden single-hit artists. "Ode to Billie Joe" has the snap and polish of a new Lee, Sinatra, or Streisand album. Not that Miss Gentry is anywhere near that class yet, but that is the lovely neighborhood on which she has set her sights.

She is the first singer, to my knowledge, who has made a "delta blues" truly popular, and since it is a legitimate, authentic, and rich current in American music, she has—at least for the time being—an extraordinary mine of material to work. How sensitively and perceptively she works it is readily apparent in such songs as *Chickasaw County Child* and *Papa, Won't You Take Me to Town with You*, in which her lyrics become effective popularizations of characters that stem from Faulkner and Eudora Welty. Her sense of character (in *Lazy Willie*) is amazingly developed, and she has the novelist's ear for playing on contrapuntal thought patterns, as anyone who has listened to *Ode to Billie Joe* can testify.

I doubt that Bobbie Gentry is going to start any new trend in American pop music—she is drawing now from something that has been there for a long, long time. However, she does represent a very high level of popular song writing and performing indeed. Miss Gentry's voice is in itself memorable; it often reminded me of a purple Peggy Lee. As to what they threw off that bridge in *Ode to Billie Joe*, your guess is as good as mine, but I hope there was water in the river at the time. P. R.

LIGHTNIN' HOPKINS: *Something Blue*. Lightnin' Hopkins (vocals, guitar), Jimmy Bond (bass), Earl Palmer (drums), John Ewing (trombone). *Shaggy Dad*; *Shining Moon*; *Good Times*; *What'd I Say*; and five others. VERVE FOLKWAYS © FTS 3013, ® FT 3013 \$4.79.

Performance: Substantial but not superior
Recording: Good
Stereo Quality: Very good

Lightnin' Hopkins is never uninteresting, but on some of his albums, including this one, he tends to coast. There are mesmeric passages, as in *Shining Moon*, but for the most part, this is not one of Hopkins' more searing sessions. Much of it is party music—perky but not as penetrating as the blues *cante bondo* of which he is capable at his best. On two tracks, the blunt, blustering, New Orleans-like trombone of John Ewing adds welcome color contrast. N. H.

RECORDING OF SPECIAL MERIT

LAINIE KAZAN: *The Love Album*. Lainie Kazan (vocals); orchestra, Peter Daniels cond.; Claus Ogerman, Dick Hyman, Don Sebesky, Pat Williams, Torrie Zito arr. *Take It Slow*; *Joe*; *Warm All Over*; *Nature Boy*; *Everybody Loves Somebody*; *Once*; *I Got It Bad and That Ain't Good*; *I Have Dreamed*; *If You Go Away*; and four others. MGM © SE 4451, ® E 4451* \$4.79.

Performance: Thrilling
Recording: Excellent
Stereo Quality: Excellent

Because Lainie Kazan was Streisand's understudy in the Broadway production of *Funny Girl*, she has been saddled ever since with the inevitable Streisand comparison. But
(Continued on page 140)

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those lucky dogs who saw her few performances in the role of Fanny Brice (you had to catch her fast, because the critics went wild, and she got so much attention that she was soon out of the show and developing her career) remember how much of her own separate personality she brought to the role and to the songs. She doesn't sound at all like Streisand. She does, however, sound almost exactly like a much more interesting singer than Streisand, a *chanteuse* named Anita Ellis, who used to be the singing voice for Rita Hayworth, Marilyn Monroe, Vera-Ellen, and Betty Grable in films. Miss Ellis built up quite an underground following, and according to my spies, she has now retired, content to let her fans fight over her two or three out-of-print albums.

Now we have Lainie Kazan, who employs the same slinky-girl, satin-dress-with-the-straps-falling-off-her-shoulder, so-mellow-in-the-heart techniques in popular singing. She is quite exciting to listen to, and on the basis of this new recording, it doesn't seem too far-fetched to make the tentative prediction that if she continues on her present route she will become one of the world's really great interpreters of popular love songs.

She has class. She also has either very good taste for a young girl or very good management, because she knows about arrangers. Dick Hyman has dusted off Lena Horne's *Take it Slow, Joe* and showcased Miss Kazan in a buoyant, extravagant, exaggerated way that should make even Harold Arlen proud. Claus Ogerman, one of the most talented arrangers in America, is represented by his own gargantuan song *Once*, which Miss Kazan practically turns into a jazz aria singlehandedly, and by several other pieces of perfection, including the old Sinatra chestnut *I'm a Fool to Want You*. The ballads are beautifully silvery and shiny and allow her to display her incredible range and control: the rhythm songs, kept to a neat clip without forcing her to belt her way into unconsciousness, are relaxed and clever. (I love the mood injected into that tired old buffalo *Everybody Loves Somebody*.) And I do not find the occasional mannerisms that creep in distracting at all. Nor do I mind the occasional gimmick—the heavenly sigh, fading into oblivion, on the end of *Warm All Over*, or the tag "Keep sending in those cards and letters" on the end of *Everybody Loves Somebody*. I find them perfectly suited to the mood Miss Kazan wishes to establish in the songs in which they appear, and not forced for giggles the way Streisand's gimmicks always are. Lainie Kazan is not a pretend singer. She is for real. Persuasive. Special. It will be interesting to see where she goes from here. I only hope the record business (and the public) will give her a chance to grow, and will not force her into trying to make a splash commercially. It would only bruise an extraordinarily perceptive talent before it gets a chance to fight for itself. R. R.

VERA LYNN: *It Hurts to Say Goodbye*. Vera Lynn (vocals); orchestra, Tony Osborne cond. *It Hurts to Say Goodbye*; *Among My Souvenirs*; *'Til There Was You*; *Where Have All the Flowers Gone?*; and six others. UNITED ARTISTS © UAS 6591, Ⓜ UAL 3591* \$4.79.

Performance: There'll always be a Vera
Recording: Good
Stereo Quality: Good

In all good conscience I don't suppose I can really ask you to go out and plunk down close to five dollars to hear Vera Lynn run through several of her old favorites and her new hit, *It Hurts to Say Goodbye*. That is, if it's action you're after. Vera hasn't changed much over the years, and there is still a distinctly tepid air of "Let's not get too involved about all this, shall we?" in her performances. But in lighter material, such as *I'm Beginning to See the Light*, she oddly enough abruptly introduces several lachrymose moments, so that one is left with the feeling that she is often of two minds (at the same time) about her material. Confusing as all this may seem, I will confess that for some reason I have always enjoyed listening to Vera Lynn—perhaps it is the superb diction, or the full-throated voice with its distinctive catch or, most of all, the absolute security she possesses in pitch and



LAINIE KAZAN
A for-real singer, persuasive and special

range. As noted, her interpretive ability is markedly uneven, but in this new collection she offers a *Where Have All the Flowers Gone?* that ranks only slightly below that of Marlene Dietrich (which I consider to be the best) and a *'Til There Was You* that has much charm.

If you are a fan, then, after all, what's five dollars? I mean, where else today are you going to hear *Red Sails in the Sunset* and *Now Is the Hour* both on one disc? P. R.

MOBY GRAPE: *Moby Grape*. Peter Lewis (guitar, vocals); Bob Mosley (bass, vocals); Jerry Miller (guitar, vocals); Don Stevenson (drums, vocals); Skip Spence (guitar, vocals). *Hey Grandma*; *Omaha*; *Someday*; *Changes*; and nine others. COLUMBIA © CS 9498*, Ⓜ CL 2698 \$4.79.

Performance: Still developing
Recording: Very good

The Moby Grape is a San Francisco rock group that attempts to fuse blues, country-and-western, and various other folk elements into a distinctive sound. This, their first recording, is decidedly uneven, but it does indicate a possibility that their exuberance and rather ingenuous romanticism may evolve into a strongly identifiable musical personality. As of now, they are more engaging in

their softer pieces (8:05, *Come in the Morning*, *Sitting by the Window*) and in what might be called "country rock" (*Ain't No Use*) than in most of the hard-driving numbers that try to simulate frenzied trances.

N. H.

TONY MOTTOLA: *A Latin Love-In*. Tony Mottola (guitar). *Call Me*; *So Nice*; *I Love You*; *Spanish Harlem*; *Samba de Orfeo*; *La Montana*; *What Now, My Love?*; *Noche de Ronda*; *All*; and three others. PROJECT 3 © PR 5010 SD \$5.79, Ⓜ PR 5010 \$4.79.

Performance: Moderately interesting
Recording: Excellent
Stereo Quality: Excellent

The best thing about this album is the really glittering stereo quality. Recorded on Enoch Light's Project 3 label, the musicians were placed at specially located microphones matched to the studio's console equipment and recorded on 35mm magnetic film. The master disc was then cut directly from the film, eliminating distortion and noise and insuring a natural-presence sound. All of this information I got from the jacket. I believe it, though, because I have never heard more beautiful sound.

Unfortunately, Tony Mottola's guitar playing is of only routine interest. "A song doesn't have to be Latin to have that wonderful Latin feeling, all it needs is Tony Mottola to play it," insists the blurb on the back of the jacket. Well, I hardly agree. Something really awful happens to Cole Porter's *I Love You* under his tutelage, and Phil Spector's *Spanish Harlem* should have stayed in the comfortable lap of Big Mama Cass. Most of the typical Latin stuff like Luiz Bonfá's samba from *Black Orpheus* and the *Summer Samba* sound pedestrian and bland. Most of the album has a sameness that suggests a road-company *Mexican Hayride*.

The real joy in this recording is the way it sounds. The stereo separation is so distinct, it makes you wish some of the richer, bigger, more prosperous (yet less educated) record companies would do something like it themselves. There are too many good albums on other labels being ruined by faulty recording techniques these days. R. R.

PETER AND GORDON: *In London for Tea*. Peter and Gordon (vocals). *London at Night*; *The Jokers*; *I'm Your Puppet*; *Sunday for Tea*; *Red, Cream and Velvee*; *Goodbye My Love*; *You've Got Your Troubles*; and four others. CAPITOL © ST 2747 Ⓜ T 2747* \$4.79.

Performance: So-so
Recording: Good
Stereo Quality: Good

After that smashing Capitol album they recorded in Nashville, Peter and Gordon have returned to their former bit in this new release, and the result is something of a send-up. Some marvelous London-traffic effects are achieved by instruments on *London at Night*, and there is an interesting kinkiness to their slow-rock walk arrangement of *You've Got Your Troubles, I've Got Mine*, which has been done just about every other way. But the balance sheet on this disc adds up to only mildly amusing. The theme song from Michael Winner's film *The Jokers* is a mess.

(Continued on page 142)

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I'm Your Puppet is a drag. *Sunday for Tea* smacks of pretentious Victorian put-down (as a harpsichord jangles monotonously, the boys sing in mock-hillbilly style "And as you pass the sugar bowl to me, I'll see how lost your heart and soul will be"). Oh well, I guess Peter and Gordon, in the light of their former successes, can be allowed an occasional fiasco. Now, on to bigger and better things, please. . . . R. R.

THE SEEKERS: *The Best of the Seekers.* The Seekers: Judith Durham (vocal), Athol Guy (vocal and string bass), Keith Potger (vocal and guitar), Bruce Woodley (vocal and Spanish guitar). *Morningtown Ride; A World of Our Own; The Carnival is Over; Walk with Me; Turn, Turn, Turn; We're Moving On;* and five others. CAPITOL © ST 2746 (M) * T 2746 \$4.79.

Performance: Bouncy
Recording: Good
Stereo Quality: Good

The Seekers are four Australians (now living in London) who have drive and presence and superb musicianship, which takes them out of the rock bag and puts them right up on top with the best of them. It is quite possible that they are the best post-Beatles group to emerge from under all that jam and crumpets. Like the Lovin' Spoonful, they dig up old blues numbers and revamp them, fitting into the Good Time Music category. And their music is exactly what that implies—lazy and good-natured and pleasantly predictable. The lead singer, Judith Durham, has a good strong voice that rolls and rolls without sounding forced, and her three male sidekicks complement her drive with their own spark of uncomplicated humor.

There are a couple of real gems in this collection—a rousing version of Bob Dylan's *The Times They Are a-Changin'* and a reflectively sad song by Tom Springfield called *The Carnival Is Over*. They even manage to give new dimensions to Simon and Garfunkel's *Some Day, One Day*, a feat I hardly thought possible. In any case, they are both entertaining and different, and certainly well worth hearing. R. R.

JACKIE WASHINGTON: *Morning Song.* Jackie Washington (vocals, guitar); orchestra, Felix Pappalardi cond. *Clouds; You Can't Buy Me Back; Phone Call; A Night in June;* and eight others. VANGUARD © VSD 79254, (M) VRS 9254 \$5.79.

Performance: Assured
Recording: Very good
Stereo Quality: Good

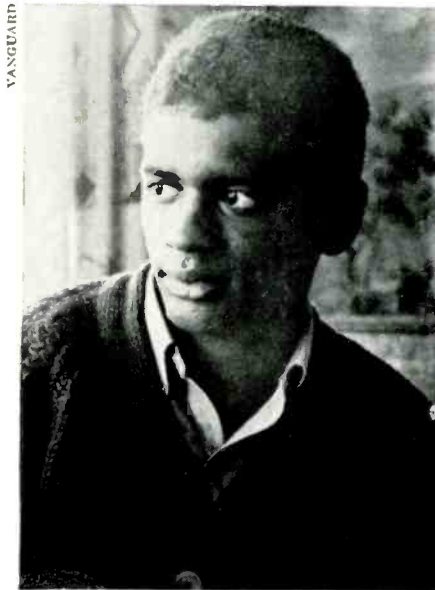
Jackie Washington sings with real authority in this, his third album. The voice is stronger and more flexible, and can handle a broader range of colors. As a song writer—all the pieces here are his own—Washington is less consistently convincing. He is moving toward creating his own forms as he develops his own material, but he still has a lot of woodshedding to do. The first side is the more accomplished in terms of the writing—particularly the affecting *Well Taken Care Of*. The second side should really have been more carefully thought through (who was the a-&-r man?). *Lily of the West* is ordinary, *Phone Call* is the barest sketch for a song to come, *Blue Balloon* is slight, *A Night in June* has potential but needs radical reworking, and *Hello, Anne* is so embar-

rassingly mawkish and dated that I cannot understand its release. The album should be heard for the first side, for Washington is developing as a singer and will certainly grow as a writer too. But early drafts ought not to be recorded. N. H.

MARGARET WHITING: *Maggie Isn't Margaret Anymore.* Margaret Whiting (vocals); orchestra, Arnold Goland cond. and arr. *This Is My Song; Somethin' Stupid; Because; Only Love Can Break a Heart; My Cup Runneth Over; Here To Stay;* and five others. LONDON © PS 510, (M) 3510 \$4.79.

Performance: Material defeats Maggie
Recording: Fair
Stereo Quality: Fair

If one is to believe the liner notes on this album, Margaret Whiting's teen-age daughter Debbie suggested that her mother change



JACKIE WASHINGTON
An assured singer, a spotty song writer

her name to Maggie and get hip to the new music. I mean, anybody can sing that old guff like *Moonlight in Vermont*; it takes real talent to belt out *Somethin' Stupid*. And why not? If Sinatra can sing garbage and make money, why can't all the other good singers? So Margaret Whiting, who is every bit as worried about her vanishing popularity and her forgotten image as all the other old pros in the music business who can't sell records to the teen market, took her daughter's advice and stretched her considerable talents to include such rock junk as Burt Bacharach's *Only Love Can Break a Heart* and Dave Clark's *Because*, even throwing in a rock-beat version of Charlie Chaplin's *This Is My Song* (this has got to be one of the worst songs since *Strangers in the Night*). The result is an ill-advised potpourri of wasted talent.

Miss Whiting sounds as out of place in rock-and-roll as a society matron at a hoedown. There is such a lack of energy in her delivery of this material that you think she is about to fall asleep in the middle of every chorus. One hopeful note: the old Whiting voice is sound as marble, clear as glass. Unlike many of her contemporaries, she has not lost her vocal personality. But why must great vocalists such as Chris Connor and Mel

Tormé and—yes—even Sinatra graze at the rock-bottom depths of so-called modern pop music to make money when their appetites are for more intelligent nourishment? I hope Margaret Whiting dumps the "Maggie" tag soon. R. R.

COLLECTIONS

CANADIAN CENTENNIAL CELEBRATION. The Black Watch (RHR) of Canada and The Combined Military Bands of The Regiment and assorted noises. LONDON © SW 99432, (M) TW 91432 \$4.79.

Performance: Atomic
Recording: Loud
Stereo Quality: Menacing

Bagpipes squeal. Drums pound. Military bands lumber through regimental tributes to ten provinces. Warlike bells resound from the Peace Tower at Ottawa. The French are tossed a tribute in the form of a quick march to the tune of *Alouette*. Highland flings give way to solemn patriotic speeches. Fighter aircraft swarm through your living room. Duck! It's another lease-breaker from the vaults of London International, this time a frighteningly faithful documentary of a rather noisy celebration that took place on the lawns of the Houses of Parliament in Ottawa last spring to mark the first centennial of Canada. The lady downstairs didn't like it a bit, my beagle is a nervous wreck, and I seem to have grown deaf myself since participating in this latest Battle of the Decibels, but if it's pipes and drums and royal marches you're after, or if you're a particularly militant Canadiophile, this is for you. P. K.

THOSE WONDERFUL GUYS OF STAGE, SCREEN, AND RADIO. Original recordings of the Thirties by Louis Armstrong, Harry Richman, Cab Calloway, Eddie Cantor, Rudy Vallee, Benny Fields, Tony Martin, Hoagy Carmichael, Buddy Clark, Nelson Eddy, Russ Columbo, Bing Crosby, Al Jolson, Ben Bernie, Gene Austin, Cliff Edwards, Frank Parker, Dick Powell, Red McKenzie, and Fred Astaire. EPIC © L2N 164* two discs \$7.79, (M) L2N 6064 \$5.79.

Performance: Authentic
Recording: Good

While the female voices of the Thirties still exert a certain spell over me, I am afraid that with only a few exceptions the male voices of that era (if this album is a representative sampling of them) sound exceedingly and irrevocably dated. It is not perhaps so much the datedness in itself that I found daunting, but the bland and parched banality of so many of the songs and performers that keep almost everything included here firmly earth-bound.

The exceptions are about what you would expect. Louis Armstrong, his fifty-thousand-volt personality in full radiance, performs *If I Could Be with You One Hour Tonight* with his accustomed rapture and gravely humor. Al Jolson—not to my taste, although he was a singer of considerable communicative power—is heard here in *Hallelujah, I'm a Bum*. Bing Crosby, whose crooning style is still being widely imitated more than three decades later, is represented here by *Snuggled on Your Shoulder*, recorded in 1932, and it is delightful. *Bojangles of Harlem* is one great dancer-singer's tribute to another
(Continued on page 144)

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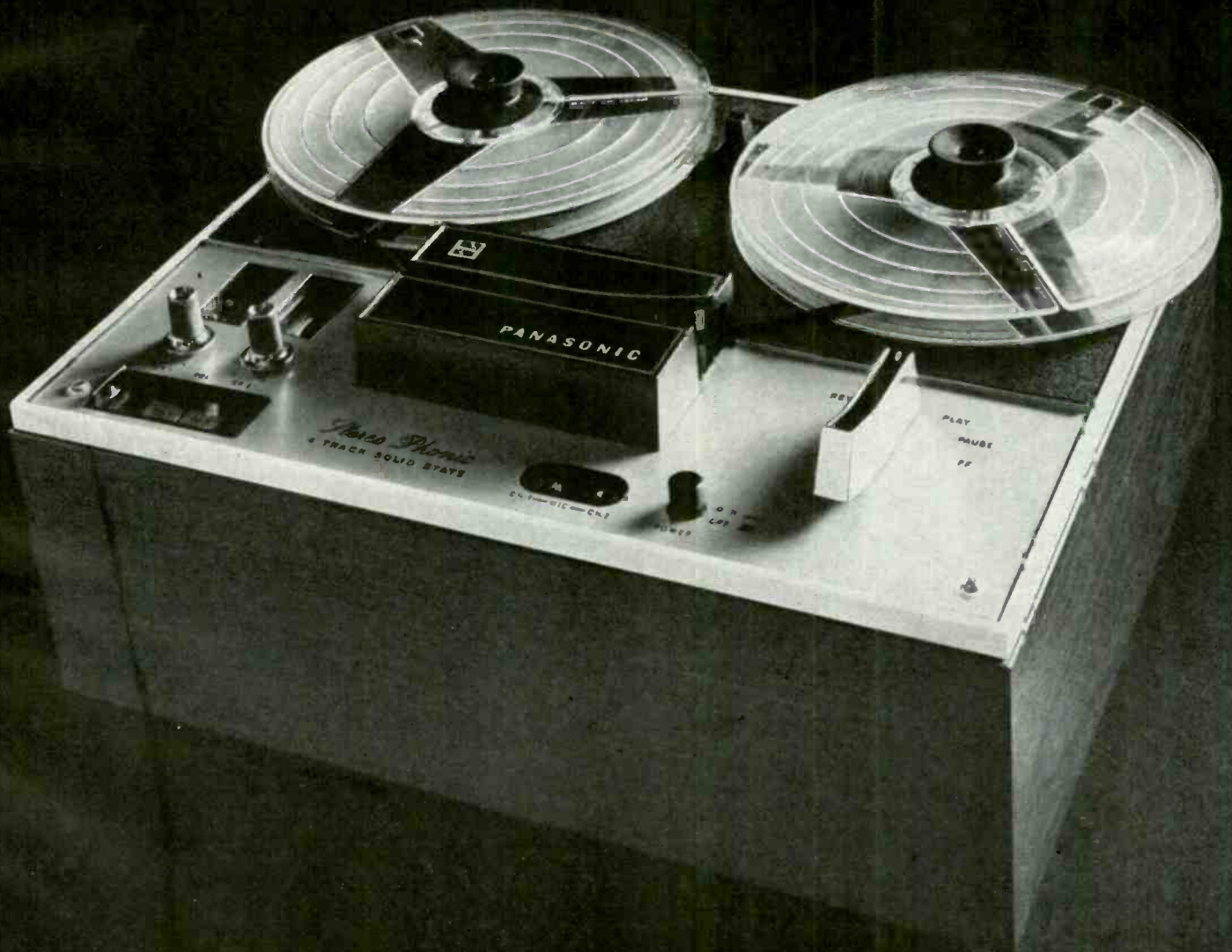
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great dancer-singer, and Fred Astaire makes his genuflection to Bill Robinson with all his usual debonair grace and suavity. I had never heard Russ Columbo before, and from what I hear in *Too Beautiful for Words* he might have been serious competition for Crosby in those days, but I think his style was a little too florid and ornamented ever to have won him a public as vast as Crosby's.

Much less felicitous are the rest of the singers. Rudy Vallee manages to destroy with his chirruping nasality one of the most urgent lyrics ever written for an American popular song in a grotesque rendition of *Brother, Can You Spare a Dime?* Tony Martin tried just as hard back in the Thirties as he does today, unfortunately to about the same effect. I doubt that Harry Richman ever really tried—to sing that is. It seems his off-

stage personality was adjudged so splendid by everyone that he attempted to glide along on what amounts to a dramatic reading in *It Was So Beautiful*. In their contributions here, Dick Powell, Frank Parker, and Buddy Clark are about as animated and interesting as one of those little wedding-cake grooms, and Ben Bernie, Cliff Edwards, and Benny Fields make one grateful that vaudeville finally succumbed. Jazz of sorts is represented in this album by Red McKenzie in *I Cried for You* and Hoagy Carmichael in *Hong Kong Blues*. Neither is very impressive, nor is Cab Calloway in *Eadie Was a Lady*. Nelson Eddy makes like Nelson Eddy in *Little Work-a-Day World*.

Unlike its companion album "Those Wonderful Gals of etc." I think this album is only of very limited interest. P. R.

JAZZ



MILES DAVIS: *Milestones*. Miles Davis (trumpet), Julian "Cannonball" Adderley (alto saxophone), John Coltrane (tenor saxophone), Red Garland (piano), Paul Chambers (bass), "Philly" Joe Jones (drums). *Dr. Jekyll; Sid's Ahead; Two Bass Hit; Miles; Billy Boy; Straight, No Chaser*. COLUMBIA Ⓢ CS 9428, Ⓜ CL 1193 \$4.79.

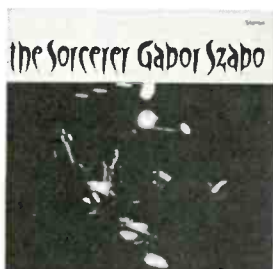
Performance: Absorbing
Recording: Good
Stereo Quality: Efficiently facetious

Originally released toward the end of 1958, this part of the Miles Davis canon has been "electronically re-channeled for stereo." If that's the only way to keep it in print, I will not further expand on my chronic objections to this artifice. Before his current rhythm team, this group was the most exhilarating of Davis' rhythm sections, a result principally of the fire, precision, and inventiveness of Philly Joe Jones. This period also marked Cannonball Adderley's most strenuous attempt to expand the ways in which he heard and could therefore construct music. It didn't usually work, but the tensions between Cannonball's traditionalism and the liberating counter-pressures of John Coltrane are intriguing and instructive to follow. Coltrane already had that unquestionable authority which grew and grew until he exploded into a wholly new level of expressive possibility in his last years. By authority I do not mean smugness. He was always searching, always dissatisfied, always listening for more; but his emotions were so strong and honest and his technique by this time so resilient that whatever he played had instant impact. As for the leader, he was in good spirits and form for this session—playing hot, clean, and hard on most of the tracks and settling into a groove as natural as breathing in *Sid's Ahead*. A fine, substantial album, despite the shell game between the channels. N. H.

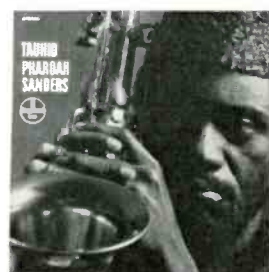
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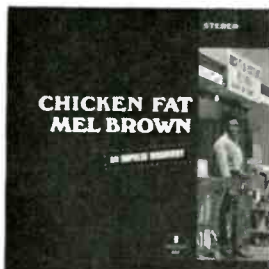
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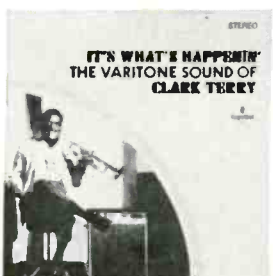
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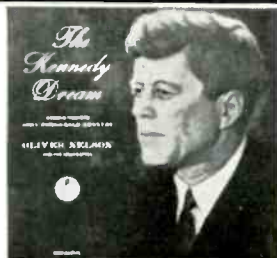
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DUKE ELLINGTON: *Far East Suite*. Duke Ellington (piano); Harry Carney, Russell Procope, Johnny Hodges, Jimmy Hamilton, Paul Gonsalves (reeds); Lawrence Brown, Buster Cooper, Paul Connors (trombones); Cootie Williams, William "Cat" Anderson, Mercer Ellington, Herbie Jones (trumpets); John Lamb (bass); Rufus Jones (drums). *Bluebird of Delhi; Mount Harissa; Agra; Ad Lib on Nippon*; and five others. RCA VICTOR Ⓢ LSP 3782, Ⓜ LPM 3782 \$4.79.

Performance: Uniquely Ellington
Recording: Excellent
Stereo Quality: Sensitive

In 1963, Duke Ellington and his orchestra toured the Near and Middle East for the
(Continued on page 146)

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State Department. The next year they were in Japan. After a gestation—or, rather, transmutation—period, Ellington and the late Billy Strayhorn began producing pieces which formed in time the *Far East Suite* (despite the title, most of the sections were stimulated by the sights, sounds, and tastes of the Near and Middle East). The new RCA Victor recording of the *Far East Suite* adds an important work to the Ellington discography and demonstrates once again that no large band in contemporary jazz is in the same league as his.

The compositions are not mimetic. Ellington did not want "to copy this rhythm or that scale. . . . You let it roll around, undergo a chemical change, and then seep out on paper in the form that will suit the musicians who are going to play it." In other words, Ellington composed this record of a retrospective, interior journey as he always composes—in his own richly connotative language and with the particular strengths of his specific musicians in mind.

Added to the sureness of the Ellington-Strayhorn themes and orchestrations are the authoritative voices of the members of the orchestra and the "chemical changes" they underwent. The undulating sensuality of Johnny Hodges makes *Isfahan*, a Persian city, appear as the apotheosis of languorous serenity. *Depk*, based on a dance Ellington saw in the Near East, moves with feline grace and fire. *Blue Pepper*, a blues way of absorbing exotica, becomes rockingly immediate as the Hodges' sound leaps hot and high. The quintessential dignity of Ellington finds grave, contemplative expression in *Agra*, a portrait of the Taj Mahal. And *Amad* is a surge of exultant power with Lawrence Brown's bounding trombone and the leader's celebratory piano.

The melodies continue to pour out—fresh supple, distinctive. And the harmonic language remains the most singular and the most resourcefully evocative in jazz. Since Ellington has been composing for and through his orchestra for more than forty years, there is a tendency to take his prodigious productivity and quality for granted, as if he were a natural resource. But every once in a while another unexpected new work—based on Shakespeare, a portrait of Harlem, or the aftermath of new travels—reminds us what an extraordinary musical phenomenon this man is.

Styles and trends in jazz rise and fall, merge and telescope, but always there is that separate Ellington universe. It is one in which wonders never cease because the man at its center has himself never lost the sense of wonder. N. H.

RECORDING OF SPECIAL MERIT

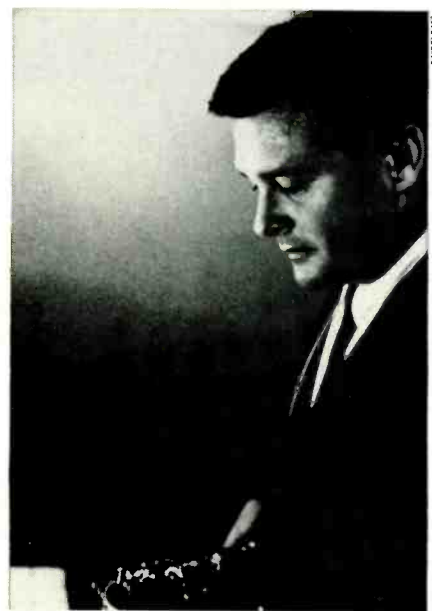
STAN GETZ: *Sweet Rain*. Stan Getz Quartet: Stan Getz (tenor saxophone), Ron Carter (bass), Grady Tate (drums), Chick Corea (piano). *Litba*; *O Grande Amor*; *Sweet Rain*; *Con Alma*; *Windows*. VERVE © V6 8693, (M) V 8693 * \$5.79.

Performance: Awe-inspiring
Recording: Excellent
Stereo Quality: Excellent

I played the first side of this new Getz collection with my mouth wide open. With the possible exception of Sonny Stitt, Stan the Man is and always has been my favorite musician. But he has simply never before

played as well as this. Even after he revolutionized combo playing within big-band confines with his stint as the fourth "brother" in the Woody Herman band, even after he took charge of returning jazz to life from the graveyard with his trip to Brazil and his discovery of bossa nova (Lord, when I think of all the imitators that have come along since!), even after all that, he is better and more revolutionary than ever. This disc is a magnificent cornucopia of unleashed, passionate joy. He coaxes the exotic, throbbing melodies of Dizzy Gillespie's *Con Alma* and Antonio Carlos Jobim's *O Grande Amor* from under layers of beat and proves once again (if there is still anybody who doubts it for more than, say, two and a half minutes at a whack) that his genius (yes, I said *genius*) derives not from gimmicks or fads but from genuine ability.

Every glistening solid-gold second of this album is stunning, but consider a tune by



STAN GETZ
Better than ever

Stan's pianist Chick Corea called *Litba*. I don't remember hearing Corea before, but either I am going mad or he is the most exciting jazz pianist in years. I am sure the latter is the case, because I listened with perfect self-control to his glissandos and parlados before dancing around the room in wild abandon. And I can't even dance.

What I mean is that this album, in all its glory, in all its musical slices, is something to get really excited about. Stan's playing alone is more imaginative than anything else he has ever done. It grates and sticks in the memory. Short of canonization, it's hard to conceive what new honors the coming years will bring to him. R. R.

CHARLES LLOYD QUARTET: *Love-In*. Charles Lloyd (tenor saxophone, flute), Keith Jarrett (piano), Ron McClure (bass), Jack DeJohnette (drums). *Tribal Dance*; *Is It Really the Same?*; *Sunday Morning*; *Memphis Dues Again*; and four others. ATLANTIC © SD 1481, (M) 1481 \$5.79.

Performance: Rather thin
Recording: Good
Stereo Quality: Very good

(Continued on page 148)



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Charles Lloyd is one of those few jazzmen who so far have been able to reach the "now" generation, those youngsters whose normal penchant is only for the increasingly corybantic rock scene. He is also a sensuous and proficient flutist, a forceful (if still eclectic) tenor saxophonist; and a composer of soaring melodies who also occasionally writes attractive though transient impressionistic sketches. And yet I find the current work of his quartet hollow at the center. For one thing, and possibly this is calculated in his attempt to reach the entranceable young, he extends his melodies more for mesmeric effect than out of concern for organic musical development. He keeps promising more musically than he actually delivers. On repeated listenings, he sounds to me more an illusionist, in his present phase, than a man intent on probing and challenging his capacities. In essence, I think, he is too concerned with wooing his audience, and although this route has won him much acclaim, I wonder how long he will hold that audience. Similarly, his pianist, Keith Jarrett, is clever and exceptionally resourceful in terms of the inherent possibilities of his instrument. But he too is in danger of being captured by his current public. There is more to Charles Lloyd than his recent albums have indicated, but he may not be able to argue at present with success. The album was recorded at the Fillmore Auditorium in San Francisco. *N. H.*

CARMEN McRAE: *For Once in My Life*
(see Best of the Month, page 89)

RECORDINGS OF SPECIAL MERIT

MODERN JAZZ QUARTET: *MJQ Live at the Lighthouse*. John Lewis (piano), Milt Jackson (vibes), Percy Heath (bass), Connie Kay (drums). *The Spiritual; Novamo; What's New*; and four others. ATLANTIC Ⓢ SD 1486, Ⓜ 1486 \$5.79.

Performance: As flawless as one can get

Recording: Excellent

Stereo Quality: Superb

Surprisingly, this is the first Modern Jazz Quartet album to have been recorded in a night club. And if it seems looser in feeling to me—though always precise in execution—than some preceding MJQ albums, the reason may either be the club context or my suggestibility. In any case, it is one of the essential MJQ albums. The range of material is varied, the collective playing is unequaled in the flowing intricacy of its unity, and the solos are masterly. What is remarkable about this group is its capacity to sustain such high quality of performance, and I expect that's because it never allows an arrangement to remain as is for very long. Material is constantly being regenerated and new songs added. A classic illustration of the essence of the MJQ is *Spiritual*. Who would have thought, to start with, that *anyone* could conceive of variations on *Swing Low, Sweet Chariot* which would continually surprise and beguile? John Lewis has, and the MJQ plays it as no other jazz quartet could begin to, because it is the only current jazz quartet that has been together long enough and has kept challenging itself hard enough to match a superior classical string quartet in its ability to work from inside its material. *N. H.*

ROBERTA PECK: *Extraordinary*. Roberta Peck (vocals); Pat Rebillot (piano);

George Benson (guitar); Reed Wasson, Richard Davis, and Aaron Bell (bass); Willie Ruff (French horn); Frank Wess (tenor sax and flute); Clark Terry and Buck Clayton (trumpet); Jimmy Lovelace (drums). *Lover Man; Makin' Whoopee!; The More I See You; In My Arms*; and six others. COLUMBIA Ⓢ CS 9458, Ⓜ CL 2658 \$4.79.

Performance: Excellent

Recording: Good

Stereo Quality: Good

There is so much that is so very good about Roberta Peck that I regret to say the point of this review has to be somber: despite its superb quality, everything here is twenty-five years too late. This has nothing to do with Miss Peck's age, which I would assume is somewhere in the mid-forties (she started out years ago as a singer but retired to marry and bring up a family). It has nothing to do with her talents as a jazz singer (which so impressed Pete Seeger that he arranged her introduction to John Hammond at Columbia), or the affectionate and nostalgic way that Hammond chose to record her (he used a small group of fine musicians—see above—with no arrangements and no rehearsals in order to achieve the spontaneity of those historic Billie Holiday dates long ago) or even the choice of songs (jazz inevitables such as *Lover Man* or *Body and Soul*). No, it is quite simply that this style of music and this style of performance are simply not going anywhere. Certainly re-releases from the great era of jazz still hold power, but this album, fine as it is, unfortunately reminds me of those brand new "antiques" with worm holes and "stress marks" provided by the manufacturer. With such things there is a nagging feeling that *something* you can't put your finger on is askew. In the case of jazz, I think the reason for this feeling is that it was in its own time a subtle sort of protest music for many who performed it, and its fans were a generation as yet not fully aware that they needed, or indeed had the means, to protest. New times and new means have come along since, leaving jazz becalmed in a reminiscence of the good old days—which results in albums like this one.

Everything that has been aimed for in this album has been achieved, and often Miss Peck lives up to her "extraordinary" billing. How much real pertinence this music has either to the real thing that has gone before it, or to the attempt to bring jazz into the contemporary world, is quite another matter.

P. R.

BUDDY RICH: *Big Swing Face*. Buddy Rich (drums), orchestra, Cathy Rich (vocal, on *The Beat Goes On*). *Norwegian Wood; Love for Sale; Willowcrest; Bugle Call Rag*; and five others. PACIFIC JAZZ Ⓢ ST 20117, Ⓜ PJ 10117* \$5.79.

Performance: Vigorous

Recording: First-rate

Stereo Quality: Very good

Buddy Rich has managed to make a new big band an economically viable enterprise, and for that near-miracle, he deserves credit. Part of the reason is the inclusion in his book of such songs for the young as *Norwegian Wood* and *The Beat Goes On*. The other primary factor in the band's appeal is its crackling energy, an extension of its leader's unflagging dynamism. Musically, how-

(Continued on page 150)

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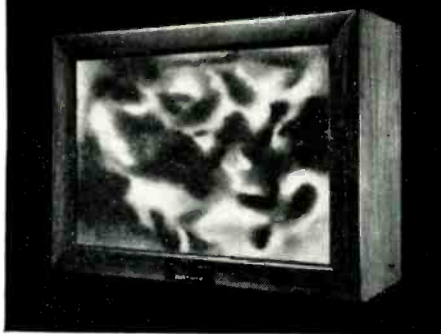
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ever, the band is neither original (its essential idiom is Basie-Herman) nor distinguished in any other way. The soloists are spirited but otherwise unremarkable, and the arrangements (by Bill Holman, Bill Potts, and Shorty Rogers, among others) are only professional—they do not give the band a distinctive character. Rich's twelve-and-a-half-year-old daughter Cathy sings *The Beat Goes On*, and she fits easily and attractively into the Sonny Bono lyrics. Perhaps she might give her father some programing and even some arranging advice. The album was recorded "live" at the Chez Hollywood in California. N. H.

© (M) **SONNY ROLLINS**: *East Broadway Run Down*. Sonny Rollins (tenor sax), Elvin Jones (drums), Jimmy Garrison (bass), Freddie Hubbard (trumpet). *East Broadway Run Down*; *Blessing in Disguise*; *We Kiss in a Shadow*. IMPULSE AS 9121 \$5.79, A 9121* \$4.79.

Performance: Relaxed
 Recording: Superb
 Stereo Quality: Excellent

The amazing thing about Sonny Rollins is that he constantly learns from his mistakes. He used to be so wild and unpredictable that he often walked over his sidemen and stole the show at times when more organized group shadings would have added to the spontaneity of his sessions. He has ditched some of the Coltrane influence on this latest recording, and his easy, flowing style coupled with some of the ideas he has picked up writing scores for films (*Alfie*, for instance) add up to new dimensions for this artist.

Rollins tiptoes around notes, then pounces on them like a cougar. The effects are dazzling and lyrical at the same time. He never loses control. I would have preferred a piano to balance the lyrical content of the compositions (especially on a frail song like Rodgers and Hammerstein's *We Kiss in a Shadow*), but Jimmy Garrison's extraordinary bass work more than makes up for the loss. Garrison is a great musician well worth watching, and this is a vigorously energetic album well worth buying. R. R.

BOLA SETE: *At the Monterey Jazz Festival*. Bola Sete (guitar); Sebastian Neto (bass); Paulinho (drums). *Manha de Carnaval*; *A Felicidade*; *Samba de Orfeu*; *Soul Samba*; *Flamenco*. VERVE (S) V6 8689, (M) V 8689 \$5.79.

Performance: Marvelously subtle
 Recording: Very good
 Stereo Quality: Good

This is easily the most thoroughly satisfying of the Brazilian guitarist Bola Sete's American albums. Recorded at the Monterey Jazz Festival, the program allows Sete unhurried and uncluttered scope. Sete has all the requisites for exceptional guitar artistry: a technique so fully mastered that it's natural; a resourceful imagination which edits out all traces of rodomontade; a precise and yet playful sense of dynamics; a beat that swings serenely through all complications; and a crisp, warm sound. There is something else, something that black American jazzmen call "soul"—an openness and depth of spirit that draws one to the man as well as the music. The accompaniment is supple, and, in the case of Paulinho, sometimes quite ingenious. N. H.



THEATER • FILMS

TWO FOR THE ROAD (Henry Mancini). Original sound-track recording. Orchestra, Henry Mancini cond. RCA VICTOR (S) LSP 3802, (M) LPM 3802 \$4.79.

Performance: Soothing
 Recording: Good
 Stereo Quality: 180-degree

"Suggested for mature audiences," it says in small type on the posters advertising this Audrey Hepburn comedy, and the warning might apply equally well to this record. Henry Mancini, who seems to be Miss Hepburn's personal composer (*Chavade*, the Oscar-winning *Breakfast at Tiffany's*), has put together one of those pleasant, easygoing scores that seems just right for background during a quiet seduction in the lamplit apartment of an aging bachelor. The cloying tunes and salon blandness of the orchestration are likely to put off members of the Pepsi generation, however—even as will the romantic sentiments in the title song: "If you're feeling fancy free/Come wander through the world with me." It's dreamy, it meanders its smooth way down the pike for a half hour or so, but the stuff is altogether innocuous—and it couldn't be more square. P. K.

ULYSSES (Stanley Meyers). Original sound-track recording. Orchestra, Stanley Meyers cond. RCA VICTOR (S) LSO 1138, (M) LOC 1138 \$5.79.

Performance: Advanced
 Recording: Excellent
 Stereo Quality: Ingenious

The makers of the movie based on James Joyce's novel *Ulysses* chose, perhaps wisely, to swim with the surface story-line of Leopold Bloom's day in Dublin and only occasionally to venture into its depths. Like the movie itself, the score for *Ulysses* is derivative in style and does not plunge very deep either, but at least it is nourishing fare, entirely free of the maple-syrup lushness that characterizes most sound tracks. If composer Meyers has not yet quite found his own voice, he has turned to impeccable sources for models, daring to ape the ways of Schoenberg, Stravinsky, and Bartók (rather than Tchaikovsky and Henry Mancini). There are hints of Hebraic and Irish themes woven into the texture of this music which are eminently appropriate to the scenes they grace in the film, and a play of wit, especially in the barroom music of the overture and the night-town sequence, is cleverly juxtaposed against the somber, mysterious passages used, for example, in the "Proteus" episode. It adds up to a diverting suite in the modern idiom which, it may be hoped, will embolden other movie-makers to let the composers they hire write music meant to be heard, not just overheard. P. K.

(Continued on page 152)

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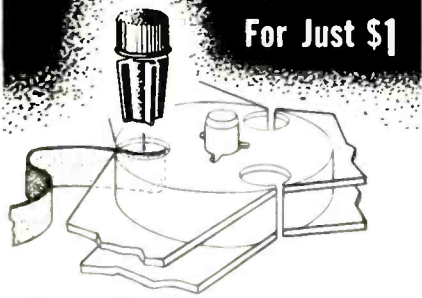
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FOLK



ERIC ANDERSEN: 'Bout Changes 'n Things, Take 2. Eric Andersen (vocals, guitar). Paul Harris (piano and organ), Harvey Brooks (bass), Herbie Lovelle (drums), Debbie Green (second guitar). *Close the Door Lightly; Cross Your Mind; Violets of Dawn; The Girl I Love; Blind Fiddler; The Hustler; Thirsty Boots*; and five others. VANGUARD Ⓢ VSD 79236, Ⓜ VRS 9236 \$5.79.

Performance: Gripping
Recording: Excellent
Stereo Quality: Excellent

Eric Andersen is a flawed pearl in the folk idiom. He lacks the ice-water coolness of the girls and the sweaty stink of the unwashed male folk singers. He is a poet. No doubt about that. His song *Violets of Dawn*, a surrealistic nightmare of love in the dark, proves it. But he can also swing with the wild abandon of a Negro spiritualist in a country revival tent, as exemplified in a song called *Cross Your Mind*. The songs on this disc have all been recorded before, but never with the vigor or precision they contain here. Actually, not one of them speaks to me of anything but pretentiousness, but they are pleasant to listen to, mainly because Andersen is a very accomplished musician and a very good singer. He still needs to learn that good folk music does not end with the creation of a series of fascinating poetic images which sound pretty but don't mean anything.

One of the best things about this album (and one of the reasons I will play it again) is the funky, saber-toothed piano work by Paul Harris. Here is one of the grooviest pianists I've heard in a long time, and it is my hope that he will someday record an album by himself. Listen, for kicks, to his piano work throughout *The Hustler*: it sings like a voice separate from Andersen's, with its own animal vitality. He switches to organ on *Thirsty Boots* and gives it an even more haunting quality than it had in Andersen's previous recording of the song. Harris' piano generates so much excitement that I'm inclined to believe this second recorded go-around of Andersen's old songs was a good idea mainly because it exposes us all to Mr. Harris' remarkable talent. R. R.

RECORDING OF SPECIAL MERIT

BENJAMIN BLIGEN, LAURA RIVERS, MOVING STAR HALL SINGERS, OTHERS: *Been in the Storm So Long.* Benjamin Bligen, Laura Rivers, Moving Star Hall Singers, others (vocals, dancing). *That's All Right; Lay Down Body; Reborn Again; Mr. Postman Die*; and thirteen others. FOLKWAYS Ⓜ FS \$5.79.

Performance: Engrossing
Recording: Good

In conjunction with the recent publication of his excellent book, *Ain't You Got a Right to the Tree of Life?* (Simon and Schuster), Guy Carawan has produced this recording of the music and stories of the black people on Johns Island, a sea island off the coast of South Carolina (Its predecessor was the superb *Sea Island Folk Festival*—Folkways FS 3841). As Carawan notes, "the oldest forms of Negro folk life still alive today in the United States are to be found in the sea islands. . . . Because of their relative isolation from the cross-currents of modern life, the sea islands have preserved many aspects of the old slave culture, including the Gullah dialect, the old spirituals and style of singing them, their own folk version of Christianity and 'praise house' form of worship, folk tales and beliefs."

In this cross-section of the life of the sea islands, there are shouting spirituals and hymns; softly probing unaccompanied prayer songs of unusual quality and power; children's songs and games; and very old stories. An accompanying illustrated booklet includes complete texts and makes the diversified material immediately comprehensible. This is an uncommonly rich album; one track in particular, Alice Wine's *Prayer*, is among the most remarkable sonic documents in the recorded history of Afro-American culture. N. H.

RECORDING OF SPECIAL MERIT

MANITAS DE PLATA: *At Carnegie Hall.* Manitas de Plata (guitar), José Reyes (vocals). *Fandangos por soleares; Gitanadinas; Alovitas moras; Alegrías del cante*; and three others. VANGUARD Ⓢ VSD 79247, Ⓜ VRS 9247 \$5.79.

Performance: Superb
Recording: Good
Stereo Quality: Good

Manitas de Plata is a very gifted artist and certainly the best flamenco guitarist I have ever heard. For me, the most impressive track here is *Tarantas*, in which De Plata's solo guitar work is so incredible—almost demonic—that his guitar actually seems to have a life of its own. *Tarantas*, nineteenth-century mining songs, are free songs without defined rhythm. Performing them, Manitas de Plata is able, without the aid of words, to weave a somber tapestry of despair and defeat.

The lighter material (such as *Rumba de Manitas* based on Latin American dance rhythms and *Bulerías*, a Gypsy wedding dance) is also performed with sensuous dexterity by the astonishing guitarist. José Reyes is an admirable collaborator, and his singing in *Alovitas moras* has genuine dramatic fire.

The recording is one of those "live" items, but for once I did not mind, since the audience reaction contributes enormously to the mood of the performances. One word of caution for any of you who might think that this album is a collection of foot-tapping Spanish gems: it is a serious, in some cases frighteningly wild, collection of authentic flamenco music which in both its light and dark moments must be really *listened to*. Vanguard, with great good sense, has made that much easier to do intelligently by providing excellent liner notes and translations of the songs. P. R.

(Continued on page 154)

HIFI/STEREO REVIEW

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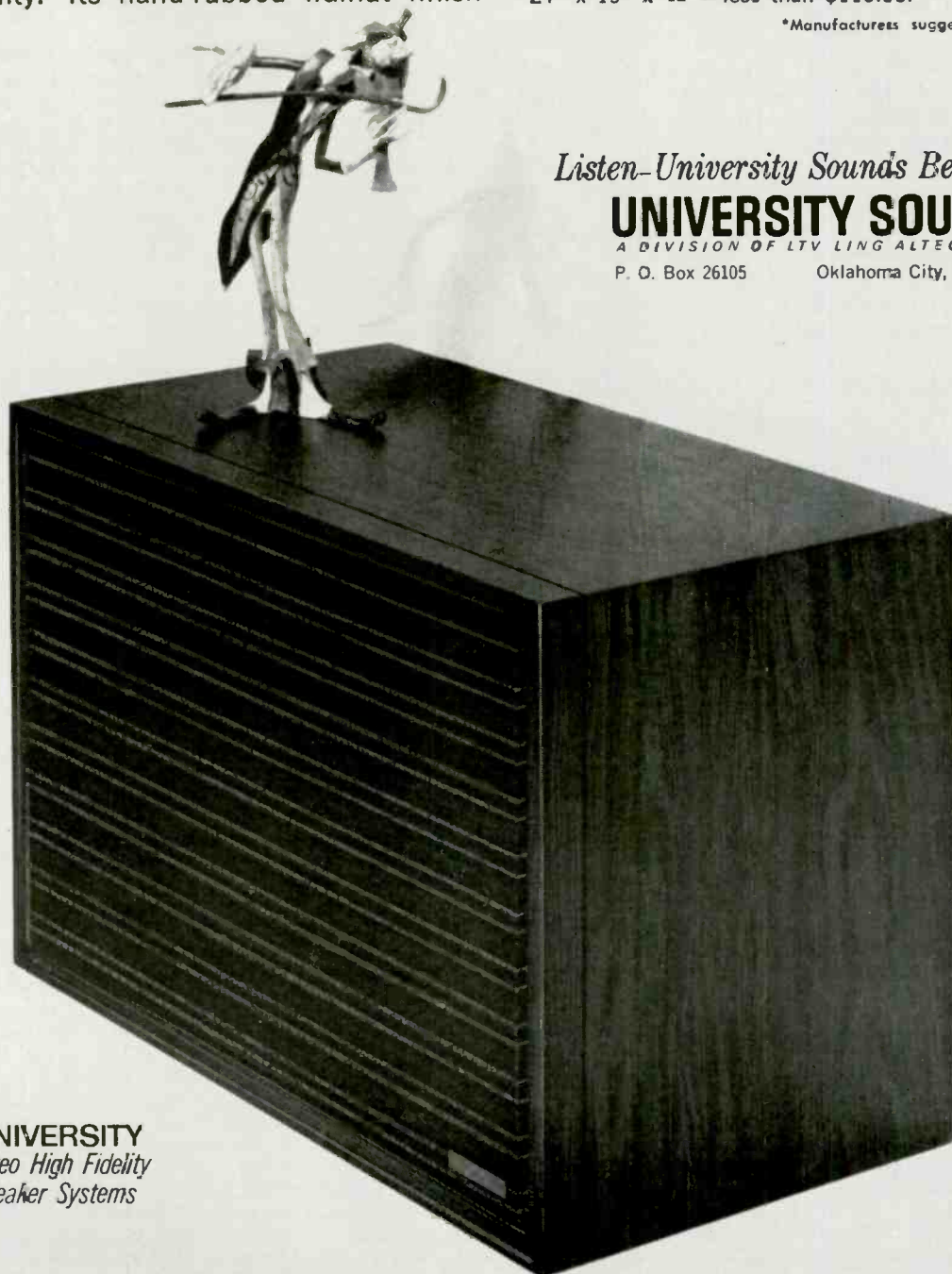
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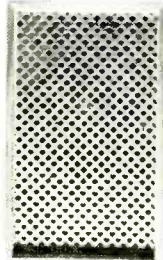
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SPOKEN WORD



RECORDING OF SPECIAL MERIT

HENRIK IBSEN: Hedda Gabler. Joan Plowright, Anthony Quayle, Cathleen Nesbitt, Patrick Magee, Michael Gwynn, and Zena Walker (players); Howard Sackler, director. CAEDMON THEATRE RECORDING SOCIETY Ⓢ Ⓜ TRS 322 three discs \$18.85.

Performance: Hypnotic
Recording: Superb
Stereo Quality: Believable

Hedda Gabler, the icy, neurotic Scandinavian housewife who almost out of sheer boredom burns her lover Eilert Loevborg's precious manuscript and sends him off to shoot himself, has always exerted a curious hold on critics. To Maurice Valency, in the essay which accompanies this album, she "embodies neither good nor evil, is both creative and destructive, idealistic and selfish, noble and despicable, and is no more comprehensible on the stage than she would be in real life." To H. L. Mencken, in whose view Ibsen's supposedly radical ideas were the ordinary notions of any "normal, law-abiding citizen of Christendom." Hedda was simply a woman who behaved as she did because of the kind of society she lived in. The fact is, Hedda Gabler is a bitch, and while it is possible to explain her bitchery in terms of her situation as a woman in a man's world, it is *not* possible to explain it away. In the first scene she deliberately crushes her husband's Aunt Juliana by pretending the poor woman's hat must belong to the cook. She patronizes her husband George Tesman beyond all decency. When Mrs. Elvsted, her old school chum, falls into her clutches, she reduces the woman to tears, betrays her to her boyfriend Loevborg, steals him away and ruins him by destroying the history of civilization over which he and Mrs. Elvsted have spent so many painstaking years. Hedda is fascinating, pitiful—perhaps—and typical of her class but you can't tell *me* she is "neither good nor evil."

Because she is the only one in her world whose eyes are open while the rest slumber through life in exasperating innocence, and because she wishes that people might live and even end their lives "beautifully" rather than grubbily, Hedda is a compelling and sinister presence on the stage. Joan Plowright, from Hedda's first line—spoken with a total absence of what the psychiatrists call "affect" that continues until the final wry comments before her suicide—is suitably chill and wonderfully sentient in the part. Her obtuse, mild, and distracted husband George is a figure Ibsen seems to have plucked straight out of Chekhov, and so he is played, quite properly, by Michael Gwynn, Zena Walker as Mrs. Elvsted, Cathleen Nesbitt as Aunt Juliana, Anthony Quayle as Judge Brack are all flawless. As Loevborg, Patrick Magee struck me as excessively spooky—a

bit more like one of those furry-voiced Karloff monsters than the kind of chap who would come home drunk with "vine-leaves in his hair," but his approach is certainly arresting—a word, in fact, which applies to the entire highly polished, suspenseful production. Michael Meyer's translation is modish and clear, but no text is supplied. P. K.

MARSHALL McLUHAN-QUENTIN FIORE: The Medium is the Massage (see Best of the Month, page 90)

GEORGE BERNARD SHAW: Major Barbara. Maggie Smith, Robert Morley, Celia Johnson, Alec McCowen, Warren Mitchell, others (players); Howard Sackler, director. CAEDMON THEATRE RECORDING SOCIETY Ⓢ TRS 319S, Ⓜ TRS 319M four discs \$24.80.

Performance: Formidable
Recording: Splendid
Stereo Quality: Realistic

Shaw subtitled *Major Barbara* "a discussion in three acts," hoping perhaps to disarm the attacks on his plays for being marathons of talk in which the characters served as mouth-pieces and the plots as mere pretexts for the advancement of the author's political arguments in behalf of Fabian socialism. But what talk, what characters, and what arguments! Arms and alms are the subjects of this play: Andrew Undershaft, the millionaire munitions manufacturer, musters his do-gooder daughter Barbara clear out of her post in the Salvation Army by showering that institution, to her horror, with gifts of his blood-tainted money. To Undershaft—and amid the welter of ironies it is never possible to decide for certain whether he is the devil's disciple or heaven's own avenging angel—the only crime is poverty, which "blights whole cities; spreads horrible pestilences; strikes dead the very souls of all who come within sight, or sound, or smell of it." Barbara comes to learn in the words of the author's preface to the play that "she is her father's accomplice. The moral of the play? Shaw puts it bluntly and joltingly: "Money is the most important thing in the world. And only the power that money can buy might blast an unjust society to bits and supplant it with a viable Utopia."

In this first recorded production of the play, the Caedmon Theatre Recording Society meets its own amazingly high standards through glamorous casting, penetrating direction, and fastidious attention to technical detail. Robert Morley (more restrained and tactful than is his habit) in the role of the overbearing, articulate Undershaft is the real star of the occasion. Maggie Smith, as Barbara, may by her underplaying disappoint those of us who fell in love with Wendy Hiller's more iron portrayal of the lady major in the 1941 movie version, but Miss Smith should not be faulted for putting the interests of the play ahead of the possibilities of her role. Celia Johnson as Lady Britomart, that indomitable pillar of the old British status quo, Alec McCowen as the scholarly Cusins, old Pinkie Johnstone as Barbara's stuffy sister and Gary Bond as her wooden brother all contribute adroit and plausible readings. Howard Sackler's directorial pace is, as usual, exhilarating. The album comes with an elaborate booklet containing, among other things, the complete text of the play. P. K.

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The reel drive motors in the professional type deck or recorder you own now are probably of the hysteresis torque type. They're very good, but TEAC's new outer-rotor motors are better. Their movement is comparable to the movement you'll find in a fine, expensive watch. And this means incredibly smooth, steady reel drive with far less tape rewinding tension. Less wow and flutter, too! The dealer who demonstrates TEAC will prove it for you.

Four Heads in a Unit

Record, erase, forward and reverse play back. TEAC decks have all four of which two play back heads are hyperbolic type with narrow gaps. The whole unit is removable and interchangeable with that of model A-6010, and unsur-

passed for ease of maintenance. Magnificent performance characteristics of TEAC heads—the wide frequency range, reduction of annoying crosstalk, improved SN ratio and distortion-free quality of sound reproduction. (Plug-In Unit for A-6010)

Four Solid-State Amplifiers

Two units for recording, another two exclusively for playback. Another point: Model A-6010 uses costly silicon transistors for additional reliability, strength and sound quality.

And There's Much More

A tape tension control switch which assures total protection of thin long-playing tapes. Automatic shut off, of course. A pair of easy-to-read jumbo VU meters. 100 KHz bias-frequency. Independent LINE and MIC input controls to permit mixing signals from two recording sources. And an optional remote control unit.

A-6010 Specifications: Four heads, 4 track, 2 channel. 7" maximum reel size. Tape speeds 7½ and 3¾ ips (±0.5%). Dual speed hysteresis synchronous motor for capstan drive, 2 eddy current outer-rotor motors for reel turntables. **Wow and flutter:** 7½ ips: 0.08%; 3¾ ips: 0.12%. **Frequency response:** 7½ ips: 30 to 20,000 Hz (±2 db 45 to 15,000 Hz); 3¾ ips: 40 to 14,000 Hz (±2 db 50 to 10,000 Hz). **SN Ratio:** 55 db. **Crosstalk:** 50 db channel to channel at 1,000 Hz. 40 db between adjacent tracks at 100 Hz. **Input:** (microphone): 10,000 ohms, 0.5 mV minimum. (line): 300,000 ohms, 0.1 V minimum. **Output:** 1 volt for load impedance 10,000 ohms or more.

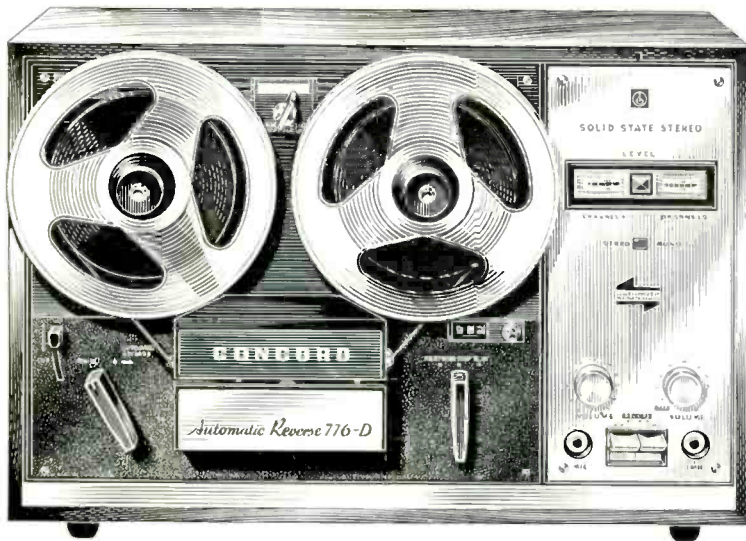
A-4010S Specifications: Four heads, 4 track, 2 channel. 7" maximum reel size. Tape speeds 7½ and 3¾ ips (±0.5%). Dual speed hysteresis synchronous motor for capstan drive, 2 eddy current outer-rotor motors for reel turntables. **Wow and flutter:** 7½ ips: 0.12%; 3¾ ips: 0.15%. **Frequency response:** 7½ ips: 30 to 20,000 Hz (±2 db 50 to 15,000 Hz); 3¾ ips: 40 to 12,000 Hz (±3 db 50 to 7,500 Hz). **SN Ratio:** 50 db. **Crosstalk:** 50 db channel to channel at 1,000 Hz. 40 db between adjacent tracks at 100 Hz. **Input:** (microphone): 10,000 ohms, 0.25 mV minimum. (line): 100,000 ohms, 0.14 V minimum. **Output:** 1 volt for load impedance 100,000 ohms or more.

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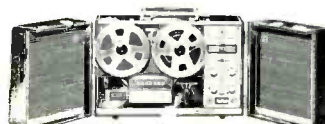
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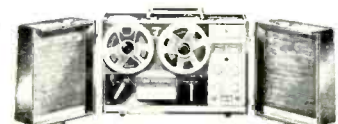
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STEREO TAPE

Reviewed by WILLIAM FLANAGAN • DAVID HALL • IGOR KIPNIS
 REX REED • PETER REILLY

RECORDING OF SPECIAL MERIT

CHOPIN: *Fourteen Waltzes.* Jeanne-Marie Darré (piano). VANGUARD Ⓢ VGC 1163 \$7.95.

Performance: Pleasingly idiomatic
 Recording: Very good
 Stereo Quality: Fine
 Speed and Playing Time: 7½ ips; 48'23"

These are genial, sympathetic, and sensitive performances which avoid both sentimentality and mechanical coolness. Miss Darré conveys much of the charm of the waltzes, but she does not resort to high pressure—the fingerwork is clean, and the impression one receives is of drawing-room rather than concert-hall brilliance. If I miss the sheer sparkle and *panache* of such interpreters as Lipatti or Rubinstein in this music, I think one still can consider Miss Darré's performances among the better versions available on either tape or disc. Vanguard's reproduction is suitably natural for the drawing-room image created by the artist. I. K.

RECORDING OF SPECIAL MERIT

IVES: *Three Places in New England.* Philadelphia Orchestra, Eugene Ormandy cond. *Washington's Birthday.* New York Philharmonic, Leonard Bernstein cond. *Robert Browning Overture.* American Symphony Orchestra, Leopold Stokowski cond. COLUMBIA Ⓢ MQ 919 \$7.95.

Performance: Uniformly powerful
 Recording: Splendid
 Stereo Quality: Excellent
 Speed and Playing Time: 7½ ips; 34'30"

An all-Ives program of this sort points up a couple of thought-provoking matters about the work of this American composer. To begin with, moving from piece to piece, I am more than ever convinced that at least the mature orchestral world of Charles Ives ("The World of Charles Ives" is the inclusive title of the release), although a brave, new, and big-gestured one, is more limited and self-resembling than most members of the Ives cult care to note. All of the music here is top-drawer Ives; yet, as assaulting as the impact of the music is, one feels that one is being hit in the same place over and over again, with pretty much the same punch.

This impression is not new with me. But Columbia's collection makes me aware of

one that *is*. Bluntly, I am weary of the argument, "Oh, but Ives was a primitive," and the reply, "Only a moron would think so." Take your own position on that issue; I've forgotten what mine is. But we *know* one thing positively: Ives continued to compose his wonderfully visionary orchestral pieces without the instructive luxury of hearing them in performance. "Style" (the word almost sounds *wrong* in connection with Ives) in instrumentation, in any sophisticated sense of the term, comes to even the most gifted composer by hearing his works played and in the ensuing process of self-criticism.

What I find so instructive about this tape

JAY K. HOFFMAN



JEANNE-MARIE DARRÉ
Drawing-room elegance for Chopin waltzes

is that three different orchestras of varying accomplishment and manner, led by three conductors of palpably disparate temperaments, produce musical results that are so curiously indistinguishable. The American Symphony Orchestra, if the composer were Mozart or Copland, would almost surely reveal its comparative inferiority to Philadelphia and New York. And while any performance of Ives requires a conductor of talent, authority, and uncommon flair, it will take a keener ear than mine to detect significantly differing manifestations of interpretive personality in the present release. Get a good group, give it plenty of rehearsal time, a good conductor-technician with a sense of the Ives mystique, and you're in business. The results are not likely to be compellingly different.

I intend none of this as a denigration of Ives; I merely find the thought interesting. The pieces remain marvelous, the perfor-

mances are powerful, and the recorded sound and stereo are of the highest quality. Considering the different circumstances of recording, even the sound is remarkably even. W. F.

RECORDING OF SPECIAL MERIT

SCHUBERT: *String Quartet No. 14, in D Minor ("Death and the Maiden," D. 810); Quartetsatz, in C Minor (D. 703).* Amadeus Quartet. *Trio No. 2, in E-flat (D. 929).* Trio de Trieste. DEUTSCHE GRAMMOPHON Ⓢ DGK 9106 \$11.95.

Performance: Both good
 Recording: Generally good
 Stereo Quality: Satisfactory
 Speed and Playing Time: 7½ ips; 99'40"

This amply proportioned reel marks the four-track tape debut of two of the basic classics of the chamber repertoire, with the intensely dramatic C Minor Quartet Movement thrown in for good measure.

The Amadeus Quartet's approach to "Death and the Maiden" might be described best as lean and songful. There is no attempt to over-emphasize dramatics already inherent in the music. Schubert's melodic line is the thing here, and much of it falls to Norbert Brainin's excellent first violin (there is something to be said for the dominance of the first violin which is traditional in most European ensembles). There are other valid interpretive treatments of this music, but on their own terms, the Amadeus readings of both the D Minor and C Minor works stand up excellently. The recorded sound, dating from 1960, is wholly suitable to the character of the music.

The Schubert E-flat Trio represents the composer at his most expansive in form and melody. Indeed, the riches become almost too much in anything less than a first-rate performance. The Trieste Trio fills the bill handsomely with a performance not dissimilar in style to the Amadeus performance of the quartet works already noted. Dynamic contrasts are kept fairly restricted in the interests of sustained melodic line and clarity of texture. The Trieste ensemble's approach to the Scherzo is lighter-handed than most, but no less effective.

The generally excellent sound favors the piano somewhat over violin and cello, but not disconcertingly so. I hope there will be other four-track tape versions of these and other Schubert chamber music masterpieces, but for the present this tape can be considered a major new addition to the still too slim four-track repertoire in this area. D. H.

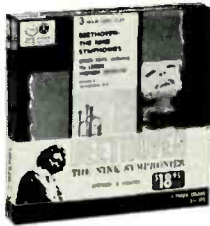
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CIRCLE NO. 39 ON READER SERVICE CARD

SIBELIUS: *Symphony No. 5, in E-flat Major, Op. 82; Symphony No. 7, in C Major, Op. 105.* The Vienna Philharmonic Orchestra, Lorin Maazel cond. LONDON (S) LON 80185 \$7.95.

Performance: Occasionally eccentric
Recording: Superb
Stereo Quality: Excellent
Speed and Playing Time: 7 1/2 ips; 48'38"

I always find it hard to blame a conductor for taking "liberties" with the Sibelius symphonies. And it isn't without significance that the liberties they usually take involve tempo and rhythm. I believe this to be because the materials are stretched so thin over such loose, big-gestured formal schemes that the impulses to speed up here, slow down there are virtually reflex attempts to give the music coherent shape and to keep it interesting in the process.

Maazel's Sibelius is certainly not without its eccentricities of tempo and, although some of the chances he takes do more harm than good—particularly in the Fifth Symphony—his effort has my complete sympathy. It's certainly to his credit that, in both works, he gets the best out of the spirit of the music even if he can't quite make the pieces work as musical form—even if he is less than successful in livening the dead spots.

The playing of the Vienna Philharmonic and the recorded sound and stereo are absolutely first-rate.

W. F.

RECORDING OF SPECIAL MERIT

TCHAIKOVSKY: *The Sleeping Beauty (excerpts): Introduction; Act I Waltz; Act III March; Puss-in-Boots and the White Cat; Pas de quatre; Apotheosis. Romeo and Juliet — Overture-Fantasia.* Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA (S) MQ \$7.95.

Performance: Lush, theatrical
Recording: Superb
Stereo Quality: Excellent
Speed and Playing Time: 7 1/2 ips; 45'

Romeo and Juliet is the main point of interest here, inasmuch as the *Sleeping Beauty* excerpts are culled from Ormandy's more extended four-track tapings of the score (MQ 241 or M2Q 576).

The Ormandy reading of *Romeo* is superbly controlled in its rhythmic aspect, yet highly theatrical in its dynamics and lyrical intensity. Taking into further account the wonderfully full-bodied sound on this tape and the combined brilliance and opulence of the orchestral playing, I would call this by all odds the finest of the four-track versions of *Romeo and Juliet*. The same fine qualities mark the performance of the *Sleeping Beauty* music.

D. H.

ENTERTAINMENT

HARRY BELAFONTE: *In My Quiet Room.* Harry Belafonte (vocals); orchestra, Howard Roberts cond.; Hugo Montenegro arr. *Quiet Room; Portrait of a Sunday Afternoon; Raindrops; Long About Now;* and six others. HARRY BELAFONTE/NANA MOUSKOURI: *An Evening With Belafonte/Mouskouri.* Harry Belafonte and Nana Mouskouri (vocals); orchestra, Howard Roberts cond. and arr. *Erene (Irene); In the Small Boat (Mes Tin Varka); To Traino (The Train); Feedakee (The Baby*

Snake); and six others. RCA VICTOR (S) TP3 5002 \$9.95.

Performance: Love her, hate him
Recording: Excellent
Stereo Quality: Good
Speed and Playing Time: 3 3/4 ips; 68'01"

"An Evening With Belafonte/Mouskouri" is delightful, particularly when Miss Mouskouri is going it alone, as she does in four songs—*The Train, The Baby Snake, Dream,* and *The Town Crier.* George Petsilas, who accompanies her on the bouzouki and guitar, is as accomplished as Mouskouri, and together they make a truly joyful listening experience. That is about all I have to report—except that Belafonte does reasonably well in the Greek repertoire but fails to project the pulsating liveness that the songs naturally call for. "In My Quiet Room" is more in the Belafonte groove: it calls for what is pretty much a one-note approach (in this case for "sensitive" songs of love) throughout. Since only two of the songs, *Summertime Love* and *Try to Remember,* are of any quality at all (there are five songs by a team identified as Hellerman-Minkoff, who seem to have cornered the sensitivity market, in Mr. Belafonte's opinion), I found that I didn't care much what he did to them. He pulls out all the stops on *Try to Remember,* however, and I wish he hadn't.

P. R.

RECORDING OF SPECIAL MERIT

RAY CHARLES: *A Man and His Soul.* Ray Charles (vocals); various accompaniments. *Ruby; One Mint Julep; Hit the Road, Jack; You Are My Sunshine; Georgia on My Mind; W'ba'd I Say; Teardrops from My Eyes;* and seventeen others. ABC (S) ABF 590 \$9.95.

Performance: Classic
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3 3/4 ips; 82'13"

What more could anyone ask? Here is almost an hour and a half of unrelenting greatness called Ray Charles, twenty-four of his rowdiest, sweetened-with-wine, aged-in-the-barrel hits, collected on one tape. There is no need to repeat old praises or sound old bugles for the individual bands, since you've probably heard most of them many times. *Georgia on My Mind* just seems to get better the more it ages, and somewhere along the way his own *I Chose to Sing the Blues* has picked up a certain *tristesse* that can be understood better now in light of his own troubles. But there are a few surprises: where did *Chitlins with Candied Yams* come from? It's nothing short of a classic. And I missed *One Mint Julep* somewhere along the way. The way it is pounded home here it sounds like the whole Buddy Morrow band thrown together. (Actually it's the Basie band without the leader, playing an arrangement by Quincy Jones, and that should be good enough for anybody who asks.) There is a generous helping of the Ray Charles musical wizardry ton. He plays the organ on three tunes and the piano on several others. He swings a wild duet with Betty Carter on *Baby, It's Cold Outside* and *Takes Two to Tango.* Other selections use rock-and-roll groups, four-girl choirs, big string arrangements, jazz combos, and "live" in-person audience applause to demonstrate his mastery of every type of music. Ray



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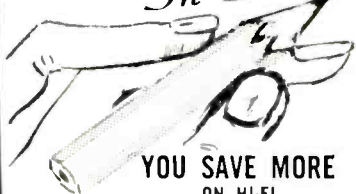


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NOVEMBER 1967

Charles is music. He deserves the honor this tape bestows. It's a wonderful thing to own.
R. R.

BILLY ECKSTINE: *My Way*. Billy Eckstine (vocals); orchestra. *A Man Needs a Woman*; *Talk to Me*; *My Way*; *The Answer Is Love*; and eight others. MOTOWN © MTC 646 \$4.79.

Performance: Expansive, resonant
Recording: Good
Stereo Quality: Very good
Speed and Playing Time: 7 1/2 ips; 36'27"

Motown announces itself as "The Sound of Young America," but Billy Eckstine doesn't at all fit into that groove. As the years accumulate, the one-time singer of passable blues as well as stirring ballads (with Earl Hines and then himself leading an all-star pop band) has mellowed into the kind of middle-aged romantic who is welcomed only by the middle-aged. He belts and he over-caresses and he uses that deep, resonant voice to make all the obvious climaxes that delight listeners at Las Vegas and New York's Copacabana. If you're one of those, this is for you. If you're under thirty, this is ancient history.
N. H.

MYSTIC MOODS ORCHESTRA: *More Than Music*. Mystic Moods Orchestra, Don Rakke cond. and arr. *Wednesday's Child*; *A Man and a Woman*; *Born Free*; *Theme from "Sand Pebbles"*; *Paris Smiles*; *Theme from "Grand Prix"*; and four others. PHILIPS © PTC 6231 \$7.95.

Performance: Syrupy
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 7 1/2 ips; 27'35"

This is music suitable for a stereo cartridge to be played in the car to and from the supermarket. It is not music to take up half an hour of your time on a tape machine while you listen with undivided attention. In any event, it is nothing to get excited about: just more syrupy strings playing more syrupy movie love themes. Of course, like strippers, movie music must have a gimmick if it is to be distinguishable from other movie music. The Mystic Moods Orchestra provides the gimmick, with the hope that it will titillate and amuse the listener. It only annoys. *Wednesday's Child*, the silly background theme from the even sillier spy absurdity *The Quiller Memorandum*, is accompanied by claps of ominous thunder. Rain falls during *A Man and a Woman*. (Remember all the rain during the love scenes in that film? These Mystic Moods are pretty clever fellas—they may even have seen some of these films.) Water laps the shore, steam whistles blow, ships pass in the night, crickets sing, followed by more steam whistles (I still don't understand why the steam whistles dominate *Theme from "The New Testament"*). Great horrendous roars of speeding racing cars overpower your ears and the theme from *Grand Prix*, and all sorts of night monsters prowl around beneath the strings on *Born Free* (I can't imagine why they passed up the opportunity of having a lion roar on that one, but they did). I turned the whole thing off about the time the Nazi soldiers marched into Paris on Maurice Jarre's theme from *Is Paris Burning?*, so you'll have to investigate the rest of the sound effects yourself. According to the liner notes, I missed "waves break-

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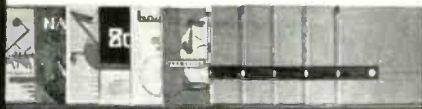
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ing higher, air filled with mist and a massive wall of water smashing against the rocks... Proceed at your own risk, but if you buy this tape you're all wet before it even begins. R. R.

LOU RAWLS: *Too Much*. Lou Rawls (vocals); orchestra, H. B. Barnum cond. and arr. *Twelfth of Never*; *Yes It Hurts*; *I Wanna Little Girl*; *Dead End Street*; *I'll Take Time*; *You're Always on My Mind*; and six others. CAPITOL © Y1T 2713 \$6.98.

Performance: Dullsville
Recording: Good
Stereo Quality: Good
Speed and Playing Time: 3¼ ips; 34'38"

Lou Rawls is just another of the many mediocrities on the recording scene whose success seems unexplainable to me. People who dig him because of his soul singing simply could have never heard Kid Howard or Punch Miller. People who think he is a blues singer have simply never heard Joe Williams or Mark Murphy. And people who think he is a jazz singer are kidding themselves. Occasionally he will borrow a phrase from Lizzie Miles. Occasionally he will swoop down on a word like an eagle, as though he has been digging Billy Eckstine's old 78's. And sometimes, with a rare burst of energy, he even assumes the guise of Woody Guthrie, in such a song as *You're Takin' My Bag*. But he always reminds me of how much better other people are singing the same material.

Lou Rawls has power behind that helpless voice, but he seldom uses it properly. His diction is poor, his intonation grainy, and his arrangements, by H. B. Barnum, never get on their hind legs and walk upright. The idea of their swinging in any way seems patently out of the question.

Any further attempt to analyze Lou Rawls falls into the category of "defending the second rate." Lou Rawls too much? Not enough is more like it. R. R.

RECORDING OF SPECIAL MERIT

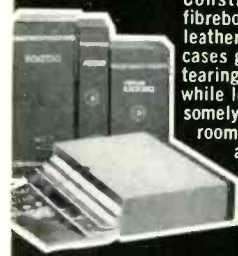
THE SUPREMES: *The Supremes Sing Rodgers and Hart*. The Supremes (vocals); orchestra. *Lover*; *The Lady Is a Tramp*; *Mountain Greenery*; *My Romance*; *Thou Swell*; and seven others. MOTOWN © MTX 659 \$5.95.

Performance: Great
Recording: Excellent
Stereo Quality: Good
Speed and Playing Time: 3¼ ips; 30'4"

The Supremes are out of sight. On tape or on record I love them. This said, I can only urge you to buy this tape. Rodgers and Hart might not, on first thought, seem to be ideal material for this sleek and compelling group who are generally surrounded by the biggest of big beats. The beat is still there, although in more moderate proportions, and what it does to something like *My Heart Stood Still* is almost unbelievably good. But it is Diana Ross and the Supremes who make this tape a marvel of pop entertainment. They glide through twelve standards from the Rodgers and Hart canon with the sinuous aplomb of an adventuress crossing the lobby of the Hotel Negresco; in other words, they often take their time but they know exactly what they are doing. *My Romance* is my own particular favorite, but then I am sure you will be able to find several of your own. Unreservedly recommended. P. R.

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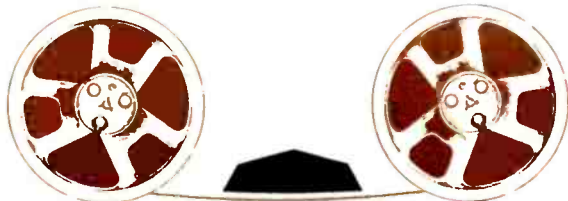
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HiFi/STEREO REVIEW



TAPE HORIZONS

By DRUMMOND McINNIS

RECORDING CHILDREN

THE OLD adage about children being seen and not heard is better honored in the breach than in the observance by parents who own a tape recorder. Those piping voices change all too quickly, and the disarmingly appealing sounds that issue from the mouths of babes are soon enough only blurred memories. Tapes of their young made by *other* proud progenitors, like their snapshots and color slides, may be hopelessly boring, but never one's own. And the parent who takes the trouble to learn the proper technique for recording the voices of his children may even wind up with results that could engage rather than stupify his adult friends.

A record by Tony Schwartz called "The Sound of Children," just issued by *Popular Photography* magazine, should be a real help in this very direction. As a pioneer in the use of portable recorders, Mr. Schwartz has accumulated tremendous knowledge about the practicalities and pitfalls of these devices, all of which he shares generously with the public on this disc and in the literature that accompanies the album. He gets down to cases at once, advising the listener what to look for in a portable. His checkpoints for the purchaser include testing for wow and flutter by trying the machine out on a sustained piano or guitar note, making sure controls are accessible, and seeing that the equipment is light enough and has the proper performance credentials for the tasks to be undertaken. Then he covers questions that trouble the amateur in recording children: how to win their confidence, overcome their self-consciousness, and bring out their more winning qualities. Innumerable suggestions are offered for various child-recording experiments, and most helpful are the suggestions for how to use the techniques of editing to create a listenable product: use of fade-ins and fade-outs, cutting, juxtaposition of sounds, and how to weave in an effective narration.

The real bonus of Mr. Schwartz's disc is the inclusion of liberal samplings from his own treasure-house of "essays in sound" and "sono-montages." Here is a little girl mumbling a recipe for a cake to be topped with "broccoli icing" . . . a description of a funeral held for a deceased turtle . . . a travelogue about an imaginary trip to Antwerp (a city in whose environs the tiny reporter regrets only the absence of dinosaurs) . . . a solemn tot telling the microphone "I had growing pains yesterday" and explaining their precise location. The record also provides examples of the techniques Mr. Schwartz discusses—how voices sound different when captured by recorders of varying quality and at fast and slow speeds; how the use of tone controls or scratch or rumble filters in re-recording can eliminate noise; and so forth.

There is a good deal on this record of the personality of Tony Schwartz, with his strong New York accent—indeed, perhaps a bit too much of him in his interviews with the little ones—but his enthusiasm is so contagious that any parent who plays it had better be prepared to succumb to the lure of its suggestions and start pursuing his own offspring with a microphone. As for the victims, they will just have to make the best of it. Christopher Morley once called childhood "the most pitiable of earth's slaveries, and perhaps the only one that can never be dissolved." Creatures in such a condition cannot very well expect to conduct funerals for their turtles in absolute privacy.

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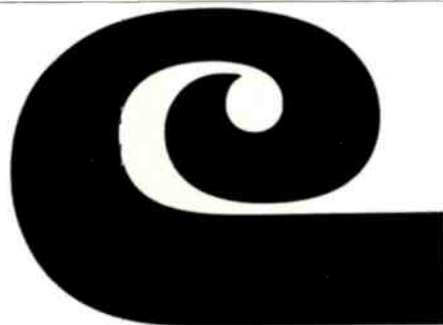
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HIFI/STEREO REVIEW ADVERTISERS' INDEX

READER SERVICE NO.	ADVERTISER	PAGE NO.	READER SERVICE NO.	ADVERTISER	PAGE NO.
1	ABC Record Corporation	122	54	Kenwood Electronics, Inc.	34, 35
2	ABC Record Corporation	144	55	King Karol Records	7
3	Acoustic Research, Inc.	17		KLH Research & Development Corp.	26, 27
4	Acoustic Research, Inc.	60	56	Koss/Rek-O-Kut	63
5	Acoustic Research, Inc.	121			
6	Allied Radio	103, 104, 105	57	Lafayette Radio Electronics	115, 116
7	Altec Lansing Corporation	47	20	Lear Siegler, Inc.	139
8	Altec Lansing Corporation	129		London Records	102, 117
9	American Tape Duplicators	158			
10	Ampex Corporation	25	58	Marantz, Inc.	21
	Angel Records	114	59	Martel Electronics	56
11	Audio Devices, Inc.	125	60	Matsumita Electric Corp. of America	143
12	Audio Dynamics Corporation	52, 53	49	Minneapolis-Honeywell	146
13	Audio Dynamics Corporation	119		Minnesota Mining & Manufacturing Co., (3M Co.)	151
	Audio Unlimited	150	62	McIntosh Laboratory Inc.	132
14	Benjamin Electronic Sound Corp.	101	63	Neshaminy Electronic Corp.	22
15	Benjamin Electronic Sound Corp.	23	64	Norelco High Fidelity Products Division	36
20	Bogen Communications	139	65	Norelco Professional Sound Products	141
21	Bosch Corporation, Robert	131			
	Bozak, R. T.	55	66	Olson Electronics	159
103	British Industries—Garrard	2			
99	British Industries—Garrard	42	60	Panasonic	143
22	BSR (USA) Ltd., McDonald Division	59	67	Philips Records	112
			41	Pickering & Company, Inc.	3rd Cover
23	Carston Studios	148	68	Pickwick Records	128
24	Celanese Plastics Company	161	69	Pioneer Electronics Corporation	113
42	Checkmate Records	118	70	Pioneer Electronics Corporation	159
25	Citadel Record Club	9, 10, 11	71	Pioneer Electronics Corporation	161
26	Clark Company, David	54	72	Project 3	5
27	Columbia Records	95			
28	Columbia Records	110	73	Rabsons-57th Street, Inc.	159
29	Command Records	91	74	RCA Victor Records	92
30	Compass Communications Corp.	58	76	RCA Victor Tape	6
31	Computron—BASF Tape	149	77	Rheem Roberts	54
32	Conar	150			
33	Concord Electronics Corporation	156	78	Sansui Electric Co.	137
34	Crown International	32	100	Scott, Inc., H. H.	49, 51
			79	Seeburg Sales Corporation	15
35	Defa Electronics Corp.	148	80	Sherwood Electronic Laboratories, Inc.	45
36	Delwyn	130	81	Shure Brothers, Inc.	111
37	Deutsche Grammophon (DGG)	127	82	Sony Corporation of America	133
38	Deutsche Grammophon (DGG)	126	105	Sony Corporation of America (Radio, TV Division)	123
39	Dressner	158	83	Sony/Superscope, Inc.	134
95	Dual	12, 13	84	Sony/Superscope, Inc.	8
94	Dynaco, Inc.	109	85	Sound Reproduction, Inc.	152
		41	86	Stereo-Parti	160
40	EICO Electronic Instrument Co., Inc.	57	87	Superox	58
16	Electro-Voice, Inc.	37			
17	Electro-Voice, Inc.	38	88	Tang Speakers	154
18	Electro-Voice, Inc.	39	89	Teac Corporation	155
19	Electro-Voice, Inc.	4th Cover	90	Telex/Viking/Magnecord	30, 31
43	Elpa Marketing Industries, Inc.	16	61	Telex Corp.	120
45	Empire Scientific Corp.	29	91	Toujay Designs	154
			92	Turnex Company	152
44	Fisher Radio Corporation	2nd Cover, 1			
			59	Uher by Martel	56
46	Harman-Kardon, Inc.	33	93	uniCiub, Inc.	18
47	Heath Company	96, 97, 98, 99	94	United Audio Products, Inc.	109
48	Hi-Fidelity Center	159	95	United Audio Products, Inc.	12, 13
49	Honeywell Photographic Products	146	96	University Sound	153
50	IMC Magnetics	14	97	Vanguard Records	122
2	Impulse Records	144	98	Viking of Minneapolis, Inc.	145
51	Irish Tape	160			
			1	Westminster Records	122
63	JansZen Loudspeakers	22	75	White Horse Scotch	40
52	JBL International	147			
53	Jensen Manufacturing Company	107			

Classified Advertising 162, 163

HIFI/STEREO REVIEW PRODUCT INDEX

As an additional reader service, we list below, by classifications, the products advertised in this issue. If there is a specific product you are shopping for, look for its listing and turn to the pages indicated for the advertisements of manufacturers supplying that equipment.

CLASSIFICATION	PAGE NUMBERS	CLASSIFICATION	PAGE NUMBERS
Accessories	14, 150	Receivers, Stereo	2nd Cover, 21, 26, 27, 33, 34, 35, 38, 39, 45, 49, 51, 53, 57, 96, 99, 104, 113, 129, 137, 139
Amplification Systems	17, 38, 39, 41, 57, 96, 99	Records	7, 91, 92, 95, 102, 110, 112, 114, 117, 118, 122, 126, 127, 128, 144
Cabinets	154	Record and Tape Clubs	5, 9, 10, 11, 18
Cameras	146	Speakers and Speaker Systems	22, 37, 38, 39, 47, 49, 51, 55, 60, 107, 147, 153
Cartridges	29, 111, 119, 3rd Cover	Tapes, Prerecorded	6, 125, 158
Catalogs	103, 104, 132	Tapes, Recording	8, 149, 151, 159, 161
Headphones	54, 58, 63	Tape Recorders and Decks	25, 32, 36, 54, 56, 96, 99, 109, 134, 143, 145, 155, 156
Liquor	40	Tone Arms	10
Microphones	38, 141	Tuners	57, 133
Music Systems	15, 58, 101, 104, 123	Turntables and Changers	2, 12, 13, 23, 42, 59, 121
Radios	1, 131		

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The X factor in the new Pickering XV-15.

The X in the new Pickering XV-15 stands for the numerical solution for correct "Engineered Application." We call it the Dynamic Coupling Factor (DCF).sm

DCF is an index of maximum stylus performance when a cartridge is related to a particular type of playback equipment. This resultant number is derived from a Dimensional Analysis of all the parameters involved.

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For free literature, write to Pickering & Co., Plainview, L.I., N.Y.

CIRCLE NO. 41 ON READER SERVICE CARD

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Stereo
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 component
 home music
 systems*

E-V Nowhere is the soundness of the component approach to home music better demonstrated than with the new Electro-Voice Starter Set.

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But the Starter Set goes further, providing all the power and quality needed to accommodate the very largest—and smallest—component speakers available. If you eventually desire even finer speaker systems, they're easily added. Your E-V ELEVEN's may then be moved to a second listening location where requirements are perhaps less

critical. Nothing has been lost—nothing made obsolete.

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ELECTRO-VOICE, INC., Dept. 1174F; 616 Cecil Street, Buchanan, Michigan 49107

CIRCLE NO. 19 ON READER SERVICE CARD

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